



CULTURAL FACILITIES CORPORATION

ANNUAL REPORT
2013 - 2014



The Cultural Facilities Corporation is an ACT Government Enterprise

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ANNUAL REPORT

2013-2014

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PO Box 939
CIVIC SQUARE ACT 2608

ABN : 88187240846

Enquiries about this publication should be directed to :
Telephone : (02) 6207 3962

www.museumsandgalleries.act.gov.au
www.canberratheatrecentre.com.au

Table of Contents

A. Transmittal Certificate	7
B. Performance Reporting	9
B.1 Organisational Overview	9
B.2 Performance Analysis	23
B.3 Community Engagement and Support	79
B.4 Ecologically Sustainable Development	81
C. Governance and Accountability Reporting	84
C.1 Internal Accountability	84
C.2 Risk Management and Internal Audit	86
C.3 Fraud Prevention	87
C.4 Legislative Assembly Inquiries and Reports	88
C.5 Auditor-General and Ombudsman Reports	88
D. Legislation Based Reporting	89
D.1 Public Interest Disclosure	89
D.2 Freedom of Information	89
D.3 Human Rights Act	90
D.4 Territory Records Act	91
D.5 Legal Services Directions	92
D.6 Notices of Non Compliance	92
D.7 Bushfire Risk Management	92
D.8 Commissioner for the Environment	92
E. Human Resources Management Reporting	93
E.1 Human Resources Management	93
E.2 Learning and Development	93
E.3 Work Health and Safety	93
E.4 Workplace Relations	95
E.5 Staffing Profile	96
F. Financial Management Reporting	99
F.1 Financial Management Analysis	99
F.2 Financial Statements	99
F.3 Capital Works	100
F.4 Asset Management	102
F.5 Government Contracting	104
F.6 Statement of Performance	108

Appendices	109
Appendix 1 – Members and Remuneration of the CFC Board during 2013-14	110
Appendix 2 – CFC Governance Documents	113
Appendix 3 – Senior Managers of the CFC	140
Appendix 4 – Organisational Structure as at 30 June 2014	141
Appendix 5 – Advisory Committees	142
Appendix 6 – Facilities and Business/Activities Under Management	152
Appendix 7 – Canberra Theatre Centre Venues – Graphs indicating venue usage and presentation genres in 2013-14	154
Appendix 8 – ACT Museums and Galleries Venues – Schedule of exhibitions, programs and events 2013-14	156
Appendix 9 – Canberra Museum and Gallery – Acquisitions (Purchases and donations) in 2013-14	166
Appendix 10 – Major Funding, Sponsorship and Support	167
Appendix 11 – Staff Development	169
Attachment 1 – 2013-14 Financial and Performance Statements and Management Discussion and Analysis	170
Abbreviations and Acronyms	242
Compliance Index	244
Index	245

A. Transmittal Certificate

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

Dear Minister

We are pleased to present to you the 2013-14 Annual Report of the Cultural Facilities Corporation (CFC), which has been prepared under Section 6 of the *Annual Reports (Government Agencies) Act 2004* and according to the framework of the Annual Report Directions 2013-14. The document has been prepared in conformity with other legislation applicable to the preparation of the Annual Report by the CFC.

We hereby certify that the attached Annual Report is an honest and accurate account of the CFC's operations, and that all material information about these during the period 1 July 2013 to 30 June 2014 has been included. We also certify that fraud prevention has been managed in accordance with the Public Sector Management Standards, Part 2.

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

We are pleased to advise you that the CFC achieved excellent outcomes during 2013-14. We achieved or surpassed all but one of our performance targets; achieved better than budget financial results; and completed all our 2013-14 capital works and capital upgrade projects, allowing us to acquit 100% of our capital funding for the year. Our good financial results during the year allowed us to make an addition of \$150,000 to the Theatre Reserve at year end. This reserve was established by the CFC to assist us in managing fluctuations in the performing arts industry, and to offset the financial risk associated with major theatre programming ventures.

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.

In 2013, Canberra's Centenary year, the CFC's role as a cultural leader was particularly evident, as demonstrated by the organisation's major involvement in the celebratory events and activities. This significant year also provided the opportunity for us to look to future directions in the city's cultural life, including by exploring options for the location of a major new theatre, of national status, within the City Hill cultural precinct. In keeping with this focus, the CFC made a detailed submission into the development of the City Plan, and worked with other agencies in exploring siting options for the new theatre.

In providing this Annual Report to you, we acknowledge that the CFC's achievements in 2013-14 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 February 2014, Deputy Chair Sandra Lambert completed her term of

appointment. The CFC benefited greatly from Sandra's expertise and experience, and we would like to place on record our appreciation for the major contribution she made to the organisation as a Board member and Deputy Chair.

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

The CFC benefits from the generosity, assistance and support of many volunteers. These include the CFC's three advisory committees, all of which started the 2013-14 year with new memberships and new operating arrangements. 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. In 2013, special Centenary volunteers operated from the Canberra Museum and Gallery (CMAG) foyer, assisting visitors with information about Centenary activities. All these volunteers are a major support to the organisation.

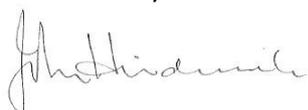
Finally, we are pleased to acknowledge the contribution of our principal funding agencies and our many sponsors, donors and supporters. The CFC receives its major funding from the ACT Government. This major funding is welcomed and appreciated. During 2013, the Centenary of Canberra provided substantial support for Centenary programs at both the Canberra Theatre Centre and CMAG. Newcastle Art Gallery provided generous support, as a partner in CMAG's major exhibition *Elioth Gruner : the texture of light*. The Commonwealth Department of Regional Australia, Local Government, Arts and Sport provided financial assistance for the management of the Nolan Collection.

Our sponsors and donors again provided generous support for the CFC's activities. During the year, the CFC welcomed Hindmarsh as the new Principal Sponsor for the Canberra Theatre Centre. The CFC was grateful for the extent of donations to CMAG, including monetary donations by private individuals such as longstanding donor Meredith Hinchliffe, and donations of works of art by artists or their families, such as a major collection of prints by Jorg Schmeisser, donated by the late artist's family. We were fortunate to enjoy the support of many other sponsors and supporters, too numerous to mention here but documented in full in this Annual Report.

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

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

Yours sincerely



John Hindmarsh AM
Chairman
Cultural Facilities Corporation
18 September 2014



Harriet Elvin
Chief Executive Officer
Cultural Facilities Corporation
18 September 2014

B. Performance Reporting

B.1 Organisational Overview

B.1.1 Vision, mission and values

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

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

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

Mission/Purpose for the CFC

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

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

Mission/Purpose for the Canberra Theatre Centre

To be Canberra’s leading performing arts centre

Area of focus	What we want to achieve
Programming	A diverse program that creates a leadership position for the Canberra Theatre Centre and an identity for Canberra
Marketing and audience development	A loyal and growing audience
Community initiatives	Connect the whole community with the performing arts
Growing and leveraging off our assets	A performing arts centre for the future

Mission/Purpose for ACT Museums and Galleries

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

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

Values

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

- We regard cultural activity as essential for a vibrant, diverse and healthy community, and vital for social and economic development.
- We recognise that cultural activity makes a valuable contribution to the promotion of the ACT as an attractive destination for business investment and tourism.
- We seek to engage the community in a greater understanding of the value of the arts and our cultural heritage.
- We are committed to ensuring that the cultural and heritage places and collections, which we hold in trust for the broader community, are researched and interpreted, and that they are both made accessible now and are conserved for future generations.
- We acknowledge and respect the cultural diversity of the region and the richness this brings to the ACT’s arts and heritage.
- We acknowledge that our staff and volunteers are highly valued assets of the CFC and continue to recognise their contribution and further develop their skills.

- We place major importance on maintaining professional standards in the management of our facilities and on delivering excellent programs.
- We are committed to providing a full and balanced program of visual arts, performing arts, and social history that is diverse, accessible, and of a high standard.
- We value cooperative and strategic partnerships across all areas of the CFC's activities.
- We are committed to developing and supporting local arts and heritage practitioners and initiatives, recognising this important source of expertise and creativity.
- We actively seek to engage our communities in our programs and activities.
- We recognise the financial support of the ACT community, through ACT Government funding, and the need to maximise the cultural return on this important investment.

B.1.2 Role, functions and services

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

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

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

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

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

The CFC is responsible for :

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

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

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

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

Clients and stakeholders

The CFC is part of the portfolio responsibilities of the Minister for the Arts. During 2013-14 it was within the co-ordination responsibilities of the Community Services Directorate.

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; and
- the diplomatic community.

B.1.3 Organisational structure, environment and planning framework

Organisational structure

The CFC is organised into two program delivery divisions: the Canberra Theatre Centre and ACT Museums and Galleries, together with a central finance/corporate section.

An organisation chart is provided at Appendix 4.

Organisational environment

During 2013-14, the CFC had close working relationships with a number of ACT Government agencies including artsACT, ACT Heritage, Libraries ACT, the Chief Minister and Treasury Directorate, the Economic Development Directorate, the Environment and Sustainable Development Directorate, the Community Services Directorate and the Education and Training Directorate.

Planning Framework

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

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

The CFC's 2013-14 Corporate Plan identified the actions the CFC intended to take during the year to implement these strategies. Results relating to these actions are reported in detail in Section B.2.

The CFC's accountability indicators and targets for 2013-14 were identified in the CFC's 2013-14 Statement of Intent, which was tabled as one of the 2013-14 ACT Budget papers. The Statement of Intent also identified the CFC's strategic objectives and indicators.

The CFC reported on the implementation of its 2013-14 Corporate Plan, and the achievement of its 2013-14 accountability targets, strategic objectives and indicators, in a series of quarterly reports that were tabled in the ACT Legislative Assembly and are summarised in this annual report.

An amendment was made to the CFC Act, effective 1 July 2014, which removed the requirement for the CFC to prepare quarterly reports in addition to annual reports. This brought the CFC into line with most other agencies.

B.1.4 Summary of performance in achieving objectives and targets

B.1.4.1 Performance outcomes – Accountability Indicators

2013-14 was an active and successful year for the CFC, in which the organisation achieved good results against the majority of its accountability indicators. For example, during the year the CFC :

- mounted 27 exhibitions across its venues – a result 8% above target and, in particular, reflecting the additional exhibitions provided at CMAG to celebrate the Centenary of Canberra in 2013;
- provided 631 education and community programs, a figure 14.7% above target and relating especially to the provision of additional programs at CMAG;
- recorded customer satisfaction levels of 94.6%, a figure 18.3% above target and reflecting attempts at all venues to achieve as high a standard as possible; and
- achieved 346,699 estimated visitors and patrons to its facilities and programs, a figure 8.6% above target and mainly relating to higher than expected visitor numbers at CMAG and at the Canberra Theatre Centre.

The above visitor/patron figure reflects attendance numbers recorded by the CFC and audited by the Auditor-General. It should, however, be noted that the actual number of people who experienced the CFC's venues, collections and activities during 2013-14 was higher than this, for a number of reasons, including the following.

- During the period July to September 2013, the Tuggeranong Arts Centre operated from the former Nolan Gallery building within the grounds of Lanyon, while the Centre's own premises were undergoing a major refurbishment. These visitors to the Lanyon estate were not included in the CFC's attendance totals, since they were not captured by the traffic counter used to record visitors to Lanyon, located at the car park entry to the homestead.

- Visitors to the changing program of exhibitions in CMAG's Gallery 4 are not recorded as this is an external space, outside the main building on Civic Square, allowing visitors the opportunity to view exhibitions throughout the day and night. As a result, visitors are not captured by the automated door counters at CMAG's main entrance doors. Exhibitions in Gallery 4 proved to be popular during 2013-14, with many visitors viewing exhibitions such as *Cloud : Clare Martin; Hamilton Darroch : Sun Trap*; and *'byrd' Placeholder*.

The CFC did not achieve its 2013-14 target for numbers of days of venue usage at the Canberra Theatre Centre, with a result 12% below target. This was due to three main reasons : a larger volume than expected of children's theatre shows, which usually have several performances a day, contributing to the larger theatre patron numbers than expected but resulting in fewer actual days of usage; a number of cancellations of bookings for the Courtyard Studio; and a longer downtime than anticipated in The Playhouse for seat replacement works.

Detailed performance results and variance explanations are included in the Statement of Performance at Attachment 1 to this report.

B.1.4.2 Performance outcomes – Financial Management

The CFC achieved good trading results in 2013-14, as is reflected in its financial results for the year and its performance against its financial accountability indicators.

The CFC achieved a better than budget financial result for 2013-14, with an operating deficit of \$1.709m, which was 13% better than the budgeted deficit of \$1.959m. It should be noted that, due to its large assets holdings and consequent significant depreciation expenses, the CFC always expects to have an operating deficit, since it is not funded for depreciation but receives capital injections through the capital works program. Since the operating deficit for 2013-14 was lower than depreciation expenses for the year, the CFC achieved a cash surplus.

The better than budget result for the year can mainly be attributed to higher than budgeted revenue from Grants, Donations and Sponsorships together with higher than budgeted revenue for Venue Hire, Ticket Sales and Associated Revenue. The good trading results in 2013-14 allowed the CFC to make an addition of \$150,000 to the Theatre Reserve at year end. This reserve was established by the CFC at the end of the 2011-12 financial year, to assist it in managing fluctuations in the performing arts industry and to offset the financial risk associated with major theatre programming ventures for the Canberra Theatre Centre.

The CFC achieved an own-sourced revenue figure of 46.2% as a proportion of total revenue for 2013-14, against a target of 40.8%. The better than target result relates mainly to higher than expected volumes of venue hire at the Canberra Theatre Centre, and a grant received from the Commonwealth to acquire a heritage asset. The CFC achieved a Cost to Government per estimated visitor/patron of \$23.21 against a target of \$24.92, the better than target result reflecting the above-target number of estimated visitors and patrons.

The CFC also completed all its 2013-14 capital works and capital upgrade projects by year-end, and acquitted 100% of its capital 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 to this report.

B.1.4.3 Performance outcomes – Strategic Objectives/Indicators

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

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

During 2013-14, major outcomes in relation to this Strategic Objective and Strategic Indicator were as follows.

- The Canberra Theatre Centre (the Centre) was a key player in the Centenary of Canberra celebrations. The Centre's 2013 Subscription Season *Collected Works Australia* celebrated Canberra's 100th birthday with works from each state and territory presented throughout the year, in association with the Centenary of Canberra. Highlights of the second half of the 2013 Season included : BIG hART's *Hipbone Sticking Out*; Sydney Dance Company and Australian Chamber Orchestra's *Project Rameau*; and Arts Project Australia's *Brief Encounter*.
- The Centre's 2014 Subscription Season built on the Centenary year by continuing to present work from major national and international performing arts companies. Highlights of the first half of the 2014 Season included : Michael Coppel, Louise Withers, Linda Bewick in association with Mousetrap Productions Ltd London's *A Murder is Announced*; Sydney Theatre Company and the Australian Defence Force's *The Long Way Home*; Bell Shakespeare's *Henry V*; and Kila Kokonut Crew's *The Factory*, a musical from New Zealand.
- The range of performing arts experiences available to Canberra audiences was extended by commercial venue hire presentations throughout the year, including *Slava's Snow Show*; *Festival of Russian Ballet*; and *Shadowland*. Comedy was again very popular, with shows including *Anh Do*, *An Evening with Hoges*, Canberra Comedy Festival, and Melbourne Comedy Festival Night.
- Younger audiences were able to attend high quality presentations such as *The Cat in the Hat*; *Babies Proms*; *The 13-Story Treehouse*; and *Mr McGee & the Biting Flea*. The Centre collaborated with other major venues to develop a consortium touring model to bring the UK production of *Angelina Ballerina the Mousical* to Australia. The Canberra season of the show took place in December 2013.
- As in previous years, the Canberra Theatre fulfilled the function of Canberra's "town hall" with events and performances including a number of graduation ceremonies,

departmental meetings, and awards ceremonies, as well as many dance school end-of-year productions. School and youth productions continued as regular users of the Canberra Theatre, including seasons of *Wakakirri National Story Festival*; and *Youth Dance Festival 2013*.

- Productions by local performing arts companies continued to represent the majority of usage of the Centre's venues, especially in the Courtyard Studio, which hosted productions such as Free Rain Theatre Company's *A Month of Sundays* and Everyman Theatre's *One Flew over the Cuckoo's Nest*. The Centre also hosted and supported a major production of *The Phantom of the Opera* by Free Rain Theatre Company, which was presented in the Canberra Theatre.
- During the year, the Centre continued its commitment to theatre education initiatives, including through its Vocational Education and Training program, work experience scheme, and a range of other activities to support theatre education. The Centre again collaborated with ACT schools and colleges in presenting *Fast+Fresh*, a series of 10-minute plays written, directed and acted by ACT school students. The 2014 program attracted a record 17 schools from the ACT and two schools from NSW, with a total of 44 plays entered. The Centre also hosted the annual summer school of the National Institute of Dramatic Art.
- Access initiatives continued to be an area in which the Centre provides leadership. Both its 2013 and 2014 Subscription Seasons included live captioning and audio description of selected performances, to assist patrons with hearing and vision impairments to enjoy live theatre. Live captioning was again made available via a smart phone app. Other access initiatives at the Centre include tactile tours of the set of certain performances, wheelchair spaces in the auditoria, and the Centre's participation in the Companion Card program, whereby carers are entitled to a free ticket when accompanying a Companion Card holder to the theatre.
- The Centre also continued its Social Capital program throughout 2013-14. This initiative provides complimentary theatre tickets to those who might not otherwise have the opportunity to attend theatre performances. It also continued its longstanding association with the Duntroon Royal Military College Band in presenting the *Music at Midday* concert series, which raises funds for charity, while also providing an enjoyable day out for many of Canberra's senior citizens.
- During the year, the second stage of a program of major capital upgrades to the Centre was implemented. This three-year initiative was funded through the 2012-13 ACT Budget and is aimed at retaining the Centre's functionality and status as a professional performing arts facility. The second stage of the program involved a full replacement of seating in The Playhouse as well as new chillers and a range of improvements to patron and performer amenities.

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

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

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

During 2013-14, major outcomes in relation to this Strategic Objective and Strategic Indicator were as follows.

- ACT Museums and Galleries was a key player in the Centenary of Canberra celebrations. CMAG presented a series of special exhibitions to mark the Centenary year, including *2113 : A Canberra Odyssey*, which explored scenarios of how Canberra might be in 2113. CMAG's foyer also acted as a city-centre Centenary Information Hub, with trained Centenary volunteers present every day, Centenary program touch screens and a display of Centenary memorabilia. The Historic Places presented *Life on the Limestone Plains*, a special three-program series showing the changing face of life in Canberra, and *Artefact Chat*, an outreach resource for primary schools, in which students learned about the heritage of their community using the Historic Places as case studies to focus on oral history.
- Throughout the year, CMAG continued its focus on the visual arts and social history of the Canberra region, including through a series of exhibitions with associated education and community programs. As part of this focus, CMAG supported and promoted the work of artists with special connections to the Canberra region, including Indigenous artists and early career artists.
- A particular highlight for the year was the major exhibition *Elioth Gruner : the texture of light*, presented in partnership with Newcastle Art Gallery, where the exhibition will tour early in 2014-15. This exhibition represented CMAG's most ambitious project to date featuring the work of a significant landscape artist whose oeuvre includes a major focus on the Canberra region.
- Other exhibition highlights for the year included *Splinters Theatre of Spectacle : Massive love of risk* – an exhibition about an art performance troupe based in Canberra from 1985-1998; *Lens Love : the tender gaze of six Canberra-region photographers*; and *A Bird in the Hand! Bob Graham : A Retrospective*.
- The *Open Collection* series, presenting the collections of private individuals or organisations, continued to be a popular aspect of CMAG's exhibition program, providing a valuable means of exploring the world of collecting and making this accessible to the community. In 2013-14 this series featured subject matter as diverse as : the history of punk in the nation's capital; growing up in Downer; and the visual art and music of Ed Radclyffe, a member of the country-rockabilly trio The Fuelers.
- CMAG's ramp showcase, leading up to the Open Collection Gallery, was regularly programmed with exhibitions, including a number celebrating cities with which Canberra has a particular relationship, including Canberra's sister city Nara. The Canberra-Nara

display was accompanied by a screening in CMAG's foyer of images appearing in tweets that mentioned either city, and was visited by a delegation comprising the Mayor and citizens from Nara.

- During the year, Gallery 4, CMAG's gallery space on Civic Square, continued to host work by Canberra regional artists commissioned specifically for this space. Exhibitions in the series during 2013-14 included *Cloud : Clare Martin*; *Hamilton Darroch : Sun Trap*; and *'byrd' Placeholder*.
- Community and education programs associated with CMAG's exhibition program provided opportunities for visitors to increase their understanding and enjoyment of the exhibitions, with CMAG maintaining its reputation for providing excellent children's programs. The family program *CMAG on Sunday* continued in popularity, accompanied by a version of the program designed for very young children, *T is for Toddler*. Program highlights for the year included curator and artist floor talks, film screenings, seminars and studio workshops.
- In addition to the many programs presented by CMAG, the venue hosted a wide range of other events, including performing and visual arts events of the 2014 *You Are Here* festival, and Canberra's Capital Arts Patrons Organisation fundraising exhibition and auction of works, held at CMAG in 2013 for the first time as part of a new five-year partnership.
- The Nolan Collection Gallery @ CMAG continued to provide a permanent display area for the Foundation Collection of 24 major works by Sir Sidney Nolan. These works provided the inspiration for a series of education programs provided by the CFC as an outreach initiative in schools. During the year, two new initiatives were completed with special funding from the Commonwealth Government to support the CFC's management and interpretation of the Nolan Collection. This special one-off funding, to mark Canberra's Centenary, allowed the CFC to develop new "stop motion" education programs inspired by Nolan's *Kelly* series, and to digitise all the works in the Nolan Collection.
- Major events at Lanyon during the year included the *Lanyon Christmas Carols and Picnic*, the *Open Gardens Australia Plant Fair* and *The Great Lanyon Easter Egg Hunt*. The annual *Sylvia Curley Oration* was again held at Mugga-Mugga, in honour of the remarkable woman who donated this property to the people of Canberra. The 2014 Oration was delivered by historian and heritage consultant Dr Lenore Coltheart, who spoke on the topic of the "soul" of the city.
- At all three Historic Places, an active schedule of community and education programs was presented, focusing on topics as diverse as conservation, archaeology, horticulture, garden history, photography, sketching, gardening, landscape drawing, cooking jams and preserves, the convict life, domestic work of the past, and children's rhymes and games.
- Linkages to tertiary institutions continued to be an important aspect of the work of the Historic Places, including cooperative programs with the Canberra Institute of

Technology, University of Canberra and Australian National University. Through these partnerships, a number of specialised tours were provided to students of subjects such as horticulture and cultural heritage management.

- Permanent exhibitions at all three sites assisted with their interpretation, and included *Within Living Memory*, *The Convict Years* and *The Cunningham Photographic Exhibition* at Lanyon; the *Calthorpes' House Orientation Exhibition*; and *Getting It Together* at Mugga-Mugga.
- 2013-14 saw the first year of a staged program, funded through the 2013-14 ACT Budget, of upgrading roads within the Lanyon historic precinct. This program follows on from the completion of the major conservation project undertaken in recent years across all three Historic Places sites, in order to facilitate access to, and within, the precinct for visitors and site residents.
- The CFC continued its long-standing association with the National Trust through the valued services of National Trust volunteers, who provided 349 hours of service at Lanyon throughout 2013-14. Volunteer programs also continued to operate at Mugga-Mugga and at Calthorpes' House. In total, volunteers provided nearly 1700 hours of service to the Historic Places throughout the year, working on tasks such as guiding, assisting with community and education programs, and gardening. The work of the volunteers is important in involving the wider community in conserving and interpreting these significant sites.

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

B.1.4.4 Performance outcomes – other key results

In addition to performance outcomes under the Strategic Objective and Indicators identified above, other major performance outcomes for the CFC in 2013-14 included the following.

City planning

Throughout the year, the CFC took an active role in initiatives to plan the future direction of Civic and the future provision of a major new theatre in the city centre. This role encompassed the CFC's participation in the City Plan and City to the Lake projects, including through the provision of a detailed submission into the development of the City Plan. A further major focus for the CFC during 2013-14 was to undertake, in conjunction with other agencies, a study to explore the most appropriate location for a major new theatre within the cultural arc identified in the City Plan around the north eastern perimeter of City Hill. One particular outcome for the year was the increased recognition that the new theatre facility needs to be "national" in character, in the sense of having an appropriate status and significance for the nation's capital.

Fundraising

In 2013-14, the CFC again placed a particular emphasis on fundraising and philanthropy. Under the leadership of the Board, the CFC identified and implemented a range of fundraising projects for the year through a 2013-14 Fundraising Strategy, and engaged a Development Manager to assist in implementing the strategy. The Centenary of Canberra year provided a focus and impetus to the CFC's fundraising activities. These efforts resulted in a range of new sponsors and supporters, including Hindmarsh as the new Principal Sponsor of the Canberra Theatre Centre. A full list of major funding, sponsorship and support is at Appendix 10 of this report.

Arts leadership – partnership with The Childers Group

In keeping with its commitment to providing cultural leadership in the ACT and region, in 2013-14 the CFC explored a number of ways in which it could extend this leadership role. One result of these efforts is a new partnership with independent arts advocacy body The Childers Group. This will lead to a jointly-presented Arts Leadership Forum early in 2014-15.

B.1.5 Outlook

B.1.5.1 Current and future priorities

Specific priorities for the CFC in 2014-15 include the following.

- Celebrating the Canberra Theatre's 50th birthday in 2015, including through high profile programming, and a number of community and celebratory activities.
- Participating in the commemoration of the Centenary of World War One.
- Major exhibitions at CMAG, including an exhibition to coincide with the 2015 Cricket World Cup and a major Chinese contemporary ink art exhibition.
- Implementing the final year of a two-year capital works project to facilitate increased use of the Lanyon Heritage Precinct, through major road upgrades.
- Undertaking the final year of a three-year capital project at the Canberra Theatre Centre of essential upgrades to support continued hirer and community use.
- Implementing the first year of a further two-year capital project at the Canberra Theatre Centre to address additional priority work health and safety, lighting and amenity upgrades, in order to maintain the Centre as a "fit for purpose" venue on the national touring circuit.
- Exploring future options for CMAG's foyer and address to Civic Square through a design concepts study.
- Participating in precinct accommodation strategies for Civic Square, taking into account forthcoming accommodation pressures on South Building, due to the additional ministry and MLAs.
- Working with the independent arts advocacy organisation, The Childers Group, to deliver an Arts Leadership Forum.
- Working with other agencies in undertaking studies into the economic impacts for Canberra of a major new theatre and of a major performing arts presentation.

In addition to the above specific priorities for 2014-15, further priorities for the CFC in the coming and forward years include the following.

- Playing an active role in initiatives to plan the future direction of the city centre and the future provision of cultural facilities in Civic, including through undertaking further studies into the preliminary design and costing for a major new theatre in the city centre, in accordance with the City Plan and within the framework of the City to the Lake project.
- Continuing to pursue the need to retain sufficient car parking in the vicinity of the Canberra Theatre Centre, to enable ready access for theatre patrons and thus protect the financial viability of the Centre.
- Building the profile of Lanyon as a heritage tourism destination and introducing new options for visitor experiences, including through working with VisitCanberra to promote major events at Lanyon, and studying heritage tourism options for Lanyon.
- Focusing on sponsorship and philanthropy, including through the continued implementation of the CFC's fundraising strategy. Under the guidance of the Board, the CFC will seek to build on the CFC's considerable success in the past in attracting corporate sponsorship, philanthropic support and donations of major works of art, including through a new fund to acquire Canberra Region Treasures.

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

B.1.5.2 Current and future challenges

2013-14 was a busy and successful year for the organisation, with no major problems experienced in either operational or financial terms. Minor challenges during the year related to factors such as the resourcing pressures, for a small organisation, of servicing the CFC's major contribution to Civic planning initiatives and the higher volume of activity generated by the CFC's extensive participation in the Centenary of Canberra.

As in previous years, major capital works projects presented some challenges in terms of the need to ensure operational continuity during the works programs. For example, the seat replacement works in The Playhouse resulted in a longer downtime than anticipated and represented one of the contributing factors to the below-target venue usage rates discussed under Section B.1.4.1. By year end, however, all capital projects had been successfully implemented and the CFC had fully expended all its 2013-14 capital funding.

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

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

The CFC seeks to manage the variability in its main non-government income source by seeking new revenue opportunities, such as entering into shared risk partnerships to bring productions to Canberra. Programming choices also provide a means of addressing the risk of reduced ticket sales in an uncertain economic climate. For example, the Canberra Theatre Centre's programming in 2015 will focus on more "family friendly" and commercial product, in an attempt to manage the risk to ticketing income resulting from Federal Budget cuts impacting on the ACT economy.

At a broader level, the creation of a theatre reserve at the end of 2011-12 is a further means by which the CFC is seeking to manage the unpredictability of its income levels. As noted under Section B.1.4.2, the CFC was able to make an addition of \$150,000 to the Theatre Reserve as a result of good trading results in 2013-14.

B.2 Performance Analysis

The CFC's 2013-14 Statement of Intent was prepared in accordance with Section 61 of the *Financial Management Act 1996*. The Statement of Intent provides the CFC's strategic objectives and indicators. The Statement of Performance found at Attachment 1 provides details of how these strategic objectives and indicators were achieved in 2013-14. These are summarised under Section B.1.4.

The following section analyses in detail the CFC's performance against the strategies and actions set out in the CFC's 2013-14 Corporate Plan, which in turn is based on the CFC's 2011-16 Strategic Plan.

Actions for 2013-14 are arranged under each "area of focus" within the three areas of the organization : the CFC itself; the Canberra Theatre Centre; and ACT Museums and Galleries, comprising CMAG and the Historic Places.

Under its 2011-16 Strategic Plan and 2013-14 Corporate Plan, the CFC has adopted the following purpose statements –

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

Where there are overlaps between different "areas of focus", reporting has been consolidated under the most relevant area, to provide a more cohesive picture of performance during the year.

Performance genres presented at the Canberra Theatre Centre are shown in graphic form and may be found at Appendix 7. Appendix 8 provides a full schedule of exhibitions, programs and events held at CMAG and the Historic Places during the year.

B.2.1 CULTURAL FACILITIES CORPORATION

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

Area of focus : **B.2.1.1 STRATEGY AND PLANNING**

What we want to achieve : **A clear direction for our future**

- Strategies to achieve this :
- Engagement of key stakeholders in developing a strategic plan
 - Linkage of strategic plan to annual corporate plans and performance management throughout the organisation
 - Regular reporting on progress against the strategic plan

Actions in 2013-14 to achieve these strategies :

Action Number	Description of Action	Results during the year
B.2.1.1 (a)	Develop a Corporate Plan for 2013-14 linked to the 2011-16 Strategic Plan.	<ul style="list-style-type: none"> • The 2013-14 Corporate Plan, which was linked to the 2011-16 Strategic Plan, was endorsed by the CFC Board at its 27 June 2013 meeting.
B.2.1.1 (b)	Implement the ACT Government Service’s new performance management system throughout the organisation and ensure all performance agreements link back to the 2013-14 Corporate Plan.	<ul style="list-style-type: none"> • Implementation of the performance management system linked to the Corporate Plan continued throughout the year, to ensure all staff understand how their role relates to the organisation’s corporate goals.
B.2.1.1 (c)	Report on progress in achieving the 2013-14 Corporate Plan in the 2013-14 Annual Report.	<ul style="list-style-type: none"> • The four Quarterly Reports for 2013-14 recorded progress towards achieving the 2013-14 Corporate Plan, and formed the basis for the CFC’s 2013-14 Annual Report.

B.2.1 CULTURAL FACILITIES CORPORATION

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

Area of focus :

B.2.1.2 GOVERNANCE

What we want to achieve :

An accountable, resilient and dynamic organisation

Strategies to achieve this :

- Governance systems that provide a high standard of accountability
- A Board that is skilled, diverse, well-informed and committed to continuous improvement
- A focus at Board level on performance as well as conformance
- A Board that is at full strength

Actions in 2013-14 to achieve these strategies :

Action No.	Description of Action	Results during the year
B.2.1.2 (a)	Review and if necessary update the CFC's Governance Charter.	<ul style="list-style-type: none"> • The Audit Committee conducted a review of its Charter at its 28 November 2013 meeting and recommended to the Board that no changes be made at that time. The Board agreed to this recommendation at its 11 December 2013 meeting. • The CFC's Governance Charter was reviewed and updated at the 26 February 2014 meeting of the Board.
B.2.1.2 (b)	Seek filling of the Board's current and forthcoming vacancies in a timely manner.	<ul style="list-style-type: none"> • Action is underway to make appointments to the two vacancies on the Board.
B.2.1.2 (c)	Ensure Board meeting agendas are arranged to focus on performance as well as conformance, and seek continual improvement in the presentation of Board agenda papers, to ensure efficient use of resources.	<ul style="list-style-type: none"> • Board meeting agendas are now arranged to focus on performance as well as conformance. For example, during 2013-14, topics discussed included : <ul style="list-style-type: none"> – Civic planning matters; – theatre vocational training; – Centenary of Canberra outcomes and legacies; – strategic discussions with The Childers Group; – theatre programming; and – fundraising.

		<ul style="list-style-type: none"> The format of Board agenda papers and Minutes has been improved to clarify matters requiring decision and matters requiring follow-up action.
B.2.1.2 (d)	<ul style="list-style-type: none"> Arrange for the CFC's external auditors to meet with the Board at the conclusion of the audit of the 2012-13 Financial Statements and the 2012-13 Statement of Performance. Invite the CFC's external auditors to each Audit Committee meeting. 	<ul style="list-style-type: none"> A representative of the ACT Auditor-General's Office attended the 29 October 2013 Board meeting and briefed Members on the audit of the CFC's 2012-13 Financial Statements and 2012-13 Statement of Performance. Representatives of the ACT Auditor-General's Office attended the meetings of the Audit Committee on 12 July, 26 September and 28 November 2013 and on 30 January, 28 March and 22 May 2014.
B.2.1.2 (e)	<p>Assess possible projects for an internal audit program for 2013-14, focusing on key areas of risk, as identified from : the Strategic Risk Management Plan; the Fraud Control Plan; the work of the Audit Committee; and external audits.</p>	<ul style="list-style-type: none"> These matters were considered by the Audit Committee in setting the internal audit/quality assurance program for 2013-14 on 28 November 2013.
B.2.1.2 (f)	<ul style="list-style-type: none"> Ensure the CFC's Strategic Risk Management Plan and Fraud Control Plan reflect the new ACT Government Service risk management model and are kept up to date. Conduct annual fraud awareness training for staff. Remind staff of their responsibilities with regard to fraud control, including through emails from the CEO and CFO. 	<ul style="list-style-type: none"> The Strategic Risk Management Plan and Fraud Control Plan were reviewed by the Audit Committee on 28 March 2014. The revised and updated Plans were then approved by the Board on 10 April 2014. The CEO's "start the year" email for 2014 reminded staff of their responsibilities with regard to fraud control. CFC did not hold any fraud awareness training in 2013-14 due to the majority of staff attending training in 2012-13 or 2011-12. Staff were, however, issued with the revised Fraud Control Plan which provides a basis for fraud prevention strategies and fraud detection within CFC.
B.2.1.2 (g)	<p>Provide CFC staff with updated training in records management.</p>	<ul style="list-style-type: none"> All staff have been advised of the Records Management Program and their responsibilities to keep accurate records. CFC officers have been designated as the CFC's records managers, to assist staff and ensure compliance with records

		<p>management procedures.</p> <ul style="list-style-type: none">• A staff representative from CFC attended a Records and Information Management Community of Practice session held in October 2013.
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B.2.1 CULTURAL FACILITIES CORPORATION

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

Area of focus : **B.2.1.3 HUMAN RESOURCES**

What we want to achieve : **An employer of choice for staff and volunteers**

Strategies to achieve this :

- Leadership and motivation from the Board, CEO and senior management team
- Human resources systems, processes, procedures and policies that focus on continuous improvement
- Human resource planning that identifies, seeks and develops the skills we need
- A workplace that is safe and rewarding for staff and volunteers

Actions in 2013-14 to achieve these strategies :

Action No.	Description of Action	Results during the year
B.2.1.3 (a)	Ensure Board Members, the CEO and senior managers attend a range of activities across the CFC’s different venues.	<ul style="list-style-type: none"> • Board Members, the CEO and/or senior managers attended a range of CFC activities throughout the year, including: theatre opening nights; CMAG exhibition openings; floor talks; special programs at the Historic Places; and a range of other events and activities.
B.2.1.3 (b)	<ul style="list-style-type: none"> • Ensure a supportive working environment, including by : <ul style="list-style-type: none"> – continuing to implement the Respect, Equity and Diversity (RED) framework; and – raising awareness amongst CFC staff about the new Code of Conduct for the ACT Government Service, including through linkage of all performance agreements to the new Code. 	<ul style="list-style-type: none"> • Two RED contact officers have been appointed and have undertaken support training. • All CFC staff members have been made aware of the new Code of Conduct for the ACT Government Service, and a linkage to the new Code is being introduced into all CFC performance agreements. • The CEO has undertaken training for senior executives in the new Code.
B.2.1.3 (c)	<ul style="list-style-type: none"> • Ensure sound human resource management, including by : 	<ul style="list-style-type: none"> • A review of the CFC’s Human Resources policies was commenced

	<ul style="list-style-type: none"> – implementing the Human Resource Management Plan; – implementing the ACT Government Service’s new performance management system; – updating human resource policies on the CFC's shared drive; – providing staff with a range of training, professional development and networking opportunities; and – recognising staff contributions and achievements, including through award schemes such as the Don Aitkin Award. 	<p>during the year.</p> <ul style="list-style-type: none"> • CFC staff participated in a range of training/staff development/ networking programs in 2013-14. Details are provided at Appendix 11. • CFC staff members are regularly invited to sit on judging panels, open exhibitions and deliver lectures at other institutions. For example, in 2013-14 the following activities were undertaken. • The CEO: <ul style="list-style-type: none"> – was a panel member in the Local Selection Committee for the Australian Government’s Creative Young Stars program. The program provides financial help for students and young people to participate in artistic, cultural, academic or community based activities, events or training; – was a panel member for the judging of the ACT Chief Minister’s Inclusion Awards 2013; and – opened the 2014 Radford College Art show. • The CEO and her Executive Assistant both participated in speaker panels at the 2013 conference of the Executive Assistant Network. • The CEO and CMAG’s Assistant Director Curatorial and Exhibitions both served as voluntary guides at the Government House Picnic Day. • The ACT Museums and Galleries Director: <ul style="list-style-type: none"> – was a speaker and presented papers at the ANU Conference, <i>Shaping Canberra</i>, and ANU Workshop, <i>Building an archival memory of Canberra</i>; – was a speaker at a Canberra- Brasilia event for the Centenary of Canberra; – welcomed delegates at the International Council on Monuments and Sites (ICOMOS)
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		<p>Conference;</p> <ul style="list-style-type: none"> – assisted in briefing participants at the C100 Canberra CBD Limited time Capsule project; – contributed to judging and presenting an award at the Master Builders Australia Centenary of Canberra Young Artist Award; and – was a judge and presented prizes at the Braidwood Heritage Art Show in May 2014. <ul style="list-style-type: none"> • CMAG’s Assistant Director, Exhibitions and Collections: <ul style="list-style-type: none"> – assisted in judging the <i>Life’s Reflections</i> photographic competition; and – assisted in the assessment of works of art for potential acquisition by the ACT Legislative Assembly. • CMAG’s Senior Visual Arts Curator opened the exhibition <i>I Heart Video Art</i> at Australian National Capital Artists Gallery in June 2014. • The presentation of the 2013 Don Aitkin Award took place on 9 December 2013. Emeritus Professor Don Aitkin AO attended and the 2013 Award was presented to four high-achieving CFC staff members/volunteers, two from ACT Museums and Galleries, one from the Canberra Theatre Centre, and one from the CFC corporate team as follows : <ul style="list-style-type: none"> – Kate Gardiner, Education and Community Programs Manager, ACT Museums and Galleries; – D’Arcy Wentworth, Lanyon Guide and volunteer; – Gill Hugonnet, Programming Manager, Canberra Theatre Centre; and – Maria Wallace, Executive Assistant to the CEO, CFC.
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<p>B.2.1.3 (d)</p>	<ul style="list-style-type: none"> • Continue to implement workplace health and safety and injury management improvement strategies, with support from Shared Services and with regular reports to the CFC Board, including on key workplace safety risks and controls. • Undertake an updated Gap Analysis to identify any areas that need attention in relation to workplace safety. 	<ul style="list-style-type: none"> • A report on workplace safety is provided at all Board meetings. • The CFC Work Health and Safety (WHS) Committee met in August and November 2013 and in February and May 2014 to discuss WHS issues across the organisation. • Staff Work, Health and Safety Representatives met in July (two meetings), September and October 2013 and in May 2014 to discuss WHS issues from their areas. • A briefing on the <i>Work Health and Safety Act 2011</i> was provided by Worksafe ACT in November 2013, for all new starters and CFC staff who were unable to attend the session held in the previous year. • The ACT Work Safety Commissioner, Mr Mark McCabe, attended the 26 February 2014 Board meeting to provide a short presentation/ discussion focusing on identifying areas of specific responsibility for boards in WHS matters.
<p>B.2.1.3 (e)</p>	<ul style="list-style-type: none"> • Hold regular meetings of the Agency Consultative Committee (ACC), to ensure effective management/staff/union consultation and well-informed decision-making, and to encourage sharing of information. • Participate in negotiations for a new Enterprise Agreement. 	<ul style="list-style-type: none"> • An ACC meeting was held in November 2013 to discuss a number of matters relating to consultation and information sharing. • The new ACT Public Service Cultural Facilities Corporation Enterprise Agreement 2013-2017 came into operation on 26 May 2014. This was one of the first Agreements to be finalised in the current round.
<p>B.2.1.3 (f)</p>	<p>Provide volunteers with training, support and recognition, including through award schemes such as the Don Aitkin Award.</p>	<ul style="list-style-type: none"> • During 2013-14, National Trust volunteers provided 349 hours service at Lanyon, while other volunteers provided 1345 hours service at Lanyon, Calthorpes' House and Mugga-Mugga. • Historic Places volunteers attended a Volunteers Professional Development Day at the Museum of Australian Democracy in September 2013. They also attended training during the year

		<p>including :</p> <ul style="list-style-type: none">– First Aid;– Fire Warden;– Emergency Evacuation;– Pruning and Floral Arrangement;– Education Program Presenters meeting;– Manual Handling; and– Preventative conservation/procedures. <ul style="list-style-type: none">• A celebration breakfast was organised at Lanyon in December 2013 to thank volunteers at the Historic Places for their work through the year.• Refer to B.2.3.2 (d) for information regarding Centenary of Canberra volunteers at CMAG, and B.2.1.3 (c) for information regarding the Don Aitkin Award.
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B.2.1 CULTURAL FACILITIES CORPORATION

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

Area of focus :

B.2.1.4 FINANCIAL MANAGEMENT

What we want to achieve :

An organisation with long-term financial sustainability

Strategies to achieve this :

- High standards of financial management and reporting
- Maximisation of government income
- Maximisation of own-sourced income
- Analysis of own-sourced income and margins from operational activities to identify ways to grow revenues
- A fundraising strategy that guides how we will develop new income sources through fundraising
- Long-term positive cash flow
- Adoption of reserves policies
- Efficient work practices

Actions in 2013-14 to achieve these strategies :

Action No.	Description of Action	Results during the year
B.2.1.4 (a)	<ul style="list-style-type: none"> • Achieve financial outcomes that : <ul style="list-style-type: none"> – minimise the cost to Government per visitor/patron; – maximise own-sourced revenue; – maintain appropriate working capital; and – allow, where possible, business upgrades funded from internal resources. 	<ul style="list-style-type: none"> • For 2013-14, the CFC achieved a cost to government per estimated visitor/patron of \$23.21 compared with a target of \$24.92, and 46.2% own sourced revenue, compared with a target of 40.8%. • Further details and variance explanations are provided in the Statement of Performance at Attachment 1. • Reports on cash flow analysis are discussed at each meeting of the Audit Committee of the CFC Board.

<p>B.2.1.4 (b)</p>	<p>Implement and monitor a 2013-14 internal budget based on agreed budget principles and incorporating strategies to address a potential downturn in the ACT economy and consequent impact on theatre related revenues.</p>	<ul style="list-style-type: none"> • The 2013-14 internal budget, which included strategies to address salary and CPI increases, and a potential downturn in the ACT economy, was developed during the first quarter of the year. • The internal budget was monitored by the Audit Committee of the CFC Board. • A mid-year review of the internal budget took place in February 2014. • Progress against the internal budget was reported to each Audit Committee and Board meeting during 2013-14.
<p>B.2.1.4 (c)</p>	<p>Develop well-researched and argued bids for the 2014-15 ACT Budget process, for strategic initiatives that support the CFC's operations or improve/extend CFC programs, and which lead to better cultural outcomes for the community.</p>	<ul style="list-style-type: none"> • CFC bids for the 2014-15 ACT Budget process were finalised and submitted in January 2014. • The CFC received \$1.850m in the 2014-15 ACT Budget for a new, two-year capital project for Canberra Theatre Centre upgrades.
<p>B.2.1.4 (d)</p>	<p>Increase the CFC's fundraising efforts under the Board's leadership, through implementation of the CFC's 2013-14 Fundraising Strategy.</p>	<ul style="list-style-type: none"> • The CFC's 2013-14 Fundraising Strategy was endorsed by the Board prior to the start of the 2013-14 year. • At the 29 August 2013 meeting, Board Members selected priority fundraising projects that they would each champion in 2013-14, and these were progressed throughout the 2013-14 year. • The Board hosted an end-of-year function following its 11 December 2013 meeting, to thank sponsors, donors and supporters for their efforts during the year. • The CFC's Development Manager attended the 26 February 2014 Board meeting for discussions with Board members about fundraising approaches.
<p>B.2.1.4 (e)</p>	<p>Implement an upgrade to the payroll system to introduce electronic timesheets.</p>	<ul style="list-style-type: none"> • Contact was made with the successful vendor to plan a timetable for implementation. • InTACT was contacted to assist with

		project management of the project, which will be undertaken with capital upgrade funding in 2014-15.
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B.2.1 CULTURAL FACILITIES CORPORATION

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

Area of focus : **B.2.1.5 INFRASTRUCTURE AND SYSTEMS**

What we want to achieve : **Support the delivery of high quality cultural experiences**

Strategies to achieve this :

- High standards of asset management
- IT systems that deliver business outcomes
- Periodic reviews of administrative, financial and customer service systems

Actions in 2013-14 to achieve these strategies :

Action No.	Description of Action	Progress during the year
B.2.1.5 (a)	Monitor IT assets across the CFC to ensure effective use of IT assets and to explore opportunities for cost reductions in IT expenditure.	<ul style="list-style-type: none"> • A full IT asset review and analysis of other business licences and programs was completed in 2012-13. IT costs continued to be assessed in 2013-14, to ensure that costs are contained. • During 2013-14, fortnightly meetings were held between the CFC and the Community Services Directorate - IT Customer Support Manager, which provided an opportunity to review all areas of IT for potential savings.
B.2.1.5 (b)	Implement new Business Continuity Plans and Disaster Recovery Plans covering each area of the CFC.	<ul style="list-style-type: none"> • A new Business Continuity Plan and IT Strategic Plan were finalised and communicated in 2012-13. The IT Strategic Plan was reviewed in March 2014 and the CFC commenced a review of the Business Continuity Plan in late 2013-14. • New Disaster Recovery Plans were finalised following testing through a mock disaster recovery session in August 2013.
B.2.1.5 (c)	Implement cyclical maintenance programs at each site, to ensure the upkeep of assets across the CFC.	<ul style="list-style-type: none"> • Cyclical maintenance needs were taken into account in assessing priorities for the 2013-14 Capital Upgrade program.

Refer also to Actions under Areas of Focus B.2.2.4 and B.2.3.4.

B.2.1 CULTURAL FACILITIES CORPORATION

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

Area of focus : **B.2.1.6 COMMUNICATION**

What we want to achieve : **Engagement with our stakeholders**

Strategies to achieve this :

- A communication strategy that delivers our business objectives by providing timely, accurate and relevant information that influences the attitudes and behaviour of our stakeholders
- Regular engagement with our stakeholders
- Periodic consultation with our stakeholders

Actions in 2013-14 to achieve these strategies :

Action No.	Description of Action	Results during the year
B.2.1.6 (a)	Use the CFC's Communication Strategy to identify key messages and target audiences.	<ul style="list-style-type: none"> • The CFC's Communication Strategy continued to be used in 2013-14, as a basis for identifying key messages in speeches, reports etc.
B.2.1.6 (b)	<ul style="list-style-type: none"> • Ensure regular contact between the CFC's CEO and : <ul style="list-style-type: none"> – the Minister's office; and – the Community Services Directorate, as the CFC's parent Directorate. 	<ul style="list-style-type: none"> • The CFC's CEO held regular meetings with the Minister's Arts Advisor throughout 2013-14, and also held a number of meetings with the Community Services Directorate during the year.
B.2.1.6 (c)	<ul style="list-style-type: none"> • As from 1 July 2013, implement new operating arrangements and new memberships for the CFC's three advisory committees, recognising that these committees not only represent an important source of expert advice to the CFC, but also involve the wider community in the work of the organisation. • Provide support for these committees, including through provision of secretariat services. 	<ul style="list-style-type: none"> • New memberships for the CFC's three advisory committees took effect from 1 July 2013. The appointments are for a three-year term. • A media release about the new appointments was issued on 5 September 2013. • The first meeting of the three new committees was held as a plenary workshop on 4 November 2013. The workshop included presentations by the CFC's Chairman and CEO, together with breakout sessions to allow the committees to meet individually. • The workshop was followed by drinks to welcome new and continuing

		<p>committee members.</p> <ul style="list-style-type: none"> • Individual advisory committee meetings were held as follows : <ul style="list-style-type: none"> – Historic Places Advisory Committee, 30 April 2014; – Canberra Theatre Centre Advisory Committee, 13 May 2014; and – Canberra and Museum and Gallery Advisory Committee, 4 February and 19 May 2014. • The final meeting of the 2013-14 year for the Committees comprised a plenary session on 23 June 2014, where the three committees came together for a 2014-15 corporate planning workshop, followed by drinks with Board Members.
<p>B.2.1.6 (d)</p>	<p>Further develop collaborations with relevant cultural and tourist bodies including : the ACT Cultural Council; peak national bodies dealing with cultural matters; the national cultural institutions; other cultural organisations; tourism organisations; and diplomatic missions, in order to extend the CFC’s profile and involvement in cultural and tourism sector initiatives.</p>	<ul style="list-style-type: none"> • The CEO hosted an end-of-year dinner function at Lanyon in December 2013 for the combined Oxford and Cambridge Societies of the ACT. The guests included a number of senior members of the diplomatic community, including the British High Commissioner and the Canadian High Commissioner. The evening included a candlelit tour of Lanyon homestead, decorated for a Victorian Christmas. • The CEO is a member: <ul style="list-style-type: none"> – of The Australiana Fund Canberra Committee; – the Tourism, Sports and Arts Task Force of the Canberra Business Council; – the Advisory Council of ArtSound FM; – the ACT Inclusion Council; – the Canberra Regional Council of the Australian Institute of Management; and – the Working Group for the Australia Forum and City to the Lake Project. • The Canberra Theatre Centre Director is a member: <ul style="list-style-type: none"> – of the Live Performance Australia Executive Council;

		<ul style="list-style-type: none"> – the Executive Committee of the Australian Performing Arts Centres Association; and – the Executive Council of the Association of Asia Pacific Performing Arts Centres. • The Director, ACT Museums and Galleries is a member: <ul style="list-style-type: none"> – of the ACT Arts in Health Committee; and – the Australia Council for the Arts Pool of Peers. • CMAG’s Assistant Director, Exhibitions and Collections is a member: <ul style="list-style-type: none"> – of the ACT Legislative Assembly Art Advisory Committee; and – of the DISACT (Disaster ACT) Disaster Recovery Committee. • The Canberra Theatre Centre’s Education Officer is a member of the ACT Drama Teachers Association Board.
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Refer also to Actions under Areas of Focus B.2.2.2 and B.2.3.2.

B.2.1 CULTURAL FACILITIES CORPORATION

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

Area of focus : **B.2.1.7 GROWING AND LEVERAGING OFF OUR ASSETS**

What we want to achieve : **Growth in targeted areas where we can add value**

Strategies to achieve this :

- Reinvestment of trading surpluses into asset development or building up reserves
- Additional responsibilities in key areas such as historic places – with sufficient resources to carry these out
- Involvement as a key player in Canberra’s development as a city and in Civic’s development as the city’s heart

Actions to 2013-14 to achieve these strategies :

Action No.	Description of Action	Results during the year
B.2.1.7 (a)	Work with other agencies on initiatives to plan future directions of the city centre and the future provision of cultural facilities in Civic, including a major new theatre, within the framework of the City Plan and through participation in the City to the Lake project.	<ul style="list-style-type: none"> • The Board discussed Civic planning matters at each of its meetings in 2013-14. • Mr Alastair Swayn, the ACT Government Architect, attended the Board’s 29 October 2013 meeting with three of his former students to make a presentation on a project to design a new performing arts centre for Canberra. • During the year, the CFC worked closely with the Economic Development Directorate and the Environment and Sustainable Development Directorate on the CFC’s plans for a major new theatre, in the context of the City Plan and City to the Lake studies. • The CFC made a substantial and detailed submission on the draft City Plan during the consultation period for this document.
B.2.1.7 (b)	<ul style="list-style-type: none"> • Continue to ensure that the CFC’s needs are addressed in development of the Civic 	<ul style="list-style-type: none"> • The CFC Chairman and CEO conducted a round of meetings to brief key stakeholder agencies on the outcomes

	<p>Square precinct, including through :</p> <ul style="list-style-type: none"> – pursuing the outcomes of CFC-commissioned studies into future development of the precinct and into car parking needs of theatre patrons; – exploring how the CFC’s activities can support businesses such as cafes and restaurants, and how those businesses can contribute to a cultural precinct; and – ensuring impacts for CMAG’s northern façade are addressed in any redevelopment of the adjacent car park site. 	<p>of the study it commissioned in 2012-13 into future directions for the Civic Square precinct, with a view to building these outcomes into the new City Plan.</p> <ul style="list-style-type: none"> • The CFC, in association with the Economic Development Directorate and Environment and Sustainable Development Directorate, undertook a study in late 2013 and early 2014 exploring the most appropriate location for a major new theatre within the Civic Square precinct. • Mr Colin Stewart, the consultant engaged to undertake the study, attended the Board’s 11 December 2013 meeting to make a presentation on the study. • The CFC continued to pursue outcomes of these studies in its discussions with other agencies.
<p>B.2.1.7 (c)</p>	<p>Explore opportunities for cooperative activities in the Civic Square Precinct, including cooperative activities between CMAG and the Canberra Theatre Centre, and with the Civic Library. Build partnerships with the CFC’s cultural neighbours in the North Building, including The Theo Notaras Multicultural Centre, Craft ACT, and the National Trust.</p>	<ul style="list-style-type: none"> • Works by various artists celebrating Canberra’s Centenary continued to be displayed throughout the latter half of 2013, as part of the partnership with <i>Craft ACT</i> at CMAG . • <i>Ordinary/Extraordinary : Exhibition in a Suitcase</i> is a continuing CMAG outreach program developed in collaboration with Craft ACT. The program is designed to enable teachers and students to access contemporary craft and design in the class room. • In a cooperative activity between CMAG and the Canberra Theatre Centre, a group of theatre patrons had a pre-show tour of an exhibition at CMAG on 21 May 2014. • The CMAG Café has an agreement with the Civic Library whereby patrons are able to bring takeaway coffees into the Library.
<p>B.2.1.7 (d)</p>	<p>Participate in consultation on the development of a Conservation Management Plan for North Building.</p>	<ul style="list-style-type: none"> • The CFC continued to consult with Mr Eric Martin, the consultant developing heritage management advice for the North Building.

		Mr Martin attended the Board’s 29 October 2013 meeting to brief the Board on the progress of his work.
B.2.1.7 (e)	Explore the opportunity for managing an additional property as an historic place. For example, engage with ACT agencies planning for a major redevelopment of social housing in central Canberra to identify if a 1960s property can be presented as a house museum, in order to demonstrate the importance of government housing in attracting public servants to Canberra.	<ul style="list-style-type: none"> • The CFC has been in contact with relevant agencies to explore this opportunity in the context of the redevelopment of Northbourne Avenue housing areas. • A meeting to discuss this further will be held early in 2014-15.

Refer also to Actions under Areas of Focus B.2.2.4 and B.2.3.4.

B.2.2 CANBERRA THEATRE CENTRE

Purpose : To be Canberra’s leading performing arts centre

Area of Focus :

B.2.2.1 PROGRAMMING

What we want to achieve :

A diverse program that creates a leadership position for the Canberra Theatre Centre and an identity for Canberra

Strategies to achieve this :

- Regular visits from leading performing arts companies
- Nurturing local performing arts companies including national advocacy
- Active participation in local creative development, including links with partner venues
- Support for those who take the financial risk in presenting at the Centre
- A calendar of events that delivers a diversity of genres and appeals to a diverse audience

Actions in 2013-14 to achieve these strategies :

Action No.	Description of Action	Results during the year
B.2.2.1 (a)	<ul style="list-style-type: none"> • Provide high quality programming through the Centre’s 2013 and 2014 Subscription Seasons, in order to bring leading performing arts companies to Canberra and develop a strong “artistic footprint” for the Centre. • Present the remaining productions in the 2013 Subscription Season, which celebrate the Centenary of Canberra. 	<ul style="list-style-type: none"> • The following 2013 Subscription Season productions were presented in the first half of the 2013-14 year: <ul style="list-style-type: none"> – BIG hART’s <i>Hipbone Sticking Out</i>, 3-6 July 2013; – Bangarra Dance Theatre’s <i>Blak</i>, 11-13 July 2013; – Ilbijerri Theatre Company’s <i>Jack Charles V The Crown</i>, 17-19 July 2013; – QL2Dance’s <i>Hit the Floor Together</i>, 31 July to 3 August 2013; – Everyman Theatre’s <i>Home at the End</i>, 4-14 September 2013; – Sydney Dance Company and Australian Chamber Orchestra’s <i>Project Rameau</i>, 12-14 September 2013; – Black Swan State Theatre Company’s <i>Shrine</i>, 26-29 September 2013; – Jigsaw Theatre Company’s <i>Michael Francis Willoughby in Elohgulp</i>, 29 September - 12 October 2013;

		<ul style="list-style-type: none"> – Arts Project Australia’s <i>Brief Encounter</i>, 2-5 October 2013; – Sydney Theatre Company’s <i>The Wharf Revue</i>, 15-19 October 2013; and – Bell Shakespeare’s <i>The Comedy of Errors</i>, 30 October to 9 November 2013. • The Centre launched its 2014 Subscription Season on 24 September 2013 to an audience of around 800. The 2014 program, <i>Collected Works 2014</i>, comprises 14 shows featuring productions from Australia’s major companies, including : <ul style="list-style-type: none"> – Bangarra Dance Theatre; – Bell Shakespeare; – Sydney Dance Company; – State Theatre Company of South Australia; – West Australian Ballet; and – Sydney Theatre Company. • The Centre delivered the following productions in the 2014 Season Program, <i>Collected Works 2014</i>, during the second half of 2013-14 : <ul style="list-style-type: none"> – Michael Coppel, Louise Withers, Linda Bewick in association with Mousetrap Productions Ltd London’s <i>A Murder is Announced</i>, 22-28 February 2014; – Sydney Theatre Company and the Australian Defence Force’s <i>The Long Way Home</i>, 17-22 March 2014; – Sydney Dance Company’s <i>Interplay</i>, 10-12 April 2014; – Andrew McKinnon’s <i>Admission One Shilling</i>, 20-21 May 2014; – Belvoir’s <i>The Government Inspector</i>, 28-31 May 2014; – Bell Shakespeare’s <i>Henry V</i>, 14-28 June 2014; and – Kila Kokonut Crew’s <i>The Factory</i>, 24-25 June 2014. • As of 30 June 2014, the Centre had 2283 subscribers for its 2014 season, and sold
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		15,202 tickets to <i>Collected Works 2014</i> productions.
B.2.2.1 (b)	Explore opportunities for enduring legacies from the Centenary, including relationships with companies such as BIG <i>h</i> ART, leading to a new production in 2015.	<ul style="list-style-type: none"> • The Centre continued to partner with BIG <i>h</i>ART in relation to a project based in Cooma. • During 2013-14, BIG <i>h</i>ART conducted creative development for this project, working with the Cooma community.
B.2.2.1 (c)	Program productions outside the Subscription Seasons and through shared risk ventures with commercial presenters, in order to keep the venue active and increase the range of performing arts available to the Canberra community.	<ul style="list-style-type: none"> • The Canberra-based theatre company Free Rain had a major success with its production of <i>The Phantom of the Opera</i> in the Canberra Theatre. The Centre shared in the risk to enable this production to be realised. • The National Theatre of London’s production of <i>The Cat in the Hat</i> was produced by Andrew Kay and Associates. The Centre shared in the risk to enable this production to be seen by Canberra audiences. • The Centre shared the risk on TaikOz’s production of <i>A Crimson Sky</i>. • The Centre presented a sell-out season of Sydney Opera House’s <i>Babies Proms</i>. • The Centre collaborated with Sydney Opera House, the Victorian Arts Centre and Adelaide Festival Centre, amongst others, to develop a consortium touring model to bring the UK production of <i>Angelina Ballerina the Mousical</i> to Australia. The Canberra season of this production was held in December 2013. • The Centre presented <i>Harmonious</i>, a unique piece of musical entertainment from one of the world’s greatest harmonica players. • In addition to the above, the Centre delivered the following programs outside the 2014 Subscription Season : <ul style="list-style-type: none"> – Christine Dunstan Productions’ <i>The 13-Storey Treehouse</i>, 15-17 May 2014; – Baba Brinkman’s <i>The Rap Guide to Evolution</i>, 11 June 2014; – <i>Fast+Fresh</i>, 27 May to 7 June 2014; – Patch Theatre Company’s <i>Mr McGee</i>

		<p>& <i>the Biting Flea</i>, 27-28 June 2014; and</p> <ul style="list-style-type: none"> – <i>Pilobolus' Shadowland</i>, 21-22 June 2014.
B.2.2.1 (d)	<p>Support existing and develop new relationships with venue hirers, to expand their use of the Centre's venues and services, and to increase the range of performing arts available to the Canberra community.</p>	<ul style="list-style-type: none"> • The Centre's marketing team provided a range of value-added kits, guidance and actions in order to support venue hirers, build stronger relationships, and enhance the hirers' experience. • During March 2014, the <i>Canberra Comedy Festival</i> played in the Centre for the first time – taking over the Courtyard Studio for a week and also playing in the Canberra Theatre and The Playhouse. The Centre is keen to develop an ongoing relationship with the Festival. • Other successful venue hires in 2013-14 included : <ul style="list-style-type: none"> – <i>Horrible Histories – Awful Egyptians</i>; – <i>The Glenn Miller Orchestra</i>; – <i>Melbourne International Comedy Festival Roadshow</i>; and – <i>The APIA Good Times Tour</i>.
B.2.2.1 (e)	<p>Support local creative development and nurture local companies, including through :</p> <ul style="list-style-type: none"> • promoting local productions in national touring forums; • programming events that showcase local talent; • holding master classes, workshops and forums for local practitioners to engage with visiting companies; • providing marketing support for local companies and other venue hirers that use the Courtyard Studio. 	<ul style="list-style-type: none"> • The Centre co-presented Taikoz, which presented three drumming workshops. • The Centre's marketing team provided significant support to local and other venue hirers such as : <ul style="list-style-type: none"> – Everyman Theatre (<i>Home At The End</i>); – Jigsaw Theatre Company (<i>Elohgulp</i>); – Urban Theatre Projects (<i>Catalogue of Dreams</i>); – Short+Sweet Theatre; – Hannah Gatsby; – Jigsaw's <i>Michael Francis Willoughby in Elohgulp</i>; – Everyman Theatre (<i>Musical of Musicals, the Musical</i>); – Free Rain Theatre (<i>A Month of Sundays</i>); and – Short+Sweet <i>Dance and Cabaret</i>. • Bell Shakespeare's National Teachers Forum and workshop were held at the Centre in November 2013.

		<ul style="list-style-type: none"> • National Institute of Dramatic Art master classes were held in the January 2014 School Holidays. Through a Canberra Theatre Centre scholarship, three places were offered to students enrolled at the Canberra Youth Theatre. • The <i>Melbourne International Comedy Festival</i> held its Canberra talent search for the next winner of ACT Class Clowns in the Courtyard Studio in March 2014. Entrants from schools across the ACT competed for a chance to travel to the National Finals in Melbourne. • The Interplay school matinee included a pre-show demonstration and post-show Q&A. • <i>Fast+Fresh</i> included six playwriting master classes with Alex Broun and 44 dramaturgical feedback sessions with Peter Wilkins. • A <i>Rap Guide to Evolution</i> master class was held with Baba Brinkman for five members of The Galilee School. • A Workshop for Evatt Preschool was presented by Patch Theatre Company in relation to <i>Mr McGee & the Biting Flea</i>. • Pre-show arts and crafts activities were held for all patrons prior to <i>The 13-Storey Treehouse</i> and <i>Mr McGee & the Biting Flea</i>. • The Canberra Youth Theatre Ambassadors attended <i>Interplay</i>, <i>The Government Inspector</i> and <i>The Factory</i>, taking part in the pre-show forums and post-show Q&A's. • James Batchelor was sponsored for his new dance work <i>Island</i>. • A-List Entertainment used the Courtyard Studio for Kitty Flanagan to develop a new show, <i>The White Board</i>.
B.2.2.1 (f)	Participate in industry organisations e.g. Live Performance Australia, OZPAC, Australian Performing Arts Centres Association.	<ul style="list-style-type: none"> • The Director of the Centre participated as an Executive Council member for Live Performance Australia, Australian Performing Arts Centres Association and the Association of Asia Pacific Performing Arts Centres. • The Director was also a member of the

		<p>Helpmann Awards Regional Touring/Children's Presentation Panel.</p> <ul style="list-style-type: none">• The Programming Manager was a member of the Helpmann Theatre Panel.• The Education Officer attended the Major Performing Arts Group Education Forum.
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B.2.2 CANBERRA THEATRE CENTRE

Purpose : To be Canberra’s leading performing arts centre

Area of focus : **B.2.2.2 MARKETING AND AUDIENCE DEVELOPMENT**

What we want to achieve : **A loyal and growing audience**

Strategies to achieve this :

- Loyalty, engagement and repeat attendance is promoted by all areas of the business working together to create a high quality experience for patrons; increased sophistication of patron knowledge to drive repeat attendance; use of social media and other means to engage audience; value-adding through meet-the-artists, director forums etc.
- Market data is used to target audiences and influence programming
- Research is commissioned to better understand our existing audiences and target others

Actions in 2013-14 to achieve these strategies :

Action No.	Description of Action	Results during the year
B.2.2.2 (a)	<ul style="list-style-type: none"> • Provide value-adding opportunities that enhance the overall patron experience, including : <ul style="list-style-type: none"> – pre-show forums, post-show question and answer sessions; and – “meet the artist” opportunities, including on opening nights. 	<ul style="list-style-type: none"> • In 2013-14, the following value-adding opportunities were presented : <ul style="list-style-type: none"> – <i>Hipbone Sticking Out</i> featured a talk by Scott Rankin, a special preview of a dress rehearsal for subscribers, and a post-show Q&A session; – <i>Blak</i> included a pre-show forum with Stephen Page and Daniel Riley McKinley; and the Centre collaborated with the Canberra Institute of Technology Design Faculty to put together a Semester 2 Design Assessment based on Bangarra Dance Theatre design, facilitating access to Bangarra creatives; – <i>Jack Charles V The Crown</i> included a screening at CMAG of the documentary <i>Bastardy</i>, a pre-show forum and a post-show Q&A session;

		<ul style="list-style-type: none"> – <i>Hit the Floor Together</i> included a post-show Q&A session; – <i>Home at the End</i> included a Writer and Director Talk and a post-show Q&A session; – <i>Project Rameau</i> included pre-show forums prior to each performance and school matinee, and a Q&A session; – <i>Shrine</i> included a pre-show forum and a post-show Q&A session; – A drumming workshop was presented in association with <i>Taikoz</i>; – <i>Michael Francis Willoughby in Elohgulp</i> included a post-show Q&A; – <i>Brief Encounter</i> included a post-show Q&A; – <i>The Wharf Revue</i> included a post-show Q&A; – <i>A Murder is Announced</i> included a post-show Q&A; – <i>The Long Way Home</i> included a post-show Q&A, and a panel discussion at Parliament House; – <i>Interplay</i> included a pre-show Forum – a group booking was also given a tour of the <i>Elioth Gruner : the texture of light</i> exhibition at CMAG; – <i>Admission One Shilling</i> included a morning tea, and a post-show Q&A. – A free talk was held for <i>Henry V</i> at Parliament House in collaboration with the Department of Parliamentary Services and Bell Shakespeare; and – <i>The Government Inspector</i> included a post-show Q&A.
B.2.2.2 (b)	<p>Ensure customer/patron satisfaction with their visit to, and experiences of, the Centre’s venues and presentations, including by surveying audiences. Use information gained from</p>	<ul style="list-style-type: none"> • The Centre achieved a 96% approval rate with patrons, based on post-performance surveys for a range of productions. • Post-performance surveys were conducted on the school groups

	<p>surveys to improve facilities and services.</p>	<p>attending two children’s performances, resulting in a 90% approval rating.</p> <ul style="list-style-type: none"> • The Centre’s marketing team has established a range of social media channels through which patrons can raise concerns or suggestions. These are monitored on a daily basis, and where necessary, acted upon in order to enhance patron experience.
B.2.2.2 (c)	<ul style="list-style-type: none"> • Ensure Front of House business operations and customer services are kept at a high standard. • Analyse Front of House data and act on this, both to increase commercial returns and to improve the patron experience. 	<ul style="list-style-type: none"> • A new Front of House Manager was appointed during the year and commenced reviewing all areas of operations to seek to improve performance and increase customer service, including Fire Warden and First Aid training, and bar operations. • Staffing requirements were reviewed and a recruitment program implemented, including training to ensure all Front of House staff are fully trained and aware of their roles and responsibilities. • A review of the existing Point of Sale system was undertaken and a new system was implemented in the Link Bar to improve inventory management, efficiency and reporting capabilities.
B.2.2.2 (d)	<ul style="list-style-type: none"> • Maintain and develop Box Office services by ensuring that ticketing system capabilities are fully utilised to meet business and customer needs. • Provide ticketing services to other venues/sites where appropriate. 	<ul style="list-style-type: none"> • Ticketing services were provided to the following external venues : <ul style="list-style-type: none"> – The Abbey (<i>Sweet ChariTea</i>); – Museum of Australian Democracy (<i>The Hansard Monologues</i>); – Belconnen Theatre (<i>Allo Allo and Daylight savings</i>); – St Paul’s (<i>Best Choral Music</i>); – Albert Hall (<i>1940’s Dance</i>); – Civic Square (<i>Empire</i>); – National Arboretum (<i>Voices in the Forest</i>); – Canberra Symphony Orchestra (CSO) for the 2014 CSO Proms Concert; – Canberra International Music Festival (various external venues); and – Vivaldi Restaurant (<i>Heartstring</i>

		<p><i>Quartet</i>).</p> <ul style="list-style-type: none"> The Box Office and Front of House areas undertook a test of scanning tickets for the performance of <i>Harmonious</i>.
B.2.2.2 (e)	<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.</p>	<ul style="list-style-type: none"> The Centre’s marketing team undertook weekly brand advertising in <i>The Canberra Times</i>, maintained a flow of information and brand through various venue screens, and branded all advertising and promotional collateral produced. In addition to maintaining brand consistency and credibility by promoting its Subscription Season in 2014, the Centre began to expand its branding exposure to include select, high-calibre productions from hirers. The Centre provided marketing support to assist third party presenters of contemporary music to achieve higher patron attendance and sold-out shows. This is expected to lead to the potential to attract larger name acts in future.
B.2.2.2 (f)	<p>Develop e-business through web-based marketing and undertake research to assess audience attendance patterns.</p>	<ul style="list-style-type: none"> e-business activity was increased in volume through e-newsletters and dedicated emails for both the Centre itself and Canberra Ticketing. Internal and external research was undertaken across all performances to assess attendance patterns and satisfaction levels. Evaluation of post-show survey questions was used to assess patrons’ preferences and media habits, and therefore to provide greater insight into audience characteristics. A Digital Strategy for the Centre was developed. Facebook promoted posts, Google Adwords and Display Ads were an integral part of marketing campaigns in 2013-14.
B.2.2.2 (g)	<p>Implement a groups booking initiative to enhance income and support venue hirers.</p>	<ul style="list-style-type: none"> A group bookings initiative, including charities, social groups, charters, corporate, playgroups and independent groups, was implemented in 2013-14.

		<p>Shows attended by groups included <i>A Murder is Announced</i> and <i>The Long Way Home</i>.</p> <ul style="list-style-type: none">• Ideas are also being explored to increase ticket sales for groups with additional experiences added onto shows.
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B.2.2 CANBERRA THEATRE CENTRE

Purpose : To be Canberra’s leading performing arts centre

Area of focus :

B.2.2.3 COMMUNITY INITIATIVES

What we want to achieve :

A connection between the whole community and the performing arts

Strategies to achieves this :

- Initiatives that address special needs in the community
- Programs that reach out to those who might not otherwise have the opportunity to experience live theatre
- Connections with the education system and schools
- Workshop facilitation

Actions in 2013-14 to achieve these strategies :

Action No.	Description of Action	Results during the year
B.2.2.3 (a)	<ul style="list-style-type: none"> • Implement access initiatives, including through facilities and services such as : <ul style="list-style-type: none"> – captioning services and audio loops for patrons with hearing impairments; – audio description and tactile tours for patrons with vision impairments; – the Companion Card scheme, whereby a carer attending theatre with a patron can access a complimentary ticket; and – designated spaces in the auditoriums for wheelchair access. • Encourage venue hirers to provide targeted access for patrons with special needs. • Participate in access recognition programs that recognise and promote accessibility of venues for people with disabilities. 	<ul style="list-style-type: none"> • The following access initiatives were facilitated during 2013-14 : <ul style="list-style-type: none"> Tactile tour, audio description and captioned performances <ul style="list-style-type: none"> – <i>Hipbone Sticking Out</i>; – <i>Shrine</i>; – <i>Brief Encounter</i>; – <i>The Wharf Revue</i>; – <i>The Comedy of Errors</i>; – <i>A Murder is Announced</i>; – <i>The Long Way Home</i>; – <i>Admission One Shilling</i>; – <i>The Government Inspector</i>; and – <i>Henry V</i>. Audio loops and Companion Cards <ul style="list-style-type: none"> – Audio loops (FM Radio Assisted Hearing System), and Companion Cards (National Companion Card Program) for people who require their carer to be present when visiting the theatre) are available for all productions presented at the Centre.

		<ul style="list-style-type: none"> • The Centre also provides designated spaces in the auditoria for wheelchair access. • The Centre’s marketing team continued to promote access facilities through all marketing channels.
B.2.2.3 (b)	<p>Implement the Social Capital Program whereby tickets purchased by the Centre are distributed to special interest organisations, providing scope for people who would not normally attend live theatre the opportunity to do so.</p>	<ul style="list-style-type: none"> • During the year, the Centre’s Social Capital program distributed 708 tickets to the value of \$30,447.50 to the following charities and organisations : <ul style="list-style-type: none"> – Wiradjuri Echoes; – Menslink; – St Vincent de Paul; – NAISDA Dance; – Healing Foundation; – Solid Young Fellas; – Room to Move Inclusive Community Dance; – Carers ACT; – Barnardos; – CYS Ambassadors; – Marymead; – YWCA of Canberra; – Camp Quality; – ACT Eden Monaro Cancer Support Group; – Lifeline; – The Woden School; – Canberra Youth Theatre; and – Maori Culture Club (Canberra & Queanbeyan).
B.2.2.3 (c)	<p>Host the <i>Music at Midday</i> series of concerts, which allow older patrons, including nursing home residents, to attend live theatre.</p>	<ul style="list-style-type: none"> • Two <i>Music at Midday</i> concerts were held on each of the following days : <ul style="list-style-type: none"> – 27 August 2013, raising \$1,326.00 for The Scout Association; – 15 October 2013, raising \$1,326.00 for The Scout Association; – 5 December 2013, raising \$1,657.65 for the YWCA of Canberra; – 11 February 2014, raising \$1,735.40 for the Society of St Vincent de Paul; – 2 April 2014, raising \$1,686.10 for

		<p>Alzheimers Australia ACT; and</p> <ul style="list-style-type: none"> – 3 June 2014, raising \$1,900.00 for the Cancer Council ACT.
B.2.2.3 (d)	<p>Support theatre education resources through fundraising activities.</p>	<ul style="list-style-type: none"> • This was progressed as one of the CFC’s priority fundraising projects for 2013-14 – refer to B.2.1.4 (d). • The Centre’s first end of financial year Donation Appeal was launched in the latter half of the year, seeking support for the Centre’s theatre education programs. • Hindmarsh, one of Australia’s leading property and construction companies, became a principal sponsor of the Centre in 2014 with a three year commitment to help progress the Centre’s vocational education and training program.
B.2.2.3 (e)	<p>Foster performing arts skills development through such means as work experience opportunities, hosting of National Institute of Dramatic Art (NIDA) summer schools, and presenting <i>Fast+Fresh</i>, a season of 10-minute plays by young people.</p>	<ul style="list-style-type: none"> • The Centre hosted work experience students from the ACT and surrounding regions during 2013-14, working in backstage, marketing and front of house roles. • The Centre hosted three interns in 2013-14. Although interned in the Marketing area, interns were exposed to all aspects of the Centre, including performing arts activities. • NIDA conducted its annual summer school in the Courtyard Studio in January 2014. • <i>Fast+Fresh 2014</i> attracted 17 schools from the ACT and two schools from NSW. 288 students took part and entered a total of 44 plays. • Students from the Australian Catholic University attended a session conducted by Education staff on the history of theatre.
B.2.2.3 (f)	<p>Implement the Centre’s Vocational Education and Training (VET) program to enable local secondary school students to gain formal qualifications in theatre technical skills.</p>	<ul style="list-style-type: none"> • In February 2014, three Year 12 students commenced VET training at the Centre under a Memorandum of Understanding between the Centre and St Francis Xavier College. The three students progressed well in their training and each worked three shows as a member of the crew

		<p>including bump-ins and bump-outs. The three students completed their Certificate II in June 2014 and the Centre proposes to offer them casual employment once they finish school.</p> <ul style="list-style-type: none">• Interviews were undertaken for two new students for the remainder of 2014.• In April 2014, the Education and Training Directorate hosted a meeting of ACT College representatives, all of whom expressed strong support for their students being able to participate in this program in future years.
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B.2.2 CANBERRA THEATRE CENTRE

Purpose : To be Canberra's leading performing arts centre

Area of focus : **B.2.2.4 GROWING AND LEVERAGING OFF OUR ASSETS**

What we want to achieve : **A performing arts centre for the future**

Strategies to achieve this :

- Develop a new lyric theatre
- Commercial activity is pursued to maximise earning capacity and secure future growth
- Development of a programming retained earnings fund
- Targeted market research to support future initiatives

Actions in 2013-14 to achieve these strategies :

Action No.	Description of Action	Results during the year
B.2.2.4 (a)	<ul style="list-style-type: none"> • Seek ACT Government confirmation that a major new theatre of 2,000 seats is needed. • Seek formal reservation of the land adjacent to The Playhouse for a future new theatre, so that this site cannot be sold off for other uses. 	<ul style="list-style-type: none"> • During the year, these matters were progressed through the studies and initiatives described in B.2.1.7 (a) and B.2.1.7 (b).
B.2.2.4 (b)	<ul style="list-style-type: none"> • Undertake the second year of a multi-year major upgrade program for the Centre, funded under the 2012-13 ACT Budget, in order to retain the Centre's functionality and status as a professional performing arts centre, including through seating upgrades, new chillers, and improvements to patron and performer amenities. • Undertake a program of upgrades and improvements using capital works funding, capital upgrade funding, and 	<ul style="list-style-type: none"> • Major works were completed including : <ul style="list-style-type: none"> – installation of replacement audience seating in The Playhouse; – new Canberra Theatre chillers; and – a replacement boiler for The Playhouse. • A wide range of technical equipment was replaced including : <ul style="list-style-type: none"> – theatre lighting; – exterior lighting; – materials handling; – heating; – and security control computers. • Preparatory works were undertaken for items to be progressed in 2014-15.

	<p>through internally-funded projects.</p> <ul style="list-style-type: none"> • Ensure cyclical maintenance and capital works address the Centre’s ageing assets. 	
B.2.2.4 (c)	<p>Subject to favourable trading results, grow the Theatre Reserve, which was established at the end of 2011-12, into a resource that can support greater programming opportunities.</p>	<ul style="list-style-type: none"> • As a result of favourable trading results for 2013-14, an addition of \$150,000 was made to the Theatre Reserve at the end of the year.
B.2.2.4 (d)	<p>Liaise with tourism and events agencies to explore partnerships for major performing arts and ticketing opportunities.</p>	<ul style="list-style-type: none"> • The Centre’s marketing team continued to liaise with VisitCanberra in order to build relationships and discuss potential for future partnerships. • Discussions commenced regarding a shared presentation during the <i>Enlighten</i> Festival. • Discussions took place between the Centre and other venues, including the National Convention Centre, to explore possibilities of securing conference overflow when the Convention Centre is at capacity. • Associations with Ticketek and Ticketmaster were negotiated. • An association with the National Capital Education Tourism Project regarding educational programming was established. • An alliance with Parliament House was developed, which allows production-associated events to be presented at the House in advance of performances at the Centre, for media purposes.
B.2.2.4 (e)	<p>Commence development of a program of activities to celebrate the Centre’s 50th anniversary in 2015.</p>	<ul style="list-style-type: none"> • The 2015 Season brand was developed to incorporate the Centre’s 50th anniversary. Associated events are in the planning stage.

Refer also to Actions under B.2.1.7.

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

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

Area of focus : **B.2.3.1 PROGRAMMING, STORY TELLING AND INTERPRETATION**

What we want to achieve : **Programming that reflects Canberra’s unique identity**

Strategies to achieve this :

- A diverse range of high quality exhibitions, education and community programs and other activities, on site and online
- Unique and experiential programs that focus on our region’s visual arts and social history
- Productive partnerships with other cultural organisations and the wider community in developing and delivering our programs

Actions in 2013-14 to achieve these strategies :

Action No.	Description of Action	Results during year
B.2.3.1 (a)	<ul style="list-style-type: none"> • Continue to celebrate the Centenary of Canberra in 2013 through a wide range of special exhibitions, programs and other activities across all ACT Museums and Galleries sites, with a particular emphasis on community engagement and on exploring the many stories of Canberra. • Continue the Canberra Museum and Gallery’s role as a Centenary “hub” of information and activity, and as a place for exploring ideas about Canberra’s future. • Explore opportunities for enduring legacies from the Centenary, including through new creative 	<ul style="list-style-type: none"> • During the year, ACT Museums and Galleries presented the following exhibitions, events and activities to celebrate the Centenary of Canberra. <ul style="list-style-type: none"> – <i>2113 : A Canberra Odyssey</i> opened on 13 July 2013. This major exhibition explored scenarios of how Canberra might be in 2113, the city’s bicentennial year. The exhibition attracted significant financial support from the Land Development Agency and the Village Building Company. – Four floor talks were presented in association with <i>2113 : A Canberra Odyssey</i>, as follows : <ul style="list-style-type: none"> ○ Dr Robert Dyball, ANU Lecturer in the Fenner School of Environment and Society together with visual artist, Bev Hogg on 17 July 2013; ○ Dale Middleby, CMAG’s Senior Curator of Social History together with art historian Paul Henry on 31 July 2013; ○ architecture graduate and artist

	<p>relationships with organisations such as the <i>You Are Here</i> festival.</p>	<p>Fernando Pino together with milliner Christine Waring on 14 August 2013; and</p> <ul style="list-style-type: none"> ○ Dr David Shorthouse, Visiting Fellow at the Fenner School of Environment and Society together with artist Nancy Tingey on 4 September 2013. <p>– A panel discussion, <i>The deep future of our city</i> was presented in association with <i>2113 : A Canberra Odyssey</i> on 21 September 2013. The panel was chaired by Viv Straw, President of the ACT Division of the Planning Institute of Australia. Panellists included Peter Tonkin, Director of Tonkin Zulaikha Greer Architects; Gay Williamson, Landscape Architect; and Andrew MacKenzie, Assistant Professor in Landscape Architecture at the University of Canberra.</p> <p>– On 4 August 2013, the popular children’s program, <i>CMAG on Sunday</i> presented <i>1913-2113 backwards and forwards</i>, which focused on <i>2113 : A Canberra Odyssey</i>.</p> <p>– On 4 September 2013, the Childers Street Quartet performed a Centenary musical offering at CMAG.</p> <p>– <i>CAPO 30 Art exhibition</i> – Canberra’s annual fundraising exhibition and auction of works was held for the first time as a part of a five-year partnership with CMAG. The exhibition opened on 16 November 2013.</p> <p>– <i>Lens Love : the tender gaze of six Canberra-region photographers</i> opened on 30 November 2013.</p> <p>– <i>Canberra-Nara</i> was held as the final of four exhibitions in the Cities Across Borders series, a special Centenary of Canberra exhibition series which explored Canberra’s significant links with cities across the border (Goulburn and Queanbeyan) and across the globe (Dili and Nara). A special event was staged to present the exhibition to the Mayor of Nara and his delegation during</p>
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		<p>their visit to Canberra.</p> <ul style="list-style-type: none"> – Attendees to the 2013 conference of members of the International Council on Monuments and Sites, including overseas visitors, enjoyed a reception at CMAG and site visit and landscape tour to Lanyon. – At the Historic Places, the first in a three-program Centenary series, <i>Life on the Limestone Plains</i> was presented on 21 August 2013 at Mugga-Mugga, with the second program at Calthorpes' House on 28 September 2013 and the final program on 26 October 2013 at Lanyon. – During the year, more than 350 students from local schools and a Victorian school, participated in the oral history education program to mark the Centenary, <i>Artefact Chat</i>. <ul style="list-style-type: none"> • CMAG continued its role as a Centenary “hub” of information, with Centenary volunteers present each day during 2013 and the Centenary program calendar displayed on a dedicated touchscreen in the foyer. • On 1 July 2013, CMAG received the original grants for the City of Canberra Coat of Arms from the National Archives of Australia, with the assistance of the Territory Records Office/Archives ACT. CMAG is now managing the secure storage and display of this historic material on behalf of the ACT Government. • On 11 December 2013, David Fricker of the National Archives of Australia spoke about the development of the original Canberra Coat of Arms. • Images from the photographic competition ‘100 views of Canberra’ were displayed on the CMAG foyer screen from 18 November 2013. • <i>Outside In</i> was displayed on the CMAG foyer screen from 12 July 2013. This new initiative provided an insight into how our city is pictured by our community and visitors in near real time. It engaged with
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		<p>social media users and youth who may not regularly attend museums. Images were moderated before display.</p> <ul style="list-style-type: none"> • Numerous end of year Centenary of Canberra events were staged at CMAG in late 2013, including a “thank you” event for older Canberrans. • ACT Museums and Galleries built on the legacy of the Centenary of Canberra by hosting a wide program of events and performances as part of the 2014 <i>You Are Here</i> festival. • ACT Museums and Galleries contributed a number of items to the Centenary Time Capsule that is located on City Hill. The time capsule was launched by the Chief Minister on 11 March 2014. • Touchscreens installed in the foyer during the Centenary year are being reused to present a range of extended content relating to current exhibitions, including a Facebook page developed to engage conversation around the Canberra Coat of Arms, and a web page providing access to the entire catalogue of works included in The Nolan Collection.
<p>B.2.3.1 (b)</p>	<ul style="list-style-type: none"> • Present an exhibition program at the Canberra Museum and Gallery that responds to, and celebrates, the diversity of the Canberra community and its many stories, and which includes major visual arts and social history subjects, including through collaborations and partnerships with the community. • Work towards a major Gruner exhibition in partnership with the Newcastle Art Gallery, and plan for an exhibition exploring the impact and legacy of World War One 	<ul style="list-style-type: none"> • CMAG opened the following exhibitions during the year : <ul style="list-style-type: none"> – <i>Windsongs and waterlines : where is, what is Wreck Bay?</i> opened on 1 July 2013; – <i>Outside in</i> opened on 12 July 2013; – <i>2113 : A Canberra Odyssey</i> opened on 13 July 2013; – Site Specific Series : <i>Cloud : Clare Martin</i> opened on 7 September 2013; – <i>Head Full of Flames : Punk in the nation’s capital 1977-1992</i> opened on 14 September 2013; – <i>Splinters Theatre of Spectacle : Massive love of risk</i> opened on 28 September 2013; – <i>Cities across borders : Canberra-Nara</i> opened on 5 October 2013; – <i>CAPO 30 Art exhibition</i> – Canberra’s annual fundraising exhibition and

	<p>on the Cunningham, Curley and Calthorpes families.</p>	<p>– auction of works opened on 16 November 2013;</p> <p>– <i>Lens Love : the tender gaze of six Canberra-region photographers</i> opened on 30 November 2013;</p> <p>– <i>Hardy Lohse</i> opened on 23 November 2013;</p> <p>– <i>Steven Holland : being</i> opened on 14 December 2013;</p> <p>– An exhibition of Sir Sidney Nolan’s <i>Remembrances of my youth</i> paintings opened on 21 December 2013;</p> <p>– <i>Fuelling Ed Radclyffe</i> opened on 22 February 2014;</p> <p>– <i>Elioth Gruner : the texture of light</i> opened on 8 March 2014, presented in partnership with Newcastle Art Gallery;</p> <p>– <i>Ian North : The Canberra Suite</i> opened on 1 March 2014;</p> <p>– <i>You Are Here</i> opened on 12 March 2014;</p> <p>– <i>Hamilton Darroch : Suntrap</i> opened on 5 April 2014;</p> <p>– <i>A Bird in the Hand! Bob Graham : A Retrospective</i> opened on 17 May 2014;</p> <p>– <i>Growing up in Downer</i> opened on 7 June 2014;</p> <p>– <i>Wave Hill prints</i> opened on 21 June 2014; and</p> <p>– <i>‘byrd’ Placeholder</i> opened on 21 June 2014.</p> <ul style="list-style-type: none"> • A fresh display of objects from the permanent collection enhanced the <i>Canberra Stories</i> exhibition in Gallery One, including Matilda House’s <i>Possum skin cloak</i>, which is a recent acquisition. This gallery also now includes space to display recently-acquired works of art on a regular basis.
<p>B.2.3.1 (c)</p>	<p>Present the Nolan Foundation Collection on an ongoing basis in the Nolan Collection Gallery @ CMAG, together with elements of the broader Nolan Collection, at the Canberra Museum and Gallery and</p>	<ul style="list-style-type: none"> • The Nolan Collection Gallery @ CMAG continues to display the Foundation Collection and a range of interpretive material. • A new Nolan Collection website, which presents the broader Nolan Collection online, was launched, together with a lunchtime lecture <i>Nolan Goes Digital</i>, on

	online.	<p>19 February 2014.</p> <ul style="list-style-type: none"> • The new digital outreach education program <i>Stop.Motion.Nolan</i> went online at the same time as the new Nolan Collection website on 19 February 2014 and was launched to teachers on 26 June 2014. • An exhibition of Sir Sidney Nolan’s <i>Remembrances of my youth</i> paintings opened at CMAG on 21 December 2013.
B.2.3.1 (d)	Present permanent exhibitions at each of the three historic places : Lanyon, Calthorpes' House and Mugga-Mugga, to enrich visitors’ understanding and enjoyment of their visit.	<ul style="list-style-type: none"> • The following exhibitions were on display at the Historic Places during the year : <ul style="list-style-type: none"> – Lanyon – <i>Within Living Memory, The Cunningham Photo Album, and Convict Lives</i>; – Calthorpes’ House – <i>Calthorpes’ House Orientation Exhibition</i>; and – Mugga-Mugga – <i>Getting It Together</i>.
B.2.3.1 (e)	<ul style="list-style-type: none"> • Present a comprehensive range of community and education programs at the Canberra Museum and Gallery that respond to, and celebrate, the diversity of the Canberra community and which : <ul style="list-style-type: none"> – complement the exhibition program; – recognise special events and festivals celebrated by the Canberra community; – connect to the ACT’s wider visual arts and social history landscape; and – are provided through collaborations and partnerships with the community and other institutions. 	<ul style="list-style-type: none"> • CMAG presented 205 community and education programs during the year, as follows. <p>Programs to complement the exhibition program</p> <ul style="list-style-type: none"> – A wide range of floor talks, workshops, education programs, community programs and guided tours were held in association with CMAG’s exhibitions. <p>Events and festivals</p> <ul style="list-style-type: none"> – The <i>CMAG on Sunday</i> held on 18 August 2013, <i>Read across the universe</i> was a celebration of Book Week. – The <i>Canberra-Nara</i> exhibition coincided with the Nara Candle Festival. – CMAG hosted a number of <i>You Are Here</i> festival events. <p>Connections to the wider community</p> <ul style="list-style-type: none"> – Copenhagen Museum’s, Jakob Parby delivered a lecture entitled <i>Diversity in the museum</i> at CMAG on 16 September 2013 in the lead up to the <i>Shaping Canberra</i> conference that was held at the Humanities Research Centre at the Australian National University. – A number of major exhibitions were conducted that celebrated community

		<p>activity and sub cultures, including <i>Splinters Theatre of Spectacle</i> and <i>Head Full of Flames – Punk in the Nation’s Capital 1977-1992</i>.</p> <ul style="list-style-type: none"> – The Director, ACT Museums and Galleries delivered two papers at the Australian National University’s <i>Shaping Canberra</i> conference in relation to digital initiatives at CMAG. – The <i>10 x 10 – Taking Care of Business</i> lecture program in partnership with the ACT Office for Women was live streamed on 14 March 2014. <p>Collaborations and partnerships</p> <ul style="list-style-type: none"> – The Big House Film Society screened Vintage Noir films throughout the year. – The majority of programs mentioned above were in collaboration with individuals or organisations. <ul style="list-style-type: none"> • Also refer to B.2.3.1 (a) for information regarding the programs conducted in association with <i>2113 : A Canberra Odyssey</i>, many of which were collaborations.
<p>B.2.3.1 (f)</p>	<p>Present education and community programs relating to the Nolan Collection, to enrich the understanding and enjoyment of visitors and participants in outreach programs, including new stop motion education programs developed with special funding from the Commonwealth in 2013.</p>	<ul style="list-style-type: none"> • <i>Stop.Motion.Nolan</i> was piloted through a series of workshops at Ainslie School, for students in years 3 and 4, in August 2013, and in October 2013. • A Nolan Printmaking workshop was held on 16 February 2014. • <i>Stop.Motion.Nolan</i> went online at the same time as the new Nolan Collection website on 19 February 2014 and was launched to teachers on 26 June 2014. • The <i>Nolan Goes Digital</i> lecture was held in association with the website launch on 19 February 2014. • Dr Sophie McIntyre gave a lecture about the <i>Remembrances of my youth</i> series and her research into the wider Nolan Collection, for the Nolan digitisation project on 26 February 2014. • <i>CMAG on Sunday</i> children’s workshops <i>Outlining Nolan</i> were held on 2 March 2014 and focused on the <i>Remembrances of my youth</i> exhibition. • Nolan School Holiday workshops were held on 15 and 16 April 2014 in association with

		<p>the Canberra and Region Heritage Festival.</p> <ul style="list-style-type: none"> • The Senior Curator Visual Arts, provided a floor talk focused on Nolan’s landscapes on 28 May 2014.
<p>B.2.3.1 (g)</p>	<ul style="list-style-type: none"> • Present a comprehensive range of community and education programs that enrich our community’s understanding and enjoyment of the Historic Places and their collections, including ones that : <ul style="list-style-type: none"> – connect with anniversaries, special events and festivals celebrated by the Canberra community; and – are provided through collaborations with other organisations. • Support a 2014 artist-in-residence program at Lanyon. 	<ul style="list-style-type: none"> • Special events and festivals conducted at the Historic Places throughout the year included : <ul style="list-style-type: none"> – Calthorpes’ House opened for extended hours on six days in September 2013 to celebrate Floriade; – Lanyon presented an open day to celebrate Family and Community Day on 30 September 2013; – An open week-end provided free entry at Mugga-Mugga to celebrate the birthday of Sylvia Curley on 9 and 10 November 2013; – A painting workshop provided the opportunity to explore the Mugga-Mugga landscape through artists’ eyes on 16 November 2013; – December saw the display of period Christmas decorations at Lanyon, Calthorpes’ House and Mugga-Mugga; – The popular Lanyon Christmas Carols and Picnic event staged on 8 December 2013 attracted a crowd of over 1700; – Lanyon had an open house for Australia Day on 27 January 2014, Canberra Day on 10 March 2014 and ANZAC Day on 25 April 2014; – Mugga-Mugga had free openings for the weekend before Australia Day, on 25 and 26 January 2014; – <i>Jams and Preserves</i> was held at Calthorpes’ House in association with the Country Women’s Association on 15 February 2014; – Seniors Week – open houses were held at Lanyon on 14 March 2014, Calthorpes’ House on 15 March 2014 and Mugga-Mugga on 16 March 2014; – The <i>Open Gardens Australia Plant Fair</i> was held at Lanyon on 22 and 23 March 2014; – Events held at the Historic Places in

		<p>association with the Canberra and Region Heritage Festival were :</p> <ul style="list-style-type: none"> ○ <i>Archaeological Lanyon</i> on 12 April 2014; ○ Mugga-Mugga School Holiday Workshop <i>Who's nesting at Mugga-Mugga</i> on 15 and 16 April 2014; and ○ The annual <i>Lanyon Easter Egg Hunt</i> on Easter Sunday 20 April 2014; <ul style="list-style-type: none"> – the <i>Sylvia Curley Oration</i> was delivered by Dr Lenore Coltheart on 25 May 2014; – Mothers Day – open houses were held at Lanyon, Calthorpes' and Mugga-Mugga on 11 May 2014; and – Calthorpes' House – Open House for the Queen's Birthday long weekend, was held on 7 and 8 June 2014. <ul style="list-style-type: none"> ● Also refer to B.2.3.1 (a) for information on the three – program Centenary series, <i>Life on the Limestone Plains</i> held at each site in 2013.
<p>B.2.3.1 (h)</p>	<ul style="list-style-type: none"> ● Continue and develop partnerships between ACT Museums and Galleries and other cultural organisations/ institutions, including: <ul style="list-style-type: none"> – linkages with the National Trust; – joint initiatives with the School of Art at the Australian National University; – partnerships with the Cultural Heritage Management course at the University of Canberra; and – liaison with the ACT Heritage Unit and Council. 	<ul style="list-style-type: none"> ● The Historic Places continued its close working relationship with the National Trust through National Trust volunteers at Lanyon. During the year, these volunteers provided 349 hours of service at Lanyon. ● The CFC continued to work with the National Trust to explore options for ensuring that a collection of objects owned by the Trust and on long-term loan to the CFC, can remain at Lanyon. ● Attendees to the 2013 conference of members of the International Council on Monuments and Sites enjoyed a site visit and landscape tour of Lanyon. ● Liaison was undertaken with the ACT Heritage Unit on the siting of a replacement green house to allow for the maintenance of genetic continuity amongst heritage plantings in the Lanyon landscape. ● Lectures and tours were held in association with the Australian National University Professional Practice Course, and University of Canberra Cultural Heritage students had site visits to Mugga-Mugga.

		<ul style="list-style-type: none"> • Tuggeranong Arts Centre (TAC) used the former Nolan Gallery building at Lanyon for its art programs during 2013, while its own premises underwent a major refurbishment. The TAC ceased its tenancy on 30 September 2013 in order to move back to its refurbished premises. • Dr Sophie McIntyre successfully sought funding from The Australia Centre on China in the World to support international travel and curatorial research towards the exhibition, <i>Ink and the re-invention of tradition: Contemporary art from China, Hong Kong and Taiwan</i>, to be presented at CMAG in 2015.
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B.2.3 ACT MUSEUMS AND GALLERIES

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

Area of focus : **B.2.3.2 MARKETING AND AUDIENCE DEVELOPMENT**

What we want to achieve : **A loyal and growing audience**

Strategies to achieve this :

- The visitor experience is extended and enhanced
- The demographic of our audience is extended, including to those with special needs and interests

Actions in 2013-14 to achieve these strategies :

Action No.	Description of Action	Results during the year
B.2.3.2 (a)	Implement community engagement activities at Lanyon, including new gardening programs, using the outcomes from a community consultation project undertaken in 2011-12.	<ul style="list-style-type: none"> • Lanyon presented a number of gardening/landscape programs during the year including : <ul style="list-style-type: none"> – <i>Walk – Layers of the Lanyon garden;</i> – <i>Preparing your garden for spring;</i> and – <i>Walk – Lanyon cemetery.</i> • The final of a three-program Centenary of Canberra series, <i>Life on the Limestone Plains</i> was presented on 26 October 2013 at Lanyon. • The popular Lanyon Christmas Carols and Picnic event staged on 8 December 2013 attracted a crowd of over 1,700. • Community programs that focused on gardening during the year included the <i>Open Gardens Australia Plant Fair</i> at Lanyon. • Following the departure of the Tuggeranong Arts Centre from the former Nolan Gallery, works were scoped and commenced to improve the building for use in the display of the archaeology collection, conservation of collection items and education purposes.
B.2.3.2 (b)	Increase community awareness of ACT Museum and Galleries venues, through promotion of their special features and	<ul style="list-style-type: none"> • ACT Museums and Galleries exhibitions, programs and events received good media coverage during the year with features appearing online, via social

	through cultural tourism initiatives.	media, TV, radio and print.
B.2.3.2 (c)	<ul style="list-style-type: none"> • Develop a digital strategy for ACT Museums and Galleries, including : <ul style="list-style-type: none"> – refurbishment of the website to ensure it continues to be : of high quality; accessible across multiple platforms and devices; and develops the virtual tours of each Historic Place; – use of digital media in education and community programs; – use of social media to provide new engagement opportunities; and – commencement of the digitisation of the CMAG collection, building on work undertaken in 2012-13 to digitise the Nolan Collection. 	<ul style="list-style-type: none"> • A Draft Digital Strategy Framework has been developed and is being finalised into the ACT Museums and Galleries Digital Strategy in consultation with staff and advisory committees.
B.2.3.2 (d)	Engage the community through active volunteer programs at the Historic Places, and at Canberra Museum and Gallery during the remainder of the Centenary year.	<ul style="list-style-type: none"> • During the year, volunteers at the Historic Places provided a total of nearly 1,700 hours service. • The CMAG Front of House team was augmented during the Centenary year by the addition of volunteers provided by the Centenary of Canberra. These volunteers assisted visitors in accessing Centenary events and in the use of touch-screens to access material.
B.2.3.2 (e)	<ul style="list-style-type: none"> • Promote venue hire business at the Canberra Museum and Gallery, Lanyon and Mugga-Mugga, balancing this with the core functions of these sites. • Explore opportunities to increase income from activities such as the CMAG 	<ul style="list-style-type: none"> • Venue hire information for CMAG, Lanyon, and Mugga-Mugga is included on the ACT Museums and Galleries website (www.museumsandgalleries.act.gov.au), together with information about the Lanyon Café, which caters for all functions held at Lanyon. Calthorpes' House is now considered too fragile to allow it to be hired for functions on a

	and Lanyon cafes and the Lanyon shop.	<p>regular basis, although occasional small-scale events are held there.</p> <ul style="list-style-type: none"> • During the year, 7,446 people at CMAG, and 1,513 people at Lanyon, Mugga-Mugga and Calthorpes' House attended a variety of venue hire functions.
B.2.3.2 (f)	Continually seek to improve customer satisfaction with their visit to, and experience of, the ACT Museums and Galleries venues. Use information gained from surveys to improve facilities and services.	<ul style="list-style-type: none"> • Customer satisfaction surveys were conducted throughout the year and reported as part of the 2013-14 Statement of Performance – refer to Attachment 1. Information gained from the surveys is used in future planning to improve facilities and services.

B.2.3 AC.T MUSEUMS AND GALLERIES

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

Area of focus :

B.2.3.3 STEWARDSHIP OF ASSETS

What we want to achieve :

Places and collections that allow us to tell the many stories of Canberra

Strategies to achieve this :

- Canberra Museum and Gallery’s visual arts and social history collection is developed, conserved and researched
- The Nolan Collection is cared for
- The buildings, grounds and collections of the Historic Places are conserved and researched
- Lanyon’s collection of decorative and fine arts is further developed

Actions in 2013-14 to achieve these strategies :

Action No.	Description of Action	Results during the year
B.2.3.3 (a)	Develop, conserve, research and interpret an integrated social history and visual arts collection at the Canberra Museum and Gallery.	<ul style="list-style-type: none"> • The development, conservation, research and interpretation of an integrated social history and visual arts collection are part of CMAG’s core business, and these activities continued throughout the year. • CMAG continued to develop its collection during the year with the acquisition of a number of works including : <ul style="list-style-type: none"> – a watercolour of Canberra dating from around 1939; – a series of photographic negatives of Canberra in the 1960s, including photographic portraits of Professor Manning Clark and of Enrico Taglietti; – works from the <i>2113 : A Canberra Odyssey</i> exhibition; – works by the artist Micky Allan; and – a hand crafted boudoir chair by George Ingham. • A full list of CMAG acquisitions during 2013-14 can be found at Appendix 9 of

		this Report.
B.2.3.3 (b)	<ul style="list-style-type: none"> • Conserve, research, interpret and manage the Nolan Collection, in conjunction with the Commonwealth Government, as the owner of the Collection. • Collaborate with the relevant Commonwealth, State, and regional agencies, with the aim of bringing works from the Nolan Collection to a wider audience, including through loaning works to major exhibitions and making images available for publications and programs. 	<ul style="list-style-type: none"> • The conservation, research, interpretation and management of the Nolan Collection, in conjunction with the Commonwealth Government, as the owner of the Collection, are part of CMAG’s core business and continued during the year. • Three works from the Nolan Collection were featured with five other works from the CMAG Collection in a book produced by Betty Churcher, <i>Treasures from Canberra collections</i>, published to celebrate the Centenary of Canberra.
B.2.3.3 (c)	<ul style="list-style-type: none"> • Conserve, research, interpret and present the Historic Places and their collections, maintaining their cultural significance in accordance with the guidelines of the Burra Charter and the ACT heritage legislation, including by : <ul style="list-style-type: none"> – continuing implementation of Conservation Management Plans for each site; – finalising the Executive Lease for Lanyon; and – developing audio guides for the sites. 	<ul style="list-style-type: none"> • The conservation, research, interpretation and management of the Historic Places are part of its core business and these activities continued throughout the year, with notable activities including the following. <ul style="list-style-type: none"> – Three items were donated to the Lanyon Collection by Mr Jim Brookes, a former station hand at Lanyon Homestead before World War II. The items include a stock whip, possum trap and stirrups. After these items receive conservation stabilisation treatment, they will form part of the interior display in the Station Office of the Lanyon Homestead later in 2014. Staff from ACT Historic Places visited Mr Brookes at his Sydney home to formalise the donation and document the items. In addition, recordings and photographs of Mr Brookes were taken to be included in the <i>Artefact Chat</i> program in 2014. – Assistance was given to the ACT Museums and Galleries Marketing team to promote the extended

		<p>opening hours of Calthorpes’ House for Floriade through a display at the Canberra Visitor Centre. Items used within the display included :</p> <ul style="list-style-type: none"> ○ objects purchased to represent the general period of the collection; ○ items loaned from Mrs Dawn Waterhouse; and ○ scanned enlarged images from a selection of original photographs in the Calthorpes’ collection. <p>It is hoped that this group of items can be easily reused in the future to form a display in a variety of settings to promote visitation to the site.</p> <ul style="list-style-type: none"> – At Mugga-Mugga, work continued on improving storage of collection items in the Education Centre. Other collection management activities at this site included conservation treatment of textile items and upgrading of pest management. <ul style="list-style-type: none"> • The ACT Historic Places Collection Manager, Ms Jennifer Elton was awarded a Churchill Fellowship to research the intersection of conservation and best practice management of public access at a number of house museums in the United Kingdom. • The Historic Places audio guides and curatorial services project commenced in late 2013-14, with an interpretation workshop undertaken with key ACT Museums and Galleries staff.
<p>B.2.3.3 (d)</p>	<ul style="list-style-type: none"> • Implement new policies to assist in managing and interpreting ACT Museums and Galleries collections and sites, including a Canberra Museum and Gallery Collection Development Strategy and a Historic Places Learning Policy. • Develop a strategy to guide 	<ul style="list-style-type: none"> • As part of their 2013-14 work programs, the Canberra Museum and Gallery Advisory Committee and Historic Places Advisory Committee worked on the ACT Museums and Galleries Digital Strategy and Historic Places Collections Strategy.

	the collection development of the Historic Places collections.	
B.2.3.3 (e)	Implement new staffing structure for Historic Places following the completion of the Historic Places Major Project, including the trialling of a dedicated curatorial resource.	<ul style="list-style-type: none"> The new staffing structure was implemented during 2013-14, including recruitment for redefined and reclassified positions.
B.2.3.3 (f)	Liaise with the ACT Branch of the National Trust to safeguard objects owned by the Trust and on long-term loan to Lanyon.	<ul style="list-style-type: none"> Refer to B.2.3.1 (h).

B.2.3 ACT MUSEUMS AND GALLERIES

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

Area of focus : **B.2.3.4 GROWING AND LEVERAGING OFF OUR ASSETS**

What we want to achieve : **Growth in targeted areas where we can add value**

Strategies to achieve this :

- Canberra Museum and Gallery is extended to provide :
 - More spaces to deliver a greater range of exhibitions and activities
 - Community access exhibition spaces
 - A city centre focus for Canberra’s heritage
 - A permanent exhibition of Canberra’s history
- The former Nolan Gallery building is used to promote Lanyon’s significance
- More spaces in Lanyon homestead are opened up for historical interpretation
- Mugga-Mugga education centre becomes a focus for environment education

Actions in 2013-14 to achieve these strategies :

Action No.	Description of Action	Results during the year
B.2.3.4 (a)	<ul style="list-style-type: none"> • Undertake Stage 1 of a major upgrade of roads within the Lanyon Heritage Precinct, to facilitate community access to, and within, the precinct. • Undertake other capital improvements at Canberra Museum and Gallery and the Historic Places, with capital upgrade funding. • Implement a cyclical maintenance program, to ensure the upkeep of ACT Museums and Galleries assets. 	<ul style="list-style-type: none"> • Stage 1 works were completed on the Lanyon roads project. • Capital upgrade projects for ACT Museums and Galleries sites for 2013-14 were completed.
B.2.3.4 (b)	<ul style="list-style-type: none"> • Continue hosting the visual arts programs of the Tuggeranong Arts Centre (TAC) at the former Nolan 	<ul style="list-style-type: none"> • Refurbishment of the former Nolan Gallery building has commenced and will continue into the 2014-15 financial year.

	<p>Gallery building until TAC relocates to its upgraded premises in December 2013.</p> <ul style="list-style-type: none"> • Explore appropriate uses for the community of the former Nolan Gallery building following TAC's relocation, consistent with Lanyon's heritage status, including exploring opportunities for creative residencies that use the building, and other appropriate activities that enrich community understanding and experience of the precinct and allow continuing connection with the Tuggeranong community. • Explore opportunities for progressively increasing revenue returned from visitation and venue hire. 	<ul style="list-style-type: none"> • Following completion of the refurbishment, the building has been identified as a suitable location to house Historic Places collection items, undertake conservation of objects, display archaeological artefacts and provide a venue for larger education groups visiting the ACT Historic Places. • The first stage of a partnership with Abode Hotels to promote venue usage at Lanyon Homestead has been agreed and will commence as a pilot in 2014-15.
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B.3 Community Engagement and Support

The CFC's three community-based advisory committees provide advice on a range of specialised matters and link the CFC to the communities it serves. Detailed information about the operation of the committees is provided at Section B.2.1.6 and Appendix 5.

The CFC provided a wide range of support to community organisations and events during 2013-14, including the following.

- CMAG provided free venue hire to:
 - ACTION to hold Accessible Public Transport Group meetings;
 - Craft ACT and Canberra CBD Limited to hold information sessions; and
 - Community Services Directorate – judging of *Life's Reflections* Photo Award.

- A display screen in the CMAG foyer now features images that accompany tweet messages that include the word "Canberra". This new initiative provides an insight into how our city is being pictured by our community and visitors in near real time. It engages with social media users and youth who may not regularly attend museums. Images are moderated before display.

- Programs were staged at CMAG in partnership with the emerging arts festival *You Are Here* from 13-22 March 2014, including exhibitions and performances in Gallery 4 on Civic Square, an all-night arts event (*The Night Fort*), and daily open breakfast discussions with artists appearing in the festival.

- In 2013-14, the Canberra Theatre Centre's Social Capital program distributed 708 tickets to the value of \$30,447.50 to the following charities and organisations :
 - Wiradjuri Echoes;
 - Menslink;
 - St Vincent de Paul;
 - NAISDA Dance;
 - Healing Foundation;
 - Solid Young Fellas;
 - Room to Move Inclusive Community Dance;
 - Carers ACT;
 - Barnardos;
 - CYS Ambassadors;
 - Marymead;
 - YWCA of Canberra;
 - Camp Quality;
 - ACT Eden Monaro Cancer Support Group;
 - Lifeline;
 - YWCA;
 - The Woden School;
 - Canberra Youth Theatre; and

- Maori Culture Club (Canberra & Queanbeyan).
- The Canberra Theatre Centre supported the following local theatre companies and organisations.
 - Subsidised venue hire was provided to : Everyman Theatre; Jigsaw Theatre Company; Urban Theatre Projects; Short+Sweet; Hannah Gadsby; and Free Rain Theatre Company.
 - The Centre co-presented Taikoz, which provided three drumming workshops.
 - The *Interplay* school matinee included a pre-show demonstration and post-show Q&A.
 - A *Rap Guide to Evolution* master class was held with Baba Brinkman for five members of The Galilee School.
 - Pre-show arts and crafts activities were held for all patrons prior to *The 13-Storey Treehouse* and *Mr McGee & the Biting Flea*.
 - The Canberra Youth Theatre Ambassadors attended *Interplay*, *The Government Inspector* and *The Factory*, taking part in the pre-show forums and post-show Q&A's.
- In February 2014, three Year 12 students commenced VET training at the Canberra Theatre Centre under a Memorandum of Understanding between the Centre and St Francis Xavier College. The three students progressed well in their training and each worked three shows as a member of the crew including bump-ins and bump-outs. They completed their Certificate II in June 2014. The Centre proposes to offer them casual employment once they finish school.
- Open houses were held at the Historic Places as follows :
 - Calthorpes' House - Seniors week, Mother's Day and Queen's Birthday long weekend.
 - Lanyon - Family and Community Day, Australia Day, Canberra Day and Seniors week, ANZAC Day public holiday and Mother's Day.
 - Mugga-Mugga – Birthday of Miss Sylvia Curley, Australia Day, Seniors week and Mother's Day.

These open house days allowed members of the community to visit the various sites at no cost through free access arrangements either for all visitors or certain categories of visitors (e.g. mothers on Mother's Day or senior citizens during Seniors week).

During 2013-14, there were no community grants (service purchasing) provided by the CFC. The CFC provides a range of assistance and support to other organisations as listed above.

Section B.2 of the Report contains many other examples of community engagement and involvement in the CFC's programs and activities.

B.4 Ecologically Sustainable Development

Climate Change and Greenhouse Gas Reduction policies and programs

The Canberra Theatre Centre contributed to Earth Hour on 29 March 2014 by turning off all its exterior lights at 8.30 pm.

CFC is implementing a plan to upgrade to the payroll system to introduce electronic timesheets in early 2014-15.

Sustainable development performance 2012-2013 and 2013-2014

Indicator as at 30 June	Unit	2012-13	2013-14	Percentage change
Agency staff and area				
Agency staff	FTE	82	83	1.2%
Workplace floor area	Area (m ²)	13,322	16,289 ¹	22.3%
Stationary energy usage				
Electricity use	Kilowatt hours	2,019,615	1,978,996	(2.0%)
Renewable electricity use	Kilowatt hours	459,086 ²	0 ²	(100%)
Natural gas use	Megajoules	7,298,478	6,753,765	(7.5%)
Transport fuel usage				
Total number of vehicles	Number	4	4	-
Total kilometres travelled	Kilometres	45,102	41,503	(8.0%)
Fuel use – Petrol	Kilolitres	1.5	1.9	26.7%
Fuel use – Diesel	Kilolitres	2.2	0.9	(59.1%)
Fuel use – Liquid Petroleum Gas (LPG)	Kilolitres	-	-	-
Fuel use – Compressed Natural Gas (CNG)	Kilolitres	-	-	-
Water usage				
Water use	Kilolitres	7,163	9,215	28.6%
Resource efficiency and waste				
Reams of paper purchased	Reams	838	961	14.7%
Recycled content of paper purchased	Percentage	38%	47%	23.7%
Waste to landfill	Litres	6,075 ³	7,003 ³	15.3%
	Tonnes	19.7 ³	29.7 ³	50.8%
Co-mingled material recycled	Litres	-	18.0 ³	100%
	Tonnes	5.6	9.1	62.5%
Paper & Cardboard recycled (incl. secure paper)	Litres	6,075 ³	5,500 ³	(9.5%)
	Tonnes	8.8 ³	4.0 ³	(54.5%)
Organic material recycled	Litres	Note ⁴	Note ⁴	Note ⁴
Greenhouse gas emissions				
Emissions from stationary energy use	Tonnes	2,608.8	2,530.9	(3.0%)

	CO ₂ -e			
Emissions from transport	Tonnes CO ₂ -e	10.2	7.5 ⁵	(26.5%)
Total emissions	Tonnes CO ₂ -e	2,619.0	2,538.4	(3.1%)

The information used for calculations in the above table was provided by ActewAGL, ERM, ACT Property Group, OfficeMax Australia Ltd, Toms Trash Paks, SITA, Recall, Transpac and SG Fleet Australia Pty Ltd., with assistance from the Office of Climate Change, Energy and Sustainability Policy, Environment and Planning Directorate (ESD) and the Enterprise Sustainability Platform (ESP). 2012-13 data has been restated using information from ESP.

Notes

1. Change in work place floor area figure is due to the re-measurement of CFC facilities undertaken by an independent valuer and land data surveyor in 2013-14.
2. In January 2013, CMAG and parts of the Canberra Theatre Centre switched electricity supplier from ACTEW to ERM. ERM power does not include GreenPower. There are no accounts that include GreenPower for 2013-14.
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. Large amounts of garden waste are collected, composted and re-used to replenish the gardens at the Historic Places. However, it is not possible to quantify the amount of organic material recycled.
5. Fuel usage has been supplied by SG Fleet Australia Pty Ltd. and the Greenhouse gas emissions for transport from ESD.

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

The move to centralised sustainability data

In June 2014, the Government established an Enterprise Sustainability Platform (ESP), to provide a consistent approach to reporting sustainability data in future years. The ESP provides continuously updated, accurate and auditable water, energy (electricity and gas), and greenhouse gas (GHG) emissions data and utility billing cost information for its assets and agencies, a function which has not previously been available. The ESP was used to provide data for 2012-13 and 2013-14 in this Annual Report.

Water quarterly data

As water billing is provided quarterly, the water data reported in this table is taken from the 12 months from 1 July 2013 to 30 June 2014, as the best available data at the time of

publishing. Two water meter, pro-rata figures were used for Calthorpes' House and Canberra Theatre Centre based on incomplete data for their respective June 2014 accounts.

GreenPower purchased for 2013-14

ACT Property Group purchased 7,530 MWh (Mega Watt hours) of GreenPower on behalf of the ACT Government, representing 5% of the ACT Government's energy consumption for 2013-14.

C. Governance and Accountability Reporting

C.1 Internal Accountability

C.1.1 Senior Management of the CFC

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

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

The names and information about the occupants of these positions are provided at Appendix 1 (for the Chief Executive Officer, as a CFC Board member) and Appendix 3 (for the other three senior management positions). Information about remuneration for the Chief Executive Officer, as the only senior executive position in the CFC, is provided at Appendix 1.

The responsibilities of each senior management position are reflected in the organisational chart at Appendix 4. Further information relating to the structure of the organisation is provided at Section B.1.3.

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 E.3) and the Agency Consultative Committee (refer to Section E.4).

C.1.2 Board of the CFC

Composition

Section 10 of the *Cultural Facilities Corporation Act 1997*, provides for the CFC Board to have seven members.

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

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

Details of the CFC's membership and remuneration during 2013-14 are provided at Appendix 1. The CFC's Governance Charter, which includes a Governance Framework, Board Charter, and Board Code of Conduct, is provided at Appendix 2.

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 2013-14, and attendances at those meetings, is at Appendix 1.

Governance Charter

The Board has adopted the following to guide to 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 provided at Appendix 2.

Audit Committee of the Board

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

A copy of the Audit Committee Charter is provided as part of the Governance Charter at Appendix 2 of this Report. Membership details and a schedule of meetings held during 2013-14 is provided at Section C.2.

C.1.3 Advisory Committees

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

The committees include :

Name of Committees	Role of Committees
Canberra Museum and Gallery Advisory Committee	Their main role is to provide the CFC Board with expert strategic advice, within the context of the CFC's Strategic Plan for 2011-16 and its annual Corporate Plans. 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.
Historic Places Advisory Committee	
Canberra Theatre Centre Advisory Committee	

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

The first meeting of the three new committees was held as a plenary workshop which included presentations by the CFC's Chairman and 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 2013-14 year for the Committees comprised a plenary session where the three committees came together for a 2014-15 corporate planning workshop.

During 2013-14, members of the three advisory committees donated approximately 110 hours of time in total, the majority of which was spent attending two plenary workshops and individual committee meetings. Mr Gillbert Riedelbauch, a member of the Canberra Museum and Gallery Advisory Committee, participated in a floor talk *2113: A Canberra Odyssey*, by discussing his works of art (series of drawn maps) displayed in the exhibition.

Operating Guidelines and Terms of Reference for the advisory committees are provided as part of the Governance Charter at Appendix 2.

Advisory Committee Memberships, together with a schedule of advisory committee meetings held during 2013-14, are provided at Appendix 5.

Further information about the operation of the advisory committees, including their interaction with the CFC Board, is provided under Section B.2.1.6 (c).

C.2 Risk Management and Internal Audit

C.2.1 Audit Committee of the CFC Board

Name of Member	Position	Meetings Attended
Eugene Kalenjuk	Chair	12 July 2013 26 September 2013 28 November 2013 30 January 2014 28 March 2014 22 May 2014
Harriet Elvin (CEO)	Member	12 July 2013 26 September 2013 28 November 2013 30 January 2014 28 March 2014
Louise Douglas	Member	12 July 2013 26 September 2013 28 November 2013 30 January 2014 28 March 2014 22 May 2014

The Audit Committee Charter is provided as part of the Governance Charter at Appendix 2, and incorporates specific roles for risk management and audit matters.

C.2.2 Risk Management

The CFC has a comprehensive Strategic Risk Management Plan 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 Strategic Risk Management Plan was reviewed and updated by the Audit Committee during the year. The updated document was endorsed by the CFC Board at its meeting on 10 April 2014.

A Chief Executive Officer Financial Instruction has been issued dealing with the Strategic Risk Management Plan.

C.2.3 Internal Audit

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

C.3 Fraud Prevention

The CFC has a comprehensive Fraud Control Plan which is implemented and monitored on an ongoing basis. Oversight of this plan is undertaken by the Audit Committee of the CFC Board, as one of the roles under its charter/terms of reference – refer to Appendix 2.

A review and update of the CFC's Fraud Control Plan was completed by the Audit Committee in 2013-14. The updated document was endorsed by the CFC Board at its meeting on 10 April 2014.

A Chief Executive Officer Financial Instruction has been issued dealing with the Fraud Control Plan.

CFC did not hold any fraud awareness training in 2013-14 due to the majority of staff attending training in 2012-13 or 2011-12. Staff were, however, issued with the revised Fraud Control Plan which provides a basis for fraud prevention strategies and fraud detection within CFC.

The CEO's "start the year" email for 2014 reminded staff of their responsibilities with regard to fraud control.

C.4 Legislative Assembly Inquiries and Reports

There were no inquiries or reports by ACT Legislative Assembly Committees that related specifically to the CFC in 2013-14.

C.5 Auditor-General and Ombudsman Reports

There were no ACT Auditor-General or ACT Ombudsman reports that related specifically to the CFC in 2013-14.

D. Legislation Based Reporting

D.1 Public Interest Disclosure

To ensure that members of the community and staff are aware of the *Public Interest Disclosure Act 1994*, the CFC has maintained procedures and nominated the Chief Executive Officer to be responsible for public interest disclosures. A senior officer (the Chief Financial Officer) has been nominated as contact officer.

The CFC's procedures provide for :

- access to the contact officer to provide information, and to facilitate making a disclosure;
- assessment by the Chief Executive Officer responsible for disclosures;
- management of investigation of disclosures;
- decisions about outcomes, including declined disclosures, and remedial action;
- feedback to informants; and
- information about what to do if dissatisfied with the outcome of an investigation.

There were no Public Interest Disclosure matters raised under this legislation in 2013-14.

D.2 Freedom of Information

Establishment, Powers and Functions

Information on the establishment, functions, and powers of the CFC is contained in Section B.1 of the Report.

Categories of Documents

Documents readily available to the community include brochures giving details of public performances, exhibitions, and programs of events at CFC venues; and quarterly and other reports prepared by the CFC and tabled in the ACT Legislative Assembly in accordance with legislative requirements.

Documents which may be made available include agendas for, and minutes of, CFC, and advisory committee meetings; persons appointed to the Board of the CFC; persons appointed to advisory committees established by the CFC; personnel, accounting and administrative records; theatrical performance and exhibition records; and records of box office transactions. The above are subject to normal commercial-in-confidence and privacy considerations.

Other documentation and material includes computer software and hardware, operational manuals, films, slides, photographs, drawings, and posters.

Access

Brochures and publicity material free to the community are available from :

Cultural Facilities Corporation
Administration Office
North Building
Civic Square, Canberra City
Telephone: (02) 2607 3963

Requests for access to other documents or material or further information should be made in writing to :

Chief Executive Officer
Cultural Facilities Corporation
PO Box 939
CIVIC SQUARE ACT 2608

Section 79 Statement

Section 79 of the *Freedom of Information Act 1989* requires the CFC to include in the Annual Report, details of requests made to access documents under the Act.

The CFC received no requests during 2013-14.

The CFC received no requests for internal review in 2013-14.

Applications to the Administrative Appeals Tribunal (AAT) for Review

The CFC had no applications for review put before the Administrative Appeals Tribunal in 2013-14.

D.3 Human Rights Act

Babes in Arms Policy

The Canberra Theatre Centre has a “babes in arms” policy. The policy states that breastfeeding babes in arms will be admitted to performances to be nursed in a parent’s arms. The Centre is “nursing mother friendly” with the provision of a Parenting Room in the Link.

Initiatives for community members with special needs

Detailed information is provided at Section B.2.2.3 regarding initiatives to assist members of the community with special needs to attend theatre performances (social capital initiative, audio description programs, captioning services, *Go Theatrical!* captioning iphone application, and the Companion Card Program).

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

The Centre’s marketing team continued to promote access facilities through all marketing channels.

Refer to Section B3 for information about the CFC’s community engagement activities.

D.4 Territory Records Act

In accordance with the requirements of the *Territory Records ACT 2002*, and with the Standards of Records Management set by the Director of Territory Records, the CFC has adopted a Records Management Program which establishes the basis by which it makes and keeps full and accurate records of its activities. The Program comprises –

- the CFC’s Records Management Policy Statement; and
- Records Management Procedures developed by//for the Territory and Municipal Services Directorate, which the CFC has adopted and applies, including :
 - Business Classification Schedule;
 - functionally-specific Thesauri, supplemented by the Territory Version of the Keyword AAA (the whole-of-ACTPS thesaurus for common administrative functions); and
 - Records Disposal Schedules, supplemented by the (TARDIS – the whole-of-ACTPS Disposal Schedules for records relating to common administrative functions).

Records Disposal Schedule Name	Effective	Year and Number
TARDIS	4 July 2000	NI 2003-262
Arts and Cultural Development Records	18 June 2004	NI 2004-179

The CMAG owns a number of works of art by Indigenous artists. Records of these works of art are kept both on ACT Territory Records files and on a database. These records can be accessed by members of the public by applying to –

The Registrar
 Canberra Museum and Gallery
 GPO Box 939
 Civic Square ACT 2608

All CFC staff members have been advised of the Records Management Program, and their responsibilities to make accurate records of their activities; to ensure that such records are incorporated into the CFC’s record-keeping system; and to comply with all Records Management Procedures. CFC officers have been designated as the CFC’s records managers, to assist staff and to ensure compliance with the Records Management Procedures.

CFC staff members have also attended training sessions in records management responsibilities and procedures.

D.5 Legal Services Directions

This report is prepared in accordance with Section 5AC of the *Law Officer Act 1992*.

The Chief Executive Officer has the following procedures in place to ensure that the CFC is aware of and complying with the Guidelines.

- All instructions in relation to disputes (e.g., falls by theatre patrons) are passed through a central point within the CFC's senior management team and a report is available to the Chief Executive Officer in relation to the progress of matters; and
- the CFC's legal services are provided by the ACT Government Solicitor's (ACTGS) office, which reviews the CFC's instructions to ensure compliance with the Guidelines. The CFC is able to rely upon the ACTGS to identify those matters where a question arises as to compliance with the Guidelines and address it or elevate it within the CFC as appropriate.

No breaches of the model litigant guidelines by the CFC occurred during 2013-14.

D.6 Notices of Non Compliance

As a territory-owned corporation, the CFC is not required to report against this section.

D.7 Bushfire Risk Management

The CFC provides bushfire training and awareness seminars for Historic Places staff and volunteer guides, in view of the bushfire risk to these properties.

D.8 Commissioner for the Environment

In 2013-14 there were no requests for assistance under the *Commissioner for the Environment Act 1993* (Section 23), or investigations by the Commissioner, of any activities undertaken by the CFC.

E. Human Resources Management Reporting

E.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.2.1.3 (c).

E.2 Learning and Development

The CFC places high importance on staff training and development, and during 2013-14, staff attended formal training courses, a range of conferences and seminars and other professional development opportunities. Refer to Appendix 11 for further details. The CFC also undertakes performance management/skills development assessment programs. Further information is provided under Section B.2.1.3 (c).

Expenditure on staff training and professional development during 2013-13 amounted to \$49,819.46. 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.

E.3 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 Health and Safety Representatives;
- established a Work Health and Safety 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 C.1.1.

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

In 2013-14, the CFC continued to work with Chief Minister and Treasury Directorate Safety Support Team on the CFC Workplace Health and Safety Management System Improvement Plan. This Plan serves to ensure that CFC has the appropriate systems in place to not only comply with the *Work Health and Safety Act 2011*, but also to develop short, medium and

long term improvement strategies to ensure all workplaces have contemporary systems to prevent injury, as well as systems to manage injury and health issues that occur.

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

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

Work Health and Safety Act 2011

In 2013-14, the CFC received no notices of improvement, prohibition, or non-disturbance under Part 10 of the *Work Health and Safety Act 2011*.

In 2013-14, the CFC received no notices of enforceable undertakings under Part 11 of the *Work Health and Safety Act 2011*.

In 2013-14, the CFC received no notices of failure to comply with a safety duty under Part 2, Division 2.2, 2.3 or 2.4 of the *Work Health and Safety Act 2011*.

The CFC has seven elected work safety representatives.

In 2013-14, CFC staff members have been trained in workplace health and safety through participation in a number of courses, including :

- Health and Safety Representative training;
- introduction to the *Work Health and Safety Act 2011*; and
- training in the Whole of Government Risk Management.

There was one accident or dangerous occurrence reported to Workcover under Part 3, Section 38 of the *Work Health and Safety Act 2011* in 2013-14.

E.4 Workplace Relations

Special Employment Arrangements (SEAs) and Australian Workplace Agreements (AWAs)

Description	No. Of Individual SEAs	No. of Group SEAs	Total employees covered by Group SEAs	Total
	A	B	C	(A+C)
SEAs				
Number of SEAs as at 30 June 2014	5	-	-	5
Number of SEAs entered into during the period	1	-	-	1
Number of SEAs terminated during the period	-	-	-	-
Number of SEAs providing for privately plated vehicles as at 30 June 2014	-	-	-	-
Number of SEAs for employees who have transferred from AWAs during the period	-	-	-	-
AWAs				
Number of AWAs as at 30 June 2014	-	-	-	-
Number of AWAs terminated/lapsed (including formal termination and those that have lapsed due to staff departures)	-	-	-	-

	Classification Range	Remuneration as at 30 June 2014
Individual and Group SEAs	ASO6 – SOGA	\$84,000 - \$127,000
AWAs (includes AWAs ceased during the period)	-	-

Agency Consultative Committee

The CFC has established an Agency Consultative Committee (ACC) consisting of staff, management and union representatives.

Key objectives of the ACC, as set out in its Terms of Reference, are to :

- improve the consultation and communication processes between staff, management and unions regarding change management proposals in the workplace;
- ensure well informed decisions in respect of change management proposals;
- promote the sharing of information across the CFC; and
- encourage greater productivity and job satisfaction through staff participation and input into decision making processes.

E.5 Staffing Profile

The CFC's Staffing Profile as at 16 June 2014 (the last pay date for the 2013-14 financial year) was as follows.

FTE and Headcount by gender

	Male	Female	Total
Full Time Equivalent	39	44.2	83.2
Headcount	55	71	126
Percentage of workforce	43.65%	56.35%	100

Headcount by classification and gender

Classification groups	Male	Female	Total
Apprentice	-	-	-
ASO1	-	-	-
ASO2	4	15	19
ASO3	-	2	2
ASO4	2	6	8
ASO5	3	6	9
ASO6	4	4	8
GSO4	2	-	2
GSO6	3	-	3
GSO7	4	-	4
PO1	1	8	9
PO2	-	4	4
SOGA	1	-	1
SOGB	2	1	3
SOGC	1	7	8
SPOC	1	-	1
Executive Contract	-	1	1
Box Office	3	5	8
Patron Services	10	8	18
Stage Door	1	1	2
Tech. Level 1	9	3	12
Tech. Level 2	1	-	1
Tech. Level 4	3	-	3
Total	55	71	126

Headcount by employment category and gender

Employment Category	Male	Female	Total
Casual	32	31	63
Permanent Full-time	15	14	29
Permanent Part-time	1	10	11
Temporary Full-time	7	11	18
Temporary Part-time	-	5	5
Total	55	71	126

FTE and headcount by division/branch

Division/branch	FTE	Headcount
Cultural Facilities Corporation	83.2	126
Total	83.2	126

Headcount by division/branch and employment type

Division/branch	Permanent	Temporary	Casual
Cultural Facilities Corporation	40	23	63
Total	40	23	63

Headcount by age group and gender

Age Group	Female	Male	Total
Under 25	11	9	20
25-34	13	14	27
35-44	18	9	27
45-54	14	12	26
55 and over	15	11	26

Headcount by length of service, generation and gender

Average Length of Service	Pre-Baby Boomers (prior to 1946)		Baby Boomers (1946-64 inclusive)		Generation X (1965-79 inclusive)		Generation Y (from 1980 onwards)		Total	
	F	M	F	M	F	M	F	M	F	M
0-2	-	1	4	8	12	8	16	14	32	31
2-4	-	-	2	1	2	-	3	5	7	6
4-6	-	-	5	2	6	1	2	1	13	4
6-8	-	-	2	2	1	1	2	1	5	4
8-10	-	-	-	-	3	-	-	1	3	1
10-12	2	-	4	1	-	1	-	-	6	2
12-14	-	-	1	1	-	-	-	-	1	1
14+ years	-	-	4	5	-	1	-	-	4	6

Average length of service by gender (headcount)

	Female	Male	Total
Average length of service	5.45	4.54	4.995

Headcount by diversity group

	Headcount	Percentage of agency workforce
Aboriginal and Torres Strait Islander	-	-
Culturally and Linguistically Diverse	5	3.97
People with disability	2	1.59
Number of employees who identify in more than one of the above diversity groups	7	5.56
Women	71	56.35

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

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

Equal Employment Opportunity is one of a range of issues that may be discussed at meetings of the CFC's Agency Consultative Committee.

F. Financial Management Reporting

F.1 Financial Management Analysis

A full analysis of the CFC's 2013-14 financial results and financial position is set out in the Management Discussion and Analysis at Attachment 1 to this report.

F.2 Financial Statements

The CFC's 2013-14 Financial Statements are set out in Attachment 1 to this report.

F.3 Capital Works

2013-14 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							
Lanyon Heritage Precinct Community Access Roads	June 2015	-	400,000	400,000	-	300,000	300,000
Capital Upgrades							
Canberra Theatre Centre	June 2014	June 2014	60,000	130,000	-	127,850	127,850
CMAG & Historic Places	June 2014	June 2014	300,000	230,000	-	232,150	232,150
Total New Capital Works			760,000	760,000	-	660,000	660,000
Works in Progress							
Canberra Theatre Centre Upgrade works	June 2015	-	3,109,000	3,109,000	786,000	1,830,000	2,616,000
Total Works in Progress			3,109,000	3,109,000	786,000	1,830,000	2,616,000
Total Capital Works Program			3,869,000	7,143,000	786,000	2,490,000	3,276,000

2013-14 CAPITAL WORKS RECONCILIATION

	2013-14 Approved Financing \$	2013-14 Drawdown Amount \$	2013-14 Actual Expenditure \$
New Capital Works			
Lanyon Heritage Precinct Community Access Roads	300,000	300,000	300,000
Capital Upgrades			
Canberra Theatre Centre	60,000	127,850	127,850
CMAG & Historic Places	300,000	232,150	232,150
Works in Progress			
Canberra Theatre Centre Upgrade works	1,830,000	1,830,000	1,830,000
Total Capital Works Program	2,490,000	2,490,000	2,490,000
Works Funded From Other Sources			
Adjusted for Capital funded through Own Sourced Revenue	-	-	32,154
Balances per Capital Works Management	2,490,000	2,490,000	2,522,154
Balances per cash flow statements	-	2,490,000	2,522,154

F.4 Asset Management

F.4.1 Assets Managed

The CFC managed assets with a total value of \$59,069,256 as at 30 June 2014. The CFC's major assets and approximate values are :

Description	\$
Canberra Theatre Centre, and extensions at fair value	29,887,230
Land at fair value	14,811,579
Historic Places and former Nolan Gallery building at fair value	5,488,139
Plant and Equipment at fair value	4,652,324
Art and Social History Collection	4,039,106
Intangible Assets	156,500
Capital Works in Progress	34,378

During 2013-14 the following major assets were added to the CFC's asset register :

Description	\$
Canberra Theatre Centre Upgrade works	1,831,495
Lanyon Heritage Precinct Community Access Roads	302,159
Art and Social History objects	146,042
Historic Places building alterations, greenhouse and equipment	114,347
Canberra Museum and Gallery building alterations, security package and equipment	104,607

During 2013-14 the following major assets were removed from the CFC's asset register :

Description	\$
UC Radio Microphone System and Equipment	11,066
Motor Vehicle under a Finance Lease	7,963
Cyclorama from the Canberra Theatre and The Playhouse	4,800

F.4.2 Assets Maintenance and Upgrade

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

Asset upgrades (including works funded and reported through the capital works program) completed during 2013-14 were :

Description	\$
Historic Places building alterations, greenhouse and equipment	114,347
Canberra Museum and Gallery building alterations, security	104,607

package and equipment	
The Playhouse boilers	85,475
Canberra Theatre integrated point of sale registers	42,375
Payroll upgrade for electronic timesheets	13,196

For building assets, the expenditure on repairs and maintenance was \$331,243 which represented 1% of the assets written down value. For Plant and Equipment assets, the expenditure on repairs and maintenance was \$136,729 which represented 3% 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.

F.4.2 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 2014 is 1,147 square metres and an estimate of the average area occupied by each employee (FTE staff only) as at 30 June 2014 is 14 square metres.

In addition, the CFC employs a varying number of staff on a casual, as required basis : such casual staff employment/numbers vary depending on the day-to-day operating requirements and are not included in the calculation of average area occupied by each employee.

F.5 Government Contracting

F.5.1 Procurement Principles and Processes

The CFC engaged external sources of labour and services during 2013-14 and these works and services were procured with the support and assistance of ACT Procurement Solutions 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 Solutions on procurement matters including through the involvement of officers of ACT Procurement Solutions in the more complex or higher value procurement processes.

F.5.2 External Sources of Labour and Services

Individual Contracts exceeding \$25,000 (excluding GST)

Name	Description and reason for Contract	Financial Year Expenditure (GST excl.) \$	Procurement Type	Date contract let	Reason for use of select Tender (where outside Procurement Threshold \$200,000)	Reason for use of non-prequalified construction supplier (where applicable)
Enta Australasia	Ticketing system for the Canberra Theatre Centre	149,632	Select tender	December 2009	-	-
Giraffe Visual Communications	Delivery and design of 2014 Canberra Theatre Centre subscription campaign	68,644	Select tender	June 2013	-	-
Hirotec Maintenance	Building maintenance works for Canberra Theatre Centre	204,243	Public tender	July 2012	-	-

Name	Description and reason for Contract	Financial Year Expenditure (GST excl.) \$	Procurement Type	Date contract let	Reason for use of select Tender (where outside Procurement Threshold \$200,000)	Reason for use of non-prequalified construction supplier (where applicable)
Impos Solutions International	Integrated POS System for Canberra Theatre	42,375	Quotations	April 2014	-	-
Quad Services	Cleaning services for the Canberra Theatre Centre	120,382	Public Tender	July 2013	-	-
SG Fleet Australia	Leasing and fleet management services	46,433	Public tender	April 2009	-	-
Sound Advice Australia	Lighting control desks for the Canberra Theatre Centre	150,405	Quotations	November 2013	-	-
Sound Advice Australia	Lighting profiles for the Canberra Theatre Centre	65,290	Quotations	June 2014	-	-
Sound Advice Australia	Feature lighting for the Canberra Theatre Link	59,861	Single select	June 2014	-	-
Sound Advice Australia	Wireless communication frequency update for sound equipment at the Canberra Theatre Centre	40,464	Single select	April 2014	-	-
Sound Advice Australia	Data distribution for the Canberra Theatre Centre	28,670	Quotations	April 2014	-	-

Contracts awarded to the same contractor which, in total, exceed \$25,000

Name	Description and reason for contract	Financial year expenditure (GST excl.) \$	Procurement Type	Date Contract Let	Reason for use of Select Tender (where outside Procurement Threshold \$200,000)
Adina Apartment Hotel James Court	Accommodation for touring artists and theatre companies	41,994	Single select	Ongoing throughout the year	-
Australia Post	Postal services	39,089	Single select	Ongoing throughout the year	-
CanPrint	Publishing Services	35,980	Single select	Ongoing throughout the year	-
Chubb Fire & Security	Canberra Museum and Gallery fire doors and security services	26,881	Single select	Ongoing throughout the year	-
Domestic Security Services	Security monitoring for Canberra Theatre Centre	25,427	Single select	Ongoing throughout the year	-
Elcom Electrical Contractors	Building maintenance works for Canberra Theatre Centre	36,631	Single select	Ongoing throughout the year	-
Fairfax Media Publications	Advertising Services	148,289	Single select	Ongoing throughout the year	-
Frendon Industries	Canberra Museum and Gallery Audio Visual Equipment	31,084	Single select	Ongoing throughout the year	-
Gold Leaf Tree Services	Tree management services to ACT Historic Places	25,440	Quotations	Ongoing throughout the year	-
International Art Services	Transport and storage for works of art for the Canberra Museum and Gallery	35,022	Single select	Ongoing throughout the year	-

Name	Description and reason for contract	Financial year expenditure (GST excl.) \$	Procurement Type	Date Contract Let	Reason for use of Select Tender (where outside Procurement Threshold \$200,000)
Metro Media Technologies	Advertising Services	37,743	Single select	Ongoing throughout the year	-
Sedcom IT & Communication Solutions	Telecommunication services	48,423	Single select	Ongoing throughout the year	-
SNP Security	Security equipment for the Canberra Museum and Gallery	36,292	Quotations	May 2014	-
Win Television	Advertising Services	132,704	Single select	Ongoing throughout the year	-

F.6 Statement of Performance

The CFC's 2013-14 Statement of Performance is set out in Attachment 1 to this report.

Appendices

Appendix 1 –

Members and Remuneration of the CFC Board during 2013-14

JOHN HINDMARSH AM (Appointed for a three-year term to 31 December 2014)

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 innovation companies, some in joint venture with the ACT Government. Has sponsored several major exhibitions at the National Gallery and regularly supports a range of other community activities in the arts, education, charities and sport. Member, National Gallery of Australia Governing Council; Chairman, National Gallery of Australia Foundation; Chairman, Australian Capital Ventures and Equity Investments; Director, Village Building Company Pty Ltd; Director and Life Member, Canberra Business Council; Adjunct Professor of Building & Construction Management, University of Canberra; Fellow, Australian Institute of Building; Director, Hands Across Canberra Charity and Boundless All Abilities Playground Charity. Previously held public offices include : President, ACT Master Builders Association; Chairman, Canberra Business Council; Honorary Ambassador for the ACT; and Chairman, Canberra Institute of Technology Advisory Council. John was made a Member of the Order of Australia in 2013 for his significant service to building and construction in the Australian Capital Territory, and to business.

SANDRA LAMBERT AM (three-year term concluded 10 February 2014)

Former Chief Executive of the Department of Disability, Housing and Community Services from July 2002 until retirement on 30 September 2010, apart from her year as Coordinator-General of the ACT Stimulus Taskforce responsible for the effective delivery of the Australian Government's *Nation Building and Jobs Plan* (Stimulus Package) in the ACT. Completed Bachelor of Arts at Canterbury University in Christchurch followed by a Diploma of Teaching (Distinction Award). While Chief Executive, Ms Lambert held a number of Board and committee positions – Chair of the Community and Disability Services Ministers' Advisory Council; Chair of the Institute of Child Protection Studies at the Australian Catholic University; Board member of the Australian Housing and Urban Research Institute and the Australian Institute of Health and Welfare; and member of the ACT Cultural Council. Sandra was made a Member of the Order of Australia in 2012 for her service to public administration in the ACT in the areas of disability, community housing, multicultural relations, health and welfare, and as a mentor.

HARRIET ELVIN

Chief Executive Officer, Cultural Facilities Corporation. Holds degrees at undergraduate and graduate level from Cambridge University, and the Australian National University, in classics, law, international law, business administration, art history and curatorship. Former General Manager, ACT Bureau of Arts and Heritage. Recipient of inaugural ACT Government – Australian National University MBA Scholarship (1997). Member of: the Tourism, Arts and Sport Taskforce of the Canberra Business Council; the Australiana Fund Canberra Committee; the ACT Inclusion Council; and the Canberra Regional Council of the Australian

Institute of Management. Former Board Member of the ANU Institute of the Arts and of the Centre for Australian Cultural Studies. Former Member of the ANU Chancellor's Awards Committee; Tourism Training ACT Regional Board; Canberra City Heart Business Association Management Committee; the ACT Board of the Duke of Edinburgh Award Scheme; and the Canberra Medical Society Indigenous Health Initiative. A former member of numerous judging panels, including of : the ACT and Region Tourism Awards; the ACT Telstra Businesswoman of the Year Awards; the Philippine Women's Awards; the Canberra Citizen of the Year Awards; the University of Canberra Campus Design Ideas Competition; the Chief Minister's Inclusion Awards; and the *Fast+Fresh* festival of 10-minute plays. Fellow of the Australian Institute of Management. Fellow of the Australian Institute of Company directors. 2001 ACT Telstra Business Woman of the Year. Awarded Centenary Medal for service to Australian society in business leadership.

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

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

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

Chief Executive, Canberra Convention Bureau. Robyn has worked in the Australian and international tourism industry as a senior executive for 20 years in Australia, New Zealand and PNG. She has held senior management positions in multinational hotel companies in food and beverage, human resources, general management and strategic development. Robyn is past president of the Association of Australian Convention Bureaux (AACB) and a former Director of the Business Event Council of Australia (BECA). She represents BECA on the Tourism Visa Advisory Group (TVAG); and is a Director of the Cultural Facilities Corporation (CFC), Exhibition Park Corporation (EPC) and Council Member of Tourism Quality Council of Australia. At the 2011 Tourism Awards Robyn was awarded the *Outstanding Contribution by an Individual* for the ACT & region. Robyn has a Bachelor of Management (Tourism), Advanced Diploma in Hospitality and is a member of the Australian Institute of Company Directors (AICD).

EUGENE KALENJUK (Appointed for a three-year term to 20 February 2015)

Eugene is a partner with PwC and leads the Private Client practice in Canberra. Eugene has over 17 years experience providing professional services to private and family businesses including strategic business and taxation advice. Eugene also provides taxation advice to the government sector on matters including GST, FBT and technical salary packaging.

Eugene holds degrees in Bachelor of Commerce and Master of Taxation and is a Fellow of the Institute of Chartered Accountants. Eugene is on the Board of Canberra Girls Grammar School and also sits on the ACT Governments Icon Panel which was established to assist start ups operating in the ACT. Eugene is also a member of the Canberra Cancerian Committee.

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. 9 of 2013 are :

Chair	\$24,595
Deputy Chair	\$12,305
Appointed Member	\$8,620

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

2013-14 Meetings of the CFC Board

- 29 August 2013
- 29 October 2013
- 11 December 2013
- 26 February 2014
- 10 April 2014

All Members attended the meetings. Ms Sandra Lambert concluded her appointment of a three-year term on 10 February 2014.

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 –
CFC Governance Documents**



**CULTURAL FACILITIES CORPORATION
GOVERNANCE CHARTER**



**Updated and endorsed by CFC Board
at meeting held 26 February 2014**

CULTURAL FACILITIES CORPORATION

GOVERNANCE CHARTER

Section A :	Governance Framework
Section B :	Board Charter
Appendix 1 :	Board Code of Conduct
Appendix 2 :	Audit Committee Charter
Appendix 3 :	Advisory Committees Operating Guidelines and Terms of Reference
Attachments :	Part 9, Divisions 9.1 – 9.5 (Governance of Territory Authorities) of the <i>Financial Management Act 1996</i> Part 2 (The Corporation) of the <i>Cultural Facilities Corporation Act 1997</i>

(Note: these attachments are not included in this version of the document).

SECTION A – GOVERNANCE FRAMEWORK

The Cultural Facilities Corporation (the CFC) is committed to ensuring that it provides high quality cultural services to the community, and to ensuring effective governance of all its operations. In particular, the CFC seeks to :

- (a) enhance organisational performance, with particular reference to the establishment and continuing operation of :
 - Senior Managers' meetings
 - Agency Consultative Committee meetings
 - the ACT Government Service Performance Framework
 - a Human Resources Plan

- (b) understand and manage risks to minimise negative aspects and maximise opportunities, with particular reference to the establishment and continuing operation of :
 - an Audit Committee of the Board
 - a Strategic Risk Management Plan

- (c) strengthen shareholder confidence, with particular reference to:
 - regular reporting to Government
 - the development of long-term Strategic Plans and to annual Corporate Plans and Statements of Intent based on the Strategic Plans

- (d) strengthen stakeholder confidence, with particular reference to :
 - the establishment and continuing operation of the three Advisory Committees and through them, links to the wider community
 - regular reporting to the ACT Legislative Assembly and the wider community

- (e) enhance its public reputation through enhanced transparency and accountability, with particular reference to the establishment and continuing operation of :
 - an Audit Committee of the Board
 - an Internal Audit Program
 - a Fraud Control Plan

- (f) demonstrate how it is discharging its legal, stakeholder and ethical obligations, with particular reference to :
 - reporting through Annual Reports

- (g) provide a mechanism for benchmarking accountability, with particular reference to :
 - setting and reporting on performance targets through an annual Statement of Intent, and Statement of Performance

- (h) assist in the prevention and detection of fraudulent, dishonest and/or, unethical behaviour, with particular reference to the establishment and continuing operation of :
- a Board Code of Conduct
 - the ACT Government Service Code of Conduct
 - Section 9 of the *Public Sector Management Act 1994*
 - a Fraud Control Plan.

SECTION B – BOARD CHARTER

1. Purpose of the Board Charter

- 1.1 The Board of the CFC has decided to establish a Charter that will govern its own work.
- 1.2 The Board Charter sets out the role, composition and responsibilities of the Board within the Governance Framework of the CFC (refer to Section A above).
- 1.3 The conduct of the Board is also governed by the *Cultural Facilities Corporation Act 1997* and the *Financial Management Act 1996*.

2. Overall role of the Board

- 2.1 The role of the Board is to provide good governance and strategic direction to the CFC.

3. Membership

- 3.1 The Board has 7 members as appointed under the *Financial Management Act 1996*, s 78, s 79 and s 80 (4).
- 3.2 Membership of the Board is disclosed in the CFC's annual report.

4. Board responsibility for good governance

- 4.1 The Board promotes and is responsible for good governance within the CFC. Its system of governance is intended to ensure the strategic guidance of the CFC, the effective monitoring of management by the Board and the Board's accountability to the CFC and the members.
- 4.2 All Board members are expected to exercise independence of judgement on all matters.

5. Continuous improvement

- 5.1 The Board is committed to a philosophy and strategy of continuous improvement in its governance.

6. Review

- 6.1 The Board periodically evaluates itself to ensure continuing improvement in its governance.

7. Specific functions of the Board

- 7.1 The Board has the following specific functions as stated in the *Financial Management Act 1996 s. 77* :
- (a) setting the CFC's policies and strategies such as : risk management; communication with government; and corporate planning;
 - (b) governing the CFC consistently with the CFC's establishing Act and other relevant legislation;
 - (c) ensuring, as far as practicable, that the CFC operates in a proper, effective and efficient way; and
 - (d) ensuring, as far as practicable, that the CFC complies with applicable governmental policies.

8. Specific responsibilities of the Board

- 8.1 The Board is responsible for the strategic direction of the CFC, including the development of long-term Strategic Plans.
- 8.2 The Board reviews and approves the CFC's annual Corporate Plan based on the current Strategic Plan.
- 8.3 The Board approves budgets and other performance indicators, reviews performance against them, and initiates corrective action when required.
- 8.4 The Board approves business cases for capital or other strategic projects, which require an initial investment from the CFC's internal funds of above \$100,000.
- 8.5 The Board approves the purchase of objects or works for the Canberra Museum and Gallery Collection, which are over the value of \$11,000, or of a potentially controversial nature, or of exceptional cultural significance; and donations/gifts over the value of \$22,000.
- 8.6 The Board ensures compliance with applicable laws.
- 8.7 The Board ensures that risks facing the CFC have been identified, assessed and that the risks are being properly managed.
- 8.8 The Board approves proposals for venture programming performing arts presentations involving significant financial risk to the CFC (i.e. proposals with an estimated programming budget allocation of more than \$50,000) or

considered to be of a controversial or sensitive nature, taking into account the Theatre Programming Policy in making such decisions.

- 8.9 The Board approves proposals for commercial shared risk performing arts presentations where the potential loss exceeds \$50,000. A commercial shared risk presentation is one where the financial risk is jointly shared by the CFC and a promoter/company, and where the proposal does not fit within the existing theatre programming budget. The Board's consideration of a proposal may take place by electronic means, and on an exception basis (i.e., a non-response by the specified deadline will be deemed as approval), if an urgent decision is required on a proposal.
- 8.10 The Board approves proposals for sponsorship/subsidy of local community or cultural organisations by the CFC, where the arrangement provides a substantial financial benefit to the organisation, and a strategic benefit to the CFC, taking into account the Theatre Programming Policy in making such decisions. A substantial financial benefit is defined as one valued at more than \$20,000 per annum.
- 8.11 The Board ensures that policies on key issues are in place and are appropriate. The Board also reviews compliance with policies.
- 8.12 The Board approves the operating guidelines and memberships of the three Advisory Committees. The operating guidelines of the committees are set out in Appendix 3.
- 8.13 One or more Board Members attends a meeting of each Advisory Committee once a year.
- 8.14 The Board approves a Fundraising Strategy and identifies opportunities for fundraising to support the facilities and activities of the CFC.
- 8.15 The Board approves and fosters an appropriate corporate culture matched to the CFC's values and strategies.

9. Role of the Audit Committee of the Board

The Audit Committee of the Board provides strategic advice to the Board on financial management, budgetary, audit and compliance matters. It operates with a Charter that is reviewed annually by the Board. (Refer to Appendix 2.)

10. Conflict of Interest

- 10.1 As stated in s 86 of the *Financial Management Act 1996*, a Board member must take all reasonable steps to avoid being placed in a position where a conflict of interest arises during the exercise of the member's functions.

11. Board skills

11.1 While noting that Board appointments are made by the Minister, the Board endeavours to ensure that, collectively, it has the appropriate level of skills and experience required to properly fulfil its responsibilities, including in the areas of : cultural, financial, accountancy and legal expertise.

12. Board induction, training and development

12.1 Board members are given appropriate induction training on appointment.

12.2 Board members are provided with continuing opportunities to develop experience and understanding of the CFC's functions.

12.3 Board members are expected to attend activities across the CFC's different venues on a regular basis in order to increase their knowledge of the CFC's functions.

13. Code of conduct

13.1 The Board establishes a written Code of Conduct which sets out the ethical and behavioural expectations for Board members. This Code is set out at Appendix 1.

13.2 In exercising the functions of a Board member, a member must exercise a high standard of honesty, care, diligence, discretion and loyalty to the CFC.

14. Functions of governing board members

14.1 Chair's functions

The Chair of the Board has the following functions as stated in s 82 of the *Financial Management Act 1996* :

- (a) managing the affairs of the Board;
- (b) ensuring, as far as possible, that there is a good working relationship between the Board and management of the CFC;
- (c) ensuring the responsible Minister is kept informed about the operations of the CFC.

14.2 Deputy Chair's functions

As stated in s 83 of the *Financial Management Act 1996*, if the Chair of the Board is absent or cannot for any reason exercise the functions of the Chair, the Deputy Chair of the Board must exercise the functions of the Chair.

14.3 CEO's functions

The CEO of the CFC has the following functions as stated in s 84 of the *Financial Management Act 1996* :

- (a) ensuring, as far as practicable, that the CFC's Statement of Intent is implemented effectively and efficiently;
- (b) managing the day-to-day operations of the CFC in accordance with –
 - (i) applicable governmental policies;
 - (ii) the policies of the CFC set by the Board; and
 - (iii) each legal requirement that applies to the CFC.
- (c) regularly advising the Board about the operation and financial performance of the CFC;
- (d) immediately advising the Board about significant events. (Significant event means an event about which the CFC is required to advise the responsible Minister under s 101 of the *Financial Management Act 1996*.)

15. Separation of roles between the Chairman and CEO

15.1 The roles of the Chairman and the CEO are strictly separated.

15.2 The Chairman is responsible for :

- Ensuring the Board provides leadership and vision to the CFC.
- Establishing the Board agenda.
- Presiding over Board meetings and directing Board discussions to effectively use the time available to address the critical issues facing the CFC.
- Making certain that the Board has the necessary information to undertake effective decision making and actions.
- Developing a continuing relationship with the CEO. As the major point of contact between the CEO and the Board, the Chairman should be kept fully informed of the matters of interest to Board members.

- Guiding the continuing effectiveness and development of the Board and individual members.

15.3 The CEO is responsible for :

- Taking and approving all and any actions and initiatives required to deliver the CFC's strategic and operational plans as approved by the Board.
- Ensuring transactions outside the CEO's delegation levels are referred to the Board for approval.
- Ensuring that all actions comply with the CFC's policies in force from time to time.
- Other responsibilities as delegated by the Board to the CEO.

16. Minutes Secretary

16.1 In conjunction with the CEO, the Minutes Secretary is responsible for :

- Ensuring that the Board agenda is developed in a timely and effective manner for review and approval by the Chairman.
- Ensuring that Board papers are developed in a timely and effective manner.
- Coordinating, organising and attending meetings of the Board and ensuring the correct procedures are followed.
- Drafting and maintaining minutes of Board meetings.

17. Minutes

17.1 Proceedings of all meetings are minuted and signed by the Chairman of the meeting.

17.2 Minutes of all Board meetings are circulated to members and approved by the Board at the subsequent meeting.

18. Meetings of the Board

18.1 The Board meets six (6) times annually. Additional meetings may be called if deemed necessary by the Chairman and/or CEO, or if asked by the Minister or at least 2 members.

18.2 The Chair must give the other members reasonable notice of the time and place of a meeting called by the Chair.

18.3 Board meetings take place in the Board Room, Canberra Museum and Gallery, Level 1, North Building, London Circuit, Civic.

18.4 A quorum is reached when a majority of appointed Members, at any given time, are present.

18.5 If the Chair and Deputy Chair are absent, the member chosen by the members present presides. However, the members must not choose the CEO to preside.

19. Review of Charter

19.1 The Board reviews its Charter annually to ensure it remains consistent with the Board's objectives and responsibilities.

20. Publication of Charter

20.1 Key features of the Board Charter are to be outlined in the CFC's annual report.

20.2 A copy of the charter is available on www.museumsandgalleries.act.gov.au and www.canberratheatrecentre.com.au

BOARD CODE OF CONDUCT

1. Introduction

The Board of the CFC is committed to conducting the CFC's business in a way that is open and accountable to shareholders, stakeholders and the wider community. The Board believes that the CFC's governance practices should be rigorous and of a high standard.

2. Purpose of the Code

Board members are bound by this Code of Conduct (the Code) to ensure that high standards of corporate and individual behaviour are observed by members in the context of their terms of appointment to the Board.

3. Obligation to comply with Code

Board members must adhere to the Code both in letter and in spirit. Adherence to the Code is a condition of appointment to the Board. Violation of the Code by any member, or unethical behaviour which may affect the reputation of the CFC, may be subject to disciplinary action including termination of appointment. (Refer to Section 81 of the *Financial Management Act 1996*.) Board members must also adhere to the ACT Public Service Code of Conduct, made by the Commissioner for Public Administration under the *Public Sector Management Standards 2006*.

4. Primary obligations of Code

Board members must :

- act honestly, in good faith and in the best interests of the CFC as a whole;
- demonstrate their duty to use due care and diligence in fulfilling their functions and exercising powers;
- keep abreast of best practices in corporate governance and implement such practices as are appropriate for the CFC; and
- use their authority and available resources and information only for the work-related purpose intended.

These obligations include:

- recognising that the Board's primary responsibility is to meet the statutory obligations and the goals and targets agreed with the responsible Minister, but with regard to broader responsibilities to serve the community;
- demonstrating independent judgement and actions and taking all reasonable steps to be satisfied as to the soundness of all decisions taken by the Board;

- understanding the cultural, financial, commercial and functional aspects of the CFC to ensure diligence in deliberations and decision-making;
- making only proper use of information acquired as a Board member;
- not taking improper advantage of the position of a Board member;

- not accepting gifts or benefits that could lead to an actual or perceived financial or moral obligation to other organisations or to individuals (refer to CFC's Chief Executive Financial Instruction on gifts, which applies to Board Members);
- not allowing personal interests or the interests of any associated person to conflict with the interests of the CFC (refer also to Section 6 below);
- complying with the spirit as well as the letter of statutory and other obligations;
- ensuring that confidential information received by a Board member in the course of the exercise of Board member duties remains the property of the CFC, recognising that it is improper to disclose it, or allow it to be disclosed, unless that disclosure has been authorised by the CFC, or the person from whom the information is provided, or is required by law;
- undertaking periodic evaluation of the Board to ensure continuing performance improvements.

5. Reputation of the CFC

Board members must not do anything which would be likely to negatively affect the CFC's reputation.

6. Conflict of Interest

A Board member must take all reasonable steps to avoid being placed in a position where a conflict of interest arises during the exercise of the member's functions.

Board members must provide an Annual Declaration of Interest to all other Members, in a prescribed format, usually at the first Board meeting of each calendar year.

The agenda for each meeting of the Board must include an item requiring any material interest in an issue to be considered at the meeting to be disclosed to the meeting. Details of any conflicts of interest should be appropriately minuted.

7. Attendance at Meetings

Board members must attend all meetings of the Board and, where relevant, of its Sub-Committees, as far as possible. Board members must allow the necessary time to prepare for these meetings.

AUDIT COMMITTEE CHARTER

The Board has established the Audit Committee as a sub-committee.

This charter sets out the committee's objectives, authority, composition and tenure, roles and responsibilities, reporting and administrative arrangements.

Objective

The objective of the committee is to provide independent assurance and assistance to the Board on the CFCs risk, control and compliance framework, and its external accountability responsibilities.

Authority

The Board authorises the committee, within the scope of its role and responsibilities, to :

- obtain any information it needs from any employee and/or external party (subject to their legal obligation to protect information);
- discuss any matters with the external auditor, or other external parties (subject to confidentiality considerations);
- request the attendance of any employee, or Board Member, at committee meetings; and
- obtain external legal or other professional advice, as considered necessary to meet its responsibilities, at the CFC's expense.

Composition and tenure

The Board is responsible for the appointment of committee members. The committee will consist of at least three (3) members, one of which will be the Chief Executive Officer.

The Board will appoint the Chair of the committee which will not be the Chief Executive Officer or the Chairman of the Board.

The Chair of the committee may appoint an acting Chair should the need arise.

Members will be appointed for an initial period not exceeding the length of their appointment to the Board, after which they will be eligible for extension or re-appointment, should they be re-appointed to the board and after a formal review of their performance.

The members, taken collectively, will have a broad range of skills and experience relevant to the operations of the CFC. At least one member of the committee should have accounting or related financial management experience with an understanding of accounting and

auditing standards in a public sector environment.

Roles and responsibilities

The committee has no executive powers, unless delegated to it by the Board.

The committee is directly responsible and accountable to the Board for the exercise of its responsibilities. In carrying out its responsibilities, the committee must at all times recognise that primary responsibility for management of the CFC rests with the Chief Executive Officer.

The responsibilities of the committee may be revised or expanded in consultation with, or as requested by, the Board from time to time.

The committee's responsibilities are :

Financial Management

- review the financial performance of the CFC in months where no Board meeting occurs and draw to the CFC Board's attention any financial or budgetary matters requiring particular consideration;
- approve the business case for capital or other strategic projects, which require an initial investment from internal funds of between \$50,000 and \$100,000, referring any projects above this level to the Board;
- review the financial aspects of proposals for commercial shared risk presentations* at the Canberra Theatre Centre where the potential loss exceeds \$50,000 and make recommendations to the Board; and
- oversee significant plans with a major financial focus, including the Asset Management Plan.

* *(A commercial shared risk presentation is one where the financial risk is shared by the CFC and a promoter/company and where the proposal does not fit within the existing theatre programming budget. The committee's consideration of the financial aspects of proposed commercial shared risk presentations may take place by electronic means if an urgent decision is required on a shared risk proposal.)*

Risk Management

- * Review whether management has in place a current and comprehensive risk management framework, and associated procedures for effective identification and management of the CFC's financial and business risks, including fraud;
- * review whether a sound and effective approach has been followed in developing strategic risk management plans for major projects or undertakings;

- * review the impact of the CFC's risk management framework on its control environment and insurance arrangements;
- * review whether a sound and effective approach has been followed in establishing the CFC's business continuity planning arrangements, including whether disaster recovery plans have been tested periodically; and
- * review the CFC's fraud control plan and satisfy itself the CFC has appropriate processes and systems in place to capture and effectively investigate fraud related information.

Control framework

- Review whether management's approach to maintaining an effective internal control framework, including over external parties such as contractors and advisors, is sound and effective;
- review whether management has in place relevant policies and procedures, including the CFC's Chief Executive Financial Instructions, and that these are periodically reviewed and updated;
- determine whether the appropriate processes are in place to assess, at least once a year, whether policies and procedures are complied with;
- review whether appropriate policies and procedures are in place for the management and exercise of delegations;
- consider how management identifies any required changes to the design or implementation of internal controls; and
- review whether management has taken steps to embed a culture which is committed to ethical and lawful behavior.

External accountability

- Review the financial statements and provide advice to the Board (including whether appropriate action has been taken in response to audit recommendations and adjustments), and recommend their signing by the Chair of the Board;
- satisfy itself that the financial statements are supported by appropriate management signoff on the statements and on the adequacy of the systems of internal controls;
- review the processes in place designed to ensure that financial information included in the CFC's annual report is consistent with the signed financial statements;
- review the Statement of Performance, satisfy itself that the Statement address any relevant audit recommendations and is supported by appropriate internal controls, and recommend its signing by the Chair of the Board;
- satisfy itself that the CFC has appropriate mechanisms in place to review and implement, where appropriate, relevant ACT Government reports and recommendations; and
- satisfy itself that the CFC has a performance management framework that is linked to organisational objectives and outcomes.

Legislative compliance

- Determine whether management has appropriately considered legal and compliance risks as part of the CFC's risk assessment and management arrangements; and
- review the effectiveness of the system for monitoring the CFC's compliance with relevant laws, regulations and associated government policies.

Internal audit

- Act as a forum for communication between the Board, senior management and internal and external audit;
- oversee preparation of the internal audit coverage and annual work plan in consultation with management and the internal auditors, ensure the plan is based on the CFC's risk management plan, and recommend approval of the plan by the Board;
- advise the Board on the adequacy of internal audit resources to carry out its responsibilities, including completion of the approved internal audit plan;
- oversee the coordination of audit programs conducted by internal and external audit and other review functions;
- review all audit reports and provide advice to the Board on significant issues identified in audit reports and action taken on issues raised, including identification and dissemination of good practice;
- monitor management's implementation of internal audit recommendations; and
- periodically review the performance of internal audit.

External audit

- act as a forum for communication between the Board, senior management and internal and external audit;
- provide input and feedback on the financial statement and performance audit coverage proposed by external audit and provide feedback on the audit services provided;
- review all external plans and reports in respect of planned or completed audits and monitor management's implementation of audit recommendations; and
- provide advice to the Board on action taken on significant issues raised in relevant external audit reports and better practice guides.

Responsibilities of members

Members of the committee are expected to understand and observe the legal requirements of the *Cultural Facilities Corporation Act 1997*, *Public Sector Management Act 1994* and *Financial Management Act 1996*. Members' actions should reflect the behaviours endorsed in the ACT Code of Conduct.

Members are also expected to :

- contribute the time needed to study and understand the papers provided;

- apply good analytical skills, objectivity and good judgement; and
- express opinions frankly, ask questions that go to the fundamental core of the issue and pursue independent lines of enquiry.

Reporting

The committee will report to every Board meeting on its operation and activities during the preceding period. Over the course of any year, the reports can include :

- a summary of the work the committee performed to fully discharge its responsibilities during the preceding period;
- a summary of the CFC's progress in addressing the findings and recommendations made in internal, external and Parliamentary Committee reports;
- an overall assessment of the CFC's risk, control and compliance framework, including details of any significant emerging risks or legislative changes impacting the CFC; and
- details of meetings, including the number of meetings held during the relevant period, and the number of meetings each member attended.

The committee may, at any time, report to the Board any other matter it deems of sufficient importance to do so. In addition, at any time an individual committee member may request a meeting with the Chair of the Board.

Administrative arrangements

Meetings

The committee will meet on a bi-monthly basis, normally during months that the Board does not meet. A special meeting may be held to review the CFC's annual financial statements.

The Chair is required to call a meeting if asked to do so by the Board, or another committee member.

Attendance at meetings and quorums

A quorum will consist of a majority of committee members.

The Chief Finance Officer (CFO) and other relevant finance staff (as required) are to attend each meeting. The committee may also direct (when deemed appropriate) that the CFO or other employees not attend committee meetings or not participate in certain agenda items.

Meetings can be held in person, by telephone or by video conference.

The internal and external audit representatives and/or service providers may be invited to attend any meeting. The committee will meet separately with both the internal and external auditors at least once a year.

The Chair of the Board and/or other Board Members, and any CFC staff may be invited to attend committee meetings to participate in specific discussions or provide strategic briefings to the committee.

Secretariat

The CFO will provide secretariat support to the committee. The Secretariat will ensure the agenda for each meeting and support papers are circulated, after approval from the Chair, at least forty-eight (48) hours before the meeting, and ensure the minutes of the meetings are prepared and maintained. Minutes must be approved by the Chair and available within two weeks of the meeting to each member and committee observers, as appropriate.

Conflicts of interest

Each committee agenda will include as the first agenda item : *Members' Disclosure of Interest* and members must declare under that item any conflicts of interest relating to agenda items or topics. Details of any conflicts of interest should be appropriately minuted.

Where members or observers at committee meetings are deemed to have a real, or perceived, conflict of interest it may be appropriate that they are excused from committee deliberations on the issue where a conflict of interest exists.

Induction

New members will receive relevant information and briefings on their appointment to assist them to meet their committee responsibilities.

Assessment arrangements

The Chair of the committee, in consultation with the Chair of the Board, will initiate a review of the performance of the committee at least once every two years. The review will be conducted on a self-assessment basis (unless otherwise determined by the Board) with appropriate input sought from the Board, the CEO, the internal and external auditors, management and any other relevant stakeholders, as determined by the Board.

Review of charter

At least once a year the committee will review this charter. This review will include consultation with the Board.

Any substantive changes to the charter will be recommended by the committee and formally approved by the Board.

CULTURAL FACILITIES CORPORATION (CFC) ADVISORY COMMITTEES OPERATING GUIDELINES AND TERMS OF REFERENCE

1. Introduction

In accordance with Section 8(1)(a) of the *Cultural Facilities Corporation Act 1997*, the CFC has established the following Advisory Committees :

- Canberra Theatre Centre Advisory Committee;
- Canberra Museum and Gallery Advisory Committee; and
- Historic Places Advisory Committee.

The Advisory Committees play a significant role in the work of the CFC and make an important contribution to its functions and activities.

These operating guidelines have been prepared for the general guidance of the Advisory Committees in undertaking their work.

2. Role of the Advisory Committees

The Advisory Committees are responsible to the Board of the CFC.

Their main role is to provide the Board with expert strategic advice, within the context of the CFC's Strategic Plan for 2011-16 and its annual Corporate Plans.

This role encompasses the following responsibilities :

- participating in an annual briefing/issues workshop;
- considering and reporting on areas of advice identified in that workshop;
- participating in the CFC's annual corporate planning process;
- providing advice on any matters specifically referred by the Board;
- serving as standing reference groups on specific topics as needed or where the Board wishes to refer specific issues to them; and
- undertaking other responsibilities within the terms of reference for each Advisory Committee.

3. Contact between the Board and the Advisory Committees

Ongoing contact between the Board and the Advisory Committees will be achieved by the following means :

- summary reports of each Advisory Committee session will be made available to the Board at its next following meeting;
- specific issues dealt with by an Advisory Committee may be the subject of a separate report to the Board;
- the Board will respond to any recommendations made to it by Advisory Committees;
- one or more Board members will participate in an annual briefing/issues workshop for the Advisory Committees;
- Advisory Committee members will be invited to events in their area of responsibility, such as theatre opening nights and exhibition openings, which will provide an opportunity for them to meet informally with Board members on these occasions; and
- the Board will host at least one function per year for Advisory Committee members, in recognition of their important contribution to the CFC.

4. Membership

The membership of each Advisory Committee will comprise :

- generally between six and nine members, including a Convenor and Deputy Convenor; and
- appropriate senior staff of the CFC as determined by the Chief Executive Officer, as ex officio members.

The overall membership profile for each Advisory Committee is set out below.

Canberra Theatre Centre Advisory Committee – a panel that includes members with specialised knowledge and/or experience in the performing arts, together with subscribers/patrons.

Canberra Museum and Gallery Advisory Committee – a panel of members with specialised knowledge and/or experience in museum and gallery operations and programs.

Historic Places Advisory Committee – a panel comprised primarily of members with specialised knowledge and/or experience in heritage sites and programs.

5. Appointment process

The Board will appoint members of the Advisory Committees for a three-year term.

Following the completion of a term of appointment, a member may seek renomination for a further term.

The Board will appoint a Convenor and Deputy Convenor for each Committee from amongst the members of the Committee.

Prior to the expiry of the terms of existing members, the CEO will :

- write to existing members, asking whether they wish to seek renomination for a further term;
- arrange for a public advertisement to be placed in *The Canberra Times* and on CFC websites, calling for expressions of interest in becoming a member of one of the Advisory Committees; and
- directly approach people with the appropriate expertise, where this is considered necessary to ensure an appropriate range of expertise on each Advisory Committee.

The Board will make appointments after taking into account the nominations received through the above means, and so as to achieve an overall balance of expertise on each committee.

Where casual vacancies in membership arise, the Board will make any necessary new appointments, either on the recommendation of the Convenor of the relevant Advisory Committee or by directly approaching people with the appropriate expertise.

In determining membership of the Advisory Committees, the CFC will be guided by the following general principles –

- (a) that gender, age, and experience factors be taken into account in considering membership across the three Advisory Committees rather than within each Committee's membership;
- (b) that each Committee comprise generally between six and nine members, including the Convenor and Deputy Convenor;
- (c) that the contribution, attendance record, and the balance of skills and expertise on each Committee, be considered in determining the appointment of existing members who may have sought reappointment;
- (d) that respondents to public advertisements for expressions of interest in Advisory Committee membership, with appropriate skills and expertise, be considered for appointment accordingly; and
- (e) that individuals with appropriate skills and expertise be directly approached, where this is necessary to provide a balance on the Advisory Committees.

6. Sessions of the Advisory Committees

Advisory Committees will meet three times a year, or otherwise as agreed by the CEO and Convenor, as follows.

Session 1 : Joint briefing/issues workshop (to be held around August/September each year)

- This workshop will bring together members of the three Advisory Committees for a plenary session including briefings about the organisation from the Chairman, CEO and senior managers.
- Each workshop will involve a breakout session, in which individual committees will meet to discuss issues of particular relevance to that committee, and to identify areas, in conjunction with senior managers, for further exploration in the individual committee sessions.

Session 2 : Individual committee session (to be held around October/November each year)

- Each committee will meet individually to explore and develop in greater depth matters identified in the Session 1 workshop. For example, these matters could include advice on policy development on a specific topic.

Session 3 : Joint corporate planning workshop (to be held around May/June each year)

- Committees will come together again for a session in which they will contribute their views into the CFC's annual corporate planning exercise.

The Convenor will chair all individual sessions of the committee where he or she is present. In the absence of the Convenor the Deputy Convenor will chair the session.

Sessions will normally be conducted in an informal manner, with decisions based on general agreement. A quorum at individual sessions is a majority of appointed members.

Visitors may be invited to individual sessions of Advisory Committees as necessary.

7. Responsibilities of Advisory Committee members for session attendance

To ensure a continuity of ideas and to gain the full benefit of the Advisory Committees' expertise, Advisory Committee members are expected to attend each of the three sessions scheduled throughout a 12 month period, unless exceptional circumstances arise.

A member may seek leave of absence from the Convenor if he or she expects to be unable to participate in the Committee for a period of time. Where a member fails to attend two consecutive sessions without leave of absence from the Convenor, the member's term of appointment ceases.

Where a member is unable to attend sessions for a lengthy period (for example, due to extended illness or overseas absence), the Board will, after consultation with the member, decide whether to conclude that member's term of appointment and make any necessary new appointment.

The CEO will make available secretariat services for the Advisory Committees. An agenda for each session will be distributed by the secretariat in advance and a summary report of the outcomes of each session will be prepared following the session.

8. Expenses

Participation in the Advisory Committees is on an unpaid basis. However, the CFC will meet all reasonable expenses incurred by members in attending sessions, provided that these are discussed with and agreed with the CEO in advance.

9. Confidentiality

Issues dealt with by the Advisory Committees may be confidential and if so, should not be discussed outside the session. The ex officio members of each Advisory Committee will advise members where any matter is confidential. In addition, a member may request that a particular item be discussed in confidence.

Advisory Committee members should not make public statements or media announcements about Advisory Committee matters unless authorised to do so by the CEO.

10. Conflict of interest and code of conduct

Members will be required to provide undertakings in relation to Code of Conduct matters, in accordance with the Report of the Committee of Inquiry Concerning Public Duty and Private Interest (the Bowen Committee), which has been adopted by the ACT Government for persons holding positions on Government bodies.

Where a member is aware that a matter under discussion at an individual session of an Advisory Committee could constitute an actual or perceived conflict of interest, the member should draw the matter to the attention of the Convenor (or Deputy Convenor, in the Convenor's absence) and leave the room while the matter is being discussed. All such occasions will be noted in the summary report of the session.

11. Special provisions regarding separate engagement of an Advisory Committee member in a paid capacity

It is anticipated that, in view of the expertise and skills of Advisory Committee members, the CFC may, from time to time, wish to engage a member in a paid capacity quite separately from his or her Advisory Committee membership.

For example, the CFC may wish to :

- commission an Advisory Committee member to undertake an expert consultancy;
- engage an Advisory Committee member to undertake a specific conservation project; or
- purchase a work of art by an Advisory Committee member.

In such circumstances it is important both for the Advisory Committee member and for the CFC that there is no perception that the payment relates to membership of the Advisory Committee.

For this reason, the member who is being engaged in a paid capacity must either take leave of absence from Advisory Committee membership for the period of the paid engagement, or absent themselves from any part of a session during the period of the paid engagement that relates in any way to the subject matter of the paid engagement. Any period of absence taken in this way will count as approved leave of absence, for the purposes of Section 7 of these Operating Guidelines.

These special provisions apply in addition to the general conflict of interest and code of conduct provisions set out in Section 10 of these Operating Guidelines.

12. Donations to the CFC by an Advisory Committee member

Any potential conflicts of interest regarding donations made to the CFC by an Advisory Committee member will be referred to the CEO for consideration and resolution.

13. Review of these Operating Guidelines

These Operating Guidelines will be reviewed early in 2015-16 to allow consideration of the future direction of the Advisory Committees at that time.

14. Conclusion

The CEO can provide advice with any queries relating to these Operating Guidelines.

ADVISORY COMMITTEES - TERMS OF REFERENCE

Canberra Museum and Gallery Advisory Committee

The Canberra Museum and Gallery advisory committee is responsible to the Board of the CFC for providing expert strategic advice on :

- how the CFC can provide cultural leadership, excellence and innovation in the presentation and interpretation of visual arts and social history;
- how the CFC can promote community involvement in activities at the Canberra Museum and Gallery (CMAG) and the Nolan Collection Gallery @ CMAG; and
- how the needs of the community can be reflected and collaborative projects promoted, in the overall development and conduct of CMAG and Nolan Collection Gallery @ CMAG programs, including exhibitions, research and education activities.

In performing the above roles, the Committee provides a key advisory role to the Board and serves as a valuable link between the CFC and the wider community.

In addition, the Committee provides advice to the Board on proposed acquisitions that are submitted for Board approval.

The Committee will work to a defined work program and within the context of the CFC's annual corporate plan.

Historic Places Advisory Committee

The Historic Places Advisory Committee is responsible to the Board of the CFC for providing expert strategic advice on :

- how the CFC can provide cultural leadership, excellence and innovation in the conservation, presentation and interpretation of the historic places, in recognition of their cultural heritage significance;
- how the CFC can promote community involvement in activities at the historic places;
- the development of the collections associated with the historic places; and
- how the needs of the community can be reflected and collaborative projects promoted, in the overall development and conduct of programs relating to the historic places, including exhibition, research and education activities.

In performing the above roles, the Committee provides a key advisory role to the Board and serves as a valuable link between the CFC and the wider community.

The Committee will work to a defined work program and within the context of the CFC's annual corporate plan.

Note : "historic places" refers to :

- Lanyon
- Calthorpes' House
- Mugga-Mugga

Canberra Theatre Centre Advisory Committee

The Canberra Theatre Centre Advisory Committee is responsible to the Board of the CFC for providing expert strategic advice on :

- how the CFC can provide cultural leadership, excellence and innovation in the performing arts;
- how the CFC can promote community involvement in activities at the Canberra Theatre Centre;
- directions and trends in the performing arts, in Canberra and nationally, and the implications for the CFC's performing arts programming and marketing activities; and
- opportunities for strategic partnerships and collaborative projects involving the Canberra Theatre Centre, that promote the development of the performing arts and of performing arts audiences.

In performing the above roles, the Committee provides a key advisory role to the Board and serves as a valuable link between the CFC and the wider community.

The Committee will work to a defined work program and within the context of the CFC's annual corporate plan.

Appendix 3 – Senior Managers of the CFC

IAN TIDY – CHIEF FINANCE OFFICER

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

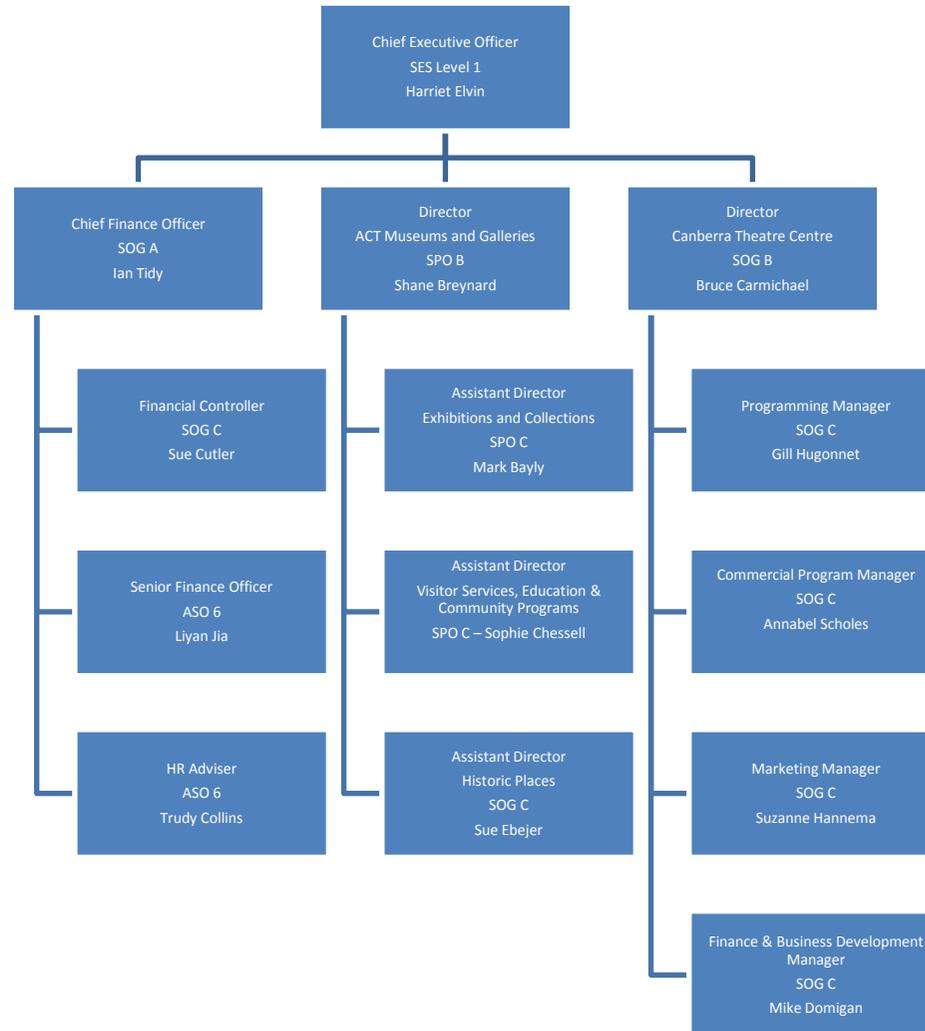
SHANE BREYNARD – DIRECTOR, ACT MUSEUMS AND GALLERIES

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

BRUCE CARMICHAEL – DIRECTOR, CANBERRA THEATRE CENTRE

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

**Appendix 4 –
Organisational Structure as at 30 June 2014**



Appendix 5 – Advisory Committees

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

The previous terms of appointment for advisory committee members concluded on 30 June 2013. Reappointments and new appointments of members are for the period 1 July 2014 to 30 June 2016.

CANBERRA MUSEUM AND GALLERY ADVISORY COMMITTEE

Membership during 2013-14

Dr Nicholas Brown (Convenor)

Nicholas Brown is Associate Professor, School of History, College of Arts and Social Sciences, Australian National University and Senior Research Fellow, Centre for Historical Research, National Museum of Australia. Chair of the Commonwealth and ACT Working Party, Australian Dictionary of Biography; Advisory Board member, Australian Policy and History Network; Member, Biography Institute of the Humanities Research Centre; Member, Humanities and Social Sciences Board, ANU e-Press. Awarded Vice-Chancellor's Award for Excellence in Supervision, ANU, 2009; Top Supervisor Award, ANU student award, 2011. Author and co-author of a number of books, edited collections, and journal articles.

Ms Anita McIntyre (Deputy Convenor)

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

Dr Guy Hansen

Dr Guy Hansen has worked in museums for over twenty years. A historian by training, Guy holds degrees from Sydney University and the University of Technology, Sydney. He has worked as the lead curator on numerous exhibition projects including *Nation : Symbols of Australia* (2001), *Captivating and Curious* (2005) and *League of Legends* (2008). 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. Guy is currently Director of Exhibitions at the National Library of Australia.

Mr Dave Johnston

Dave is an Indigenous archaeologist and anthropologist and Director of Aboriginal Archaeologists Australia. For over 20 years Dave has worked as the community appointed archaeologist for many Traditional Owner groups throughout Queensland, NSW, Victoria and the ACT. He is Chair of the Australian Indigenous Archaeologists Association, a member of the Commonwealth Government's Indigenous Advisory Committee (IAC) on Environment and Heritage, a member of the AIATSIS Ethics Committee and a board member of Aboriginal History (Journal), ANU.

Ms Yolande Norris

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

Mr Emmanuel (Manny) Notaras

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

Mr Gilbert Riedelbauch

Gilbert Riedelbauch is a Canberra based designer/maker and a senior lecturer at the School of Art, Australian National University. He works with a variety of materials and processes using digital technologies together with traditional metal working techniques and exhibits nationally and internationally. Gilbert has a particular interest in the integration of digital fabrication with traditional ways of making and the changes to professional practice this integration holds. His work has been included into the collections of the National Gallery of Australia, the Powerhouse Museum in Sydney and the Canberra Museum and Gallery. After graduating as a Meisterchüler in silversmithing at the Academy of Fine Art Nürnberg, Germany, he completed a Graduate Diploma at the Australian

National University, School of Art. As a senior lecturer he heads the School's Foundation Studies Program and coordinates the Design Arts Degree. In 2007 he received a national teaching award – a Carrick citation – for his contribution to university teaching. He currently undertakes a PhD candidature at Sydney College of the Arts, University of Sydney.

Dr Roslyn Russell

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

Mr David Wardle

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

Meetings during 2013-14

The Advisory Committee met on these dates :

- The first meeting of the three new committees was held as a plenary workshop on 4 November 2013;
- The Canberra and Museum and Gallery Advisory Committee met on two occasions as a separate committee on 4 February 2014 and 19 May 2014 and;
- The final meeting of the 2013-14 year for the committees was held as a plenary session on 23 June 2014.

HISTORIC PLACES ADVISORY COMMITTEE

Membership during 2013-14

Dr Sandy Blair (Convenor)

PhD-History (UNSW), Graduate certificate in Urban Horticulture (University of Melbourne). Historian and heritage advisor with more than thirty years' experience in cultural heritage assessment and management. Currently Program Coordinator of the ANU's *Institute for Professional Practice in Heritage and the Arts* attached to the Research School of Humanities and the Arts. Previously worked at all levels of government, most recently as manager of the ACT Heritage Unit. Member and former President, Australia International Committee on Monuments and Sites (ICOMOS); Australian voting member of the Cultural routes International scientific Committee of ICOMOS; Member, Burra Charter working group, Australia ICOMOS, 2007-2013.

Ms Barbara Reeve (Deputy Convenor)

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

Dr Patricia Clarke OAM

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

Mr Nigel Featherstone (resigned 30 June 2014)

Nigel Featherstone has a Bachelor of Landscape Architecture (University of Canberra, 1991), a Graduate Diploma of social ecology (University of Western Sydney, 1996), and a Master of Creative Arts (University of Wollongong, 2001). He has worked in landscape architecture, urban planning, arts development, community engagement, and heritage management. Nigel is currently employed on a part-time basis with the ACT Heritage Unit, responsible for heritage conservation and community liaison; in 2011/2012 he initiated the *What Still Remains creative heritage interpretation and engagement* program. In parallel with traditional employment, Nigel has a long-term career as a writer – he is the author of over 40 short stories published in 18 Australian literary journals as well as in the US, two collections (*Homelife*, 1999; *Joy*, 2000), the novel *Remnants* (2005), and the novella *Fall on Me* (2011). He is a regular contributor to *The Canberra Times* (Panorama). Nigel has held residencies at Bundanon, Cataract Gorge (Launceston), and Varuna in the Blue Mountains. He is the founder of the creative arts journal *Verity La* (www.verityla.com), and is a foundation members and coordinator of The Childers Group : an independent arts forum.

Ms Megan Lovell

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

Mr Greg Peters

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

Dr Kirsten Wehner

Dr Kirsten Wehner is currently Head Curator, People and the Environment at the National Museum of Australia, and was previously Content Director for the development of the Museum's *Landmarks and Journeys* galleries and the *Circa* theatre. She is the co-editor and co-author of *Landmarks : A history of Australia in 33 Places* (2013) and *National Museums : Negotiating Histories* (1999). Kirsten has worked in the cultural heritage sector for over 15

years, curating a range of collections, exhibitions and documentary films exploring diverse aspects of Australian history and culture. Her current interests include place and

environmental histories, re-enterpreting natural history collections, online interpretation and the potential for museums to contribute to building ecologically resilient communities.

Meetings during 2013-14

The Advisory Committee met on these dates :

- The first meeting of the three new committees was held as a plenary workshop on 4 November 2013;
- The Historic Places Advisory Committee meeting was held on 30 April 2014; and
- The final meeting of the 2013-14 year for the committees was held as a plenary session on 23 June 2014.

CANBERRA THEATRE CENTRE ADVISORY COMMITTEE

Membership during 2013-14

Ms Jenny Deves (Convenor)

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

Ms Lynn Petersen (Deputy Convenor)

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

Ms Kirsten Burns

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

Ms Alicia Doherty

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

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

Ms Gail Freeman

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

Ms Adelina Larsson

Adelina is a Swedish/Australian independent dance artist working professionally in Australia and Europe in contemporary dance, physical theatre and cross-art forms as a choreographer, performer, producer and dance educator. She trained in Stockholm at DOCH University of Dance and Circus (BA Dance Ed) and The Netherlands at CODARTS Rotterdam Dance Academy. Since arriving in Australia in 2007, she has worked with Director, David Pledger *Not yet it's difficult*, Donna Jackson *Hubcap productions*, Frank Madrid *FAMA*, Ausdance ACT, Ausdance NSW, QL2 Dance, Fling Physical Theatre, Strut Dance, Corazon de Vaca physical theatre, *Legs on the Wall* and a vast range of professional independent artists from Australia and Europe. Adelina was awarded the ACT Critics Circle Award 2012 for collaborating with independent artists from across Australia and bringing a broad spectrum of contemporary dance to Canberra. She is Director of *Short+Sweet Dance Festival* Canberra and Artistic Director of the Ausdance ACT Youth Dance Festival. Adelina is currently working with the Centenary of Canberra as producer of *Biami*.

Lt Col Ian McLean AM CSC

Lieutenant Colonel Ian McLean is the Media Support Officer at the Royal Military College, Duntroon, a role he assumed in 2012 after completing a 3 year appointment as Director of

Music for the Australian Army. He initially served in the Army for 34 years culminating with an 8 year appointment as Music Director at the Royal Military College. Whilst at Duntroon he established the still popular Music at Midday concert series, led operational tours to Bougainville and East Timor and performed ceremonial music duties at Buckingham Palace. He left the military in 2001 to undertake a 7 year appointment as CEO of the Canberra Symphony Orchestra then returned to uniform in 2009. Ian is the founder and conductor of the Canberra Pops Orchestra, plays drums in a number of jazz bands, directs the Blamey Street Big Band and has taught and directed music in numerous ACT schools and colleges. As a theatre musical director he has conducted nearly 30 productions since the early 1990's. He is a music reviewer for "City News", is a Board member of numerous arts organisations and has the distinction of being honoured in both General and Military Divisions of the Order of Australia for his services to music.

Mr Bill Stephens

In 2001, Bill was named by *The Canberra Times* as one of 75 people who have shaped the National Capital. One of the regions best-known theatrical personalities, and proprietor of Australia's longest running cabaret venue, The School of Arts Café in Queanbeyan until it closed at the end of 2000, Bill has organised successful performing arts tours of cabaret artists for NARPACA; initiated the Cabaret Headliners series for the National Press Club and the Cabaret Crème series for The Street Theatre; member of the Adelaide Cabaret Festival Committee 2001-2009; Artistic Director for the Canberra Philharmonic Society for which he directed musicals from 1976-86; produced and directed Chief Minister's Free Seniors Concerts with the RMC Duntroon Band from 2005-08; and coordinated Chief Minister's Command Performance annual fund-raising galas from 2006-08; adjudicated for the Australian National Eisteddfod and National Festival of One-Act Plays. Currently produces and presents "Dress Circle" for Artsound FM 92.7, is a member of the Canberra Critics Circle, reviews for *City News*, ***Australian Arts Review***, and ***Canberra Critics Circle blog***. Interviews for the National Library of Australia's Oral History Program, specialising in the performing arts.

Mr Michael White

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

Meetings during 2013-14

The Advisory Committee met on these dates :

- The first meeting of the three new committees was held as a plenary workshop on 4 November 2013;
- The Canberra Theatre Centre Advisory Committee meeting was held on 13 May 2014; and
- The final meeting of the 2013-14 year for the committees was held as a plenary session on 23 June 2014.

Appendix 6 – Facilities and Business/Activities Under Management

CFC – MAIN UNDERTAKINGS

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

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

Appendix 7 –

Canberra Theatre Centre Venues – Graphs indicating venue usage and presentation genres in 2013-14

**Venue Usage by Genre
2013/14**

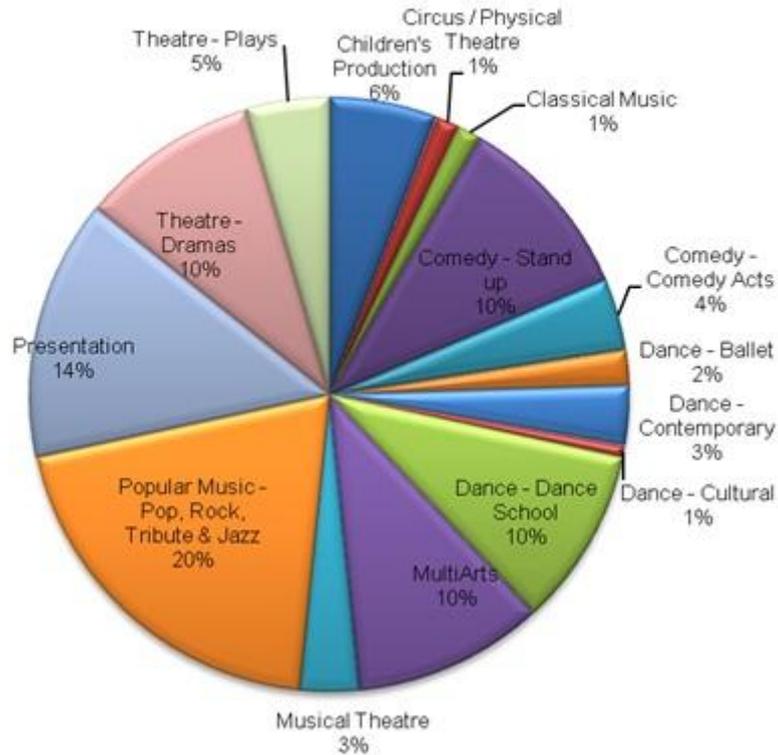


Table 1: Venue Usage by Genre 2013/14

Genre	Percentage of total usage
Children's Production	6
Circus / Physical Theatre	1
Classical Music	1
Comedy - Stand up	10
Comedy - Comedy Acts	4
Dance - Ballet	2
Dance - Contemporary	3
Dance - Cultural	1
Dance - Dance School	10
MultiArts	10
Musical Theatre	3
Popular Music - Pop, Rock, Tribute & Jazz	20

Genre	Percentage of total usage
Presentation	14
Theatre - Dramas	10
Theatre - Plays	5

Venue Usage by Locality 2013/14

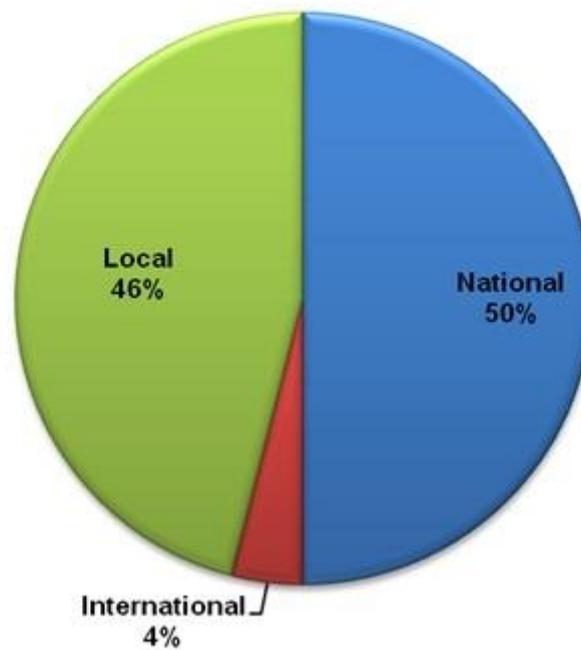


Table 2: Venue Usage by Locality of venue hirer/user 2013/14

Locality	Percentage of total usage
National	50
Local	46
International	4

Appendix 8 – ACT Museums and Galleries Venues – Schedule of exhibitions, programs and events 2013-14

The following is a full list of exhibitions, community and education programs and events at the ACT Museums and Galleries venues in 2013-14.

CANBERRA MUSEUM AND GALLERY	
Major Events	
<i>Opening – 2113 : A Canberra Odyssey</i>	12 July 2013
Joint opening – <i>Head Full of Flames</i> and <i>Splinters Theatre Group</i>	27 September 2013
Morning tea for Mayor of Nara – <i>Cities Across Borders : Canberra-Nara</i>	26 October 2013
Opening – <i>CAPO 30 Art exhibition</i>	23 November 2013
Opening – <i>Lens Love : The tender gaze of six Canberra region photographers</i>	28 November 2013
Opening – <i>Fuelling Ed Radclyffe</i>	22 February 2014
Opening – <i>Elioth Gruner : the texture of light</i>	7 March 2014
Opening – <i>A Bird in the Hand! Bob Graham : A Retrospective</i>	16 May 2014
Opening – <i>Growing up in Downer</i>	7 June 2014
Exhibitions	
* Exhibitions recorded in 2012-13 Annual Report	
<i>Canberra Stories</i> – Permanent Exhibition	Continuing exhibition (closed for change-over from 6 – 25 April 2014)
<i>The Foundation Collection</i> – Permanent Exhibition	Continuing exhibition
* <i>Gathered Together</i>	15 June – 15 September 2013
* <i>Canberra – Queanbeyan : Everyone needs good neighbours</i>	22 June – 29 September 2013
* <i>Telephones Forever</i>	29 June – 1 September 2013
<i>Windsongs and waterlines : where is, what is Wreck Bay?</i>	1 July – 25 August 2013
<i>Outside In</i>	12 July 2013
<i>2113 : A Canberra Odyssey</i>	13 July – 3 November 2013
<i>Cloud : Clare Martin</i>	7 September – 1 December 2013
<i>Head Full of Flames : Punk in the nation's capital 1977-1992</i>	14 September – 9 February 2014
<i>Splinters Theatre of Spectacle : Massive love of risk</i>	28 September – 8 December 2013
<i>Cities across borders : Canberra-Nara</i>	5 October – 17 November 2013
<i>CAPO 30 Art exhibition</i>	16 November – 24 November 2013
<i>Lens Love : The tender gaze of six Canberra region photographers</i>	30 November 2013 – 23 February 2014
<i>Hardy Lohse</i>	23 November 2013 – 23 February 2014
<i>Steven Holland : Being</i>	14 December 2013 – 16 February 2014
<i>Sidney Nolan : Remembrances of my youth</i>	21 December 2013 – 4 May 2014
<i>Fuelling Ed Radclyffe</i>	22 February – 25 May 2014
<i>Elioth Gruner : The texture of light</i>	8 March – 22 June 2014

Cultural Facilities Corporation – 2013-2014 Annual Report

<i>Ian North – The Canberra suite</i>	1 March 2014 – 15 June 2014
<i>You Are Here</i>	12 March – 28 March 2014
<i>Hamilton Darroch : Sun Trap</i>	5 April – 8 June 2014
<i>A Bird in the Hand! Bob Graham : A Retrospective</i>	17 May – 24 August 2014
<i>Growing up in Downer</i>	7 June – 19 October 2014
<i>Wave Hill prints</i>	21 June 2014 – 7 September 2014
<i>'byrd' Placeholder</i>	21 June – 21 September 2014
Education and Community Programs	
Koori Pre-school Teachers visit	3 July 2013
Curator's Floor Talk – <i>Gathered Together</i>	4 July 2013
CMAG on Sunday	7 July 2013 4 August 2013 1 September 2013 6 October 2013 3 November 2013 1 December 2013 2 February 2014 2 March 2014 6 April 2014 4 May 2014 1 June 2014
Guided tour – ANU Museum Studies students	10 July 2013
DEEWR Group tour with curator – <i>Gathered Together</i>	10 July 2013
Weaving workshop – <i>Wreck Bay Community</i>	13, 20 July 2013
Floor Talk – <i>2113 : A Canberra Odyssey</i> with Robert Dyball and Bev Hogg	17 July 2013
International Women's group – tour of <i>2113 : A Canberra Odyssey</i>	25 July 2013
Vintage Noir - Big House Film Society	28 July 2013 25 August 2013 29 September 2013 27 October 2013 24 November 2013 15 December 2013 26 January 2014 23 February 2014 30 March 2014 27 April 2014 25 May 2014 29 June 2014
ANU School of Art students - collections tour	29 July 2013
<i>2113 : A Canberra Odyssey</i> - education programs	30 July 2013 6, 7, 8, 13, 20, 21, 22, 23, 26, 27, 28, 29 August 2013 3, 4, 5, 6, 10, 11, 17, 18 September 2013
Curator's Floor Talk - 2113	31 July 2013

Cultural Facilities Corporation – 2013-2014 Annual Report

Floor Talk – <i>Gathered Together</i>	1 August 2013
Floor Talk – <i>Telephones Forever</i>	7 August 2013
Floor Talk – <i>2113 : A Canberra Odyssey</i>	14 August 2013 4 September 2013 16 October 2013
CMAG on Sunday – Book Week special	18 August 2013
Childers Street Quartet –Centenary Musical Offering	4 September 2013
ANU Tour – <i>Gathered Together</i>	6 September 2013
Floor Talk – <i>Cloud : Clare Martin</i>	14 September 2013
Lecture by Jakob Parby – Diversity in the museum	16 September 2013
Panel : Exploring the deep future of our city	21 September 2013
ANU Music Students lecture	26 September 2013
Floor Talk – <i>Head Full of Flames : Punk in the nation’s capital 1977-1992</i>	2 October 2013
<i>2113 : A Canberra Odyssey</i> – ANU students tour	4 October 2013
Floor Talk – <i>Splinters Theatre of Spectacle</i>	9 October 2013
Jorg Schmeisser monograph launch	12 October 2013
<i>Splinters Theatre of Spectacle</i> – video art screening	19 October 2013 6 November 2013
Morning tea for Mayor of Nara	26 October 2013
<i>T is for Toddler</i>	29, 30 31 October 2013 21,22,23 May 2013
Ozquilt Network Collection visit	1 November 2013
Canberra Critics’ Circle Symposium : Splinters exhibition	2 November 2013
Floor Talk – <i>Lens Love : The tender gaze of six Canberra region photographers</i>	4 December 2013
Floor Talk – Armorial Bearings	11 December 2013
Floor Talk – <i>Being</i> with Stephen Holland	5 February 2014
Floor Talk – <i>Lens Love : The tender gaze of six Canberra region photographers</i> with John Reid	7 February 2014
Floor Talk – <i>Lens Love : The tender gaze of six Canberra region photographers</i> with Cathy Laudenbach and John Reid	12 February 2014
Floor Talk – <i>Lens Love : The tender gaze of six Canberra region photographers</i> with Denise Ferris and Martyn Jolly	17 February 2014
ANU School of Art Professional Practice class lecture	17 March 2014
Education programs – <i>Elioth Gruner : the texture of light</i>	11, 12, 13, 14, 18, 19, 21, 25, 27 March 2014 1, 3 April 2014 6, 8, 9, 27, 28, 30 May 2014 3, 5, 10, 11, 12, 17, 19, June 2014
<i>You are Here</i> events	14, 15, 16, 17, 18, 19, 20, 21 March 2014

Cultural Facilities Corporation – 2013-2014 Annual Report

Panel discussion – <i>10 x 10: Taking Care of Business</i>	14 March 2014
Floor Talk – <i>Fuelling Ed Radclyffe</i>	19 March 2014
<i>Gruner</i> Study Tour – National Gallery of Australia	25 March 2014
Education Tour – <i>Elioth Gruner : the texture of light</i> – ANU School of Art first year students	31 March 2014
Floor Talks – <i>Gruner</i> (special interest)	2, 8, 16 April 2014 12, 15, 24 May 2014
Floor Talk – <i>Gruner</i> Highlights	8,29 April 2014 20 May 2014 20 June 2014
Floor Talk – <i>Hamilton Darroch : Sun Trap</i>	9 April 2014
Floor Talk – <i>A Bird in the Hand! Bob Graham : A Retrospective</i>	17 May 2014
Floor Talk – Curator (<i>Elioth Gruner: the texture of light</i>)	29 April 2014 7 May 2014 12 June 2014
Floor Talk – ‘ <i>bryd</i> ’ Placeholder	25 June 2014
NFSA – The Pastoral Visions of Australian Cinema	31 May 2014 7, 14, 20 June 2014
Symposium – <i>Elioth Gruner: the texture of light</i>	2 May 2014
Symposium – <i>Elioth Gruner: the texture of light</i> post drinks	2 May 2014
Bus Tour – <i>Elioth Gruner: the texture of light</i>	21 June 2014
<i>Elioth Gruner: the texture of light</i> closing party	20 June 2014
Programs conducted in association with the Nolan Collection @ CMAG	
<i>Stop.Motion.Nolan</i> Pilot Program at Ainslie Primary School	15 August 2013
<i>Kelly Back in the Can</i> – School Holiday program (Onsite)	9, 10, 11 October 2013
<i>Ned Kelly’s in Town</i> (Outreach Program)	5, 7 November 2013
<i>Every Picture Tells a Story</i> (Outreach Program)	11, 12, 14, 19, 21, 22, 26, 28 November 2013
Printmaking workshop – <i>Remembrances of my youth</i>	16 February 2014
Lunchtime lecture – <i>Nolan goes Digital</i>	19 February 2014
Floor Talk – <i>Remembrances of my youth</i> with Dr Sophie McIntyre	26 February 2014
Nolan School Holiday Workshop: <i>Move Me</i>	15, 16 April 2014
Floor Talk – Curator (Nolan’s Landscapes)	28 May 2014
<i>Stop. Motion. Nolan</i> –Education Program Launch	26 June 2014

Venue Hire

A gender agenda – genderrights.org
 ACT Remuneration Tribunal
 ACT Revenue Office – Commerce and Works Directorate
 ACTION Accessible transport group
 ACTION Public Transport Group
 ANU School of Art

Ausaid
Australian Injecting & Illicit Drug Users League Inc.
Australian Mon Association Inc
Big House Film Society
Big House Films
Bodhisattva Kadampa Buddhist Centre
Business Leaders Innovative Thoughts & Solutions meeting
Canberra 100 – morning tea for ancestors
Canberra Alliance for Harm Minimization and Advocacy
Canberra Arts Patrons' Organisation
Canberra CBD Time Capsule meeting
Canberra City and Toast Masters ANU
Canberra Convention Bureau – site visit
Canberra Critics' Circle Awards
Canberra Theatre Centre – School Holiday Program
Canberra Times
Capital Arts Patrons Organisation
Carers ACT
Chief Minister and Treasury Directorate
Clime Group
Commerce and Works Directorate
Common Ground
Community Services Directorate
Craft ACT
Craft ACT Time Capsule
Critics' Circle conversations
Department of Environment
Department of Foreign Affairs and Trade
Disaster ACT
Economic Development Directorate
Elections ACT
Elections ACT ATSIEB training day
Elections ACT interview session
Empire – Spiegel world – foyer/restroom access
Focus ACT
Foundation for Alcohol Research
ICOMOS
Innana Inc. Film Premier and launch
IP Australian
Jakeman Business Solutions
Lesbian, Gay, Bi, Trans, Intersex & Queer Council
Ministerial Advisory Council on Women
Multicultural Mental Health
Muslim Prayers
National Capital Attractions Association
Office of Multicultural Aboriginal & Torres Strait Islander Affairs
Quality and Accountability Services
Risk Management Institute of Australia
Royal Commission for institutional responses to child sexual abuse

Shared Services Human Resources
 St Olaf College USA
 TAL Insurance
 Tal Life Ltd
 Territories and Municipal Services Directorate
 Territory Records Office
 The Benevolent Society
 The Firm – Christmas party
 Theo Notaras Centre
 Theo Notaras Multicultural Centre – Chinese delegate visit
 United Nations Association of Australia Canberra Division
 Weereewa – A Festival of Lake George
 Women’s Centre for Health Matters
 Women’s Information and Referral Service
 Women’s Multicultural Advocacy Group
 YWCA

HISTORIC PLACES	
Exhibitions	
Lanyon	
* Within Living Memory	Permanent exhibition
* Cunningham Photographic Exhibition	Permanent exhibition
* The Convict Years	Permanent exhibition
Calthorpes’ House	
* Calthorpes’ House Orientation Exhibition	Permanent exhibition
Mugga-Mugga	
* Getting It Together	Permanent exhibition
Education and Community Programs -	
Lanyon	
Community Walk – Layers of Lanyon Garden	6 July 2013
Group tour - Morling Lodge Nursing Home	16 July 2013
Group tour – Wyong Garden Club	20 July 2013
Group tour – Vintage Sports Car Club of Australia	28 July 2013
James’ Diary	30, 31 July 2013 15, 29 August 2013 11 March 2014 6,22, May 2014 3, 5, 10, June 2014
Child’s Play	30, 31 July 2013 15, 29 August 2013 11 March 2014 6,22 May 2014 3,5, 10 June 2014
Convicts	31 July 2013 6, 7, 14, 20 August 2013 3, 5, September 2013 5, 7, 12, 13, 19, 20, 21, 26, 28

Cultural Facilities Corporation – 2013-2014 Annual Report

	November 2013 4, 13 March 2014 3 April 2014 8 May 2014 17,19 June 2014
Who were the Convicts?	31 July 2013 6, 7, 14, 20 August 2013 3, 5, 17 September 2013 5, 7, 12, 13, 26 November 2013 4, 13 March 2014 8 May 2014 17, 19 June 2014
Gardening workshop	3 August 2013
Group tour – Forrest Men’s Shed	13 August 2013
Home school group – Picnic at the Machinery Shed	15 August 2013
Community Walk - Cemetery	17 August 2013
Group tour – The Australiana Fund	8 September 2013
Group tour – Goodwin Village	12 September 2013
Spit and Polish	17 September 2013 19, 20, 21, 28 November 2013 3 April 2014 15 May 2014
Group tour – Umina Probus Club, Pegasus Tours	18 September 2013
Group tour – Davis Coach Tours	19 September 2013
Group tour – ANU Education students	19 September 2013
Group tour – Canberra Ladies Group	29 September 2013
Lanyon open for Family and Community Day	30 September 2013
School Holiday program – Terrific Terrariums	2-3 October 2013
Group tour – Cross country Tours	6 October 2013
Open House – Labour Day Public Holiday	7 October 2013
Group tour – Probus Rendezvous	9 October 2013
Group tour – Hawks Nest Probus Club	10 October 2013
Group tour – Saunders wedding party	18 October 2013
Australian Lancia Car Club Register	23 October 2013
Group tour – Orana School	25 October 2013
Tour our sites – Life on the Limestone Plains	26 October 2013
Group tour - ICOMOS Conference visit	30 October 2013
Group tour – Canberra Visitors Centre Family Day	7 November 2013
Group tour - ASHOM	19 November 2013
Group tour – National History Competition students	24 November 2013
Cambridge/Oxford Alumni group tour and dinner	5 December 2013
Christmas Carols and Picnic	8 December 2013
Group tour- Garden and homestead –Lanyon High School	10 December 2013
Group tour – Tamden House	18 December 2013
Group tour – Old Parliament House	19 December 2013
Australia Day picnic – Open House	27 January 2014

Cultural Facilities Corporation – 2013-2014 Annual Report

Open House – Canberra Day	10 March 2014
Open House – Senior Citizens	14, 15 March 2014
Group tour – Young Combined Pensioners' Club	15 March 2014
Open Gardens Australia Plant Fair	22, 23 March 2014
Group Tour, Tarcutta Garden Club	1 April 2014
Group Tour – Communities at Work	8 April 2014
Community Program – Archaeological Lanyon	12 April 2014
Community Program – The Great Lanyon Easter Egg Hunt	20 April 2014
Community Program – Anzac Day Public Holiday open house	25 April 2014
Group Tour – Porsche Club	26 April 2014
Group Tour – Hire a guide	29 April 2014
Group Tour – Goodwin Village	6 May 2014
Community Program – Mother's Day	11 May 2014
Group Tour – ANU Venue Hire Group	16 May 2014
Group Tour – Calvary Senior's Group	16 May 2014
Group Tour – Trade and Travel	19 May 2014
Group Tour – Garden only Martin Zierholz CIT Students	22 May 2014
Group Tour – International Women's Club	29 May 2014
Group Tour – Moorling Lodge	3 June 2014
Community Program – Queens Birthday Open House	9 June 2014
Group Tour – Garden only Goulburn TAFE Martin Zierholz	11 June 2014
Calthorpes' House	
Group tour – Rotary Club of Jerrabomberra	20 July 2013
Group tour – Mirrinjani Aged Care	22 July 2013
Group tour – Lanyon Probus Club	24 July 2013
Pin It – Community program	27 July 2013
CIT design students – education tour	10, 13 August 2013
Dawn's Surprise	22 August 2013 10, 12 September 2013 22, 24, 29, 31 October 2013 6 March 2014
Floriade additional opening hours	20, 25, 26 27 September
Extended open hours for Floriade	2-11 October 2013
Canberra Gardens in Spring	12 October 2013
Group tour – Geelong TPI Association (Veterans)	17 October 2013
Group tour – Canberra Visitors Centre Family Day	7 November 2013
General Education Tour – CIT Library and Heritage Services	19 November 2013
Community Program – Life on the Limestone Plains	23 November 2013
Community Program - Christmas decorations	7 – 22 December 2013
Group tour and event – Dawn Waterhouse 90 th birthday celebrations	15 December 2013
Christmas Decorations	11-19 January 2014

Cultural Facilities Corporation – 2013-2014 Annual Report

Jams and Preserves	15 February 2014
Open House – Senior Citizens	15 March 2014
Electric Servants	27 March 2014
General Education Tour – University of Canberra	23 April 2014
General Education Tour – University of Canberra	23 April 2014
Community Program – Mothers’ Day	11 May 2014
Group Tour – Parliamentary Partners Association	13 May 2014
General Education tour- ANU tertiary students	13 May 2014
General Education tour – Lindisfarne School	20, 21 May 2014
Community Program – Open Weekend free entry	7, 8 June 2014
Group tour – Garden – Goulburn TAFE with Martin Zierholz	11 June 2014
Dawn’s Surprise	12 June 2014
Group tour – Australian local government association	17 June 2014
Mugga-Mugga	
Paper, Pattern, Print - School Holiday Program	15, 16 July 2013
Pin It – Community program	27 July 2013
Life on the Limestone Plains	31 August 2013
At the Garden Gate	10, 12 September 2013
At the Garden Gate	22, 24, 29, 31 October 2013
Group tour – Canberra Visitors Centre Family Day	7 November 2013
Free Entry Day	9 -10 November 2013
Painting Workshop – Mugga-Mugga landscape	16 November 2013
Community Program – Christmas decorations	7 - 22 December 2013
Christmas Decorations	11-19 January 2014
Free entry – Australia Day weekend	25, 26 January 2014
Open House – Senior Citizens	16 March 2014
Country Life	27 March 2014
Education Tour - ANU Students	1 April 2014
School Holiday Program – Who’s Nesting at Mugga-Mugga	15, 16 April 2014
Community program – Mothers Day	11 May 2014
At the Garden Gate	13 May 2014
Community program – Sylvia Curley Oration	25 May 2014
Group tour – Baulkham Hills ‘Focus on History’	3 June 2014
Historic Places Outreach Programs	
Artefact Chat – St Jude’s Primary	5 – 16 August 2013
Artefact Chat – Torrens Primary	8 – 22 August 2013
Artefact Chat – St Anthony’s Primary	16 – 30 September 2013
Artefact Chat – Boolarra School, Victoria	19 – 20 September 2013
Dawn’s Suitcase – Charnwood/Dunlop School	19 October – 2 November 2013
Artefact Chat – Southern Cross Early Childhood Centre	26 October – 11 November 2013

Artefact Chat – O’Connor Co-op School	13 – 28 November 2013 12-26 February 2014
Artefact Chat – Garran Primary School	3-17 March 2014
Artefact Chat – Fadden Primary School	19 March – 2 April 2014
Artefact Chat – Theodore Primary School	27 April – 11 May 2014
Dawn’s Suitcase – St Monica’s Primary School	12 – 29 May 2014
Artefact Chat – Kaleen Primary School	14 – 29 May 2014
Artefact Chat – Holy Spirit Primary School Nicholls	2 – 16 June 2014

Venue Hire/Function Usage

Lanyon

ACT Historic Places – first aid training
 ACT Historic Places - interviews
 Angela Fitzgerald - wedding
 Angie Baxter – camera workshop
 Angie Baxter – Love your camera workshop
 ANU – department meeting
 Chris Kerr – CIT photography student session
 Communities @ work – men’s respite group
 CFC - meeting
 David Etchells – wedding photography
 Dynamic Events Canberra – 40th birthday party
 Electric Pictures – WWI documentary filming
 Henry Pippin - wedding
 Ian Appleby – Wedding ceremony and reception
 ICOMOS Conference
 Jessica Cooper - wedding
 Joe and Aida Manton – wedding
 Kat Newton - wedding
 Katrina Hasler - wedding
 Kicka Buxton – wedding
 Lanyon Valley Anglican Church - picnic
 Mulholland photography – photography session
 Permaculture Exchange
 Peter Blayney - wedding
 Phoebe Saunders - wedding
 Photography workshop
 Pinta Kaur – Wedding photography session
 Rose Gray - wedding
 Shanpagne Events
 Sharni Day – afternoon tea
 Swish Vintage Canberra – photography session

Calthorpes/ House

Castles – 70th Birthday
 Electric Pictures – WWI documentary filming

Mugga-Mugga

Canberra Nature Park
 First Canberra Garden Club – Christmas Party
 Friends of Grasslands

Appendix 9 –

Canberra Museum and Gallery – Acquisitions (Purchases and donations) in 2013-14

Purchases

- Luna Ryan, *A double sided storey*, 2013
- Luna Ryan, *A broken performance*, 2013
- Edward Richards, *Photos – 38 negatives of Canberra in the 1960s* (including portraits of historian, Prof. Manning Clarke & architect, Enrico Taglietti)
- Sally Stratton, *Drawing Room Table* (HP object)
- Norman Speer, *Canberra*, c. 1939
- Centenary of Canberra print
- Dale Elliot, *Yankee hat*
- Micky Allan, *Moths*, 2008
- Elioth Gruner, *Willows*, drypoint, c. 1919
- Rachael Morris, *Gurindji Mining Lease*
- Lyndy Delian, *Waterholes*, 2013
- Parliament House Lego Model
- Matilda House, *Possum Skin coat*
- Gilbert Riedelbauch, two works from 'A Canberra Odyssey' exhibition
- Lee Grant, *photographic print*
- Stephanie Cantoni, *Woven tapestry*
- Micky Allan, *Evening* (overlooking Lake Tuggeranong from Mount Taylor), 2004
- Karen Cromwell, *Head paintings – two handwoven pieces*
- John Reid, *Fishman Documentation*

Donations

- Jyll Bradley, *Word / Pairs* 2013 (x6) 2013 donated by artist
- Jyll Bradley, *Architecture Makes form/Trees make space* (x5) 2013 donated by artist
- Jorg Schmeisser, *Prints (x61) 1968-2009* donated by the artist's family
- Micky Allan, *Winter*, 2008 donated by the artist
- Micky Allan, *Poplars (Lake Burley Griffin from Kingston Foreshore)* 2004, donated by the artist
- Lee Grant, *Teanna, Toyah, Sarina, Remy and Kristen* from the series *Belco Pride* 2006-13 donated by artist
- George Ingham, *Chaise Lounge*, 1991, donated by Prue Ingham

Note : In some cases the acquisition process was still being finalised as at 30 June 2014.

Appendix 10 – Major Funding, Sponsorship and Support

The CFC enjoyed the continuing support of Government agencies and of several major sponsors, as well as the assistance of many new donors and supporters during 2013-14. Without their generous support many of the CFC's performances, exhibitions, programs and events would not be possible.

CFC Government Funding

ACT Government

ACT Museums and Galleries

Major Government Support (over \$10,000)

Centenary of Canberra

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

Land Development Agency

Newcastle Art Gallery, City of Newcastle

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

Australia Centre on China in the World, Australian National University

Gordon Darling Foundation

John and Rosanna Hindmarsh

Meredith Hinchliffe

Gifted works of art

Centenary of Canberra

Jorg Schmeisser – from the Schmeisser family

Micky Allan

Prue Ingham

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

ABC 666 Canberra

ABC Television

Academy of Interactive Entertainment

ACTEW Water

Australian Government

Australian National University

Australiana Fund

Books Illustrated

Canberra and Region Heritage Festival

Capital Arts Patrons Organisation

Centenary of Canberra

CDU Art Collection and Art Gallery, Charles Darwin University

Craft ACT

Dymocks Canberra City

Eugene Kalenjuk (CFC Board Member)

Harriet Elvin (CFC CEO)
Louise Douglas (CFC Board Member)
National Archives of Australia
National Film and Sound Archive
Open Gardens Australia
Photoaccess
Robyn Hendry (CFC Board Member)
The Canberra Times
University of Canberra
Village Building Company
Walker Books

Canberra Theatre Centre

Major Government Support (over \$10,000)

Centenary of Canberra

Principal Sponsor

Hindmarsh Corporation

Sponsors

Adina - Accommodation Partner
Canberra Labor Club - Community Sponsor
WIN TV - Media Partner
Tosolini's Food to Go - Opening Night Partner
Vision Australia - Access Partner

Education Supporters (up to the value of \$10,000 and major inkind support)

Bill Wood
Bruce Carmichael (Director, Canberra Theatre Centre)
Harriet Elvin (CFC CEO)
Helen Moore
Gail Freeman (Member of Canberra Theatre Centre Advisory Committee)
Kathryn Stephaniak
Sally Basser

Appendix 11 – Staff Development

CFC staff participated in a range of training/staff development/networking programs in 2013-14, including the following courses, programs and forums: Also refer to B.2.1.3 (c).

- 2013/14 Financial Audit Seminar;
- ACT Government Public Art Policy and Guidelines meeting;
- ACT Public Service Performance Management workshop;
- Advanced Console Training (EOS lighting console);
- Annual Report Data, Enterprise Sustainability Platform (ESP) Training;
- Artists and Writers in Dialogue – The Anthropocene;
- Australia Council for the Arts Marketing Summit, Hobart;
- Australian Catholic University Mini-expo;
- Australian Historical Association Conference;
- Australian Institute of Company directors, Essential Director Update and Finance for Directors workshop;
- Australian Major Performing Arts Group Education Forum, Queensland Theatre Company;
- Childers Group forum;
- Curriculum Conversation, National Museum of Australia;
- Dealing with Difficult Behaviours training;
- Education Services Australia, Scootle Workshop;
- Emergency Procedures, General Staff and Warden Training;
- Fire and Evacuation training;
- Healthy Lifestyle presentation;
- IMAGE (ACT Branch Museums Australia Education) Meetings and breakfast event;
- Inside Out : new actions for change by First Australians Conference;
- Introduction to Whole of Government Risk Management training;
- iPad digital portraits training;
- Museums Australia ACT Branch ‘Director on the Couch’;
- Museums Australia Conference, Launceston;
- OZPAC Programmers meeting;
- Pruning and floral arrangement workshop;
- REMIX Conference, Sydney;
- Senior First Aid training;
- Sir William Dobell Annual Lecture, ANU School of Art;
- Switch On, Plug In, Power Up: using digital resources for authentic learning;
- Theatre Front of House Impos training;
- Work Health and Safety Executive Refresher Workshop; and
- World Business Forum, Sydney.

**Attachment 1 –
2013-14 Financial and Performance Statements and
Management Discussion and Analysis**



AUDITOR-GENERAL AN OFFICER
OF THE ACT LEGISLATIVE ASSEMBLY 

INDEPENDENT AUDIT REPORT
CULTURAL FACILITIES CORPORATION

To the Members of the ACT Legislative Assembly

Report on the financial statements

The financial statements of the Cultural Facilities Corporation (the Corporation) for the year ended 30 June 2014 have been audited. These comprise the operating statement, balance sheet, statement of changes in equity, cash flow statement, statement of appropriation and accompanying notes.

Responsibility for the financial statements

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

The auditor's responsibility

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

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

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

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

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

Electronic presentation of the audited financial statements

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

Independence

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

Audit opinion

In my opinion, the financial statements of the Corporation for the year ended 30 June 2014:

- (i) are presented in accordance with the *Financial Management Act 1996*, Australian Accounting Standards and other mandatory financial reporting requirements in Australia; and
- (ii) present fairly the financial position of the Corporation as at 30 June 2014 and the results of its operations and cash flows for the year then ended.

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



Bernie Sheville
Director, Financial Audits
2 September 2014

**Cultural Facilities Corporation
Financial Statements
For the Year Ended 30 June 2014**

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 2014 and the financial position of the Cultural Facilities Corporation on that date.



John Hindmarsh AM
Chairman
Cultural Facilities Corporation

2 September 2014

**Cultural Facilities Corporation
Financial Statements
For the Year Ended 30 June 2014**

Statement by the Chief Finance Officer

In my opinion, the financial statements have been prepared in accordance with generally accepted accounting principles, and are in agreement with the Cultural Facilities Corporation's accounts and records and fairly reflect the financial operations of the Cultural Facilities Corporation for the year ended 30 June 2014 and the financial position of the Cultural Facilities Corporation on that date.



Ian Tidy
Chief Finance Officer
Cultural Facilities Corporation

2 September 2014

**Cultural Facilities Corporation
Operating Statement
For the Year Ended 30 June 2014**

	Note No.	Actual 2014 \$	Original Budget 2014 \$	Actual 2013 \$
Income				
Revenue				
Government Payment for Outputs	4	8,048,000	7,958,000	7,835,000
Grants, Donations and Sponsorships	5	959,027	610,000	791,902
Venue Hire, Ticket Sales and Associated Revenue	6	5,655,495	4,768,000	5,399,051
Resources Received Free of Charge	7	30,089	39,000	36,203
Other Revenue	8	238,131	131,000	132,319
Other Gains	9	3,728	-	4,284
Interest	10	82,503	71,000	52,491
Total Income		<u>15,016,973</u>	<u>13,577,000</u>	<u>14,251,250</u>
Expenses				
Employee Expenses	11	7,023,807	6,368,000	6,708,198
Superannuation Expenses	12	758,092	791,000	735,337
Rent	13	1,287,203	1,340,000	1,340,666
Depreciation and Amortisation	14	2,135,051	2,133,000	1,980,285
Supplies and Services	15	5,521,681	4,904,000	5,120,601
Total Expenses		<u>16,725,834</u>	<u>15,536,000</u>	<u>15,885,087</u>
Operating (Deficit)		<u>(1,708,861)</u>	<u>(1,959,000)</u>	<u>(1,633,837)</u>
Other Comprehensive Income				
<i>Items that will not be reclassified subsequently to profit or loss</i>				
Increase in the Asset Revaluation Surplus	28	<u>3,231,782</u>	<u>-</u>	<u>194,767</u>
Total Other Comprehensive Income		<u>3,231,782</u>	<u>-</u>	<u>194,767</u>
Total Comprehensive Income		<u>1,522,921</u>	<u>(1,959,000)</u>	<u>(1,439,070)</u>

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

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

**Cultural Facilities Corporation
Balance Sheet
As at 30 June 2014**

	Note No.	Actual 2014 \$	Original Budget 2014 \$	Actual 2013 \$
Current Assets				
Cash and Cash Equivalents	22	588,380	604,000	567,730
Receivables	18	755,773	582,000	504,187
Inventories		15,535	20,000	15,602
Other Assets	19	100,399	150,000	136,207
Total Current Assets		<u>1,460,087</u>	<u>1,356,000</u>	<u>1,223,726</u>
Non-Current Assets				
Land and Buildings	20	50,186,948	46,093,000	45,981,111
Plant and Equipment	20	4,652,324	5,509,000	5,140,899
Art and Social History Collections	20	4,039,106	3,755,000	3,978,164
Intangible Assets	21	156,500	126,000	226,267
Capital Works in Progress	20	34,378	-	-
Total Non-Current Assets		<u>59,069,256</u>	<u>55,483,000</u>	<u>55,326,441</u>
Total Assets		<u>60,529,343</u>	<u>56,839,000</u>	<u>56,550,167</u>
Current Liabilities				
Payables	23	574,414	696,000	508,991
Finance Leases	27	29,466	43,000	36,703
Employee Benefits	24	1,426,447	1,388,000	1,236,671
Lease Incentive Liability	26	51,894	51,894	51,894
Revenue in Advance	25	134,736	220,106	308,201
Total Current Liabilities		<u>2,216,957</u>	<u>2,399,000</u>	<u>2,142,460</u>
Non-Current Liabilities				
Finance Leases	27	60,521	13,000	29,442
Employee Benefits	24	112,091	177,000	199,518
Lease Incentive Liability	26	121,074	121,000	172,968
Total Non-Current Liabilities		<u>293,686</u>	<u>311,000</u>	<u>401,928</u>
Total Liabilities		<u>2,510,643</u>	<u>2,710,000</u>	<u>2,544,388</u>
Net Assets		<u>58,018,700</u>	<u>54,129,000</u>	<u>54,005,779</u>
Equity				
Accumulated Funds		29,781,189	29,468,000	29,150,050
Asset Revaluation Surplus	28	28,037,511	24,611,000	24,805,729
Other Reserves	28	200,000	50,000	50,000
Total Equity		<u>58,018,700</u>	<u>54,129,000</u>	<u>54,005,779</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 2014**

	Note No.	Accumulated Funds Actual 2014 \$	Asset Revaluation Surplus Actual 2014 \$	Other Reserves Actual 2014 \$	Total Equity Actual 2014 \$	Original Budget 2014 \$
Balance at 1 July 2013		29,150,050	24,805,729	50,000	54,005,779	53,598,000
Comprehensive Income						
Operating (Deficit)		(1,708,861)	-	-	(1,708,861)	(1,959,000)
Increase in the Asset Revaluation Surplus	28	-	3,231,782	-	3,231,782	-
Total Comprehensive (Deficit)/Income		(1,708,861)	3,231,782	-	1,522,921	(1,959,000)
Transactions Involving Owners Affecting Accumulated Funds						
Capital Injections		2,490,000	-	-	2,490,000	2,490,000
Transfer to Theatre Programming Reserve	28	(150,000)	-	150,000	-	-
Total Transactions Involving Owners Affecting Accumulated Funds		2,340,000	-	150,000	2,490,000	2,490,000
Balance at 30 June 2014		29,781,189	28,037,511	200,000	58,018,700	54,129,000

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 2014

	Note No.	Accumulated Funds Actual 2013 \$	Asset Revaluation Surplus Actual 2013 \$	Other Reserves Actual 2013 \$	Total Equity Actual 2013 \$
Balance at 1 July 2012		29,338,887	24,610,962	50,000	53,999,849
Comprehensive Income					
Operating (Deficit)		(1,633,837)	-	-	(1,633,837)
Increase in the Asset Revaluation Surplus	28	-	194,767	-	194,767
Total Comprehensive (Deficit)/Income		(1,633,837)	194,767	-	(1,439,070)
Transactions Involving Owners Affecting Accumulated Funds					
Capital Injections		1,445,000	-	-	1,445,000
Total Transactions Involving Owners Affecting Accumulated Funds		1,445,000	-	-	1,445,000
Balance at 30 June 2013		29,150,050	24,805,729	50,000	54,005,779

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 2014

	Note No.	Actual 2014 \$	Original Budget 2014 \$	Actual 2013 \$
Cash Flows from Operating Activities				
Receipts				
Government Payments for Outputs		8,048,000	7,958,000	7,835,000
User Charges and Other		6,397,864	5,521,000	6,278,683
Interest		82,503	71,000	52,491
Goods and Services Tax Input Tax Credits from the Australian Taxation Office		359,889	244,000	353,058
Goods and Services Tax Collected from Customers		436,490	267,000	467,048
Total Receipts from Operating Activities		15,324,746	14,061,000	14,986,280
Payments				
Salary and Related Operating		(7,679,549)	(7,114,000)	(7,477,944)
Goods and Services Tax Paid to Suppliers		(6,712,522)	(6,207,000)	(6,528,254)
		(868,930)	(515,000)	(806,030)
Total Payments from Operating Activities		(15,261,001)	(13,836,000)	(14,812,228)
Net Cash Inflows from Operating Activities	30	63,745	225,000	174,052
Cash Flows from Investing Activities				
Receipts				
Proceeds from Sale of Property, Plant and Equipment		14,058	-	16,364
Total Receipts from Investing Activities		14,058	-	16,364
Payments				
Payment for Property, Plant and Equipment		(2,522,154)	(2,640,000)	(1,512,019)
Total Payments from Investing Activities		(2,522,154)	(2,640,000)	(1,512,019)
Net Cash (Outflows) from Investing Activities		(2,508,096)	(2,640,000)	(1,495,655)

Cultural Facilities Corporation
Cash Flow Statement - Continued
For the Year Ended 30 June 2014

	Actual 2014 \$	Original Budget 2014 \$	Actual 2013 \$
Cash Flows from Financing Activities			
Receipts			
Capital Injections	2,490,000	2,490,000	1,445,000
Total Receipts from Financing Activities	2,490,000	2,490,000	1,445,000
Payments			
Repayment of Finance Leases	(24,999)	(6,000)	(28,518)
Total Payments from Financing Activities	(24,999)	(6,000)	(28,518)
Net Cash Inflows from Financing Activities	2,465,001	2,484,000	1,416,482
Net Increase in Cash and Cash Equivalents	20,650	69,000	94,879
Cash and Cash Equivalents at the Beginning of the Reporting Period	567,730	535,000	472,851
Cash and Cash Equivalents at the End of the Reporting Period	588,380	604,000	567,730
	30		

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 2014**

	Original Budget 2014 \$	Total Appropriated 2014 \$	Appropriation Drawn 2014 \$	Appropriation Drawn 2013 \$
Note No.				
Government Payment for Outputs	7,958,000	8,048,000	8,048,000	7,835,000
Capital Injections	29 2,490,000	2,490,000	2,490,000	1,445,000
Total Appropriation	10,448,000	10,538,000	10,538,000	9,280,000

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

Column Heading Explanations

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

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

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

Variances between ‘Original Budget’ and ‘Total Appropriated’

Government Payment for Outputs

The difference between the Original Budget for the CFC and the Total Appropriated of \$90,000 results from approved Financial Management 1996 (FMA) variations as follow.

Appropriation Act 2013-14 (No 2)

- \$95,000 of additional appropriation was provided through the 2nd Appropriation for Enterprise Bargaining Agreement wage increases.

Section 16, ‘Transfers of functions after Appropriation Act passed’

- \$5,000 was transferred to the Environment and Sustainable Development Directorate for the Carbon Neutral Fund.

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE INDEX

Note 1	Objectives of the Cultural Facilities Corporation	Page 11
Note 2	Summary of Significant Accounting Policies	Page 12
Note 3	Change In Accounting Policy and Accounting Estimates, and Correction of a Prior Period Error	Page 23
Income Notes		
Note 4	Government Payments for Outputs	Page 25
Note 5	Grants, Donations and Sponsorships	Page 25
Note 6	Venue Hire, Ticket Sales and Associated Revenue	Page 25
Note 7	Resources Received Free of Charge	Page 26
Note 8	Other Revenue	Page 26
Note 9	Other Gains	Page 26
Note 10	Interest	Page 26
Expense Notes		
Note 11	Employee Expenses	Page 26
Note 12	Superannuation Expenses	Page 27
Note 13	Rent	Page 27
Note 14	Depreciation and Amortisation	Page 27
Note 15	Supplies and Services	Page 28
Note 16	Auditor's Remuneration	Page 28
Note 17	Waivers, Impairment Losses and Write-Offs	Page 28
Asset Notes		
Note 18	Receivables	Page 29
Note 19	Other Assets	Page 30
Note 20	Property, Plant and Equipment	Page 30
Note 21	Intangible Assets	Page 37
Note 22	Cash and Cash Equivalents	Page 37
Liability Notes		
Note 23	Payables	Page 37
Note 24	Employee Benefits	Page 38
Note 25	Revenue in Advance	Page 39
Note 26	Lease Incentive Liability	Page 39
Note 27	Finance Leases	Page 40
Equity Notes		
Note 28	Equity	Page 41
Note 29	Capital Injection (Capital Works Program)	Page 41
Other Notes		
Note 30	Cash Flow Reconciliation	Page 42
Note 31	Financial Instruments	Page 43
Note 32	Commitments	Page 47
Note 33	Contingent Liabilities and Contingent Assets	Page 48
Note 34	Related Parties	Page 48
Note 35	Third Party Monies	Page 49
Note 36	Events Occurring After Balance Date	Page 49

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 1 OBJECTIVES OF THE CULTURAL FACILITIES CORPORATION

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

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

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

Mission for the Cultural Facilities Corporation

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

Mission for the Canberra Theatre Centre

To be Canberra's leading performing arts centre.

Mission for ACT Museums and Galleries

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

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Basis of Accounting

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, requires a Territory Authority's financial statements to include:

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

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

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

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

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

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

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

- Level 1 – quoted prices (unadjusted) in active markets for identical assets or liabilities that the CFC can access at the measurement date;

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(a) Basis of Accounting - Continued

- Level 2 – inputs other than quoted prices included within Level 1 that are observable for the asset or liability, either directly or indirectly; and
- Level 3 – inputs for the asset or liability that are not based on observable market data (unobservable inputs) that are unobservable for particular assets or liabilities.

As at 30 June 2014, the CFC's current liabilities (\$2.217m) exceed its current assets (\$1.460m) by \$0.757m. However this is not considered a liquidity risk as its cash needs are significantly funded through appropriation from 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.

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

The CFC is an individual reporting entity.

(b) The Reporting Period

These financial statements state the financial performance, changes in equity and cash flows of the CFC for the year ending 30 June 2014 together with the financial position of the CFC as at 30 June 2014.

(c) Comparative Figures

Budget Figures

The *Financial Management Act 1996* requires the statements to facilitate a comparison with the Statement of Intent. Budget information provided for 2013-14 matches the budget information contained in the CFC's Statement of Intent.

Prior Year Comparatives

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

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

(d) Rounding

All amounts in the financial statements have been rounded to the nearest dollar. The use of "-" represents zero amounts or amounts rounded down to zero.

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(e) Revenue Recognition

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

Government Payment for Outputs

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

Sale of Goods

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

Rendering of Services

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

Grants, Donations and Sponsorships

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

Revenue Received in Advance

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

Interest

Interest revenue is recognised using the effective interest method.

(f) Resources Received Free Of Charge

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

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(g) Repairs and Maintenance

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

(h) Current and Non-Current Items

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

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

(i) Impairment of Assets

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

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

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

(j) Cash and Cash Equivalents

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

(k) Receivables

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

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(k) Receivables - Continued

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

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

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

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

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

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

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

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

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

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

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

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

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

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

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

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

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

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

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

(n) Inventories

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

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

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(o) Intangible Assets

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

Externally acquired software is recognised and capitalised when:

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

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

Intangible Assets are initially measured at cost.

(p) Depreciation and Amortisation of Non-Current Assets

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

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

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

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

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

Class of Assets	Depreciation Method	Useful Life (Years)
Buildings	Straight Line	7 – 46
Plant and Equipment	Straight Line	3 – 10
Intangibles	Straight Line	3 - 5
Motor Vehicles under a Finance Lease	Straight Line	1 - 4

Land improvements are included with buildings.

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

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(q) Payables

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

Payables include Trade Payables and Accrued Expenses.

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

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

(r) Employee Benefits

Employee benefits include:

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

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

Wages and Salaries

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

Annual and Long Service Leave

Annual and long service leave including applicable on-costs that are not expected to be wholly settled before twelve months after the end of the reporting period when the employees render the related service 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. Consideration is given to the future wage and salary levels, experience of employee departures and periods of service. At each reporting period end, the present value of future annual leave and long service leave payments is estimated using market yields on Commonwealth Government bonds with terms to maturity that match, as closely as possible, the estimated future cash flows.

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

In 2013-14, the rate used to estimate the present value of future payments of long service leave is 103.5% (101.3% in 2012-13).

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(r) Employee Benefits - Continued

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

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

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

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

(s) Superannuation

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

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

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

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(s) Superannuation - Continued

calculated by taking the salary level, at an employee's anniversary date, and multiplying it by the employer contribution rate. Superannuation payments for fund of choice arrangements are calculated by taking an employee's salary each pay and multiplying it by the appropriate employer contribution rate.

The Superannuation Provision Account recognises the total Territory superannuation liability for the CSS and PSS, and ComSuper and the external schemes recognise the superannuation liability for the PSSAP and other schemes respectively.

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

(t) Equity Contributed by the ACT Government

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

(u) Insurance

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

(v) Leases

The CFC has entered into finance leases and operating leases.

Finance Leases

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

Operating Leases

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

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

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(w) Borrowing Costs

Borrowing costs are expensed in the period in which they are incurred.

(x) Significant Accounting Judgements and Estimates

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

Fair Value of Assets

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

Employee Benefits

Significant judgements have been applied in estimating the liability for employee benefits. The estimated liability for annual and long service leave requires a consideration of the future wage and salary levels, experience of employee departures, probability that leave will be taken in service and periods of service. The estimate also includes an assessment of the probability that employees will meet the minimum service period required to qualify for long service leave and that on-costs will become payable. Further information on this estimate is provided in Note 2(r) Employee Benefits and Note 3 Change in Accounting Policy and Accounting Estimates, and Correction of a Prior Period Error.

Estimation of the Useful Lives of Property, Plant and Equipment

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

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

(y) Other Reserves - Theatre Programming Reserve

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

(z) Transactions arising from Auspice Arrangements

Funds received on behalf of a third party under an auspice arrangement are not included in the financial statements of the CFC as these funds are not under CFC control and therefore cannot be used by the CFC for its purposes. The expenditure of these funds is undertaken at the direction of the external entity to achieve its purposes and is also excluded from the financial statements.

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(z) Transactions arising from Auspice Arrangements - Continued

During 2012-13 the CFC received \$162,763 from the Chief Minister and Treasury Directorate under an auspice arrangement for *You Are Here 2013*. This revenue and corresponding expenditure were excluded from the financial statements.

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

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

- AASB 9 Financial Instrument (application date 1 January 2017);
- AASB 1031 Materiality (application date 1 January 2014);
- AASB 1055 Budgetary Reporting (application date 1 July 2014);
- AASB 2010-7 Amendments to Australian Accounting Standards arising from AASB 9 (December 2010) [AASB 1, 3, 4, 5, 7, 101, 102, 108, 112, 118, 120, 121, 127, 128, 131, 132, 136, 137, 139, 1023 & 1038 and Interpretations 2, 5, 10, 12, 19, & 127] (application date 1 January 2017);
- AASB 2012-3 Amendments to Australian Accounting Standards – Offsetting Financial Assets and Financial Liabilities [AASB 132] (application date 1 January 2014);
- AASB 2013-3 Amendments to AASB 136 Recoverable Amount Disclosures for Non-Financial Assets (application date 1 January 2014); and
- AASB 2013-9 Amendments to Australian Accounting Standards – Conceptual Framework, Materiality and Financial Instruments Part B Materiality (application date 1 January 2014) Part C Financial Instruments (application date 1 January 2015).

NOTE 3 CHANGE IN ACCOUNTING POLICY AND ACCOUNTING ESTIMATES, AND CORRECTION OF A PRIOR PERIOD ERROR

Change in Accounting Policy

The CFC had no changes in Accounting Policy during the reporting period.

Change in Accounting Estimates

Revision of the Employee Benefit Discount Rate

As disclosed in Note 2(r) - *Employee Benefits* annual leave and long service leave, including applicable on-costs, which do not fall due within the next 12 months, are measured at the present value of estimated payments to be made in respect of services provided by employees up to the reporting date. The present value of estimated future payments is estimated using the government bond rate.

Last financial year the rate was 101.3%, however, due to a change in the government bond rate the rate is now 103.5%.

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

**NOTE 3 CHANGE IN ACCOUNTING POLICY AND ACCOUNTING ESTIMATES, AND
CORRECTION OF A PRIOR PERIOD ERROR (CONTINUED)**

Change in Accounting Estimates - Continued

As such the estimate of the long service leave liability has changed.

This change has resulted in an increase to the estimate of the long service leave liability and expense in the current reporting period of \$18,535.

Correction of Prior Year Errors

The CFC had no correction of prior year errors during the reporting period.

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 4 GOVERNMENT PAYMENT FOR OUTPUTS

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

	2014	2013
	\$	\$
Government Payment for Outputs	<u>8,048,000</u>	<u>7,835,000</u>

The increase in GPO is mainly due to revised indexation to meet CPI increases on supplies and services and pay rises provided under an Enterprise Bargaining Agreement.

NOTE 5 GRANTS, DONATIONS AND SPONSORSHIPS

Grants ^a	683,692	505,829
Donations ^b	168,400	245,164
Sponsorships ^c	<u>106,935</u>	<u>40,909</u>
Total Grants, Donations and Sponsorships	<u>959,027</u>	<u>791,902</u>

- ^a. The increase in grant revenue is largely due to a grant of \$180,000 received from the Commonwealth to acquire a heritage asset. The asset is being purchased by the Land Development Agency, with curatorial oversight of the asset being provided by the CFC. The CFC has made an offsetting payment to the Land Development Agency.
- ^b. The decrease in donations is mainly due to a decrease in the number of works of art donated to the CFC in 2013-14 compared to 2012-13.
- ^c. The increase in sponsorships is mainly due to an increase in sponsorships for the Canberra Theatre Centre.

NOTE 6 VENUE HIRE, TICKET SALES AND ASSOCIATED REVENUE

Venue Hire ^a	1,974,362	2,104,172
Box Office ^b	1,193,639	1,008,540
Front of House ^c	727,299	623,002
Internal Ticket Sales ^d	1,296,719	1,194,519
Rent	<u>463,476</u>	<u>468,818</u>
Total Venue Hire, Ticket Sales and Associated Revenue	<u>5,655,495</u>	<u>5,399,051</u>

- ^a. The decrease in venue hire revenue is largely due to a reduced volume of cost recoveries related to venue hire, primarily associated with Centenary of Canberra shows. The majority of these shows occurred in the first half of the Centenary year, i.e. in 2012-13, with a smaller number in 2013-14.
- ^b. The increase in box office revenue reflects higher returns from ticketing revenue streams as a result of the higher number of ticket sales in 2013-14.

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 6 VENUE HIRE, TICKET SALES AND ASSOCIATED REVENUE (CONTINUED)

- c. The increase in front of house revenue reflects the higher volumes of patronage resulting from higher ticket sales in the Canberra Theatre Centre in 2013-14.
- d. The increase in internal ticket sales reflects higher volumes of ticket sales for programming activity in the Canberra Theatre Centre in 2013-14.

NOTE 7 RESOURCES RECEIVED FREE OF CHARGE

	2014	2013
	\$	\$
Legal Services	30,089	36,203
Total Resources Received Free of Charge	<u>30,089</u>	<u>36,203</u>

NOTE 8 OTHER REVENUE

Entry Fees	81,050	79,124
Sale of Products	35,627	14,981
Museum and Gallery Exhibition Revenue ^a	48,182	-
Sundry Revenue	73,272	38,214
Total Other Revenue	<u>238,131</u>	<u>132,319</u>

- ^a. Museum and Gallery Exhibition revenue is partnership funding received to contribute towards the cost of developing exhibitions.

NOTE 9 OTHER GAINS

Gain on Sale of Asset	3,728	4,284
Total Other Gains	<u>3,728</u>	<u>4,284</u>

NOTE 10 INTEREST

Interest Revenue from Bank	82,503	52,491
Total Interest	<u>82,503</u>	<u>52,491</u>

The increase in interest revenue is mainly due to the increase in interest rates during 2013-14.

NOTE 11 EMPLOYEE EXPENSES

Wages and Salaries	6,182,999	5,963,222
Annual Leave Expense	255,931	155,450
Long Service Leave Expense	59,746	107,020
Payroll Tax	356,743	349,354
Workers' Compensation Insurance Premium	168,388	133,152
Total Employee Expenses	<u>7,023,807</u>	<u>6,708,198</u>

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 11 EMPLOYEE EXPENSES (CONTINUED)

The increase in employee expenses is mainly due to: higher salary levels resulting from Enterprise Bargaining Agreement pay increases; salary costs relating to higher volumes of venue hire at the Canberra Theatre Centre; and salary costs of a number of staff on maternity leave.

NOTE 12 SUPERANNUATION EXPENSES

	2014	2013
	\$	\$
Superannuation Contributions to the Territory Banking Account	311,738	339,361
Productivity Benefit	40,130	46,704
Superannuation Payment to ComSuper (for the PSSAP)	32,775	31,435
Superannuation to External Providers	<u>373,449</u>	<u>317,837</u>
Total Superannuation Expenses	<u>758,092</u>	<u>735,337</u>

NOTE 13 RENT

Rental Payments	1,339,097	1,392,560
Less: Amortised Lease Incentive Liability	<u>(51,894)</u>	<u>(51,894)</u>
Total Rent	<u>1,287,203</u>	<u>1,340,666</u>

NOTE 14 DEPRECIATION AND AMORTISATION

Depreciation		
Plant and Equipment	653,393	620,842
Buildings	<u>1,351,891</u>	<u>1,229,677</u>
Total Depreciation	<u>2,005,284</u>	<u>1,850,519</u>
Amortisation		
Intangible Assets	<u>129,767</u>	<u>129,766</u>
Total Amortisation	<u>129,767</u>	<u>129,766</u>
Total Depreciation and Amortisation	<u>2,135,051</u>	<u>1,980,285</u>

The increase in depreciation for plant and equipment and buildings is due to additional depreciation on the asset additions acquired during 2013-14.

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 15 SUPPLIES AND SERVICES

	2014	2013
	\$	\$
Advertising and Marketing ^a	178,112	302,649
Supplies and Administration ^b	1,533,147	1,306,379
Production Costs and Royalties	1,480,038	1,430,782
Repairs and Maintenance	467,972	412,818
Museum and Gallery Exhibition and Program Costs ^c	252,830	162,785
Utilities	538,460	528,098
Cleaning and Caretaking	365,112	359,520
Communication	689,431	604,270
Waivers, Impairment Losses and Write-offs (see note 17)	1,815	13,300
Loss on Disposal of Non-Current Assets	14,764	-
Total Supplies and Services	<u>5,521,681</u>	<u>5,120,601</u>

^{a.} The decrease in advertising and marketing reflects the reduced costs associated with a change in marketing strategy in the Canberra Theatre Centre.

^{b.} The increase in supplies and administration is largely due to the payment of \$180,000 made to the Land Development Agency offsetting the grant funds received from the Commonwealth, for the acquisition of a heritage asset.

^{c.} The increase in museum and gallery exhibition and program costs is largely due to the costs associated with the exhibition: *Elioth Gruner: the texture of light*.

NOTE 16 AUDITOR'S REMUNERATION

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

Audit Services

Audit fees paid or Payable to the ACT Auditor-General's

Office	<u>45,510</u>	<u>35,510</u>
Total Audit Fees	<u>45,510</u>	<u>35,510</u>

No other services were provided by the ACT Auditor-General's Office.

NOTE 17 WAIVERS, IMPAIRMENT LOSSES AND WRITE-OFFS

There were no waivers during the current or previous reporting periods pursuant to Section 131 of the *Financial Management Act 1996*. A waiver is the relinquishment of a legal claim to a debt over which the CFC has control.

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

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

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 17 WAIVERS, IMPAIRMENT LOSSES AND WRITE-OFFS (CONTINUED)

	2014 \$	2013 \$
Impairment Losses		
Plant and Equipment	-	13,300
Total Impairment Losses	<u>-</u>	<u>13,300</u>
Write-offs		
Irrecoverable Debts	1,815	-
Total Write-offs	<u>1,815</u>	<u>-</u>
Total Waivers, Impairment Losses and Write-Offs	<u>1,815</u>	<u>13,300</u>

NOTE 18 RECEIVABLES

Trade Debtors	72,497	95,860
Less: Allowance for Impairment Losses	-	-
Sub-total	<u>72,497</u>	<u>95,860</u>
Net Goods and Services Tax Receivable	108,461	35,909
Accrued Revenue ^a	574,815	372,418
Total Receivables	<u>755,773</u>	<u>504,187</u>

^a. The increase in accrued revenue is mainly due to a higher amount owing from ticket sales at as 30 June 2014 compared with the previous year.

Aging of Receivables**Not Impaired**

Not Overdue	739,434	489,993
Overdue for less than 30 Days	8,886	8,216
Overdue for 30 to 60 Days	523	3,060
Overdue for Greater than 60 Days	6,930	2,918
Sub-total	<u>755,773</u>	<u>504,187</u>

Impaired**Total Receivables**

<u>755,733</u>	<u>504,187</u>
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Classification of ACT Government/Non-ACT Government Receivables**Receivables with ACT Government Entities**

Trade Debtors	41,988	13,395
Accrued Revenue	3,300	3,300
Total Receivables with ACT Government Entities	<u>45,288</u>	<u>16,695</u>

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 18 RECEIVABLES (CONTINUED)

	2014	2013
	\$	\$
Receivables with Non-ACT Government Entities		
Trade Debtors	30,510	82,465
Net Goods and Services Tax Receivable	108,460	35,909
Accrued Revenue	571,515	369,118
Total Receivables with Non-ACT Government Entities	<u>710,485</u>	<u>487,492</u>
Total Receivables	<u><u>755,773</u></u>	<u><u>504,187</u></u>

NOTE 19 OTHER ASSETS

Work in Progress: Expenditure Associated with Future Productions	81,283	120,228
Prepayments	19,116	15,979
Total Other Assets	<u><u>100,399</u></u>	<u><u>136,207</u></u>

NOTE 20 PROPERTY, PLANT AND EQUIPMENT

Property, plant and equipment includes the following classes of assets – land, buildings, plant and equipment and art and social history collections. Property, plant and equipment 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 are additions to areas of land that increase the utility of the land and have a limited useful life and are depreciated e.g. roads and fences.
- *Plant and equipment* includes motor vehicles under a finance lease, office and computer equipment, furniture and fittings and other mechanical, lighting and sound equipment.
- *Art and Social History Collections* are defined as those non-current assets that the ACT Government intends to preserve indefinitely because of their unique historical, cultural, or environmental attributes.

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 20 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

	2014	2013
	\$	\$
Land and Buildings		
Land at Fair Value ^a	14,811,579	12,740,000
Total Land Assets	<u>14,811,579</u>	<u>12,740,000</u>
Buildings at Fair Value	35,375,369	35,619,521
Less: Accumulated Depreciation	-	(2,378,410)
Total Written Down Value of Buildings	<u>35,375,369</u>	<u>33,241,111</u>
Total Land and Written Down Value of Buildings	<u>50,186,948</u>	<u>45,981,111</u>
Plant and Equipment		
Plant and Equipment at Fair Value ^b	4,652,324	6,252,390
Less: Accumulated Depreciation	-	(1,111,491)
Total Written Down Value of Plant and Equipment	<u>4,652,324</u>	<u>5,140,899</u>
Art and Social History Collections		
Art and Social History Collections at Fair Value	4,039,106	3,978,164
Total Value of Art and Social History Collections	<u>4,039,106</u>	<u>3,978,164</u>
Capital Works in Progress		
Capital Works in Progress at Cost	34,378	-
Total Capital Works in Progress	<u>34,378</u>	<u>-</u>
Total Written Down Value of Property, Plant and Equipment	<u>58,912,756</u>	<u>55,100,174</u>

a. The increase in the value of land held at fair value is due to a revaluation of land which occurs every three years.

b. The decrease in the written down value of plant and equipment is mainly due a revaluation of plant and equipment which occurs every three years, partially offset by the purchase of assets during the year as part the Canberra Theatre Essential Upgrade Project.

Motor Vehicles under a Finance Lease

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

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 20 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

	2014	2013
	\$	\$
Carrying Amount of Motor Vehicles under a Finance Lease		
Motor Vehicles under a Finance Lease	100,103	75,044
Accumulated Depreciation	(10,338)	(8,646)
Total Written Down Value of Motor Vehicles under a Finance Lease	<u>89,765</u>	<u>66,398</u>

The increase in the carrying amount of motor vehicles under finance lease is due to the replacement of an expired lease with a new lease for a new vehicle.

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 2014.

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

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

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 20 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)**Reconciliation of Property, Plant and Equipment**

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

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

The following table shows the movement of Property, Plant and Equipment during 2012-13.

Carrying Amount at the Beginning of the Reporting Period	12,395,000	33,802,103	5,085,928	-	3,754,777	55,037,808
Additions	-	684,105	723,004	-	358,200	1,765,309
Revaluation Increment/(Decrement)	345,000	(15,420)	-	-	(134,813)	194,767
Depreciation	-	(1,229,677)	(620,842)	-	-	(1,850,519)
Other Movements	-	-	(47,191)	-	-	(47,191)
Carrying Amount at the End of the Reporting Period	12,740,000	33,241,111	5,140,899	-	3,978,164	55,100,174

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 20 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)**Fair Value Hierarchy**

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

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

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

2014

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

The CFC has used the exemption under AASB13.C3 *Fair Value Measurement* that comparative information for periods before initial application of the standard need not be applied.

Transfers Between Categories

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

Valuation Techniques, Inputs and Processes**Level 2 Valuation Techniques and Inputs**

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

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 20 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

Level 2 Valuation Techniques and Inputs - Continued

Inputs:

Land and buildings: 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 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. Where possible comparison against comparable work, or replacement cost was undertaken.

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

Level 3 Valuation Techniques and Inputs

Valuation Techniques:

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

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

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

Inputs:

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

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

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 20 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

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

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

Fair Value Measurements Using Significant Unobservable Inputs (Level 3)

	Land	Plant and Equipment	Buildings
	\$	\$	\$
2014			
Fair Value at start of period	9,970,000	4,905,931	33,241,111
Additions	-	561,465	1,895,116
Revaluation increments/(decrements) recognised in Other Comprehensive Income	1,759,095	(204,170)	1,363,833
Transfers (from/(to) Level 2)	-	-	-
Depreciation	-	(618,750)	(1,351,891)
Other Movements	-	(253,416)	227,200
Fair Value at end of period	<u>11,729,095</u>	<u>4,391,060</u>	<u>35,375,369</u>

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

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

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

^b Industry benchmark

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 21 INTANGIBLE ASSETS

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

	2014	2013
	\$	\$
Intangible Assets		
Software at Fair Value	156,500	485,800
Less: Accumulated Amortisation	-	(259,533)
Total Intangible Assets	<u><u>156,500</u></u>	<u><u>226,267</u></u>

Reconciliation of Intangible Assets

The following table shows the movement of Intangible Assets.

Carrying Amount at the Beginning of the Reporting Period	226,267	356,033
Additions	-	-
Revaluation	60,000	-
Amortisation	(129,767)	(129,766)
Carrying Amount at the End of the Reporting Period	<u><u>156,500</u></u>	<u><u>226,267</u></u>

NOTE 22 CASH AND CASH EQUIVALENTS

The CFC has cash deposits held with Westpac Bank that earned an average floating interest rate of 2.75% in 2013-14 (2.37% in 2012-13).

Cash on Hand	10,550	10,350
Cash at Bank ^{a b}	577,830	557,380
Total Cash	<u><u>588,380</u></u>	<u><u>567,730</u></u>

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

b. Cash at Bank includes \$200,000 to fund the Canberra Programming Theatre Reserve (see Note 28).

NOTE 23 PAYABLES

Trade Payables	256,135	204,300
Accrued Expenses	318,279	304,691
Total Payables	<u><u>574,414</u></u>	<u><u>508,991</u></u>

The increase in the payables balance for 2013-14 is due mainly to the timing of the payment of invoices.

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 23 PAYABLES (CONTINUED)

Payables are aged as follows:

	2014	2013
	\$	\$
Not Overdue	536,559	496,723
Overdue for less than 30 Days	605	-
Overdue for 30 to 60 Days	-	-
Overdue for more than 60 Days ^a	37,250	12,268
Total Payables	<u>574,414</u>	<u>508,991</u>

^a. The increase in payables overdue for more than 60 days is due to a payment being placed on hold pending clarification of charges.

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

Payables with ACT Government Entities

Trade Payables and Accrued Expenses	214,802	158,899
Total Payables with ACT Government Entities	<u>214,802</u>	<u>158,899</u>

Payables with Non-ACT Government Entities

Trade Payables and Accrued Expenses	359,612	350,092
Total Payables with Non-ACT Government Entities	<u>359,612</u>	<u>350,092</u>

Total Payables

<u>574,414</u>	<u>508,991</u>
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NOTE 24 EMPLOYEE BENEFITS**Current Employee Benefits**

Provision for Long Service Leave ^a	759,911	621,891
Provision for Annual Leave	437,746	432,234
Accrued Salaries	228,790	182,546
Total Current Employee Benefits	<u>1,426,447</u>	<u>1,236,671</u>

Non-Current Employee Benefits

Provision for Long Service Leave ^b	112,091	199,518
Total Non-Current Employee Benefits	<u>112,091</u>	<u>199,518</u>

Total Employee Benefits

<u>1,538,538</u>	<u>1,436,189</u>
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Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 24 EMPLOYEE BENEFITS (CONTINUED)

- a. The increase in the provision for current long service leave is largely due to the number of staff whose period of service has reached the minimum qualifying period and the increase in the rate used to estimate the present value of future long service leave payments.
- b. The decrease in the provision for non-current long service is largely due to the number of staff whose period of service has reached the minimum qualifying period.

	2014	2013
	\$	\$
Estimate of when Leave is Payable		
Estimated Amount Payable within 12 months		
Annual Leave	264,390	261,062
Accrued Salaries	228,790	182,546
Long Service Leave	75,014	113,031
Total Employee Provisions Payable within 12 months	568,194	556,639
Estimated amount payable after 12 months		
Annual Leave	173,356	171,172
Long Service Leave	796,988	708,378
Total Employee Provisions Payable after 12 months	970,344	879,550
Total Employee Benefits	1,538,538	1,436,189

As at 30 June 2014, the CFC employed 83 full-time equivalent (FTE) staff. There were 82 FTE staff as at 30 June 2013.

NOTE 25 REVENUE IN ADVANCE

Hirers' Deposits	134,736	149,926
Revenue in Advance ^a	-	158,275
Total Revenue In Advance	134,736	308,201

- a. The decrease in revenue in advance is mainly due to the CFC not having received any grants in advance in 2013-14.

NOTE 26 LEASE INCENTIVE LIABILITY

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

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

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 27 FINANCE LEASES

The CFC holds four finance leases (four in 2012-13) for motor vehicles, which have been taken up as finance lease liabilities and assets under finance leases. The interest rates implicit in these leases range between 4.89% and 5.51% and the terms are for periods ranging between 12 months and 48 months. The leases allow for extensions, but have no terms of renewal or purchase options, or escalation clause. The weighted average interest rate implicit in the lease is 5.45%.

	2014	2013
	\$	\$
Finance Lease Commitments are payable as follows:		
Within One Year	33,378	39,130
Later than One Year but not later than Five Years	65,227	32,762
Minimum Lease Payments	98,605	71,892
Less: Future Finance Lease Charges	(8,618)	(5,747)
Amount Recognised as a Liability	89,987	66,145
Total Present Value of Minimum Lease Payments	89,987	66,145

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

Within One Year	29,466	36,703
Later than One Year but not later than Five Years	60,521	29,442
Total Present Value of Minimum Lease Payments	89,987	66,145

Classification on the Balance Sheet

Finance Lease Liabilities		
Current Finance Leases	29,466	36,703
Non-Current Finance Leases	60,521	29,442
Total Finance Lease Liabilities	89,987	66,145

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 28 EQUITY**Asset Revaluation Surplus**

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

	2014 \$	2013 \$
Asset Revaluation Surplus		
Balance at the Beginning of the Reporting Period	24,805,729	24,610,962
Increment in Land due to Revaluation	2,071,579	345,000
Increment/(Decrement) in Buildings due to Revaluation	1,363,833	(15,420)
(Decrement) in Property, Plant and Equipment due to Revaluation	(178,530)	-
(Decrement) in Art and Social History Collections due to Revaluation	(85,100)	-
Increment in Intangibles	60,000	-
(Decrement) in Art and Social History Collections due to Derecognition of Assets not Owned by the CFC	-	(134,813)
Balance at the End of the Reporting Period	<u>28,037,511</u>	<u>24,805,729</u>

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

Other Reserves

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

Theatre Programming Reserve

Balance at the Beginning of the Reporting Period	50,000	50,000
Transfer from Accumulated Funds	150,000	-
Balance at the End of the Reporting Period	<u>200,000</u>	<u>50,000</u>

NOTE 29 CAPITAL INJECTION (CAPITAL WORKS PROGRAM)

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

Funding was appropriated for the following projects:

Cultural Facilities Corporation Upgrade Package	360,000	351,000
Canberra Theatre Centre - Upgrades	1,830,000	786,000
Lanyon Heritage Precinct Community Access Roads	300,000	-
Historic Places Major Project	-	308,000
Total Capital Injection Received	<u>2,490,000</u>	<u>1,445,000</u>

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 30 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**

	2014 \$	2013 \$
Total Cash and Cash Equivalents Recorded in the Balance Sheet	588,380	567,730
Cash and Cash Equivalents at the End of the Reporting Period as Recorded in the Cash Flow Statement	588,380	567,730

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

Operating (Deficit)	(1,708,861)	(1,633,837)
Add/(Less) Non-Cash Items		
Impairment Loss of Non-Current Assets	-	13,300
Depreciation	2,005,284	1,850,519
Amortisation of Intangibles	129,767	129,766
Donated Assets	(104,103)	(192,336)
Amortisation of Lease Incentive Liability	(51,894)	(51,894)
Add/(Less) Items Classified as Investing or Financing		
Borrowing Costs	3,920	3,285
Net Loss/(Gain) on Disposal of Non-Current Assets	11,035	(4,284)
Accrued Capital Items used in Investing Activities	-	(3,232)
Cash Before Changes in Operating Assets and Liabilities	285,148	111,287
(Increase)/Decrease in Receivables	(251,586)	73,947
Decrease in Inventories	67	4,660
Decrease in Other Assets	35,808	13,422
(Decrease)/Increase in Revenue in Advance	(173,465)	87,875
Increase/(Decrease) in Payables	111,668	(82,731)
Increase/(Decrease) in Employee Benefits	56,105	(34,408)
Net Changes in Operating Assets and Liabilities	(221,403)	62,765
Net Cash Inflows from Operating Activities	63,745	174,052

Non-Cash Financing and Investing Activities**(c) All motor vehicle leases entered into by the CFC are under a finance lease.**

Acquisition of Motor Vehicles by means of a Finance Lease	64,192	57,721
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Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 31 FINANCIAL INSTRUMENTS

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

Interest Rate Risk

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

A significant portion of financial assets are held in floating interest rate arrangements. No financial liabilities are subject to floating interest rates. This means the CFC is not exposed to movements in interest payable; however, it is exposed to movements in interest receivable. Interest rates increased during the year ended 30 June 2014 and, as such, have resulted in an increase in the amount of interest received.

Interest rate risk for financial assets is not actively managed by the CFC as it is not a significant risk for the CFC due to the limited funds that are held as cash. Interest rate risk for financial liabilities is not actively managed by the CFC as there are no financial liabilities which are exposed to a floating interest rate.

Sensitivity Analysis

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

Credit Risk

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

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

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

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

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 31 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 sufficient amount of current financial assets to meet its current financial liabilities. Also, the CFC is able to draw down additional Government Payment for Outputs in the next reporting period to cover its financial liabilities when they fall due. This ensures that the CFC has sufficient liquidity to meet its emerging financial liabilities. See the maturity analysis below for further detail of when financial assets and liabilities mature.

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

Price Risk

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

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

Fair Value of Financial Assets and Liabilities

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

	Carrying Amount 2014 \$	Fair Value 2014 \$	Carrying Amount 2013 \$	Fair Value 2013 \$
Financial Assets				
Cash and Cash Equivalents	588,380	588,380	567,730	567,730
Receivables	755,773	755,773	504,187	504,187
Total Financial Assets	1,344,153	1,344,153	1,071,917	1,071,917
Financial Liabilities				
Payables	574,414	574,414	508,991	508,991
Finance Leases	89,987	89,987	66,145	66,145
Total Financial Liabilities	664,401	664,401	575,136	575,136

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 31 FINANCIAL INSTRUMENTS (CONTINUED)

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

	Note No.	Weighted Average Interest Rate	<u>Fixed Interest Maturing In:</u>			Non-Interest Bearing	Total
			Floating Interest Rate	One Year or Less	Over 1 Year to 5 Years		
			\$	\$	\$	\$	\$
Financial Instruments							
Financial Assets							
Cash	22	2.75%	577,830	-	-	10,550	588,380
Receivables	18		-	-	-	755,773	755,773
Total Financial Assets			577,830	-	-	766,323	1,344,153
Financial Liabilities							
Payables	23		-	-	-	574,414	574,414
Finance Leases	27	5.45%	-	33,378	65,227	-	98,605
Total Financial Liabilities			-	33,378	65,227	574,414	673,019
Net Financial Assets/(Liabilities)			577,830	(33,378)	(65,227)	191,909	671,134

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 31 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 2013. Except for non-current payables, financial assets and liabilities which have a floating interest rate or are non-interest bearing will mature in 1 year or less. All amounts appearing in the following maturity analysis are shown on an undiscounted cash flow basis.

	Note No.	Weighted Average Interest Rate	Fixed Interest Maturing In:			Non-Interest Bearing	Total
			Floating Interest Rate	One Year or Less	Over 1 Year to 5 Years		
			\$	\$	\$	\$	\$
Financial Instruments							
Financial Assets							
Cash	22	2.37%	557,380	-	-	10,350	567,730
Receivables	18		-	-	-	504,187	504,187
Total Financial Assets			557,380	-	-	514,537	1,071,917
Financial Liabilities							
Payables	23		-	-	-	508,991	508,991
Finance Leases	27	6.13%	-	39,130	32,762	-	71,892
Total Financial Liabilities			-	39,130	32,762	508,991	580,883
Net Financial Assets/(Liabilities)			557,380	(39,130)	(32,762)	5,546	491,034

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 31 FINANCIAL INSTRUMENTS (CONTINUED)

	2014	2013
	\$	\$
Carrying Amount of Each Category of Financial Asset and Financial Liability		
Financial Assets		
Loans and Receivables Measured at Amortised Cost	755,773	504,187
Financial Liabilities		
Financial Liabilities Measured at Amortised Cost	664,401	575,136

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

There were no gains or losses on financial assets or liabilities during the reporting period.

NOTE 32 COMMITMENTS**Capital Commitments**

Capital commitments contracted at reporting date that have not been recognised as liabilities are as follows:

	2014	2013
	\$	\$
Capital Commitments – Property, Plant and Equipment		
Payable:		
Within One Year	-	240,130
Total Capital Commitments – Property, Plant and Equipment	-	240,130

The CFC has no capital commitments as at 30 June 2014.

Operating Lease Commitments

The CFC has a non-cancellable operating lease for a building. This lease is for a twenty year term commencing 1 November 1997 and terminating 31 October 2017. The rent review dates are the 1 July 1999 and thereafter every two years. There are no conditions in the lease agreement requiring the CFC to restore the site that the leased building is situated on. The operating lease agreement gives the CFC the right to renew the lease. Renegotiation of the lease term will occur on renewal of the lease.

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 32 COMMITMENTS (CONTINUED)

Operating Lease Commitments - Continued

	2014	2013
	\$	\$
Non-Cancellable Operating Lease Commitments are payable as follows:		
Within One Year	1,392,999	1,551,824
Later than One Year but not later than Five Years	3,245,114	5,122,493
Later than Five Years	-	-
Total Operating Lease Commitments	4,638,113	6,674,317

The operating lease commitments as at 30 June 2014 consist of IT equipment rental from the Shared Services ICT within the Commerce and Works Directorate and a sub-lease for a building from the Territory and Municipal Services Directorate.

The decrease in operating lease commitments is mainly due to the lease commitment on the sub-lease for a building from Territory and Municipal Services Directorate having one less year before expiring.

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

NOTE 33 CONTINGENT LIABILITIES AND CONTINGENT ASSETS

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

There are no contingent assets as at 30 June 2014.

NOTE 34 RELATED PARTIES

Board Members

Members of the CFC Board during the financial year were:

- Mr John Hindmarsh AM, Chairman
- Ms Harriet Elvin, Chief Executive Officer
- Ms Sandra Lambert (appointment ended 10 February 2014)
- Mr Eugene Kalenjuk
- Ms Louise Douglas
- Ms Robyn Hendry

No Board member has received or become entitled to receive a benefit by reason of a contract made by the CFC with the Board member or with a related entity of the Board member. Board members are paid in accordance with Remuneration Tribunal determinations as provided by *Division 9.2, Section 78 (6) of the Financial Management Act 1996*.

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2014

NOTE 34 RELATED PARTIES (CONTINUED)

Fees paid to Board members during the year totalled \$64,493 (\$65,814 in 2012-13), including superannuation payments. The Chief Executive Officer is not remunerated as a Board Member.

The remuneration paid to the other five (eight in 2012-13) Board Members was in the following bands:

Remuneration Range	Number of Members	
	2014	2013
\$ 0 - \$10,000	4	6
\$10,001 - \$20,000	-	1
\$20,001 - \$30,000	1	1

NOTE 35 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.

	2014	2013
	\$	\$
Canberra Ticketing Suspense Account		
Balance of suspended funds as at 30 June was:	<u>2,065,968</u>	<u>2,035,686</u>
Total Canberra Ticketing Suspense Account	<u>2,065,968</u>	<u>2,035,686</u>

The increase is due to an increase in advanced ticket sales as at 30 June 2014 for the Canberra Theatre Centre. Of this balance, an amount of \$409,809 (\$187,006 in 2012-13) has been included in Accounts Receivable as funds owing but not transferred at 30 June 2014 to the CFC.

NOTE 36 EVENTS OCCURRING AFTER BALANCE DATE

There were no events occurring after the balance date, which would affect the financial statements as at 30 June 2014.

Management Discussion and Analysis for the Cultural Facilities Corporation for the Financial Year Ended 30 June 2014

General Overview

Objectives

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

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

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

Mission for the Corporation

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

Mission for the Canberra Theatre Centre

To be Canberra's leading performing arts centre.

Mission for ACT Museums and Galleries

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

Risk Management

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

The CFC will continue to seek to manage this and other risks, to the best of its ability, including through its Strategic Risk Management Plan. The Strategic Risk Management Plan informs the prioritisation of projects for internal audit programs and is supported by other plans such as Fraud Control, Business Continuity and Disaster Preparedness. The CFC continually reviews risk management and fraud control procedures and a risk management plan is prepared for all major events.

Financial Performance

The following financial information is based on audited Financial Statements for 2012-13, audited Financial Statements for 2013-14 and the Forward Estimates contained in the 2014-15 ACT Budget Statements.

Operating result

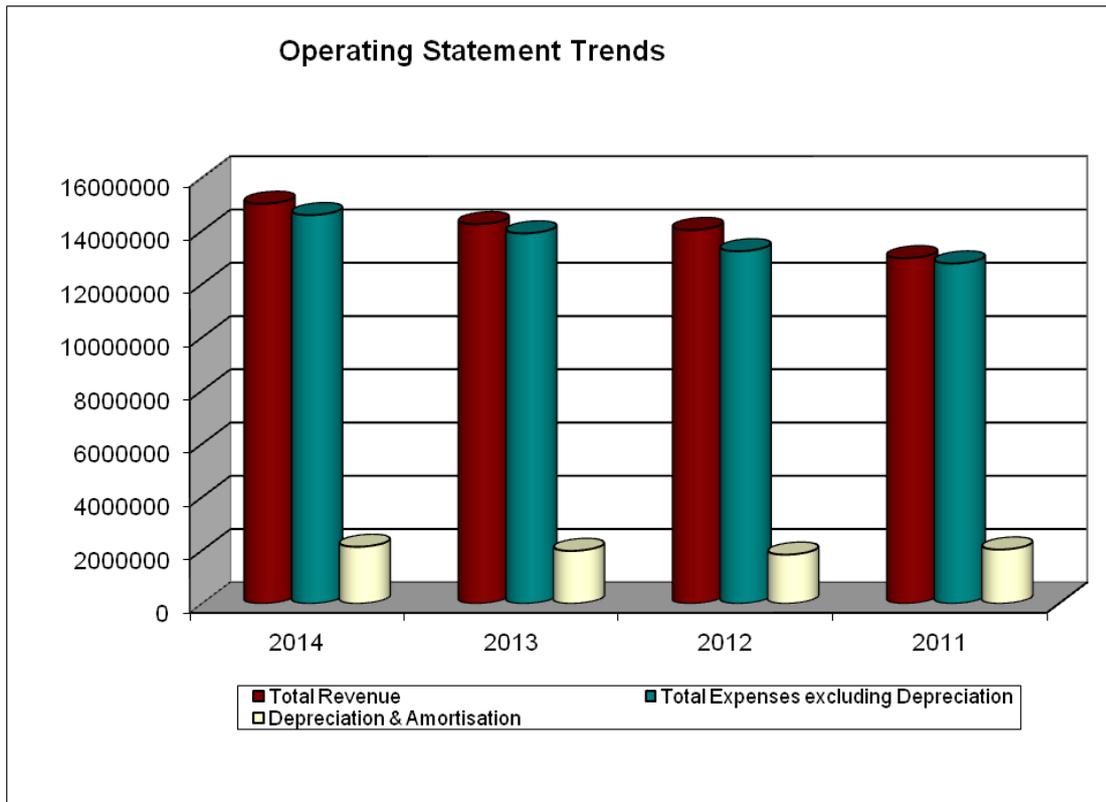
The operating deficit for 2013-14 was **\$1.709m**, which is **\$0.250m (13%)** lower than the 2013-14 Budgeted deficit of **\$1.959m**. The variation occurred mainly due to the higher than budget revenue from Grants, Donations and Sponsorships together with higher than budget revenue for Venue Hire, Ticket Sales and Associated Revenue.

The operating deficit for 2013-14 of **\$1.709m** increased by **\$0.075m (5%)** higher than the 2012-13 deficit of **\$1.634m**.

Operating Statement Trends

Due to its large asset holdings and consequent significant depreciation expenses, the CFC always expects to incur an operating deficit. *Figure 1* indicates that depreciation represents **13%** of total expenses. The cost of depreciation is offset by capital injections through the ACT Government’s capital upgrade program.

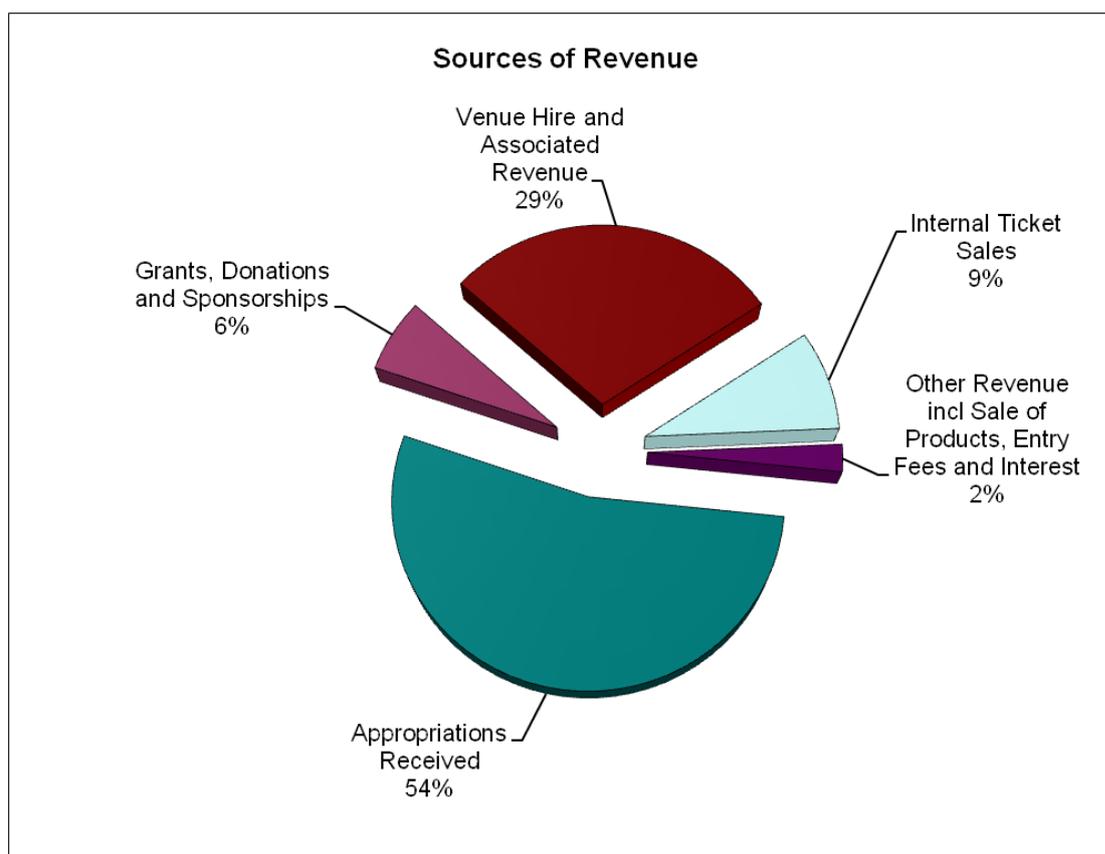
Figure 1 – Operating Statement Trends



Total Revenue

Figure 2 indicates that for the financial year ended 30 June 2014, the CFC received **46%** of its total revenue from sources other than ACT Government Appropriations. Of the total revenue, **38%** is made up primarily of revenues from hiring out theatres and selling tickets to the public for the performing arts.

Figure 2 - Sources of Revenue 2014-15



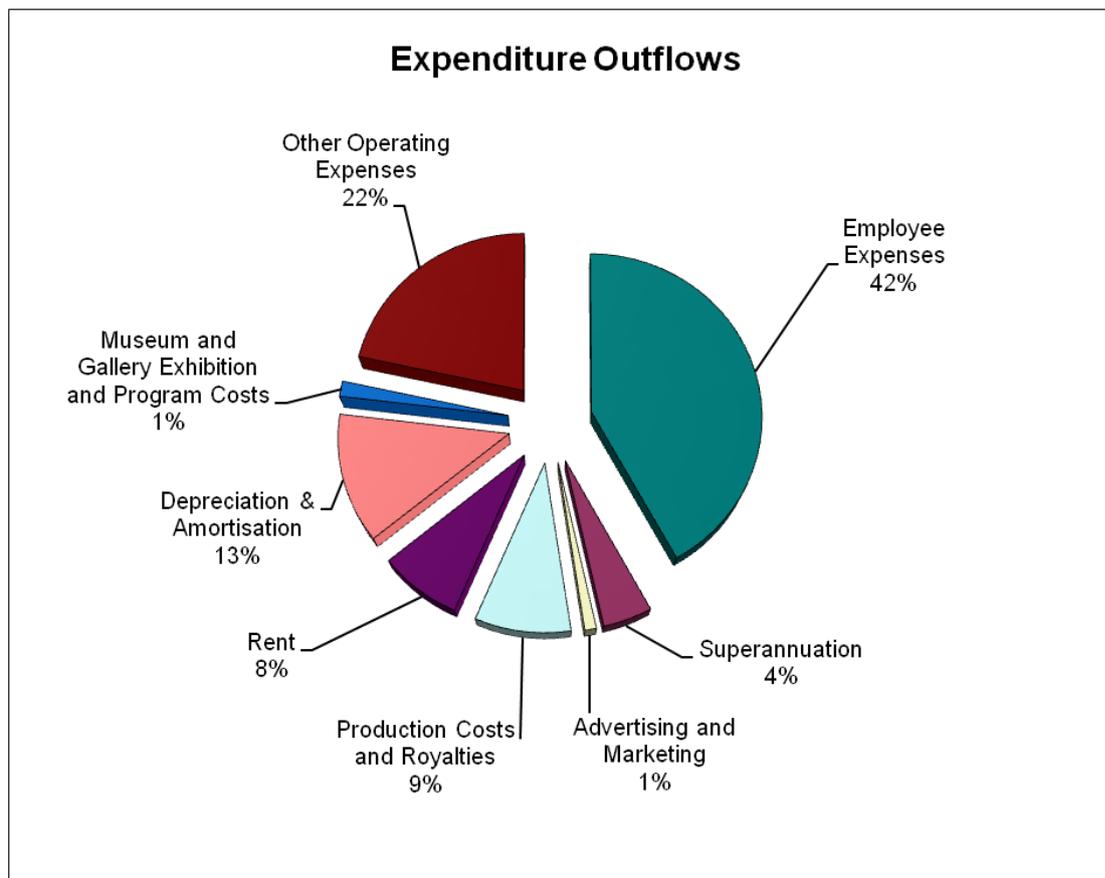
Total revenue for the year ending 30 June 2014 was **\$15.017m**, which was **\$1.440m (11%)** higher than the 2013-14 budget of **\$13.577m**. This better than expected result is mainly due to higher than budget revenue from Venue Hire, Ticket Sales and Associated Revenue, together with higher than budget Grants, Donations and Sponsorships. The improvement is largely due to higher volumes of venue hire at the Canberra Theatre Centre and a grant received from the Commonwealth to acquire a heritage asset.

Total revenue was **\$0.766m (5%)** higher than the 2012-13 actual result. This result mainly reflects the higher revenue from Venue Hire, Ticket Sales and Associated Revenue, together with higher revenue from Grants, Donations and Sponsorships. The reasons for this higher revenue are set out above.

Total Expenditure

Figure 3 indicates that for the financial year ended 30 June 2014, the CFC spent **46%** of its budget on employee costs, and that rent paid for areas occupied by the CFC in the North Building, as a fixed cost was **8%** of total expenditure.

Figure 3 - Components of Expenditure 2013-14



Total expenditure for 2013-14 of **\$16.726m** was **\$1.190m (8%)** higher than the 2013-14 Budget of **\$15.536m**. The higher than expected cost was mainly due to higher Employee Expenses and higher Supplies and Services expenses. The increase is largely a result of additional salary costs and supplies and services costs from higher volumes of venue hire at the Canberra Theatre Centre, higher salary costs from Enterprise Bargaining Agreement pay increases, and a payment made to the Land Development Agency towards the purchase of a heritage asset.

Total expenditure was **\$0.841m (5%)** higher than the 2012-13 actual result. The increase was mainly due to higher Employee Expenses, higher Depreciation and Amortisation, and higher Supplies and Services expenses. The reasons for this higher expenditure are set out above.

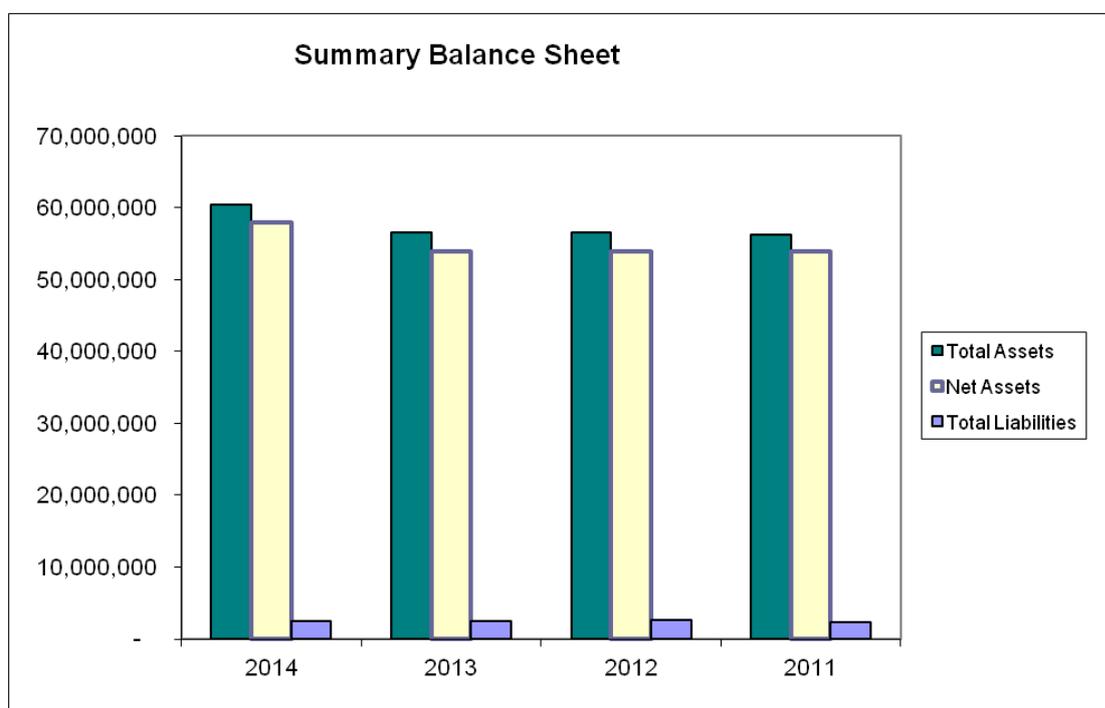
Financial Position

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

Sustained Asset Base

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

Figure 4 - Summary Balance Sheet

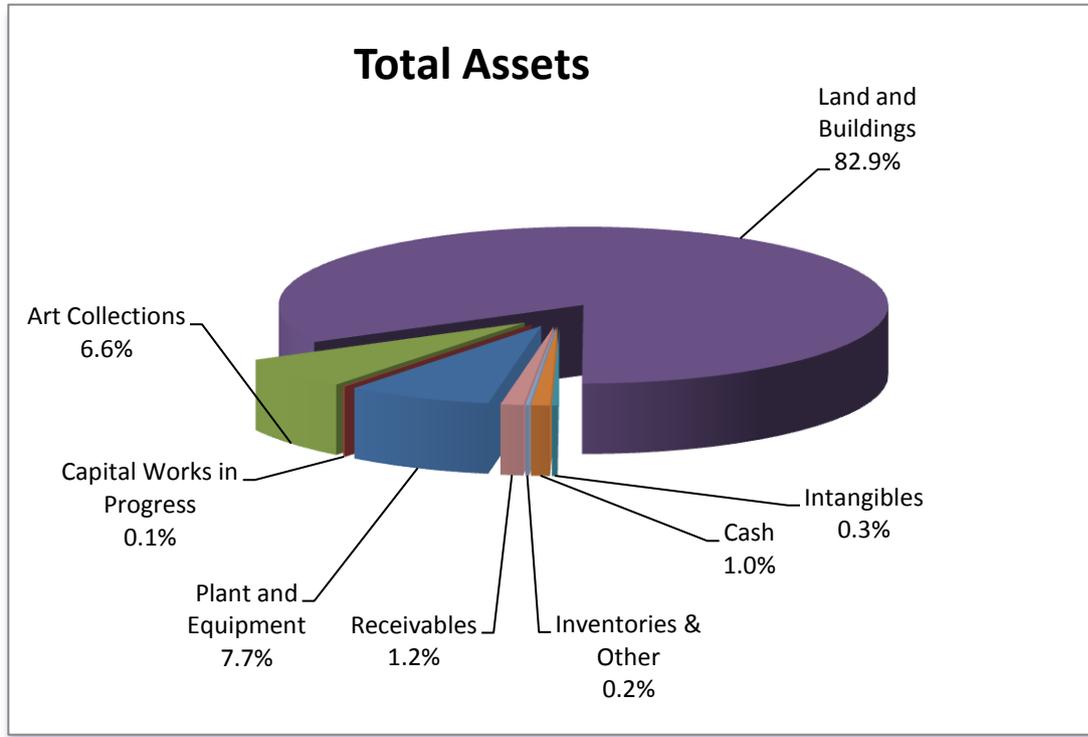


The net asset position as at 30 June 2014 of **\$58.019m** is **\$3.890m (7%)** higher than the 2013-14 budget of **\$54.129m**. The higher than expected position is mainly due to upwards revaluation of land and buildings, at 30 June 2014.

The 2013-14 actual net asset position is **\$4.013m (7%)** higher than the 2012-13 actual position. Most of this increase is due to upwards revaluation of land and buildings, at 30 June 2014.

Figure 5 indicates that as at 30 June 2014, CFC held **97.6%** of its assets in Property Plant & Equipment.

Figure 5 – Total Assets



Total assets of **\$60.529m** as at 30 June 2014 was **\$3.690m (6%)** higher than the budgeted position. The higher than expected result is mainly due to upwards revaluation of land and buildings, at 30 June 2014.

The total assets as at 30 June 2014 is **\$3.979m (7%)** higher than the result as at 30 June 2013. The main reason for this increase is due to upwards revaluation of land and buildings, at 30 June 2014.

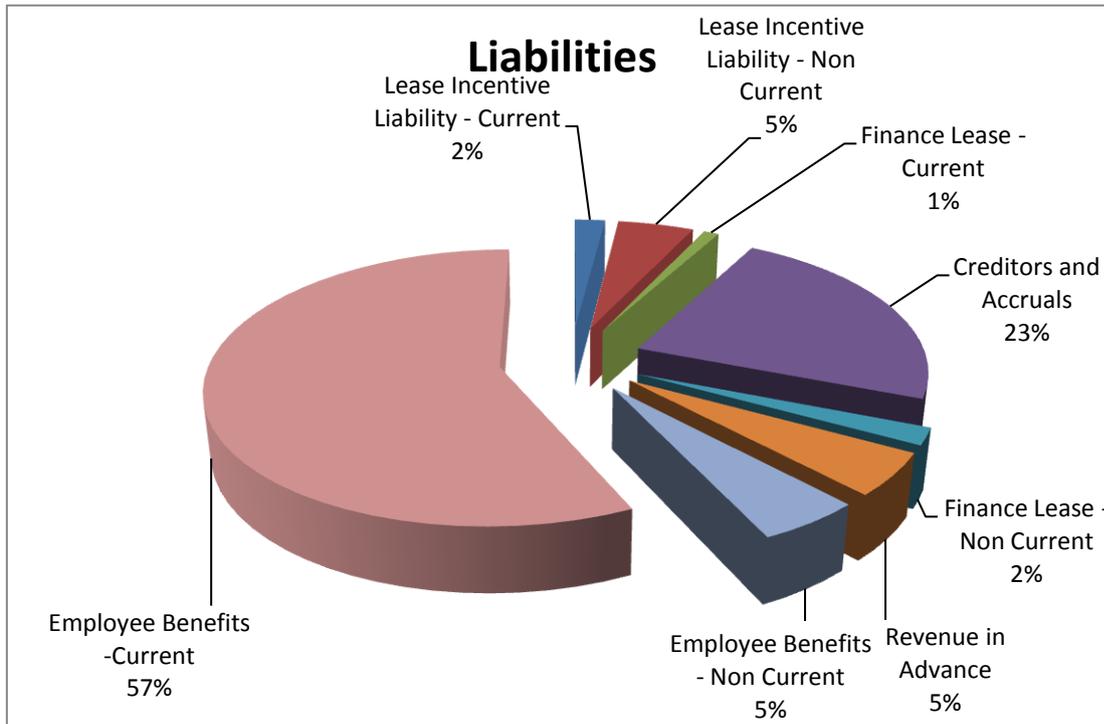
Liquidity

‘Liquidity’ is the ability of the CFC to satisfy its short-term debts as they fall due. CFC’s current liabilities that are considered as short-term debts as at 30 June 2014 amount to **\$1.359m**, after assessment of Employee Benefits estimated to be payable within 12 months. CFC has total current assets of **\$1.460m** to meet these short term liabilities. This represents a ratio of **1.07:1**. A ratio of less than 1:1 may indicate a reliance on the next year’s financial funding to meet short term debts.

Liabilities

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

Figure 6 - Liabilities



The current liabilities as at 30 June 2014 of **\$2.217m** were **\$0.182m (8%)** lower than the budgeted position. The difference is mainly due to a decrease in Payables and Revenue in Advance as a result of the timing of invoice processing and payment and reduced holdings of hirer’s deposits for future theatre productions.

The current liabilities as at 30 June 2014 is **\$0.075m (4%)** higher than the result as at 30 June 2013. The difference is mainly due to an increase in Employee Benefits and Payables, partially offset by a decrease in Revenue in Advance. The increase in Employee Benefits is mainly due to the increase in the rate used to estimate the present value of future payments of long service leave.

STATEMENT OF PERFORMANCE

FOR THE YEAR ENDED

30 JUNE 2014

CULTURAL FACILITIES CORPORATION



AUDITOR-GENERAL AN OFFICER
OF THE ACT LEGISLATIVE ASSEMBLY 

REPORT OF FACTUAL FINDINGS CULTURAL FACILITIES CORPORATION

To the Members of the ACT Legislative Assembly

Report on the statement of performance

The statement of performance of the Cultural Facilities Corporation (the Corporation) for the year ended 30 June 2014 has been reviewed.

Responsibility for the statement of performance

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

The auditor's responsibility

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

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

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

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

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

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

Electronic presentation of the statement of performance

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

Independence

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

Review opinion

Based on the review procedures, no matters have come to my attention which indicate that the results of the accountability indicators, reported in the statement of performance of the Corporation for the year ended 30 June 2014, are not fairly present in accordance with the *Financial Management Act 1996*.

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

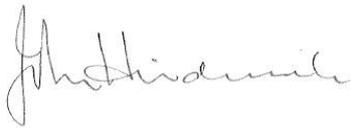


Bernie Sheville
Director, Financial Audits
2 September 2014

**Cultural Facilities Corporation
Statement of Performance
For the Year Ended 30 June 2014**

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 2014 and also fairly reflects the judgements exercised in preparing the Statement of Performance.



Mr John Hindmarsh AM
Chairman
Cultural Facilities Corporation

15 August 2014



Ms Harriet Elvin
Chief Executive Officer
Cultural Facilities Corporation

15 August 2014

**CULTURAL FACILITIES CORPORATION
STATEMENT OF PERFORMANCE
FOR THE YEAR ENDED 30 JUNE 2014**

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
- 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.

	Original Target 2013-14 \$'000	Actual Result 2013-14 \$'000	Variance from Original Target %	Explanation of Material Variance
Total Cost	15,536	16,726	7.7	The higher than expected costs were mainly due to higher production cost and royalties and employee-related expenses. The higher production cost and royalties and employee-related expenses related mainly to higher levels of theatre activity than anticipated, which generated additional revenues.
Government Payment for Outputs	7,958	8,048	1.1	The increase is mainly due to revised indexation to meet CPI increases on supplies and services and pay rises provided under an Enterprise Bargaining Agreement.

**CULTURAL FACILITIES CORPORATION
STATEMENT OF PERFORMANCE
FOR THE YEAR ENDED 30 JUNE 2014**

**ACCOUNTABILITY INDICATORS INCLUDED IN THE CORPORATION'S
2013-14 BUDGET**

Output Class 1 : Cultural Facilities Management

Output 1.1 : Cultural Facilities Corporation

	Original Target	Result	Variance from Target %	Notes on Variations
a. Estimated number of visitors/patrons to CFC facilities/programs	319,325	346,699	8.6	1
b. Number of exhibitions at facilities managed by CFC	25	27	8.0	2
c. Number of education and community programs provided by CFC	550	631	14.7	3
d. Number of days venue usage at the Canberra Theatre Centre's venues	676	595	(12.0)	4
e. Customer satisfaction with quality of services provided by CFC, as measured by annual survey	80%	94.6%	18.3	5
f. Cost to Government per estimated visitor/patron to CFC facilities/programs	\$24.92	\$23.21	(6.9)	6
g. Own sourced revenue as a proportion of total revenue for CFC	40.8%	46.2%	13.2	7

**CULTURAL FACILITIES CORPORATION
STATEMENT OF PERFORMANCE
FOR THE YEAR ENDED 30 JUNE 2014**

ACCOUNTABILITY INDICATORS: NOTES

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

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.

Note also that the following have not been included in the visitor numbers :

- visitors to the Tuggeranong Arts Centre (TAC) at Lanyon, which operated from the former Nolan Gallery building within the grounds of Lanyon for the July to September 2013 period, since these visitors are not captured by the Lanyon traffic counter; and
- visitors to exhibitions at CMAG's external gallery space, Gallery 4, during 2013-14, since these visitors are not captured by the automated door counters at the CMAG entrance doors.

**CULTURAL FACILITIES CORPORATION
STATEMENT OF PERFORMANCE
FOR THE YEAR ENDED 30 JUNE 2014**

ACCOUNTABILITY INDICATORS: NOTES (Continued)

Note 2 The variance is primarily due to additional exhibitions celebrating the Centenary of Canberra at CMAG and the inclusion of Ramp Showcase exhibitions at CMAG.

Note 3 The variance is due to the CFC responding to higher than expected demand for education and public programs, particularly those programs, out of the total number of programs, which are provided at CMAG.

Note 4 The variance is due to three main reasons: a larger volume than expected of children's theatre shows, which usually have several performances a day, contributing to the larger theatre patron numbers than expected but resulting in fewer actual days of usage; a number of cancellations of bookings for the Courtyard Studio; and a longer downtime than anticipated in The Playhouse for seat replacement works.

The venue usage at Canberra Theatre Centre venues includes Canberra Theatre, The Playhouse, The Courtyard Studio and foyer and reception spaces.

Note 5 The variance is due to an overall high standard of customer satisfaction reflecting the attempts by facilities to achieve as high a standard as possible.

The CFC contracts Orima Research to survey its Canberra Theatre Centre patrons on selected performances throughout the year. In CMAG and Historic Places, visitors are given the opportunity to provide feedback by completing a visitor survey. In all cases, the surveys ask patrons and visitors to rate their experience from very satisfied, satisfied, indifferent, unsatisfied and very unsatisfied. The customer satisfaction result is calculated using the total of responses for very satisfied and satisfied.

Note 6 The variance is primarily due to a higher estimated number of visitor/patrons to CFC facilities/programs than expected.

Note 7 The variance is due primarily to revenue from the higher than expected volumes of venue hire at the Canberra Theatre Centre and a grant received from the Commonwealth to acquire a heritage asset.

**CULTURAL FACILITIES CORPORATION
STATEMENT OF PERFORMANCE
FOR THE YEAR ENDED 30 JUNE 2014**

**STRATEGIC INDICATORS IDENTIFIED IN THE CFC'S 2013-14
STATEMENT OF INTENT**

**Strategic Objective 1 - The Canberra Theatre Centre is Canberra's
leading performing arts centre**

The CFC's objective is to ensure that the Canberra Theatre Centre is the premier performing arts centre for the Canberra region.

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

Description

The quality and extent of the Canberra Theatre Centre's programs, activities and facilities are demonstrated by factors such as :

- programming - a diverse program that creates a leadership position for the Centre and an identity for Canberra, including through regular visits by leading performing arts companies and by nurturing local performing arts companies;
- marketing and audience development - a loyal and growing audience, including through providing a high quality experience for patrons and using market data and research to better target audiences;
- community initiatives - a connection between the whole community and the performing arts, including through initiatives that address special needs in the community and provide connections with the education system; and
- growing and leveraging off our assets - a performing arts centre for the future, including through a continuing program of asset upgrades and by pursuing commercial activity to maximise earning capacity and secure future growth.

Result

The CFC achieved Strategic Objective 1 and Strategic Indicator 1 through the following activities in 2013-14.

- The Canberra Theatre Centre (the Centre) provided high quality programming through its 2013 and 2014 Subscription Seasons, in order to bring leading performing arts companies to Canberra and develop a strong "artistic footprint" for the Centre. Productions at the Centre in 2013-14 included those by : Sydney Dance Company and Australian Chamber Orchestra; Sydney Theatre Company; Bangarra Dance Theatre; Black Swan State Theatre Company; and Bell Shakespeare. A particular feature of the Centre's 2013 Subscription Season was the presentation of a number of productions in association with the Centenary of Canberra,

- such as BIG hART's *Hipbone Sticking Out*, and Arts Project Australia's *Brief Encounter*. The Centre also nurtured local performing arts companies, especially through the inclusion in its 2013 Subscription Season of works by local companies QL2 Dance, Everyman Theatre, and Jigsaw Theatre Company.
- During 2013-14, the Centre sought to develop a loyal and growing audience by using all forms of e-marketing, including social media, together with print and television marketing to promote its programs, activities and facilities. State of the art ticketing software was used in the Box Office, enabling online ticket sales, increased security and the ability to undertake research into data. The Centre also presented many value-adding activities through the year, such as pre-show forums, post-show question and answer sessions, and "meet the artist" opportunities, to enhance the overall patron experience.
- The Centre sought to extend its reach to the community including those with special needs in 2013-14 through its award-winning access initiatives, such as captioning services, audio loops, audio description, tactile tours, Companion Cards, and designated spaces for wheelchair access. The Centre maintained strong connections with the education sector by providing a number of education opportunities for local students, including its Vocational Education and Training program, which leads to formal qualifications at the Certificate III level to graduating students.
- Throughout the year, the CFC continued its program of upgrading the Centre to ensure it is fit for purpose both now and in the future. 2013-14 saw the second year of a three year major capital program which includes seating upgrades, new chillers, and improvements to patron and performer amenities. The Centre also undertook a program of upgrades and improvements to support its commercial activities, including the replacement of a boiler and the purchase of new Front of House point of sale equipment.

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

The CFC's objective is to ensure that the Canberra Museum and Gallery and the ACT Historic Places engage the community by providing a diverse range of high quality arts and heritage experiences.

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

Description

The quality and extent of ACT Museums and Galleries programs and activities are demonstrated by factors such as:

- programming, story-telling and interpretation – programming that reflects Canberra’s unique identity, including through a diverse range of high quality exhibitions, education and community programs and other activities;
- marketing and audience development - a loyal and growing audience, including through enhancing the visitor experience and through extending the demographic of visitors to those with special needs and interests;
- stewardship of assets - places and collections that allow us to tell the many stories of Canberra, including through caring for and further developing our collections; and
- growing and leveraging off our assets - growth in targeted areas where we can add value, including through a continuing program of asset upgrades and by enhancing our facilities to provide improved cultural experiences.

Result

The CFC achieved Strategic Objective 2 and Strategic Indicator 2 through the following activities in 2013-14.

- ACT Museums and Galleries provided a wide range of :
 - exhibitions, including those with a special Centenary of Canberra focus, such as *2113 : A Canberra Odyssey*, which explored scenarios of how Canberra might be in 2113, and other exhibitions such as *Elioth Gruner : the texture of light*, presented in partnership with Newcastle Art Gallery; *Splinters Theatre of Spectacle : Massive love of risk* – an exhibition featuring an art performance troupe based in Canberra from 1985-1998; *Lens Love: the tender gaze of six Canberra-region photographers*; and *A Bird in the Hand! Bob Graham : A Retrospective*, focusing on the work of this major author of children’s picture books;
 - education and community programs, such as the popular *CMAG on Sunday* family program; education and school holiday programs at the three Historic Places; and workshops focusing on the Nolan Collection; and
 - special events and activities, including *The Lanyon Christmas Carols and Picnic*, *The Australia Day Picnic*, *The Open Gardens Australia Plant Fair*, *The Great Lanyon Easter Egg Hunt*, and *The 2014 Sylvia Curley Oration*.
- During 2013-14, ACT Museums and Galleries sought to develop a loyal and growing audience through : gaining extensive media coverage, with features appearing on TV and radio and in the print media; maintaining and developing a high quality website and using digital media for promotion and publicity; hosting Centenary volunteers and touch screens

linked to the Centenary website at CMAG; and introducing programs that reach out to further audience sectors, including education programs associated with the Nolan Collection, and *Artefact Chat*, an oral history program for the Historic Places.

- ACT Museums and Galleries continued to care for and develop the places and collections under its stewardship during the year, through activities such as : a program of acquisitions to the Collection of CMAG, including a number of major donations; and the commencement of an audio guide project to enhance visitor experience, security and capacity to cope with larger groups at the three Historic Places sites.
- Asset management and enhancement was a focus for ACT Museums and Galleries during 2013-14, with the commencement of the first year of a staged program, funded through the 2013-14 ACT Budget, of upgrading roads within the Lanyon historic precinct, in order to facilitate access to, and within, the precinct for visitors and site residents. A capital upgrade program was implemented at all sites to introduce a range of improvements and refurbishments, such as enhanced security facilities at CMAG, and a new greenhouse at Lanyon.

Note to Strategic Indicators

In accordance with the Financial Management (*Statement of Performance Scrutiny*) Guidelines 2011, the above Strategic Indicators were not examined by the ACT Auditor-General.

Abbreviations and Acronyms

AbAF	Australian Business Arts Foundation
ABC	Australian Broadcasting Corporation
ACC	Agency Consultative Committee
ACT	Australian Capital Territory
ACTPS	ACT Public Service
ACTGS	ACT Government Solicitor
ACTEW	ACT Electricity and Water
AM	Member of the Order of Australia
ANU	Australian National University
ANZAC	Australian New Zealand Army Corps
AO	Officer of the Order of Australia
APACA	Australian Performing Arts Centres Association
ASO	Administrative Services Officer
AWA	Australian Workplace Agreement
BA	Bachelor of Arts
BSc	Bachelor of Science
c.	Circa
CAPO	Capital Arts Patrons' Organisation
CBD	Canberra Business District
CD	Compact Disc
CEO	Chief Executive Officer
CFC	Cultural Facilities Corporation
CIT	Canberra Institute of Technology
CMAG	Canberra Museum and Gallery
CMP	Conservation Management Plan
CNG	Compressed Natural Gas
CO ₂	Carbon Dioxide
CPI	Consumer Price Index
CSIRO	Commonwealth Scientific & Industrial Research Organisation
CSO	Canberra Symphony Orchestra
EBA	Enterprise Bargaining Agreement
EDD	Economic Development Directorate
EDL	Energy Developments Limited
ESD	Ecologically Sustainable Development
ESP	Ecologically Sustainable Platform
FBT	Fringe Benefits Tax
FTE	Full Time Equivalent
FM	Financial Management
<i>FMA</i>	Financial Management Act 1996
FM	Frequency Modulation
GHG	Green House Gas
GSO	General Services Officer
GST	Goods and Services Tax
HR	Human Resources

ICOMOS	International Council on Monuments and Sites
IT	Information Technology
LED	Light-emitting diode
LIB	Bachelor of Law
LPA	Live Performance Australia
LPG	Liquid Petroleum Gas
MBA	Master of Business Administration
MEAA	Media Entertainment and Arts Alliance
MLA	Member of the Legislative Assembly
NARPACA	Northern Australian Regional Performing Arts Centres Association
NIDA	National Institute of Dramatic Arts
NGA	National Gallery of Australia
NLA	National Library of Australia
NSW	New South Wales
OAM	Medal of the Order of Australia
OGA	Open Gardens Australia
OZPAC	Major performing arts centres in Australia and New Zealand
PhD	Doctor of Philosophy
PO	Professional Officer
PS	Public Service
QUT	Queensland University of Technology
RED	Respect, Equity and Diversity
RMC	Royal Military College
S	Section
SA	South Australia
SEA	Special Employment Arrangement
SFX	St Francis Xavier College
SOG	Senior Officer Grade
SPO	Senior Professional Officer
TAC	Tuggeranong Arts Centre
TADACT	Technical Aid to the Disabled ACT
TARDiS	Territory Administrative Records Disposal Schedule
TV	Television
UNE	University of New England
UNSW	University of New South Wales
USA	United States of America
VET	Vocational Education and Training
VIP	Very Important Person
WA	West Australia
WHS	Work Health and Safety
YWCA	Young Women’s Christian Association

Compliance Index

A. Transmittal Certificate	7
B. Performance Reporting	9
B.1 Organisational Overview	9
B.2 Performance Analysis	23
B.3 Community Engagement and Support	79
B.4 Ecologically Sustainable Development	81
C. Governance and Accountability Reporting	84
C.1 Internal Accountability	84
C.2 Risk Management and Internal Audit	86
C.3 Fraud Prevention	87
C.4 Legislative Assembly Inquiries and Reports	88
C.5 Auditor-General and Ombudsman Reports	88
D. Legislation Based Reporting	89
D.1 Public Interest Disclosure	89
D.2 Freedom of Information	89
D.3 Human Rights Act	90
D.4 Territory Records Act	91
D.5 Legal Services Directions	92
D.6 Notices of Non Compliance	92
D.7 Bushfire Risk Management	92
D.8 Commissioner for the Environment	92
E. Human Resources Management Reporting	93
E.1 Human Resources Management	93
E.2 Learning and Development	93
E.3 Work Health and Safety	93
E.4 Workplace Relations	95
E.5 Staffing Profile	96
F. Financial Management Reporting	99
F.1 Financial Management Analysis	99
F.2 Financial Statements	99
F.3 Capital Works	100
F.4 Asset Management	102
F.5 Government Contracting	104
F.6 Statement of Performance	108

Index

A

access initiatives · 54
 ACT Cultural Council · 38, 110, 148
 ACT Government · 11, 12, 24, 26, 28, 40, 58, 60, 83, 92, 110, 115, 116, 128, 136, 144, 167, 222, 224, 225, 242
 ACT Heritage · 12, 68, 145, 146
 ACT Legislative Assembly · 13, 88, 89
 ACT Museums and Galleries · 9, 10, 12, 23, 28, 38, 60, 68, 70, 71, 72, 75, 77, 84, 140, 156
 ACT Ombudsman · 88
 ACT Remuneration Tribunal · 112
 ACTION · 79
 Administrative Appeals Tribunal · 90
 advisory committees · 8, 79, 86, 89
 Advisory Committees · 85
 Agency Consultative Committee · 31, 84, 95, 98, 115, 242
 ANU · 111, 140, 242
Archaeological Lanyon · 67, 163
 Artefact · 60, 74, 164, 165
 artefacts · 77
 Arts Leadership Forum · 20
 ArtSound FM · 140
 Asset Management Plan · 102
 Association of Asia Pacific Performing Arts Centres · 47, 140
 audio description · 54, 90
 Audit Committee · 85, 86, 87
 Auditor-General · 88
 Australian National University · 65, 68, 110, 111, 142, 143, 167, 242
 Australian Performing Arts Centres Association · 38, 47, 242

B

Babes in Arms Policy · 90
 Belconnen Arts Centre · 142
 Big hART · 143
 BIG hART · 45
 Big House Film Society · 65, 157
 Board Charter · 84, 85
 Board Code of Conduct · 84, 85
 Board of the CFC · 84, 89, 117, 124, 132, 138, 139
 Box Office · 51, 89, 96, 152

C

Calthorpes' House · 8
 Calthorpes' House · 11, 31, 60, 65, 67, 71, 74, 80, 103, 139, 140, 153, 161, 163
 Canberra and Region Heritage Festival · 66, 67, 167
 Canberra Institute of Technology · 19, 49, 110, 242

Canberra Museum and Gallery · 12, 60, 63, 64, 65, 71, 73, 75, 77, 85, 91, 102, 103, 106, 107, 118, 122, 132, 133, 138, 140, 142, 143, 152, 166, 222
 Canberra Symphony Orchestra · 242
 Canberra Theatre Centre · 9, 10, 11, 12, 23, 28, 34, 37, 38, 41, 43, 46, 79, 80, 81, 82, 83, 84, 85, 90, 100, 101, 102, 103, 104, 105, 106, 127, 132, 133, 139, 140, 142, 148, 151, 152, 154, 168, 222, 225, 226
 Canberra Ticketing · 152
 Canberra Youth Theatre · 46, 55, 79, 80, 150
 Capital Works · 100, 101, 102
 CAPO · 242
 captioning · 54, 90
 Centenary of Canberra · 8, 13, 15, 17, 20, 21, 25, 28, 31, 43, 60, 71, 74, 143, 149, 166, 167, 168, 197, 237, 238, 240
 Chief Executive Financial Instructions · 128
 City to Lake · 40
 City to the Lake · 19, 21, 38
 Civic Library · 41
 Civic Square · 40, 41, 51, 79, 90, 91
 clients and stakeholders · 12
 CMAG · 8, 9, 12, 13, 14, 17, 18, 20, 23, 28, 31, 38, 40, 41, 49, 60, 63, 64, 65, 66, 68, 71, 73, 74, 79, 82, 100, 101, 138, 143, 144, 157, 158, 159, 222, 234, 236, 237, 240, 241, 242
 CMAG Café · 41
CMAG on Sunday · 18
 Code of Conduct · 28, 114, 116, 120, 124, 129, 136
 communication strategy · 37
 community and education programs · 65, 67, 156
 Community programs · 70
 Community Services Directorate · 12, 36, 37, 79
 Companion Card · 16, 54, 90
 conservation · 152
 Conservation Management Plan · 41, 242
 Conservation Management Plans · 74
 Corporate Plan · 13, 23, 24, 118
 cost to Government · 33
 Courtyard Studio · 16, 152
Craft ACT · 41, 79, 148, 167
Cultural Facilities Corporation Act 1997 · 11
 customer satisfaction · 72

D

Department of Regional Australia, Local Government, Arts and Sport · 167
 Digital Strategy · 52, 71, 75
 Disaster Recovery Plans · 36
 Don Aitkin Award · 28, 31
 Don Aitkin Awards · 28
 Donations · 14, 137, 166, 175, 182, 186, 197, 223, 225

E

Ecologically Sustainable Development · 81, 242
 Education Centre · 74, 153
 Environment and Sustainable Development · 12, 40
 exhibition program · 63, 65

Exhibition program · 17, 18
exhibitions · 11, 23, 28, 60, 63, 65, 70, 74, 77, 79, 89,
110, 138, 142, 147, 152, 156, 167

F

Fast+Fresh · 56, 111
financial management · 33, 119, 126, 149
Financial management · 9
Financial Management Act 1996 · 84, 114, 117, 118,
119, 120, 121, 124, 129, 184, 185, 200, 220, 242
Financial Report · 9
financial results · 99
Floor Talks · 159
fraud control · 26, 87, 128, 223
Free Entry · 164
Freedom of Information · 90
Front of house · 152
Fundraising Strategy · 34, 119

G

Governance Documents · 113
Governance Framework · 84, 85
Great Lanyon Easter Egg Hunt · 163, 240

H

Health and Safety Representative Committee · 93, 94
Highlights · 159
Hindmarsh · 8, 20, 56, 110, 167, 168, 173, 220, 233
Historic Places · 9, 11, 12, 23, 31, 37, 60, 65, 67, 68, 71,
73, 74, 75, 76, 77, 80, 82, 85, 92, 100, 101, 102, 106,
132, 133, 138, 142, 146, 147, 164, 222
Human Resource Management Plan · 28
Human Resources · 93, 115, 242

I

International Council on Monuments and Sites · 28, 60,
68, 243
interpretation · 10, 153

J

Jigsaw · 43, 46, 80, 150
Jigsaw Theatre Company · 43, 150

L

Land Development Agency · 60, 167, 226
Lanyon · 8, 11, 28, 31, 38, 60, 65, 67, 68, 70, 71, 73, 74,
76, 77, 80, 103, 139, 140, 153, 161, 162, 163, 165
Lanyon Christmas Carols · 67, 70
Lanyon Music Festival · 18

Learning and Development · 93
Live Performance Australia · 38, 47, 140, 243
local creative development · 43, 46

M

Major Funding, Sponsorship and Support · 167
Management Discussion and Analysis · 99
Master Builders Australia · 28
Minister for the Arts · 12
Mission · 9, 10
Mothers Day · 67
Mugga-Mugga · 8, 11, 18, 31, 60, 65, 67, 68, 71, 74, 77,
80, 103, 139, 140, 153, 161, 164, 165, 183, 204, 222
Music at Midday · 55, 150

N

National Archives of Australia · 60, 168
National Film and Sound Archive · 168
National Gallery of Australia · 110, 143, 159, 243
National Library of Australia · 143, 144, 145, 150, 243
National Trust · 8, 19, 31, 41, 68, 76, 144
Nolan Collection · 11, 12, 60, 64, 66, 71, 73, 74, 138,
152, 159
Nolan Collection Gallery @ CMAG · 11, 152
Nolan Gallery · 68, 70, 77, 102

O

Open Gardens Australia · 67, 70, 163, 168, 243
outreach programs · 66
Overview · 23
OZPAC · 243

P

Parliament House · 49, 162
Performance outcomes · 13
Public Interest Disclosure · 89
Public Interest Disclosure Act 1994 · 89

Q

Quarterly Reports · 24
Queen's Birthday · 67, 80

R

Records Management · 91
RED · 28, 243
Research · 110, 152, 153, 242
Respect, Equity and Diversity · 28, 243

S

satisfaction surveys · 72
senior managers · 28, 84, 135
Shaping Canberra conference · 65
shared risk · 45, 119, 127
Social Capital Program · 55
special events · 65, 67
Sponsorships · 14, 175, 182, 186, 197, 223, 225
St Francis Xavier College · 243
Statement of Intent · 13, 23, 115, 121
Statement of Performance · 14, 23, 26, 33, 72, 108, 115, 128, 233, 241, 244
Stop.Motion.Nolan · 64, 66, 159
strategic objectives and indicators · 23
Strategic Plan · 9, 12, 23, 24, 36, 85, 118, 132
Strategic Risk Management Plan · 26, 87, 115
Subscription Season · 15, 43, 45, 52, 238
Sylvia Curley Oration · 18, 67

T

T is for Toddler · 158
The Australia Centre on China in the World · 68
The Canberra Times · 52, 134, 146, 150
The Childers Group · 20, 25, 146
The Playhouse · 46, 58, 152
Theatre Link · 105
Theatre Reserve · 7, 14, 22, 59, 209

Ticket Sales · 14, 175, 182, 197, 223, 225
Ticketing services · 51
Toddler Monday · 18
training/staff development · 169
Tuggeranong Arts Centre · 68, 70, 77, 236, 243

U

University of Canberra · 19, 60, 68, 110, 111, 146, 148, 164, 168

V

Values · 10
Venue Hire · 14, 159, 163, 165, 175, 182, 197, 223, 225
venue hirers · 46, 52, 54
Vocational Education and Training · 16, 56, 239, 243
volunteer guides · 92
volunteers · 9, 10
Volunteers · 19

W

work experience · 56
Work Health and Safety Committee · 84, 93, 94
Workplace Health and Safety Management System Improvement Plan · 93