

ACT
Government



**CULTURAL
FACILITIES
CORPORATION**

ANNUAL REPORT 2017-18



CULTURAL FACILITIES CORPORATION

ANNUAL REPORT

2017–2018

CULTURAL FACILITIES CORPORATION

PO Box 939
CIVIC SQUARE ACT 2608

ABN : 88187240846

Published by the Cultural Facilities Corporation, Canberra.

This work is copyright. Apart from any use as permitted under the *Copyright Act 1968*, no part may be reproduced by any process without written permission from the Cultural Facilities Corporation, PO Box 939, Civic Square ACT 2608.

The report is available electronically at <http://www.culturalfacilities.act.gov.au>. Hard copies of the report are available by contacting (02) 6207 3962 or emailing cfccorporatefinance@act.gov.au.

The ACT Government is committed to making its information, services, events and venues as accessible as possible. If you have difficulty reading a standard printed document and would like to receive this publication in an alternative format, such as large print, please contact the Contact Officer below. If English is not your first language and you require an interpreting service, please phone 13 14 50. If you are deaf, or have a speech or hearing impairment, and need a teletypewriter service, please phone 13 36 77 and ask for Access Canberra on 13 22 81. For speak and listen users, please phone 1300 555 727 and ask for Access Canberra on 13 22 81. For more information on these services visit www.relayservice.com.au.

Enquiries about this publication should be directed to :

Telephone : (02) 6207 3962

Email : cfccorporatefinance@act.gov.au

For more information on the activities of the Cultural Facilities Corporation please visit the following websites :

- www.culturalfacilities.act.gov.au
- www.canberratheatrecentre.com.au
- www.cmag.com.au
- www.historicplaces.com.au

Front cover images : CFC celebrating its 20th Birthday with staff, volunteers, board members past and present; works displayed in the CMAG Exhibition *Celebration : 20 years of collecting visual art at CMAG* from artists Klaus MOJE, Elioth GRUNER, Frank HINDER, Marlene JULI, Steven HOLLAND, Ben EDOLS & Kathy ELLIOT; Speigeltent *Blanc de Blanc*, credit Nathaniel Mason; and Calthorpes' House.

Printed on recycled paper

Table of Contents

A. Transmittal Certificate	5
B. Organisation Overview and Performance	11
B.1 Organisational Overview	12
B.2 Performance Analysis	34
B.3 Scrutiny	73
B.4 Risk Management	74
B.5 Internal Audit	74
B.6 Fraud Prevention	75
B.7 Work Health and Safety	75
B.8 Human Resources Management	76
B.9 Ecologically Sustainable Development	80
C. Financial Management Reporting	83
C.1 Financial Management Analysis	85
C.2 Financial Statements	85
C.3 Capital Works	86
C.4 Asset Management	88
C.5 Government Contracting	89
C.6 Statement of Performance	90
Appendices	91
Appendix 1 – Members and Remuneration of the CFC Board during 2017-18	93
Appendix 2 – Senior Managers of the CFC	96
Appendix 3 – Advisory Committees	97
Appendix 4 – Facilities and business/activities under management	104
Appendix 5 – Canberra Museum and Gallery and ACT Historic Places venues – Schedule of exhibitions, programs and events	106
Appendix 6 – Canberra Museum and Gallery – Acquisitions (purchases and donations)	109
Appendix 7 – Major funding, sponsorship and support	111
Attachment 1—Financial and Performance Statements and Management Discussion and Analysis (MD&A)	113
Abbreviations and Acronyms	188
Compliance Statement	190
Index	192

**PART A:
TRANSMITTAL
CERTIFICATE**

**PART
A**

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

Dear Minister

We are pleased to present to you the 2017-18 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 2017 to 30 June 2018. 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 very good outcomes during 2017–18. We met or surpassed all but one of our performance targets for the year; achieved better than budget results; and completed all our 2017–18 capital works and capital upgrade projects, allowing us to acquire 100% of our capital works funding for the year.

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. We seek to provide leadership 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.

A major highlight of the year was the opening of the national tour of the musical *MAMMA MIA!* at the Canberra Theatre Centre, attracting over 32,000 patrons. Other highlights for the year included the first European tour of a Canberra Museum and Gallery (CMAG) exhibition, when *Peace, Love and World War: The Denmans, Empire and Australia 1910-1917* toured to King's College, London. CMAG also celebrated its 20th birthday through the major exhibition *Celebration : 20 years of collecting visual art at CMAG*. In a year of other significant anniversaries, Calthorpes' House celebrated its 90th birthday with a program of activities, while the CFC marked its own 20th anniversary as an organisation at a celebratory event attended by past and present arts ministers, board members, staff and volunteers. Through these and many other activities, we welcomed over 405,000 people to our venues and programs during 2017–18.

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. The CFC also collaborated with the developers of the new Constitution Place project adjacent to the Canberra Theatre Centre, in order to minimise the impact of the project's construction phase on theatre activities and maximise the eventual benefits of this project for the CFC's city-based facilities.

In providing this Annual Report to you, we acknowledge that the CFC's achievements in 2017–18 were only made possible through the efforts of many people. It is our great pleasure to recognise their efforts here.

Firstly we thank our fellow board members, who provided direction and guidance to the CFC throughout the year. In December 2017 we farewelled John Hindmarsh on his completion of six years as Chairman. We take this opportunity to record our appreciation, not only for the leadership and advocacy that John provided during this period, but also for his great generosity in terms of the significant sponsorships and donations he provided to support the organisation's work.

Board member Eugene Kalenjuk completed his six years of service in March 2018 and again we record our appreciation for his contribution to the organisation, especially by chairing the Audit Committee of the Board and making generous donations to support activities at Lanyon. In a further departure from the Board, Raoul Craemer resigned when he took up employment in the Chief Minister, Treasury and Economic Development Directorate. We are most grateful for Raoul's contribution to the Board's work and for the support he provided to a number of the CFC's activities.

A formal Board renewal process is underway to fill the vacancies created by these departures, with a public call for expressions of interest in membership taking place in May 2018.

As Chair 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 works by senior artists Hiroe Swen, Ninon Geier and Fay Skyring. 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, thank you for all your support for our work, and look forward to the year ahead.

Yours sincerely



Louise Douglas
Chair
Cultural Facilities Corporation
2 October 2018



Harriet Elvin
Chief Executive Officer
Cultural Facilities Corporation
2 October 2018

YEAR AT A GLANCE

JULY 2017



- > The *Valuing the Arts* forum was presented by CFC and The Childers Group.
- > The Sydney Theatre Company's production of George Orwell's *1984* was performed in the Canberra Theatre.
- > The CMAG exhibition *Peace, Love and World War : The Denmans Empire and Australia 1910-1917* toured to King's College, London where it was opened by Australian High Commissioner to the UK Alexander Downer. [opposite picture]

AUGUST 2017



Beau Dean Riley Smith, *Bennelong*, Bangarra, 2017 credit Edward Mulvihill

- > Family activities at Mugga-Mugga were held in association with Science week.
- > Bangarra Dance Theatre's production of *Bennelong* performed in the Canberra Theatre. [opposite picture]
- > CMAG hosted *CMAG on Sunday – Peel back paint* where children explored The Nolan Collection.

SEPTEMBER 2017



- > Calthorpes' House celebrated its 90th Birthday with Minister Ramsay in attendance. [opposite picture]
- > Minister Ramsay opened CMAG exhibition *Eirene Mort : A Livelihood*. [opposite picture]
- > The annual Capital Arts Patrons' Organisation (CAPO) exhibition opened at CMAG, with funds raised going to support local artists.
- > *Fearless Comedy Gala* performed in the Canberra Theatre. All proceeds were donated to the Domestic Violence Crisis Service and Toora Women Inc.
- > Sydney Theatre Company's *The Wharf Revue* performed in The Playhouse and an exhibition of political cartoon memorabilia from the Museum of Australian Democracy was installed in the Link Foyer.
- > The *River and the Homestead* series of *Spring Talks* commenced at the Lanyon Heritage Centre.

OCTOBER 2017



- > The *Canberra Mooncake Festival* was held in The Link.
- > The CMAG exhibition *Crossing Threads : 50 Years of the Canberra Spinners and Weavers* opened.
- > The 2018 Canberra Theatre Centre Season was launched.
- > Mugga-Mugga hosted the school holiday workshop *Water Wheels*. [opposite picture]

NOVEMBER 2017



Cast and crew of *MAMMA MIA!*, Canberra

- > The CFC celebrated its 20th Birthday.
- > Filming commenced for a short film about Calthorpes' House as part of its 90th Birthday celebrations.
- > An Artist in Residence commenced at the Lanyon Heritage Centre.
- > The Australian production of *MAMMA MIA!* premiered nationally in the Canberra Theatre. [opposite picture]

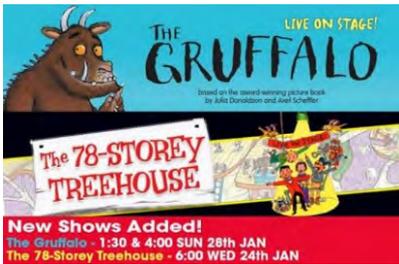
DECEMBER 2017



- > Lanyon hosted its largest event of the year, the Lanyon Christmas Carols and Picnic. [opposite picture]
- > The 2017 Don Aitkin Awards were presented to staff and volunteers who had made outstanding contributions to the CFC.

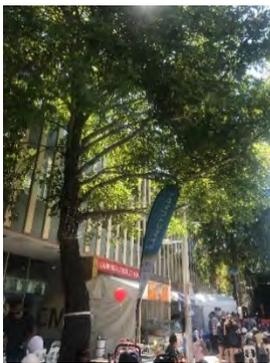
- > The CMAG exhibition *S.A. Adair – Encasement* opened in conjunction with the Enlighten Festival. [above picture]

JANUARY 2018



- > The forum *Women’s Voices – Just Shut Up and Listen* was held in the Courtyard Studio in conjunction with the Women’s Voices Theatre Festival.
- > *The 78-Storey Treehouse* and *The Gruffalo* performed in the Canberra Theatre. [opposite picture]
- > ACT Historic Places commenced participation in the *Nature Play* CBR program, established to increase children’s unstructured play outdoors.

FEBRUARY 2018



- > CMAG hosted the *Children’s Sanctuary* as part of the National Multicultural Festival. [opposite picture]
- > Lanyon hosted *Strings at Sunset : The Lanyon Trio*.
- > The CMAG exhibition *Unfinished Business* opened, telling 30 stories of Aboriginal and Torres Strait Islander people living with a disability.
- > The Canberra Area Theatre (CAT) Awards Gala was held in the Canberra Theatre.

MARCH 2018



Black is the New White
credit Prudence Upton



- > The Canberra Comedy Festival opened at the Canberra Theatre. [opposite picture]
- > Learning programs at Lanyon commenced in the refurbished Lanyon Heritage Centre.

- > The *All About Women* satellite program was live-streamed from Sydney in The Playhouse, featuring a live on stage panel discussion.
- > The CFC celebrated International Women’s Day by hosting events for staff, volunteers, board members, advisory committee members and invited guests.
- > *Black is the New White* performed in The Playhouse. [opposite picture]
- > Minister Ramsay opened the CMAG exhibition *Celebration : 20 years of collecting visual art*.

APRIL 2018



Blanc de blanc credit Pamela Raith photography

- > The Speigeltent hosted a season of shows in Civic Square—the headline show was *Blanc de Blanc*. [opposite picture]
- > The *ACT Heritage Festival* was launched by Minister Gentleman at Mugga-Mugga.
- > The CMAG exhibition *Tiki takeover : Tikis from the collection of Nicky Gallagher* opened.
- > The *National Trust Open Day* was held at Lanyon as part of the ACT Heritage Festival.
- > Lanyon hosted a walk to the Lanyon Canoe Tree with Ngunnawal custodian Wally Bell.

MAY 2018



- > The children’s show *Peppa Pig* performed in The Playhouse. [opposite picture]
- > CMAG hosted *CMAG on Sunday : Matilda’s Possum-skin cloak* where children learned about Matilda House’s ceremonial garment.
- > *The Bleeding Tree* opened in The Playhouse.
- > Mugga-Mugga hosted the community program *Making Beeswax Wraps*.
- > The Australian Ballet’s *The Merry Widow* performed in the Canberra Theatre.
- > The national launch event for Reconciliation Week was hosted in The Link.

JUNE 2018



- > CMAG’s new Nolan outreach resource *The Art Box* was Highly Commended in the Museums and Galleries National Awards. [opposite picture]
- > Lanyon hosted the workshop *Painting on silk in the gardens*. Artist-in-residence Anne-Marie Jean led an exploratory outdoor watercolour painting workshop with water colour painting on paper and stretched silk.
- > CMAG hosted *CMAG on Sunday: Kelly’s bushland* where children explored Sidney Nolan’s Kelly paintings.
- > The *Act Up!* Student Fringe Festival was held in The Courtyard Studio.

PART B:
**ORGANISATION
OVERVIEW AND
PERFORMANCE**

PART
B

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	
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
What we want to achieve	<i>Leadership</i> : A cultural leader in the ACT region and beyond <i>Strategy</i> : A clear direction for our future <i>Governance</i> : An accountable and dynamic organisation <i>People</i> : An employer of choice <i>Finances</i> : Long-term financial sustainability <i>Assets</i> : Support for delivering high quality cultural experiences

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
What we want to achieve	<i>Customers</i> : Audiences that are growing, diverse, engaged and entertained <i>Programming</i> : A diverse, high quality, entertaining and distinctive program <i>Business</i> : Venues, systems and people that support high quality live performance

Canberra Theatre Centre

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	<i>Customers</i> : Audiences that are growing, diverse, engaged and entertained <i>Programming</i> : Exhibitions and programs that reflect Canberra's unique identity <i>Stewardship</i> : Venues and collections that allow us to tell the many stories of Canberra <i>Leadership</i> : 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	<i>Customers</i> : Audiences that are growing, diverse, engaged and entertained <i>Programming</i> : Programs that explore Canberra's history by interpreting each place <i>Stewardship</i> : Buildings, grounds and collections that are conserved and researched <i>Leadership</i> : 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 covering whole of CFC matters;
- > www.canberratheatrecentre.com.au covering the Canberra Theatre Centre;
- > www.cmag.com.au covering CMAG and the Nolan Collection Gallery @ CMAG; and
- > www.historicplaces.com.au covering the ACT Historic Places.

Clients and stakeholders

The CFC reports to the Minister for the Arts and Cultural 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;

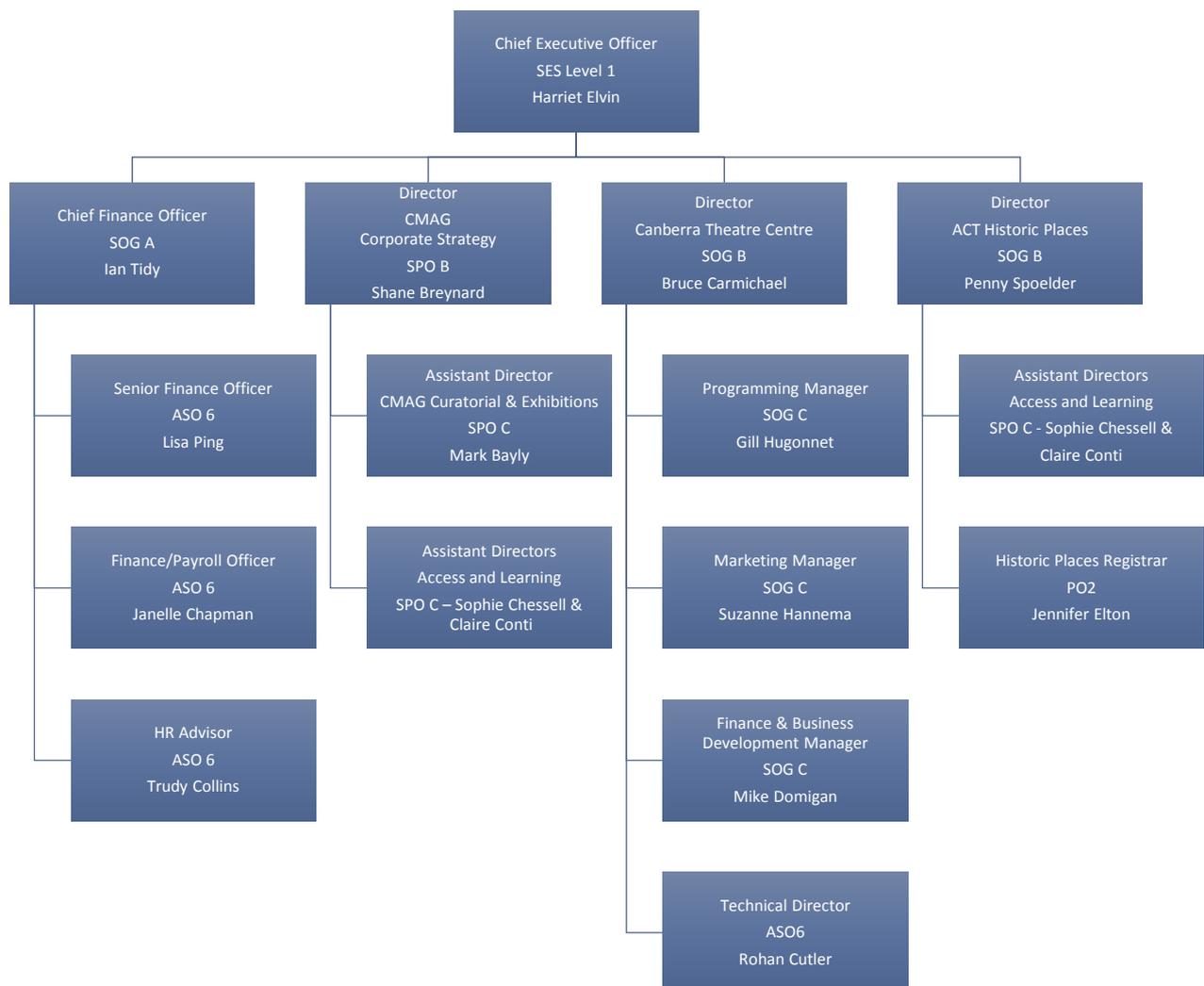
- > the arts, cultural, heritage, education, business and tourism sectors, including other cultural organisations;
- > national producers of performing arts, including commercial and funded companies;
- > the diplomatic community; and
- > the media, especially the Canberra media.

B.1.3 ORGANISATIONAL STRUCTURE, ENVIRONMENT AND PLANNING FRAMEWORK

Organisational structure

The CFC is 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 2018 is provided below.

Figure B.1.3a CFC Organisational Chart



Organisational environment

During 2017–18, the CFC had close working relationships with a number of ACT Government agencies including Enterprise Canberra, Transport Canberra and City Services Directorate, Environment, Planning and Sustainable Development Directorate, ACT Heritage Council, Libraries ACT, Office of the Coordinator-General, Education Directorate, Shared Services, ACT Property Group, Territory Records Office, Theo Notaras Multicultural Centre, 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 2017-18 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 34.

The CFC’s accountability indicators and targets for 2017–18 were identified in the CFC’s 2017-18 Statement of Intent, which was included in the 2017–18 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 2017–18 Statement of Performance at Attachment 1, page 172 to this report.

B.1.4 SUMMARY OF PERFORMANCE IN ACHIEVING OBJECTIVES AND TARGETS

Performance outcomes – Accountability Indicators

2017–18 was an active and successful year for the CFC, in which the organisation achieved good results against all but one of its accountability indicators. For example, during the year the CFC :

- > welcomed an estimated 405,690 visitors and patrons to its facilities and programs, a figure 6% above target and mainly relating to higher than expected visitors to the Canberra Theatre Centre, and to ACT Historic Places;
- > provided 596 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 691 days of usage, 14% above target.

The CFC did not achieve its 2017–18 target for the number of exhibitions held at its facilities, with a result slightly below target (a result of 19, or 5% below the target of 20). It should be noted that the CMAG exhibition *Peace, Love and World War : The Denmans, Empire and Australia 1910–1917* toured to King’s College, London during the year but was not included in the exhibition numbers as it was not held at a facility managed by the CFC.

Detailed performance results and variance explanations are included in the 2017–18 Statement of Performance at Attachment 1, page 172 to this report.

Performance outcomes – Financial Management

The CFC’s overall financial result for 2017–18 was an operating deficit of \$2.357m, which was 12% better than the budgeted deficit of \$2.686m. This result was mainly due to lower than budgeted depreciation expenses. 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 2017–18 was slightly lower than depreciation expenses for the year, meaning that the CFC achieved a small cash surplus.

The CFC achieved an own-sourced revenue figure of 53.6% as a proportion of total revenue for 2017–18, against a target of 45.9%. The better than target result relates mainly to increased revenue from the higher than expected volume of theatre business at the Canberra Theatre Centre. The CFC achieved a Cost to Government per estimated visitor/patron of \$21.48 against a target of \$22.87, the better than target result reflecting the above-target number of visitors and patrons.

The CFC also completed all its 2017–18 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 164 to this report.

Performance outcomes – Strategic Objectives/Indicators

Strategic Objective 1 – The CFC provides cultural leadership in the Canberra region and beyond.

Strategic Indicator 1 : The extent to which the CFC connects people with rich and diverse cultural experiences through activities at its venues, in the following areas.

- > **Leadership : A cultural leader in the ACT region and beyond**
 - Throughout the year the CFC pursued its goal of providing leadership in cultural planning, administration and management.
 - In November 2017, the CFC's 20th anniversary was the focus for activities that celebrated the organisation's achievements and leadership role and looked to future directions.
 - Through a partnership with arts advocacy body The Childers Group, the CFC presented an *Arts Value Forum* in July 2017 that included a number of prominent speakers and was attended by over 100 members of the regional arts community.
 - During the year, the CFC engaged actively with the new City Renewal Authority on a range of initiatives, both to activate the Civic Square cultural precinct in the short term, such as the *Enlighten in the City* event, and to put in place longer term cultural planning, especially through a new Civic Arts and Cultural Precinct Plan.
 - The CFC worked closely with the project team for the Constitution Place development, to reduce the impacts of the construction phase of this project on the CFC's city-based facilities. One example of this was the provision of theatre schedules in advance to the project team, to facilitate the planning of excavation work around performance times.
 - Throughout the year, the CFC engaged in a number of significant partnerships, including with the National Multicultural Festival in presenting the Festival's Children's Sanctuary at CMAG, and with the ACT Office for Aboriginal and Torres Strait Islander Affairs in support of Reconciliation Day.

- > **Strategy : A clear direction for the future**
 - The CFC's five-year Strategic Plan, covering the period 2016-21, continued to provide the framework for the CFC's operations.
 - During the year, the CFC's 2017–18 Corporate Plan, based on the Strategic Plan, was used to guide the work of the Board, advisory committees, staff and volunteers, with staff performance agreements linked back to the Corporate Plan. The Corporate Plan for 2018–19 was approved by the Board in June 2018. The plan was informed by the outcomes of consultative workshops held for staff and advisory committees.

- The CFC's web portal continued to be a key source of up-to-date information about the organisation and during the year was updated to meet the requirements of the *Freedom of Information Act 2016*.

> **Governance : An accountable and dynamic organisation**

- During 2017–18, the CFC maintained robust governance systems in order to ensure a high standard of accountability.
- The Board and the Audit Committee of the Board each met on six occasions, and the CFC embarked on a renewal program to address current board vacancies, including through a board skills audit.
- The CFC's Governance Charter was reviewed and updated to introduce improvements in the operation of the Audit Committee.
- The CFC was included in a series of performance audits by the ACT Auditor General, covering public art, performance indicators, and physical security.
- Representatives of the ACT Audit Office were invited to all, and attended most, meetings of the Audit Committee during 2017–18.
- The CFC's Strategic Risk Management Plan and Fraud Control Plan were reviewed and updated by the Audit Committee and approved by the CFC Board. These plans provided the basis for the CFC's internal audit/quality assurance program during the year.
- A major focus for the year was on undertaking updated security risk assessments of each of the CFC's venues, as the first stage of consolidating the organisation's security arrangements into comprehensive new security plans and procedures.

> **People : An employer of choice**

- The CFC continued to focus on attracting, developing and retaining highly skilled staff and volunteers, and on ensuring its sites are safe and rewarding places to work.
- CFC staff and volunteers participated in a wide range of training, professional development opportunities and networking programs during the year.
- Staff members sat on the boards of a number of cultural organisations and participated in many professional activities, such as opening exhibitions, delivering lectures, attending national and international conferences, and sitting on judging panels.
- Through the 2017 Don Aitkin Awards, the outstanding efforts of CFC staff and volunteers were recognised and celebrated.
- Work health safety continued to be a priority, including through *Wellbeing in the Workplace* initiatives; regular meetings of the CFC's Work Health and Safety Committee, and of workplace-based Work Health Safety Representatives; and reports about workplace safety to each Board meeting.
- The CFC's three advisory committees continued to provide expert strategic advice to the CFC, on a voluntary basis, including through committee-specific meetings and through plenary sessions that brought all three committees together for consultation and planning.

> **Finances : Long-term financial sustainability**

- In 2017–18 the CFC maintained high standards of financial management and reporting.
- Own sourced revenue was maximised, with the CFC achieving an outcome of 53.6% compared with a target of 45.9%. The CFC also achieved a cost to government per visitor outcome of \$21.48 compared with a target of \$22.87.
- Close monitoring of the CFC's internal budget took place through the work of the Audit Committee, with a formal mid-year review process undertaken in early 2018.
- The CFC's corporate finance area continued to meet deadlines for payroll, theatre show acquittals, accounts payable and collection of receivables.

- A number of high quality bids were developed for the 2018–19 ACT Budget, resulting in Budget funding for capital works packages in each of the CFC’s three program areas, as well as a non-capital initiative focused on theatre technical training.
- Fundraising efforts continued under the Board’s leadership, with projects funded including the new Hindmarsh Project Space at CMAG’s Civic Square frontage.

> **Assets : Support for delivering high quality cultural experiences**

- High quality asset management continued to be a key priority for the CFC during 2017–18, in view of its responsibility for major cultural sites.
- The CMAG and ACT Historic Places Strategic Asset Management Plans were updated during the year, providing support for the development of Budget bids as well as the basis for longer-term asset management.
- Specialist maintenance needs of each site were the focus of the 2017–18 capital upgrade program.
- A number of improvements were made to IT assets and programs, especially to the hosting of collection databases.
- Work continued on disability access plans for each site and on facilitating access to the sites for those with special needs. Improved access was also supported through ACT Budget funding.
- Implementation of the Records Management Program and of the CFC’s Resource Management Plan continued during the year.

Further details regarding outcomes against Strategic Objective 1 and Strategic Indicator 1 are provided under Section B.2, page 34.

Strategic Objective 2 – The Canberra Theatre Centre is a leading theatre centre in Australasia and Asia.

Strategic Indicator 2 : The extent to which the Canberra Theatre Centre connects people with theatre experiences of national and international quality, in the following areas.

> **Customers : Audiences that are growing, diverse, engaged and entertained**

- During 2017–18, the Canberra Theatre Centre (the Centre) continued to focus on providing a high-quality experience for its patrons.
- Post-performance surveys were conducted both on subscription season shows and general hire shows, resulting in approval rates of 95.0% based on patron surveys. The information gained was used to improve facilities and services.
- The Centre’s ticketing software enabled online ticket sales, a high level of security, and the ability for the Centre to undertake research into data.
- Patrons with special needs were supported through access initiatives, such as captioning services, audio loops, audio description, tactile tours, Companion Cards, and designated spaces for wheelchair access.
- The Centre 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, student “meet and greet” opportunities, and activities for children.
- Additional information and signage were provided to assist patrons with parking and accessibility to the Centre during the construction of the Constitution Place project.
- Inclusive community programs provided during the year included the Centre’s Social Capital Program, which extended the performing arts experience to those not usually able to attend live theatre, and the *Music at Midday* concert series, providing a day out for many senior citizens as well as raising money for charity.

- > **Programming : A diverse, high quality, entertaining and distinctive program**
 - The Centre provided high quality programming through its 2017 and 2018 Subscription Seasons.
 - The Australian tour of the large-scale musical *MAMMA MIA!* premiered at the Centre in November 2017 and was the highest grossing musical in Canberra history.
 - Other subscription season productions at the Centre in 2017–18 included those by : Bangarra Dance Theatre; CIRCA; Sydney Theatre Company; Bell Shakespeare; State Theatre Company of South Australia; Complicité Associates & Bryony Kimmings; Griffin Theatre Company; Brink Productions; and Australian Dance Theatre.
 - A new focus for the year was on international and national live music acts such as Archie Roach, Jose Gonzalez and Clare Bowditch.
 - Younger theatre goers were well catered for, through productions such as *The 78-Storey Treehouse*, *The Gruffalo*, *The Very Hungry Caterpillar*, *Prehistoric Aquarium*, *The Funatorium*, *Mad Hatter's Tea Party*, *Junk*, *Meeting Mozart* and *George's Marvellous Medicine*.
 - The Centre also supported local artists, including through the *Fearless Comedy Gala*; Liz Lea's *Reef Up*; *TEDX Canberra*; the *Short+Sweet Festival*; and Canberra Youth Theatre's *Verbatim*.
 - It worked with the *Multi-Cultural Festival*, *Diwali*, *Moon Cake Festival*, *Canberra Comedy Festival* and the City Renewal Authority to activate Civic Square with a variety of events, including a season of the Spiegeltent, featuring national and internationally touring cabaret, music and comedy performances.

- > **Business : Venues, systems and people that support high quality live performance**
 - During the year, the Centre continued a program of upgrades to retain its functionality and status as a professional performing arts centre.
 - 2017–18 saw the final year of a three-year Stage Three upgrade program, together with a continuing program of capital upgrades.
 - Major items funded through these programs included : the installation of safety fencing on the Link roof walkway, remodelling of The Playhouse backstage access bathroom, double glazing in the Administration Offices, and upgrades to the internal communications network.
 - The Centre maintained and developed Box Office services to address business and customer needs, with a particular focus in 2017–18 on implementing measures to address ticket scalping.
 - Security planning, a review of staffing levels to meet increasing volumes of activity, and improvements to front of house services were other areas of priority attention during the year.

- > **Leadership : An integral part of the cultural life of the Canberra region and beyond**
 - The Centre achieved strong and consistent venue branding during the year, including for the launch and promotion of its Collected Works Season 2018.
 - Research continued into the economic impact of the Centre's activities for the ACT economy, including through analysis of the economic impact of the Canberra season of *MAMMA MIA!*
 - Theatre education programs were again a major focus for the Centre in 2017–18, and close connections were maintained with the education sector to provide a range of opportunities for students.
 - Education initiatives ranged across school drama, vocational education and training, professional learning for teachers, performing arts skills development, work experience, venue tours, the *ACT Up! Student Fringe* festival of 10-minute plays by students, and the *Come Alive* festival of museum theatre by young people.
 - Through the *Project O* initiative, the Centre supported a group of young women to gain skills and confidence by participating in arts activities.

Further details regarding outcomes against Strategic Objective 2 and Strategic Indicator 2 are provided under Section B.2, page 34.

Strategic Objective 3 – CMAG is a leading regional cultural venue in Australia and beyond.

Strategic Indicator 3 : The extent to which CMAG connects people with the Canberra region's rich and diverse stories, sense of place, and contemporary identity, in the following areas.

- > **Customers : Audiences that are growing, diverse and engaged**
 - Throughout the year, CMAG focused on providing high-quality experiences for its customers, resulting in a 94.8% approval rate, based on visitor surveying.
 - CMAG participated in VisitCanberra tourism initiatives, especially by ensuring front of house staff completed the CBR Service Champions program.
 - CMAG's digital strategy continued to be implemented as a means of improving customer engagement, including digital communications and marketing opportunities, and the use of social media to promote its programs, activities and facilities. Enhanced digital experiences were also provided for various exhibitions, for example through links to an online catalogue in the exhibition *Celebration : 20 years of collecting visual arts at CMAG*.
 - 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 the Children's Sanctuary for the 2018 National Multicultural Festival.

- > **Programming : Exhibitions and programs that reflect Canberra's unique identity**
 - During 2017–18 CMAG provided a wide range of :
 - exhibitions, including : *Eirene Mort : A Livelihood; Unfinished Business; Tiki Takeover* and *Celebration : 20 years of collecting visual art at CMAG*; and
 - education and community programs, such as *CMAG on Sunday*; floor talks by curators; lectures; film screenings; outreach programs; and workshops focusing on the Nolan Collection.
 - In July 2017, CMAG embarked on the first European tour of one of its exhibitions when *Peace, Love and World War : The Denmans, Empire and Australia 1910-1917* toured to King's College London, where it was opened by the then Australian High Commissioner to the UK, the Hon Alexander Downer AC.
 - New partnerships were an important aspect of the year's program with exhibitions or displays held in partnership with Canberra Spinners and Weavers, the Australian National Museum of Education, and Red Cross Australia.

- > **Stewardship : Venues and collections that allow us to tell the many stories of Canberra**
 - During the year, CMAG undertook a capital works project, funded in the 2017–18 ACT Budget, which involved upgrading all its gallery lighting to new LED lighting in order to improve energy efficiency, safety, and conditions for conservation and display standards.
 - CMAG also implemented a capital upgrade program to ensure continuing safety and high standards of presentation through upkeep and improvement of its assets. This included the purchase of a defibrillator unit, improved gallery display furniture, and the upgrade of the Foyer PA system.
 - Throughout the year, CMAG continued to care for and develop collections under its stewardship, including through a program of acquisitions to the CMAG Collection featuring a number of significant donations, including works by senior regional artists, Hiroe Swen and Fay Skyring.
 - Management of the Nolan Collection continued to be a key priority for CMAG throughout the year. Filming took place in the Nolan Collection Gallery for a new documentary about Nolan

in celebration of the 100th anniversary of his birth in 2018, and CMAG's outreach program based on the Nolan Collection was entered into the Museums and Galleries National Awards.

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

- CMAG marked its 20th anniversary in 2018 with a major celebratory opening for its exhibition *Celebration : 20 years of collecting visual art at CMAG*.
- Plans were progressed for a reconfiguration of CMAG's ground floor, to provide enhanced collection storage and access areas, together with a refitting of CMAG's upstairs gallery area to make it suitable for long-term displays. These plans were the basis for a successful bid into the 2018–19 ACT Budget.
- CMAG's café was refreshed during the year with changed menu offerings and staffing arrangements.
- CMAG's profile was increased nationally and internationally when the Director of CMAG gave presentations at the 2018 Museums and Galleries Australia conference. CMAG was also recognised during the conference for its leading education programs, one of which, 'The Art Box', was celebrated as highly commended in the Museums and Galleries National Awards.
- Program delivery through strategic partnerships continued to be a key focus for CMAG in 2017–18. For example, through a new partnership with the City Renewal Authority, CMAG supported the delivery of a Play, Creativity and Culture Symposium, that explored the importance of play in cities.

Further details regarding outcomes against Strategic Objective 3 and Strategic Indicator 3 are provided under Section B.2, page 34.

Strategic Objective 4 – The ACT Historic Places are leading historic places in Australia and beyond.

Strategic Indicator 4 : The extent to which ACT Historic Places connects people with the Canberra region's rich and diverse stories and heritage, in the following areas.

> **Customers : Audiences that are growing, diverse and engaged**

- Throughout the year, ACT Historic Places focused on providing high-quality experiences for its customers, resulting in a 94.9% approval rate, based on visitor surveying. Data gained from customer surveys were used to improve facilities and services for visitors.
- Lanyon Homestead was listed for the first time in Lonely Planet's Australia Guide, reflecting high quality feedback from visitors.
- ACT Historic Places' digital strategy continued to be implemented as a means of improving customer engagement, including new digital guides to the properties, digital marketing opportunities, and use of social media to promote its programs, activities and facilities.
- New partnerships were developed to help care for the sites and expand programs and services offered to visitors. These included partnerships with organisations such as Art for Communities, Cuppacumbalong Homestead, ACT Southern Catchment Group, and Buru Ngunawal Aboriginal Corporation.
- Volunteers contributed 1,380 hours of service during 2017–18, performing duties including collection care, gardening and visitor services.
- Works were undertaken at Lanyon Homestead and at Lanyon's Barracks Café and Eating House, improving accessibility for people with limited mobility.

> **Programming : Programs that explore Canberra's history by interpreting each place**

- During 2017–18 ACT Historic Places provided a wide range of education programs and community programs. Special events and activities included *Spring Walk and Talk Series* developed in partnership with ACT Parks and Conservation Service, ACT Wildlife and the Canberra District Historical Society; *National Trust Open Day* at Lanyon Homestead as part of the ACT Heritage Festival; Calthorpes' House 90th Birthday; Sylvia Curley Oration at Mugga-

Mugga; *Strings at Sunset* with the Lanyon Trio at Lanyon Homestead; *The Lanyon Christmas Carols and Picnic*; the launch of the 2018 Canberra and Region Heritage Festival at Mugga-Mugga; and the *Canoe Tree Walk* at Lanyon Homestead with Buru Ngunawal Aboriginal Corporation.

- The following permanent exhibitions were presented : Lanyon Homestead – *Within Living Memory, The Cunningham Photo Album, and Convict Lives*; Calthorpes' House – *Calthorpes' House Orientation Exhibition*; and Mugga-Mugga – *Getting It Together*.

> **Stewardship : Buildings, grounds and collections that are conserved and researched**

- Implementation of Conservation Management Plans for each site continued throughout 2017–18.
- Detailed studies, including building condition reports, were commissioned into a range of infrastructure priorities for ACT Historic Places, and these formed the basis of a successful bid into the 2018–19 ACT Budget for a package of capital works across the three sites.
- A Bushfire Operations Plan was prepared, and was approved by the ACT Emergency Services Commissioner for Lanyon Homestead.
- Improvements in work health and safety, and emergency response planning were also undertaken.

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

- Calthorpes' House celebrated its 90th birthday in September 2017 with a program of activities that highlighted the significance of this property in Canberra's history and its role as Australia's best example of a domestic museum of the 1920s.
- During the year, ACT Historic Places updated its website, imagery and branding with a new tagline *Step into the Story*. This new branding presents the sites as living cultural landscapes that have continuing relevance and appeal to a wide range of audiences.
- To increase awareness of the properties, ACT Historic Places worked with the Canberra Visitor Centre, ACT Parks and Conservation Service and VisitCanberra to market tourism and promote special events.
- Improvements to the physical layout and menu offerings at the Lanyon Café, which was rebranded as the Barracks Espresso Bar and Eating House, and the development of a venue hire information package, provided increased activity and income.
- The newly opened Lanyon Heritage Centre provided the venue for a series of community talks in spring 2017 and for education programs commencing in autumn 2018, as well as for collection management activities.

Further details regarding outcomes against Strategic Objective 4 and Strategic Indicator 4 are provided under Section B.2, 34.

B.1.5 OUTLOOK

Current and future priorities

Over the coming years the CFC will continue to work towards the following six key priorities, which are identified in the CFC's 2016-2021 Strategic Plan.

- > 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 in 2018–19 include the following.

- > Working closely with the ACT Treasury, artsACT and other ACT agencies in undertaking a full business case for a major new theatre in Canberra.
- > Playing an active role in other initiatives that contribute to the revitalisation of the city centre, including through working with the City Renewal Authority and other ACT agencies on developing the Civic Arts and Cultural Precinct Plan.
- > Maximising visitation to, access to, and patronage of, the CFC's facilities, programs and collections.
- > Presenting exhibitions, education and community programs at the museums and galleries managed by the CFC, including through partnership programming and touring activity.
- > Presenting a varied program of performing arts productions at the Canberra Theatre Centre, including by attracting major theatre presentations to Canberra.
- > Maximising non-government income, both through the CFC's business operations and by encouraging support to the CFC through sponsorship and philanthropy.
- > Implementing, through a partnership between the Canberra Theatre Centre and the Canberra Institute of Technology, a course to increase training opportunities in Canberra's stage and theatre industry.
- > Continuing a staged program of upgrades for the Canberra Theatre Centre, to enhance the safety of patrons, ensure a high level of Workplace Health and Safety standards for staff, and implement accessibility improvements.
- > Upgrading infrastructure at Lanyon, to facilitate effective business operations, enhance the visitor experience, support visitors with mobility issues, and achieve high standards of Workplace Health and Safety.
- > Undertaking conservation works at each of the ACT Historic Places.
- > Upgrading CMAG's storage and display areas, to expand CMAG's capacity to collect, conserve and exhibit the region's art and history.
- > Undertaking ongoing programs of 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.

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

2017–18 was a busy and generally successful year for the organisation, with no major problems experienced. 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.

The commencement of the construction phase of the Constitution Place project adjacent to the Canberra Theatre Centre created challenges in terms of its impacts on car parking for theatre

patrons, and on access and wayfinding around the construction site. The noise and vibration of excavation works also presented challenges in terms of their potential to impact on performances, especially in the Courtyard Studio, which is the Centre's venue closest to the construction site, and on staff working in the Centre's administration offices above the Courtyard Studio.

The CFC took a number of measures to address these challenges. It liaised closely with the project developers to ensure easy access and wayfinding around the construction site, and to avoid excavation work at performance times wherever possible. Double glazing was installed in office areas closest to the site, to minimise the noise impact on staff. The CFC also worked with other ACT Government agencies to mitigate the loss of surface car parks during the project's construction phase, including through the installation of a new car park adjacent to The Playhouse, and the provision of information to theatre patrons about other parking options in the city centre.

Major capital works projects undertaken by the CFC itself during the year presented challenges in terms of the need to ensure operational continuity during the works programs. For example, the installation of new LED lighting at CMAG needed to be scheduled to avoid impacts on exhibition programming. By year end, however, all capital works projects had been successfully implemented and the CFC had fully expended all its 2017–18 capital works funding.

Managing the impact of capital works programs will be a key challenge in the coming years as the CFC rolls out a series of major projects, funded in the 2018–19 Budget, across all its sites.

Another major challenge for the organisation relates to the physical security of visitors and staff at the CFC's venues, which are all open to the public. During 2018–19, the CFC will implement a comprehensive new security policy, plan and procedures, based on detailed risk assessments undertaken at each of its sites during 2017. These will also be informed by the outcomes of a performance audit of physical security undertaken by the Auditor-General in 2017–18, in which the CFC was one of the audited agencies.

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 performances and to maintain consistent climate control for collection items, presents challenges in terms of reducing energy costs. The CFC will, however, continue to implement a Resource Management Plan to ensure it manages its energy use as efficiently as possible. The replacement of CMAG's outdated lighting system in 2017–18, with new LED lighting that meets contemporary energy efficiency standards, is one example of action successfully taken under the Plan.

The CFC will address these, and other risks, to the best of its ability, including through its Strategic Risk Management Plan. This Plan informs the prioritisation of projects for internal audit programs and is supported by other plans, such as those covering Fraud Control, Business Continuity, Disaster Preparedness and Security.

Apart from specific risks and challenges, the main continuing challenge for the CFC remains the 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 in 2012 is a key strategy that the CFC has put in place in seeking to manage the unpredictability of its income levels. The Reserve has since been increased where good theatre trading results have allowed this and now stands at \$1.1 million, providing a robust means of managing the risks inherent in theatre programming, as well as supporting efforts to bring a wider range of shows into the Canberra market.

B.1.6 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. Examples of activities in each area of the CFC in 2017–18 are provided below.

Canberra Theatre Centre

- > The Centre continued to present a diverse range of performances developed by Aboriginal and Torres Strait Islander companies and examining themes of reconciliation. Productions in 2017–18 included :
 - Marrugeku *Gudirr Gudirr*;
 - Archie Roach & Tiddas;
 - *The Bleeding Tree*; and
 - Ilbijerri Theatre Company *Coranderrk*.
- > The Centre continued its 26 year relationship with Bangarra Dance Theatre to deliver the highly successful season of *Bennelong*, which won seven Helpmann awards. The Centre distributed 40 social capital tickets for the show to students, including through the Indigenous Engagement Officer at McGregor and Macquarie Primary School.
- > The Centre presented the ground-breaking new work by female Indigenous play wright and actor Nakkiah Lui titled *Black is the New White*. The production delivered a contemporary perspective on race relations and showcased leading Aboriginal and Torres Strait Island actors including Tony Briggs, Luke Carroll, Shari Sebbens, Melodie Reynolds-Diarra and Nakkiah Lui. The Centre distributed eight social capital tickets for the show to the ANU National Centre for Indigenous Studies.
- > The Centre developed and presented sold out concerts of renowned Indigenous musicians Archie Roach & Tiddas and a foyer event with Briggs: *Bad Apples House Party* in partnership with Reconciliation Australia on the eve of the inaugural ACT Reconciliation Day public holiday.
- > The Centre worked alongside the Multicultural Festival 2018 to present a pre-festival showcase featuring Indigenous Australian rapper and dancer Baker Boy, performing original hip-hop songs incorporating both English and Yolŋu Matha.
- > The Centre hosted the Spiegel tent in Civic Square in May 2018, which featured a performance by Australian singer-songwriter, Gawurra, hailing from Milingimbi Island, North East Arnhem Land. A Yolŋu man, he sings in Gupapuyngu language.

CMAG

- > As a part of the inaugural ACT Reconciliation Day holiday celebrations, CMAG presented a specially developed itinerary of 'six things to see at CMAG on Reconciliation Day 2018'. This highlighted significant material on display that either told stories of Indigenous people or was produced by Aboriginal artists. The itinerary included objects in the Canberra Stories Gallery and the exhibitions *Celebration: 20 years of collecting visual art at CMAG*, and *Unfinished Business*.
- > CMAG delivered the early childhood learning program, *What Do Artists Make?*, to early childhood school groups from Preschool and Foundation within the gallery spaces and studio. The program referenced a number of Indigenous works within the *Canberra Stories* Gallery and pre-visit information packs outlined the links to the ACT Curriculum framework : Every chance to learn: Curriculum framework for ACT schools.

- > CMAG partnered with Red Cross Australia ACT to launch the 2018 ACT Schools Reconciliation Challenge and to publicly display and celebrate the Reconciliation Day Community Canvas.
- > The CMAG Advisory Committee discussed CMAG's engagement with and representation of Indigenous peoples, and agreed to establish a working group including individuals with relevant external expertise to develop an action plan for presentation to the Committee in 2019.
- > CMAG Director, Shane Breynard hosted a tour of CMAG for staff of the ACT Office for Aboriginal and Torres Strait Islander Affairs.
- > A painting was acquired for the CMAG Collection by local Indigenous artist Uncle Jimmy Williams. Uncle Jimmy William's designs depicting the flight of the Bogong moth are used on the seat fabric for Canberra's new light rail vehicles and new buses.

ACT Historic Places

- > ACT Historic Places benefited from input by Indigenous representatives in a project to remove graffiti from an historic Scar Tree at Lanyon.
- > ACT Historic Places established a partnership with Tyrone Bell from Dharwra Aboriginal Cultural Tours and Wally Bell from Buru-Ngunawal Aboriginal Corporation to provide visitors with the opportunity to undertake a walking tour of Lanyon Historic Precinct and gain an insight into the importance of the Murrumbidgee River and the mountains to Ngunnawal community.
- > Indigenous cultural awareness training was provided for ACT Historic Places Staff by Wally Bell, Elder, Buru-Ngunawal Aboriginal Corporation.

B.1.7 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 93 (for the Chief Executive Officer, as a CFC Board member) and Appendix 2, page 96 (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 93.

The responsibilities of each senior management position are reflected in the organisational chart, page 15. Further information relating to the structure of the organisation is provided at Section B.1.3, page 15.

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 75), the Agency Consultative Committee (refer to page 78), and the Security Executive Group (refer to page 42).

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 Board's membership and remuneration during 2017–18 are provided at Appendix 1, page 93. 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 2017–18, and information about attendances at these meetings, is at Appendix 1, page 93.

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 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 the Audit Committee 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 2017–18 are provided at Section B.5, page 74.

Advisory Committees

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

The committees include :

Name of Committees	Role of Committees
CMAG Advisory Committee	To provide the CFC Board with expert strategic advice, within the context of the CFC’s Strategic Plan for 2016-21 and its annual Corporate Plans.
Historic Places Advisory Committee	The committees provide expert advice and assistance on a voluntary basis. This support is valuable in contributing to the CFC’s policy development, business planning and community participation activities.
Canberra Theatre Centre Advisory Committee	The committees 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.

The Committees 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 2017–18 year for the committees comprised a further plenary session, focused on corporate planning for 2018–19.

In 2017–18, members of the three advisory committees donated approximately 101 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 2017–18, are provided at Appendix 3, page 97.

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

CELEBRATING 20 YEARS



1997



Establishment of the CFC

Cultural Facilities Corporation Act
<http://www.legislation.act.gov.au/a/1997-48/>

1999



1999 Fenner Conference held its official dinner at Lanyon

1998



CMAG Logo from 1998-2005

CMAG opened officially on the
13 February

2000



Arrival of Olympic torch - Civic Square

CMAG exhibition *Good Sport* was held in conjunction with Olympic torch and banners in Civic Square

2001



The Playhouse opened officially on the
16 May (prior to construction of The Link)



The Lanyon exhibition *Boots, Brims & Bustles* was held

2002



Book cover of *Chortles, Chores and Chilblains*

Calthorpes' House celebrated its 75th Birthday with the launch of a book by Dawn Waterhouse called *Chortles, Chores and Chilblains*

2005



The Nolan Gallery at Lanyon

Lanyon as a house museum and The Nolan Gallery @ Lanyon celebrated their 25th Birthdays

2003



Fire damaged Dishwasher from the 2003 Canberra Bushfires

CMAG responded to the 2003 Canberra bushfires by recording objects, images and personal accounts and providing free emergency care programs for children

2006



The Link groundwork



The Link opening

The Link and new Civic Library opened in Civic Square

2004



Display of items from the CMAG exhibition *Reflecting Canberra : The Day the Sky Turned Black*

The CMAG exhibition *Reflecting Canberra : The Day the Sky Turned Black* was held

2007



Ceramic display from the *Dawn Waterhouse collection*

CMAG acquired the Dawn Waterhouse collection

2008



My Fair Lady production brochure

Large scale Opera Australia production
My Fair Lady performed at the
Canberra Theatre



CMAG celebrated 10 years

2011



Guests Bob Ellis and Social History
Curator, Rowan Henderson

CMAG exhibition *King O'Malley* opened

2009



Student artwork

A little bit of my life – Ned Kelly education
program commenced at CMAG

2012



Undertaking careful cleaning of a travel chest from the
Meat Room at Mugga-Mugga

Completion of \$4,000,000 major conservation project at
ACT Historic Places

2010



The Nolan Collection Gallery @ CMAG

The Nolan Collection Gallery @ CMAG
opened

2013



Collected Works Australia 2013
brochure

Canberra Theatre Centre's
Collected Works Australia 2013
subscription season celebrated
the Centenary of Canberra



Gilbert RIEDELBAUCH

Geometry by
Dr Gerd Schroder-Turk
DP Bowl 2.6 2004

ABS with yellow gold leaf

CMAG exhibition *2113 : A
Canberra Odyssey* opened, also
celebrating Canberra's Centenary

2014



Lanyon Plant Fair 2014

Open Gardens Australia *Plant Fair* opened at Lanyon

2017



New seating was installed in the Canberra Theatre

2015



Giselle performed by The Australian Ballet

Celebration of the Canberra Theatre's 50th birthday. The production of *Giselle* was performed by The Australian Ballet



YAO Jui-chung, *Yao's Journey to Australia*, 2015, biro, oil pen with gold leaf on Indian handmade paper

CMAG exhibition *INK REMIX: Contemporary art from mainland China, Taiwan and Hong Kong* opened, prior to a national tour



Minister Ramsay and Mrs Dawn Waterhouse

Calthorpes' House celebrated its 90th Birthday

2016



Digital guides were launched for Mugga-Mugga and Calthorpes' House



John Olsen, *Brindabellas*, 2015, oil on canvas

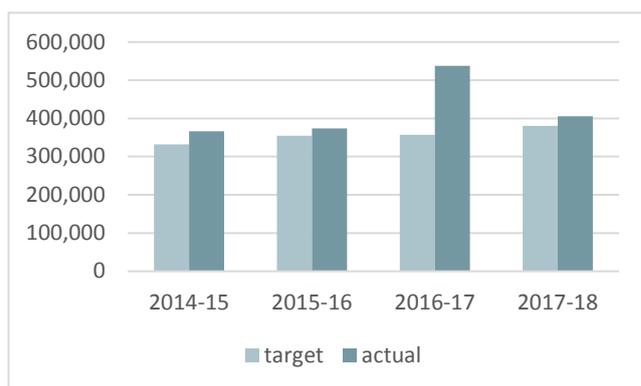
John Olsen donated *Brindabellas* to CMAG

B.2 PERFORMANCE ANALYSIS

The CFC's 2017-18 Statement of Intent was prepared in accordance with Section 61 of the FM Act and published in the 2017-18 ACT Budget papers. The Statement of Intent identifies the CFC's strategic objectives and indicators. The Statement of Performance found at Attachment 1, page 172 provides details of how these strategic objectives and indicators were achieved in 2017-18. These are summarised under Section B.1.4 page 16.

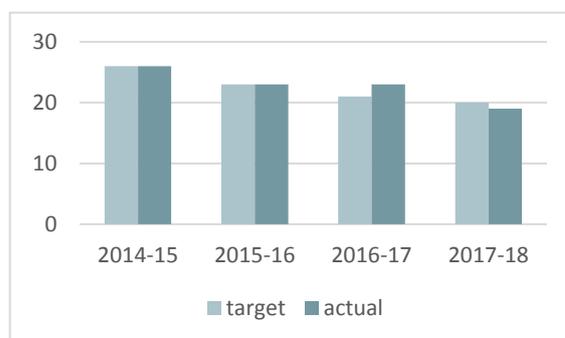
Below are the performance measures, targets and results for the CFC's key performance indicators from 2014–2018.

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



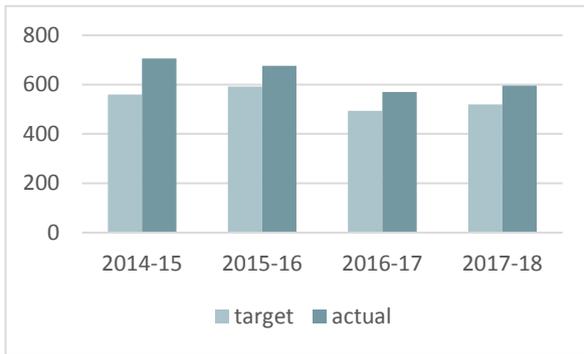
There has been an upward trend in the estimated number of visitors/patrons to the CFC over the past four years. The large number achieved in 2016-17 reflected the many visitors to CMAG touring exhibitions that year. 2017–18 saw a return to a more normal pattern of usage, with 405,690 visitors/patrons to CFC facilities and programs, a figure 6% above target.

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



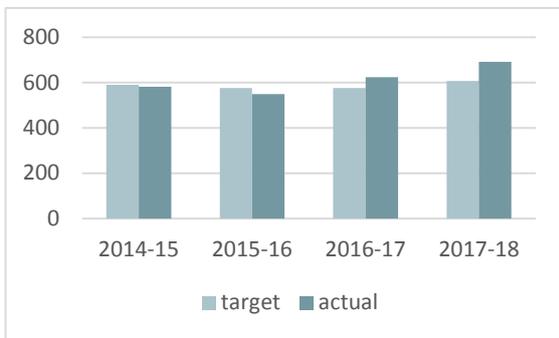
The number of exhibitions at facilities managed by the CFC has reduced over the past four years as a result of extending the display period for some exhibitions, and due to some impacts of capital works projects on the availability of gallery spaces. The outcome of 19 exhibitions for 2017–18 was slightly lower than the target of 20. Results do not include outgoing touring CMAG exhibitions, for example the tour of the CMAG exhibition *Peace, Love and World War: The Denmans, Empire and Australia 1910–1917* to King's College, London.

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



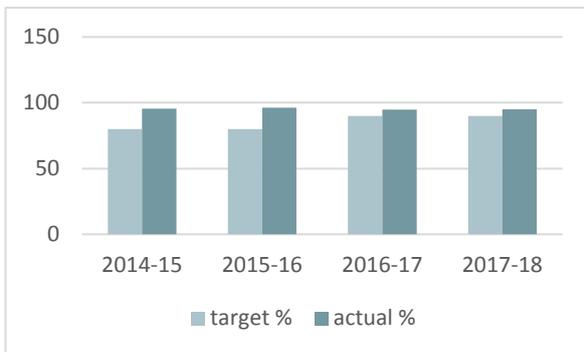
The number of education and community programs provided by the CFC have been reducing to a more sustainable level over the past four years. Demand for these programs remains strong, with an outcome of 596 programs delivered in 2017–18, 15% above target.

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



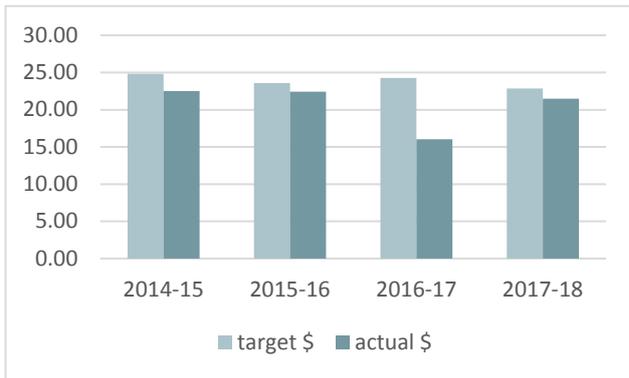
Increased programming has led to higher usage of the venues of the Canberra Theatre Centre over the past four years. There were 691 days of venue usage in 2017–18, 14% higher than the target.

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



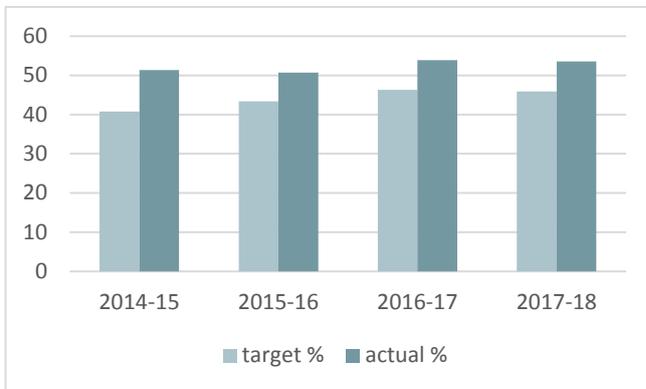
Customer satisfaction levels over the past four years have been above target, reflecting attempts by each venue to achieve as high a standard as possible. The level for 2017–18 was 95%, 6% above target.

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



There has been a downwards trend in the Cost to Government per estimated visitor/patron over the past four years, reflecting increased visitation patterns. The 2016-17 figure reflects the many visitors to CMAG touring exhibitions discussed above. In 2017-18, the figure was \$21.48 against a target of \$22.87.

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



The percentage of the CFC's revenue that is owned sourced has increased over the past four years, primarily as a result of higher theatre incomes. In 2017-18, the figure was 53.6%, against a target of 45.9%.

CORPORATE/FINANCE/HR AT A GLANCE

STAFF RETENTION RATE

86%



QUALITY OF SERVICE

95%

of visitors **satisfied** with
quality of the CFC's
services



FINANCE

- Almost 5,000 invoices processed for payments totalling more than \$20.8 million.



- 178 theatre show acquittals

ADVISORY COMMITTEES

21 members donated 101.5
hours



PAYROLL

- 270 in full-time, part-time or casual employment throughout the year
- 5,947 individual pays



- 66 new employees placed into the payroll system



GENDER BALANCE OF EMPLOYEES

Female 57%
Male 43%

OWN SOURCED REVENUE

53.6%

6 BOARD MEETINGS

**6 AUDIT COMMITTEE
MEETINGS**

**CFC 20 YEARS
1997-2017**



7,000,000 visitors to our venues and programs

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 2017–18 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 2017-18 Corporate Plan to work towards the long-term strategies during the course of 2017-18. The final area (*Results*) reports on the results achieved against the specific actions for 2017-18.

B.2.1 CULTURAL FACILITIES CORPORATION (CFC)

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
<p>Work with the developer of the Constitution Place project to :</p> <ul style="list-style-type: none"> • minimise impacts of this project on the CFC’s city-based facilities during the construction phase, in terms of pedestrian and vehicle access, construction noise and vibration, and car parking availability • 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. 	<p>During 2017–18 the CFC worked closely with the Constitution Place project team to reduce the impact of the construction phase on the CFC’s city-based facilities and to seek mutual benefits from the completed project.</p> <p>Strategic discussions were held with the head of the project – Richard Snow, Head of Property, Canberra Airport – at the CFC Board’s October 2017 and April 2018 meetings. Regular operational contact was also made between staff of Canberra Theatre Centre and the project team on matters such as access and wayfinding around the construction site, and the scheduling of theatre performances. This close cooperation and collaborative planning of excavation works around performance times minimised the impact of noise and vibration on theatre operations.</p>
<p>Work with other ACT Government agencies to put in place temporary car parking arrangements to mitigate the removal of car parks during the Constitution Place project.</p>	<p>The CFC worked with other ACT Government agencies in facilitating car parking arrangements during the Constitution Place construction phase. This resulted in the development of a temporary car park next to The Playhouse, and the reconfiguration of the existing adjacent car park to provide additional parking spaces.</p>

Leadership – A cultural leader in the ACT region and beyond

Engage with the newly established City Renewal Authority (CRA) on the revitalisation of Civic and on cultural planning for the city.	The Canberra Theatre Centre used its website and pre-show emails to ticketholders to update patrons on changing car parking arrangements.
	The CFC worked closely with the CRA on the revitalisation of Civic and planning of longer term initiatives.
	Malcolm Snow, CEO of the CRA, attended the February 2018 meeting of the CFC Board to brief members on the CRA’s work and for strategic discussions on matters of mutual interest to the two agencies. This was one of several meetings between CFC and CRA representatives throughout the year. These discussions contributed to the development of the Project Brief for the new Civic Arts and Cultural Precinct Plan.
	CFC program areas actively engaged with CRA to contribute to the cultural life of the city. CMAG partnered with the CRA and Play Activation Network ACT to present the ‘Play, Creativity and Culture’ symposium and also participated in Enlighten in the City, which was coordinated through the CRA. The Canberra Theatre Centre worked with the CRA to host the Spiegelent for a season of performances in Civic Square.
Participate in the planning of Light Rail stages 1 and 2, to maximise their benefits for the CFC’s city-based facilities.	The CFC continued to explore the benefits of the Light Rail project for its facilities and, during Transport Canberra’s consultation phase, submitted preferred route options for Light Rail Stage 2.
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.	CMAG participated in a partnership with the National Multicultural Festival, ACT Government Child and Family Centres, ACT Community Language Schools Association, Libraries ACT and others to present the Children’s Sanctuary at the 2018 National Multicultural Festival.
Implement the Reconciliation Action Plan of the Chief Minister, Treasury and Economic Development Directorate, as it relates to the CFC.	The CFC undertook a number of activities in support of the Reconciliation Action Plan and featured Indigenous narratives in events at each of its three main program areas. Further details are provided in Section B.1.6, page 26.
Deliver, with The Childers Group, an Arts Value Forum on communicating and realising the value of the arts, and use this to convey key messages about the CFC’s role in cultural leadership.	The Arts Value Forum was held in July 2017 in the Canberra Theatre Centre. The Forum attracted over 100 people and was opened by Kathy Leigh, Head of the ACT Public Service. Over 20 presenters were joined by keynote speaker Kate Fielding, Chair of Regional Arts Australia and board member of the Australia Council for the Arts.
Explore the scope for further collaborative projects between the CFC and The Childers Group, including a potential arts leadership event in late 2017, focusing on governance in the arts.	CFC is participating in discussions regarding opportunities to present a similar arts leadership event in 2018–19.
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	<p>During the year, the CEO was a member of the :</p> <ul style="list-style-type: none"> • Australiana Fund National Council and Canberra Committee • Tourism Leaders Forum and Tourism Industry Advisory Council of the Canberra Business Chamber • Cambridge Society of the ACT (Chair) • External Advisory Board of the ANU College of Business and Economics

Leadership – A cultural leader in the ACT region and beyond

profile and involvement in cultural and tourism sector initiatives.

The Director, Canberra Theatre Centre, was a member of the :

- Live Performance Australia Executive Council
- Executive Council of the Association of Asia Pacific Performing Arts Centres

The Director, CMAG, was a member of the UNESCO Australian Memory of the World Committee.

The Assistant Director, Exhibitions and Collections, CMAG, was a member of the DISACT (Disaster ACT) Disaster Recovery Committee.

The Senior Curator, Social History, CMAG was Vice President of the ACT Committee of Museums Galleries Australia.

The Education Officer, Canberra Theatre Centre, 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 international flights to Canberra.

The Director, CMAG, and the Canberra Theatre Centre's Program Manager and Program Producer attended the Australia–Singapore Cultural Leaders' Forum in Adelaide in September 2017 where they participated in discussions on cultural exchange and joint projects, including with Singapore museums, galleries and theatre companies.

Celebrate the CFC's 20th birthday in November 2017, focusing on the organisation's achievements and leadership role.

The CFC's 20th anniversary in November 2017 celebrated the organisation's achievements and leadership role, and looked to future directions. A 20th birthday party on 3 November 2017 was held in the Canberra Theatre Centre. Guests included the Chief Minister, Minister Ramsay, Opposition Leader, former Arts Ministers, MLAs, Head of the ACT Public Service, and many current and former CFC Board members, advisory committee members, staff and volunteers.



Minister Ramsay, John Hindmarsh AM, Gary Humphries, Bill Wood AM, Don Aitkin AO and Harriet Elvin celebrating the CFC's 20th birthday

The *Canberra Times* Panorama magazine published an extended story on the history and future aims of the CFC. This was distributed internationally via Arts Hub.

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

Report on achievement of the 2017–18 Corporate Plan in the 2017–18 Annual Report.

Results

Information compiled during the year has been used as the basis for reporting against the 2017–18 Corporate Plan in this 2017–18 Annual Report.

Implement the ACT Government Service performance management system, linking all performance agreements to the 2017–18 Corporate Plan.	The performance management system linked to the 2017–18 Corporate Plan was implemented to ensure that all staff were aware of the relationship between their roles and the organisation’s corporate goals. The CEO’s ‘start the year’ email for 2018 reminded 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 2018–19, based on the Strategic Plan, with input from staff and volunteers.	Workshops to gain the input of staff and Advisory Committees to the 2018–19 Corporate Plan were held during June 2018. The June 2018 meeting of the CFC Board considered the draft 2018–19 Corporate Plan and the final plan is now available on the CFC website.
Implement the CFC’s five-year Communications Strategy based on the Strategic Plan.	The CFC’s communications activities during 2017–18 were informed by the 2017–22 Communications Strategy.
Ensure the CFC’s web portal is an up-to-date source of information about the organisation, including key corporate documents.	Updates to the CFC web portal included the upload of key documents and revisions to meet the needs of open access information requirements under the <i>Freedom of Information Act 2016</i> .

Governance – An accountable and dynamic organisation

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 CFC’s Governance Charter was reviewed. These changes enabled the Audit Committee to include an external member with specialised skills.
Plan for forthcoming Board membership renewals, including through a board skills audit.	The CFC worked closely with Minister Ramsay and artsACT to implement a Board renewal process. Detailed position descriptions for the Chair, Deputy Chair and Member roles were developed to identify key skills and attributes needed. A public Expression of Interest process for current and forthcoming CFC Board vacancies was conducted in May 2018, and appointments are expected to be finalised in the first half of 2018–19.
Ensure Board meeting agendas focus on performance as well as conformance. Seek continual improvement in the presentation of Board agenda papers.	Procedural improvements were made to simplify and streamline the presentation of information in Board agenda papers. The introduction of executive summary sections into a number of reports allowed key points to be made against a series of strategic questions agreed by the Board as representing the areas for primary focus.
Arrange for the CFC’s external auditors to meet with the Board after the audit of the 2016–17 Financial Statements and Statement of Performance.	A representative of the ACT Audit Office briefed the Audit Committee at the Committee’s September 2017 meeting on the audit of the CFC’s 2016–17 Financial Statements and 2016–17 Statement of Performance. As no major issues arose in this briefing, it was agreed that the Chair of the Audit Committee would brief the Board about the outcomes of the audit and there was no need for ACT Audit Office representatives to attend a full Board meeting.
Invite the CFC’s external auditors to each meeting of the Board’s Audit Committee.	Representatives of the ACT Audit Office were invited to all, and attended most, meetings of the Audit Committee during 2017–18.

Governance – An accountable and dynamic organisation

Implement an internal audit program and an expanded quality assurance program, focusing on key areas of risk.	The CFC's internal audit/quality assurance program for the year focused on key risks identified through its Strategic Risk Management Plan, Fraud Control Plan and Audit Committee discussions.
Participate in Auditor-General performance audits that relate to the CFC's operations, including performance audits of public art and of performance indicators.	The CFC provided information to the ACT Audit Office for performance audits relating to public art, performance indicators, and physical security. The CFC also reviewed and commented on draft audit reports. Further details are provided under Section B.3 Scrutiny.
Review and update the Strategic Risk Management Plan and Fraud Control Plan.	The Audit Committee reviewed the Strategic Risk Management and Fraud Control Plans at its May 2018 meeting and the revised and updated Plans were approved by the Board at its June 2018 meeting.
Remind staff of their responsibilities for fraud control, including through fraud awareness training and emails from the CEO and CFO.	The CEO's 2018 'start the year' email reminded staff of their responsibilities with regard to appropriate use of CFC resources. The CFC conducted Fraud and Corruption awareness training for staff in 2018.
Review the CFC's security risks and consolidate the CFC's security arrangements into a comprehensive and updated Security Plan and Procedures.	Security risk assessments were completed in 2017–18 for the five CFC sites. A further risk assessment was completed for the Corporate functions and Office of the CEO. Security planning workshops were held in 2017–18 and resulted in the preparation of draft Physical Security and Personnel Security policies, which will be finalised in 2018–19. These policies will draw on outcomes of the 2017–18 performance audit of physical security. The CFC's Senior Managers formed the Security Executive Group to discuss security matters on a fortnightly basis.

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
Ensure a supportive working environment, including by implementing the Respect, Equity and Diversity Framework and the ACT Government Service performance management system.	The CEO's 2018 'start the year' email 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. This message was reinforced by linking the CFC's in-house awards scheme, the Don Aitkin Awards, to the display of public sector values.
Ensure sound human resource management, including by : <ul style="list-style-type: none"> • implementing the updated CFC's Human Resource Management Plan; • continuing a rolling review and updating of human resource policies; • proactively providing staff with a range of training and professional development 	CFC staff participated in a range of training/staff development/networking programs in 2017–18. Staff are regularly invited to sit on judging panels, open exhibitions and deliver lectures at other institutions. The following activities were undertaken by CFC senior staff: The CEO : <ul style="list-style-type: none"> • was inducted into the ANU College of Business and Economics Alumni Hall of Fame; • spoke at the ANU College of Business and Economics graduation;

People – An employer of choice

opportunities; recognising staff contributions and achievements, including through award schemes such as the Don Aitkin Award, linking this to the CFC's 20th birthday in 2017; and

- reviewing resource sharing between CMAG and Historic Places after a year in operation.

- was a panellist at the 2017 Executive Assistant Network Canberra conference and at the Arts Value Forum; and
- opened the exhibitions *Patterns in nature* and *Rapt in Felt : Our Stories*, both featuring works by ACT and region artists.

The Director, CMAG, participated in a specialist session on building inclusive and diverse teams hosted by the Canberra Business Chamber.

The Director, ACT Historic Places, spoke and gave lectures to various organisations including the National Trust AGM, the ACT ICOMOS conference, the International Women's Club, the ANU and the ACT Heritage Symposium.

The 2017 Don Aitkin Awards presentation took place in December 2017 in the presence of Emeritus Professor Don Aitkin AO, former Chairman of the CFC. The award winners were Lynn Carroll, Rohan Cutler and Shaya Dashtinezhad.

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.

During 2017–18, a report on workplace safety was provided at all Board meetings and a further report on key safety risks identified for CFC workplaces, and how these risks are being managed was provided to the Board every six months.

The CFC Work Health and Safety Committee met in August and November 2017 and in February and May 2018. Invitations to these meetings were extended to representatives from the Community and Public Sector Union and the Media, Entertainment and Arts Alliance. CFC area meetings of HSR representatives were held throughout the year.

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

- promotion of the new Employee Assistance Provider services for employees;
- an alcohol-free Melbourne Cup event in November 2017; and
- flu vaccinations in April 2018.

Provide volunteers with training, support and recognition, including through award schemes such as the Don Aitkin Award, linking this to the CFC's 20th birthday in 2017.

Volunteers at Lanyon, Calthorpes' House and Mugga-Mugga served a total of 1,380 hours in 2017–18. The CFC provided volunteers with a meeting and training day in November 2017 and June 2018, an International Women's Day morning tea and a Christmas brunch. Two CFC volunteers were honoured with nominations for the Don Aitkin Award in December 2017.

Refer to Appendix 3, page 97 for information regarding the CFC's advisory committees, the members of which are all volunteers.

Support the CFC's three advisory committees and seek their advice on a range of strategic directions for the CFC, recognising that the committees provide expert advice to the CFC and involve the wider community in the organisation.

The first advisory committee meeting of 2017–18 was held as a plenary strategic planning workshop for all three committees in November 2017. The workshop included a presentation by the CEO.

The three committees met for individual sessions on the following dates : CMAG Advisory Committee, 24 May 2018; Canberra Theatre Centre Advisory Committee, 13 July 2017, 20 March 2018; and ACT Historic Places Advisory Committee, 20 November 2017, 6 February 2018, 27 March 2018, 8 May 2018. The committees reconvened for a plenary session in June 2018 to focus on corporate planning for 2018–19.

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.	The CFC achieved a cost to government per estimated visitor/patron of \$21.48, which was better than the target of \$22.87. Own sourced revenue of 53.6% surpassed the target of 45.9%. Details and variance explanations are provided in the Statement of Performance at Attachment 1, page 172.
Implement and monitor an internal budget for 2017–18 with strategies to address the long-term financial sustainability of the CFC. Introduce improved arrangements for month-end closures, to increase the timeliness and accuracy of financial reporting.	The 2017–18 internal budget included strategies to address salary and CPI increases. The Audit Committee monitored the internal budget throughout the year and provided progress reports to each Board meeting. Mid-year reviews of the internal budget took place in January and February 2018.
Achieve prompt and efficient processing of payroll, theatre show acquittals, account payments, and collection of receivables. Explore an improved timesheet system and an additional HR module for the payroll system.	The Corporate Finance area continued to meet deadlines relating to payroll, theatre show acquittals, accounts payments and the collection of receivables. A project has commenced on an online solution to improve timesheet, rostering and payroll management.
Increase the Theatre Reserve at the end of 2017–18, if good theatre trading results and the overall health of the CFC budget allow this.	Due to the extension of theatre programming into new areas of performance such as contemporary music, no further increase was made to the Theatre Reserve in 2017–18.
Develop high-quality bids for the 2018–19 ACT Budget process, for strategic initiatives that address the priorities identified by the Minister for the Arts and Community Events and lead to better cultural outcomes for the community. Engage colleagues from ACT Treasury at an early stage of developing these bids, to ensure they are clearly expressed, well targeted and accurately costed.	CFC bids for the 2018–19 ACT Budget process resulted in the following CFC initiatives being funded in the 2018–19 ACT Budget : <ul style="list-style-type: none"> • \$680,000 capital over one year – Conserving and improving Canberra’s Historic Places; • \$350,000 capital over two years – Upgrading CMAG storage; • \$1,480,000 capital over three years – Upgrading the Canberra Theatre Centre; • \$45,000 non-capital in first year, then \$20,000 ongoing – Conserving and improving Canberra’s Historic Places; and • \$145,000 non-capital over two years – Vocational training for stage and theatre.
Progress the CFC’s fundraising efforts under the Board’s leadership and using the opportunities of significant anniversaries such as the 20th birthday of CMAG as a focus for	The CFC’s 2017–18 Priority Fundraising Project Plans provided the framework for the year’s fundraising efforts, under the Board’s guidance. Successful fundraising projects for the year generated support for : <ul style="list-style-type: none"> • a short documentary film on Calthorpes’ House; • Christmas carols and picnic at Lanyon; • conservation of CMAG’s Soares collection of social history items

Finances – Long-term financial sustainability

these efforts, including for the Canberra Region Treasures Fund.

- rebadging of CMAG’s external gallery on Civic Square as the Hindmarsh Project Space.

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
Implement the updated Strategic Asset Management Plan and use this as the basis for capital bids into the 2018–19 ACT Budget process.	Strategic asset management plans for CMAG, Calthorpes’ House, Mugga-Mugga and Lanyon were updated in 2017–18, and these supported bids into the 2018–19 ACT Budget. The Canberra Theatre Centre’s Strategic Asset Management Plan was updated in 2016–17.
Implement cyclical maintenance programs at each site.	Cyclical maintenance needs informed priorities for the 2017–18 capital upgrade program.
Finalise and implement Access Action Plans for each site.	Work progressed on access action plans for each site during the year and resulted in a range of improvements and a successful bid for funding for improvements to access and facilities at the Centre.
Monitor IT assets across the CFC to ensure right fit with internal and externally provided solutions. Seek efficiencies through improved service arrangements and best-fit hardware and software solutions. Implement the update to Windows 10 operating platform and Office 13.	IT assets continued to be monitored for best cost-effectiveness use. Improved hosting arrangements for the CMAG and Historic Places collection databases will allow for enhanced usability, functionality and security at a reduced cost.
Continue to implement, and further review, Business Continuity Plans and Disaster Recovery Plans.	Updated versions of the CFC’s Business Continuity and Disaster Recovery plans will be provided to the Audit Committee and Board early in 2018–19.
Implement the Records Management Plan, provide staff with updated training, continue the rollout of the Electronic Records Management System to remaining staff, and ensure record disposal schedules are actioned, to reduce the volume of records in storage.	All staff have been advised of the Records Management Program and their responsibilities to keep accurate records. CFC officers have been designated as the CFC’s records managers, to assist staff and ensure compliance with records management procedures. A staff representative from the CFC attended various Records and Information Management Community of Practice sessions throughout the year.
Finalise and implement a new Resource Management Plan as the basis for encouraging sustainability practices, reducing energy consumption and mitigating the impact of increases in electricity and gas prices.	The CFC’s Resource Management Plan was finalised and now provides the framework for the CFC’s sustainability and energy efficiency practices.

CANBERRA THEATRE CENTRE AT A GLANCE

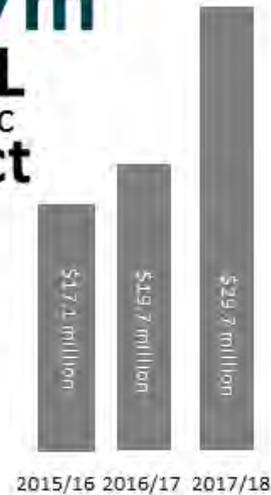


278,000
people
engaged through
490 performances



\$29.7m
TOTAL
economic
impact

↑50%
increase
from
2016/17



\$8,798
raised for charity via
Music at Midday
by 5,174 patrons



"You've done it again
Canberra Theatre!
Another fantastic night
out." Emily

"Wow, we travelled
from Wagga to see the
show. Worth every
kilometre in the car.
Expect us to return."
Jonathan



↑94%
increase
from
2016/17

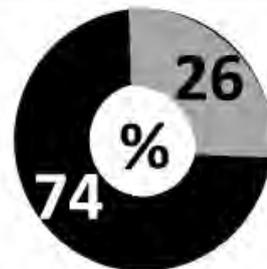
\$19.2m
contribution
to visitor
economy



\$18,762
spent on 620
social capital
tickets for
charities and
organisations



14,997
students
From 173 schools
at 410 events



Self Sourced Income &
ACT Government Funding

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 post-performance surveys conducted on the Centre's 41 subscription and general hire show seasons indicated a 95% approval rate with patrons. Attendance data showed a 5% increase in patrons from the previous year.
Assist patrons to access the Centre during the construction phase of the Constitution Place development, including through additional information provision, signage and concierge services.	Information about the construction of Constitution Place was included in the 2018 Collected Works season brochure. The Centre's website was regularly updated with information relating to access and parking. Parking changes and alternative parking options were detailed in pre-show emails to ticket purchasers.
Provide public programs and value-adding opportunities that enhance the overall patron experience.	<p>In 2017–18, the Centre's programming included an active calendar of public programs. Pre-show In Conversations were arranged for <i>Bennelong</i>, <i>Landscape with Monsters</i> and <i>The Beginning of Nature</i>, and post-show Q&As were held for <i>1984</i>, <i>The Wharf Revue</i>, <i>The Popular Mechanicals</i>, <i>A Pacifist's Guide to the War On Cancer</i>, and <i>Black is the New White</i>. <i>The Aspirations of Daise Morrow</i>, <i>The Bleeding Tree</i> and <i>Sense & Sensibility</i> included pre- and post-show discussion. The Centre also hosted a well-attended forum associated with <i>A Pacifist's Guide to the War On Cancer</i>.</p> <p>The Museum of Australian Democracy satellite exhibition of <i>Behind the Lines</i>, which was held in the Link Foyer, accompanied the season of <i>The Wharf Review</i> and attracted a total attendance of 7,344.</p> <p>The Centre provided education programs associated with <i>This Poisoned Sea</i>, <i>Mr Stink</i> and <i>A Town Called War Boy</i>, and children's activities were held in the Link Foyer for <i>Mr Stink</i>, <i>The Very Hungry Caterpillar</i>, <i>Prehistoric Aquarium</i>, <i>Room on the Broom</i>, <i>The 78-Storey Treehouse</i> and <i>The Gruffalo</i>. A successful Student Meet & Greet was held for audience members to meet members of the Flying Fruit Fly Circus performance of <i>Junk</i>.</p> <p>The Centre was responsible for the recruitment and participation of 25 local volunteers in Intimate Spectacles' <i>Oedipus Schmoedipus</i>.</p>

School students from the ACT and surrounding region were offered significantly subsidised ticket prices to access schools matinee and selected evening performances across the season.

Secondary schools and colleges were able to access free tickets for *Sense & Sensibility*.

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

Implementation of the Access Action Plan continued during the year. For example, it provided the basis for a successful bid for capital works funding in the 2018–19 Budget, which was announced in June 2018, for the installation of ambulatory toilet cubicles throughout the Centre, the upgrading of captioning equipment, and the provision of wheelchair access to the mid-level of the Canberra Theatre auditorium.

Access initiatives throughout 2017–18 included tactile tours, audio descriptions and captioned performances for 13 of the Centre’s shows. Audio loops and Companion Cards are available for all productions presented at the Centre. Relaxed performances of *The Very Hungry Caterpillar* were offered for young people with sensory challenges.

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.

Continue to deliver inclusive community programs.

The Canberra Labor Club continued as Community Sponsor of the Centre throughout the year.

The Centre’s Social Capital program distributed 620 tickets to the value of \$18,762.20 to the following charities and organisations :

- St Vincent de Paul Society
- Barnardos
- Macquarie and Macgregor primary schools
- Project O
- University of Canberra
- Alzheimer’s Australia ACT
- Warehouse Circus
- Marymead
- Carers ACT
- Rise Above
- Offbeat
- Leukaemia Foundation
- The Clemente Canberra Program
- National Centre for Indigenous Studies, ANU
- CanTeen
- CREATE Foundation
- The War Widows Guild of Australia
- Legacy
- Saint Francis Xavier College
- St John Paul College
- Canberra Girls Grammar
- Campbell High
- Salvation Army

The 10 Music at Midday concerts held in 2017–18 raised a total of \$8,798 for the following local organisations and national charities with a local presence :

- Radio 1RPH
- ACT Rescue & Foster
- Rise Above The Cancer Support Group
- Bosom Buddies ACT Inc
- Hartley Lifecare Inc

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

Ensure a successful Canberra season of the major musical *MAMMA MIA!*, to demonstrate the demand for further large-scale touring shows to Canberra.

The Centre hosted the opening season of the national tour of *MAMMA MIA!*. This was the highest grossing musical in Canberra history, with a total audience of 32,595. As a consequence of the Centre’s success in staging *MAMMA MIA!*, a second major musical season has been secured.

Encourage major performing arts seasons for Canberra by keeping networks alive and accessing funding to mitigate risk and attract major events.

The Centre’s Program Manager maintains regular contact with national performing arts centres and key arts organisations. The Music and Major Events Programmer is in contact with concert promoters, agents and producers.

Program and deliver subscription seasons, to bring leading, emerging and independent performing arts companies to Canberra and develop a strong ‘artistic footprint’ for the Centre.

The 2017 Subscription Season – *Collected Works 2017* – presented a season of productions involving classic, contemporary and musical theatre, comedy, dance and circus including *1984*, *Bennelong*, *The Wharf Revue*, *The Popular Mechanicals*, *Blue Love*, *Landscape with Monsters*, *The Merchant of Venice* and *MAMMA MIA!*

The Centre’s 2018 Subscription Season is similarly varied. Launched on 16 October 2017, it comprises 19 core shows from national and international companies such as Kings Head Theatre and Complicité Associates (London); Sydney Theatre Company, Bell Shakespeare and One Eyed Man Productions (Sydney); Australian Dance Theatre (Adelaide); Pigeonhole Theatre (Canberra); Opera Australia; The Farm (Gold Coast); and Tasmania Performs.



MAMMA MIA! performed at the Centre

Highlights of the 2018 Subscription Season that have been performed thus far include : *Black is the New White*; *Antony & Cleopatra*; *The Bleeding Tree*; *The Aspirations of Daise Morrow*; *Sense & Sensibility*; and *The Beginning of Nature*.

As of 30 June 2018, the Centre had 2,230 subscribers for its 2018 season, and had sold 15,110 tickets to subscribers to *Collected Works 2018* productions.

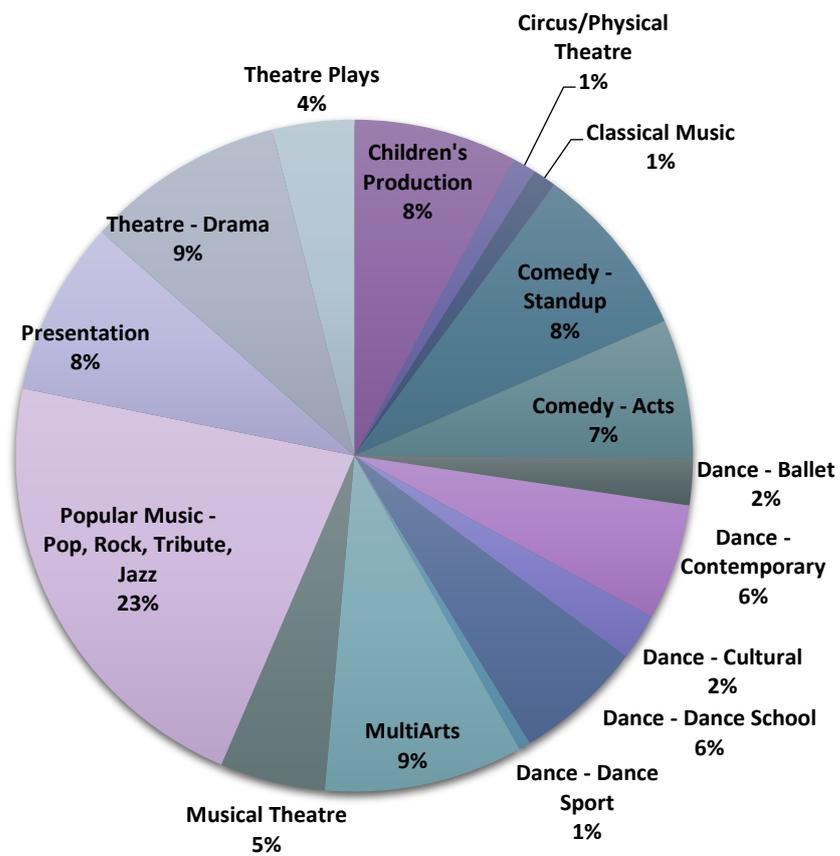
The active Family and Education Program provided many exciting theatrical experiences for younger audiences and their carers, including adaptations of popular fiction such as *Mr Stink* and *The 78-Storey*

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

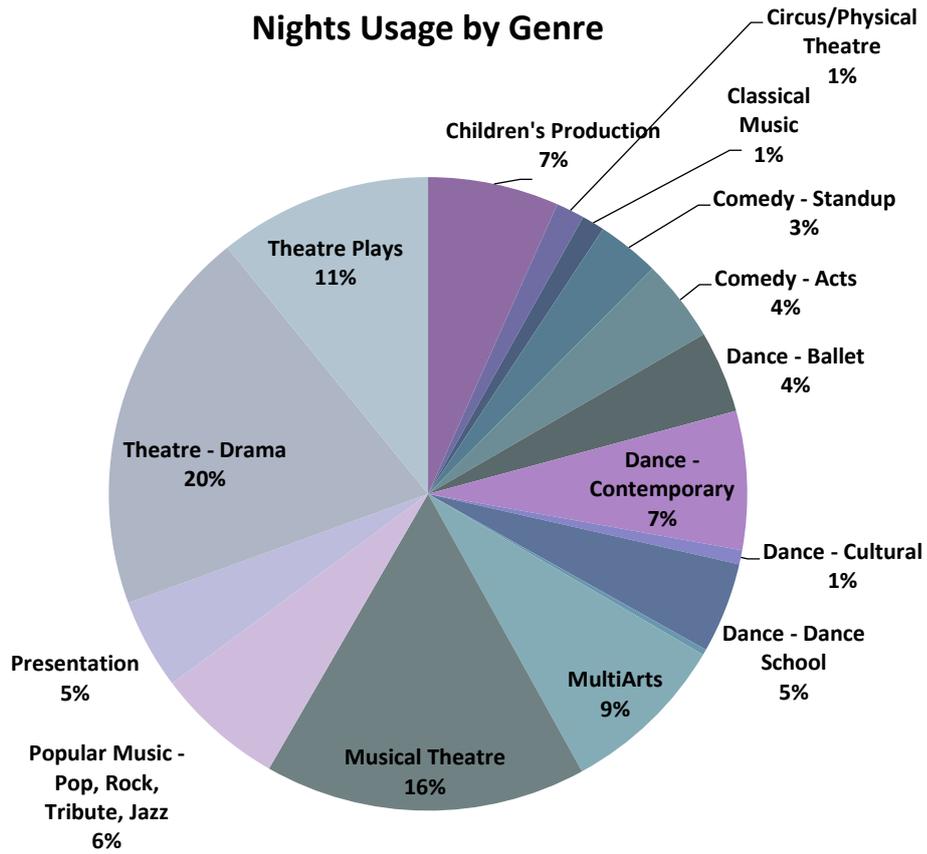
<p>Program performances and productions to keep the venue and forecourt active, and to increase the range of performing arts available to the Canberra community.</p>	<p><i>Treehouse</i>, the Australian Theatre For Young People's drama <i>A Town Named War Boy</i>, and the Flying Fruit Fly Circus adventure <i>Junk</i>.</p>
<p>Support existing and develop new relationships with audiences and presenters, to expand their use of the Centre's venues and services, and to increase the supply of product, including shows featuring Indigenous cultures, other culturally diverse shows, and shows targeted towards young audiences.</p>	<p>The Centre and promoter Strut & Fret co-presented a 2018 season of the <i>Spiegelent</i>, staged in Civic Square, which showcased a variety of shows including comedy, contemporary music, circus and burlesque. The Centre also worked with the organisers of local festivals and events, such as the National Multicultural Festival 2018, Diwali, Moon Cake Festival and the Canberra Comedy Festival, to bring a variety of events to Civic Square. Collaboration with the City Renewal Authority was central to planning for these activities.</p> <p>Working with Reconciliation Australia, the Centre presented the inaugural Reconciliation Day Eve concert, which featured Archie Roach, Tiddas and Briggs amongst others. The national launch event for Reconciliation Week was hosted at the Centre.</p>
<p>Support local creative development, including through :</p> <ul style="list-style-type: none"> • supporting events that showcase local talent and local companies • supporting emerging/early career artists in the performing arts • holding master classes, workshops and forums for local practitioners to engage with visiting companies. 	<p>The Centre's focus on internationally and nationally significant live music, comedy and talking-head events resulted in a diverse program of offerings. Highlights include performances by the bands Veruca Salt, Hoodoo Gurus and Regurgitator; singers Clare Bowditch and Jose Gonzalez; and the health commentator Michael Mosley. The Centre's support for the concerts associated with the National Multicultural Festival 2018 and Reconciliation Day Eve gave a culturally diverse focus to its programming.</p> <p>The successful program of children's works staged throughout the year was promoted by ongoing relationships with producers of theatre for younger audiences. Collaborations took place with CDP Kids and Erth Visual & Physical Inc (Sydney), shake & stir theatre co (Brisbane), Patch Theatre (Adelaide) and Flying Fruit Fly Circus (Albury), targeting younger audiences.</p> <p>The Centre confirmed its commitment to local creative development by providing tangible support to emerging artists and showcasing local events. Sponsorship support was provided to several locally produced performances including choreographer James Batchelor's <i>Deepspace</i> and <i>Proscenium</i>, musician Mikangelo's <i>Heart-Shaped Shadow</i>, and Crimson Rosella's <i>Dead Horse Gap</i>. Support provided to the Canberra Youth Theatre contributed to their successful tour of the play <i>Verbatim</i> to Sydney. Further afield, support to Pigeonhole Theatre facilitated its tour of <i>Playhouse Creatures</i> to Monaco.</p> <p>The Opening Support Acts program supported local musicians to tour with more established performers, such as Music by H with Jose Gonzalez, The Lowlands with Beth Orton, Brass Knuckle Brass Band with John Cleary and Laura Ingram with Clare Bowditch.</p>
<p>Participate in industry organisations such as Live Performance Australia, Performing Arts Connections Australia (formerly the Australian Performing Arts Centres Association), and the Association of Asia Pacific Performing Arts Centres.</p>	<p>Opportunities to participate in local, regional and national industry organisations were a productive aspect of the year's activities. Senior managers attended two international conferences: the Global Cultural Districts Network conference in Dubai and the Venue Management Association conference in Auckland.</p> <p>Taking on active roles in the management of industry organisations was valuable in maintaining and extending the Centre's relationships. These roles included the Centre Director's position as an Executive Council</p>

member for Live Performance Australia (until December 2017) and the Association of Asia Pacific Performing Arts Centres. The Director also served as a board member of the regional arts development organisation, South East Arts. The Centre's Program Manager is Deputy Chair of the Theatre Panel, Helpmann Awards, sits on the Regional Touring panel, and also attended meetings of the OZPAC group.

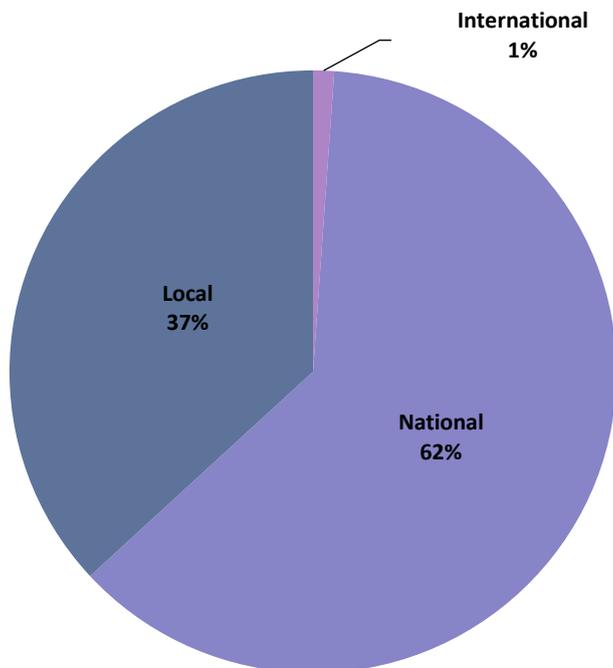
Contracts by Genre



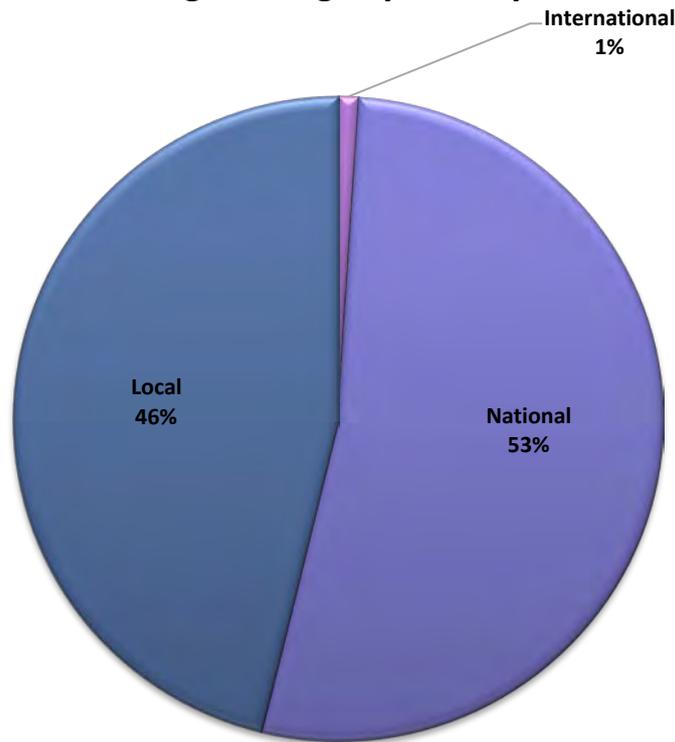
Nights Usage by Genre



Contracts 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 final year of a three-year Stage 3 upgrade program for the Centre, to retain the Centre’s functionality and status as a professional performing arts centre, with improvements to patron and performer amenities.

A number of improvements were made to support the Centre’s status as a professional performing arts centre. Upgrades to safety and amenity included the installation of safety fencing on the Link Roof Walkway, double-glazing of the administration offices and the Courtyard Studio, and improvements to the internal communications network and fire safety systems.

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

Undertake a program of other upgrades and improvements using infrastructure upgrade funding, and through internally-funded projects, where funds are available. Explore scope to improve the amenity, functionality and acoustic quality of the theatre foyer areas to complement the precinct, improve the patron experience and encourage a longer stay in the venue. Improve infrastructure to facilitate access initiatives. Assess the need for further physical security measures.

Capital upgrade funding for the year allowed improvements to audio and communications equipment. Planning and specifications were prepared for further security measures and improvements to the Centre's foyer areas.

Review staffing levels and structure and adjust these as necessary to ensure they address current volumes of activity.

An independent review of the Centre's senior management structure was undertaken during the year, enabling adjustments to be made to address current program priorities.

Develop e-business through web-based marketing and undertake research to assess audience attendance patterns.

The Centre has established a thriving web-based marketing system, the basis of which is weekly electronic direct mail to announce new shows and those currently on sale. Ongoing campaigns were carried on the Google Display Ads and AdWords platforms, and social media was used effectively through investment in boosting posts and the creation of Facebook Events. The Centre worked closely with other local organisations, such as Dendy Cinemas and Canberra Mums, to tap into their social media followers.

Audience and attendance patterns were reviewed with the aim of establishing audience insights into demographic, purchasing patterns and attendance levels. These insights were enhanced by post-show surveying, which in 2017–18 focused on economic impact.

Maintain and develop Box Office services to address business and customer needs, including through using the Customer Relationship Management System embedded in Canberra Ticketing's ticketing system.

The Centre provided ticketing services to external venues including Parliament House and the Belconnen Arts Centre.

The Centre continued to address the problem of secondary-market ticket sales and implemented several measures to address the impact of scalping. These included identifying purchasing anomalies, connecting with reselling sites and removing e-ticket facilities where possible, and informing patrons of the risks of purchasing tickets outside official channels.

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.

The Front of House activities of the Centre continued to be critical to its business success and professional reputation. As such, the past year saw a focus on safety and security, with emergency evacuation training being provided to staff and the use of portable radio units to improve staff communications.

The Centre used electronic screens in the foyer areas to promote and market events and products.

Build the Theatre Reserve through commercial operations.

An updated Theatre Reserve Policy was endorsed by the CFC Board in June 2018.

Due to the extension of theatre programming into new areas of performance such as contemporary music, there was no further

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

increase to the Theatre Reserve. No call was made on the Reserve during the year and this stands at \$1.1 million.

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	Results
<p>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. Maintain brand presence including through social media and digital marketing.</p>	<p>Strategic placement of the Centre’s branding on high-quality productions that appeal to target audiences was an effective promotional program during the year.</p> <p>The focus on increasing contemporary music events at the Centre was supported by the assigning of a dedicated marketing team member to promote these opportunities regionally.</p> <p>The Centre’s database was extended by its social media presence which connects with 21,000+ Facebook followers, 3,600+ Instagram followers and 4,900+ Twitter followers.</p>
<p>Further 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, implement the Centre’s Vocational Education and Training in theatre technical skills and establish a regional leadership role in this field.</p>	<p>The renaming of the Education team in 2018 to Discovery and Learning effectively captured the breadth of the Centre’s family and schools programming. As of 30 June 2018, the Centre welcomed 14,997 students and 1,690 teachers from 173 schools for its 2017–18 Discovery and Learning program which included 332 workshops, 49 student participatory performances and 29 season performances. The presentation of high quality productions, including <i>Mr Stink</i>, <i>The Very Hungry Caterpillar</i>, <i>The Merchant of Venice</i>, <i>Junk</i> and <i>A Town Called War Boy</i> confirmed the Centre’s status as a preferred venue for education through performance with 11,637 students and 1,098 teachers attending 29 performances.</p> <p>26 work experience students from 14 schools were hosted during the year, resulting in consistently positive feedback from students and schools. The Centre also continued its partnership with the University of Canberra to work with preservice primary teachers in developing a cross-curricular program of learning based on the live theatre experience. The partnership with the University of Canberra also worked towards the development of a cross-curricular Science, Technology, Engineering and Mathematics theatre program.</p> <p>In-venue backstage tours continued to be popular with schools particularly responding to the hands on experience. Eight tours were conducted for 142 students and 13 teachers from seven schools.</p> <p>In partnership with local organisations, such as ACT Libraries, the Come Alive Festival and Big hART’s Project O, the Centre engaged with the local community in events such as interactive story times,</p>

attracting 461 children and 219 parents, a Museum Festival for Young People engaging 300 students from 20 schools, and a ‘colourathon’ at the National Gallery of Australia.

149 teachers participated in 16 professional learning workshops and 1,836 students participated in a total of 332 workshops across the year. Highlights include, Bangarra Dance Theatre and Primary Drama Pedagogy workshops.

The Centre hosted the Drama Australia Symposium in partnership with Drama Australia and the ACT Drama Association (ACTDA) and welcomed 99 Drama teachers from across the country. The relationship with ACTDA was strengthened by the group’s regular meetings at the Centre.

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

The *Act Up! Student Fringe Festival* in June 2018, which evolved from the *Acting Up!* festival of 10-minute plays, incorporated a range of performance types including theatre, dance, live music, comedy and digital media. The festival presented 49 performances across four venues, engaging 330 students and 36 teachers from 22 local and regional high schools and colleges.

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 Centre used surveys to establish the venue’s economic impact on Canberra and the region.

Further information is provided in the Centre’s numbers at a glance section, page 46.

In conjunction with other ACT agencies, undertake community consultation into new theatre needs, as a basis for developing a comprehensive business case to put to Government.

Senior staff of the Centre worked closely with colleagues from ACT Treasury and artsACT throughout the year in further identifying the business and community needs for a new theatre.

The Canberra Theatre Centre Advisory Committee contributed to this work, by advising on theatre education needs in a new venue.

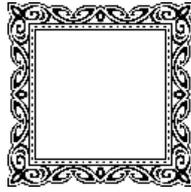
CMAG AT A GLANCE

QUALITY OF SERVICE



94.8%

approval rating



1,723

OBJECTS ON
DISPLAY

PROGRAMS

213

learning programs
delivered for CMAG and
the Nolan Collection



2,746

visitors to the National
Multicultural Festival
Children's Sanctuary at
CMAG

VISITORS

65,000*



433 OBJECTS

added to the
CMAG Collection

19 EXHIBITIONS



HIGHLY COMMENDED
for *The Art Box*
Nolan Collection
Learning Resource
in the

MUSEUMS AND
GALLERIES NATIONAL
AWARDS 2018

50 SCHOOLS & UNIVERSITIES



accessed CMAG's programs – many
multiple times

*includes visitors to touring exhibitions



VENUE HIRE

2,600 people attended
private events at CMAG

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 regio

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.	Throughout the year, CMAG focused on providing high-quality experiences for its customers, resulting in a 94.8% approval rate, based on visitor surveying.
Implement and monitor the success of enhancements to existing surveys, and proactively use information gained from surveys and online comments, to improve facilities and services.	The CMAG visitor survey was updated for 2017–18 to include more detailed and specific questions providing for greater insight into visitor motivations. CMAG's intensive one-on-one surveying during 2017–18 enabled a sampling of the full range of visitors who use CMAG's facilities. CMAG regularly monitored feedback provided via customer surveys, TripAdvisor and Facebook and responded promptly to suggestions, which led to a number of improvements in exhibition presentation and wayfinding.
Participate in VisitCanberra tourism initiatives and encourage Front of House staff to complete the Customer Service Champions program.	CMAG's Front of House team have participated in CBR Customer Service Champion training. Familiarisation sessions for major exhibitions at CMAG were regularly conducted for VisitCanberra staff. In June 2018, VisitCanberra staff also held their monthly meeting at CMAG during which the Director and Marketing Coordinator gave attendees a tour of the Nolan Collection Gallery and the Canberra Stories Gallery. CMAG provides VisitCanberra with promotional images for use on digital screens in the Canberra and Region Visitors Centre. CMAG also features in VisitCanberra's <i>See Canberra</i> publication, and supplies exhibition and visitor information to the Australian Tourism Data Warehouse, which is used by various tourism bodies, including VisitCanberra, to provide tourism advice to the public.
Complete and implement the Access Action Plan for CMAG, in order to enhance its accessibility for people with disabilities.	Progress was made in implementing access improvements identified in the Access Action Plan, including upgrades to gallery lighting to avoid glare and to the front of house administration office; utilisation of subtitled text in some audio visual displays; and use of Australian Sign Language (Auslan) in selected exhibitions and floor talks.
Incorporate enhanced digital experiences in the majority of CMAG exhibitions.	Links to video material and an online catalogue provided enhanced digital experiences associated with exhibitions <i>Celebration : 20 years of collecting visual art at CMAG</i> , <i>Canberra Stories</i> and <i>Unfinished Business</i> , and the Nolan Foundation Collection.

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

Continue to implement CMAG’s digital strategy, including digital communications and marketing opportunities, develop a social media strategy and marketing strategy.

Dedicated screens were used in the CMAG foyer to display relevant local social media feeds and ArchivesACT ‘Find of the Month’. CMAG presented the online program #take20yearsatCMAG to highlight connections between pairs of artworks in the exhibition *Celebration : 20 years of collecting visual art at CMAG*. Weekly posts encouraged visitors to consider other connections between works in the exhibition and share via social media.

Digital video works of arts were displayed as part of the exhibition *Celebration : 20 years of collecting visual art at CMAG* and acquired during the year.

An 11.5% increase in Facebook likes was recorded on the CMAG page over 2017–18. This increase was supported by the use of targeted Facebook advertising for CMAG’s programs.

Scrolling text, audio description, ASL and Auslan were made available via personal devices to provide enhanced access to the exhibition *Unfinished Business*.

CMAG recorded audio from gallery floor talks and posted these programs on the CMAG website, including the NAIDOC week floor talk with Ngambri–Ngunnawal elder and artist Matilda House.

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, including through collaborations and partnerships with the community. Provide new opportunities for access to the CMAG Collection, including aspects that connect with Indigenous narratives.

Results

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

- The exhibition *Eirene Mort : A Livelihood* displayed works from the CMAG collection and works on loan from the Mort family and other local, interstate and national collecting institutions.
- The exhibition *Crossing threads: 50 years of the Canberra Spinners and Weavers* was presented in partnership with Canberra Spinners and Weavers and supported by ACT Government arts project funding via artsACT.
- Martin Rowney’s eponymous exhibition of sculptural assemblage was supported in conjunction with the ANU School of Art Emerging Artist Support Scheme.
- CMAG partnered with Canberra Arts Patrons’ Organisation (CAPO) to present the CAPO Cocktail preview, exhibition and auction in 2017.

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

Tour *Peace, Love and World War : The Denman’s Empire and Australia 1910–1917* to the UK.

The 2016 exhibition *Peace, Love and World War : The Denman’s Empire and Australia 1910–1917* toured to King’s College, London, UK from 3 July to 25 September 2017, where it was opened by the then Australian High Commissioner to the United Kingdom, the Hon Alexander Downer AC.



Launch of the exhibition *Peace, Love and World War : The Denman’s Empire and Australia 1910–1917* King’s College, London, UK

Present the Nolan Foundation Collection on an ongoing basis, together with elements of the broader Nolan Collection.

The Nolan Foundation Collection was on display throughout 2017–18 except for a short period for conservation assessment of the collection.

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;
- feature Indigenous cultures;
- use digital media to enhance and extend the experience;
- connect with the education sector, including through outreach activities, and with close links to the curriculum and to teacher quality accreditation; and
- are provided through collaborations and partnerships with the community and other institutions.



Items from the exhibition *Tiki Takeover*

CMAG’s 175 community and education programs during 2017–18 complemented the exhibition program and included 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 include :

- a site visit to Gungahlin Homestead and a printmaking workshop, *Intaglio*, which also drew links to the Nolan Collection, in association with the exhibition *Eirene Mort : A Livelihood*;
- toddler and children’s art workshops and a collection store tour in association with the exhibition *Celebration : 20 years of collecting visual art at CMAG*;
- a children’s weaving workshop led by a local textile artist in association with *Crossing threads*;
- collector floor talks in association with exhibitions in the Open Collection gallery, such as *Pulp Fiction* and *Tiki Takeover*;
- artist talks in association with installations in Gallery 4; and
- CMAG on Sunday workshops that drew on a different exhibition each month for inspiration, ranging from major exhibitions to smaller scale exhibitions in the ramp showcase.

In recognition of special events and festivals, CMAG presented :

- children’s activities at the CMAG on Sunday Book Week Special in August 2017;
- a lecture on women in design, inspired by the exhibition *Eirene Mort : A Livelihood*, as part of the *Design Canberra Festival* in November 2017;
- a range of self-directed activity tables across a two-week school holiday period, which were inspired by both the Floriade festival in September/October 2017 and the exhibition *Eirene Mort : A Livelihood*;
- the Children’s Sanctuary, in partnership with Child and Family Services, Civic Library and ACT Community Language Schools Association, to present a range of cultural activities across the weekend of the National Multicultural Festival in February 2018. Over 2,700 visitors attended, including many first time visitors to CMAG;



CMAG on Sunday program *Peel back paint*

- a series of ‘social yarns’ about Lake Burley Griffin, *Lakeside Stories*, in celebration of Canberra Day in March 2018;
- a series of talks and clinics in collaboration with the Australian Institute for the Conservation of Cultural Material on ‘preserving your stories’, in celebration of the Canberra and Region Heritage Festival in April 2018;
- a talk by the Director on future directions for CMAG, to coincide with International Museums Day in May 2018;
- in celebration of NAIDOC week in July 2017, CMAG presented a talk by Matilda House discussing her works on display in the Canberra Stories Gallery: *Murrumbeja dooligah* (1996) and a possum-skin cloak;
- as a part of the inaugural ACT Reconciliation Day celebrations in May 2018, CMAG presented an itinerary of ‘six things to see at CMAG on Reconciliation Day 2018’; and
- in partnership with the University of Canberra-based Australian National Museum of Education, CMAG displayed material relevant to the 2018 Canberra and Region Heritage Festival.

Digital media was used to enhance and extend audience and participant experiences in diverse ways, including :

- digital collages of the prints created by participants in *Intaglio* were posted to an online exhibition;
- education kits associated with current and past education programs were made available for teachers to access online; and
- online slideshows were posted on the CMAG website to present an overview of programs or the work created during regular programs.



Exhibition Eirene Mort : A Livelihood

CMAG presented programs and outreach activities that connected with the education sector, with close links to the curriculum and to teacher quality accreditation. *What Do Artists Make?* was delivered to early childhood school groups within the gallery spaces and studio. The program’s pre-visit information packs outline its links to the ACT Curriculum framework.

CMAG collaborated with the Friends of the National Film and Sound Archive to present a number of film screenings with links to exhibitions. In partnership with Soldier On, an organisation that offers services for returned soldiers, CMAG presented a site visit to Gungahlin Homestead in February 2018 that drew connections to the *Eirene Mort : A Livelihood* exhibition.

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 38 community and education programs in association with the Nolan Collection in 2017–18. The education program *Every Picture Tells a Story* is delivered to early childhood school groups in the gallery and studio spaces. An outreach version of this program was also delivered in the classroom setting.

CMAG’s outreach program, *The Art Box*, was highly commended in the Interpretation, Learning & Audience Engagement category of the 2018 Museums Galleries Awards presented in Melbourne in June 2018. This lower primary visual arts learning resource features paintings in the Nolan Collection and encourages students to make

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

connections between these paintings and works by other artists in the CMAG Collection.

New Teacher Quality Institute (TQI) accredited professional learning workshops were developed in association with the Nolan Collection. *Unpacking The Art Box* was launched at the ANU’s Arts Up Front conference in February 2018 and was delivered to teachers from a local school in May 2018. *Starting Stop Motion Nolan* was re-accredited by TQI and delivered to teachers from a local school in May 2018.

Jennifer Thompson, Collections and Exhibitions Manager at the Bundanon Trust, presented a floor talk on the relationship between Arthur Boyd and Sidney Nolan.

Director, Shane Breynard, presented a floor talk introduction to the Nolan Kelly paintings in conjunction with the screening of the film, *The Story of The Kelly Gang (1906)* at CMAG.

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
Implement a major upgrade to CMAG’s lighting, to provide state-of-the-art lighting standards and improve energy efficiency, safety and conditions for conservation.	Track lighting throughout CMAG was replaced with LED lighting to coincide with opening of the exhibition <i>Celebration : 20 years of collecting visual art at CMAG</i> on 23 March 2018.
Undertake infrastructure upgrades at CMAG, including upgrades to signage, gallery spaces, exhibition furniture, collection management software, front reception desk and cafe.	Infrastructure and major equipment upgrades included enhancements to security, updating of signage, new exhibition furniture and remote temperature and humidity logging for exhibition spaces, a new audio system for the foyer, and the installation of a defibrillator unit for public areas.
Develop, conserve, research and interpret an integrated social history and visual arts collection at CMAG, including by focusing on collection management activities, procedures and resources, and implementing and updating relevant policies, such as CMAG’s Collection Development Strategy.	CMAG continued to care for and develop collections under its stewardship, including through a program of acquisitions to the CMAG Collection featuring a number of donations, such as significant works by senior regional artists Hiroe Swen, Ninon Geier and Fay Skyring. The major purchases and donations to the CMAG Collection that were secured in 2017–18 included works in identified areas of growth such as textiles, glass and digital art. The CMAG Collection Policy and Collection Management Procedures Manual were updated, to be finalised in 2018–19.
Conserve, research, interpret and manage the Nolan Collection, in accordance with the Nolan Management Agreement with the Commonwealth. Collaborate with	Detailed condition assessments were undertaken with regard to key paintings in the Nolan Collection and LED lighting was installed in the Nolan Gallery to provide improved viewing and conservation conditions for the Nolan Foundation Collection.

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

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.

Filming took place at CMAG for a joint ABC and BBC documentary on the life and work of Sir Sidney Nolan entitled *Nolan: The Man and The Myth*.

Progress digitisation of the CMAG collection.

The 168 works of art included in exhibition *Celebration : 20 years of collecting visual art at CMAG* were photographed and will be available to view through CMAG's online collection access facility in 2018–19.

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 café 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

Progress plans to redesign/expand the CMAG foyer and revitalise the ground floor area and street frontages.

Plans to reconfigure areas of CMAG's ground floor were further progressed and will be considered as funds become available.

Celebrate 20 years of collecting visual art at CMAG in 2018.

A celebratory opening and a separate patrons' preview event were held in conjunction with the exhibition *Celebration : 20 years of collecting visual art at CMAG*. Numerous radio and print interviews and tours were provided in conjunction with the exhibition as well as a tour for Canberra Region Visitor Information Centre staff. A comprehensive program of public floor talks and events was delivered in association with the exhibition.

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.

Venue hire of CMAG facilities continues to flourish and exceeded budget.

A restructure of café staffing was trialled to enhance customer service.

Café catering of on-site events has been piloted and will be further explored in 2018–19.

Increase awareness of CMAG in local, regional, national and international markets.

CMAG was a sponsor of the June Museums Galleries Australia 2018 conference held in Melbourne, at which the Director of CMAG presented two papers.

The Director also attended the Australia–Singapore Cultural Leaders' Forum in Adelaide in September 2017 where opportunities were explored for potential museum and gallery exchanges with Singapore institutions.

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

Continue existing and develop new partnerships between CMAG and other relevant organisations/institutions, including partnerships with : You Are Here 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.

CMAG undertook exhibition partnerships with Heide Museum of Modern Art, Melbourne; the National Art School, Sydney; and with the Capital Arts Patrons' Organisation.

CMAG partnered with the City Renewal Authority and the Play Activation Network ACT to present the 'Play, Creativity and Culture' symposium in November 2017, and with Child and Family Services, Civic Library and ACT Community Language Schools Association to present the Children's Sanctuary at the National Multicultural Festival in February 2018. A series of talks and clinics in celebration of the Canberra and Region Heritage Festival in April 2018 were presented in partnership with the Australian Institute for the Conservation of Cultural Material.

CMAG partnered with Red Cross Australia ACT to launch the 2018 ACT Schools Reconciliation Challenge and to publicly display and celebrate the Reconciliation Day Community Canvas.

New partnerships were formed with St Mark's National Theological Centre, to present a special talk on the life and work of ecclesiastical architect Alberto Dias Soares, and with Parliament House through the development of the exhibition *Crafting the house on the hill: art, design and the building of Australian Parliament House*, which will be presented in 2018–19.



Children enjoying traditional basket weaving at the Children's Sanctuary, National Multicultural Festival at CMAG



Children's Sanctuary, National Multicultural Festival at CMAG



ACT HISTORIC PLACES AT A GLANCE

VISITORS

63,000



Up 14% from last year

TOURISM

4.5 stars



Lanyon Homestead
average rating on
TripAdvisor

PUBLIC PROGRAMS

383 education and
community programs



SCHOOLS



1,549 primary & high school
students engaged

WEDDINGS AND EVENTS



17

weddings at Lanyon

2,344 people attended
private events at Historic
Places

CONSERVATION

12,740 hours of active
conservation work



4,800 protective booties & **960**
pairs of white gloves laundered

600 collection items
accessioned at Calthorpes'
House



VOLUNTEERS



Volunteers provided

1,380 hours services

GARDENS

82.4kg largest giant pumpkin grown in the Lanyon garden



43 baby Bunya pines propagated from the ones planted by Andrew
Cunningham in 1890

1500 plants propagated and sold from Lanyon Homestead garden



B.2.4 ACT HISTORIC PLACES

What we are : three historic places that reflect different aspects of Canberra's history: Lanyon Homestead, 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
Participate in VisitCanberra tourism initiatives and encourage Front of House staff to complete the CBR Customer Service Champion program.	<p>ACT Historic Places staff attended VisitCanberra's Destination Canberra Conference in February 2018.</p> <p>ACT Historic Places staff were encouraged and supported to undertake customer service training throughout the year.</p>
Use information gained from surveys to improve facilities and services for visitors.	<p>Customer satisfaction surveys were conducted throughout the year and following particular events. Historic Places achieved high levels of customer satisfaction in 2017–18, with 94.9% of visitors surveyed rating their level of visit satisfaction at four or five stars. Information gained from the surveys was used in planning to improve facilities and services as well as new programs and events. For example, works were undertaken at Lanyon Homestead and The Barracks Espresso Bar and Eating House to make them more accessible for visitors with restricted mobility.</p> <p>Feedback from customer surveys, TripAdvisor and Facebook was monitored regularly and responded to promptly, leading to a number of improvements in customer service, cafe operations and signage. Lanyon Homestead was listed for the first time in Lonely Planet's 2017 <i>Australia</i> guidebook, which bases its listings on merit and feedback from visitors.</p>
Work with new partners to help us care for the Historic Places, revitalise the visitor experience, and present them as living cultural landscapes, which appeal to a wider range of people.	<p>The visitor experience and the legacy of Historic Places were enhanced by the formation of new partnerships with local organisations with common interests, including arts groups (Artists Society of Canberra), history organisations (Canberra District Historical Society and ACT Heritage), other historic places (Cuppacumbalong Homestead), environmental groups (Southern ACT Catchment Group) and Indigenous associations (Buru Ngunawal Aboriginal Corporation).</p>
Expand upon Indigenous relationships and opportunities to increase Indigenous interpretation and community involvement.	<p>Historic Places consulted with Buru Ngunawal Aboriginal Corporation and other Aboriginal groups to arrange the removal of graffiti from the Canoe Tree at Lanyon Homestead. This collaboration led to the establishment of a Scar/Canoe Tree Walk led by Ngunawal Elder and Custodian Wally Bell. An Indigenous walking track in the Lanyon historic precinct is in development</p>

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

Develop and implement new access action plans for Historic Places, in order to enhance their accessibility for people with disabilities.	Works were undertaken at Lanyon Homestead and The Barracks Espresso Bar and Eating House to make them more accessible for visitors with restricted mobility.
	Further improvements to access at Lanyon will be achieved through the funding of a people transporter vehicle in the 2018–19 ACT Budget.
Continue to implement the digital strategy for Historic Places, including digital guides to enhance the visitor experience, digital marketing opportunities, and use of social media to provide new engagement opportunities.	Visitor experiences at Mugga-Mugga and Calthorpes' House were enhanced by the successful introduction of digital guides. The digital guide for Lanyon is now in the trial stage.
	Historic Places uses Twitter, Facebook, Instagram and YouTube accounts to market the venues' unique characteristics, events and programming. The reach of these channels continued to grow with an 8.79% increase in website users and an increase of 5.5% in Facebook likes, which contributed to Facebook event listings reaching an audience of 55,000 people.
Engage the community through active volunteer programs at the Historic Places.	Historic Places volunteers provided a total of 1,380 hours service across a range of tasks, including collection care, gardening, guiding, and recruitment and training of new volunteers.
	Nine new volunteers were recruited and trained throughout the year. Two interns from the ANU worked on developing a Cultural Landscape Plan for Mugga-Mugga and the Lanyon Discovery Pack.
Seek Indigenous representation on the Historic Places Advisory Committee.	Rather than appointing an Indigenous representative to the Historic Places Advisory Committee, consultation with the Ngunnawal community was ongoing in 2017–18 and continued to result in additions and improvements to cultural management and programming.
Develop new partnerships across government, community and tertiary sectors to expand programs and services relating to heritage conservation, access and learning.	New partnerships contributed to the Historic Places program throughout the year. Of particular note was the appointment of Anne-Marie Jean as Artist-in-Residence at Lanyon, where she ran a series of creative arts programs for visitors. Partnerships with local environmental groups, including ACT Parks and Conservation Service, ACT Wildlife and the Canberra Environment Centre made a substantial contribution to renewing Historic Places commitment to environmental and land management practices at the three 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 increase the

Results

Historic Places presented 383 community and learning programs during the year. Many of these connected with anniversaries, special

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

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;
- explore Indigenous history and narratives relating to the sites;
- are targeted at young audiences;
- use digital media to enhance and extend the experience; and
- are provided through collaborations with other organisations.



Calthorpes’ House 90th birthday celebrations



Maggie Taylor, Claire Smith and Dawn Waterhouse at Calthorpes’ House



Water Wheels program at Mugga-Mugga



The annual Christmas carols and picnic at Lanyon

events and festivals or were provided through collaborations with other organisations.

Events associated with the 90th birthday of Calthorpes’ House were received enthusiastically by visitors, including the extended opening hours held in September and October 2017. A series of celebratory events and activities, including garden tours and cake-decorating, stamping, flower-arranging and pianola music workshops and performances, enlivened the 2017 program. A formal birthday celebration, held in the gardens at Calthorpes’ House, was attended by over 40 invited guests.

Dressing Calthorpes’ House and Lanyon for Christmas has become a widely anticipated tradition, and was held again in 2017. The annual Christmas carols and picnic at Lanyon, attracted more than 1,600 visitors in 2017, who enjoyed the activities on offer for children and their families.

ACT Heritage launched the 2018 Canberra and Region Heritage Festival at Mugga-Mugga. During the festival, a National Trust Open Day was held at Lanyon and was attended by over 500 people. Open Houses were held at each site to celebrate special occasions such as Australia Day, ACT Seniors Week, Canberra Day and Mother’s Day.

School holiday workshops throughout the year focused on exploring the sites and buildings. Discovery Packs, which were introduced at Lanyon and Mugga-Mugga, were a popular vehicle for self-guided children’s activities.

Historic Places collaborated with Nature Play Canberra in its passport program for families and children. Self-guided activities directly related to Lanyon Homestead were incorporated into the passport.

The *Spring Walk and Talk Series* presented a range of relevant and engaging talks from local individuals and groups with particular interests aligned with Historic Places. The Canberra District Historical Society, ACT Parks and Conservation Service and ACT Wildlife, and the Southern ACT Catchment Group presented walks and talks on the history, environment and Indigenous heritage of the three sites. A highlight of the series was a presentation on collection management by ACT Historic Places Advisory Committee Chair Barbara Reeves and Jennifer Elton, Manager Collections.

Events at Lanyon were enlivened throughout the year by musical performances from the Lanyon Trio and Fiddling the Books. These performances were arranged to coincide with open days and the *Spring Walk and Talk Series*.

Lanyon was also host to an Instagram event in association with Instagrammers Canberra. The sharing on social media of images captured during ‘Instameets’ broadened audience access and awareness of the site.

A short documentary film providing a glimpse into the life of the Calthorpe family was produced through collaboration between

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

	Historic Places and the Canberra Theatre Centre, and with the generous support of Cultural Facilities Corporation Board Chair Louise Douglas. Narrated by Dawn Waterhouse, nee Calthorpe, the production is a fine example of history brought to life.
Explore the scope for new programs that encourage repeat visits, such as temporary exhibitions.	Historic Places invested significantly in developing programs aimed at encouraging repeat visits. Highlights of this endeavour included an exhibition by participants in Art for Communities, an amateur art group exploring art as therapy, and the introduction of a Discovery Farm Walk map as a free resource for visiting families to encourage them to explore Lanyon beyond the homestead and outbuildings.
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 visitor experience at the three historic sites was enhanced by the display of diverse exhibitions exploring their history and heritage : <ul style="list-style-type: none"> • Lanyon – <i>Within living memory, The Cunningham Family Album, and The Convict Years;</i> • Calthorpes’ House – <i>Calthorpes’ House Orientation Exhibition; and</i> • Mugga-Mugga – <i>Getting it together.</i>

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
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>The conservation, research, interpretation and management of Historic Places is core business and these activities continued throughout the year.</p> <p>Updated building condition reports for Mugga-Mugga, Calthorpes’ House and Lanyon Homestead were completed and supported the development of a conservation works package that was funded in the 2018–19 ACT Budget.</p> <p>The Lanyon Heritage Centre was used for collection management and as an education centre for school programs. Collection items were relocated to the Centre following the installation of shelving and heating and cooling.</p> <p>The Lanyon Homestead Bushfire Operations Plan was prepared and approved by the ACT Emergency Services Commissioner and the Bushfire Action Plan was also completed.</p> <p>Security audits were undertaken for the three sites.</p>
Undertake infrastructure upgrades at the Historic Places, including fencing, gardening and workshop equipment, and improvements to the Heritage Centre at Lanyon; Calthorpes’ House	Essential infrastructure works on water and sewerage were undertaken and land management activities associated with rabbit control, weed and fire management, and revegetation/rehabilitation were undertaken at Lanyon and Mugga-Mugga. Conservation works

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

conservation works, including works to the air raid shelter and replacement of the rose pergola; and conservation report and follow up works at Mugga-Mugga.	at Calthorpes' House involved painting and garden restoration in preparation for the 90th birthday celebrations.
Ensure cottages at Lanyon and Mugga-Mugga are rented out, to achieve security and income.	Tenancies of all cottages at Lanyon assisted with security of the site and in generating income. A new crown lease for Mugga-Mugga was prepared, which makes provision for residential tenancy of the site.
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.	Interpretation at the three historic sites was supported by the introduction of digital guides at Mugga-Mugga and Calthorpes' House. The digital guide for Lanyon is now in the trial stage.
Continue to develop and implement policies and strategies to assist in managing and interpreting the Historic Places collections and sites, including a Historic Places Learning Policy, Collection Management Strategy and Visitor Access Policy.	Work was undertaken during the year to develop a visitor use policy and review the Collection Management Strategy. An incident action plan was prepared for staff.
Progress 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.	In recognition of the importance of the heritage landscape beyond the built environment, mapping continued of the living collection that is the gardens and grounds of the three sites in the ACT Historic Places portfolio.
Undertake improvements in work health and safety, and emergency response planning and project management.	New incident response procedures and reporting were developed and issued to staff. The revision and confirmation of the Lanyon Homestead Bushfire Operations Plan and Bushfire Action Plan were also achieved during 2017–18.
Investigate infrastructure requirements to improve water supply, Wi-Fi connectivity and heritage conservation for Lanyon, and develop a comprehensive business case to put to Government.	Following the completion of infrastructure assessments for water supply, internet connectivity and mobile telephone access, a comprehensive business case was developed and was the basis for a successful application for funding in the 2018–19 ACT Budget for a package of infrastructure works at the ACT Historic Places.

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.

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

- > Extend the portfolio of Historic Places, to include sites that allow Canberra’s more recent history to be explored.

Actions	Results
Complete an Interpretive Concept Plan for Lanyon and progress further aspects of a full master plan to guide future management, infrastructure requirements and interpretation of this important site.	The Interpretive Concept Plan for the Lanyon Homestead has been completed and implementation is underway with the goal of progressing towards a full master plan.
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.	Historic Places worked to increase awareness of its historic sites in local, regional, national and international markets. Updates to the website and imagery were made and a tagline, ‘Step into the Story’, was introduced to align markets more closely with key audiences and target markets. Opportunities were pursued for Historic Places to work with VisitCanberra. Collaboration involved the establishment of a Tourist Drive 5 working group, and consolidation of relationships with the Canberra Visitor Centre and ACT Parks and Conservation Service to promote Historic Places properties.
Use the Lanyon Heritage Centre as a hub for education programs and collection management activities.	The <i>Spring Walk and Talk Series</i> was hosted in the Lanyon Heritage Centre. This venue also houses material from the ACT Historic Places Collection. Archival material and equipment is stored at the Centre, where facilities are available for specialist cleaning and conservation treatment to take place. Since March 2018, the Centre’s east wing has been used for staff meetings and education programs with a total of 46 programs being conducted there during 2017–18. The Centre is also the venue for Lanyon’s Artist-in-Residence program.
Promote venue hire opportunities 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 opportunities at Lanyon were promoted in ways that balance with core site functions. Venue hire information for Lanyon is available on the Historic Places website and includes information about catering options provided by the Barracks Espresso Bar and Eating House. Staff at Historic Places worked to improve the booking and marketing process for weddings and other events.</p> <p>The refit of the Lanyon café was accompanied by its rebranding to the Barracks Espresso Bar and Eating House. The improved facilities include a new entry from the courtyard and a large terrace with outdoor seating. Following consultation with a hospitality adviser, the café’s business model was revised to offer enhanced levels of service, opportunities to grow the number of functions and events, and increases in revenue.</p> <p>There were 17 weddings held at Lanyon during the year and a 24 per cent increase from the previous year in the number of guests. In addition to weddings, there was a 20 per cent increase in other celebrations held at Lanyon, including engagement and birthday parties.</p> <p>Lanyon also attracted a range of training workshops, with 42 days of training or workshops held during 2017–18 (a substantial increase from the 11 days during 2016–17).</p>
Maintain and develop partnerships between the Historic Places and other	During 2017–18, the Director of Historic Places was a guest speaker and lecturer for several events and organisations, including the National Trust AGM, the Australian National University and the ACT

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

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.

ICOMOS conference. The Director and other Historic Places staff attended the Destination Canberra conference in February 2018. Staff also attended the inaugural Historic Houses Association of Australia conference in Sydney in April 2018.

Work was undertaken with external agencies to achieve cultural heritage management goals, including with the ACT Parks and Conservation Service to undertake restoration works along Murrumbidgee River and the Rural Fire Service on the development of the Bushfire Operations Plan. A specialist workshop was convened by Historic Places on the Mugga-Mugga Grasslands. This was attended by representatives from CSIRO, the ANU and the Environment, Planning and Sustainable Development Directorate.

Historic Places hosted learning programs for cultural heritage management students from the ANU and University of Canberra.

A Cultural Landscape Plan was drafted for Mugga-Mugga and involved consultation and workshop participation with representatives from Friends of Grasslands, CSIRO, ANU Fenner School, Southern ACT Catchment Group, National Museum of Australia, the Environment, Planning and Sustainable Development Directorate and the agistment lessee.

Historic Places prepared a successful ACT Health grant application in partnership with University of Canberra, ACT Parks and Conservation Service, The Arboretum and Active Canberra. The grant will enable the development of a framework for engaging non-traditional segments in physical activity in natural environments. A pilot project will take place with older persons 65+ at three destinations in Canberra.

Celebrate the 90th birthday of Calthorpes' House as a means to showcase the importance of this historic place in the history of Canberra, including by special events to coincide with Floriade 2017.

The 90th birthday celebrations for Calthorpes' House provided a program of activities and workshops on domestic themes such as cake-decorating, stamping, flower-arranging and pianola music, with links to Floriade 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.

In conjunction with other ACT agencies, and the Historic Places Advisory Committee, Historic Places explored the potential for a further house museum and alternative activities to deliver the organisation's objectives with regard to Canberra's recent history. These options will be considered by the Board at its August 2018 meeting.

B.3 SCRUTINY

Auditor-General Report No. 8/2017 – SELECTED ACT GOVERNMENT AGENCIES’ MANAGEMENT OF PUBLIC ART

Recommendation No. 4 summary	Action	Status
CFC should monitor its public art asset listings so that they are up-to-date and aligned with the ACT Insurance Authority asset register and the Public Art Database.	CFC will provide the ACT Insurance Authority (ACTIA) with updated information about the CFC’s public art asset holdings, to ensure consistency between ACTIA’s asset register and its own asset register, as regards public art.	Complete.

Auditor-General’s INTERIM AUDIT MANAGEMENT REPORT FOR THE YEAR ENDED 30 JUNE 2017

Recommendation No. 1 summary	Action	Status
The CFC should ensure that: (i) evidence of the satisfactory receipt of goods or services is documented on supporting payment documentation prior to payment of invoices. (ii) payments are not processed unless supporting payment documentation has clear evidence of the satisfactory receipt of goods or services; and (iii) financial delegates do not certify the satisfactory receipt of goods and services and approve invoices for payment.	CFC will alter its procedure requiring invoices be approved for payment by a financial delegate to also include evidence of the receipt of goods and services before an invoice will be accepted for processing and payment. The acknowledgement of the satisfactory receipt of goods or services should be performed by someone other than the financial delegate, ideally from the same business unit. Where the financial delegate has acknowledged the satisfactory receipt of goods or services, financial delegation will be required by another officer with financial delegation, including those with whole of CFC authority in Corporate Finance.	A new process for documenting the satisfactory receipt of goods or services on invoices was implemented in December 2017. All invoices examined after the implementation of this process contained sufficient evidence that the goods or services had been received. CFC assessed the risk of erroneous, irregular or fraudulent payments for invoices paid between July 2017 to December 2017 without evidence of satisfactory receipt of goods or services on invoices. No such payments were detected.

Auditor-General Report No. 2/2018 – ACT GOVERNMENT STRATEGIC AND ACCOUNTABILITY INDICATORS

Recommendation No. 2 summary	Action	Status
CFC’s strategic indicators should be improved so they meet the Quantifiable measurement criterion. If the strategic indicators cannot meet the criterion of Quantifiable through supporting quantitative data, CFC should use qualitative data that can be assessed and explained through commentary.	Once CMTEDD update the Performance and Accountability Framework, CFC will use the revised criteria as the basis for assessing the suitability of its Strategic and Accountability indicators.	In progress. Awaiting outcome of CMTEDD’s review and update of the Performance and Accountability Framework.

Recommendation No. 5 summary	Action	Status
CFC should: (i) remove all generic (shared) user accounts and assign all users with a unique user name and password; (ii) require passwords for generic user accounts to be changed every 90 days; and (iii) implement alternate secure network logon methods that facilitate fast access to systems.	(i) and (ii) CFC will assign unique network user names and passwords to existing staff accessing the generic account. In the transition period until these unique identifiers are implemented, it will turn off access to Outlook and the internet to users of the generic account; and (iii) CFC will explore the use of biometric readers to further enhance security.	(i) In progress. CFC continues to assign unique network user names and passwords to existing staff accessing the generic account. CFC has turned off access to Outlook and the internet to users of the generic account. The generic account can no longer access Outlook and the Internet. (ii) No longer required due to the action in (i) above. (iii) CFC continues to explore the use of biometric readers to further enhance security.

There were no Legislative Assembly Committee reports that related specifically to the CFC in 2017–18.

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

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 24 May 2018 meeting. The revised and updated document was endorsed by the CFC Board at its 21 June 2018 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 2017–18. Meetings were held on 13 July 2017, 21 September 2017, 4 December 2017, 5 February 2018, 28 March 2018 and 24 May 2018. The number of meetings attended by Committee members was as follows :

Name of Member	Position	Meetings attended
Eugene Kalenjuk	Chair	Six
Harriet Elvin	Member	Six
Louise Douglas	Member	Four
Raoul Craemer (resigned 10 April 2018)	Member	Two

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 Board at its 19 April 2018 meeting, to enable non-Board members with financial management expertise to be appointed to the Committee. Eugene Kalenjuk's CFC Board appointment concluded on the 5 March 2018 and the amendment enabled him to continue chairing the CFC Audit Committee as an External Member.

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.

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 SRMP, 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 24 May 2018. The revised and updated document was endorsed by the CFC Board at its meeting on 21 June 2018.

The CFC conducted Fraud and Corruption Awareness training for staff in June 2018 and covered the following topics :

- > the CFC's Fraud and Corruption Prevention Framework and FCP, which provide the basis for fraud prevention strategies and fraud detection within the CFC;
- > relevant CEFIs, 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 2018 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.1.7, page 27.

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

The CFC 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 WHS Committee and Health and Safety Representatives Committee, together with key issues discussed at these meetings; training provided on WHS; progress on development of the Safety Management System; 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

One Improvement Notice was issued to the CFC during 2017-18, relating to the need to inspect access areas to the Canberra Theatre Centre roof. The matter has since been rectified and the Notice lifted.

One Prohibition Notice was issued to the CFC during 2017-18, prohibiting work on the Canberra Theatre Centre roof requiring use of the existing roof anchor points/access lines. This matter is being addressed by installing new anchor points/access lines under 2018-19 ACT Budget funding.

In 2017-18, the CFC did not receive other notices of improvement, prohibition, or non-disturbance under Part 10 of the *Work Health and Safety Act 2011*.

In 2017-18, the CFC received no notices of enforceable undertakings under Part 11 of the *Work Health and Safety Act 2011*.

In 2017-18, 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*.

In 2017-18, CFC staff members were trained in WHS through participation in a number of courses, including :

- > Health and Safety Representative training;
- > Respect, Equity and Diversity training;
- > ACTIA Risk Management training
- > Working at Heights training;
- > Incident response training;
- > Manual Handling;
- > Security Awareness;
- > Chainsaw training;
- > Entertainment Assist Mental Health 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 2017-18.

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 38.

B.8.2 LEARNING AND DEVELOPMENT

The CFC places high importance on staff training and development. During 2017-18, 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 Respect, Equity and Diversity; Fringe Benefits Tax; Project Management and Reporting System training; new *Freedom of Information Act 2016* training; and Government Budget Management System training; through to attendances at meetings and conferences for the arts and museum sector, such as annual conferences of the Australian Performing Arts Centres Association and the Association of Asian Pacific Performing Arts Centres 2017.

Other examples of professional development opportunities attended by staff include the 2018 Australian Institute of Company Directors Governance Summit; 2017 Australia —Singapore Cultural Leaders' Forum; Global Cultural Districts Network (Dubai); inaugural Perfecting the Art Theatre Management Forum; inaugural Historic Houses Association conference; and Arts Up Front conference. The CFC also undertakes performance management/skills development assessment programs. Further information is provided under Section B.2.1, page 38.

Expenditure on staff training and professional development during 2017-18 amounted to \$78,530. 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, 59 staff participated in the ACTPS study assistance program or in courses provided by ACTPS training panel providers, at a total cost of \$11,120.

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 2018	10	-	-	10
Number of ARIns entered into during the period	-	-	-	-
Number of ARIns terminated during the period	-	-	-	-
Number of ARIns providing for privately plated vehicles as at 30 June 2018	-	-	-	-
Number of ARIns for employees who have transferred from SEAs during the period	-	-	-	-

	Classification Range	Remuneration as at 30 June 2018
Individual and Group ARIns	CTC Technician Level 4 – SOGA	\$63,437 - \$137,415

The CFC convenes meetings of its Agency Consultative Committee (ACC) consisting of staff, management and union representatives, when needed. The ACC did not meet in 2017–18.

B.8.4 STAFFING PROFILE

The CFC's Staffing Profile as at 25 June 2018 (the last pay date for the 2017-18 financial year) was as follows.

FTE and headcount by division/branch

Division/branch	FTE	Headcount
Cultural Facilities Corporation	103	157

FTE and headcount by gender

	Female	Male	Total
Full Time Equivalent	53	50	103
Headcount	90	67	157
Percentage of workforce	57%	43%	100%

Headcount by classification and gender

Classification groups	Female	Male	Total
Apprentice	-	1	1
ASO2	19	4	23
ASO3	5	1	6
ASO4	8	4	12
ASO5	8	4	12
ASO6	4	4	8
GSO2	1	1	2
GSO5	-	1	1
GSO7	-	2	2
GSO9	-	1	1
PO1	5	1	6
PO2	2	-	2
SOGA	-	1	1
SOGB	1	2	3
SOGC	4	1	5
SPOC	-	1	1
Executive Contract	1	-	1
Box Office	5	3	8
Patron Services	20	16	36
Stage Door	1	1	2
Tech. Level 1	5	14	19
Tech. Level 2	1	1	2
Tech. Level 4	-	3	3

Classification groups	Female	Male	Total
Total	90	67	157

Headcount by employment category and gender

	Female	Male	Total
Casual	53	40	93
Permanent Full-time	18	18	36
Permanent Part-time	11	1	12
Temporary Full-time	5	7	12
Temporary Part-time	3	1	4
Total	90	67	157

Headcount by diversity group

Division/branch	Headcount	Percentage of agency workforce
Aboriginal and Torres Strait Islander Peoples	1	1%
Culturally and Linguistically diverse	6	4%
People with Disability	3	2%

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

Headcount by age group, gender and average length of service

Age Group	Female	Average length of service	Male	Average length of service
Under 25	16	1	14	3
25-34	20	3	13	2
35-44	13	5	13	4
45-54	23	8	11	8
55 and over	18	8	16	10

Recruitment and separation rates by classification group

Classification	Recruitment rate	Classification	Separation rate
GSO2	-	GSO2	3%
Tech 2	2%	Tech 2	2%
Tech 4	2%	Tech 4	2%
ASO3	2%	ASO3	-
ASO4	2%	ASO4	2%
ASO5	3%	ASO5	2%
ASO6	-	ASO6	2%
PO1	2%	PO2	2%

Classification	Recruitment rate	Classification	Separation rate
PO2	-	PO2	3%
SOG C	-	SOG C	2%

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

B.9 ECOLOGICALLY SUSTAINABLE DEVELOPMENT

CLIMATE CHANGE AND GREENHOUSE GAS REDUCTION POLICIES AND PROGRAMS

- > The CFC is implementing a Resource Management Plan to ensure it manages its energy use as efficiently as possible. One aspect of this in 2017-18 was to replace CMAG's existing lighting with new LED lighting that meets contemporary current energy efficiency, conservation and display standards.
- > The Canberra Theatre Centre contributed to Earth Hour on 24 March 2018 by turning off all its exterior lights not required for security and public safety. The LED screen located at the front of the Centre was also powered down.

SUSTAINABLE DEVELOPMENT PERFORMANCE 2017-18 AND 2016-17

Indicator as at 30 June	Unit	2017-18	2016-17	Percentage change
Public sector body staff and area				
Public sector staff during the period	FTE	103	88	17%
Workplace floor area	Area (m ²)	16,289	16,289	-
Stationary energy usage				
Electricity use	Kilowatt hours	2,030,498	2,068,404	(2%)
Natural gas use	Megajoules	5,979,681 ¹	7,310,015	(18%)
Diesel	Kilolitres	-	-	-
Transport fuel usage				
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	49,133	54,815	(10%)
Fuel use – Petrol	Kilolitres	2.2	2.9	(24%)
Fuel use – Diesel	Kilolitres	2.3	1.5	53%
Fuel use – Liquid Petroleum Gas (LPG)	Kilolitres	-	-	-
Fuel use – Compressed Natural Gas (CNG)	Gigajoules	-	-	-
Water usage				
Water use	Kilolitres	7,802 ²	5,941	31%
Resource efficiency and waste				
Reams of paper purchased	Reams	747	734	2%

Indicator as at 30 June	Unit	2017-18	2016-17	Percentage change
Recycled content of paper purchased	Percentage	49%	49%	-
Waste to landfill	Litres ³	197,420	186,680	6%
	Tonnes ³	36.9 ⁴	25.2	46%
Co-mingled material recycled	Litres ³	51,480	51,480	-
	Tonnes ³	21.9 ⁵	51.2	(57%)
Paper & Cardboard recycled (incl. secure paper)	Litres	23,346	22,880	2%
	Tonnes	1.4	1.8	(22%)
Organic material recycled	Litres	Note ⁶	Note ⁶	
Greenhouse gas emissions				
Emissions from stationary energy use	Tonnes CO ₂ -e	1,232 ⁷	1,606	(23%)
Emissions from transport	Tonnes CO ₂ -e	11	11	-
Total emissions	Tonnes CO ₂ -e	1,244	1,617	(23%)

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 : the Environment, Planning and Sustainable Development Directorate; Climate Change and Sustainability—Carbon Neutral Government Program; and the Enterprise Sustainability Platform.

1. Natural gas consumption decreased due to installation of a more energy efficient HVAC system in North Building.
2. The increase in water use is related to the accurate reading of water meters at the Canberra Theatre Centre in 2017–18. Meter readings were not taken in 2016-17, ICON instead using estimated water usage.
3. 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.
4. The increase in Waste to Landfill tonnage is related to additional waste pick-ups at the Canberra Theatre Centre due to increased activities in the venues.
5. The decrease in Co-mingled material recycling is due to a larger than usual volume of waste disposal in 2016–17, resulting from the following.
 - 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.
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.

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

Greenhouse gas emissions factors

Emissions reported for stationary energy and transport fuels include Scope 1 and Scope 2 emissions only.

Emission factors used to calculate natural gas and fleet fuel are based on the latest National Greenhouse Accounts (NGA) Factors.

Greenhouse gas emissions for electricity consumption have been calculated using the following emissions factors based on the latest (May 2018) ACT Electricity Emissions Factor Report :

- > A factor of 0.549 kilogram (kg) CO₂-e / kilowatt hour (kWh) or 0.549 tonne (t) CO₂-e / megawatt hour (MWh) has been used to calculate electricity emissions (Scope 2) for the 2016–17 period.
- > A factor of 0.455 kilogram (kg) CO₂-e / kilowatt hour (kWh) or 0.455 tonne (t) CO₂-e / megawatt hour (MWh) has been used to calculate electricity emissions (Scope 2) for the 2017–18 period.

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) 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 for 2017-18

The ACT Government purchased an estimated 7,600 MWh (Megawatt hours) of GreenPower, representing an indicative 5% of electricity consumption for 2017–18.

PART C:
**FINANCIAL
MANAGEMENT
REPORTING**

PART
C

C.1 FINANCIAL MANAGEMENT ANALYSIS

A full analysis of the CFC's 2017-18 financial results and financial position is set out in the Management Discussion and Analysis at Attachment 1, page 164 to this report.

C.2 FINANCIAL STATEMENTS

The CFC's 2017-18 Financial Statements are set out in Attachment 1, page 113 to this report.

C.3 CAPITAL WORKS

2017-18 CAPITAL WORKS TABLE

Project	Estimated completion date	Actual completion date	Original project value \$	Revised project value \$	Prior year expenditure \$	Current year expenditure \$	Total expenditure to date \$
New Capital Works							
Canberra Theatre Centre – Infinity wiring replacement	June 2018	October 2017	300,000	300,000	300,000	-	300,000
Canberra Museum and Gallery – Upgrading lighting	June 2018	May 2018	280,000	280,000	-	280,000	280,000
Capital Upgrades							
Canberra Museum and Galleries	June 2018	June 2018	140,000	140,000	-	140,000	140,000
ACT Historic Places	June 2018	June 2018	140,000	140,000	-	140,000	140,000
Canberra Theatre Centre	June 2018	June 2018	68,000	68,000	-	68,000	68,000
CFC Corporate	June 2018	June 2018	50,000	50,000	-	50,000	50,000
Total New Capital Works			978,000	978,000	300,000	678,000	978,000
Works in Progress							
Canberra Theatre Centre Upgrade works - Stage 3	June 2018	June 2018	4,109,000	4,109,000	3,317,000	792,000	4,109,000
Total Works in Progress			4,109,000	4,109,000	3,317,000	792,000	4,109,000
Total Capital Works Program			5,087,000	5,087,000	3,617,000	1,470,000	5,087,000

2017-18 CAPITAL WORKS RECONCILIATION

	2017-18 Approved Financing \$	2017-18 Drawdown Amount \$	2017-18 Actual Expenditure \$
New Capital Works			
Canberra Theatre Centre - Infinity wiring replacement	300,000	300,000	-
Canberra Museum and Gallery – Upgrading lighting	280,000	280,000	280,000
Capital Upgrades			
Canberra Museum and Galleries	140,000	140,000	140,000
ACT Historic Places	140,000	140,000	140,000
Canberra Theatre Centre	68,000	68,000	68,000
CFC Corporate	50,000	50,000	50,000
Works in Progress			
Canberra Theatre Centre Upgrade works - Stage 3	792,000	792,000	568,743
Total Capital Works Program	1,770,000	1,770,000	1,246,743
Works Funded From Other Sources			
Adjusted for Capital funded through Own Sourced Revenue	-	-	117,471
Balances per Capital Works Management	1,770,000	1,770,000	1,364,214
Balances per cash flow statements	1,770,000	1,770,000	1,364,214

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 \$64,136,333 as at 30 June 2018. The CFC's major assets and approximate values are:

Description	\$
Canberra Theatre Centre, and extensions at fair value	32,387,438
Land at fair value	15,610,000
Historic Places buildings at fair value	5,622,424
Plant and Equipment at fair value	5,670,642
Art and Social History Collection	4,822,326
Capital Works in Progress	23,503

During 2017-18 the following major assets were added to the CFC's asset register :

Description	\$
Canberra Theatre Centre Upgrade works including Link roof walkway safety screen, Playhouse backstage access bathroom and stage wiring looms	565,555
CMAG LED gallery lighting	283,139
CMAG gallery and equipment upgrades	137,385
Art and Social History objects	119,385
Lanyon Homestead and precinct upgrades	114,744
Lanyon plant and equipment upgrades	84,614
Canberra Theatre Centre wireless communications system	68,343

There were no significant assets removed from the CFC's asset register during 2017-18.

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 2017-18 were :

Description	\$
Canberra Theatre Centre Upgrade works including Link roof walkway safety screen, Playhouse backstage access bathroom and stage wiring looms	565,555
CMAG LED gallery lighting	283,139
CMAG gallery and equipment upgrades	137,385

For building assets, the expenditure on repairs and maintenance was \$461,051, which represented 1% of the assets written down value. For Plant and Equipment assets, the expenditure on repairs and maintenance was \$273,161, which represented 5% 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 2018 is 1,147 square metres and an estimate of the average area occupied by each (FTE) employee as at 30 June 2018 is 11 square metres.

C.5 GOVERNMENT CONTRACTING

C.5.1 PROCUREMENT PRINCIPLES AND PROCESSES

The CFC engaged external sources of goods, services and works during 2017-18 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 2017-18 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)
CMAG Fabrication of Wall for Partitioning of Galleries 2 & 3	Public	Works	No	John Capezio Carpentry	\$45,000.00	26/08/2017	31/08/2017	Yes
Security Consultancy	Single select	Consultancy	Yes	Lote Consulting Pty Ltd	\$58,080.00	16/04/2018	30/06/2019	No
Purchase of LED Lighting units	Single select	Works	Yes	Integral Lighting	\$246,178.90	14/12/2017	14/12/2018	No
Purchase of workforce management system	Single select	Goods	Yes	TimeTarget Pty Ltd	\$67,195.58	6/4/2018	31/12/2021	No

C.6 STATEMENT OF PERFORMANCE

The CFC's 2017-18 Statement of Performance is set out in Attachment 1 to this report, page 172.

The cover features a light gray background on the left and a white background on the right. A dark teal triangle is positioned in the bottom right corner, and a medium blue triangle is in the top right corner. The word "APPENDICES" is printed in bold black text on the white background.

APPENDICES

APPENDIX 1 – MEMBERS AND REMUNERATION OF THE CFC BOARD DURING 2017-18

JOHN HINDMARSH AM

(Chairman, second appointment concluded 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.

LOUISE DOUGLAS

(Chair appointment to 31 December 2018)

(Deputy Chair second appointment concluded 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. Has worked as a standards reviewer of regional museums with Museums and Galleries NSW. Recently completed a period of five years as a member of the Australian Committee, International Council of Museums. Currently enrolled in a doctorate in history at the Australian National University and working as a consultant focussed on museum history, exhibitions and collections.

HARRIET ELVIN

Chief Executive Officer, Cultural Facilities Corporation. Holds degrees at undergraduate and graduate level from Cambridge University, and the Australian National University (ANU), 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 External Advisory Board of the ANU College of Business and Economics; 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. 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.

ROBYN HENDRY

(Fourth appointment to 31 December 2018)

Robyn has held the position of Chief Executive of the Canberra Business Chamber since May 2015. She has worked in senior executive positions for over 20 years in Australia, New Zealand and PNG. Most recently, prior to joining the Canberra Business Chamber, she held the position of Chief Executive Officer for the Canberra Convention Bureau. Robyn serves on the Australian Chamber of Commerce and Industry Executive Management Group and Tennis ACT. She also serves on Salvation Army Red Shield Appeal Fundraising Committee.

EUGENE KALENJUK

(Second appointment concluded 5 March 2018)

Eugene is a partner with PwC and leads the Private Client practice in Canberra. Eugene has over 22 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

(Second appointment to 31 December 2019)

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 15 years Virginia anchored the ABC's flagship TV News in Canberra (2001-2016), and is widely published across print media. For several years she was a weekly columnist with the Canberra Times and continues to contribute to the Sydney Morning Herald and the Age. 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 to 17 December 2018—resigned on 10 April 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. 21 of 2017 are :

Chair	\$26,760
Deputy Chair	\$13,390
Member	\$9,380

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

2017-18 Meetings of the CFC Board

- 3 August 2017
- 19 October 2017
- 7 December 2017
- 22 February 2018
- 19 April 2018
- 21 June 2018

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 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 member of the UNESCO Australian Memory of the World Committee and 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

Penny is passionate about conserving heritage places around the world and rethinking how they are presented to ensure relevance and engagement with the community. She loves connecting people to places and history through exceptional experiences.

Penny has worked in the public and private sector in heritage conservation planning and management and has taken a lead role in the planning and management of some of Australia's most notable heritage places and destinations across Australia, New Zealand, and Asia/Pacific.

Penny holds a Master's Degree in Public Administration from the Australia National University, Graduate Diploma in Environmental Science and a Bachelor of Arts from the University of Technology Sydney. Penny is a recipient of the NSW Premiers Award and the Australian Institute of Public Administration Award.

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.

CANBERRA MUSEUM AND GALLERY ADVISORY COMMITTEE

Membership during 2017-18

Professor Nicholas Brown (Convenor)

Nicholas Brown is a professor in the School of History, College of Arts and Social Sciences, Australian National University. He has recently served as the Visiting Cabinet Historian with the National Archives of Australia, and is currently a member of the ACT Heritage Council and 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. An 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.

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. Recently Yolande worked as a producer with Big hART - Australia's leading arts and social change company, on their national suite of projects. She is currently coordinator for Girls Rock! Canberra, a music education and mentorship program for girls and non-binary youth, and has returned to You Are Here festival as managing producer. Yolande 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 2017-18

The Advisory Committee met on these dates :

- > the first meeting of the three committees was held as a plenary workshop on 20 November 2017;
- > the Canberra Museum and Gallery Advisory Committee meeting was held on 24 May 2018 and;
- > the final meeting of the 2017-18 year for the committees was held as a plenary session on 7 June 2018, focusing on corporate planning for 2018–19.

HISTORIC PLACES ADVISORY COMMITTEE

Membership during 2017-18

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 OAM (Deputy Convenor)

Dr Dianne Firth is Adjunct Associate Professor in the Faculty of Arts and Design at the University of Canberra and is a registered landscape architect and Fellow of the Australian Institute of Landscape Architects. She was Head of the Landscape Architecture program at the University of Canberra until 2012 and was Deputy Chair of the ACT Heritage Council until March 2018. In 2017 Dianne was awarded an OAM for her service to landscape architecture and education. 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

Chief Conservator & 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 an Institute of Specialised Skills Fellowship in 2005 to work 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. Also 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. Professional Member of the Australian Institute of Conservators of Cultural Material (AICCM).

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 has been a journalist for 30 years, working in print and radio. She is the former Mornings presenter for ABC Canberra, and works with a wide range of organisations including the Tara Costigan foundation, and Gift of Life ACT. Genevieve sits on the boards of the National Folk Festival and Canberra International Music Festival, and is a director of the Conflict Resolution Service and the M16 Artspace, and a patron of ACT Landkeeper's Trust. She has lectured widely on Australian artists and their gardens and also leads cultural tours focusing on contemporary art and gardens.

Genevieve has an enduring interest in building and strengthening community engagement.

Ms Martha Sear (resigned 7 May 2018)

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 2017-18

The Advisory Committee met on these dates :

- > the first meeting of the three committees was held as a plenary workshop on 20 November 2017;
- > the Historic Places Advisory Committee meetings were held on 20 November 2017, 6 February 2018, 27 March 2018 and 8 May 2018, and
- > the final meeting of the 2017-18 year for the committees was held as a plenary session on 12 June 2018, focusing on corporate planning for 2018–19.

CANBERRA THEATRE CENTRE ADVISORY COMMITTEE

Membership during 2017-18

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 led 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. Currently Joanne works for the ACT Association of Independent Schools as a senior manager Strategic Programs.

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 teams undertaking evaluation, strategic and business planning. She is also currently studying for a Master of Applied Arts & Humanities (Research) where writing a novella forms part of her work.

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 (resigned 24 January 2018)

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 40 years, combining her skills as pianist, singer, actor, director and producer, to work on projects for major festivals, and for state 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 teaching voice and piano. Examples of recent voice coaching includes The Street Theatre's *Venus in Fur*, *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*. This year, in partnership with Wesley Music Centre, and with funding from the City Renewal Authority, Dianna's company Wild Voices Music Theatre presented the classical popup event, *One Sunday in the City*. Dianna has presented a drop-in choir activity at the National Gallery of Australia throughout Winter 2018. Dianna was Artistic Director of the Canberra Choral Society in 2017 and completed three concerts with them: *Verdure*, a celebration of nature in music, at the National Arboretum; *Wonder*, a showcase of Australian contemporary music in collaboration with the National Capital Orchestra at Llewellyn Hall; and *Pomp*, collaborating with Canberra City Band, at Albert Hall. 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. Recent performance work has included a recital at Wesley Music Centre for their Art Song series, and acting in The Street Theatre's *Boys Will Be Boys*. 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 and a track record of memberships on boards and committees of both small scale and large arts organisations in Victoria, Queensland, the ACT and NSW.

Ms Ruth Pieloor

Ruth is a theatre-trained Actor (BA *Theatre Nepean, Uni Western Sydney*), puppeteer (*Terrapin Puppet Theatre*), and improviser (*ImproACT*). Previous productions at *The Street Theatre* include *Under Sedation*, *The Very Sad Fish Lady*, *Homefront*, *Crescendo*, *Displaced*, *Imperson8*, *North vs South*, *X-Voice Idol*, *Out Of The Box*, & multiple 'Improvention' festival performances (*ImproACT* 2010-17). Other improvised plays include: *Bridesquad* and *Proppets*, *Chrysalis Theatre*. Recent Puppetry productions include *Mighty Little Puppet Show*, (Melbourne Fringe 2016), *Baby Blues* (Best Actress 'Short and Sweet' Sydney Gala Finals 2016, Best Actress 'Short and Sweet' Canberra 2015), *Toddler Slap* for 'Kids Don't Talk' (*Menslink* charity show), and *Vanity Insanity* (Best Actress 'Short and Sweet' Canberra 2013). Ruth has performed with *Lightbulb Improv*, in various short films, pilots, corporate training gigs, and as actor in CIT's Diploma in film. Ruth is a freelance Drama teacher

(Bachelor Teaching UWS) is a tutor/director (*Canberra Youth Theatre* and *ImproACT*), a resident writer *The Street Theatre's* HIVE program, *ArtsACT* development recipient for visual theatre play *Under My Bed*, MEAA Actors Equity ambassador, and Clown Doctor at Canberra Hospital for the *Humour Foundation*.

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

Sarah Stewart (MBA, MA) is a midwife by trade and currently the Chief Operating Officer at the Congress of Aboriginal and Torres Strait Islander Nurses and Midwives. Sarah's theatrical experience comes from taking part in amateur productions when she lived in New Zealand. Since moving to Canberra a few years ago, she has become an enthusiastic advocate of Canberra having been 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 2017-18

The Advisory Committee met on these dates :

- > the first meeting of the three committees was held as a plenary workshop on 20 November 2017;
- > the Canberra Theatre Centre Advisory Committee meetings were held on 13 July 2017 and 20 March 2018; and
- > the final meeting of the 2017-18 year for the committees was held as a plenary session on 12 June 2018, focusing on corporate planning for 2018–19.

APPENDIX 4 – FACILITIES AND BUSINESS/ACTIVITIES UNDER MANAGEMENT

CFC – MAIN UNDERTAKINGS

Asset	Business/Activity	General Description of Business Activity
<p>Canberra Theatre Centre, comprising –</p> <ul style="list-style-type: none"> > Canberra Theatre (1,239 seats). > The Playhouse Theatre (614 seats). > The Courtyard Studio (90 seats). > Other venues and spaces including : Link/Foyer; Technical Workshop; and the Centre Forecourt. 	<ul style="list-style-type: none"> > Presentation of live performances. > Technical services support to presenters. > Marketing/sales support to presenters. > Front of house support to presenters. > Front of house services to patrons. > Box Office services. > Building maintenance services, asset management etc. > Discovery and Learning. 	<ul style="list-style-type: none"> > Presentation of live performances. > Providing excellent patron experiences. > Foster performing arts skills through creative learning and vocational education and training.
<p>Canberra Museum and Gallery (including the Nolan Collection Gallery @ CMAG), comprising –</p> <ul style="list-style-type: none"> > Gallery spaces, art studio, theatrette, meeting rooms, foyer, and collection storage area. 	<ul style="list-style-type: none"> > Visual arts/social history (exhibitions, museological activities, etc) programs – either curated by the facility or in partnership with community groups, private organisations or other institutions. > Technical services (security etc) > Research, education, and community programs. > Venue Hires/usage by commercial/community users. 	<ul style="list-style-type: none"> > Development and presentation of visual arts and social history programs with provision of full supporting and associated facilities. > Development, conservation and research of an integrated social history and visual arts collection.
<p>Lanyon, Homestead/Historical Precinct</p>	<ul style="list-style-type: none"> > House museum and grounds, with associated tours, activities etc. > Conservation management > Commercial/community venue hire (weddings etc). > Research, education and community programs. > Technical/caretaking/gardening services. > Catering/concessions. 	<ul style="list-style-type: none"> > Conservation, interpretation and presentation of cultural heritage resource with associated supporting services and facilities. > Presentation of exhibitions and outdoor performances and events especially in association with festivals.
<p>Calthorpes' House, Red Hill</p>	<ul style="list-style-type: none"> > House museum and gardens with associated tours, activities etc. > Conservation management > Research, education and community programs. > Technical/gardening/security support services. 	<ul style="list-style-type: none"> > Conservation, interpretation and presentation of cultural heritage resource associated with support services.

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



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 2017–18.

CANBERRA MUSEUM AND GALLERY	
Major Events	
Major events at CMAG 2017–18 included the 2017 CAPO auction and large scale openings for a number of exhibitions.	
Exhibitions	
* Exhibitions recorded in 2016-17 Annual Report	
* <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
* <i>Gosia Włodarczak : frost drawing</i>	8 May 2016–30 June 2018
* <i>Hannah Quinlivan : Anatomy of a Drawing</i>	13 April–13 August 2017
<i>The Foundation Collection (Nolan Gallery)</i>	Permanent Exhibition
<i>Canberra Stories</i>	Permanent Exhibition
<i>Pulp Fiction</i>	12 August–15 October 2017
<i>George Rose Instagram screen</i>	September 2017
<i>Jemima Parker – Material curios</i>	2 September–26 November 2017
<i>CAPO 2017</i>	9 September–22 September 2017
<i>Eirene Mort : A Livelihood</i>	30 September–25 February 2018
<i>Martin Rowney</i>	14 October 2017–18 February 2018
<i>Crossing threads: 50 years of the Canberra Spinners and Weavers</i>	28 October 2017–18 March 2018
<i>S.A. Adair - Encasement</i>	9 December 2017–18 March 2018
<i>Unfinished Business</i>	10 February – 23 September 2018
<i>Celebration : 20 years of collecting visual art at CMAG</i>	24 March–17 June 2018
<i>Tiki Take-over</i>	7 April–30 September 2018
<i>Australian National Museum of Education display</i>	14 April–14 May 2018
Learning and Community Programs	
CMAG on Sunday : Workshops included – Seeing through the landscape; Peel back paint; Folding nature; History repeats; Off grid; Sculpt your place in history; Book Week Special Escape to everywhere with a Improvisation performance; Growing patterns; Mini galleries; Matilda’s possum skin cloak; and Fruit from faraway.	
Floor Talks : Conducted by artists and CMAG staff on the following exhibitions – <i>Hannah Quinlivan : Anatomy of a Drawing</i> ; <i>Pulp Fiction</i> ; <i>Eirene Mort : A Livelihood</i> ; <i>Crossing threads : 50 years of the Canberra Spinners and Weavers</i> ; and <i>Tiki Take-over</i> ; and <i>Celebration : 20 years of collecting visual art at CMAG</i> . Matilda House presented a floor talk in conjunction with National Aboriginal and Torres Strait Islander Peoples Day Observance Committee (NAIDOC) week.	
What do Artists Make : A learning program focusing on the permanent exhibition <i>Canberra Stories</i> .	
T is for Toddler : A program <i>Pocket Treasures</i> was developed for toddlers in association with the exhibition <i>Celebration: 20 years of collecting visual art at CMAG</i> .	
Children’s Workshop : Get your weave on! in association with exhibition <i>Crossing threads: 50 years of the Canberra Spinners and Weavers</i>	
Reel Classics : The Reel McCoy Film Society presented classic cinema film screenings throughout the year.	
CAPO : Media Launch; press call; floor talk; VIP Event; and Auction.	

Other programs included :

- > CMAG welcomed drama students from Radford College, Marist College and St Edmund's College participating in the *Come Alive: Festival of Museum Theatre* into its galleries to spark inspiration for their plays in amongst the works of Kirstie Rea and the survey equipment used to map the ACT.
- > School holiday activities : *Hello Spring*.
- > Friends of National Film and Sound Archive of Australia presented : Pulp classics in conjunction with the exhibition *Pulp Fiction; Pictures that moved Australian Cinema 1896–1920*; and *The Adventures of Captain Marvel*.
- > The 2018 Canberra and Region Heritage Festival included the program *Preserving your stories*.
- > *Multicultural Festival Children's Sanctuary*.

Outreach Programs

Exhibition in a Suitcase was loaned to various schools and a site visit to *Soldier On* with a tour of Gungahlin Homestead was organised in association with exhibition *Eirene Mort : A Livelihood*.

Programs conducted in association with the Nolan Collection @ CMAG

Floor Talk : Nolan Foundation Collection - Jennifer Thompson (Collections and Exhibitions Manager, Bundanon NSW)

Every Picture Tells a Story : A learning program exploring the painting of Sidney Nolan, attended by various Preschools.

Other programs included : School holiday workshop *Scissors, paper, rock*; Self-guided tour – *Kelly Kids* for Jennings Public School (NSW); Self-guided tour *Come Alive : Festival of Museum Theatre*; School holiday program *Facetime*; and the *Nolan Printmaking Workshop*. Friends of National Film and Sound Archive of Australia presented *Ned Kelly on Film*.

Outreach Programs

Stop Motion Nolan suitcases were loaned to Burgmann Anglican School, Charnwood Preschool and *Starting Stop.Motion.Nolan—St Jude's Primary School - TQI teacher professional learning workshop*.

The Art Box : Unpacking the Art Box - St Jude's Primary - TQI teacher professional learning workshop; and as part of the ANU Art Up Conference there was an TQI for *The Art Box*.

Every Picture Tells a Story : Program conducted at North and South Curtin primary schools.

Venue Hire : Venues within CMAG were hired by 47 different organisations during 2017–18, with a number of these organisations hiring venues on multiple occasions such as the ACT Insurance Authority 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

The Cunningham Family Album Permanent exhibition

The Convict Years Permanent exhibition

Calthorpes' House

Calthorpes' House Orientation Exhibition Permanent exhibition

Mugga-Mugga

Getting It Together Permanent exhibition

Learning and Community Programs

Lanyon

Convicts and Who were the Convicts? : Learning programs discussing the profiles of convicts assigned to Lanyon, attended by various schools.

James' Diary : Learning programs providing a tour of the homestead in the footsteps of James Cunningham, attended by various schools.

Child's Play : Learning programs exploring the world of old-fashioned games and Victorian paper dolls, attended by various schools.

Community Programs : Wind & Wire Sculpture Workshop; Spring Instameet : #Lanyon; Lanyon Christmas Carols and Picnic; Australia Day Picnic; Senior Citizen Open Day; Mother's Day Open Day; Strings at Sunset concert; Senior Citizens open house; Heritage Festival : Music at Lanyon; and the Painting on Silk Workshop.

Group tours : Crookwell Friends of Library; Goodwin Queanbeyan Day Club; Fords Coach Travel; Cooma Men's Group; National Capital Authority volunteers; AAT Kings; Expanding Horizons; Bribie-Moreton Hospice; Kennedys Group; AAT Kings Group; Friends of the Australian Botanic Gardens Special; Karabar High; Gunning Community Care; International Women's Club; Bellerive Retirement Village; Macquarie Society; Uniting HLFs; Wattleree Garden Tours; National Trust of Australia; Villagio Village; Goodwin Village; and Morris Minor Car Club.

Other programs included : *Spring Series : The River and the Homestead*; *Fiddling the Books*: Music in the Grounds; Early Cropping Practices; and *Spring Walk and Talk Series* at the Lanyon Heritage Centre. The 2018 Canberra and Region Heritage Festival included the following activities—Heritage Adventure : Lanyon Discovery Pack; Beyond the Homestead; Artist in residence; National Trust open day; and Canoe Tree Walk.

Calthorpes' House

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

Group tours : CIT Interior Design students; Fantastic Aussie Tours; Ceramic Collectors Society; ACT Fire and Rescue Golf Club Partners; Churchill Convention; Australian National University; and University of Canberra Heritage students.

Community Program : Bridge Workshop; Wattle Day 90th birthday event; Garden tour *Canberra Gardens in Spring*; and extended opening hours due to 90th Birthday and Floriade; Conserving Calthorpes' Collection Manager Talk; Mother's Day Open Day; Senior Citizens open house; and display of Christmas Decorations.

Other programs included : 90th birthday events including *Cake & Flowers— It takes the cake*; and Family Activity *Flowers at Calthorpes' House*; and Learning Program *Electric Servants*. The 2018 Canberra and Region Heritage Festival included school holiday program *Let's Build Another Cubby*.

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.

Group tours : Tertiary Tour Introduction to Heritage Management; Talk Art & Archival Paper Conservation; A Pritchard; Tertiary Tour Introductions to Heritage Management.

Community Programs : *Family Discovery Pack* launched in Summer 2018.

Other programs included : *Hands on Heritage*; School Holiday Workshop : *Water Wheels*; School Program *Country Life*; Senior Citizens open house; and Mother's Day Open Day. The 2018 Canberra and Region Heritage Festival included the family activity *Macro/Micro*.

Historic Places Outreach Programs

Artefact Chat Boxes and *Dawn's Suitcase* were loaned to various primary schools.

Venue Hire/Function Usage : Spaces within Lanyon and Mugga-Mugga were used by 30 different organisations and groups during 2017-18, in some cases on multiple occasions such as ActewAGL. Lanyon was particularly popular for weddings as well as other community uses. Mugga-Mugga hosted meetings, a Christmas party and an Engagement party.



Lanyon Homestead

Photo credit : Shae Estella Photo for HerCanberra

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

PURCHASES

Social History

- > **Alberto Dias SOARES** *Conserved Soares Collection*

Visual Arts

- > **Brian CORR** *Monochromatic Nami Twist*, 2016, glass
- > **Dianne FOGWELL** *Encounter*, 2017, linocut on archival rag paper
- > **Katie HAYNE** *Love sux*, 2018, oil on board
- > **Katie HAYNE** *Remembering the Dickson Flats*, 2018, oil on board
- > **Bev HOGG** *Protest : Ground Parrots (small)*, 2017, ceramic
- > **Bev HOGG** *Protest : Ground Parrots (large)*, 2017, ceramic
- > **Waratah LAHY** *Winter garden 1*, watercolour and gouache on aquabord
- > **Blaide LALLEMAND and Hilary CUERDEN-CLIFFORD** *Journey to morning*, 2009, 5 channel video
- > **Mandy MARTIN** *Coastal Landscape II*, 1987, oil on board
- > **Sharon PEOPLES** *Laced with toadstools*, 2017, Machine embroidered; rayon thread
- > **Tom ROWNEY** *Glass vessel*, 2008, glass
- > **Julie RYDER** *Pialligo variations VIII*, 2014, textile
- > **Heide SMITH** *Portrait of Maggie Shepherd* 1990, ink jet print 2/25
- > **Monique VAN NIEUWLAND** *1915 - Henrietta's Cupboard, Cato's linen*, 2009, textile
- > **Jim 'Boza' WILLIAMS** *Title TBA*, 1996, Acrylic paint on board
- > **Various artists** *Calendar 1984, 1988 Women's Art Calendar, Women's Art Calendar 1989, True Bird Grit 1982-3*, works on paper

DONATIONS

Social History

- > *Thank you ACT sign*, brown paper. Donated by Lyn Grigg
- > *Capitol Theatre lights*. Donated by Dinah and Jayne Goodes
- > *Cotton petticoat*, cotton. Donated by Pat and Emma Campbell
- > *'Depot for The Canberra Steam Laundry Ltd. Laundry, Dry Cleaning, Hat Blocking'*, 1950s, wooden sign. Donated by Ella Gruber (power of attorney for Mrs Unger)
- > *Framed testimonial Mr and Mrs Corner and family*, 1899. Donated by Canberra Railway Museum
- > *Material related to family life in Canberra in the 1960s and 1970s*. Donated by Christina Ault
- > *Metal Garbage Bin*, metal. Donated by Margaret Hardy
- > *Two metal standard lights*, ceramic-based electrical components, metal. Donated by Dinah and Jayne Goodes

Visual Arts

- > **Lionel BAWDEN** *Secretion II*, 2011, colour pencils, epoxy, clear lacquer. Gift of the artist
- > **Arthur BOYD** *The lady and the unicorn*, 1975, etching and aquatint. Donated by Keith Avent
- > **Deirdre BROCKLEBANK** *Views of Canberra [Wallhanging]* 1982, textile. Gift of the artist
- > **Pam DEBENHAM** *Telstra Tower*, 1991, found glass milk bottle and oil paint. Donated by Helen Maxwell
- > **Ian JONES** Granite clay jar #2, 2015, anagama fires stoneware, natural ash glaze. Gift of the artist
- > **Valerie KIRK** *Samples for the Centenary tapestry x 3*, 2013, tapestry. Gift of the artist
- > **Ninon GEIER** *Six maquettes for bronze busts of historical figures: Joseph Banks, Manning Clark, Miles Franklin, Marion Mahony Griffin, Walter Burley Griffin, Helmut Loofs-Wissowa*, c1985-91, plaster. Donated by Estate of Ninon Geier
- > **Ninon GEIER** *Two relief sculptures of Claudia De Raschewiltz n.d*, terracotta. Donated by Estate of Ninon Geier.
- > **John Telfer GRAY** *13 drawings of the Canberra Region*, 1942-1970, watercolour, gouache and pencil. Donated by Jim and Libby Gray
- > **Gary GREENWOOD** *Untitled [leather bowl]*, 1979, leather. Donated by Joan Buckie
- > **Fay SKYRING** *Tallit - Jewish prayer shawl*, early 1990s, wool. Gift of the artist
- > **Frank HINDER** *Office Staff Canberra*, 1946, lithograph 20.5 x 20.6 cm. Donated by Rex and Caroline Stevenson
- > **John HORGAN** *various watercolours*, 1927-35 x 5, watercolour. Donated by Rex and Caroline Stevenson
- > **Ralph JEFFRESS** *Not titled [small vase]*, c 1970, ceramic. Donated by Jean Bennet
- > **Cornel SWEN** *Lyrebirds*, 1988, watercolour on washi Japanese paper. Donated by Keith Avent
- > **Hiroe SWEN** *Equestrian*, ceramic. Donated by Joan Buckie
- > **Hiroe SWEN** *Untitled [gold fish vessell]*, 1988, ceramic. Donated by Keith Avent
- > **Hiroe SWEN** *Fossil vessel*, 1974, ceramic. Donated by Gabrielle Watt
- > **Hiroe SWEN** *Bluefield*, ceramic. Donated by Hisa Miki
- > **Hiroe SWEN** *Surfing Challenge*, ceramic. Donated by Hisa Miki
- > **Michael TAYLOR** *Crab 1*, 1986, watercolour on paper. Gift of the artist
- > **Jessie Willow TUCKER** *Untitled*, 2006, Screen printed fabric. Donated by Helen Maxwell
- > **Various artists** *Collection of 17 works of studio pottery from the Canberra region*, 1970s-1990s, ceramic, various forms and techniques. Donated by Meredith Hinchliffe

Note : in some cases the acquisition process was being finalised as at 30 June 2018.

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 donors and supporters during 2017–18. 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, Regional Development and Cities

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

John Hindmarsh AM (CFC Chairman— appointment concluded 31 December 2017) and

Rosanna Hindmarsh OAM

Meredith Hinchliffe

Gifted works of art

Details are provided in Appendix 6, page 109

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

Louise Douglas (CFC Chair)

Virginia Haussegger AM (CFC Board Member)

Robyn Hendry (CFC Board Member)

Contributions to the Canberra Region Treasures Fund 2014-2018

John Hindmarsh AM (CFC Chairman)

Louise Douglas (CFC Chair)

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

ACT Government Funding

Environment, Planning and Sustainable Development Directorate

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

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

The cover page features a light blue background on the left and a white background on the right. A dark teal triangle is positioned in the bottom right corner, overlapping the white area. The text is located in the white area, to the right of the teal triangle.

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 2018. 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.



Tim Larnach
Acting Director, Financial Audits
23 August 2018

**Cultural Facilities Corporation
Financial Statements
For the Year Ended 30 June 2018**

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 2018 and the financial position of the Cultural Facilities Corporation on that date.



Louise Douglas
Chair
Cultural Facilities Corporation
12 July 2018

**Cultural Facilities Corporation
Financial Statements
For the Year Ended 30 June 2018**

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 2018 and the financial position of the Cultural Facilities Corporation on that date.



Ian Tidy
Chief Finance Officer
Cultural Facilities Corporation
12 July 2018

**Cultural Facilities Corporation
Operating Statement
For the Year Ended 30 June 2018**

	Note No.	Actual 2018 \$	Original Budget 2018 \$	Actual 2017 \$
Income				
Revenue				
Controlled Recurrent Payments	3	8,715,000	8,715,000	8,606,000
User Charges	4	10,004,740	7,349,000	10,012,759
Interest		143,754	91,000	129,102
Resources Received Free of Charge	5	79,000	39,000	58,895
Total Income		<u>18,942,494</u>	<u>16,194,000</u>	<u>18,806,756</u>
Expenses				
Employee Expenses	6	9,147,271	7,384,000	8,234,596
Superannuation Expenses	7	975,975	962,000	933,156
Supplies and Services	8	8,700,206	7,606,000	9,158,854
Depreciation	9	2,395,123	2,858,000	2,930,233
Other Expenses		80,720	70,000	69,279
Total Expenses		<u>21,299,295</u>	<u>18,880,000</u>	<u>21,326,118</u>
Operating (Deficit)		<u>(2,356,801)</u>	<u>(2,686,000)</u>	<u>(2,519,362)</u>
Other Comprehensive Income				
<i>Items not reclassified subsequently to profit or loss</i>				
Increase in Asset Revaluation Surplus	17	-	-	6,123,791
Total Other Comprehensive Income		-	-	6,123,791
Total Comprehensive (Deficit)/Income		<u>(2,356,801)</u>	<u>(2,686,000)</u>	<u>3,604,429</u>

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

The Cultural Facilities Corporation (CFC) only has one output class and as such the above Operating Statement is also the CFC's Operating Statement for the Cultural Facilities Management Output Class.

**Cultural Facilities Corporation
Balance Sheet
As at 30 June 2018**

	Note No.	Actual 2018 \$	Original Budget 2018 \$	Actual 2017 \$
Current Assets				
Cash and Cash Equivalents	10	2,102,382	1,593,000	1,417,621
Receivables	11	558,399	695,000	552,005
Inventories		27,473	20,000	20,597
Other Assets	12	130,486	240,000	235,742
Total Current Assets		<u>2,818,740</u>	<u>2,548,000</u>	<u>2,225,965</u>
Non-Current Assets				
Property, Plant and Equipment	13	64,136,333	57,791,000	65,092,443
Total Non-Current Assets		<u>64,136,333</u>	<u>57,791,000</u>	<u>65,092,443</u>
Total Assets		<u>66,955,073</u>	<u>60,339,000</u>	<u>67,318,408</u>
Current Liabilities				
Payables	14	435,206	975,000	564,726
Employee Benefits	15	1,854,809	1,596,000	1,592,384
Other Liabilities	16	240,043	94,000	156,208
Total Current Liabilities		<u>2,530,058</u>	<u>2,665,000</u>	<u>2,313,318</u>
Non-Current Liabilities				
Employee Benefits	15	136,477	112,000	129,751
Total Non-Current Liabilities		<u>136,477</u>	<u>112,000</u>	<u>129,751</u>
Total Liabilities		<u>2,666,535</u>	<u>2,777,000</u>	<u>2,443,069</u>
Net Assets		<u>64,288,538</u>	<u>57,562,000</u>	<u>64,875,339</u>
Equity				
Accumulated Funds		29,027,236	28,724,000	29,614,037
Reserves	17	35,261,302	28,838,000	35,261,302
Total Equity		<u>64,288,538</u>	<u>57,562,000</u>	<u>64,875,339</u>

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 2018**

Note No.	Accumulated Funds Actual 2018 \$	Asset Revaluation Surplus Actual 2018 \$	Other Reserves Actual 2018 \$	Total Equity Actual 2018 \$	Original Budget 2018 \$
Balance at 1 July 2017	29,614,037	34,161,302	1,100,000	64,875,339	58,478,000
Comprehensive Income					
Operating (Deficit)	(2,356,801)	-	-	(2,356,801)	(2,686,000)
Total Comprehensive (Deficit)	(2,356,801)	-	-	(2,356,801)	(2,686,000)
Transactions Involving Owners Affecting Accumulated Funds					
Capital Injections	18 1,770,000	-	-	1,770,000	1,770,000
Total Transactions Involving Owners Affecting Accumulated Funds	1,770,000	-	-	1,770,000	1,770,000
Balance at 30 June 2018	29,027,236	34,161,302	1,100,000	64,288,538	57,562,000

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 2018

	Note No.	Accumulated Funds Actual 2017 \$	Asset Revaluation Surplus Actual 2017 \$	Other Reserves Actual 2017 \$	Total Equity Actual 2017 \$
Balance at 1 July 2016		30,249,399	28,037,511	800,000	59,086,910
Comprehensive Income					
Operating (Deficit)		(2,519,362)	-	-	(2,519,362)
Increase in Asset Revaluation Surplus		-	6,123,791	-	6,123,791
Total Comprehensive (Deficit)/Income		(2,519,362)	6,123,791	-	3,604,429
Transactions Involving Owners Affecting Accumulated Funds					
Capital Injections	18	2,184,000	-	-	2,184,000
Transfer to Theatre Programming Reserve	17	(300,000)	-	300,000	-
Total Transactions Involving Owners Affecting Accumulated Funds		1,884,000	-	300,000	2,184,000
Balance at 30 June 2017		29,614,037	34,161,302	1,100,000	64,875,339

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 2018**

	Note No.	Actual 2018 \$	Original Budget 2018 \$	Actual 2017 \$
Cash Flows from Operating Activities				
Receipts				
Controlled Recurrent Payments		8,715,000	8,715,000	8,606,000
User Charges		9,958,671	7,361,000	10,082,910
Interest Received		143,754	91,000	129,102
Goods and Services Tax Input Tax Credits from the Australian Taxation Office		431,341	244,000	581,848
Goods and Services Tax Collected from Customers		605,954	267,000	558,089
Total Receipts from Operating Activities		19,854,720	16,678,000	19,957,949
Payments				
Employee		(8,878,121)	(7,338,000)	(8,267,621)
Superannuation		(975,975)	(962,000)	(933,156)
Supplies and Services		(8,678,542)	(7,555,000)	(9,419,198)
Other		(1,043,107)	(605,000)	(1,164,151)
Total Payments from Operating Activities		(19,575,745)	(16,460,000)	(19,784,126)
Net Cash Inflows from Operating Activities	19	278,975	218,000	173,823
Cash Flows from Investing Activities				
Payments				
Payments for Property, Plant and Equipment and Work in Progress		(1,364,214)	(1,670,000)	(2,447,099)
Total Payments from Investing Activities		(1,364,214)	(1,670,000)	(2,447,099)
Net Cash (Outflows) from Investing Activities		(1,364,214)	(1,670,000)	(2,447,099)
Cash Flows from Financing Activities				
Receipts				
Capital Injections	18	1,770,000	1,770,000	2,184,000
Total Receipts from Financing Activities		1,770,000	1,770,000	2,184,000

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 2018**

	Note No.	Actual 2018 \$	Original Budget 2018 \$	Actual 2017 \$
Net Cash Inflows from Financing Activities		<u>1,770,000</u>	<u>1,770,000</u>	<u>2,184,000</u>
Net Increase/(Decrease) in Cash and Cash Equivalents		<u>684,761</u>	<u>318,000</u>	<u>(89,276)</u>
Cash and Cash Equivalents at the Beginning of the Reporting Period		1,417,621	1,275,000	1,506,897
Cash and Cash Equivalents at the End of the Reporting Period	19	<u><u>2,102,382</u></u>	<u><u>1,593,000</u></u>	<u><u>1,417,621</u></u>

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 2018**

	Original Budget 2018 \$	Total Appropriated 2018 \$	Appropriation Drawn 2018 \$	Appropriation Drawn 2017 \$
Controlled Recurrent Payments	8,715,000	8,715,000	8,715,000	8,606,000
Capital Injections	18 1,770,000	1,770,000	1,770,000	2,184,000
Total Appropriation	<u>10,485,000</u>	<u>10,485,000</u>	<u>10,485,000</u>	<u>10,790,000</u>

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 2018

Note	Note Index List	Page
Note 1	Objectives of the Cultural Facilities Corporation	11
Note 2	Significant Accounting Policies (see Appendices A, B and C)	12
	Appendix A – Basis of Preparation of the Financial Statements	38
	Appendix B – Significant Accounting Policies	39
	Appendix C – Impact of Accounting Standards Issued But Yet to be Applied	47
	Income Notes	
Note 3	Controlled Recurrent Payments	12
Note 4	User Charges	12
Note 5	Resources Received Free of Charge	13
	Expense Notes	
Note 6	Employee Expenses	13
Note 7	Superannuation Expenses	13
Note 8	Supplies and Services	14
Note 9	Depreciation	14
	Asset Notes	
Note 10	Cash and Cash Equivalents	15
Note 11	Receivables	15
Note 12	Other Assets	16
Note 13	Property, Plant and Equipment	16
	Liability Notes	
Note 14	Payables	22
Note 15	Employee Benefits	23
Note 16	Other Liabilities	24
	Equity Notes	
Note 17	Reserves	24
Note 18	Capital Injections	25
	Other Notes	
Note 19	Cash Flow Reconciliation	26
Note 20	Financial Instruments	27
Note 21	Commitments	31
Note 22	Contingent Liabilities and Contingent Assets	32
Note 23	Related Party Disclosures	32
Note 24	Third Party Monies	33
Note 25	Budgetary Reporting	34

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2018**

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 2018

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.

	2018	2017
	\$	\$
Controlled Recurrent Payments	8,715,000	8,606,000

The increase in CRP is mainly due to revised indexation to meet part of the costs of the consumer price index increases on supplies and services, and part of the cost of the 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 legally retained by the Cultural Facilities Corporation and driven by consumer demand:

User Charges – Non-ACT Government	9,505,898	9,545,346
User Charges – ACT Government	498,842	467,413
Total User Charges	10,004,740	10,012,759

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

Venue Hire and Associated Revenue ^a	5,284,902	4,660,517
Internal Ticket Sales ^b	3,485,545	4,112,222
Grants, Donations and Sponsorships	621,650	652,217
Rental Income from Properties	480,048	449,219
Other Revenue	132,595	138,584
	10,004,740	10,012,759

^{a.} The increase in Venue Hire and Associated Revenue mainly reflects higher box office income, together with higher income from other theatre-related revenue streams in 2017-18.

^{b.} The decrease in internal ticket sales reflects lower volumes of ticket sales from theatre shows programmed by the Canberra Theatre Centre in 2017-18.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2018

NOTE 5 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.

	2018	2017
	\$	\$
Legal Services	79,000	58,895
Total Resources Received Free of Charge	79,000	58,895

NOTE 6 EMPLOYEE EXPENSES

Wages and Salaries	7,867,774	7,136,784
Annual Leave Expense	465,594	376,856
Long Service Leave Expense	117,899	35,797
Payroll Tax	471,236	432,038
Workers' Compensation Insurance Premium	224,768	253,121
Total Employee Expenses	9,147,271	8,234,596

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

NOTE 7 SUPERANNUATION EXPENSES

Superannuation Contributions to the Territory Banking Account	301,402	315,654
Productivity Benefit	43,073	46,520
Superannuation to External Providers	631,500	570,982
Total Superannuation Expenses	975,975	933,156

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2018

NOTE 8 SUPPLIES AND SERVICES

	2018	2017
	\$	\$
Rental Payments	1,256,230	1,182,154
Less: Amortised Lease Incentive Liability	<u>(17,286)</u>	<u>(51,894)</u>
Total Rent	<u>1,238,944</u>	<u>1,130,260</u>
Production Costs and Royalties ^a	2,994,903	3,315,890
Supplies and Administration	1,666,588	1,578,289
Communication and Computer	817,491	821,012
Repairs and Maintenance ^b	734,212	929,254
Utilities	472,217	477,401
Cleaning and Caretaking	379,033	381,084
Museum and Gallery Exhibition and Program Costs	187,452	283,638
Advertising and Marketing	160,599	191,765
Audit fees ^c	48,767	50,261
Total Other Supplies and Services	<u>7,461,262</u>	<u>8,028,594</u>
Total Supplies and Services	<u>8,700,206</u>	<u>9,158,854</u>

^a. The decrease in Production Costs and Royalties is due to the decrease in the cost of shows programmed by the Canberra Theatre Centre in 2017-18.

^b. The decrease in repairs and maintenance from 2016-17 is mainly due to the cost of an electrical wiring replacement project in the Canberra Theatre Centre in 2016-17.

^c. Auditor's remuneration consists of financial audit services provided to the CFC by the ACT Audit Office. No other services were provided by the ACT Audit Office.

NOTE 9 DEPRECIATION

Depreciation

Plant and Equipment ^a	644,686	866,309
Buildings ^b	<u>1,750,437</u>	<u>2,063,924</u>
Total Depreciation	<u>2,395,123</u>	<u>2,930,233</u>

^a. The decrease in depreciation for plant and equipment is due to a decrease in the value of plant and equipment assets as a result of revaluations performed at 30 June 2017.

^b. The decrease in depreciation for buildings is due to most of the buildings being assessed in 2017-18 as having a longer useful life.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2018

NOTE 10 CASH AND CASH EQUIVALENTS

The CFC has cash deposits held with Westpac Bank that earned an average floating interest rate of 2.28% in 2017-18 (2.35% in 2016-17).

	2018	2017
	\$	\$
Cash on Hand	11,950	11,800
Cash at Bank ^a	2,090,432	1,405,821
Total Cash and Cash Equivalents	<u>2,102,382</u>	<u>1,417,621</u>

^a. The increase in Cash at Bank was mainly due to positive cash flows being generated in 2017-18.

NOTE 11 RECEIVABLES

Trade Receivables	73,006	18,063
Less: Allowance for Impairment Losses	-	-
Sub-total	<u>73,006</u>	<u>18,063</u>
Net Goods and Services Tax Receivable	31,291	97,517
Accrued Revenue	454,102	436,425
Total Receivables	<u>558,399</u>	<u>552,005</u>

Ageing of Receivables

Not Impaired		
Not Overdue	531,853	541,943
Overdue for less than 30 Days	18,075	7,634
Overdue for 30 to 60 Days	1,717	1,208
Overdue for greater than 60 Days	6,754	1,220
Sub-total	<u>558,399</u>	<u>552,005</u>
Impaired	-	-
Total Receivables	<u>558,399</u>	<u>552,005</u>

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

Receivables with ACT Government Entities		
Trade Receivables	4,385	2,932
Accrued Revenue	2,123	-
Total Receivables with ACT Government Entities	<u>6,508</u>	<u>2,932</u>

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2018

NOTE 11 RECEIVABLES (CONTINUED)

	2018	2017
	\$	\$
Receivables with Non-ACT Government Entities		
Trade Receivables	68,621	15,131
Net Goods and Services Tax Receivable	31,291	97,517
Accrued Revenue	451,979	436,425
Total Receivables with Non-ACT Government Entities	551,891	549,073
Total Receivables	558,399	552,005

NOTE 12 OTHER ASSETS

Work in Progress: Expenditure Associated with Future Productions	124,072	229,679
Prepayments	6,414	6,063
Total Other Assets	130,486	235,742

NOTE 13 PROPERTY, PLANT AND EQUIPMENT

Property, plant and equipment includes the following classes of assets. Property, plant and equipment does 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* include 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* held by the CFC include CMAG's art and social history collection, public art held by the CFC, and social history collections at three historic sites.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2018

NOTE 13 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

	2018	2017
	\$	\$
Land and Buildings		
Land at Fair Value	15,610,000	15,610,000
Total Land Assets	15,610,000	15,610,000
Buildings at Fair Value	39,760,299	39,080,000
Less: Accumulated Depreciation	(1,750,437)	-
Total Written Down Value of Buildings	38,009,862	39,080,000
Total Land and Written Down Value of Buildings	53,619,862	54,690,000
Plant and Equipment		
Plant and Equipment at Fair Value	6,309,030	5,591,273
Less: Accumulated Depreciation	(638,388)	-
Total Written Down Value of Plant and Equipment	5,670,642	5,591,273
Art and Social History Collections		
Art and Social History Collections at Fair Value	4,822,326	4,702,951
Total Value of Art and Social History Collections	4,822,326	4,702,951
Capital Works in Progress		
Capital Works in Progress at Cost	23,503	108,219
Total Capital Works in Progress	23,503	108,219
Total Written Down Value of Property, Plant and Equipment	64,136,333	65,092,443

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 2018

NOTE 13 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

Reconciliation of Property, Plant and Equipment

The following table shows the movement of Property, Plant and Equipment during 2017-18.

	Land	Buildings	Plant and Equipment	Work in Progress	Art and Social History Collections	Total
	\$	\$	\$	\$	\$	\$
Carrying Amount at the Beginning of the Reporting Period	15,610,000	39,080,000	5,591,273	108,219	4,702,951	65,092,443
Additions	-	680,299	624,518	23,503	119,375	1,447,695
Depreciation	-	(1,750,437)	(644,686)	-	-	(2,395,123)
Disposals	-	-	(8,682)	-	-	(8,682)
Other Movements	-	-	108,219	(108,219)	-	-
Carrying Amount at the End of the Reporting Period	15,610,000	38,009,862	5,670,642	23,503	4,822,326	64,136,333

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

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)	-	-
Carrying Amount at the End of the Reporting Period	15,610,000	39,080,000	5,591,273	108,219	4,702,951	65,092,443

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2018

NOTE 13 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

Fair Value Hierarchy

The Fair Value Hierarchy below reflects the significance of the inputs used in determining 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 2018 are as follows:

30 June 2018

	Classification According to Fair Value Hierarchy			
	Level 1	Level 2	Level 3	Total
	\$	\$	\$	\$
Property, Plant and Equipment at Fair Value				
Land	-	3,270,000	12,340,000	15,610,000
Buildings	-	-	38,009,862	38,009,862
Plant and Equipment	-	200,589	5,470,053	5,670,642
Art and Social History Collections	-	4,822,326	-	4,822,326
	-	8,292,915	55,819,915	64,112,830

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

	Classification According to Fair Value Hierarchy			
	Level 1	Level 2	Level 3	Total
	\$	\$	\$	\$
Property, Plant and Equipment at Fair Value				
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
	-	8,167,951	56,816,273	64,984,224

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2018**

NOTE 13 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, Lanyon Heritage Centre 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 2018

NOTE 13 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)

	Land	Plant and Equipment	Buildings
	\$	\$	\$
2018			
Fair Value at the beginning of the Reporting Period	12,340,000	5,396,273	39,080,000
Additions	-	595,427	680,299
Depreciation	-	(621,455)	(1,750,437)
Other Movements	-	99,808	-
Fair Value at end of the reporting period	<u>12,340,000</u>	<u>5,470,053</u>	<u>38,009,062</u>
	Land	Plant and Equipment	Buildings
	\$	\$	\$
2017			
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
Fair Value at End of the Reporting Period	<u>12,340,000</u>	<u>5,396,273</u>	<u>39,080,000</u>

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2018

NOTE 14 PAYABLES

	2018	2017
	\$	\$
Accrued Expenses	435,206	564,726
Total Payables	<u>435,206</u>	<u>564,726</u>
 Classification of ACT Government/Non-ACT Government Payables		
Payables with ACT Government Entities		
Accrued Expenses	132,845	176,488
Total Payables with ACT Government Entities	<u>132,845</u>	<u>176,488</u>
 Payables with Non-ACT Government Entities		
Accrued Expenses	302,361	388,238
Total Payables with Non-ACT Government Entities	<u>302,361</u>	<u>388,238</u>
 Total Payables	 <u>435,206</u>	 <u>564,726</u>

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2018

NOTE 15 EMPLOYEE BENEFITS

	2018	2017
	\$	\$
Current Employee Benefits		
Annual Leave	605,806	533,848
Long Service Leave	979,363	955,997
Accrued Salaries	269,640	102,539
Total Current Employee Benefits	<u>1,854,809</u>	<u>1,592,384</u>
Non-Current Employee Benefits		
Long Service Leave	136,477	129,751
Total Non-Current Employee Benefits	<u>136,477</u>	<u>129,751</u>
Total Employee Benefits	<u>1,991,286</u>	<u>1,722,135</u>
Estimate of when Leave is Payable		
Estimated Amount Payable within 12 months		
Annual Leave	427,122	341,596
Long Service Leave	66,397	74,194
Accrued Salaries	269,640	102,539
Total Employee Benefits Payable within 12 months	<u>763,159</u>	<u>518,329</u>
Estimated Amount Payable after 12 months		
Annual Leave	178,684	192,252
Long Service Leave	1,049,443	1,011,554
Total Employee Benefits Payable after 12 months	<u>1,228,127</u>	<u>1,203,806</u>
Total Employee Benefits	<u>1,991,286</u>	<u>1,722,135</u>

At 30 June 2018, the CFC employed 103 full-time equivalent (FTE) staff. There were 88 FTE staff as at 30 June 2017.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2018

NOTE 16 OTHER LIABILITIES

	2018	2017
	\$	\$
Current Other Liabilities		
Hirer's Deposit's	227,909	138,922
Revenue in Advance	12,134	-
Lease Incentive Liability	-	17,286
Total Current Other Liabilities	<u>240,043</u>	<u>156,208</u>
Total Other Liabilities	<u>240,043</u>	<u>156,208</u>

NOTE 17 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

Balance at the Beginning of the Reporting Period	34,161,302	28,037,511
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
Balance at the End of the Reporting Period	<u>34,161,302</u>	<u>34,161,302</u>

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 2018**

NOTE 17 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

	2018	2017
	\$	\$
Balance at the Beginning of the Reporting Period	1,100,000	800,000
Transfer from Accumulated Funds	-	300,000
Balance at the End of the Reporting Period	<u>1,100,000</u>	<u>1,100,000</u>
Total Reserves	<u>35,261,302</u>	<u>35,261,302</u>

NOTE 18 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 Infrastructure Upgrades	398,000	388,000
Canberra Theatre Centre – Essential Upgrades Stage 3	792,000	1,386,000
Canberra Theatre Centre – Improved Arts Facilities	-	410,000
Canberra Theatre Centre – Infinity Wiring Replacement	300,000	-
Canberra Museum and Gallery – Upgrading Lighting	280,000	-
Total Capital Injections Received for Capital Works	<u>1,770,000</u>	<u>2,184,000</u>

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2018

NOTE 19 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.

	2018	2017
	\$	\$
Total Cash and Cash Equivalents Recorded in the Balance Sheet	<u>2,102,382</u>	<u>1,417,621</u>
Cash and Cash Equivalents at the End of the Reporting Period as Recorded in the Cash Flow Statement	<u>2,102,382</u>	<u>1,417,621</u>

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

Operating (Deficit)	(2,356,801)	(2,519,362)
Add/(Less) Non-Cash Items		
Depreciation	2,395,123	2,930,233
Donated Assets	(74,572)	(70,000)
Amortisation of Lease Incentive Liability	(17,286)	(51,894)
Add/(Less) Items Classified as Investing or Financing		
Net Loss on Disposal of Non-Current Assets	8,682	-
Accrued Capital Items used in Investing Activities	(8,910)	-
Cash Before Changes in Operating Assets and Liabilities	<u>(53,764)</u>	<u>288,977</u>
(Increase)/ Decrease in Receivables	(6,394)	140,407
(Increase)/Decrease in Inventories	(6,875)	(961)
Decrease in Other Assets	105,256	3,865
Increase in Hirer's Deposits and Revenue in Advance	101,122	44,810
(Decrease) in Payables	(129,520)	(270,249)
Increase/(Decrease) in Employee Benefits	269,150	(33,026)
Net Changes in Operating Assets and Liabilities	<u>332,739</u>	<u>(115,154)</u>
Net Cash Inflows from Operating Activities	<u>278,975</u>	<u>173,823</u>

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2018

NOTE 20 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 2018, 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 2018

NOTE 20 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.

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:

	Note No.	Carrying Amount 2018 \$	Fair Value 2018 \$	Carrying Amount 2017 \$	Fair Value 2017 \$
Financial Assets					
Cash and Cash Equivalents	10	2,102,382	2,102,382	1,417,621	1,417,621
Receivables	11	527,108	527,108	454,488	454,488
Total Financial Assets		2,629,490	2,629,490	1,872,109	1,872,109
Financial Liabilities					
Payables	14	435,206	435,206	564,726	564,726
Total Financial Liabilities		435,206	435,206	564,726	564,726

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2018

NOTE 20 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 2018. 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	
			\$	\$	\$	\$	\$
Financial Instruments							
Financial Assets							
Cash	10	2.28%	2,090,432	-	-	11,950	2,102,382
Receivables ^a	11		-	-	-	527,108	527,108
Total Financial Assets			2,090,432	-	-	539,058	2,629,490
Financial Liabilities							
Payables	14		-	-	-	435,206	435,206
Total Financial Liabilities			-	-	-	435,206	435,206
Net Financial Assets/(Liabilities)			2,090,432	-	-	103,852	2,194,284

^a The Receivables Financial Asset as shown in this note does not include \$31,291 Net Goods and Services Tax Receivables shown in Note 11 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 2018

NOTE 20 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:			Non-Interest Bearing	Total
				One Year or Less	Over 1 Year to 5 Years			
			\$	\$	\$	\$	\$	
Financial Instruments								
Financial Assets								
Cash	10	2.35%	1,405,821	-	-	11,800	1,417,621	
Receivables ^a	11		-	-	-	454,488	454,488	
Total Financial Assets			1,405,821	-	-	466,288	1,872,109	
Financial Liabilities								
Payables	14		-	-	-	564,726	564,726	
Total Financial Liabilities			-	-	-	564,726	564,726	
Net Financial Assets/(Liabilities)			1,405,821	-	-	(98,438)	1,307,383	

^a. The Receivables Financial Asset as shown in this note does not include \$97,517 Net Goods and Services Tax Receivables shown in Note 11 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 2018**

NOTE 20 FINANCIAL INSTRUMENTS (CONTINUED)

	2018	2017
	\$	\$
Carrying Amount of Each Category of Financial Asset and Financial Liability		
Financial Assets		
Loans and Receivables Measured at Amortised Cost	527,108	454,488
Financial Liabilities		
Financial Liabilities Measured at Amortised Cost	435,206	564,726

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 21 COMMITMENTS

Capital Commitments

The CFC has no capital commitments as at 30 June 2018.

Operating Lease Commitments

Non-Cancellable Operating Lease Commitments are payable as follows:

Within One Year	46,131	512,262
Later than One Year but not later than Five Years	36,633	39,718
Later than Five Years	4,864	1,632
Total Operating Lease Commitments	87,628	553,612

The operating lease commitments as at 30 June 2018 consist of IT equipment rental from the Shared Services ICT and motor vehicle operating leases with SG Fleet.

The CFC's operating lease for space occupied in the North Building for the Canberra Museum and Gallery and some corporate administration functions in the North Building expired on 31 October 2017. The operating lease agreement gives the CFC the right to renew the lease. CFC is currently negotiating the lease term and is occupying the premises on a month to month basis until a new lease is agreed.

The decrease in operating lease commitments is mainly because there is no current lease commitments for the North Building.

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

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2018**

NOTE 22 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 2018 (Nil 30 June 2017).

There are no contingent assets as at 30 June 2018 (Nil 30 June 2017).

NOTE 23 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 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

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 2018.

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 financial statements for the year ended 30 June 2018.

Compensation by CFC to KMP is set out below.

	2018	2017
	\$	\$
Short-term employee benefits	185,157	203,453
Post employment benefits	34,527	39,808
Board member fees	59,225	75,145
Total Compensation by CFC to KMP	278,909	318,406

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2018**

NOTE 24 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.

	2018	2017
	\$	\$
Canberra Ticketing Suspense Account		
Balance of suspended funds as at 30 June was:	2,847,996	3,231,510
Total Canberra Ticketing Suspense Account	<u>2,847,996</u>	<u>3,231,510</u>

The decrease is due to fewer advance ticket sales as at 30 June 2018 for the Canberra Theatre Centre. This balance excludes an amount of \$167,998 (\$166,733 in 2016-17) that has been included in Accounts Receivable as funds owing but not transferred at 30 June 2018 to the CFC.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2018

NOTE 25 BUDGETARY REPORTING

Operating Statement Line Items	Actual 2017-18 \$'000	Original Budget ¹ 2017-18 \$'000	Variance \$'000	Variance %	Variance Explanation
User Charges	10,005	7,349	2,656	36	User Charges exceeded the budget estimate due largely to higher volumes of revenue-generating activity at the Canberra Theatre Centre.
Employee Expenses	9,147	7,384	1,763	24	Employee Expenses exceeded the budget estimate due largely to higher casual salary costs directly relating to higher volumes of activity at the Canberra Theatre Centre.
Supplies and Services	8,700	7,606	1,094	14	Supplies and Services costs exceeded the budget estimate due largely to higher production costs and royalties relating to higher volumes of activity at the Canberra Theatre Centre.
Depreciation	2,395	2,858	(463)	(16)	Depreciation expenses were lower than the budget estimate due to most of the buildings being assessed as having a longer useful life, and due to the decrease in the value of plant and equipment as a result of revaluations.

¹ Original Budget refers to the amounts presented to the Legislative Assembly in the original budgeted financial statements in respect of the reporting period (2017-18 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 2018

NOTE 25 BUDGETARY REPORTING (CONTINUED)

Balance Sheet Line Items	Actual 2017-18 \$'000	Original Budget ¹ 2017-18 \$'000	Variance \$'000	Variance %	Variance Explanation
Cash and Cash Equivalents	2,102	1,593	509	32	Cash and Cash Equivalents are higher mainly due to the opening balance being higher than budget and lower cash payments for the purchase of Property Plant and Equipment than budget.
Receivables	558	695	(137)	(20)	Receivables are lower mainly due to lower balance than estimated of GST Receivable from the ATO as at 30 June 2018.
Property, Plant and Equipment	64,136	57,791	6,345	11	Property, Plant and Equipment are higher mainly due to unbudgeted increases from revaluations as at 30 June 2017.
Payables	435	975	(540)	(55)	Payables are lower mainly due to lower balance than estimated of trade payables not paid as at 30 June 2018.
Current Employee Benefits	1,855	1,596	259	16	Current Employee Benefits are higher mainly due to greater than anticipated leave entitlements at the end of the period.
Non-Current Employee Benefits	136	112	24	21	Non-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

¹ Original Budget refers to the amounts presented to the Legislative Assembly in the original budgeted financial statements in respect of the reporting period (2017-18 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 2018

NOTE 25 BUDGETARY REPORTING (CONTINUED)

Cash Flow Statement Line Items	Actual 2017-18 \$'000	Original Budget¹ 2017-18 \$'000	Variance \$'000	Variance %	Variance Explanation
Receipts from User Charges	9,954	7,361	2,593	35	Receipts from User Charges is higher largely due to higher volumes of activity at the Canberra Theatre Centre, generating more revenue.
Payments for Employee	(8,878)	(7,338)	(1,540)	21	Payments for Employee is higher largely due to higher casual salaries from higher volumes of activity at the Canberra Theatre Centre.
Payments for Supplies and Services	(8,674)	(7,555)	(1,119)	15	Payments for Supplies and Services is higher largely due to higher production costs and royalties from higher volumes of activity at the Canberra Theatre Centre.
Payments for Property Plant and Equipment and Work in Progress	(1,364)	(1,670)	306	(18)	Payments for Property Plant and Equipment and Work in Progress is lower mainly due to the payment of some capital works for the 2017-18 component of the Canberra Theatre Centre Upgrades – Stage 3 being made in 2016-17.

¹ Original Budget refers to the amounts presented to the Legislative Assembly in the original budgeted financial statements in respect of the reporting period (2017-18 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 2018

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. 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 2018 and the financial position of the CFC as at 30 June 2018.

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 2018

Comparative Figures

Budget Figures

To facilitate a comparison with the Budget Papers, as required by the FMA, budget information for 2017-18 has been presented in the financial statements. Budget numbers in the financial statements are the original budget numbers that appear in the Budget Papers.

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 2018, the CFC's current assets (\$2.819m) exceeded its current liabilities (\$2.530m) by \$0.289m.

The 2017-18 financial statements have been prepared on a going concern basis as CFC has been funded in the 2018-19 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 2018

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:

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.

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 have 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, Canberra Museum and Gallery.

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.

Resources Received Free of Charge

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

Cultural Facilities Corporation
Appendix B – Significant Accounting Policies
Forming Part of Note 2 of the Financial Statements
For the Year Ended 30 June 2018

Significant Accounting Policies – Expenses

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 15 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.

Superannuation Expenses

Employees of CFC will have different superannuation arrangements due to the type of superannuation scheme available at the time of commencing employment, including both defined benefit and defined contribution superannuation scheme arrangements.

For employees who are members of the defined benefit Commonwealth Superannuation Scheme and Public Sector Superannuation Scheme CFC makes employer superannuation contribution payments to the Territory Banking Account at a rate determined by the Chief Minister, Treasury and Economic Development Directorate. The CFC also makes productivity superannuation contribution payments on behalf of these employees to the Commonwealth Superannuation Corporation, which is responsible for administration of the schemes.

For employees who are members of defined contribution superannuation schemes (the Public Sector Superannuation Scheme Accumulation Plan and schemes of employee choice) CFC makes employer superannuation contribution payments directly to the employees' relevant superannuation fund.

All defined benefit employer superannuation contributions are recognised as expenses on the same basis as the employer superannuation contributions made to defined contribution schemes. The accruing superannuation liability obligations are expensed as they are incurred and extinguished as they are paid.

**Cultural Facilities Corporation
Appendix B – Significant Accounting Policies
Forming Part of Note 2 of the Financial Statements
For the Year Ended 30 June 2018**

Significant Accounting Policies – Expenses Continued

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 lease payments are recorded as an expense in the Operating Statement on a straight-line basis over the term of the lease

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:

Class of Assets	Depreciation Method	Useful Life (Years)
Buildings	Straight Line	15 – 50
Plant and Equipment	Straight Line	2 – 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 2018

Significant Accounting Policies – Assets

Assets – Current and Non-Current

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.

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.

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.

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.

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

Land, buildings, plant and equipment, and heritage (historical buildings and art and social history collections) assets are measured at fair value.

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 - 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. Art and social history collection assets have been recorded at the estimated market value of similar items as determined by an independent valuer.

Cultural Facilities Corporation
Appendix B – Significant Accounting Policies
Forming Part of Note 2 of the Financial Statements
For the Year Ended 30 June 2018

Significant Accounting Policies – Assets Continued

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 – 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.

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 2018

Significant Accounting Policies – Liabilities

Liabilities – Current and Non-Current

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.

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.

Employee Benefits

Employee Benefits are listed in Appendix B - 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 2017-18 the rate used to estimate the present value of future annual leave payments is 99.7% (99.8% in 2016-17).

In 2017-18, the rate used to estimate the present value of future payments of long service leave is 100.9% (103.4% in 2016-17).

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.

Cultural Facilities Corporation
Appendix B – Significant Accounting Policies
Forming Part of Note 2 of the Financial Statements
For the Year Ended 30 June 2018

Significant Accounting Policies – Liabilities Continued

Annual and Long Service Leave Continued

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.

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.

Significant Accounting Policies – Equity Notes

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 2018

Significant Accounting Policies – Other Notes

Budgetary Reporting

Significant Judgements and Estimates

Significant judgements have been applied in determining what variances are considered as 'major variances' requiring explanations in Note 25 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
Forming Part of Note 2 of the Financial Statements
For the Year Ended 30 June 2018

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 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. This will result in CFC recognising a number of its operating leases as assets alongside the associated liability, rather than accounting for these as operating lease expenditure as disclosed in Note 21. The right-of-use asset will initially be recognised at cost and will give rise to a depreciation expense. The lease liability will initially be recognised as the present value of the lease payments during the term of the lease. Lease payments made will reduce this liability over time and also result in an interest expense.

Management Discussion and Analysis for the Cultural Facilities Corporation for the Financial Year Ended 30 June 2018

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 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 2016-17, audited Financial Statements for 2017-18 and the Forward Estimates contained in the 2018-19 ACT Budget Statements.

Operating result

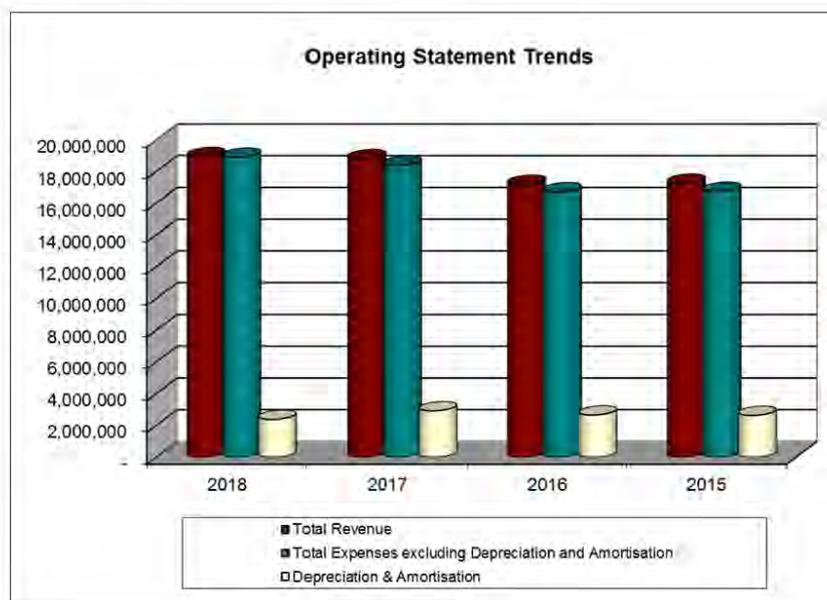
The operating deficit for 2017-18 was **\$2.357m**, which was **\$0.329m (12%)** lower than the 2017-18 Budgeted deficit of **\$2.686m**. The lower than estimated deficit was mainly due to the lower than budgeted depreciation expense, resulting from most of the CFC's buildings being assessed as having a longer useful life, and from the decrease in the value of plant and equipment as a result of revaluations.

The operating deficit for 2017-18 was **\$0.163m** lower than the 2016-17 operating deficit. The major reason for this was the decrease in depreciation expense. The reason for the lower depreciation expense is set out above.

Operating Statement Trends

Due to its large asset holdings and consequent significant depreciation expense, the CFC always expects to incur an operating deficit. *Figure 1* indicates that depreciation represents a significant expense (11% 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.

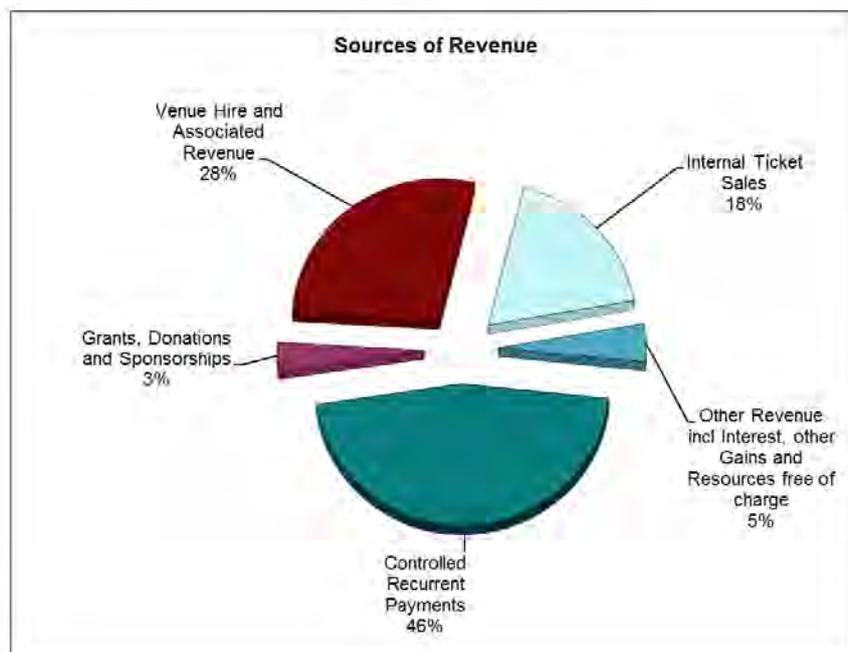
Figure 1 – Operating Statement Trends



Total Revenue

Figure 2 indicates that for the financial year ended 30 June 2018, 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 2017-18



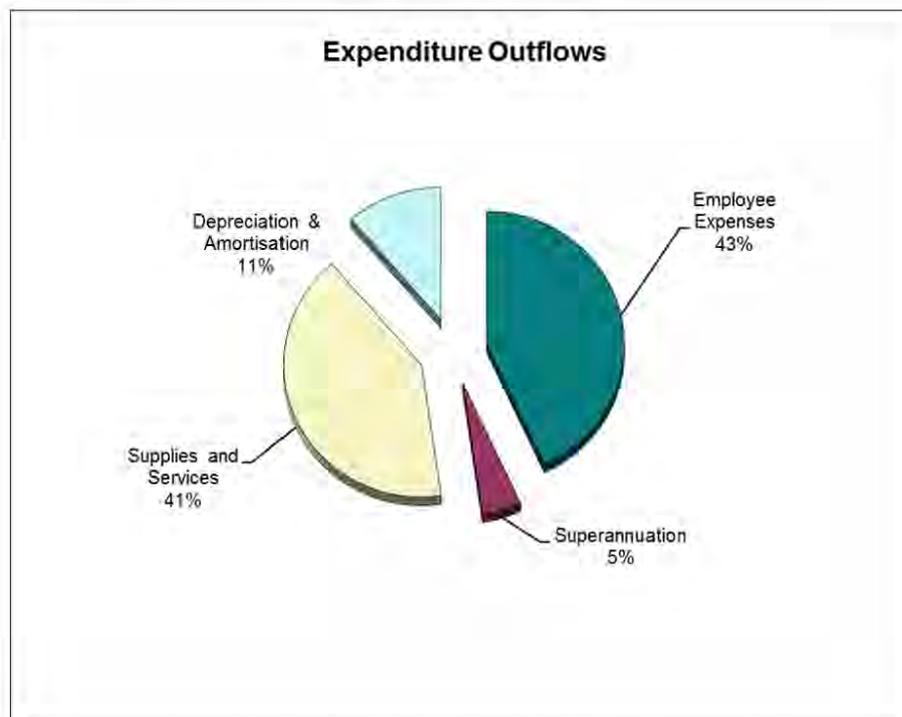
Total revenue for the year ending 30 June 2018 was **\$18.942m**, which was **\$2.748m (17%)** higher than the 2017-18 budget of **\$16.194m**. This better than expected result was mainly due to higher than budgeted revenue from user charges, mainly from revenues from venue hire activity and from internal ticket sales. The improvement was largely due to higher than budgeted volumes of activity at the Canberra Theatre Centre.

Total revenue was **\$0.136m (1%)** higher than the 2016-17 actual result.

Total Expenditure

Figure 3 indicates that for the financial year ended 30 June 2018, the CFC spent 48% of its total expenditure on employee and superannuation expenses.

Figure 3 - Components of Expenditure 2017-18



Total expenditure for 2017-18 of **\$21.299m** was **\$2.419m (13%)** higher than the 2017-18 Budget of **\$18.880m**. The higher than expected cost was mainly due to higher than budgeted employee expenses and supplies and services expenses, resulting from higher volumes of activity at the Canberra Theatre Centre.

Total expenditure was **\$0.027m** lower than the 2016-17 actual result.

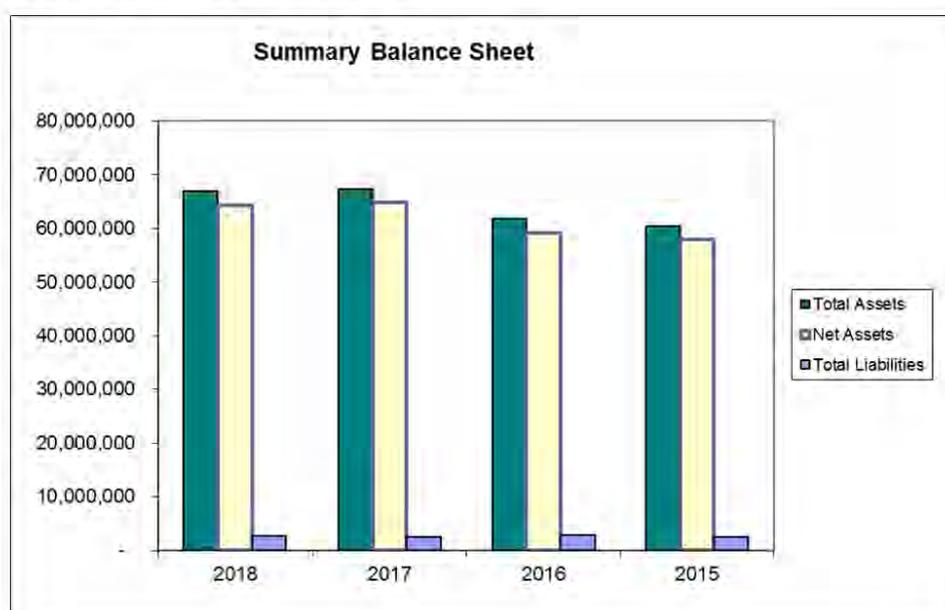
Financial Position

Key indicators of the health of the CFC's financial position are its ability to sustain its asset base, its ability to pay debts falling due in the short-term, and its maintenance of 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 2017-18, 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

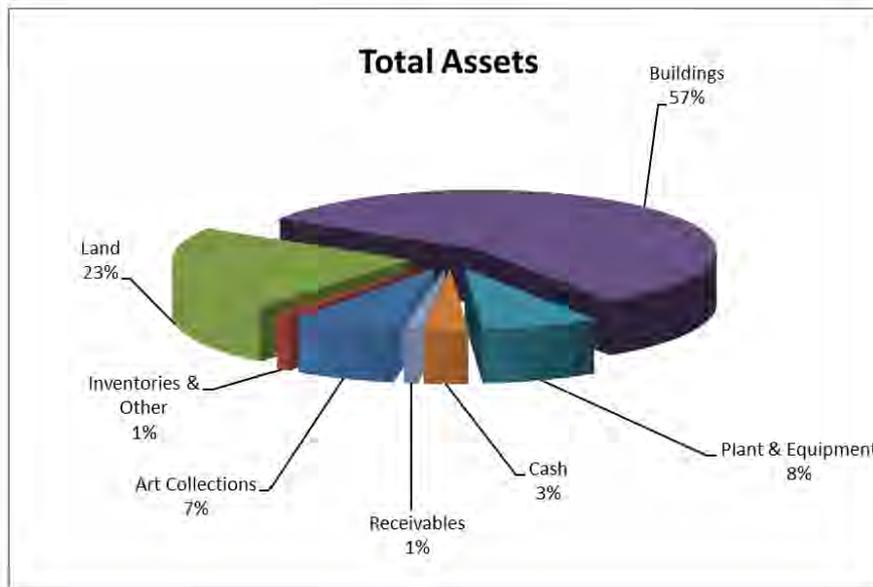


The net asset position as at 30 June 2018 of **\$64.289m** was **\$6.727m (12%)** higher than the 2017-18 budget of **\$57.562m**. The higher than expected position was mainly attributable to the upwards revaluation of Property, Plant and Equipment as at 30 June 2017.

The 2017-18 actual net asset position was **\$0.587m (1%)** lower than the 2016-17 actual position.

Figure 5 indicates that as at 30 June 2018, 95% of CFC's assets were Property Plant and Equipment.

Figure 5 – Total Assets



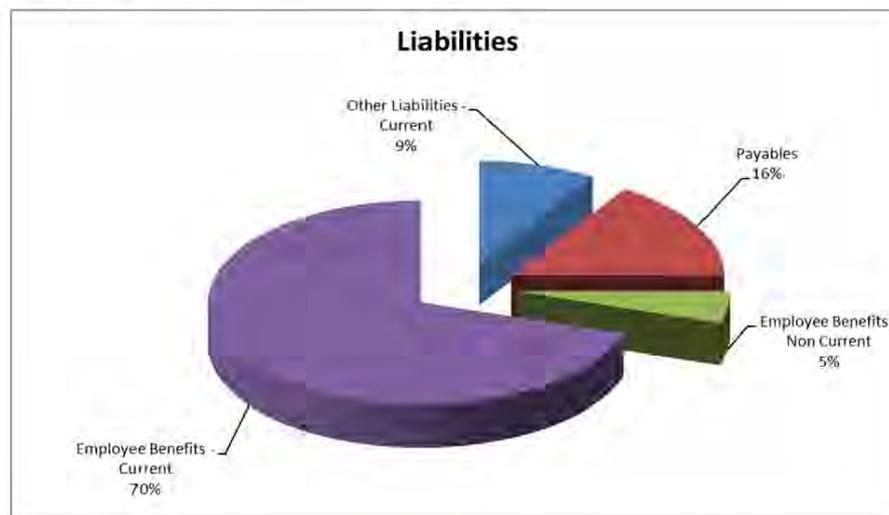
Total assets of **\$66.955m** as at 30 June 2018 were **\$6.616m (11%)** greater than the 2017-18 budget of **\$60.339m**. This change was mainly attributable to the upwards revaluation of Property, Plant and Equipment as at 30 June 2017.

The total assets as at 30 June 2018 were **\$0.363m (1%)** lower than the total assets as at 30 June 2017.

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 2018 of **\$2.530m** was **\$0.135m (5%)** lower than the 2017-18 budget of **\$2.665m**. The difference was mainly due to the payment of all outstanding trade payable invoices prior to the end of the 2017-18 period.

The 2017-18 current liability position was **\$0.217m (9%)** higher than the 2016-17 actual position. The difference was mainly due to an increase in Employer Benefits.

Liquidity

'Liquidity' is the ability of the CFC to meet its short-term debts as they fall due. As at 30 June 2018, the CFC's current assets (**\$2.819m**) exceeded its current liabilities (**\$2.530m**) by **\$0.289m (11%)**. 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 2018**

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 2018.

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.



Tim Larnach
Acting Director, Financial Audits
14 September 2018

**Cultural Facilities Corporation
Statement of Performance
For the Year Ended 30 June 2018**

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 2018 and also fairly reflects the judgements exercised in preparing the Statement of Performance.



Louise Douglas
Chair
Cultural Facilities Corporation

16 August 2018



Harriet Elvin
Chief Executive Officer
Cultural Facilities Corporation

16 August 2018

**CULTURAL FACILITIES CORPORATION
STATEMENT OF PERFORMANCE
FOR THE YEAR ENDED 30 JUNE 2018**

Output Class 1: Cultural Facilities Management

Output 1.1: Cultural Facilities Corporation

Description

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

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

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

Table 1 : Output 1.1 Cultural Facilities Corporation

	Original Target 2017-18 (\$'000)	Actual Result 2017-18 (\$'000)	Variance from Original Target %	Explanation of Material Variances
Total Cost	18,880	21,299	13%	The higher than expected costs were mainly due to higher than estimated theatre-related supplies and services expenses. This resulted from higher than anticipated volumes of activity at the Canberra Theatre Centre, which generated additional revenue.
Controlled Recurrent Payments	8,715	8,715	-	-

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 2018**

ACCOUNTABILITY INDICATORS INCLUDED IN THE CORPORATION'S 2017-18 BUDGET

Output Class 1 : Cultural Facilities Management

Output 1.1 : Cultural Facilities Corporation

Table 2 : Accountability Indicators

	Original Target 2017-18	Result 2017-18	Variance from Original Target %	Notes on Material Variances
1. Estimated number of visitors/patrons to CFC facilities/programs	381,000	405,690	6%	(i)
2. Number of exhibitions at facilities managed by CFC	20	19	(5%)	
3. Number of education and community programs provided by CFC	520	596	15%	(ii)
4. Number of days venue usage at the Canberra Theatre Centre's venues	607	691	14%	(iii)
5. Customer satisfaction with quality of services provided by CFC, as measured by annual survey	90%	95%	6%	(iv)
6. Cost to Government per estimated visitor/patron to CFC facilities/programs	\$22.87	\$21.48	(6%)	(v)
7. Own sourced revenue as a proportion of total revenue for CFC	45.9%	53.6%	17%	(vi)

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 2018**

VARIANCE NOTES

- Note (i) The variance is mainly due to 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.
- Note (ii) 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 (iii) The variance is due to higher than anticipated usage of Canberra Theatre Centre venues. Venue usage at Canberra Theatre Centre venues includes the Canberra Theatre, The Playhouse, The Courtyard Studio, and the Link/foyer area.
- Note (iv) 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.
- Note (v) The variance is due to a higher than expected number of visitors/patrons to CFC facilities/programs.
- Note (vi) 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 2018**

ACCOUNTABILITY INDICATORS

Indicator 1 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 the CMAG touring exhibition *Peace, Love and World War : The Denmans, Empire and Australia 1910 – 1917* have been included in the visitor numbers as these were visitors to a CFC program. A total of 3,600 visitors attended the touring exhibition at King's College, London, United Kingdom.
- Visitors to exhibitions at CMAG's external gallery space, Gallery 4, during 2017-18 were not captured by the automated door counters at the CMAG entrance doors and have not been included in the visitor numbers.

indicator 2 Note : CMAG touring exhibition *Peace, Love and World War : The Denmans, Empire and Australia 1910–1917* has not been included in the total number of exhibitions as it was not held at a facility managed by the CFC – it was held at King's College London, United Kingdom.

Indicator 5 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.

**CULTURAL FACILITIES CORPORATION
STATEMENT OF PERFORMANCE
FOR THE YEAR ENDED 30 JUNE 2018**

STRATEGIC INDICATORS IDENTIFIED IN THE CFC'S 2017-18 STATEMENT OF INTENT

Strategic Objective 1—The CFC provides cultural leadership in the Canberra region and beyond.

Strategic Indicator 1 : The extent to which the CFC connects people with rich and diverse cultural experiences through activities at its venues, in the following areas.

- > **Leadership : A cultural leader in the ACT region and beyond**
 - Throughout the year the CFC pursued its goal of providing leadership in cultural planning, administration and management.
 - In November 2017, the CFC's 20th anniversary was the focus for activities that celebrated the organisation's achievements and leadership role and looked to future directions.
 - Through a partnership with arts advocacy body The Childers Group, the CFC presented an *Arts Value Forum* in July 2017 that included a number of prominent speakers and was attended by over 100 members of the regional arts community.
 - During the year, the CFC engaged actively with the new City Renewal Authority on a range of initiatives, both to activate the Civic Square cultural precinct in the short term, such as the *Enlighten in the City* event, and to put in place longer term cultural planning, especially through a new Civic Arts and Cultural Precinct Plan.
 - The CFC worked closely with the project team for the Constitution Place development, to reduce the impacts of the construction phase of this project on the CFC's city-based facilities. One example of this was the provision of theatre schedules in advance to the project team, to facilitate the planning of excavation work around performance times.
 - Throughout the year, the CFC engaged in a number of significant partnerships, including with the National Multicultural Festival in presenting the Festival's Children's Sanctuary at CMAG, and with the ACT Office for Aboriginal and Torres Strait Islander Affairs in support of Reconciliation Day.
- > **Strategy : A clear direction for the future**
 - The CFC's five-year Strategic Plan, covering the period 2016-21, continued to provide the framework for the CFC's operations.
 - During the year, the CFC's 2017-18 Corporate Plan, based on the Strategic Plan, was used to guide the work of the Board, advisory committees, staff and volunteers, with staff performance agreements linked back to the Corporate Plan. The Corporate Plan for 2018-19 was approved by the Board in June 2018. The plan was informed by the outcomes of consultative workshops held for staff and advisory committees.
 - The CFC's web portal continued to be a key source of up-to-date information about the organisation and during the year was updated to meet the requirements of the *Freedom of Information Act 2016*.

- > **Governance : An accountable and dynamic organisation**
 - During 2017-18, the CFC maintained robust governance systems in order to ensure a high standard of accountability.
 - The Board and the Audit Committee of the Board each met on six occasions, and the CFC embarked on a renewal program to address current board vacancies, including through a board skills audit.
 - The CFC's Governance Charter was reviewed and updated to introduce improvements in the operation of the Audit Committee.
 - The CFC was included in a series of performance audits by the ACT Auditor General, covering public art, performance indicators, and physical security.
 - Representatives of the ACT Audit Office were invited to all, and attended most, meetings of the Audit Committee during 2017-18.
 - The CFC's Strategic Risk Management Plan and Fraud Control Plan were reviewed and updated by the Audit Committee and approved by the CFC Board. These plans provided the basis for the CFC's internal audit/quality assurance program during the year.
 - A major focus for the year was on undertaking updated security risk assessments of each of the CFC's venues, as the first stage of consolidating the organisation's security arrangements into comprehensive new security plans and procedures.
- > **People : An employer of choice**
 - The CFC continued to focus on attracting, developing and retaining highly skilled staff and volunteers, and on ensuring its sites are safe and rewarding places to work.
 - CFC staff and volunteers participated in a wide range of training, professional development opportunities and networking programs during the year.
 - Staff members sat on the boards of a number of cultural organisations and participated in many professional activities, such as opening exhibitions, delivering lectures, attending national and international conferences, and sitting on judging panels.
 - Through the 2017 Don Aitkin Awards, the outstanding efforts of CFC staff and volunteers were recognised and celebrated.
 - Work health safety continued to be a priority, including through *Wellbeing in the Workplace* initiatives; regular meetings of the CFC's Work Health and Safety Committee, and of workplace-based Work Health Safety Representatives; and reports about workplace safety to each Board meeting.
 - The CFC's three advisory committees continued to provide expert strategic advice to the CFC, on a voluntary basis, including through committee-specific meetings and through plenary sessions that brought all three committees together for consultation and planning.
- > **Finances : Long-term financial sustainability**
 - In 2017-18 the CFC maintained high standards of financial management and reporting.
 - Own sourced revenue was maximised, with the CFC achieving an outcome of 53.6% compared with a target of 45.9%. The CFC also achieved a cost to government per visitor outcome of \$21.48 compared with a target of \$22.87.
 - Close monitoring of the CFC's internal budget took place through the work of the Audit Committee, with a formal mid-year review process undertaken in early 2018.

- The CFC's corporate finance area continued to meet deadlines for payroll, theatre show acquittals, accounts payable and collection of receivables.
 - A number of high quality bids were developed for the 2018-19 ACT Budget, resulting in Budget funding for capital works packages in each of the CFC's three program areas, as well as a non-capital initiative focused on theatre technical training.
 - Fundraising efforts continued under the Board's leadership, with projects funded including the new Hindmarsh Project Space at CMAG's Civic Square frontage.
- > **Assets : Support for delivering high quality cultural experiences**
- High quality asset management continued to be a key priority for the CFC during 2017-18, in view of its responsibility for major cultural sites.
 - The CMAG and ACT Historic Places Strategic Asset Management Plans were updated during the year, providing support for the development of Budget bids as well as the basis for longer-term asset management.
 - Specialist maintenance needs of each site were the focus of the 2017-18 capital upgrade program.
 - A number of improvements were made to IT assets and programs, especially to the hosting of collection databases.
 - Work continued on disability access plans for each site and on facilitating access to the sites for those with special needs. Improved access was also supported through ACT Budget funding.
 - Implementation of the Records Management Program and of the CFC's Resource Management Plan continued during the year.

Strategic Objective 2–The Canberra Theatre Centre is a leading theatre centre in Australasia and Asia.

Strategic Indicator 2 : The extent to which the Canberra Theatre Centre connects people with theatre experiences of national and international quality, in the following areas.

- > **Customers : Audiences that are growing, diverse, engaged and entertained**
- During 2017-18, the Canberra Theatre Centre (the Centre) continued to focus on providing a high-quality experience for its patrons.
 - Post-performance surveys were conducted both on subscription season shows and general hire shows, resulting in approval rates of 95.0% based on patron surveys. The information gained was used to improve facilities and services.
 - The Centre's ticketing software enabled online ticket sales, a high level of security, and the ability for the Centre to undertake research into data.
 - Patrons with special needs were supported through access initiatives, such as captioning services, audio loops, audio description, tactile tours, Companion Cards, and designated spaces for wheelchair access.
 - The Centre 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, student "meet and greet" opportunities, and activities for children.

- Additional information and signage were provided to assist patrons with parking and accessibility to the Centre during the construction of the Constitution Place project.
 - Inclusive community programs provided during the year included the Centre's Social Capital Program, which extended the performing arts experience to those not usually able to attend live theatre, and the *Music at Midday* concert series, providing a day out for many senior citizens as well as raising money for charity.
- > **Programming : A diverse, high quality, entertaining and distinctive program**
- The Centre provided high quality programming through its 2017 and 2018 Subscription Seasons.
 - The Australian tour of the large-scale musical *MAMMA MIA!* premiered at the Centre in November 2017 and was the highest grossing musical in Canberra history.
 - Other subscription season productions at the Centre in 2017-18 included those by : Bangarra Dance Theatre; CIRCA; Sydney Theatre Company; Bell Shakespeare; State Theatre Company of South Australia; Complicité Associates & Bryony Kimmings; Griffin Theatre Company; Brink Productions; and Australian Dance Theatre.
 - A new focus for the year was on international and national live music acts such as Archie Roach, Jose Gonzalez and Clare Bowditch.
 - Younger theatre goers were well catered for, through productions such as *The 78-Storey Treehouse*, *The Gruffalo*, *The Very Hungry Caterpillar*, *Prehistoric Aquanum*, *The Funatorium Mad Hatter's Tea Party*, *Junk*, *Meeting Mozart* and *George's Marvellous Medicine*.
 - The Centre also supported local artists, including through the *Fearless Comedy Gala*; Liz Lea's *Reef Up*; *TEDX Canberra*; the *Short+Sweet Festival*; and Canberra Youth Theatre's *Verbatim*.
 - It worked with the *Multi-Cultural Festival*, *Diwali*, *Moon Cake Festival*, *Canberra Comedy Festival* and the City Renewal Authority to activate Civic Square with a variety of events, including a season of the *Spiegeltent*, featuring national and internationally touring cabaret, music and comedy performances.
- > **Business : Venues, systems and people that support high quality live performance**
- During the year, the Centre continued a program of upgrades to retain its functionality and status as a professional performing arts centre.
 - 2017-18 saw the final year of a three-year Stage Three upgrade program, together with a continuing program of capital upgrades.
 - Major items funded through these programs included : the installation of safety fencing on the Link roof walkway, remodelling of The Playhouse backstage access bathroom, double glazing in the Administration Offices, and upgrades to the internal communications network.
 - The Centre maintained and developed Box Office services to address business and customer needs, with a particular focus in 2017-18 on implementing measures to address ticket scalping.
 - Security planning, a review of staffing levels to meet increasing volumes of activity, and improvements to front of house services were other areas of priority attention during the year.

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

- The Centre achieved strong and consistent venue branding during the year, including for the launch and promotion of its Collected Works Season 2018.
- Research continued into the economic impact of the Centre's activities for the ACT economy, including through analysis of the economic impact of the Canberra season of *MAMMA MIA!*
- Theatre education programs were again a major focus for the Centre in 2017-18, and close connections were maintained with the education sector to provide a range of opportunities for students.
- Education initiatives ranged across school drama, vocational education and training, professional learning for teachers, performing arts skills development, work experience, venue tours, the *ACT Up! Student Fringe* festival of 10-minute plays by students, and the *Come Alive* festival of museum theatre by young people.
- Through the *Project O* initiative, the Centre supported a group of young women to gain skills and confidence by participating in arts activities.

Strategic Objective 3—CMAG is a leading regional cultural venue in Australia and beyond.

Strategic Indicator 3 : The extent to which CMAG connects people with the Canberra region's rich and diverse stories, sense of place, and contemporary identity, in the following areas.

> **Customers : Audiences that are growing, diverse and engaged**

- Throughout the year, CMAG focused on providing high-quality experiences for its customers, resulting in a 94.8% approval rate, based on visitor surveying.
- CMAG participated in VisitCanberra tourism initiatives, especially by ensuring front of house staff completed the CBR Service Champions program.
- CMAG's digital strategy continued to be implemented as a means of improving customer engagement, including digital communications and marketing opportunities, and the use of social media to promote its programs, activities and facilities. Enhanced digital experiences were also provided for various exhibitions, for example through links to an online catalogue in the exhibition *Celebration : 20 years of collecting visual arts at CMAG*.
- 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 the Children's Sanctuary for the 2018 National Multicultural Festival.

> **Programming : Exhibitions and programs that reflect Canberra's unique identity**

- During 2017-18 CMAG provided a wide range of :
 - exhibitions, including : *Eirene Mort : A Livelihood; Unfinished Business; Tiki Takeover* and *Celebration : 20 years of collecting visual art at CMAG*; and
 - education and community programs, such as *CMAG on Sunday*; floor talks by curators; lectures; film screenings; outreach programs; and workshops focusing on the Nolan Collection.

- In July 2017, CMAG embarked on the first European tour of one of its exhibitions when *Peace, Love and World War : The Denmans, Empire and Australia 1910-1917* toured to King's College London, where it was opened by the then Australian High Commissioner to the UK, the Hon Alexander Downer AC.
 - New partnerships were an important aspect of the year's program with exhibitions or displays held in partnership with Canberra Spinners and Weavers, the Australian National Museum of Education, and Red Cross Australia.
- > **Stewardship : Venues and collections that allow us to tell the many stories of Canberra**
- During the year, CMAG undertook a capital works project, funded in the 2017-18 ACT Budget, which involved upgrading all its gallery lighting to new LED lighting in order to improve energy efficiency, safety, and conditions for conservation and display standards.
 - CMAG also implemented a capital upgrade program to ensure continuing safety and high standards of presentation through upkeep and improvement of its assets. This included the purchase of a defibrillator unit, improved gallery display furniture, and the upgrade of the Foyer PA system.
 - Throughout the year, CMAG continued to care for and develop collections under its stewardship, including through a program of acquisitions to the CMAG Collection featuring a number of significant donations, including works by senior regional artists, Hiroe Swen and Fay Skyring.
 - Management of the Nolan Collection continued to be a key priority for CMAG throughout the year. Filming took place in the Nolan Collection Gallery for a new documentary about Nolan in celebration of the 100th anniversary of his birth in 2018, and CMAG's outreach program based on the Nolan Collection was entered into the Museums and Galleries National Awards.
- > **Leadership : An integral part of the cultural life of the Canberra region and beyond**
- CMAG marked its 20th anniversary in 2018 with a major celebratory opening for its exhibition *Celebration : 20 years of collecting visual art at CMAG*.
 - Plans were progressed for a reconfiguration of CMAG's ground floor, to provide enhanced collection storage and access areas, together with a refitting of CMAG's upstairs gallery area to make it suitable for long-term displays. These plans were the basis for a successful bid into the 2018-19 ACT Budget.
 - CMAG's café was refreshed during the year with changed menu offerings and staffing arrangements.
 - CMAG's profile was increased nationally and internationally when the Director of CMAG gave presentations at the 2018 Museums and Galleries Australia conference. CMAG was also recognised during the conference for its leading education programs, one of which, 'The Art Box', was celebrated as highly commended in the Museums and Galleries National Awards.
 - Program delivery through strategic partnerships continued to be a key focus for CMAG in 2017-18. For example, through a new partnership with the City Renewal Authority, CMAG supported the delivery of a Play, Creativity and Culture Symposium, that explored the importance of play in cities.

Strategic Objective 4–The ACT Historic Places are leading historic places in Australia and beyond.

Strategic Indicator 4 : The extent to which ACT Historic Places connects people with the Canberra region's rich and diverse stories and heritage, in the following areas.

- > **Customers : Audiences that are growing, diverse and engaged**
 - Throughout the year, ACT Historic Places focused on providing high-quality experiences for its customers, resulting in a 94.9% approval rate, based on visitor surveying. Data gained from customer surveys were used to improve facilities and services for visitors.
 - Lanyon Homestead was listed for the first time in Lonely Planet's Australia Guide, reflecting high quality feedback from visitors.
 - ACT Historic Places' digital strategy continued to be implemented as a means of improving customer engagement, including new digital guides to the properties, digital marketing opportunities, and use of social media to promote its programs, activities and facilities.
 - New partnerships were developed to help care for the sites and expand programs and services offered to visitors. These included partnerships with organisations such as Art for Communities, Cuppacumbalong Homestead, ACT Southern Catchment Group, and Buru Ngunawal Aboriginal Corporation.
 - Volunteers contributed 1,380 hours of service during 2017-18, performing duties including collection care, gardening and visitor services.
 - Works were undertaken at Lanyon Homestead and at Lanyon's Barracks Café and Eating House, improving accessibility for people with limited mobility.
- > **Programming : Programs that explore Canberra's history by interpreting each place**
 - During 2017-18 ACT Historic Places provided a wide range of education programs and community programs. Special events and activities included *Spring Walk and Talk Series* developed in partnership with ACT Parks and Conservation Service, ACT Wildlife and the Canberra District Historical Society; *National Trust Open Day* at Lanyon Homestead as part of the ACT Heritage Festival; *Calthorpes' House 90th Birthday*; *Sylvia Curley Oration* at Mugga-Mugga; *Strings at Sunset* with the Lanyon Trio at Lanyon Homestead; *The Lanyon Christmas Carols and Picnic*; the launch of the 2018 Canberra and Region Heritage Festival at Mugga-Mugga; and the *Canoe Tree Walk* at Lanyon Homestead with Buru Ngunawal Aboriginal Corporation.
 - The following permanent exhibitions were presented : *Lanyon Homestead – Within Living Memory*, *The Cunningham Photo Album*, and *Convict Lives*; *Calthorpes' House – Calthorpes' House Orientation Exhibition*; and *Mugga-Mugga – Getting It Together*.
- > **Stewardship : Buildings, grounds and collections that are conserved and researched**
 - Implementation of Conservation Management Plans for each site continued throughout 2017-18.
 - Detailed studies, including building condition reports, were commissioned into a range of infrastructure priorities for ACT Historic Places, and these formed the basis of a successful bid into the 2018-19 ACT Budget for a package of capital works across the three sites.

- A Bushfire Operations Plan was prepared, and was approved by the ACT Emergency Services Commissioner for Lanyon Homestead.
 - Improvements in work health and safety, and emergency response planning were also undertaken.
- > **Leadership : An integral part of the cultural life of the Canberra region and beyond**
- Calthorpes' House celebrated its 90th birthday in September 2017 with a program of activities that highlighted the significance of this property in Canberra's history and its role as Australia's best example of a domestic museum of the 1920s.
 - During the year, ACT Historic Places updated its website, imagery and branding with a new tagline *Step into the Story*. This new branding presents the sites as living cultural landscapes that have continuing relevance and appeal to a wide range of audiences.
 - To increase awareness of the properties, ACT Historic Places worked with the Canberra Visitor Centre, ACT Parks and Conservation Service and VisitCanberra to market tourism and promote special events.
 - Improvements to the physical layout and menu offerings at the Lanyon Café, which was rebranded as the Barracks Café and Eating House, and the development of a venue hire information package, provided increased activity and income.
 - The newly opened Lanyon Heritage Centre provided the venue for a series of community talks in spring 2017 and for education programs commencing in autumn 2018, as well as for collection management activities.

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
ACTDA	ACT Drama Association
ACTEWAGL	ACT Electricity and Gas
ACTIA	ACT Insurance Authority
ACTPS	ACT Public Service
AM	Member of the Order of Australia
ANU	Australian National University
AO	Officer of the Order of Australia
APACA	Australian Performing Arts Centres Association
ARins	Attraction and Retention Initiatives
ASO	Administrative Services Officer
Auslan	Australian Sign Language
AWA	Australian Workplace Agreement
BA	Bachelor of Arts
BBC	British Broadcasting Corporation
BSc	Bachelor of Science
CAPO	Capital Arts Patrons' Organisation
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
CRA	City Renewal Authority
CSIRO	Commonwealth Scientific and Industrial Research Organisation
DISACT	Disaster ACT
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
GSO	General Services Officer
GST	Goods and Services Tax
HR	Human Resources
HVAC	Heating, ventilation and air-conditioning
ICOMOS	International Council on Monuments and Sites
IT	Information Technology
Kg	Kilogram
kWh	kilowatt hour

LED	Light-emitting diode
LPA	Live Performance Australia
LPG	Liquid Petroleum Gas
MBA	Master of Business Administration
MWh	megawatt hour
MEAA	Media Entertainment and Arts Alliance
MLA	Member of the Legislative Assembly
NAIDOC	National Aboriginal and Torres Strait Islander Peoples Day Observance Committee
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
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
t	tonne
the Centre	Canberra Theatre Centre
the Corporation	Cultural Facilities Corporation
TQI	Teacher Quality Institute
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 5;
- B. Organisational Overview and Performance, inclusive of all subsections, see pages 11-82; and
- C. Financial Management Reporting, inclusive of all subsections, see pages 83-90.

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 2017–18 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 2017–18 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

INDEX

- Aboriginal and Torres Strait Islander Reporting, 26
access initiatives, 19
acquisitions, 109
ACT Audit Office, 16, 41, 74
ACT Government, 16
ACT Heritage, 16
ACT Historic Places, 9, 12, 13, 14, 15, 16, 19, 22, 23, 24,
27, 29, 32, 35, 37, 38, 43, 57, 65, 66, 67, 68, 69, 70,
71, 81, 86, 87, 88, 96, 97, 99, 100, 108, 112
ACT Legislative Assembly, 74
ACT Remuneration Tribunal, 95
Advisory Committees, 28, 29, 97
Agency Consultative Committee, 27
Arts Value Forum, 17, 39, 43
asset management, 45, 88
Audit Committee, 7, 18, 28, 41, 42, 44, 45, 74, 75
Bangarra Dance Theatre, 20, 26, 56
Bangarra, 8
Big hART, 55, 102
Board Charter, 28
Board Code of Conduct, 28
Board Members, 28
Board of the CFC, 28
Box Office, 78
Calthorpes' House, 6, 7, 8, 12, 13, 14, 22, 23, 31, 33, 43,
44, 45, 65, 66, 67, 68, 69, 70, 72, 89, 104, 105, 107,
108
Canberra Museum and Gallery, 14, , 58,89, 97, 104
Canberra Region Treasures Fund, 111
Canberra Theatre Centre, 6, 8, 9, 10, 12, 14, 15, 16, 17,
19, 24, 25, 26, 27, 29, 35, 38, 40, 43, 44, 47, 48, 69,
81, 86, 87, 88, 89, 97, 102, 103, 104, 105, 112, 189
Capital Works, 86, 87, 88
CAPO, 8, 59, 106, 188
Celebrating 20 Years, 30
CFC's Board, 7, 28, 93
clients and stakeholders, 14
Climate Change, 80
CMAG, 3, 6, 7, 8, 9, 10, 12, 13, 14, 15, 16, 17, 19, 21, 22,
23, 24, 25, 26, 27, 29, 30, 31, 32, 33, 34, 36, 38, 39,
40, 42, 43, 44, 45, 57, 58, 59, 60, 61, 62, 63, 64, 80,
81, 88, 96, 105, 106, 107, 188
CMTEDD, 14
community and education programs, 60, 106
Conservation, 22, 23, 61, 64, 67, 68, 69, 71, 72, 99, 104,
105, 108
Constitution Place, 6, 17, 19, 24, 38, 47
Corporate Plan, 38, 41
CRA, 39, 188
CULTURAL FACILITIES CORPORATION, 38
Cultural Facilities Corporation Act 1997, 14
Current and future challenges, 24
Current and future priorities, 23
Department of Regional Australia, Local Government,
Arts and Sport, 111
Don Aitkin Awards, 43
donations, 4, 7, 21, 62, 109
Ecologically Sustainable Development, 80
Education Centre, 105
exhibitions, 14, 42, 104, 106, 111
FINANCIAL MANAGEMENT, 85
Financial Management Act 1996, 28
Financial Statements, 85
Fraud Prevention, 75
Governance Charter, 28, 29, 41, 75
Governance Framework, 28
GOVERNMENT CONTRACTING, 89
Health and Safety Representative Committee, 75, 76
Hindmarsh, 111
Human Resources, 76
Internal Accountability, 27
Internal Audit, 74
interpretation, 104, 105
Lanyon, 7, 12, 14, 23, 69, 89, 104, 107
Lanyon Heritage Centre, 23, 69, 70
Learning and Development, 77
Live Performance Australia, 40
Major Events, 106
Management Discussion and Analysis, 85, 113
Mugga-Mugga, 7, 8, 10, 12, 13, 14, 23, 32, 43, 45, 66, 67,
68, 69, 70, 71, 72, 89, 105, 107, 108
National Multicultural Festival, 50, 60, 64
National Trust, 7
National Trust volunteers, 7
Nolan Collection, 14, 104, 107
Nolan Collection Gallery @ CMAG, 14, 88, 104
Organisation Overview and Performance, 4, 11
Organisational Chart, 15
Organisational structure, 15
Performance Analysis, 34
Performance outcomes, 16, 17
Reconciliation Week, 10, 50
Records Management, 45
Research, 104
Resource Management Plan, 19, 25, 42, 45, 80
Risk Management, 74
Role, functions and services, 14
satisfaction surveys, 66
Scrutiny, 73
Senior Management, 27, 96
sponsorship and support, 111
Statement of Intent, 16, 34
Statement of Performance, 16, 34, 41, 44, 172
Strategic Asset Management Plan, 88
strategic objectives and indicators, 34
Strategic Plan, 12, 16, 29, 38
Strategic Risk Management Plan, 74
the Centre, 19, 20, 25, 39, 40, 45, 47, 48, 49, 50, 53, 54,
55, 56, 69, 71, 80, 93, 104, 189
The Childers Group, 8, 17, 39
The Playhouse, 104
Theatre Reserve, 44, 53, 54, 55
Transmittal Certificate, 4, 5, 190
University of Canberra, 101
Valuing the Arts forum, 8
Vision, mission and values, 12
VisitCanberra, 21, 23, 58, 66, 71
Vocational Education and Training, 20, 189
Work Health and Safety, 27, 43, 75, 76, 189
Year at a glance, 8

