

CULTURAL FACILITIES CORPORATION

ANNUAL REPORT

2011-2012



CULTURAL FACILITIES CORPORATION

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

Dear Minister

We are pleased to present to you the 2011-12 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 Chief Minister's Annual Report Directions. The document has been prepared in conformity with other legislation applicable to the preparation of the Annual Report by the CFC.

We hereby certify that the attached Annual Report is an honest and accurate account of the CFC's operations, and that all material information about these during the period 1 July 2011 to 30 June 2012 has been included.

We also certify that fraud prevention has been managed in accordance with Public Sector Management Standard 2, Part 2.4.

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 2011-12. We achieved or surpassed all our performance targets, achieved better than budget financial results, and completed all our 2011-12 capital works and capital upgrade projects, allowing us to acquit 100% of our capital funding for the year.

Our good trading results during 2011-12 allowed us to fund a number of additional capital projects from our own resources. We were also able to establish a new theatre reserve fund, which will support our future theatre programming activities.

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. We also continued to pursue the CFC's role as a leader in this creative city, providing high quality cultural experiences based on the arts and heritage resources that we hold in trust for the people of Canberra.

In providing this Annual Report to you, we acknowledge that the CFC's achievements in 2011-12 were only made possible through the efforts of many people. It is our great pleasure to recognise their efforts and to express our appreciation for their contribution.

Firstly we thank our fellow Board members, who provided direction and guidance to the CFC throughout the year. In December 2011, Don Aitkin completed a term of appointment as Chairman that extended over nearly a decade. We would like to pay tribute to the inspirational leadership and guidance Don provided to the organisation during this time, based on his commitment to ensuring that cultural experiences are available to every member of the community.



The Corporation
is an agency of the
ACT Government

In February 2012 Eugene Kalenjuk was appointed as a new Board member. We welcome Eugene to this role and look forward to working with him.

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: the Museum and Gallery Advisory Committee, Historic Places Advisory Committee and Performing Arts Advisory Committee.

Other volunteers made a vital contribution to the work of Lanyon, Calthorpes' House and Mugga Mugga, including the National Trust volunteers at Lanyon. The work of all these volunteers is a major source of assistance to the organisation.

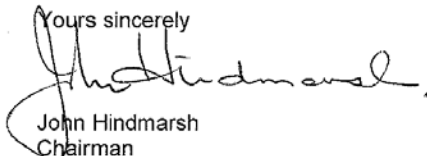
Finally, we are pleased to acknowledge the contribution of our principal funding agencies and our many sponsors and supporters. The CFC receives its major funding from the ACT Government. This major funding is welcomed and appreciated. During the year, the CFC also received funding support for its performing arts presentations through Playing Australia, the Commonwealth Government's national performing arts touring support program. The Commonwealth Department of Regional Australia, Local Government, Arts and Sport provided financial assistance for the management of the Nolan Collection.

Our sponsors again provided generous support for the CFC's activities. These included the Canberra Labor Club, WIN Television, Medina, Tosolini's Food to Go, Vision Australia and King O'Malley's Irish Pub. The CFC was particularly grateful for the extent of donations to the Canberra Museum and Gallery, including donations by a number of senior artists and by private individuals, such as Meredith Hinchliffe. We were fortunate to enjoy the support of many other sponsors and supporters, too numerous to mention here but documented in full in Appendix 10 of 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
Chairman
Cultural Facilities Corporation

19 September 2012



Harriet Elvin
Chief Executive Officer
Cultural Facilities Corporation

19 September 2012



**Section A – Performance and Financial Management
Reporting**

A.1 The Organisation

A.1.1 Role, including functions and services provided

The Cultural Facilities Corporation (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, co-ordinate 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 co-operation 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;
- the Canberra Museum and Gallery (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.

The CFC Act was amended with effect from 5 June 2012. This amendment resulted from a recommendation made in the Loxton review of the arts.

The amendment removed responsibility for Civic Square from the functions of the CFC. This formalised arrangements whereby the Territory and Municipal Services Directorate manages and maintains Civic Square, including by maintaining all aspects of its fabric (the fountain, paving, grassed areas etc.) and by managing bookings for use of the Square.

The CFC will, however, continue to undertake certain activities in relation to Civic Square; for example, joint programs with other organisations located on Civic Square such as Craft ACT and the Civic Library; and participation in planning studies for the Civic Square precinct.

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.

A.1.2 Mission and values of the CFC

The CFC's five-year Strategic Plan, covering the period 2011-16, 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.

A.1.2.1 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

A.1.2.2 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

A.1.2.3 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

A.1.2.4 Values

The CFC has identified a set of values that support its mission statements 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.

A.1.3 Structure of the CFC

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.

A.1.4 Clients and stakeholders of the CFC

The CFC is part of the portfolio responsibilities of the Minister for the Arts and is 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.

A.2 Overview

A.2.1 Strategic summary assessment of performance

A.2.1.1 Performance outcomes

The CFC achieved positive results in implementing the actions for the year that were identified in its 2011-12 Corporate Plan, as reported in detail in Section A.9 of this report.

In terms of its accountability indicators, the CFC achieved or exceeded the 2011-12 target set for each of its seven indicators. For example :

- the CFC achieved a total of 302,677 estimated visitors and patrons to its facilities and programs, a figure 6% above the target for the year;
- the CFC provided 673 education and community programs, a figure 53% above target and relating especially to the provision of additional programs in association with two major exhibitions of children's picture books at CMAG; and
- the CFC achieved a total of 664 days of venue usage across the venues of the Canberra Theatre Centre, a figure 7% above target.

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

A.2.1.2 Financial results

After a difficult trading year in 2010-11 due to a downturn in theatre-related business, the CFC achieved improved trading results in 2011-12, 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 2011-12, with an operating deficit of \$1.044m, which was 44.5% better than the budgeted deficit of \$1.881m. This better than budget result can be attributed to two main factors : the initial recognition of additional assets (land and buildings at Lanyon) that were acquired at no cost; and higher than budgeted income from theatre-related revenues.

It should be noted that, due to its large assets holdings and consequent significant depreciation expenses, the CFC always expects to have an operating deficit, since it is not funded for depreciation but receives capital injections through the capital works program.

The CFC achieved an own-sourced revenue figure of 42.9% as a proportion of total revenue for 2011-12, against a target of 40.5%, the better than target result relating mainly to higher than budgeted theatre revenues. It achieved a cost to Government per estimated visitor/patron of \$24.53 against a target of \$26.00, the better than target result reflecting the above-target number of estimated visitors and patrons.

The CFC also completed all its 2011-12 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.

A.2.2 The planning framework and direction setting mechanisms

As noted in Section A.1.2, 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 2011-12 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 A.9.

The CFC's accountability indicators and targets for 2011-12 were identified in the CFC's 2011-12 Statement of Intent, which was tabled as one of the 2011-12 ACT Budget papers.

The CFC reported on the implementation of its 2011-12 Corporate Plan, and the achievement of its 2011-12 accountability targets, in a series of quarterly reports that were tabled in the ACT Legislative Assembly and are summarised in this annual report.

A.2.3 The organisational environment and relationship to other agencies

During the reporting year, the CFC had close working relationships with a number of ACT Government agencies including artsACT, ACT Heritage, the Treasury Directorate, Libraries ACT, the Community Services Directorate and the Education and Training Directorate.

A.2.4 Identification and response to significant organisation change

The CFC did not make any major changes to its organisational structure during 2011-12.

A.3 Highlights

A.3.1 Noteworthy operational achievements

A.3.1.1 Centenary of Canberra involvement and planning

Each area of the CFC participated in activities and planning for the celebration of the Centenary of Canberra in 2013.

CMAG hosted the third in an annual series of *Canberra Gold* exhibitions, which profile a selection of recipients of the Canberra Gold Award, given to residents or organisations celebrating 50 years in the ACT. CMAG also joined with the ACT Office of Women in hosting the second in the *Canberra Stories : The Centenary Series* of programs, by presenting *10 x 10 Building Canberra*. The program featured ten Canberra women prominent in the fields of art, history, architecture and planning, who each spoke for ten minutes, reflecting on aspects of Canberra's built environment.

The Canberra Theatre Centre worked closely with the Centenary of Canberra team in developing input for the Centre's 2013 Subscription Season, which will have a national flavour, with productions from every state and territory. The Centre also provided office accommodation for *You Are Here*, a Centenary of Canberra event featured during the 2012 Canberra Festival celebrations. CMAG hosted a number of *You Are Here* exhibitions and performances including in its Gallery 5 space, on Civic Square.

A.3.1.2 Lanyon community engagement

During the year, a two-stage consultation project was undertaken to explore opportunities for greater community engagement with the Lanyon site, including in relation to use of the former Nolan Gallery building. The project was undertaken by Duncan Marshall (a heritage expert who was the lead consultant for the Lanyon Conservation Management Plan) and Lyn Stephens (an expert in community consultation).

An initial stage resulted in a report on outcomes of community consultation, while a second stage resulted in a report on the feasibility of implementing preferred outcomes from the consultation. Both reports have been made available on the ACT Museums and Galleries website and will inform the development of new community programs at Lanyon, including with special funding announced for this purpose in the 2012-13 ACT Budget.

The consultation project was also able to draw on the outcomes and experience gained from two new initiatives at Lanyon. The first of these was a pilot artist in residency program. Kerry Shepherdson, a mature age, emerging artist, used the former Nolan Gallery building for studio space to produce a series of works inspired by the historic interiors, gardens and landscape of Lanyon. These works were the subject of a display at CMAG in late 2011-12.

The second new initiative was a partnership with Open Gardens Australia whereby its major annual Plant Fair was held at Lanyon for the first time, on the weekend of 24 and 25 March 2012. This event resulted in over 4,000 people visiting Lanyon to enjoy a range of gardening and cooking talks and demonstrations, children's activities, plant and garden products stalls, and guided tours of the homestead and gardens. The success of this initial event will result in a further Plant Fair at Lanyon in 2013.

A.3.1.3 New creative partnerships

In keeping with its commitment to providing cultural experiences through collaborations with other organisations, the CFC entered into a number of new creative partnerships in 2011-12. These included a partnership between the Canberra Theatre Centre and Jigsaw Theatre Company. The Centre will provide Jigsaw with office space and certain marketing services, in order to support this local organisation, the ACT's only full-time professional theatre company. Jigsaw produces works for young people and school audiences, performed in the Centre's Courtyard Studio and at schools.

CMAG pursued a range of new collaborative activities during the year. These included a partnership with Craft ACT in presenting a changing display of works by Craft ACT members in the CMAG Foyer; a partnership with a number of national cultural institutions in *Friends Around the Lake*, whereby each organisation in turn hosts a joint activity for Members and Friends of organisations in the group; and closer collaboration with the ACT Office of the Australia Business Arts Foundation (AbAF), resulting in an AbAF event being held at CMAG.

A.3.1.4 Canberra Theatre Centre capital improvements

The CFC implemented two major capital works projects in 2011-12 at the Canberra Theatre Centre : replacement of The Playhouse chillers, and replacement of dimmers and wiring at the Canberra Theatre. Both projects were critical in ensuring that the Centre maintains the standards of a professional performing arts facility, by providing a comfortable environment for patrons and performers, and a safe working environment for staff.

A.3.1.5 Major conservation project at the Historic Places

During the year, the third stage of a four-year project of conservation works was undertaken at the three historic places managed by the CFC : Lanyon, Calthorpes' House and Mugga Mugga. This \$3.7m project was originally funded through the 2009-10 ACT Budget and represents the single largest investment made in the historic sites since they came under government ownership.

Year 3 of the project included an extensive number of specialised works, such as : plaster conservation work; conservation of walls, windows, doors and collection items; manufacture of replicas of fragile collection items; installation of atmospheric monitoring and humidification equipment; external painting and lime wash; drainage works; and electrical improvements. The project will bring the historic sites up to a sound condition and protect their structural integrity and heritage values into the future.

A.3.1.6 CMAG improvements

The CFC continued to implement a series of improvements to the presence and profile of CMAG in the North Building and its address to Civic Square. CMAG's new café opened in March 2012 and achieved successful trading in the first four months of its operation, while also bringing many new visitors to CMAG. Café patrons were also able to benefit from free wi-fi sponsored by TransACT and free newspapers provided by *The Canberra Times*.

CMAG's entrance on London Circuit received a facelift as part of a program of London Circuit verge refurbishment works. The upgrade improved the appearance and visibility of this entrance including through prominent signage that is illuminated at night.

New billboard signage on CMAG's Civic Square and London Circuit frontages provided a means of advertising major current exhibitions.

A.3.1.7 Theatre reserve

Favourable trading results during the year allowed the CFC to establish a new theatre reserve, whereby surplus funds generated from theatre activities during a year may be set aside to provide the financial backing for a more ambitious range of theatre programming in future years. The fund was established with an initial figure of \$50,000, with the expectation that this will grow in future.

A.3.1.8 Provision of high quality cultural experiences

Throughout the year, the CFC continued to provide a wide range of high quality cultural experiences at each of the facilities for which it is responsible. Highlights are summarised below and full details are provided in Section A.9 and Appendices 7, 8 and 9.

A.3.1.8 (a) Canberra Theatre Centre

Presentations by major national and international performing arts companies continued to be the focus of the Centre's own programming and shared risk ventures, including through its annual subscription seasons. During 2011-12 these included productions by Traverse Theatre Company from Scotland, the Royal New Zealand Ballet, Opera Australia's Oz Opera, Bell Shakespeare, Sydney Dance Company and Bangarra Dance Theatre.

The range of performing arts experiences available to Canberra audiences was extended by commercial venue hire presentations, including *Yes Prime Minister*, Barry Humphries' farewell tour *Eat Pray Laugh*, the *Nutcracker on Ice*, *Menopause the Musical*, and *Dickens' Women*. Comedy was again very popular, with shows including Wil Anderson, Dylan Moran, Carl Barron and Josh Thomas.

Younger audiences were able to attend high quality presentations such as *The Gruffalo's Child*, *My Grandma Lives in Gooligulch*, *Dorothy the Dinosaur*, and *Pearl Verses the World*. School and youth productions continued as regular users of the Canberra Theatre, including with seasons of the Rock Eisteddfod Challenge and Wakakirri National Story Festival. As in previous years, the Canberra Theatre fulfilled the function of Canberra's "town hall" with events and performances including a number of school and university graduation ceremonies as well as many dance school end-of-year productions.

The Courtyard Studio hosted a number of smaller presentations and productions by local performing arts companies, including those by Free Rain Theatre Company, Everyman Theatre Company and Jigsaw Theatre Company. During the year, the Centre produced a *What's On* brochure for the Courtyard Studio, highlighting the range of productions staged there and providing marketing support for hirers of the venue. As part of the program at the Courtyard Studio, the Centre again collaborated with ACT schools and colleges in presenting *Fast+Fresh*, a season of 10 minute plays written, directed and acted by ACT school students. 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 2011 and 2012 Subscription Seasons included live captioning and audio description of selected performances, to assist patrons with hearing and vision impairments to enjoy live theatre. 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. In recognition of the Centre's leadership in access initiatives, it was chosen for the national launch of the captioning iphone application Go

Theatrical! This world-first technology allows deaf or hearing impaired theatre patrons to view captions of the text of a performance on their own phone.

The Centre also continued its Social Capital program, which provides complimentary theatre tickets to those who might not otherwise have the opportunity to attend theatre performances. During 2011-12, tickets to a total value of \$28,116 were distributed under this scheme.

A.3.1.8 (b) Canberra Museum and Gallery (CMAG)

CMAG continued to focus on the visual arts and social history of the Canberra region, including through a series of exhibitions with associated education and community programs. Exhibition highlights for the year included *King O'Malley*, presented with sponsorship support from King O'Malley's Irish Pub; *Word of mouth : encounters with abstract art*, showcasing the work of nineteen established and emerging artists engaged in a dialogue on abstract art; *Fashioned Here – The Business of Fashion in Canberra*; *Look! The Art of Australian Picture Books Today*, a State Library of Victoria touring exhibition; and *Mirror*, featuring collage constructions by acclaimed children's book illustrator Jeannie Baker. *The Legacy of Ruth Prowse* featured works in print media, paint and sculpture selected from several hundred works of art donated to CMAG by the family of Ruth Prowse, in her memory.

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, including through exhibitions featuring subject matter as diverse as vintage motorcycles, and rare fossils from the collection of the Australian National University.

During the year, Gallery 4, CMAG's gallery space on Civic Square, continued to host the *Site Specific Series*, in which a number of Canberra regional artists have been commissioned to develop works specifically for this space. Exhibitions in the series during 2011-12 included *To shadow – Jan Hogan*; *Soma Sarcoma – Michelle Day*; *Conversation piece – Peter Vandermark*; and *Hyperspace – David Jensen*. This space also featured a series of performance and music installations as part of *You Are Here*, an annual multi-platform arts festival. These exhibitions and activities continued to attract considerable interest, including through night-time viewing, and to activate the space in new ways.

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*. Community program highlights for the year included curator and artist floor talks, artists' studio visits, walking tours focusing on Civic's public art and heritage, studio workshops, behind the scenes tours, and a symposium held in conjunction with the *King O'Malley* exhibition.

A.3.1.8 (c) Nolan Collection Gallery @ CMAG

This gallery space, which opened in August 2010, continued to received positive feedback from visitors and to be the basis for a series of special programs and activities, including school holiday programs and education programs provided both onsite and as an outreach initiative, in schools. In July 2011, the gallery provided the setting for a lunchtime concert by a consort group of the choir of Christ's College, Cambridge, during the choir's tour of Australia.

While the Nolan Collection Gallery @ CMAG provides a permanent display area for the Foundation Collection of 24 major works, other works from the Nolan Collection feature in a series of temporary exhibitions at CMAG. As part of this series, during 2011-12 Gallery 5 was used for the exhibition *Nolan Works on Paper*.

During the year, a set of new catalogues and postcards featuring the Nolan Collection were produced with special funding assistance from the Department of Regional Australia, Local Government, Arts and Sport, on behalf of the Commonwealth Government, the owner of the Collection.

A.3.1.8 (d) ACT Historic Places : Lanyon, Calthorpes' House and Mugga Mugga

Major events at Lanyon during the year included *The Open Gardens Australia Plant Fair*, *The Great Lanyon Easter Egg Hunt*, and the *Australia Day Family Picnic*. 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 2012 Oration was delivered by Emeritus Professor John Mulvaney AO who addressed a capacity audience on the topic of Australia's Aboriginal heritage beyond 30,000 years. Calthorpes' House hosted a number of events including a free entry weekend, when the house was decorated in traditional style for Christmas.

At all three Historic Places, an active schedule of community and education programs was presented, focusing on topics as diverse as landscape drawing, cooking jams and preserves, flower arranging, worm farming, paper making, conservation, 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 linkages 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 design and cultural heritage management.

Permanent exhibitions at all three sites assisted with their interpretation, and included *The Convict Years* at Lanyon, the *Calthorpes' House Orientation Exhibition*, and *Getting It Together* at Mugga Mugga.

A.3.1.9 Volunteers at the Historic Places

The CFC continued its long-standing association with the National Trust through the valued services of National Trust volunteers, who provided 496 hours service at Lanyon in 2011-12. Volunteer programs also continued to operate at Mugga Mugga and at Calthorpes' House.

In total, volunteers provided 1,578 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.

A.3.2 Major challenges

Following a difficult year in 2010-11 from both a financial and operational perspective, 2011-12 evidenced an improvement in trading outcomes for the organisation.

The main challenge experienced by the CFC during the year related to the need to ensure operational continuity during capital works projects at each of its sites. For example, the London Circuit entrance to CMAG was closed for a period of time while the entrance was refurbished and upgrades were carried out to the London Circuit verge. At the Canberra Theatre Centre, the installation of new dimmers, wiring and chillers had to be carefully scheduled to avoid impacting on performances.

By year end, all projects had been successfully implemented and the CFC had fully expended its 2011-12 capital funding.

A.3.3 Progress against key strategic outputs and service delivery priorities

During the year, the CFC delivered results against the key strategic outputs and service delivery priorities identified in its 2011-12 Corporate Plan. A detailed analysis of its achievements in relation to these strategic outputs and priorities is provided in Section A.9 of this report.

A.4 Outlook

A.4.1 Future priorities

A.4.1.1 Delivery of Centenary of Canberra programs and activities

During 2013, the CFC will be a key player in Canberra's Centenary by delivering a wide range of programs at each of its sites. These programs will celebrate and reinforce the importance of the CFC's venues, activities and programs for the community of the Canberra region and will seek to build enduring legacies from the Centenary year. The Canberra Theatre Centre's 2013 Subscription Season *Collected Works Australia* will celebrate the Centenary with works from each state and territory. CMAG will present a number of major exhibitions including *Australia Revealed : decorative art objects from the Australiana Fund Collection* and *2113 – A Canberra Odyssey*. CMAG will also become a Centenary information hub throughout 2013, with plans to install computers in the foyer with dedicated access to the Centenary program, and to provide a volunteer to assist visitors in accessing information. The Historic Places will focus on community and education programs that engage people with Canberra's history and future, including a new oral history program that will involve young children recording their own family histories.

A.4.1.2 Celebration of other significant anniversaries

In addition to participation in the major celebrations for Canberra's Centenary, the CFC itself will celebrate a number of significant birthdays during 2012-13. These include the 15th birthday of the CFC itself, in November 2012, and CMAG's 15th birthday, in February 2013. These special anniversaries provide an opportunity to celebrate, to reflect on achievements to date, and to identify future directions. In the case of the CFC itself, the 15th anniversary of its creation provides an appropriate opportunity to review its enabling legislation, the *Cultural Facilities Corporation Act 1997*, and to explore ways of updating the provisions of the Act so as to enable a more streamlined management approach.

A.4.1.3 Civic Square precinct consultancy and participation in major planning projects

In the year ahead, the CFC will continue to take an active role in planning projects relating to the Civic Square precinct, and to Civic more generally. Its involvement will seek to ensure that appropriate provision is made for : reserving a site for a major new theatre for Canberra in the future; enabling the future expansion of CMAG; and ensuring sufficient car parking is available in the vicinity of the Canberra Theatre Centre, to allow the Centre to attract a viable level of patronage. In particular, the CFC will commission a consultancy to explore future directions for the Civic Square Precinct; will commission further car parking studies; and will participate in the Australia Forum and City to Lake Project, and in master planning for the Canberra CBD.

A.4.1.4 Focus on sponsorship and philanthropy

The CFC as a whole will place a renewed focus in 2012-13 on sponsorship and philanthropy, under the guidance of the Board and through the implementation of a new Fundraising Strategy for the organisation. The strategy will build on the CFC's considerable success in the past in attracting corporate sponsorship, philanthropic support and major artwork donations, by providing strategic direction and guidance for future fundraising efforts.

A.4.1.5 Lanyon community engagement

A priority for the year ahead will be to implement new funding that was provided in the 2012-13 ACT Budget to enhance community engagement with, and access to, Lanyon. Outcomes from the community consultation project undertaken in 2011-12 will assist in ensuring that well-targeted programs are developed, which address identified needs and interests.

Opportunities will be explored as part of this process to improve linkages with the Tuggeranong community and Tuggeranong organisations. These linkages will include the hosting of visual arts programs from the Tuggeranong Arts Centre during 2013, while the Centre undergoes a major refurbishment.

A.4.1.6 Completion of the major conservation project at the Historic Places

2012-13 will see the fourth and final year of the major conservation project at the three historic places managed by the CFC. The completion of this major program of works will ensure that these historic sites are brought up to a sound condition and will protect their structural integrity and heritage values into the future.

A.4.1.7 Canberra Theatre Centre major capital project

2012-13 marks the first stage of a three-year program of major capital upgrades to the Canberra Theatre Centre, undertaken with funding provided in the 2012-13 ACT Budget. The program will implement a range of upgrades to the theatre venues, plant and equipment, including improvements to patron and performer amenities. These works are important to retain the Centre's functionality and status as a professional performing arts facility.

A.4.1.8 Ongoing provision of cultural leadership

Apart from these specific areas, 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.

A.4.2 Likely trends and changes in the operating environment

Particular issues that have been identified by the CFC in terms of its operating environment in the year ahead include the following :

- the forthcoming ACT Election in October 2012, and impacts arising from this;
- the possibility of a Federal Election during the year and impacts for Canberra from this;
- the Centenary of Canberra in 2013; and
- continuing variability and unpredictability in the performing arts business, as discussed further in Section A.4.3.

A.4.3 Significant risks and issues in the immediate future

During the year, the CFC undertook a further comprehensive review and update of its Strategic Risk Management Plan, which assesses and identifies treatment options for risks facing the organisation. The key risk facing the CFC for the year ahead, 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, a Federal Election could result in a downturn in ticket sales, both in the immediate term, due to uncertainty as to the outcome influencing ticket purchasing patterns, and in the longer term, if a new Government implements a major program of cutbacks to the Australian Public Service, with job losses concentrated in Canberra.

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. 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.

A more detailed analysis of the risks facing the CFC is set out in the Management Discussion and Analysis at Attachment 1 to this report.

A.5 Management Discussion and Analysis

A full analysis of the CFC's 2011-12 financial results and financial position is set out in the Management Discussion and Analysis at Attachment 1 to this report.

A.6 Financial Report

The CFC's 2011-12 Financial Statements are set out in Attachment 1 to this report.

A.7 Statement of Performance

The CFC's 2011-12 Statement of Performance is set out in Attachment 1 to this report.

A.8 Strategic Indicators

The CFC's 2011-12 Strategic Indicators are included in its 2011-12 Statement of Performance at Attachment 1 to this report. A summary of performance in relation to these Strategic Indicators is provided in Attachment 1 and more detailed information is provided in Section A.9 : Analysis of Agency Performance.

A.9 Analysis of Agency Performance

Section A.9 analyses the CFC's performance against the strategies and actions set out in the CFC's 2011-12 Corporate Plan.

In 2011-12 the CFC adopted a new format for reporting against its Corporate Plan, which is based on the CFC's 2011-16 Strategic Plan. Actions for 2011-12 are arranged under each "area of focus" within the three areas of the organisation : 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 2011-12 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.

A.9.1 CULTURAL FACILITIES CORPORATION

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

Area of focus :

A.9.1.1. 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 identified in the 2011-12 Corporate Plan to achieve these strategies, and results related to these :

Action Number	Description of Action	Results during the year
A.9.1.1 (a)	Use the 2011-16 Strategic Plan as the basis for strategic discussions with Minister.	• The Minister for the Arts, together with her Chief of Staff and the Director General of Community Services Directorate, attended the August 2011 Board meeting for a strategic discussion with Board Members based on the CFC's 2011-16 Strategic Plan. • On 16 May 2012, the Chairman and CEO met with the Minister for further strategic discussions.
A.9.1.1 (b)	Develop a Corporate Plan for 2011-12 linked to the 2011-16 Strategic Plan.	• The 2011-12 Corporate Plan, which is linked to the 2011-16 Strategic Plan, was endorsed by the CFC Board at its August 2011 meeting.
A.9.1.1 (c)	Implement a performance management system throughout the organisation whereby all performance agreements link back to the 2011-12 CFC Corporate Plan.	• Implementation of the performance management system linked to the Corporate Plan has been taking place throughout the year, to ensure all staff understand how their role relates to the organisation's corporate goals.
A.9.1.1 (d)	Report on progress towards achieving the 2011-12 Corporate Plan in Quarterly Reports during 2011-12 and in the 2011-12 Annual Report.	• The four Quarterly Reports for 2011-12 recorded progress towards achieving the 2011-12 Corporate Plan, and form the basis for this Annual Report.

A.9.1 CULTURAL FACILITIES CORPORATION

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

Area of focus :

A.9.1.2. 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 identified in the 2011-12 Corporate Plan to achieve these strategies, and results related to these :

Action Number	Description of Action	Results during the year
A.9.1.2 (a)	• Revise and update documents relating to the governance of the CFC, including the Governance Framework, Board Charter, Board Code of Conduct, Audit Committee Charter, Terms of Reference for Advisory Committees and Operating Guidelines for Advisory Committees. • Consolidate these into a single Governance Charter.	• In 2011-12, the CFC revised, updated and consolidated its governance documents into a single Governance Charter. Some further updates were made to reflect outcomes from an internal audit carried out in March 2012. The current version of the Governance Charter is at Appendix 2.
A.9.1.2 (b)	Seek filling of the Board's vacancies in a timely manner, with members who bring identified skills and experience, based on an external review of the Board conducted in 2010-11.	• The Minister was provided with a list of suggested skills and experience that would be useful on the Board, based on a Board skills audit. • The term of appointment of former Chairman, Professor Don Aitkin AO, concluded on 6 August 2011. At the request of the Minister, Professor Aitkin continued for a further term, until 31 December 2011. Staff and Board farewell functions were held for Professor Aitkin in December 2011. • Mr John Hindmarsh was appointed as the new Chairman of the CFC under Disallowable Instrument DI12011-305 for a three-year period

		commencing 1 January 2012. - Mr Eugene Kalenjuk was appointed a Member of the CFC under Disallowable Instrument DI2012-17 for a three-year period commencing 21 February 2012. - These two appointments brought the Board to full strength (seven members).
A.9.1.2 (c)	Ensure Board meeting agendas are arranged to focus on performance as well as conformance.	Board meeting agendas are arranged to focus on performance as well as conformance. For example, during 2011-12 topics discussed at Board meetings included : a Fundraising Strategy; a Communications Strategy; strategic discussion about key issues for the CFC over the next two years; ticketing opportunities for Canberra Ticketing; the creation of a theatre reserve; and Civic Square precinct master planning and related issues. The Board also held strategic discussions with members of the Childers Group.
A.9.1.2 (d)	Arrange for the CFC's external auditors to meet with the Board at the conclusion of the audit of the 2010-11 Financial Statements and the 2010-11 Statement of Performance	- Representatives of the ACT Auditor-General's Office attended the October 2011 Board meeting and briefed Members on the audit of the 2010-11 Financial Statements and 2010-11 Statement of Performance. - The CFC's 2010-11 Financial Statements and Statement of Performance were unqualified. - The Chairman and CEO met with representatives of the Auditor-General's Office immediately prior to the June 2012 meeting to discuss fraud control, risk management, internal controls and governance arrangements in the CFC. - Representatives of the Auditor General's Office have been invited to attend all future meetings of the CFC Audit Committee.
A.9.1.2 (e)	Implement an internal audit program for 2011-12, 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	The 2011-12 internal audit program drew on the CFC's Fraud Control Plan and Strategic Risk Management Plan, together with the Australian National Audit Office Better Practice Guides, in identifying suitable projects.
A.9.1.2 (f)	Review and update the Chief Executive Financial Instructions.	A review of the CFC's Chief Executive Financial Instructions was completed in 2011-12.
A.9.1.2 (g)	Review and update the Strategic Risk Management Plan and Fraud Control Plan.	- Updated Strategic Risk Management, and Fraud Control Plans were approved at the June 2012 Board meeting. - Staff members from across the CFC attended a fraud awareness training session in May 2012. The session included discussion of : the CFC's

	• Conduct fraud awareness training.	Fraud and Corruption Prevention Framework; links to the Integrity Policy for the ACT Public Service, PS Management Standards, and Chief Executive Financial Instructions; examples of fraud and corruption; understanding roles and responsibilities and reporting procedures; and awareness, prevention, monitoring and detection strategies.
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A.9.1 CULTURAL FACILITIES CORPORATION

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

Area of focus :

A.9.1.3. 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 identified in the 2011-12 Corporate Plan to achieve these strategies, and results related to these :

Action Number	Description of Action	Results during the year
A.9.1.3 (a)	Ensure Board Members, the CEO and senior managers attend a range of activities across the CFC's different venues.	• Board Members, the CEO and/or senior managers attended a range of CFC activities throughout 2011-12. These included the following. ◦ Opening nights and other presentations at the Canberra Theatre Centre including : <i>Namatjira; Untrained; Don Quixote; Belong; Cinderella; Yes, Prime Minister; Midsummer</i>; the launch of the 2012 Subscription Season; <i>Pearl Verses the World</i>; and the <i>Fast + Fresh</i> gala final. ◦ The openings of CMAG exhibitions, <i>Fashioned Here, King O'Malley, The Legacy of Ruth Prowse, Look! The Art of Australian Picture Books Today, Mirror</i>, and <i>Word of Mouth : encounters with abstract art</i>. ◦ CMAG programs including, floor talks in association with <i>Imitation of Life, Fashioned Here, and Nolan Works on Paper</i>, and the City West Public Art, and Acton Community Walking Tours. ◦ Events at the Historic Places, including <i>Flowers in the House</i> at Calthorpes' House, Open Gardens Australia Plant Fair at Lanyon, and the <i>Sylvia Curley Oration</i> at Mugga Mugga.
A.9.1.3 (b)	Implement the Respect, Equity and Diversity (RED) frame work throughout the CFC, including through the	• The CFC has developed a RED Action Plan. A report on the Plan's progress and implementation was delivered to the Head of Service in the second quarter of 2011-12. Progress has been made on appointing a RED Executive Sponsor

	development of a RED Plan for the organisation.	and RED Contact Officer, providing the occupants of these positions with training, and providing information to staff about RED. • CFC staff attended a Culture and Behaviour Consultation Roundtable, arranged specifically for the CFC, in February 2012. • The CFC's Finance Section hosted an intern from the Internship Program, part of the Skilled Migration Program in 2011-12. • CMAG hosted two work experience students during June 2012. One student was from the CIT Adult Migrant English Program, a program that CMAG has been working with for a number of years. The second was a Year 10 student with special needs, whose placement was through the Education and Training Directorate's Inclusion Support Team. The students participated in a range of experiences across the organisation from education to the curatorial areas.
A.9.1.3 (c)	Ensure sound human resource management, including by : – implementing the Human Resource Management Plan; – updating Human Resource policies on the CFC's shared drive; and – providing staff with a range of training, professional development and networking opportunities.	• The implementation of the CFC's Human Resources Management Plan continued throughout 2011-12. • Updating of Human Resource policies on the CFC's shared drive commenced in 2011-12 and will continue during 2012-13. • CFC staff participated in a range of training/staff development/networking programs in 2011-12. Details are provided at Appendix 11. • The CFC's CEO and her Executive Assistant hosted a networking/professional development function for Community Services Directorate Executive Assistants at CMAG. The event included a curator's tour of the exhibition, <i>Fashioned Here</i>, followed by a working lunch. • CFC staff members are regularly invited to sit on judging panels, open exhibitions and deliver lectures at other institutions. For example, in 2011-12 the following activities were undertaken. • The Director, ACT Museums and Galleries – ◦ opened the Canberra Potters Society Members' Exhibition, <i>Clay Cohesion</i>; ◦ was a selector for the graduating students' award at the ANU School of Art; ◦ was a member of the judging panel for the Life's Reflections Photographic Competition 2011-12; ◦ hosted and spoke at the City Arts City Business event at CMAG; ◦ was guest speaker at the launch of <i>You Are Here</i>; ◦ opened the ANU International Students Photography Competition at the Theo Notaras Multicultural Centre; ◦ opened the Photo Access Members' exhibition

		- at the Huw Davies Gallery; and ◦ was a judge for the Rotary Youth Art Prize held at the Tuggeranong Arts Centre. • CMAG's Assistant Director, Exhibitions and Collections – ◦ was a judge/assessor at the ANU Interhall Art Show; ◦ delivered lectures at the Professional Development Workshop, Institute for Professional Practice in Heritage and the Arts at the ANU and at CMAG; ◦ was a selector for the graduating students' award at the ANU School of Art; and ◦ was a judge in the selection of entries for the 2020 Vision 'Festival of Ideas' exhibition at the ACT Legislative Assembly. • CMAG's Visual Arts Curator – ◦ was a judge for the prize of the ANU Interhall Art Show; ◦ judged a Canberra Photographic Society Inc., photographic competition; and ◦ was an invited external examiner for the Bachelor of Fine Arts Honours and Post-Graduate Diploma of Fine Arts students at the University of Auckland. • CMAG's Social History Curator led a workshop at the Layout, Lighting and Labels course for the ANU Professional Practice in Heritage and the Arts, and was a guest speaker at a U3A monthly forum, speaking on how to donate your family history, locally. • The ACT Museums and Galleries Marketing Coordinator presented a lecture to museum volunteers on graphic design. • The Nolan Education Officer delivered children's workshops and designed a children's trail and reading corner in conjunction with the ANCA Gallery exhibition, <i>Showtime</i>.
A.9.1.3 (d)	Continue to implement the Workplace Health and Safety and Injury Management Improvement Strategy, with support from Shared Services and with regular reports to the CFC Board and to the Audit Committee of the Board.	• Implementation of the CFC's Workplace Health and Safety and Injury Management Improvement Plan continued throughout 2011-12. • The CFC's Health and Safety Representative Committee met to discuss health and safety issues, and generally to raise Committee awareness and practices of health and safety, during 2011-12.
A.9.1.3 (e)	Hold regular meetings of the Agency Consultative Committee, to ensure effective management/staff/union	• The Agency Consultative Committee met in 2011-12 to discuss a number of matters, including agreement upon the agency-specific clauses for the CFC's 2011-13 Enterprise Agreement.

	consultation and well-informed decision-making, and to encourage sharing of information.	The CFC's 2011-13 Enterprise Agreement was negotiated, and elections held in February 2012. CFC staff approved the Agreement and salary back payments were made in March 2012.
A.9.1.3 (f)	Provide volunteers with training, support and recognition.	- National Trust volunteers provided 496 hours service at Lanyon, while other volunteers provided 1,578 hours service at Lanyon, Calthorpes' House and Mugga Mugga. - In addition to guide training at all three sites, in 2011-12 volunteer guides at the Historic Places participated in the following : - emergency evacuation training; - a guided tour and information session at Duntroon House; - a tour of the ANU Classics Museum; - the CEO's morning tea to celebrate International Women's Day; - a professional development tour of the Tuggeranong School House; - training for the Open Gardens Australia Plant Fair at Lanyon; and - the Annual Volunteers Day at Lanyon. - The above mentioned events are organised to foster a deeper interest in history amongst the Historic Places volunteers, to develop professional links across Canberra institutions, and to inspire camaraderie and discussion amongst the group. - Also refer to A.9.1.6 (d).

A.9.1 CULTURAL FACILITIES CORPORATION

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

Area of focus :

A.9.1.4. 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 identified in the 2011-12 Corporate Plan to achieve these strategies, and results related to these :

Action Number	Description of Action	Results during the year
A.9.1.4 (a)	Achieve financial outcomes that : minimise the cost to Government per visitor/patron; maximise own-sourced revenue; maintain appropriate working capital; and allow, where possible, business upgrades funded from internal resources.	• The CFC achieved a year-end cost to government per patron/visitor of \$24.53 compared with a target of \$26.00, and a year-end outcome of 42.9% own sourced revenue compared with a target of 40.5%. • Further details and variance explanations are provided in the 2011-12 Statement of Performance at Attachment 1. • Reports on cash flow analysis are discussed at each meeting of the Audit Committee of the CFC Board.
A.9.1.4 (b)	Implement and monitor a 2011-12 internal budget based on agreed budget principles and incorporating strategies to raise revenues/reduce expenditure in order to address : the Whole of Government Efficiency Dividend; the Whole of Government Savings Initiative; salary increases resulting from the new Enterprise Agreement; and CPI increases.	• The CFC's 2011-12 internal budget, which includes strategies to address the Whole of Government Efficiency Dividend, salary and CPI increases, and Whole of Government Savings Initiative, was approved by the Board at its August 2011 meeting. • The internal budget was monitored by the Audit Committee of the CFC Board during the year, including through a detailed mid-year review. • Also refer to A.9.1.3 (e)

A.9.1.4 (c)	Develop well-researched and argued bids for the 2012-13 ACT Budget process for strategic initiatives that improve or extend CFC programs, and which lead to better cultural outcomes for the community.	• Bids by the CFC into the 2012-13 ACT Budget process resulted in funding being announced for the Lanyon Heritage Precinct Community Activities program and for the Canberra Theatre Centre Upgrade Package.
A.9.1.4 (d)	Develop a new Fundraising Strategy to guide the CFC's fundraising efforts under the Board's leadership, including identification of philanthropic and sponsorship opportunities, and connections with the corporate sector.	• The CFC's new Fundraising Strategy was developed with the assistance of David Fishel, an arts consultant who is assisting the CFC with this matter. • A detailed framework for the Strategy was discussed at the April 2012 Board meeting and the draft Strategy was discussed at the June 2012 Board meeting. A final version of the Strategy is expected to be endorsed by the Board early in 2012-13.

A.9.1 CULTURAL FACILITIES CORPORATION

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

Area of focus : **A.9.1.5. 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 identified in the 2011-12 Corporate Plan to achieve these strategies, and results related to these :

Action Number	Description of Action	Results during the year
A.9.1.5 (a)	Use the updated Asset Management Plan as the basis for well-targeted and argued budget bids for capital improvements.	• The updated Asset Management Plan provided the basis for developing capital bids for the 2012-13 ACT Budget. • Detailed condition audits of the Canberra Theatre Centre were also completed, which provided further support for the successful budget bid for a major Theatre upgrade package.
A.9.1.5 (b)	Undertake an IT assets review to ensure effective use of IT assets and to achieve cost reductions in IT expenditure, to contribute to the 2011-12 internal budget strategy.	• A review of the CFC's IT assets was completed in 2011-12.

A.9.1 CULTURAL FACILITIES CORPORATION

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

Area of focus :

A.9.1.6. COMMUNICATIONS

What we want to achieve :

Engagement with our stakeholders

Strategies to achieve this :

- A Communications 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 identified in the 2011-12 Corporate Plan to achieve these strategies, and results related to these :

Action Number	Description of Action	Results during the year
A.9.1.6 (a)	Develop a new Communications Strategy to identify key messages and target audiences.	• The CFC's new Communications Strategy was completed with the assistance of arts consultant, David Fishel. The Strategy was endorsed by the Board at its December 2011 meeting. • John Hindmarsh was featured in a <i>City News</i> article in January 2012 following his appointment to Chairman of the CFC. In the article Mr Hindmarsh spoke about his priorities as new Chair, and future directions for the organisation.
A.9.1.6 (b)	Hold strategic discussions between the Board and the Minister.	• Refer to A.9.1.1 (a).
A.9.1.6 (c)	Hold regular meetings between the CFC's CEO and the Minister's office, and the Director-General of the Community Services Directorate.	• The CFC's CEO held regular meetings with the Minister's Arts Advisor throughout 2011-12, and also met with the Director-General of the Community Services Directorate on a number of occasions in 2011-12. • Also refer to A.9.1.1 (a).
A.9.1.6 (d)	Provide support and recognition 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.	• Advisory committee members are regularly invited to attend openings and events at ACT Museums Galleries venues, opening nights at the Canberra Theatre Centre, and strategic planning sessions. • The CFC Board hosted a Christmas dinner at Lanyon on 6 December 2011 to thank members of the advisory committees for their voluntary work for the CFC. The dinner was attended by the Minister for the Arts, Ms Joy Burch MLA, who thanked committee members for their contribution. • In 2011-12, advisory committee members donated 68 hours of their time, mainly through their attendance at meetings.

		• Advisory committee representatives were invited to a function to welcome the CFC's new Chairman, Mr John Hindmarsh in February 2012. • Female convenors and deputy convenors of the advisory committees attended the CEO's International Women's Day lunch on 8 March 2012. This was the sixth consecutive year this event has been held. This year's guest speaker was Dr Loretta Zamprogno, Deputy Chief Solicitor, ACT Government Solicitor's Office, and a finalist in the 2011 Telstra Business Women's Awards. • The operating guidelines for the advisory committees require Board representatives to attend a meeting of each committee once a year. In accordance with this provision : Sandra Lambert attended Performing Arts Advisory Committee meetings on 28 February and 26 June 2012; Deputy Chair, Glenys Roper attended the Museum and Gallery Advisory Committee meeting on 6 June 2012; and Crispin Hull attended the Historic Places Advisory Committee meeting on 20 June 2012. • The CFC's CEO attended all three June advisory committee meetings when she discussed and sought the committee's input to the CFC's 2012-13 Corporate Plan. • The minutes of committee meetings are made available to Board Members, and CFC staff provide secretariat services to the advisory committee meetings.
A.9.1.6 (e)	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.	• The CFC's CEO is a member of the Australian Fund Canberra Committee; the Tourism, Arts and Sport Task Force of the Canberra Business Council; the Advisory Council of ArtSound FM; the Board of the ACT Business Leaders Innovative Thoughts and Solutions; and the Centenary of Canberra Interdepartmental Committee. • The Canberra Theatre Centre Director is a member of the Live Performance Australia Executive Council, and the Executive Committee of the Australian Performing Arts Centres Association. • CMAG's Assistant Director, Exhibitions and Collections is a member of the ACT Legislative Assembly Art Advisory Committee. • CMAG's Social History Curator, and Visual Arts Curator are members of the Conference Organising Committee for the Museums Australia 2013 Conference. • The Canberra Theatre Centre's Marketing Manager is a member of the Australian Theatre Captioning Advisory Group, and Chairman of the Incorporation of NSW and ACT Performing Arts Centres (INAPAC) Marketing Forum. • The Nolan Education Officer is a member of the

		Visual Arts Network of Educators ACT. • The Canberra Theatre Centre has entered into a partnership with the National Gallery of Australia (NGA) whereby holders of Subscription Season tickets are able to access a discounted new membership to the NGA, and NGA members are able to access certain special offers to the Centre's shows during the year. Each party has agreed to promote these special offers to its patrons. • Friends of the National Museum of Australia attended a talk presented in association with a performance of the <i>Summer of the Seventeenth Doll</i> in March 2012. • ACT Museums and Galleries members and friends, together with group co-ordinators from various ACT cultural institutions have established a <i>Friends Around the Lake</i> program. Each organisation will host a special event annually that will be open to the friends and members of other organisations located close to Lake Burley Griffin. CMAG, the National Portrait Gallery, the National Gallery of Australia, the National Library of Australia, the National Museum of Australia, the Australian War Memorial, and the Australian National Botanic Gardens are participants in the program. A <i>Friends Around the Lake</i> event will be held at CMAG in 2012-13. • The National Capital Attractions Association held a meeting/presentation at CMAG in April 2012. • Many members of the CFC's three advisory committees provide valuable links with national cultural and other institutions, including with : the ACT Heritage Council; the Australian National University; the National Museum of Australia; the University of Canberra; the Australian War Memorial; and the Education and Training Directorate. Diplomatic Missions • The CFC's CEO and the Director, ACT Museums and Galleries hosted a visit to CMAG by the Mayor of Nara late in 2011. The Mayor was interested to observe the gallery spaces and exhibitions, and to learn about planning for a small exhibition to be held in 2013, celebrating the Canberra-Nara sister city relationship. • The CFC's CEO attended a lunch hosted by the British High Commissioner in honour of Miriam Margolyes in February 2012. Ms Margolyes was making a return visit to The Playhouse to appear in <i>Dickens' Women</i> in February 2012, marking the 200th anniversary of the birth of Charles Dickens. • The CEO also attended a function at Government House for new Heads of Diplomatic Missions.
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A.9.1 CULTURAL FACILITIES CORPORATION

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

Area of focus : **A.9.1.7. GROWING AND LEVERAGING OFF OUR ASSETS**

What we want to achieve : **Growth in target 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 identified in the 2011-12 Corporate Plan to achieve these strategies, and results related to these :

Action Number	Description of Action	Results during the year
A.9.1.7 (a)	Take an active role in the completion of a Conservation Management Plan for the Civic Square Precinct and in commissioning a Civic Square Precinct Master Plan, as a means to provide long term guidance for land use/development within the precinct and to establish a framework for future decision-making, including in relation to design matters.	• The CFC, together with other interested agencies, is funding the completion of a Conservation Management Plan for Civic Square, and has provided a series of comments on the draft Plan. • The CFC has developed terms of reference for a study into options for the future development of the Civic Square precinct, and will commission this study early in 2012-13.
A.9.1.7 (b)	Explore opportunities for cooperative activities in the Civic Square Precinct, and build partnerships with cultural neighbours in the North Building – including Craft ACT and the National Trust, and with the Civic Library.	• <i>Craft ACT at CMAG</i> is a new partnership introduced in 2011-12 to showcase the work of Canberra's leading craft practitioners. The collaboration began in September 2011 with the installation of a display case in CMAG's foyer showing a selection of glass objects by Annabelle Davidson, a graduate of the ANU School of Art Glass Workshop. This was followed by works by Daniel Edwards, FINK and Co., Greg Daly, Jonathan Baskett, Richard Raffan, Frank Deveson, Sinead Buckney, Gail Nichols, and Simon Maberley. Works on display are available for purchase at Craft ACT.

		• <i>Ordinary/Extraordinary : Exhibition in a Suitcase</i> is a 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 classroom. The program was enjoyed by 393 local primary school children in 2011-12. • Libraries ACT celebrated the Canberra Theatre Centre's season of <i>The Gruffalo's Child</i> by hosting two story times with song, laughs and scary fun for children aged from four years. • The CMAG Café, which opened on 5 March 2012, has entered into an agreement with the Civic Library whereby patrons are able to bring takeaway coffees into the library. • Also refer to A9.3.1 (d) and (h).
A.9.1.7 (c)	Provide high quality input into relevant reviews and planning projects such as those relating to : the ACT arts and heritage sectors; infrastructure planning; and the planning of Civic and the Greater Canberra City area.	• The CFC provided a detailed submission into the development of the new ACT Arts Policy Framework. • The CFC provided input into other relevant reviews and planning including to the 2011-2021 ACT Government Infrastructure Plan and Kingston Masterplan.

A.9.2 CANBERRA THEATRE CENTRE

Purpose : To be Canberra's leading performing arts centre

Area of focus :

A.9.2.1. 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 identified in the 2011-12 Corporate Plan to achieve these strategies, and results related to these :

Action Number	Description of Action	Results during the year
A.9.2.1 (a)	Provide high quality programming through the Centre's 2011 and 2012 Subscription Seasons, in order to bring leading performing arts companies to Canberra and develop a strong "artistic footprint" for the Centre.	Remaining productions in the 2011 Subscription Season • The Centre successfully concluded its 2011 Subscription Season with the presentation of the following productions : ◦ <i>Untrained</i> – Lucy Guerin Inc ◦ <i>Julius Caesar</i> – Bell Shakespeare ◦ <i>Belong</i> - Bangarra Dance Theatre ◦ <i>Namatjira</i> - BIGhART 2012 Subscription Season • The Minister for the Arts, Ms Joy Burch MLA, launched the Centre's 2012 Subscription Season on 5 October 2012. More than 700 patrons attended the launch, which showcased the wide range of shows that will be presented in the year ahead. Over fifty subscription packages were sold on the evening of the launch, indicating a positive subscriber response to the shows on offer. • As at 30 June 2012, 2,974 subscription packages had been sold. • The Season comprises 13 productions, providing a diverse range of drama, dance and performing arts presentations, including the following : ◦ <i>Summer of the Seventeenth Doll</i> – Belvoir ◦ <i>Midsummer (a play with songs)</i> – Traverse Theatre Company ◦ <i>Macbeth</i> – Bell Shakespeare

		◦ <i>The Land of Yes & The Land of No</i> – Sydney Dance Company ◦ <i>Don Giovanni</i> – Opera Australia's Oz Opera ◦ <i>Ngapartji Ngapartji (one)</i> – BIGhART ◦ <i>Australia Day</i> – Sydney, and Melbourne Theatre Companies ◦ <i>Terrain</i> – Bangarra Dance Theatre ◦ <i>The School for Wives</i> – Bell Shakespeare ◦ <i>The Pirates of Penzance</i> – Arts Projects Australia ◦ <i>The Wharf Revue 2012</i> – Sydney Theatre Company ◦ <i>Les Ballets Trockadero de Monte Carlo</i> – Andrew Kay and Associates ◦ <i>Private Lives</i> – Belvoir
A.9.2.1 (b)	Program other 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.	Shared risk ventures • The Centre programmed the Royal New Zealand Ballet's production, <i>Angelina Ballerina's Big Audition</i> in February 2012, <i>Roger Woodward in Recital</i> in June 2012, and a shared risk production of Jigsaw Theatre Company's <i>Pearl Verses the World</i> in May and June 2012. Other productions • The Centre hosted many productions outside the Subscription Seasons, including : <i>The Gruffalo's Child</i>; Paul Kelly & Paul Grabowsky : <i>Meet Me in the Middle of the Air</i>; <i>The Sum of Us</i>; <i>Menopause the Musical</i>; <i>Don Quixote</i>; <i>Buddy the Concert</i> – Rave On; Dylan Moran; <i>Tap into Water</i>; <i>Sing-A-Long-A Sound of Music</i>; Arj Barker; <i>Shaolin Warriors</i>; <i>My Grandma Lived at Gooligulch</i>; <i>The Girl from Minas Geraise</i>; <i>Casey Donovan Pays Tribute to Mama Cass</i>; <i>Short & Sweet</i>; <i>Ben 10</i>; Justine Clarke; Chris Cornell; <i>Looney Tunes Live</i>; John English; <i>Bjorn Again</i>; John Waters; James Rhodes; Josh Thomas; Ladysmith Black Mambazo; Wil Anderson; <i>Cinderella</i>; Eddie Izzard; <i>The Whirling Dervish Dance Concert</i>; Isla Grant; The Fairies; <i>Short & Sweet Dance</i>; Carl Barron; <i>Dorothy the Dinosaur</i>; <i>Christmas in Lazy Town</i>; Akmal; Kitty Flanagan; <i>Dickens' Women</i>; Don'ts for Dancers; David Strassman – Be Careful What You Wish For!; the Ukulele Orchestra of Great Britain; Dutch College Swing Band; <i>Doris</i>; Dierks Bently and Lee Kernaghan; <i>Yes, Prime Minister</i>; David O'Doherty; <i>Carmen</i>; <i>Me Right Now</i>; Barry Humphries – <i>Eat Pray Laugh</i>; and <i>The Nutcracker on Ice</i>.
A.9.2.1 (c)	Liaise with the Creative Director for the Centenary of Canberra in developing activities to celebrate the Centenary of Canberra.	• An exciting program has been developed for the 2013 Subscription Season, in conjunction with the Centenary of Canberra team. The program will be launched in September 2012. • The Centre is also negotiating with other arts organisations, including the Australian Performing

		Arts Centres Association, the Australian Theatre Forum, and the Australian Dance Awards regarding the presentation of annual events to coincide with the Centenary. • In January 2012, a documentary about Robyn Archer, the Creative Director for the Canberra Centenary, was filmed in The Playhouse.
A.9.2.1 (d)	Support local creative development and nurture local companies, including through : – partnering with Jigsaw Theatre company to present high quality theatre productions for young people; – 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; and – providing marketing support for local companies and other venue hirers that use the Courtyard Studio.	Support for local creative development • In 2011-12, the Centre supported local creative development and nurtured local companies through the presentation of : ◦ <i>Beauty and the Beast Jr, The Dark Side of Midnight, The Velveteen Rabbit, and Doubt</i> – Free Rain Theatre Company ◦ Rock Eisteddfod Challenge ◦ Wakakirri National Story Festival ◦ The Big Band Sound - Canberra Legacy ◦ <i>26 Postcards</i> - Canberra Dance Development Centre ◦ <i>Short & Sweet</i> – Edge Productions ◦ <i>I'll Be Back Before Midnight</i> – Ursula Hall Theatre Group ◦ ANU Arts Revue ◦ <i>China Night</i> – ANU Clubs and Societies ◦ <i>Cabaret</i> – Fenner Hall Theatre Group ◦ The National Day of Spain – Embassy of Spain ◦ <i>Dance Nation</i> – Dance Central ◦ Gala Performance – Canberra Festival Ballet School ◦ <i>The Hills Are Alive!</i> – Classical Ballet Centre ◦ <i>All Over the World</i> – Legs Dance ◦ <i>Let the Games Begin</i> – Lisa Clark School of Ballet ◦ <i>Play @ The Playhouse</i> – Dance Core ◦ <i>That's Life</i> – Capital Dance School ◦ <i>Spirited Away</i> – Kim Harvey School of Dance ◦ End of Year Concert – Canberra Academy of Dramatic Art ◦ <i>Peter Pan</i> – Dare to Dance ◦ <i>Dreamscope</i> – Dynamic Dance ◦ <i>Don'ts for Dancers</i> – Nerida Matthaei and Nicole Canham ◦ <i>Breaker Morant</i> – Everyman Theatre ◦ <i>Thanks, Mum!</i> – Canberra City Band ◦ <i>The Underground Ark</i> – Long Run Theatre Company ◦ <i>Me Right Now</i> – QL2 Inc. ◦ <i>The Celebrity Gala</i> – Impro Theatre ACT ◦ <i>Pearl Verses the World</i> – Jigsaw Theatre Company

		Master classes, workshops and forums • The following master classes, workshops and forums were presented in 2011-12 : ◦ <i>Have You Got Talent?</i> workshops presented by the Canberra Academy of Dramatic Art ◦ <i>How to Audition for a Professional Musical</i> with Queenie van de Zandt ◦ <i>Angelina Ballerina's Big Audition</i>, master class presented by The Royal New Zealand Ballet ◦ <i>Don'ts for Dancers</i>, master class presented by Nerida Matthaei and Nicole Canham ◦ <i>Class Clowns</i>, master class presented by the Melbourne Comedy Road Show ◦ <i>Summer of the Seventeenth Doll</i>, a post performance question and answer session, and a talk for the Friends of the National Museum of Australia was presented by Belvoir ◦ <i>Midsummer</i>, post performance question and answer sessions presented by Merrigong Theatre Company and Richard Jordan Productions ◦ <i>Whistle a Happy Tune</i>, a musical theatre workshop presented by Libraries ACT ◦ Alex Broun's <i>10 Minute Play Workshop</i> ◦ <i>Pearl Verses the World</i>, post performance question and answer session presented by Jigsaw Theatre Company ◦ <i>The Nutcracker on Ice</i>, master class presented by Lunch Box Productions Marketing support for hirers of the Courtyard Studio • The Centre provided marketing support for the following hirers of the Courtyard Studio. ◦ Free Rain Theatre Company ◦ Edge Productions ◦ Ursula Hall Theatre Group ◦ Canberra Philharmonic Society ◦ ANU Arts Revue ◦ Fenner Hall Theatre Group ◦ NIDA ◦ A-List Entertainment ◦ Nerida Matthaei and Nicole Canham ◦ Everyman Theatre Company ◦ Jigsaw Theatre Company ◦ Long Run Theatre Company • A new brochure, promoting forthcoming presentations in the Courtyard Studio, was produced and distributed on a six-monthly basis. • Also refer to A.9.2.2 (a).
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A.9.2.1 (e)	Support existing and develop new relationships with venue hirers, to expand their use of the Centre's venues and services.	• The Centre supported existing or developed new relationships with the following venue hirers in 2011-12 : ◦ HIT Productions (<i>The Sum of Us</i> and <i>Menopause the Musical</i>) ◦ The Australian Ballet's Dancers Company (<i>Don Quixote</i>) ◦ Gooligulch Productions (<i>My Grandma Lived in Gooligulch</i>) ◦ Fred Smith and the Musicians (<i>Dust of Uruzgan</i> CD Launch) ◦ Abstract Entertainment International (<i>Elvis to the Max</i>) ◦ Maria Maiolo Promotions (<i>In the Mood</i>) ◦ First Night (Isla Grant) ◦ BlueStar Intercultural Centre (<i>The Whirling Dervish Dance Concert</i>) ◦ Dance Core (<i>Play @ The Playhouse</i>) ◦ Dare to Dance (<i>Peter Pan</i>) ◦ David O'Doherty (David O'Doherty) ◦ Les Currie Presentations (The Ukulele Orchestra of Great Britain) ◦ Trimao (<i>Doris</i>) ◦ Yellow Banana Concerts (Dutch College Swing Band) ◦ Dainty Consolidated Entertainment (Barry Humphries <i>Eat Pray Laugh</i>) ◦ Back Row Productions (<i>Tap Dogs</i>) ◦ Long Run Theatre Company (<i>The Underground Ark</i>) ◦ Joey Creative Management (<i>Naked Boys Singing</i>) ◦ Tenderloins Pty Ltd (<i>Star Wars Burlesque : The Empire Strips Back</i>) ◦ Impro Theatre ACT (<i>The Celebrity Gala – Part of Improvention</i>)
A.9.2.1 (f)	Participate in industry organisations e.g., Live Performance Australia, OZPAC, Australian Performing Arts Centres Association.	• The Centre's Director is a member of the Live Performance Australia (LPA) Executive Council and attended the LPA AGM. He also attended a meeting of OZPAC, a group representing major performing arts centres in Australia and New Zealand. • Canberra Theatre Centre staff participated in the Australian Performing Arts Centres Association Marketing Summit and Long Paddock Touring Forum, the Helpmann Awards, Incorporation of NSW & ACT Performing Arts Centres (INAPAC), and Arts on Tour.

A.9.2 CANBERRA THEATRE CENTRE*Purpose : To be Canberra's leading performing arts centre*

Area of focus :

A.9.2.2 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 identified in the 2011-12 Corporate Plan to achieve these strategies, and results related to these :

Action Number	Description of Action	Results during the year
A.9.2.2 (a)	Provide value-adding opportunities that enhance the overall patron experience, including : – pre-show forums, post-show question and answer sessions; and – “meet the artist” opportunities, including on opening nights	• In 2011-12, the following value-adding opportunities were provided : ◦ a dance workshop in association with <i>Untrained</i>; ◦ patrons' forums in association with <i>Untrained</i>, <i>Don Quixote</i>, <i>Belong</i> and <i>Namatjira</i>; ◦ talks at the NGA, a panel discussion at Parliament House, and an exhibition and water colour master class at Chapman Gallery in association with <i>Namatjira</i>; ◦ a Q & A session with Bell Shakespeare in association with <i>Julius Caesar</i>; ◦ the West Australian Ballet auditioned for young local performers to participate in its season of <i>Cinderella</i>, and held an Open Class. As a result of the auditions, 21 local children were invited to take part in the season of <i>Cinderella</i>, performing the roles of young Cinderellas and carriage footmen; ◦ a pre-show social history discussion panel involving the Friends of the National Museum of Australia and the ACT Heritage Library, together with a screening by the National Film and Screen Archives of the film version at CMAG, were all presented in association with <i>Summer of the Seventeenth Doll</i>;

		◦ performances by the Ukulele Orchestra of Great Britain included a 'bring your own instrument play-along' section; ◦ a reading at the ACT Library, Civic Square, and a visit to the National Library of Australia to view its collection of items relating to Dickens, were presented in association with <i>Dickens' Women</i>; ◦ a pre-show forum for <i>The Land of Yes & The Land of No</i>; ◦ the <i>Fast + Fresh</i> student play competition; ◦ a book reading featuring the author of <i>Pearl Verses the World</i> at the National Library, and another, featuring cast members, at the Tuggeranong Library. Question and Answer sessions were held at the end of each performance, and an associated colouring-in competition was distributed; and ◦ performers from <i>Tap Dogs</i> held a workshop on stage for local dancers as part of a preview visit.
A.9.2.2 (b)	Ensure customer/patron satisfaction with their visit to, and experiences of, the Centre's venues and presentations, including by surveying audiences. Use information gained from surveys to improve facilities and services.	• Patron surveys were conducted at a broad range of shows throughout the year, resulting in an average overall patron satisfaction rate of 92.9%. • Information gained from surveys will be used to improve facilities and services at the Canberra Theatre Centre.
A.9.2.2 (c)	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.	• The Centre ensured that Front of House patron services continued at a high standard throughout the year, and that food and beverage operations continued to trade successfully by undertaking the following : ◦ Patron Service Officer training in order to meet responsible service of alcohol certification, required by the Office of Regulatory Services; ◦ Front of House operations training; and ◦ recruitment and training across the suite of standard operating procedures for new patron service officers.
A.9.2.2 (d)	Maintain and develop Box Office services by ensuring that ticketing system capabilities are fully utilised to meet business and customer needs. Explore opportunities to provide ticketing services to other venues/sites.	• Canberra Ticketing applied updates to enhance the marketing capability of its ticketing system, ENTA, and to improve ease of use for patrons purchasing tickets on-line. • Canberra Ticketing secured the contract to provide ticketing services to the inaugural annual opera, <i>Voices in the Forest</i>, held at the National Arboretum in November 2011. • In addition, Canberra Ticketing undertook the following activities to meet business and

		customer needs : ◦ introduced a 'print from home' ticket option that can be used by patrons, thus making internet sales more attractive, and allowing patrons to bypass the need to collect their tickets from the Canberra Ticketing counter; ◦ introduced a mailing fee for tickets in order to recuperate costs; ◦ introduced a system whereby patrons can pre-book hearing assistance units for captioned performances, thereby streamlining the experience for Access patrons, and helping to ensure enough units are available for any particular show; ◦ engaged three new staff members to cope with increased work load; ◦ reviewed its group and education bookings operations with a view to increasing data and enabling more targeted marketing and sales; ◦ arranged for staff members to attend a meeting of the ENTA Australia Development Committee to explore Canberra Ticketing system's future updates and needs; ◦ met with Showbiz Australia to facilitate allocations of tickets for packages; ◦ reached the testing phase of a planned ENTA update to web and ticketing software; ◦ provided customer service training for Box Office staff; and ◦ investigated and planned the introduction of ticket insurance for Canberra Theatre Centre and Canberra Ticketing patrons.
A.9.2.2 (e)	Use the Centre's new 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.	• Weekly advertisements in <i>The Canberra Times</i>, which feature the Centre's new brand, continued to attract strong interest from hirers. The new brand also assists hirers when marketing their products, and creates a strong market presence for the Canberra Theatre Centre. • The Centre was promoted when Prime TV filmed the set-up for <i>The Nutcracker on Ice</i> for its <i>Prime Possum</i> program. The footage was used as an example of what is involved when setting-up for a major theatrical event.
A.9.2.2 (f)	Develop e-business through web-based marketing, e-mail promotions, social media usage and on-line ticket sales.	• The Centre's e-business continued to develop and increase in 2011-12. More than 100 email promotions were sent, and social media was employed on a regular basis throughout the year. • In 2011-12, on-line ticket sales represented 53.8% of total sales.
A.9.2.2 (g)	Undertake research to assess audience attendance patterns.	• PurpleSeven technology (which assesses audience attendance patterns) was employed throughout 2011-12 to develop marketing strategies for forthcoming presentations.

A.9.2 CANBERRA THEATRE CENTRE

Purpose : To be Canberra's leading performing arts centre

Area of focus :

A.9.2.3 COMMUNITY INITIATIVES

What we want to achieve :

A connection between the whole community and the performing arts

Strategies to achieve 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 identified in the 2011-12 Corporate Plan to achieve these strategies, and results related to these :

Action Number	Description of Action	Results during the year
A.9.2.3 (a)	Implement access initiatives including through facilities and services such as : – 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.	• The Centre's award-winning access initiatives continued in 2011-12, providing the following facilities and services. iphone application • The Captioning Studio's captioning iphone application, <i>Go Theatrical!</i> was launched nationally at the Canberra Theatre Centre on 7 February 2012. This world-first technology allows deaf or hearing impaired theatre patrons to view captions on their own phone. For those without iphones or like devices, the Centre has purchased several iTouch units which contain the captioning application ready for use. The launch was hosted by Minister for the Arts, Ms Joy Burch MLA, with Federal Parliamentary Secretary for Disabilities and Carers, Senator the Honourable Jan McLucas performing the launch. <i>Go Theatrical!</i> was first used for a performance of <i>Dickens' Women</i>, and is available for selected performances at the Centre. Audio description, tactile tours, captioning • The Centre provided : ◦ audio description, followed by a tactile tour of the set after the show, for <i>The Gruffalo's Child</i>; ◦ captioning for performances of <i>Julius Caesar</i>, and <i>Namatjira</i>; ◦ captioning, tactile tour, and audio description for performances of <i>Summer of the Seventeenth Doll</i>; <i>Midsummer</i>; and <i>Macbeth</i>.

		• Andrew McKinnon Presentations provided funds for captioning at a performance of <i>Dickens' Women</i>. Audio loops and Companion Cards ◦ 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 Canberra Theatre Centre. • The Centre also provides designated spaces in the auditoriums for wheelchair access.
A.9.2.3 (b)	Produce an annual Access Diary highlighting access services.	• The Access Diary highlights the Centre's access services and provides a diary of forthcoming events such as captioned and audio described performances. • The 2012 Access Diary was released in conjunction with the 2012 Subscription Season launch in October 2011.
A.9.2.3 (c)	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.	• In 2011-12, the Centre's Social Capital Program distributed tickets to the value of \$28,116 to the following local charities and organisations : ◦ Aids Action Council ◦ Uturn Youth Services Belconnen ◦ Qwire ◦ Barnardos ◦ Marymead ◦ Camp Quality ◦ Vision Australia ◦ ACT Eden Monaro Cancer Support Group ◦ Lifeline ◦ Solace ACT Inc. ◦ the Leukaemia Foundation ◦ Diabetes Australia ACT ◦ Woden Community Services ◦ Sorry Young Fulla's Program ◦ Reconciliation Australia ◦ St John's Ambulance ACT ◦ Wesley Music Centre ◦ The Dream Team
A.9.2.3 (d)	Host the <i>Music at Midday</i> series of concerts, which allow older patrons, including nursing home residents, to attend live theatre.	• The Centre continued its long-standing association with the Duntroon Royal Military College Band through the presentation of 12 <i>Music at Midday</i> concerts in 2011-12. Proceeds totalling \$13,296 went to the following organisations : ◦ the children's charity, Variety ◦ ACT Palliative Care Society ◦ the Uniting Care Kippax Teenage Gift Drive ◦ AIDS Action Council ◦ Outward Bound ◦ Technical Aid to the Disabled ACT

A 9.2.3 (e)	Explore the potential to engage or host a dedicated education resource to build an ongoing relationship with the ACT education sector, including through sponsorship and/or a specific budget bid.	• The potential for a dedicated education resource at the Centre continues to be explored. • The Centre convened an education reference group, comprising senior ACT educators, to develop an education policy for the Centre, with outcomes and outputs that link the Centre's education program with ACT school and college curricula. • 2012 presentations, especially those suitable for primary and secondary students, were promoted at the <i>Arts Up Front</i> Conference in February 2012. The Conference is an annual event for arts teachers. • The Centre provided a 2-day Stage Lighting Workshop for local drama teachers, and theatre tours and production training for five schools, including the Woden School (a school for children with special needs) and a special needs class from Canberra College. • In 2011-12, the Centre developed a special double excursion for senior school drama and dance students, which took them through the work involved in bringing a show into a major theatre venue. This theatre production training involved two excursions to the Centre, with preparation of a performance piece between visits. The training was free for ACT students and was unique in Australia.
A.9.2.3 (f)	Foster performing arts skills development through such means as work experience opportunities, hosting of National Institute of Dramatic Art summer schools, and presenting <i>Fast+Fresh</i> , a season of 10-minute plays by young people.	National Institute of Dramatic Art • The Canberra Theatre Centre provided a venue for the National Institute of Dramatic Art (NIDA) summer school in January 2012. The summer school ran 14 workshops/master classes throughout the month. Fast+Fresh • The Centre provided two workshops on writing ten minute plays. More than 30 high school and college students attended the workshops and received guidance about the plays they had written for the <i>Fast+Fresh</i> festival. • In June 2012, the Centre hosted the <i>Fast+Fresh</i> festival, a season of 10 minute plays written and acted by young people. 24 plays were performed, with the best plays subsequently appearing in the gala final. Prizes for the best plays were presented by the Minister for the Arts, Ms Joy Burch MLA. Class Clowns • The Centre hosted the Canberra heats of <i>Class Clowns</i>, the national competition for young people of college age to write and perform their own stand-up routine or comedy sketch.

		Work experience programs • In March 2012, Canberra Theatre Centre and CMAG staff met with work experience program co-ordinators from ACT High Schools and Catholic and Independent Secondary Schools, together with representatives from the Education and Training Directorate, to gain feedback about work experience programs, including programs for students with disabilities conducted at the Centre and at CMAG. • In 2011-12, the Centre hosted nine work experience students, including students from interstate schools and those with special needs. • Also refer to A.9.2.2 (a).
A.9.2.3 (g)	Host <i>Messengers</i> , an early intervention program aimed at developing resilience in young people through arts activities.	• Messengers conducted 60 sessions at the Centre in 2011-12.

A.9.2 CANBERRA THEATRE CENTRE*Purpose : To be Canberra's leading performing arts centre*

Area of focus :

A.9.2.4 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
- Target market research to support future initiatives

Actions identified in the 2011-12 Corporate Plan to achieve these strategies, and results related to these :

Action Number	Description of Action	Results during the year
A.9.2.4 (a)	Maintain a focus on the need for a new lyric theatre for Canberra and for adequate, convenient car parking for theatre patrons, including by active involvement in planning and land release projects for the areas surrounding the Centre.	• The CFC continued to provide input into relevant plans and studies, emphasising the importance of formally reserving a site for a major new theatre in Civic, and of ensuring adequate car parking for theatre patrons in the planning of Civic. • The CFC has commissioned AECOM to conduct further work on car parking, in particular patron willingness to pay, and the distance they are prepared to walk after parking to visit the theatre.
A.9.2.4 (b)	Liaise with the Economic Development Directorate (EDD) to ensure the needs of the Centre are addressed in the development of the Government Office Building, including patron car parking and truck delivery access to backstage areas. Ensure these needs are addressed both in the final outcome and in the construction phase.	• A number of discussions were held with EDD senior officers in relation to the Centre's car parking needs and vehicle access requirements in future developments adjacent to the Centre. • The Executive Director, Infrastructure and Capital Works, EDD and the Project Consultant, EDD attended the October 2011 Board meeting to brief Members on progress with Civic master planning. • At the February 2012 meeting of the CFC Board, master planning for the Civic Square precinct was identified as a key strategic issue for the CFC in the years ahead.
A.9.2.4 (c)	Undertake a program of upgrades and improvements using capital works and capital upgrade funding, including The Playhouse chillers project and the	• The Playhouse chillers replacement, and the Canberra Theatre dimmers and wiring projects were completed in 2011 12. • The Centre experienced significant water ingress as a result of heavy rains early in 2012. The main ingress occurred in the Link, resulting in damage to carpets and ceilings in a number of areas.

	Canberra Theatre dimmers and wiring project, in order to retain the Centre's functionality and status as a professional performing arts centre.	There was also significant water pooling on the podium adjacent to Civic Square, leading to leaks into various areas and to significant amounts of water being "walked in" by theatre patrons onto the timber floor. There were various leaks backstage in the Canberra Theatre from the rooftop plant room, and small leaks into the administration offices. All damage was assessed and repairs made.
A.9.2.4 (d)	Finalise a set of procedures for creating, adding to and accessing a Retained Earnings Fund and, subject to theatre programming results, establish the Fund.	• Draft procedures for the operation of a Retained Earnings Fund (theatre reserve) were developed in consultation with the Auditor-General's Office and ACT Treasury. • At its June 2012 meeting, the CFC Board agreed to create a theatre reserve of \$50,000 subject to the CFC's overall year-end financial results. A reserve at this level has since been created and is reflected in the CFC's 2011-12 Financial Statement at Attachment 1 to this Report.
A.9.2.4 (e)	Commission a comprehensive condition audit of the Centre, both to demonstrate the substantial upgrade requirements of this ageing facility and provide the basis for a major budget bid.	• A comprehensive condition audit of the Canberra Theatre Centre was completed during the year. The resulting reports were used to support a budget bid, which resulted in the announcement of a major capital works package for the Centre in the 2012-13 ACT Budget.
A.9.2.4 (f)	Liaise with tourism and events agencies to explore partnerships for major performing arts and ticketing opportunities.	• In 2011-12, Canberra Ticketing provided ticketing services for : ◦ Belconnen Theatre ◦ James O Fairfax Theatre ◦ the National Arboretum ◦ the University of Canberra Graduation Ceremony at Old Parliament House ◦ Canberra Symphony Orchestra (CSO) Prom concert at Government House. (This event was cancelled on the day of the show and Canberra Ticketing successfully dealt with notifying and making refunds to patrons. Canberra Ticketing also organised for patrons to be able to make donations to the CSO to help them cover the costs already incurred in organising the event.) ◦ Tinalley String Quartet ◦ presentations at the Canberra Irish Club including Green Faces ◦ Canberra Choral Society's Albert Hall Festival ◦ Canberra International Music Festival events in various venues and locations ◦ Free Rain Theatre's production of <i>Cats</i> and <i>Back to the 80's</i> at the ANU Arts Centre ◦ Tempo Theatre's production of <i>An Inspector Calls</i>.

		◦ The CFC held discussions with ACT tourism representatives regarding future opportunities for major performing arts events in Canberra.
A.9.2.4 (g)	Work with artsACT and use PurpleSeven technology to analyse the performing arts marketplace in the Canberra region.	• The Centre continues to use PurpleSeven technology to harness marketing knowledge.

A.9.3 A.C.T. MUSEUMS AND GALLERIES

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

Area of focus : **A.9.3.1 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
- Niche programs that make a point of difference with the national cultural institutions
- Productive partnerships with other cultural organisations and the wider community in developing and delivering our programs

Actions identified in the 2011-12 Corporate Plan to achieve these strategies, and results related to these :

Action Number	Description of Action	Results during the year
A.9.3.1 (a)	Present an exhibition program at CMAG that responds to, and celebrates, the diversity of the Canberra community and its many stories, and which includes major visual arts and social history subjects, including through collaborations and partnerships with the community.	• CMAG presented a range of high-quality exhibitions during the year, many of them featuring the work of local artists, and with a focus on local history. In 2011-12 these exhibitions included : ◦ <i>Fashioned Here</i> – The Business of Fashion in Canberra ◦ <i>King O'Malley</i> ◦ <i>The Legacy of Ruth Prowse</i> ◦ <i>Look! The Art of Australian Picture Books Today</i> ◦ <i>Mirror : Jeannie Baker</i> ◦ <i>Nolan Works on Paper</i> ◦ <i>Word of mouth : encounters with abstract art.</i> • The Site Specific Series of installations in CMAG's glass fronted gallery on Civic Square featured : ◦ <i>To Shadow</i> - Jan Hogan ◦ <i>Soma: Sarcoma</i> – Michelle Day ◦ <i>Conversation piece</i> – Peter Vandermark ◦ <i>You Are Here</i> – an annual multi-platform arts festival. <i>You Are Here</i> featured a series of performance and music installations ◦ <i>Hyperspace</i> – David Jenz. • CMAG's <i>Cabinets of Curiosities</i> series of exhibitions continue to be some of CMAG's most popular. These exhibitions feature the collections of Canberra residents and local organisations. In

		2011-12 these exhibitions included : ◦ <i>One's Not Enough</i> (vintage motorcycles) ◦ <i>Old Bones, New Insights : Rare Fossils from the ANU Collection</i> ◦ <i>Canberra Gold : 50 Years in the ACT</i> – a selection of stories from the Canberra Gold Award, given to residents celebrating 50 years of living in the ACT, and a celebration of Canberra's 99th birthday. This series of exhibitions is being presented each year in the lead-up to Canberra's Centenary in 2013. The 2012 exhibition was the third in the series. • The following exhibitions opened in the previous year and continued into the first part of 2011-12 : ◦ <i>The Cotter : Watering the Garden City 1912 – 2011</i> ◦ <i>Imitation of Life : memory and mimicry in Canberra region art</i> ◦ <i>Canberra Gold : 50 Years in the ACT</i> (second exhibition in the series) • CMAG's continuing exhibition, <i>Canberra Stories : New Chapters</i> was on display throughout 2011-12.
A.9.3.1 (b)	Present the Nolan Foundation Collection on an ongoing basis in the Nolan Collection Gallery @ CMAG, together with a selection of material that assists in interpreting the Collection.	• The Nolan Collection Gallery @ CMAG attracts many visitors to view its display of the Foundation Collection and a range of interpretive material.
A.9.3.1 (c)	Present permanent exhibitions at each of the three historic places : Lanyon, Calthorpes' House and Mugga Mugga, to assist visitors in understanding and enjoying their visit to these places.	• The following exhibitions were on display at the Historic Places in 2011-12 : ◦ at Lanyon – <i>Within Living Memory</i>, and the <i>Cunningham Photographic Exhibition</i> (from March 2012); ◦ at Calthorpes' House – the <i>Calthorpes' House Orientation Exhibition</i>; and ◦ at Mugga Mugga – <i>Getting It Together</i> (exhibition re-installed in March 2012 following conservation work).
A.9.3.1 (d)	Present a comprehensive range of community and education programs at CMAG that respond to, and celebrate, the diversity of the Canberra community and which : – complement the exhibition program; – recognise special	Community and education programs to complement the exhibition program • CMAG presented 250 community and education programs in 2011-12 (including Outreach Programs), many of which complemented current exhibitions. The popularity of these programs continued, attracting 8,529 participants throughout 2011-12. Examples include the following : ◦ <i>CMAG on Sunday</i>, a program developed for families with children aged between 4 and 8

	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.	years, which was conducted on the first Sunday of each month, together with its spin-off program, <i>T is for Toddler</i>, for children aged 2 to 3 years. Both programs are based on all exhibitions currently on display. In 2011-12 these free programs attracted more than 1,670 participants. ◦ A number of programs were conducted in association with <i>King O'Malley</i>, including : <i>Caricature : A Conversation</i> with Guy Hansen, NMA Curator, and David Pope, prominent Australian cartoonist discussing the art and politics of caricature; <i>King O'Malley : Showman or Visionary</i> - a symposium led by Curator, Rowan Henderson with historians Humphrey McQueen and David Headon and owner of King O'Malley's Irish Pub, Peter Barclay OAM; and a Director's Floor Talk. ◦ Curator's Floor Talks were presented to complement the following exhibitions : <i>Imitation of Life : Memory and mimicry in Canberra region art</i>; <i>Fashioned Here</i>; <i>King O'Malley</i>; <i>The Legacy of Ruth Prowse</i>; <i>Look! – The Art of Australian Picture Books Today</i>; and <i>Nolan Works on Paper</i>. ◦ Artist's Talks were presented in association with : <i>To Shadow</i>; <i>Soma: Sarcoma</i>; and <i>Conversation piece</i>. ◦ Collector's Talks were presented in association with : <i>One's Not Enough</i>; and <i>Old Bones, New Insights</i>. ◦ Museum Assistant Floor Talks were presented in association with : <i>King O'Malley</i>; and the Nolan Collection. ◦ The National Youth Science Forum featured lectures and tours with Dr Gavin Young and Professor Tim Senden in association with <i>Old Bones, New Insights</i>. ◦ Members of the National Gallery of Australia National Summer Art Scholarship visited CMAG to view Peter Vandermark's installation, <i>Conversation piece</i>. ◦ Let's Look! a program for preschoolers in association with <i>Look! The Art of Australian Picture Books Today</i> was conducted on 32 occasions. ◦ <i>Look! The Art of Australian Picture Books Today</i> was also the focus for six T is for Toddler programs; six children's workshops, <i>Create Your Own Book</i>; and the April CMAG on Sunday program, <i>Who are they?</i> ◦ A Members' Event was held in association with <i>Mirror : Jeannie Baker</i>.
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		Programs that recognised special events and festivals • The <i>CMAG on Sunday</i> program presented on 21 August 2011 marked Children's Book Week. At this event, the Minister for the Arts Ms Joy Burch MLA launched the "Great Book Swap" in the ACT, part of a nation-wide fundraising program by the Indigenous Literacy Foundation to raise awareness and money for remote Indigenous communities. • A number of programs were conducted in association with <i>You Are Here</i>, an annual multi-platform arts festival held from 8 – 18 March 2012. Programs included : <i>Petite Public Art launch</i>; <i>Resonance 1.2</i>; <i>Pasteups</i>; <i>Gunpowder Temple of Heaven Concert</i>; <i>Hung Out to Dry</i>; and <i>Scissors Paper Pen</i> panel. Programs that connected to the ACT's wider visual arts and social history landscape • A number of Walking Tours were conducted throughout the year. CMAG's Visual Arts Curator, Deborah Clark took participants on tours of City West Public Art, Glebe Park Sculpture, and the Australian National University. CMAG's Social History Curator, Dale Middleby was joined by Public Art Consultant and CFC Board Member, Pamille Berg on a walk from CMAG to the Acton precinct to consider how Canberra town planners and developers have fostered communities over time. Collaborative programs • In July 2011, a consort group of the Choir of Christ's College, Cambridge provided a lunchtime recital in the Nolan Collection Gallery @ CMAG to a capacity audience of 76. • A community event, <i>Welcome to Canberra</i> was presented in August 2012. The event was a collaboration with the "Live in Canberra" team and presented exclusively for people who had moved to Canberra in the past 12 months. The event included tours of <i>Imitation of Life</i> and <i>The Cotter</i> exhibitions, print making in the studio, old fashioned games provided by Historic Places staff, and activities focusing on the A E Macdonald work in <i>Canberra Stories : New Chapters</i> and Sidney Nolan and the Nolan Collection Gallery @ CMAG. • <i>Fashioning Cakes</i> was a collaboration with the ACT Cake Decorators' Association and included afternoon tea and talks about the creative fusion of Canberra fashion and cakes. The program was presented in association with the exhibition, <i>Fashioned Here</i>.
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		• <i>Ordinary/Extraordinary : Exhibition in a Suitcase</i> is an 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 classroom. 393 primary school children participated in the program in 2011-12. • <i>Vintage Noir</i> screenings were presented throughout the year, a collaboration with the Big House Film Society. • Also refer to A.9.3.1 (a).
A.9.3.1 (e)	Present education and community programs relating to the Nolan Collection, including a range of new programs developed in conjunction with the opening of the Nolan Collection Gallery @ CMAG, to increase the understanding and enjoyment of visitors to the Gallery and participants in outreach programs relating to the Collection.	• 1,187 people participated in programs conducted in association with the Nolan Collection Gallery @ CMAG in 2011-12. These programs included : ◦ self-guided tours during the school holidays as part of a program development initiative ◦ guided tours for groups of teachers from Bolgart High School, W.A., Canberra Girls Grammar School, and Yass High School ◦ <i>Jerilderie</i> – School Holiday Program ◦ <i>Every Picture Tells a Story</i> – both on site and as an outreach program ◦ <i>Ned Kelly's in Town</i> ◦ Director's Floor Talk ◦ Museum Assistant Floor Talks ◦ Curator's Floor Talk ◦ <i>Sew What?</i> – School Holiday Program ◦ <i>T is for Toddler</i> sessions, <i>Where's Ned?</i>
A.9.3.1 (f)	Present a comprehensive range of community and education programs that relate to, or which interpret, the Historic Places and their collections, including ones that : – connect with anniversaries, special events and festivals celebrated by the Canberra community; and – are provided through collaborations with other institutions.	Interpretive programs • More than 10,000 people participated in the 363 community and education programs that were conducted at the Historic Places throughout 2011-12. Programs that were particularly popular included : <u>At Lanyon</u> ◦ <i>James' Diary</i> ◦ <i>Child's Play</i> ◦ <i>Convicts</i> ◦ <i>Spit and Polish</i> ◦ General education tours for students from CIT and the ANU Cultural Heritage school ◦ A VIP tour for guests of the Commonwealth Treasury Department ◦ Group tours for Age and Disability Services, Summerland Coaches, Pop Sullivan Tours, and the Goulburn Argyle Garden Club ◦ <i>Fabulous Ferns</i> – School Holiday Program ◦ <i>Who were the convicts?</i> ◦ <i>Landscape Drawing Workshop</i> with Elisa Crossing ◦ University of Canberra, Summer School in Heritage ◦ <i>The Great Lanyon Easter Egg Hunt</i>

		◦ International Heritage Day – free entry ◦ ANZAC Day – free entry <u>At Calthorpes' House</u> ◦ <i>Have Your Cake and Eat It Too!</i> – School Holiday Program ◦ <i>Dawn's Surprise</i> ◦ a general education tour for a group from the Australian Catholic University ◦ a group tour for the Goodwin Village ◦ <i>Flowers in the House</i> ◦ <i>Electric Servants Come to Town</i> ◦ a garden tour for CIT Design students ◦ ANU Innovations in Museum Practice ◦ <i>Jams and Preserves</i> ◦ general education tours from students from the ANU and CIT <u>At Mugga Mugga</u> ◦ <i>Worm Farm Workshop</i> ◦ <i>At the Garden Gate</i> ◦ a general education tour for CIT Design students ◦ <i>Introduction to Felting Workshop</i> ◦ general education tours ◦ University of Canberra, Summer School in Heritage ◦ <i>Paper Making for Kids</i> - School Holiday Program ◦ <i>Sylvia Curley Oration</i> ◦ Presenting Heritage Places to the Public for ANU Graduate students ◦ Group tours Free Entry Days • Free Entry days were held at Mugga Mugga and Calthorpes' House in November and December 2011 respectively. At Calthorpes' House, 200 people visited for a special free opening to celebrate Christmas, which included period decorations and the table set for a traditional Christmas lunch. Free entry is provided at the sites periodically as an added incentive to visitation, especially for those on lower incomes. Anniversaries, special events and festivals • The <i>Lanyon Christmas Carols and Picnic</i>, scheduled for 11 December 2011, was cancelled due to adverse weather conditions including heavy rain which inundated the car parking area. Notice of the cancellation was issued to all media via release, FaceBook, twitter and internet postings. Advice was also conveyed to Canberra Connect and notified on the ACT Museums and Galleries website. • More than 340 people took advantage of the
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		special free entry to Lanyon homestead on Australia Day 2012 – a significant increase on previous years. The publicity provided by the prominent listing of this event in the Australia Day activities program appeared to lead to the increased visitor numbers. • <i>The Great Lanyon Easter Egg Hunt</i> attracted 380 visitors to the property on Easter Sunday. The event was again sponsored by Darrell Lea who provided the Easter eggs. • All three sites presented Open House free entry for senior citizens in March 2012 to celebrate Seniors Week, and in May 2012 for mothers and grandmothers to celebrate Mothers Day. Collaborations • More than 4,000 people attended the <i>Open Gardens Australia Plant Fair</i> at Lanyon on 24 and 25 March 2012. In addition to the many plant stalls, the event offered gardening and cooking talks and demonstrations, children's activities, and guided tours of the homestead and gardens. Due to the success of the event, the Plant Fair will be held at Lanyon again in 2013.
A.9.3.1 (g)	Develop a series of exhibitions, activities and events across ACT Museums and Galleries to celebrate the Centenary of Canberra, with a particular emphasis on community engagement and on exploring the many stories of Canberra, including : • the <i>Canberra Gold</i> series, which profiles people who have lived, or organisations that have operated, for 50 years or more in Canberra; • <i>Canberra Stories : the Centenary Series</i> – a program of prominent Canberrans talking about their stories and reflecting on Canberra in the lead-up to the Centenary; and • the <i>King O'Malley</i>	Canberra Gold • The 2012 <i>Canberra Gold : 50 Years in the ACT</i> exhibition was on display in March and April. This year's exhibition featured the stories of a number of residents, some of whom have called Canberra home since 1925. • <i>Canberra's Golden Tales : A Canberra Day Morning Tea</i> was a community program presented on 13 March 2012 in association with <i>Canberra Gold : 50 Years in the ACT</i>. The program offered the opportunity for people to join some of those profiled in the exhibition for a morning of reflections and collections. The program was a celebration of Canberra Day and was held in association with the Canberra Festival. Canberra Stories : the Centenary Series • This year's event, <i>10 x 10 Building Canberra</i> featured 10 women speakers who work in Canberra in the areas of design, social and sustainable housing, and history. The event was a collaboration with the ACT Office for Women and celebrated International Women's Day. King O'Malley • <i>King O'Malley</i> was on display at CMAG from 29 October 2011 until 4 March 2012. The exhibition was presented in the lead-up to the Centenary of Canberra. It displayed together for the first time, the remnants of the life of King O'Malley in an attempt to better understand the man, the politician and the legend. The exhibition

	exhibition.	received sponsorship support from King O'Malley's Irish Pub. Other Centenary programs • ACT Museums and Galleries staff continue to plan a program of activities in the lead up to the Centenary of Canberra celebrations in 2013, including the following. ◦ At CMAG, a major exhibition of works by Elioth Gruner, which could potentially tour to regional areas; <i>Australia revealed : decorative art objects from the Australiana Fund Collection</i>; further <i>Canberra Gold</i> exhibitions; and <i>Women Who Made Canberra</i>, an exhibition which aims to highlight some of the experiences of Canberra women, and to tell some of their stories which might otherwise go unnoticed. ◦ At the Historic Places, a suite of community programs will be offered, which reflect our links with the past. These will include special events across the three sites in association with the 2013 Canberra and Region Heritage Festival, and a new oral history education program that will involve young children recording their own family histories.
A.9.3.1 (h)	Continue and extend partnerships between ACT Museums and Galleries and other cultural organisations/institutions, including : • 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.	National Trust • The Historic Places maintained a close working relationship with the National Trust throughout 2011-12, with National Trust volunteers providing 496 hours of service at Lanyon. • In 2011-12, the Senior Manager, Historic Places Major Project continued to provide volunteer guide services at the National Trust property, Cooma Cottage at Yass. Australian National University (ANU) • In August 2011, CMAG Visual Arts Curator, Deborah Clark provided floor talks on the exhibition, <i>Imitation of Life</i> for groups of School of Art Honours, Photomedia, and Printmaking students. • An Australian Research Council (ARC) Future Fellow from the ANU College of Arts and Social Sciences used Lanyon Homestead as part of her research for an ARC-funded project entitled <i>Cultural heritage and the mediation of identity, memory and historical narratives</i>. The research involved recording visitor responses to Lanyon, interviews with relevant staff members, and taking notes on interpretive materials and relevant documents. • A series of National Youth Science Forums were presented at CMAG in March 2012, led by Dr Gavin Young and Professor Tim Senden in

		association with the exhibition, <i>Old Bones, New Insights : Rare Fossils from the ANU</i>. University of Canberra - The University of Canberra Summer School in Heritage conducted three sessions at Lanyon and Mugga Mugga in January 2012. ACT Heritage Council - Museum and Gallery Advisory Committee Member, Dave Johnston is a member of the ACT Heritage Council, providing linkages between the two organisations. Other cultural institutions - A group of participants in the National Gallery of Australia's Summer Art Scholarship program visited CMAG in March 2012 to view Peter Vandermark's work, <i>Conversation piece</i>.
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A.9.3 A.C.T. MUSEUMS AND GALLERIES

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

Area of focus : **A.9.3.2 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 identified in the 2011-12 Corporate Plan to achieve these strategies, and results related to these :

Action Number	Description of Action	Results during the year
A.9.3.2 (a)	Increase community awareness of ACT Museums and Galleries venues, through promotion of their special features and through cultural tourism initiatives.	• ACT Museums and Galleries exhibitions, programs and events received good media coverage throughout 2011-12 with features appearing on radio and in the print media. For example – ◦ the following CMAG exhibitions were featured in <i>The Canberra Times</i> and/or <i>Art Monthly</i>, with articles and coloured images : <i>Imitation of Life</i>, <i>The Cotter : Watering the Garden City 1912-2011</i>, <i>Fashioned Here</i>, <i>One's Not Enough</i>, <i>Soma: Sarcoma</i>, a work in the Nolan Collection Gallery @ CMAG, <i>King O'Malley</i>, <i>Old Bones New Insights</i>, <i>The Legacy of Ruth Prowse</i>, <i>Look! The Art of Australian Picture Books Today</i>, <i>Mirror : Jeannie Baker</i>, <i>Canberra Gold</i>, <i>Hyperspace</i>, and <i>Word of Mouth : encounters with abstract art</i>. Two "ramp showcase" exhibitions were also featured – <i>Artists' Books</i> and <i>Handmade</i>. ◦ The following ACT Museums and Galleries programs and events were featured in <i>The Canberra Times</i> : the Lanyon Community Consultation on events and activities, the <i>Great Lanyon Easter Egg Hunt</i>, the opening of the CMAG Café, the <i>Art of Poetry Workshop</i> at CMAG, the <i>Open Gardens Australia Plant Fair</i> at Lanyon, <i>Mugga Mugga</i> in Ian Warden's <i>Life & times</i> column, the <i>Calthorpes' House</i> air raid shelter, <i>Walking Tour : Acton</i>; and an archaeological find at Lanyon. ◦ ACT Museums and Galleries staff members were regularly interviewed on radio. For example, staff were interviewed by ABC 666

		and ABC 774 (Melbourne) on <i>King O'Malley, Caricature : A Conversation</i> with David Pope and Guy Hansen, and the <i>King O'Malley Symposium</i>; ABC 666 on <i>Fashioned Here</i>, the archaeological find at Lanyon, <i>Imitation of Life</i>, and <i>Fabulous Ferns</i>; by XXFM Arts Radio on CMAG's social history collection; and by Artsound FM on <i>King O'Malley</i>, the <i>Art of Poetry Workshop</i>, and the opening of the CMAG Café. ◦ On 18 September 2011, a Lanyon staff member attended a 'soundbites' recording session for ABC 666. Pre-recorded anecdotes about the Homestead's garden were aired on the Saturday morning gardening segment over a number of months. ◦ The Director, ACT Museums and Galleries Shane Breynard, who was appointed in August 2011, was interviewed on ABC 666, 2CC, <i>The Canberra Times</i> and <i>The Chronicle</i> about his appointment; was featured in the Summer edition of <i>In the City Canberra</i> in an article, <i>12 to Watch in 2012</i>; was interviewed by Helen Musa of <i>City News</i> on the <i>Petit Public Art</i> exhibition; and participated in an arts panel discussion on ABC 666. ◦ CMAG senior staff met with ABC 666 Canberra Station Manager, Andrea Ho, to scope a project to record and present Canberrans' stories of their community, with the stories to be presented, alongside an object important to the storyteller, during Autumn 2013 at CMAG. ◦ On 7 March 2012, CMAG hosted City Arts City Business, an Australian Business Arts Foundation (AbAF) function, built around the partnership between Peter Barclay, Director of King O'Malley's Irish Pub and CMAG, to present the <i>King O'Malley</i> exhibition. Mr Barclay made a significant contribution towards the catalogue for the exhibition, and for advertising, including on radio and ACTION buses. ◦ The first electronic publication of a CMAG catalogue (of the <i>King O'Malley</i> exhibition) was published in May 2012. E-publications make published information more easily accessible for people with a disability; not only can the publication be downloaded from home, but it can also be easily enlarged for people with impaired vision. ◦ The ACT Museums and Galleries Guide, detailing events, exhibitions, and programs to be presented at CMAG, the Nolan Collection
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		Gallery @ CMAG, and the Historic Places is now published seasonally i.e., in Spring, Summer, Autumn and Winter – each publication was widely distributed during 2011-12. ◦ Weekly advertisements promoting the ACT Museums and Galleries appear regularly in a number of print media outlets, including <i>The Canberra Times</i>, <i>City News</i>, <i>Art Monthly</i>, <i>Art Link</i> and <i>Discover NSW</i>. The venues are also regularly promoted on local radio, 104.7, 2CA and 2CC. ◦ The ACT Museums and Galleries Friends of Galleries e-newsletter provides information on all forthcoming exhibitions and events.
A.9.3.2 (b)	Develop initiatives for visitors with special needs or interests, to enhance their enjoyment of a visit to ACT Museums and Galleries venues.	• The ACT Museums and Galleries Education and Community Programs staff have developed pre-visit and outreach resources for Autism Spectrum Disorder (ASD) students participating in education programs at the Historic Places. These resources are designed to assist ASD learners to become more familiar with the sites, prior to their visit and help overcome reliance on verbal and facial communication during program delivery. In the short term, the goal is to create learning support for the role play-based education program, <i>Convicts</i> at Lanyon. The program was further developed in April 2012 when the ACT Museums and Galleries Education and Community Programs Manager met with education specialists to discuss the program. • In October 2011, CMAG held a day of discussion on social enterprise presented by the ACT Social Enterprise Hub. Members of the ACT Legislative Assembly, ACT Government Directors General and senior government executives were amongst those invited to attend. A public showcase was held in the CMAG foyer, and venues were provided free of charge as sponsorship for the event. The event also provided a way of introducing CMAG to new visitors, including those with special needs.
A.9.3.2 (c)	Maintain and develop a high quality website for ACT Museums and Galleries and use this to expand access to venues, exhibitions and programs, including to the Nolan Collection and to the Nolan Collection Gallery @ CMAG, and through virtual tours of each Historic Place.	• The ACT Museums and Galleries website includes virtual tours, linkages to other sites, and special features such as interviews, talks, and education program information and booking forms. The website also includes links to Facebook and Twitter.

A.9.3.2 (d)	Engage the community through active volunteer programs at the Historic Places.	- National Trust volunteers provided 496 hours service at Lanyon, while other volunteers provided 1,578 hours service at Lanyon, Calthorpes' House and Mugga Mugga. - In addition to guide training at all three sites, in 2011-12 volunteer guides at the Historic Places participated in a number of professional development opportunities, as identified at A.9.1.3 (f).
A.9.3.2 (e)	Promote venue hire business at the CMAG, Lanyon and Mugga Mugga, balancing this with the core functions of these sites but recognising that venue hire activities bring new audiences to the venues.	- 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 such as weddings. Calthorpes' House is now considered too fragile to allow it to be hired for functions. - In 2011-12, 2,527 people at CMAG, and 3,388 people at Lanyon and Mugga Mugga attended a variety of venue hire functions.
A.9.3.2 (f)	Ensure customer satisfaction with their visit to, and experience at, the ACT Museums and Galleries venues, including by surveying visitors. Use information gained from surveys to improve facilities and services.	- Customer satisfaction surveys were conducted at all ACT Museums and Galleries venues throughout 2011-12. The surveys resulted in the following overall satisfaction results : 96% at CMAG and the Nolan Collection Gallery @ CMAG; and 100% at the Historic Places. - Information gained from the surveys will be used in future planning to improve facilities and services.

A.9.3 A.C.T. MUSEUMS AND GALLERIES

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

Area of focus :

A.9.3.3 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 :

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

Actions identified in the 2011-12 Corporate Plan to achieve these strategies, and results related to these :

Action Number	Description of Action	Results during the year
A.9.3.3 (a)	Develop, conserve, research and interpret an integrated social history and visual arts collection at CMAG.	• The development, conservation, research and interpretation of an integrated social history and visual arts collection is part of CMAG's core business, and these activities continued throughout 2011-12. • CMAG continued to develop its collection throughout the year by the acquisition of a number of works and objects, both purchases and donations. A full list of these acquisitions can be found at Appendix 9 of this Report.
A.9.3.3 (b)	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.	• The conservation, research, interpretation and management of the Nolan Collection are part of CMAG's core business and continued throughout 2011-12, in conjunction with the Commonwealth Government, as the owner of the Collection. • Three works from the Nolan Collection, together with five works from the CMAG Collection, will be featured in a book being produced on treasures from Canberra collections by Betty Churcher, for the Centenary of Canberra.

A.9.3.3 (c)	Finalise a new Funding Agreement with the Commonwealth to ensure clear identification of responsibilities with regard to custodianship of the Nolan Collection.	CFC representatives met with officers of the Department of Regional Australia, Local Government, Arts and Sport in July and October 2011 and May 2012, to progress matters relating to the CFC's management of the Nolan Collection on behalf of the Commonwealth. It is anticipated the agreement will be finalised following confirmation of funding from the Department for 2012-13.
A.9.3.3 (d)	Develop a new set of catalogues and postcards featuring the Nolan Collection, using special one-off funding received from the Commonwealth for this purpose in 2011-12.	New catalogues and postcards featuring the Nolan Collection were produced during the year and can be purchased at CMAG.
A.9.3.3 (e)	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 : - implementing Conservation Management Plans for each site; and - seeking a new Executive Lease for Lanyon.	- The conservation, research, interpretation and management of the Historic Places are part of its core businesses and these activities continued throughout 2011-12, as follows: Lanyon - the Lanyon Conservation Management Plan (CMP) was approved by the ACT Heritage Council in August 2011. - Following approval by the ACT Heritage Council of the Lanyon CMP, drafts of the Lanyon woolshed and the Lanyon cemetery CMPs were referred to the ACT Heritage Council. - The condition of furniture items was assessed by a Furniture Conservator, and care and maintenance schedules produced. A training session on furniture care was conducted by the Conservator for staff members and volunteers. - The permanent exhibition of Cunningham photographs was installed in the site office. This exhibition includes replica photographs of the former occupants, workers, and land use of Lanyon. The space also provides an alternative indoor area for education programs. Calthorpes' House - Collection contents of the Cubby House were emptied, surface cleaned, photographed, catalogued, tagged and repacked for storage. - Replica soft furnishings for the main bedroom were produced. This work was undertaken by the volunteer furnishing group of Old Government House, Parramatta. - Collection items which contained liquid contents (various cleaning chemicals, paint stripper etc.) were assessed and

		recommendations made : some contents were removed to prevent the deterioration of the item itself, or to avoid any possible damages to surrounding areas. ◦ Further high priority items have undergone conservation treatment; the dining room pelmet damage was repaired and made secure on frame; and water damage and tannin staining on items were removed with assistance from the Object Conservator. Mugga Mugga ◦ The outcomes from two social values workshops, conducted at Mugga Mugga in early 2011, were used to develop an updated Mugga Mugga CMP. ◦ Object, furniture, textile and paper conservators assessed the condition of over 4,000 collection items. Care and maintenance schedules for these items will be included in the Mugga Mugga Collection CMP. ◦ The permanent exhibition (<i>Getting It Together</i>) was re-installed in the Exhibition Shed on 9 March 2012. The original items received conservation cleaning and are now re-housed at CMAG. Previous conservation reports recommended their removal as the space is no longer appropriate for the long term exhibition of original paper and textile-based collection items. Replicas now replace the more fragile items. ◦ Further work has been undertaken to ascertain the correct provenance of items within the collection. All Sites • An assessment of the condition of the linoleum (and other similar flooring) was undertaken by the Object Conservator, and a Condition Assessment (Linoleum and resilient flooring at Mugga Mugga, Lanyon and Calthorpes' House, 2011) produced. • The linoleum flooring at each site received a second comparative assessment by the Object Conservator. The current preventative measures employed to protect the flooring appear to be adequate, however, further recommendations for Lanyon are being considered.
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A.9.3 A.C.T. MUSEUMS AND GALLERIES

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

Area of focus : **A.9.3.4 GROWING AND LEVERAGING OFF OUR ASSETS**

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

Strategies to achieve this :

- CMAG is extended to provide :
 - More spaces to deliver a greater range of exhibitions and activities
 - A community access gallery
 - 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 identified in the 2011-12 Corporate Plan to achieve these strategies, and results related to these :

Action Number	Description of Action	Results during the year
A.9.3.4 (a)	Undertake the third year of the Major Capital Works project for Historic Places, recognising that this is bringing the three sites up to a sound condition and will protect their structural integrity and heritage values into the future.	• In 2011-12, the third year of the Major Capital Works project for Historic Places, the following works were carried out. Lanyon ◦ Conservation works to external plaster, windows and doors, shutters, and cottages ◦ External painting and lime wash ◦ Repairs to roofing, garden lights, rafters and gutter on the dairy roof, ◦ Fencing ◦ Treatment of fungal attack to stables roof ◦ Electrical improvements ◦ Installation of fencing around significant trees ◦ Installation of new concrete floor and steel guard around the fire in the gardeners' workshop ◦ Upgrade of the Murrumbidgee Room ◦ Drainage works ◦ Compilation of a register of building and archaeological samples and artefacts Calthorpes' House ◦ Tree management, including major tree surgery ◦ Minor works to interior fittings/components

		◦ Painting of garage and external windows, ◦ Manufacture of replica carpets, bedspread and curtains ◦ Installation of atmospheric monitoring and humidification equipment ◦ Carpentry repairs to cubby house ◦ Electrical testing ◦ Conservation works to air raid shelter Mugga Mugga ◦ Conservation works to kitchen and bedroom slab walls ◦ Ventilation of slab wall ◦ Repairs to shed roof, and cracks in kitchen wall ◦ Installation of gates ◦ Compilation of Conservation Management Plans for the buildings and collection.
A.9.3.4 (b)	Introduce new signage, brochures and activities at Lanyon to increase community awareness and enjoyment of the ACT's premier historic place.	• The following was undertaken in 2011 12 : ◦ design and production commenced for new signage at Lanyon; ◦ improved versions of existing brochures were made available at Lanyon; and ◦ new brochures were designed for all Historic Places sites, which will be finalised and made available early in 2012-13. • Following the success of the <i>Open Gardens Australia Plant Fair</i> at Lanyon in March, the event will be staged again at Lanyon in 2013.
A.9.3.4 (c)	Determine the most appropriate use for the community of the Nolan Gallery building, consistent with Lanyon's heritage status, including exploring opportunities for creative residencies that use the building. Examine the scope to free up additional areas in Lanyon homestead for historical interpretation through relocating certain activities to the former Nolan Gallery building.	• On 22 February 2012, the Minister for the Arts, Ms Joy Burch MLA issued a media release announcing a community consultation process to seek public input into greater use of the Lanyon Heritage Precinct. • The CFC engaged consultants Duncan Marshall (a heritage expert who led the Lanyon Conservation Management Plan team and Lyn Stephens (an expert in community consultation) to undertake the consultation. Two reports were provided to the Minister on the feasibility of implementing preferred outcomes from the community consultation, the first on 11 May and the second on 26 June 2012. These reports have also been placed on the ACT Museums and Galleries website. • Results from this major consultation exercise will inform future planning of community activities and programs at Lanyon. • The CFC commenced a pilot artist in residency scheme in the former Nolan Gallery building at Lanyon late in 2011. Works created by Kerry Shepherdson during the residency went on display in CMAG's "ramp showcase" in June 2012. The exhibition, entitled <i>Handmade</i>, was

		inspired by Lanyon homestead's historic interiors and gardens.
A.9.3.4 (d)	Undertake improvements to CMAG's facilities and its presence on Civic Square and London Circuit, including through 2011-12 capital upgrade funding.	• The upgrade of the verge between North Building and London Circuit was completed in December 2011. • Improvements to CMAG's London Circuit entrance were completed in May 2012. The upgrade has improved the appearance and visibility of this entrance and has resulted in a fresh, contemporary address to London Circuit, including prominent signage that is illuminated at night. • Changing exhibitions are now regularly advertised via billboard signage facing London Circuit and Civic Square.
A.9.3.4 (e)	Explore the feasibility of a staged program of expansion and major improvements to CMAG.	• The CMAG Café opened on 5 March 2012. It commenced as a limited, in-house operation under a four-month trial. The café is open Monday to Friday. Free wi-fi sponsored by TransACT was switched on to coincide with the opening, and free newspapers are provided daily by The Canberra Times. • Improved orientation signage was installed in the CMAG foyer.
A.9.3.4 (f)	Present environment education programs at Mugga Mugga.	• Keith Colls of the Canberra Organic Growers' Society conducted a community program, <i>Worm Farm : Workshop</i> at Mugga Mugga early in 2011-12. The workshop illustrated how worm farms function and how to set one up, and provided practical advice about maintenance.

A.10 Triple Bottom Line Report

	INDICATOR	2010-11 Result	2011-12 Result	% Change
ECONOMIC	Employee Expenses - Number of staff employed (head count) - Total employee expenditure (dollars)	116 \$5,947,531	149 \$6,277,685	28.4% 5.6%
	Operating Statement - Total expenditure (dollars) - Total own source revenue (dollars) - Total net cost of services (dollars)	\$14,805,785 \$5,533,747 \$9,272,038	\$15,075,332 \$6,595,987 \$8,479,345	1.8% 19.2% (8.5%)
	Economic Viability - Total assets (dollars) - Total liabilities (dollars)	\$56,279,122 \$2,317,928	\$56,614,717 \$2,614,868	0.6% 12.8%
ENVIRONMENTAL	Transport - Total number of fleet vehicles - Total transport fuel used (kilolitres) - Total direct greenhouse emissions of the fleet (tonnes of CO₂e)	4 office 5.53 15.10	4 office 3.46 8.35	- (37.4%) (44.7%)
	Energy Use - Total office energy use (megajoules) - Office energy use per FTE (megajoules/FTE) - Office energy use per m² (megajoules/m²)	782,000 9,536 682	679,460 ¹ 7,152 ¹ 592 ¹	(13%) (25%) (13%)
	Greenhouse Emissions - Total office greenhouse emissions - direct and indirect (tonnes of CO₂e) - Total office greenhouse emissions (tonnes of CO₂e/FTE) - Total office greenhouse emissions per m² (tonnes of CO₂e/ m²)	77.04 0.94 0.067	73.01 0.77 0.06	(5.2%) (18%) (14%)
	Water Consumption - Total water use (kilolitres) - Office water use per FTE (kilolitres/FTE) - Office water use per m² (kilolitres/ m²)	3,858 3.7 0.26	4,819 ² 4.02 0.33	25% 8.6% 27%
	Resource Efficiency and Waste - Total co-mingled office waste per FTE (litres) - Total paper recycled (litres) - Total paper used (by reams) per FTE	77.65 47,686 10.46	213 ³ 62,100 ⁴ 8.42	174% 30% (20%)
SOCIAL	The Diversity of Our Workforce - Women (Female FTEs as a percentage of the total workforce) - People with a disability (as a percentage of the total workforce) - Aboriginal and Torres Strait Islander people (as a percentage of the total workforce) - Staff with English as a second language (as a percentage of the total workforce)	59.48% 4.41% Nil 4.3%	50.68% 2.6% ⁵ Nil ⁶ 4.3%	(14.79%) (41%) - -
	Staff Health and Wellbeing - OH&S Incident Reports - Accepted claims for compensation (as at 31 August 2012) - Staff receiving influenza vaccinations - Workstation assessments requested	11 2 34 6	6 3 33 3	(45%) 50% (2.9%) (50%)

Notes

1. All “office” figures are based on 7.93% of the total figure (7.93% being the portion of the CFC’s total facilities’ areas used as office space).
2. Increase due in part to an underground leaking pipe at Calthorpes’ House, the damaged pipe has been replaced. Increased visitor numbers also contributed to increased water usage.
3. Increase partly due to a major clean-up at all Historic Places sites when outdated publication/information and objects were discarded, and partly due to the waste created by the large number of visitors to the Open Gardens Australia Plant Fair held at Lanyon in March 2012.
4. Increase is due to the introduction of a new paper recycling regime, together with a major clean-up, at all Historic Places sites.
5. Decrease in people with disabilities is due to a number of resignations and retirements.
6. Prospective employees of the CFC are asked to identify their ethnicity or disability, however this requirement is not mandatory. This figure is based on the % of people who responded to the Equity and Workplace Diversity questions.

Section B – Consultation and Scrutiny Reporting

B.1 Community Engagement

Community engagement activities

The CFC commissioned a consultation project to explore opportunities for greater community engagement with the Lanyon site.

The consultation, which was announced via a Ministerial media release in February 2012, was undertaken by Duncan Marshall (a heritage expert who led the Lanyon Conservation Management Plan team) and Lyn Stephens (an expert in community consultation).

Information about the consultation was provided at the Tuggeranong Community Council meeting on 6 March 2012, and a public workshop was conducted by Duncan Marshall on 10 March 2012.

An initial stage resulted in a report on outcomes of community consultation, while a second stage resulted in a report on the feasibility of implementing preferred outcomes from the consultation. Both reports have been made available on the ACT Museums and Galleries website and will inform the development of new community programs at Lanyon, including with special funding announced for this purpose in the 2012-13 ACT Budget.

Section A.9 of the Report contains many examples of community engagement and involvement in the CFC's programs and activities, while Appendix 5 gives details about the CFC's three community-based advisory committees.

B.2 Internal and External Security

There were no ACT Auditor-General or ACT Ombudsman reports that related specifically to the CFC in 2011-12.

B.3 Legislative Assembly Committee Inquiries and Reports

There were no inquiries or reports by ACT Legislative Assembly Committees that related specifically to the CFC in 2011-12.

B.4 Legislation Report

The CFC is not responsible for the enforcement of any legislation.

Section C – Legislative and Policy Based Reporting

C.1 Risk Management and Internal Audit

Audit Committee of the CFC Board

Name of Member	Position	Duration	Meetings Attended
Glenys Roper	Chair	Full year	14 July 2011 21 September 2011 28 November 2011 30 January 2012 29 March 2012 4 June 2012
Crispin Hull	Member	Full year	14 July 2011 21 September 2011 28 November 2011 30 January 2012 29 March 2012 4 June 2012
Harriet Elvin (CEO)	Member	Full year	14 July 2011 28 November 2011 30 January 2012 29 March 2012 4 June 2012
Eugene Kalenjuk	Member	Appointed to Audit Committee on 24 April 2012	4 June 2012
Bruce Carmichael (Acting CEO)			21 September 2011

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

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 19 June 2012.

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

Internal Audit

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

C.2 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 2011-12. The updated document was endorsed by the CFC Board at its meeting on 19 June 2012.

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

Staff members from across the CFC attended a fraud awareness training session in May 2012. The session included discussion of : the CFC's Fraud and Corruption Prevention Framework; links to the Integrity Policy for the ACT Public Service, PS Management Standards, and Chief Executive Financial Instructions; examples of fraud and corruption; understanding roles and responsibilities and reporting procedures; and awareness, prevention, monitoring and detection strategies.

C.3 Public Interest Disclosure – *Public Interest Disclosure Act 1994* (Section 11)

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 2011-12.

C.4 Freedom of Information – *Freedom of Information Act 1989* (Sections 7, 8 and 79)

Establishment, Powers and Functions

Information on the establishment, functions, and powers of the CFC is contained in Section A.1.1 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 to access documents under the Act in 2011-12.

Requests for Internal Review

The CFC received no requests for internal review in 2011-12.

Applications to the Administrative Appeals Tribunal (AAT) for Review

The CFC had no applications for review put before the Administrative Appeals Tribunal in 2011-12.

C.5 Internal Accountability

C.5.1 Board of the CFC

Composition

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 2011-12 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 meetings are convened and conducted in accordance with the provisions of the FM Act (Division 9.4).

A schedule of the CFC's meetings held during 2011-12, and attendances at those meetings, is at Appendix 1.

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 at Appendix 2 of this Report. Membership details and a schedule of meetings held during 2011-12 is provided at Section C.1.

Governance Charter

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

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

Copies of these documents are provided at Appendix 2.

C.5.2 Advisory Committees

The CFC has established three advisory committees (in accordance with Section 8 (1)(a) of the CFC Act), to provide strategic advice in relation to their specialist areas. The three committees are as follows :

- the Museum and Gallery Advisory Committee;
- the Historic Places Advisory Committee; and
- the Performing Arts Advisory Committee.

These 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. During 2011-12, members of the three advisory committees donated approximately 68 hours of time in total, the majority of which was spent attending advisory committee meetings.

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

Advisory Committee Memberships, together with a schedule of advisory committee meetings held during 2011-12, 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 A.9.1.6 (d).

C.5.3 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 A.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 Occupational Health and Safety Committee (refer to Section C.9) and the Agency Consultative Committee (refer to Section C.10).

C.5.4 Corporate planning and associated performance reporting, monitoring and review

The CFC develops a corporate plan for each financial year. Its 2011-12 Corporate Plan identified the actions it would take during the year to work towards the major strategies under each of its three “areas of focus” (refer to Section A.1.2).

The CFC’s objectives and performance measures/targets are set out in its Statement of Intent, which is tabled in the ACT Legislative Assembly as one of the ACT Budget Papers, and in the CFC’s chapter of Budget Paper No. 4.

Section 15 (1) of the CFC Act requires the CFC to provide the Minister with a report on the operation of the CFC Act, and on the operations of the CFC, each quarter. Section 15 (2) of the CFC Act requires these Quarterly Reports to be tabled by the Minister in the ACT Legislative Assembly. The CFC’s 2011-12 Quarterly Reports provided progressive information on performance towards the actions for the year identified in the 2011-12 Corporate Plan. That information is now consolidated and summarised in this Annual Report (refer to Section A.9).

As noted in Section A.1.2, the CFC has adopted a five year Strategic Plan, covering the period 2011-16, and this is forming the basis for its corporate plans from 2011-12 onwards, and thus for the CFC’s quarterly and annual reports.

C.6 HR Performance

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 A.9.1.3 (c).

C.7 Staffing Profile

The CFC's Staffing Profile as at 18 June 2012 (the last pay date for the 2011-12 financial year) was as follows.

FTE and Headcount

	Male	Female
FTE by Gender	48.7	46.01
Headcount by Gender	73	76
% of Workforce	49.32%	50.68%

Classifications

Classification Group	Male	Female	Total
Apprentice	-	-	-
ASO1	-	1	1
ASO2	9	18	27
ASO3	1	5	6
ASO4	3	7	10
ASO5	2	2	4
ASO6	5	2	7
GSO4	1	-	1
GSO6	2	-	2
GSO7	1	-	1
PO1	1	6	7
PO2	-	3	3
SOGA	1	-	1
SOGB	2	-	2
SOGC	2	7	9
SPOB	1	-	1
SPOC	1	-	1
Executive Contract	-	1	1
Box Office	1	7	8
Patron Services	17	10	27
Stage Door	-	-	-
Tech. Level 1	19	6	25
Tech. Level 2	1	1	2
Tech. Level 4	3	-	3
TOTAL	73	76	149

Employment Category by Gender

Employment Category	Male	Female	Total
Casual	50	44	94
Permanent Full-time	15	16	31
Permanent Part-time	2	6	8
Temporary Full-time	6	7	13
Temporary Part-time	-	3	3
TOTAL	73	76	149

Average Length of Service by age-group by gender

Average Length of Service	Pre-Baby Boomers (prior to 1946)		Baby Boomers (1946-64 incl.)		Generation X (1965-79 incl.)		Generation Y 1980 onwards		Total	
	F	M	F	M	F	M	F	M	F	M
0-2	-	-	3	4	8	13	18	18	29	35
2-4	-	-	2	1	2	3	4	3	8	7
4-6	-	-	7	3	7	4	6	3	20	10
6-8	-	-	1	2	1	-	-	1	2	3
8-10	1	1	3	3	3	-	-	-	7	4
10-12	1	-	3	2	-	1	-	-	4	3
12-14	-	-	1	2	-	-	-	-	1	2
14+ years	-	-	5	7	-	2	-	-	5	9

Total Average Length of Service by Gender

Gender	Average length of service
Female	5
Male	5
Total	5

Age Profile

Age Group	Female	Male	Total
< 20	5	2	7
20 – 24	10	12	22
25 – 29	9	9	18
30 – 34	6	7	13
35 – 39	9	6	15
40 – 44	7	9	16
45 – 49	7	6	13
50 – 54	10	11	21
55 – 59	4	4	8
60 – 64	5	3	8
65 – 69	2	3	5
70 +	2	1	3

Agency Profile

Branch/Division	FTE	Headcount
Cultural Facilities Corporation	94.71	149
Total		

Agency Profile by Employment Type

Branch/Division	Permanent	Temporary	Casual
Cultural Facilities Corporation	39	19	91
Total	39	19	91

Equity and Workplace Diversity

	A	B	C		
	Aboriginal and/or Torres Strait Islander Employment	Culturally & Linguistically Diverse (CALD) Employment	Employment of people with a disability	Number of employees who identify in any of the Equity & Diversity categories (A, B, C)	Women
Headcount	-	7	4	11	76
% of Total Staff	-	4.6	2.68	7.38	51

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

C.8 Learning and Development

The CFC places high importance on staff training and development, and during 2011-12, 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. Expenditure on staff training and professional development during 2011-12 amounted to \$34,417 - this amount includes membership fees for professional development programs.

C.9 Workplace Health and Safety

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

The CFC has :

- adopted a CFC OH&S Policy Statement, which has been advised to all staff;
- nominated Health and Safety Representatives;
- established a Health and Safety Representative Committee; and
- ensured that OH&S issues are discussed at each fortnightly meeting of the CFC senior management committee – refer to C.5.3.

The CFC's OH&S 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 OH&S arrangements also acknowledge the targets set by the ACT Government for improving OH&S performance, injury management and prevention.

In 2011-12 the CFC continued to implement with the Improvement Strategy developed as a result of its participation in the whole-of-government Workplace Health and Safety Gap Analysis program in 2008-09.

Work Health and Safety Act 2011

In 2011-12, the CFC received no notices of improvement, prohibition, or non-disturbance under Part 10 of the *Work Health and Safety Act 2011*.

In 2011-12, the CFC received no notices of enforceable undertakings under Part 11 of the *Work Health and Safety Act 2011*.

In 2011-12, 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 five elected work safety representatives.

In 2011-12, CFC staff members have been trained in workplace health and safety through participation in a number of courses, including : Fire and Evacuation training, First 5 Minutes Fire Warden training, St John's First Aid course, and Health & Safety Representative Training, Workwatch Occupational Health & Safety training.

There were no accident or dangerous occurrences reported to Workcover under Part 3, Section 38 of the *Work Health and Safety Act 2011* in 2011-12.

C.10 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 2012	3	-	-	3
Number of SEAs entered into during the period	1	-	-	1
Number of SEAs terminated during the period	2	-	-	2
Number of SEAs providing for privately plated vehicles as at 30 June 2012	-	-	-	-
Number of SEAs for employees who have transferred from AWAs during the period	-	-	-	-
AWAs				
Number of AWAs as at 30 June 2012	-	-	-	-
Number of AWAs terminated/lapsed (including formal termination and those that have lapsed due to staff departures)	-	-	-	-

	Classification Range	Remuneration as at 30 June 2012
Individual and Group SEAs	SOGB – SOGA	\$119,426 - \$123,208
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.

C.11 *Human Rights Act 2004*

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 A.9.2.3 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).

C.12 Strategic Bushfire Management Plan (SBMP)

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

C.13 Strategic Asset Management

Assets Managed

The CFC managed assets with a total value of \$55,393,841 as at 30 June 2012. The CFC’s major assets and approximate values are :

Description	\$
Canberra Theatre Centre, and extensions at fair value	28,083,078
Land at fair value	12,395,000
Historic Places and former Nolan Gallery building at fair value	5,719,025
Plant and Equipment at fair value	5,085,928
Art and Social History Collection	3,754,777
Intangible Assets	356,033

During 2011-12 the following major assets were added to the CFC’s asset register :

Description	\$
Land and Buildings received at No Cost	556,802
Historic Places Major Project works	529,665
The Playhouse Chillers	230,000
Canberra Theatre Dimmers and Wiring (project completion)	173,510
Art and Social History objects	54,841

During 2011-12, no assets were removed from the CFC’s asset register.

Assets Maintenance and Upgrade

The CFC maintains its assets in accordance with the CFC’s Asset Management Plan – refer to Section A.9.1.5.

Asset upgrades (including works funded and reported through the capital works program) completed during 2011-12 were :

Description	\$
Lanyon Cottages upgrades	119,262
Lanyon Homestead lime wash	49,200
Canberra Theatre Centre audio package	41,047
Lanyon Homestead heritage painting	37,000
Mugga Mugga education centre decking	30,665
CMAG refurbishments to galleries	30,244
The Playhouse VIP room upgrades	25,982
Mugga Mugga Cottage disabled access	21,305
Canberra Theatre Centre drainage improvements	14,036

For building assets, the expenditure on repairs and maintenance was \$379,481 which represented 1% of the asset written down value. For Plant and Equipment assets, the expenditure on repairs and maintenance was \$114,282 which represented 2% of the asset 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.

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 2012 is 1,147 square metres and an estimate of the average area occupied by each employee (FTE staff only) as at 30 June 2012 is 12.07 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.

C.14 Capital Works

The CFC completed new capital works on the replacement chillers for The Playhouse.

The third year of a four year major package of conservation/upgrade works needed to bring the ACT Historic Places (the three historic properties managed by the CFC) up to a sound condition and to protect their structural integrity and heritage values into the future continued, with the project expected to be completed in 2012-13.

2011-12 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							
Replacement of The Playhouse Chillers	June 2012	June 2012	230,000	230,000	-	230,000	230,000
Capital Upgrades							
Canberra Theatre Centre	June 2012	June 2012	202,000	214,000	-	213,953	213,953
CMAG and Historic Places	June 2012	June 2012	140,000	128,000	-	128,047	128,047
Total New Capital Works			\$572,000	\$572,000	-	\$572,000	\$572,000
Works in Progress							
Historic Places Major Project	June 2013	-	3,683,000	3,683,000	2,864,000	529,665	3,393,665
Total Works in Progress			\$3,683,000	\$3,683,000	\$2,864,000	\$529,665	\$3,393,665
Total Capital Works Program			\$4,255,000	\$4,255,000	\$2,864,000	\$1,101,665	\$3,965,665

2011-12 CAPITAL WORKS RECONCILIATION

	2011-12 Approved Financing \$	2011-12 Drawdown Amount \$	2011-12 Actual Expenditure \$
New Capital Works			
Replacement of The Playhouse Chillers	230,000	230,000	230,000
Capital Upgrades			
Canberra Theatre Centre *	202,000	214,000	213,953
CMAG and Historic Places	140,000	128,000	128,047
Works in Progress			
Historic Places Major Project	511,000	511,000	529,665
Total Capital Works Program	\$1,083,000	\$1,083,000	\$1,101,665
Works Funded From Other Sources			
Adjusted for Capital funded through Own Sourced Revenue	-	-	130,145
Balances per Capital Works Management	\$1,083,000	\$1,083,000	\$1,231,810
Balances per cash flow statements	-	\$1,083,000	\$1,231,810

*Note : 2011-12 capital upgrades included the completion of the Canberra Theatre Dimmers and Wiring project that commenced in 2010-11.

C.15 Government Contracting

C.15.1 Procurement Principles and Processes

The CFC engaged external sources of labour and services during 2011-12 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.

C.15.2 External Sources of Labour and Services

Individual Contracts exceeding \$20,000 (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)
2B Advertising and Design	Design and delivery of Nolan catalogue and postcards	\$78,275	Single select	May 2012	-	-
Production Resource Group	Canberra Theatre dimmers and wiring	\$114,828	Public tender	October 2011	-	-
FMS	New Chillers for The Playhouse	\$240,626	Public tender	November 2011	-	-
Broadlex	Cleaning services at the Canberra Theatre Centre	\$116,149	Public tender	April 2009	-	-

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)
Co-ordinated Constructions	Restoration work on Lanyon cottages	\$119,262	Single select	August 2011	-	-
ENTA Australasia	Ticketing system for Canberra Theatre Centre	\$166,184	Select tender	December 2009	-	-
Giraffe Visual Communications Management	Delivery and design of 2012 Canberra Theatre Centre subscription campaign	\$52,337	Quotations	September 2011	-	-
Hirotec	Building maintenance works for Canberra Theatre Centre	\$200,053	Public tender	June 2010	-	-
J & D Brown	Lanyon Homestead plaster works	\$49,200	Single select	November 2009	-	-
Legend Decorators	Lanyon internal painting	\$34,000	Single select	November 2010	-	-
Traditional Bush Timber Skills	Lanyon Barn roofing restoration after fire	\$33,426	Single select	February 2012	-	-

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)
AJ's Plumbing Australia	Building maintenance for Canberra Theatre Centre	\$48,355	Single select	Ongoing throughout the year	-
Art and Archival	Conservation services	\$28,991	Single select	Ongoing throughout the year	-
Australia Post	Postal services	\$25,485	Single select	Ongoing throughout the year	-
Conservation Works	Conservation services	\$34,166	Single select	Ongoing throughout the year	-
Elcom Electrical Contractors	Electrical services	\$53,863	Single select	Ongoing throughout the year	-
Federal Capital Express	Advertising Services	\$236,964	Single select	Ongoing throughout the year	Sole supplier of daily newspaper for the ACT
Futureproof Electrical Solutions	Electrical wiring and circuitry to the Canberra Theatre	\$47,184	Single select	Ongoing throughout the year	-
Grey Canberra	Advertising Services	\$38,476	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)
International Conservation Services	Conservation services	\$50,346	Single select	Ongoing throughout the year	-
Link Digital	Website development	\$30,279	Single select	Ongoing throughout the year	-
Medina Executive James Court	Accommodation for touring artists and theatre companies.	\$76,336	Single select	Ongoing throughout the year	-
Metro Media Technologies	Advertising services	\$34,501	Single select	Ongoing throughout the year	-
Win Television	Advertising services	\$35,575	Single select	Ongoing throughout the year	-
W P Harris	Carpentry, fencing, steelworks and miscellaneous works at Historic Places.	\$70,158	Single select	Ongoing throughout the year	-

C.16 Community Grants/Assistance/Sponsorship

During 2011-12, there were no community grants (service purchasing) provided by the CFC. The CFC provides a range of assistance and support to other organisations; for example, it assists and supports local performing arts organisations in using the venues at the Canberra Theatre Centre.

C.17 Territory Records

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 art works 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.

C.18 Commissioner for the Environment

In 2011-12 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.

C.19 Ecologically Sustainable Development

Indicator as at 30 June	Unit	2010-11		2011-12	
General		Office	Total	Office	Total
Occupancy – staff full-time equivalent	Number (FTE)	82	82	95	95
Area office space – net lettable area	Square metres	1,147	13,322	1,147 ¹	13,322
Stationary Energy		Office	Total	Office	Total
Electricity use	Kilowatt hours	143,713	1,812,267	131,314	1,655,917
Renewable energy use (GreenPower + EDL land fill gases)	Kilowatt hours	87,585	1,104,479	75,503	952,124
Percentage of renewable energy used	Percentage	60.94%	60.94%	57.5%	57.5%
Natural Gas use	Megajoules	264,872	3,340,133	206,725	2,606,885 ²
Total energy use	Megajoules	782,000	9,863,300	679,460	8,604,190
Energy intensity per FTE	Megajoules/FTE	9,536	120,284	7,152	90,570
Energy intensity per square metre	Megajoules/m ²	682	740	592	645
Transport		Office	Total	Office	Total
Total number of vehicles	Numeric	4	4	4	4
Total vehicle kilometres travelled	Kilometres	51,208	51,208	49,195	49,195
Transport fuel (Petrol)	Kilolitres	2.79	2.79	2.36	2.36
Transport fuel (Diesel)	Kilolitres	2.74	2.74	1.10	1.10
Transport fuel (LPG)	Kilolitres	Nil	Nil	Nil	Nil
Transport fuel (CNG)	Kilolitres	Nil	Nil	Nil	Nil
Total transport energy use	Gigajoules	201.18	201.18	123.17	123.17
Water		Office	Total	Office	Total
Water use	Kilolitres	306	3,858	382	4,819 ³
Intensities					
Water use per FTE	Kilolitres/FTE	3.7	47.04	4.02	50.72 ⁴
Water use per square metre	Kilolitres/m ²	0.26	0.29	0.33	0.36
Resource Efficiency and Waste		Office	Total	Office	Total
Reams of paper purchased	Reams	858	858	907	907
Recycled content of paper purchased	Percentage	28%	28%	32%	32%
Estimate of general waste	Litres	25,878	326,314	28,018	353,328
Estimate of co-mingled material recycled	Litres	6,368	80,300	20,273	255,650 ⁵
Estimate of paper recycled	Litres	47,686	47,686	62,100	62,100 ⁶
Estimate of organic material recycled	Litres	Note 7	Note 7	Note 7	Note 7
Greenhouse Gas Emissions		Office	Total	Office	Total
Total stationary energy greenhouse gas emissions	Tonnes CO ₂ -e	77.04	975.23	73.01	931.37
Total transport greenhouse gas emissions	Tonnes CO ₂ -e	15.10	15.10	8.35	8.35
Intensities					
Greenhouse gas emissions per person	Tonnes CO ₂ -e FTE	0.94	11.89	0.77	9.80
Greenhouse gas emissions per square metre	Tonnes CO ₂ -e	0.067	0.073	0.06	0.07
Transport greenhouse gas emissions per person	Tonnes CO ₂ -e FTE	0.18	0.18	0.09	0.09

The CFC takes account of Ecologically Sustainable Development (ESD) objectives and guiding principles (as set-out in the National ESD Strategy), in its annual planning processes, including the short and long-term economic, environmental, and social implications of CFC policy and program initiatives.

The information used for calculations in the above table was provided by ActewAGL, ACT Property Group, and SG Fleet Australia Pty Ltd., with assistance from the Office of Climate Change, Energy and Sustainability Policy, Environment and Sustainable Development.

Notes

1. All “office” calculations are based on 7.93% of totals. (7.93% being the percentage of total net lettable area of all facilities that is used as office space.)
2. All gas is used by the Canberra Theatre Centre.
3. Increase due in part to an underground leaking pipe at Calthorpes’ House, the damaged pipe has been replaced. Increased visitor numbers also contributed to increased water usage.
4. This figure includes water used by the CFC’s many visitors to its facilities, and other uses, such as washing costumes by visiting companies at the Canberra Theatre Centre, toilet flushing by theatre patrons, and watering the heritage gardens at Calthorpes’ House and Mugga Mugga.
5. Increase mainly due to major clean-up at all Historic Places sites when outdated publications/information and objects were discarded, and partly due to the waste created by the large number of visitors to the Open Gardens Australia Plant Fair held at Lanyon in March 2012.
6. Increase is due to the introduction of a new paper recycling regime, and a major clean-up, at all Historic Places sites.
7. Large amounts of garden waste is 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.

C.20 Climate Change and Greenhouse Gas Reduction policies and programs

The CFC applied for a loan under the ACT Government's Resource Management Fund, in order to install energy efficient lighting in The Playhouse. The application did not, however, proceed as the projected savings in electricity costs, across the entire venue, were insufficient to repay the loan in the required period. A new proposal, focused on better, achievable savings and a shorter repayment period, will be developed in the future.

The Canberra Theatre Centre contributed to Earth Hour on 31 March 2012 by turning off all its exterior lights at 8.30 pm.

C.21 Aboriginal and Torres Strait Islander Reporting

The CFC does not have specific functions or responsibilities relating to these matters. An Indigenous person is included in the membership of the Museum and Gallery Advisory Committee of the CFC, and contributes to museum policy development and planning.

In 2011-12, CMAG acquired works by Indigenous artists Jenni Kemarre Martiniello and Lyndy Dalian. Works by Indigenous artist, Danie Mellor were featured in the major visual arts exhibition, *Imitation of Life : Memory and mimicry in Canberra region art* which was on display at CMAG from 25 June 2011 until 23 October 2011.

C.22 ACT Multicultural Strategy 2010-2013

Focus Area	Progress
Languages	- Representation by people from non-English speaking backgrounds is encouraged on the CFC's Board and three advisory committees. For example, one Convenor of an advisory committee is of non-English speaking background. - The Canberra Theatre Centre hosted a number of productions throughout the year with particular appeal for patrons of non-English speaking backgrounds. For example : <i>Flamenco sin Fronteras</i>; <i>Shaolin Warriors</i>; <i>National Day of Spain</i>; <i>Persian Community Poetry Night</i>; <i>Ladysmith Black Mambazo</i>; <i>China Night</i>; <i>Dutch College Swing Band</i>; <i>Shen Yun</i>; and <i>Cinderella Goes Bollywood</i>. - The Canberra Theatre Centre also hosted or presented a number of productions which told Indigenous stories, including : <i>Namatjira</i>; <i>Belong</i>; and <i>The Land of Yes & The Land of No</i>.
Children and young people	The CFC presented many education programs at CMAG and the Historic Places, and the Canberra Theatre Centre presented a number of productions for children and young people throughout the year. Refer to Sections A.9.2.1 (b) (d) (e), A.9.2.3 (f), A.9.3.1 (d) (e) (f).
Older People and Aged Care	Refer to Section C.23.
Women	Refer to Section C.24.

C.23 ACT Strategic Plan for Positive Ageing 2010-2014

The CFC's activities which address positive ageing issues, focus on : information and communication; health and wellbeing; and respect, valuing and safety. Areas of housing and accommodation, support services, transport and mobility, and work and retirement are not directly relevant to the operations of the CFC.

In 2011-12, the CFC continued to provide events and programs with particular appeal for seniors. These included the following.

- CMAG presented the exhibition, *Canberra Gold : 50 Years in the ACT* from 10 March to 1 July 2012. This exhibition profiled a selection of recipients of the Canberra Gold Award, given to residents celebrating 50 years in the ACT.
- In association with *Canberra Gold : 50 Years in the ACT*, CMAG presented the program, *Canberra's Golden Tales* on 13 March 2012. A number of long standing ACT residents, who were profiled in the exhibition, attended the event and enjoyed sharing their stories of an early Canberra.
- The first electronic publication of a CMAG catalogue (of the *King O'Malley* exhibition) was published in May 2012. E-publications make published information more easily accessible for people with a disability; not only can the publication be downloaded from home, but it can also be easily enlarged for people with impaired vision.
- The Canberra Theatre Centre continued its long standing collaboration with the Duntroon Royal Military College Band to present 12 *Music at Midday* concerts throughout the year – these concerts have continued to be very popular with seniors over many years. Entry to *Music at Midday* concerts is by a gold coin donation and all money raised goes to local charities.
- Many of the Canberra Theatre Centre's presentations provide the Centre's award winning access programs such as captioning for the hearing impaired and audio description for the sight impaired. In 2011-12 the Centre was the venue for the launch of the Captioning Studio's captioning iphone application, *Go Theatrical!*. This world first technology allows deaf or hearing impaired theatre patrons to view captions on their own phone. For those without iphones or like devices, the Centre has purchased several iTouch units which contain the captioning application ready for use. Also available are studio 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), all of which help to make the theatre experience more enjoyable for seniors.
- The Historic Places continued the tradition of celebrating Mother's Day with free entry for mothers and grandmothers, and Seniors' Week with free entry for senior citizens at all three properties.
- The CFC has installed access ramps and upgraded the steps at Lanyon; installed access ramps and removable ramps at Calthorpes' House; and upgraded the two parking areas, installed ramp access to buildings, and made improvements to site access at Mugga Mugga. These improvements have made access to the Historic sites easier for senior citizens and for those with limited mobility.

C.24 ACT Women's Plan 2010-2015

The economic, social and environmental key priorities as outlined in the ACT Women's Plan 2010-2015 are integrated as part of the CFC's annual planning process - some examples of these initiatives follow.

Economic	Social	Environmental
• 50.68% of the CFC's FTE workforce is female, including the CFC's CEO. • The majority of the CFC's Board Members are female, including the Deputy Chair. • In 2011-12, the convenors of all the CFC's three advisory committees were female, and the deputy convenors of two of the advisory committees were female. • The CFC's CEO provided a year-long structured mentoring program for a female employee from another ACT Government agency, which concluded in December 2011. • The CFC provides a range of work experience opportunities and student placements that benefit girls/women.	• The Canberra Theatre Centre provides free tickets for a number of presentations to local charities as part of its Social Capital Program. Many of these charities benefit women, e.g., Qwire. Refer to Section A.9.2.3 (c) for a full list of charities that benefited from this Program. • 2011-12 was the sixth consecutive year the CEO hosted a luncheon for female Board members, female convenors and deputy convenors of the advisory committees and senior female staff members to celebrate International Women's Day in March 2012. The guest speak was Dr Loretta Zamprogno, Deputy Chief Solicitor, ACT Government Solicitor's Office and a finalist in the 2011 Telstra ACT Businesswomen's Awards. • The CEO also hosted a morning tea for all CFC staff and volunteer guides to celebrate International Women's Day. • CMAG collaborated with the ACT Office for Women to present <i>10 X 10 Building Canberra</i>. Ten prominent women architects, historians, artists and planners reflected on Canberra's built environment. The event was a lead up to the Centenary of Canberra celebrations, and was presented in association with Women's History Month.	• The Canberra Theatre Centre has a <i>Babes in Arms</i> policy – refer to Section C.11. • The Canberra Theatre Centre also provides a breastfeeding room for mothers of young infants. • CMAG has a Carer's Room, providing a comfortable environment for mothers and grandmothers who visit with young infants. • CMAG's activity table enables young children and their carers to enjoy craft activities, while the Reading Nook provides the latest in quality publications for children and a quiet place to read. • The CFC provides a number of parking spaces and adequate lighting close to its venues, creating a safe environment for female staff members who are required to work after dark.

	• The Historic Places held free entry for mothers and grandmothers to celebrate Mother's Day in May 2012. This is a long-standing event at the three Historic Places sites.	
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C.25 Model Litigant Guidelines

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 2011-12.

C.26 Use of terrorism powers

The CFC does not have specific functions or responsibilities relating to these matters.

C.27 Notices of noncompliance

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

Appendices

1. Members and Remuneration of the CFC as at 30 June 2012

JOHN HINDMARSH (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. 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.

GLENYS ROPER (Re-appointed for a further three-year term to 3 September 2012)

Glenys Roper held a range of senior executive positions in the Commonwealth. She was formerly Controller of the Royal Australian Mint and, later, Chief Executive Officer of the Federal Government ICT Office. She is now a non-executive director on boards, principally in the finance sector. She also chairs, or sits as a member, on a range of boards and committees in the Commonwealth, NSW and ACT Governments. She is active in the arts non-profit sector and was Chair of the Canberra Symphony Orchestra and Deputy Chair of the ACT Cultural Council. She was awarded the Channel 9/Lois Vuitton Award for leadership and achievement.

PAMILLE BERG AO (Appointed for a three-year term to 3 September 2012)

Currently the Director of Pamille Berg Consulting Pty Ltd. Has worked in the field of public art master planning, the inception and delivery of major public art programs, cultural planning, community consultation, and arts advocacy in the USA, Europe, Australia, and Asia for the past 26 years. Her background is diverse, with a graduate and post-graduate education as an art historian and classical archaeologist, followed by work within the fields of urban design, community consultation, and the architectural/interior design professions. Joined Mitchell/Giurgola and Thorp Architects (MGT) in Australia as an Associate in 1982 and served as one of seven Partners for 14 years from 1988 to 2002. Appointed an Officer of the Order of Australia (AO) in 2004 for services to public art in Australia, particularly for her creation of opportunities for emerging artists as well as Indigenous artists in remote communities.

HARRIET ELVIN

Chief Executive Officer, CFC. Holds degrees at undergraduate and graduate level from Cambridge University, and the Australian National University, in classics, law, international law, business management, 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 Advisory Council of ArtSound FM; the Tourism, Arts and Sport Taskforce of the Canberra Business Council; the Australiana Fund Canberra Committee; the ANU Chancellor's Awards Committee; and the Board of the Canberra Business Leaders Innovative Thoughts and Solutions. Former Board Member of the ANU Institute of the Arts and of the Centre for Australian Cultural Studies. Former Member of the Tourism Training ACT Regional Board, Canberra City Heart Business

Association Management Committee, and the Canberra Medical Society Indigenous Health Initiative. Fellow of the Australian Institute of Management. Fellow of the Australian Institute of Company Directors. Judge of 2002, 2003, 2004 and 2006 ACT and Region Tourism Awards and of the 2003 and 2004 ACT Telstra Businesswoman of the Year Awards. Member of the jury panel for the 2010 University of Canberra Campus Design Ideas Competition. 2001 ACT Telstra Business Woman of the Year. Awarded Centenary Medal for service to Australian society in business leadership

CRISPIN HULL (Appointed for a three-year term to 3 September 2012)

Has written for *The Canberra Times* for 30 years on a large range of topics, mainly legal and constitutional. Editor of *The Canberra Times* for seven years. Is a graduate of ANU – BA, LIB (Hons) and was admitted as a Barrister and Solicitor in the ACT in 1977. Has contributed to both Federal and ACT parliamentary inquiries on defamation and freedom of speech and now teaches journalism at the University of Canberra. Writes a weekly column for *The Canberra Times*; contributes to other publications and appears intermittently on ABC radio and television; occasional consultancy work and public speaking. Author of *The High Court of Australia 1903-2003* and *Canberra – Australia's National Capital*. Member of the National Board of Directors of Barnardos since 2004 and chair since 2007.

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

Eugene is a partner with PricewaterhouseCoopers and has over 15 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.

SANDRA LAMBERT AM (Appointed for a three-year term to 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. Ms Lambert is Deputy Chair of the Hands Across Canberra Board, a Commissioner on the Safety, Rehabilitation and Compensation Commission and a member of the ACT Land Development Agency Board.

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. 14 of 2011 are :

Chair	\$23,295
Deputy Chair	\$11,650
Appointed Member	\$8,160

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

2011-12 Meetings of the CFC

- A. Tuesday 23 August 2011
- B. Tuesday 25 October 2011
- C. Tuesday 6 December 2011
- D. Thursday 23 February 2012
- E. Tuesday 24 April 2012
- F. Tuesday 19 June 2012

All Members attended the meetings, with the following exceptions : Mr Crispin Hull and Mr Eugene Kalenjuk did not attend the meeting on 23 February 2012 due to prior commitments; and Ms Pamille Berg did not attend the meeting on 24 April 2012, also due to a prior commitment.

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).

2. CFC Governance Documents



CFC GOVERNANCE CHARTER



October 2011

CFC

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**

SECTION A – GOVERNANCE FRAMEWORK

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
 - a performance management scheme throughout the organisation
 - 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 Quarterly and 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
 - a Code of Conduct for CFC employees, as represented by 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 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 CFC Board is to provide good governance and strategic direction to the CFC.

3. Membership

- 3.1 The Board of the CFC 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 CMAG 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

- 9.1 The Audit Committee of the Board provides strategic advice to the CFC 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 CFC 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 CFC 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, CMAG, Level 1, North Building, London Circuit, Civic.
- 18.4 A quorum is reached when four (4) members 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.

APPENDIX 1

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 of the CFC.

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*.)

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;
- 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.

Once a year Board members must provide written declarations to the Chairman, stating they do not have any conflicts of interest that would preclude them from being members of the Board.

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.

APPENDIX 2

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 CFC's 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 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 CFC, Public Sector Management and Financial Management Acts.

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 Financial Officer and other relevant finance staff (as required) are to attend each meeting. The committee may also direct (when deemed appropriate) that the Chief Financial Officer 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 Chief Financial Officer 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 Chief Executive Officer, 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.

APPENDIX 3

ADVISORY COMMITTEES OPERATING GUIDELINES

1. Introduction

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

- Museum and Gallery Advisory Committee;
- Historic Places Advisory Committee; and
- Performing Arts 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 Corporate Plans.

This role encompasses the following responsibilities:

- undertaking and reporting on an annual work program;
- participating in the CFC's annual corporate planning process;
- providing advice on any matters specifically referred by the Board; 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 meeting 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 undertakes to appropriately respond to all/any recommendations made to it by Advisory Committees;
- one or more Board members will attend at least one meeting of each Advisory Committee annually, in order to discuss a specific agenda item;
- 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 Committees 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.

Advisory Committee members will be appointed mainly from the Canberra and region arts/cultural community and primarily with specialist expertise in arts/cultural areas.

Members will be appointed for their individual skills, experience and expertise and will not be appointed as representatives of a particular organisation.

The intention is to achieve, in the membership of each Advisory Committee, a range of areas of expertise amongst members that covers, to the extent possible, the responsibilities of that committee.

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 Chief Executive Officer will :

- write to existing members, asking whether they wish to seek renomination for a further term;
- arrange for a public advertisement to be placed, 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 advertisement 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 may be directly approached, where this is necessary to provide a balance on the Advisory Committees.

6. Meetings of the Advisory Committees

Advisory Committees will meet at intervals of approximately every four months (i.e., three times a year), or otherwise as agreed by the Chief Executive Officer and Convenor. In the case of the Museum and Gallery Advisory Committee, more frequent contact may be necessary by email out of session, in order to deal with acquisition matters.

The Convenor will chair all meetings where he or she is present. In the absence of the Convenor the Deputy Convenor will chair the meeting.

Meetings will normally be conducted in an informal manner, with decisions based on general agreement.

A quorum is a majority of appointed members.

Visitors may be invited to Advisory Committee meetings as necessary.

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 three consecutive meetings without leave of absence from the Convenor, the member's term of appointment ceases.

Where a member is unable to attend meetings 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 Chief Executive Officer will make available secretariat services for the meetings of the Advisory Committees. An agenda for each meeting will be distributed by the secretariat in advance and a summary report of the outcomes of each meeting will be prepared following the meeting.

7. Expenses

Participation in the Advisory Committees is on a voluntary basis. However, the CFC will meet all reasonable expenses incurred by members in attending meetings, provided that these are discussed with and agreed with the Chief Executive Officer in advance.

8. Confidentiality

Issues dealt with by the Advisory Committees may be confidential and if so, should not be discussed outside the meeting. 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 Chief Executive Officer.

9. 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 a meeting 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 meeting.

10. 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 an artwork 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 meeting 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 6 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 9 of these Operating Guidelines.

11. 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 Chief Executive Officer for consideration and resolution.

12. Conclusion

The Chief Executive Officer can provide advice with any queries relating to these Operating Guidelines.

ADVISORY COMMITTEES - TERMS OF REFERENCE

Museum and Gallery Advisory Committee

The 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 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 CFC 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 CFC 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

Performing Arts Advisory Committee

The Performing Arts 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 CFC 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.

3. Senior Managers of the CFC

IAN TIDY – CHIEF FINANCIAL 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.

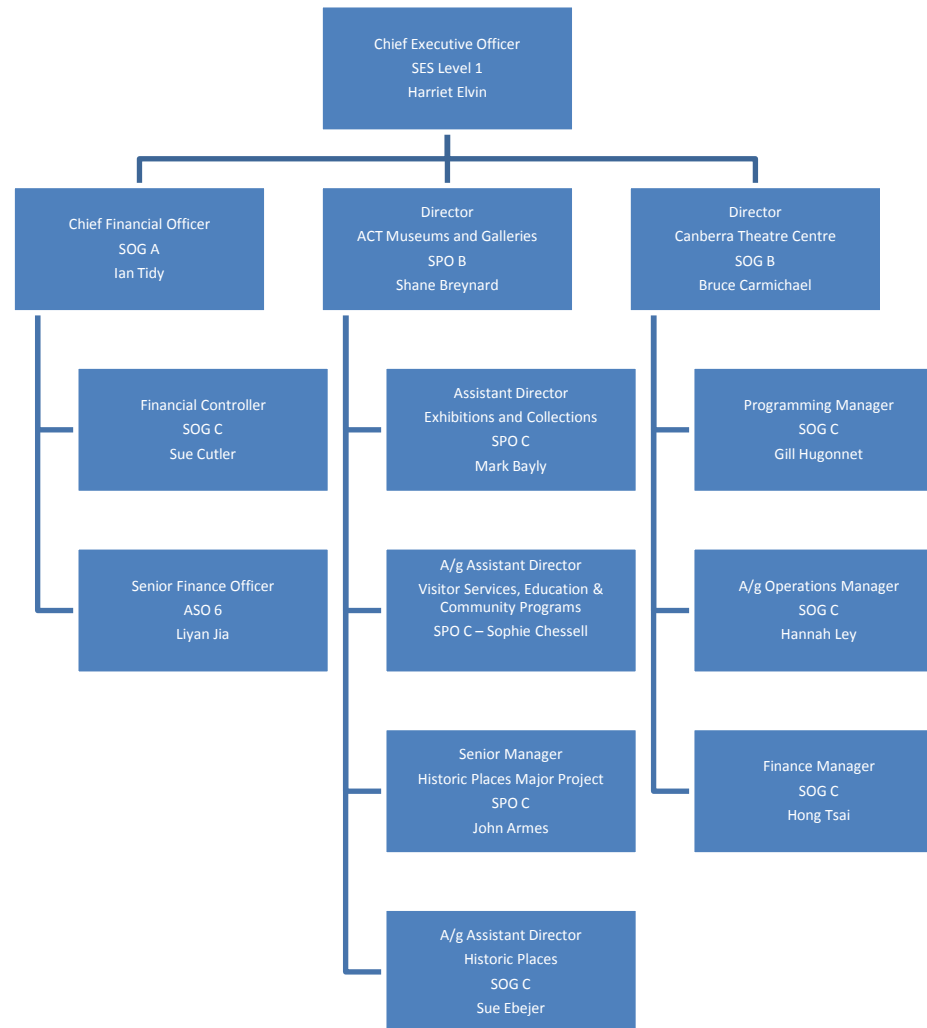
SHANE BREYNARD – DIRECTOR, ACT MUSEUMS AND GALLERIES

Former senior advisor to Chief Minister Katy Gallagher MLA, and senior advisor for Heritage and the Arts to the former Chief Minister, Jon Stanhope, from 2008 to 2011. Shane worked in the ACT Government as Senior Manager, Arts Policy and Infrastructure, where he played a lead role in the establishment of the Canberra Glassworks and the Belconnen Arts Centre. Prior to joining government, he was involved in numerous arts and cultural projects as an artist, writer and curator. The experience included projects in Australia, the United Kingdom, Spain and Brazil. Shane has also worked as Managing Editor at Art Monthly Australia, as a freelance cultural planner, and as Production Editor at Financial Times Energy, London. He holds a Bachelor of Arts (Visual Arts) and a Master of Arts (Visual Arts) by research from the Australian National University, and a Master of Environment from the University of Melbourne. He was awarded the ANU University Medal in 1995.

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 executive of Australasian Performing Arts Centres' Association and a councillor for Live Performance Australia (LPA). Appointed to the Judging Panel for the Best Regional Touring Award for the 2010 Helpmann Awards.

4. Organisational Structure as at 30 June 2012



5. Advisory Committees

MUSEUM AND GALLERY ADVISORY COMMITTEE

Membership during 2011-12

Ms Roberta McRae OAM (Convenor)

Speaker of the ACT Legislative Assembly 1992-95 and a Shadow Minister from 1995-98. Awarded Medal of the Order of Australia in 1990 for services to migrant services. Active in a range of community organisations and currently employed as a lecturer for the Graduate Diploma of Legal Practice at the ANU.

Ms Louise Douglas (Deputy Convenor)

Has had a successful career in the cultural heritage management spanning 20 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 November 1994 and was Assistant Director, Audience, Programs and Partnerships until March 2011. Former Vice President of the National Council of Museums Australia and former President of the ACT Branch of Museums Australia.

Dr Nicholas Brown (Appointed 14 May 2012)

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 Louise Doyle – Resigned 11 January 2012

Louise is the Director of the National Portrait Gallery, Canberra, and prior to this was the Deputy Director, Programs and Collection. Louise has over 20 years experience in the museum sector. She has directed regional galleries in NSW and Queensland, and was the inaugural curator of programs and collections at Old Parliament House, Canberra, and, prior to joining the NPG team, was Head Curator at the Museum of Sydney, Historic Houses Trust of NSW. Louise has also been a member of a number of museum and visual arts related committees including : Director of the Board of Crafts Queensland, and the Regional Galleries Association of NSW.

Ms Helen Geier

Canberra Times Artist of the Year 1997 and recipient of a number of prizes including Capital Arts Patrons Organisation Fellowship (1993). Has exhibited extensively nationally and internationally. Held position of Senior Lecturer at the Canberra School of Art until 1994 and is currently a visiting Fellow at the ANU, School of Art. Held a 30-year works on paper retrospective, *Different Fields of Vision* which was shown in Singapore (1999), before touring in India, Austria and Australia and a 30-year painting retrospective, *Dissolving View* at CMAG in 2000, and New England Regional Art Museum in 2001. She exhibits regularly in Canberra, Sydney and Melbourne and her work has been collected by public and private galleries in Australia and overseas, such as the National Gallery of Australia and the British Council. In 2006, Artbank and the National Gallery of Victoria, and in 2008-09 the Araluen Arts Centre, Alice Springs; National Gallery of Victoria; and the Coffs Harbour Regional Art Gallery all purchased more of her work to add to their existing collection.

Mr Dave Johnston

Dave is an Indigenous archaeologist and anthropologist and Director of his Company, Aboriginal Archaeologists Australia. He works as the community appointed archaeologist for many Traditional Owner groups throughout Queensland, NSW, Victoria and the ACT. He is a member of the ACT Heritage Council; a member of the Commonwealth's Indigenous Advisory Committee on Environment and Heritage and Chairperson of the Australian Indigenous Archaeologists Association.

Mr Daniel Maginnity

BA (Visual) ANU School of Art, Canberra 1998; Grad. Dip. (Education), University of Canberra, 2001. Commissioned to produce public works for organisations including : Craft ACT; Downer Community Association; Canberra CBD Ltd; the Molonglo Group; North Ainslie Primary School; Parks, Conservation and Lands, Territory and Municipal Services Directorate; and a number of private individuals. In 2005, Daniel produced a body of work for *Memories in Place : Art in High Country Huts* simultaneously showing at Craft ACT and selected high country huts, and exhibited in *DEX* and *FreQee* at the Brisbane Powerhouse Performing Arts Space in 2006.

Ms Anita McIntyre

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; President of Strathnairn Arts Association; former member of the Belconnen Arts Centre Board; 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.

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 Bridge Australia and the ANU School of Music Foundation. 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.

Meetings during 2011-12

The Advisory Committee met on these dates :

- 7 September 2011
- 8 February 2012
- 6 June 2012

HISTORIC PLACES ADVISORY COMMITTEE

Membership during 2011-12

Dr Sandy Blair (Convenor)

PhD-History (UNSW), Masters in Urban Horticulture, University of Melbourne – current. Historian and heritage advisor with more than thirty years' experience in cultural heritage assessment and management. Currently Program Coordinator of the ANU's new *Institute for Professional Practice in Heritage and the Arts* attached to the Research School of Humanities and the Arts. Adjunct Professional associate – Cultural heritage management in public policy School of Resource, Environment and Heritage Sciences, University of Canberra, 2004-07; Member and former President, Australia International Committee on Monuments and Sites (ICOMOS); expert member of the Cultural Routes International Scientific Committee of ICOMOS; Member, Burra Charter working group, Australia ICOMOS, 1999-2009.

Dr James Warden (Deputy Convenor) – Resigned March 2012

Associate Professor, Donald Horne Institute for Cultural Heritage, University of Canberra. Was Inaugural Director of the Institute (2008-09). Graduate of the ANU and the University of Tasmania in history and political science. Formerly, Curator, National Museum of Australia; Historian, Central Land Council, Alice Springs; Policy Officer, Aboriginal Medical Services Alliance, Darwin.

Dr Patricia Clarke OAM

Author, editor and former journalist with a very long and continuing involvement in the interpretation and preservation of the history of Canberra. Former President and councillor of the Canberra & District Historical Society and editor of the Canberra Historical Journal. 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, and Fellow of the Federation of Australian Historical Societies.

Mr Nigel Featherstone (Appointed 19 June 2012)

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.

Dr Guy Hansen

Guy Hansen is a Senior Curator and Head of the Australian Society and History section at the National Museum of Australia. Guy joined the Museum in 1991 and has worked on a large number of collecting and exhibitions projects. These include the Museum's series of political cartooning exhibitions, *Captivating and Curious*, and the *League of Legends* exhibition.

Mrs Rosanna Hindmarsh

Rosanna Hindmarsh has lived in Canberra since 1971. She has taught both Ancient and Modern History at secondary level. Since retiring in 1983 she has been a voluntary guide at the National Gallery of Australia and completed a second BA (Hons) degree in Art History at the ANU. She is a member of the Board of Management of Megalo Print Studio and Gallery. Her previous involvement with community organizations includes the roles of Chair of Australian Decorative and Fine Arts Society Canberra Inc., and Treasurer of Word Festival Canberra Inc.

Dr Michael Kindler

Postgraduate degrees in the humanities, languages, literature and philosophy (PhD UWS, MA Macq., MLitt UNE, BA Grad. Dip Ed. Syd., Grad T. Lib UTS, Dip PM CIT). Principal of Stromolo High School, an educator of secondary and tertiary teaching experience, both in Australia, Japan and the United Arab Emirates with a strong understanding of the historical significance of the past. Michael's interest is to ensure that the historical aspects of Canberra connect with the learning area of history in the Australian Curriculum. Fellow of Ursula College, Australian National University, Member of Australian College of Educational Leadership, and Member of the Australian Curriculum Studies Association.

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.

Ms Barbara Reeve

Currently Head, Collection Services, Australian War Memorial, was inaugural Head of Conservation, Australian National Maritime Museum, 1993-98. BSc (Conservation) University of London; BA (Archaeology) Bryn Mawr College; Museum Leadership Program, 2001; Visiting Scholar, Wolfson College, Cambridge, 2010. Fellow, International Institute for Conservation; former Director, AusHeritage. International experience includes : established conservation training at Hong Kong University; consultant in conservation and collection management for museums, collectors, and archaeological excavations in Europe, the Asia-Pacific, and the Middle East. Professional interests and publications : conservation, collection management, community bushfire recovery, eco-effectiveness in the heritage sector.

Meetings during 2011-12

The Advisory Committee met on these dates :

- 21 September 2011
- 22 February 2012
- 20 June 2012

PERFORMING ARTS ADVISORY COMMITTEE

Membership during 2011-12

Ms Jenny Deves (Convenor)

Managing Editor of *craft + design enquiry* an e-journal of research hosted by ANU School of Art and published by ANU epress. Over twenty years arts management experience with Musica Viva Australia, Time-Life International (London), Nimrod Theatre Company as Marketing Manager, NIDA (National Institute of Dramatic Art) as Deputy Administrator, and Craft ACT : Craft and Design Centre as Executive Director and most recently with Craft Australia. Regional and national committee and board experience includes membership of the ACT Cultural Council.

Ms Emma Dykes (Deputy Convenor)

Former Programming, and Marketing Manager at the Canberra Theatre Centre. Previously, Administrative Director, Paige Gordon and Performance Group; administrative Assistant, Gorman House Arts Centre; Administrator, Canberra Youth Theatre; Project Administrator, Elea Karalee & The Company; and Office Manager/Venue Coordinator, Gorman House Arts Centre. Emma is now working in a freelance capacity providing marketing and PR services for Canberra Dance Development Centre.

Ms Noonee Doronila

Has directed several plays; was Artist-in-Residence with Jigsaw theatre, New Directions program and written a script, *Manila Takeaway*. She continues to write, perform, facilitate and direct poetry reading performances and plays. In 2005, was an Asia link Literature Resident at the Bienvenido N Santos Creative Writing Centre, Manila, Philippines. Artistic Director of the Tugpindulayaw Theatre Company. Extensively involved with the Filipino community and local community organisations. Past member of the ACT Arts Council (2006-2008). In 2007, she was awarded an International Women's Day Award for her contribution to multicultural arts. Currently employed as a Rehabilitation Counsellor with CRS Australia (ACT).

Ms Lynn Petersen

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 Co-Principal, Namadgi School, the new P-10 school in Tuggeranong. Theatrical pursuits include performing with Impro ACT (including Displaced, Sink or Swim and other improvised productions); 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.

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 the School of Arts Café in Queanbeyan until it closed in 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 music and dance reviewer for *City News*, presenter of Dress Circle on Artsound FM, and an interviewer for the National Library of Australia's Oral History Program, specialising in the performing arts.

Mr Kimmo Vennonen

Kimmo Vennonen is involved in many activities combining music and electronics. He works from his CD mastering and music production studio in Gorman House Arts Centre. He has worked as a freelance music recordist with Canberra theatre companies as a sound designer, played with prominent Sydney improvising musicians and put together interactive sound installations. He has been an ANU Visiting Fellow researching three dimensional sound. Specialising in music mastering and sound design, he has a diverse base of clients in the arts, from the Canberra region and beyond.

Mr Michael White

Graduate (Hons) in Drama from Flinders University. Founding member of Legerdemain Theatre Company (Adelaide, 1974-78). Previous member of Jigsaw Theatre Company and Canberra Youth Theatre. Founding member of Melbourne Workers Theatre. 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, Canberra Theatre Company, People Next Door and the ABC. Currently Industrial Officer/Branch Secretary with the Media Entertainment and Arts Alliance (MEAA).

Meetings during 2011-12

The Advisory Committee met on these dates :

- 20 September 2011
- 28 February 2012
- 26 June 2012

6. Facilities and Business/Activities Under Management

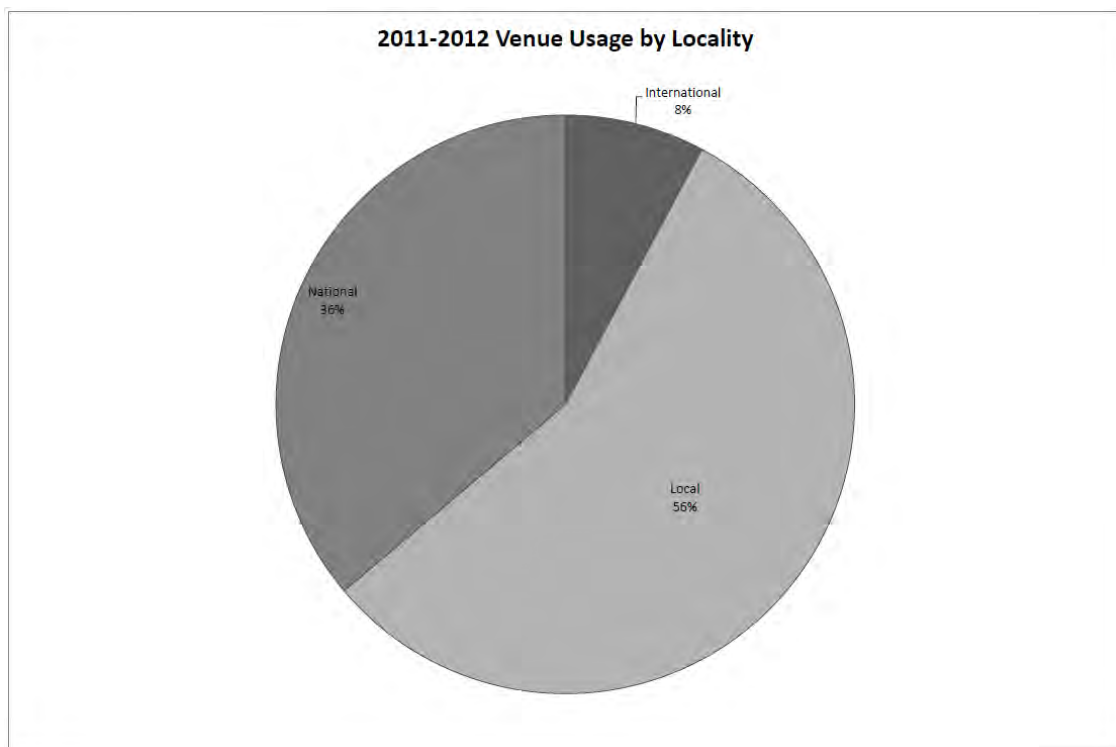
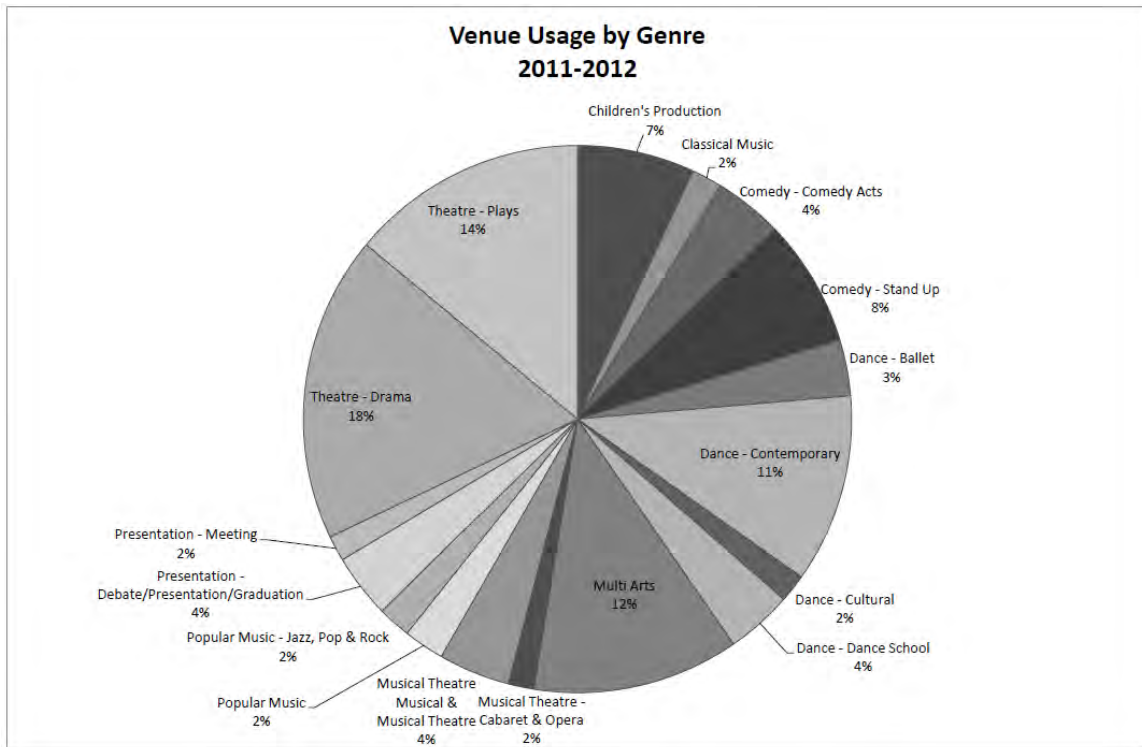
CFC – MAIN UNDERTAKINGS

Asset	Business/Activity	General Description of Business Activity
Canberra Theatre Centre , comprising – • Canberra Theatre (1244 seats) • The Playhouse Theatre (618 seats) • Other venues and spaces including : Courtyard Studio; Technical Workshops.	• 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.	• Presentation of performing arts productions, with provision of full supporting services.
Canberra Museum and Gallery (including the Nolan Collection Gallery @ CMAG) , comprising – • Gallery spaces, art studio, theatre, meeting rooms, foyer, and collection storage area.	• 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.	• Development and presentation of visual arts and social history programs with provision of full supporting and associated facilities. • Development, conservation and research of an integrated social history and visual arts collection.

Asset	Business/Activity	General Description of Business Activity
Lanyon Homestead/Historical Precinct	• 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.	• Conservation, interpretation and presentation of cultural heritage resource with associated supporting services and facilities.
Calthorpes' House, Red Hill	• House museum with associated tours, activities etc. • Conservation management • Research, education and community programs. • Technical/gardening/security support services.	• Conservation, interpretation and presentation of cultural heritage resource associated with support services.
Mugga Mugga, Symonston	• House museum with associated tours, activities etc. • Conservation and management • Education Centre and associated programs. • Commercial/community hires/usages. • Technical/gardening/security support services.	• 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.

7. Canberra Theatre Centre Venues

Graphs indicating venue usage and presentation genres in 2011-12



8. ACT Museums and Galleries Venues

Schedule of exhibitions, programs and events 2011-12

The following is a full list of exhibitions, community and education programs and events at the ACT Museums and Galleries venues in 2011-12.

CANBERRA MUSEUM AND GALLERY	
MAJOR EVENTS	
Opening of <i>One's Not Enough (vintage motorcycles)</i>	16 July
Opening of <i>Fashioned Here</i>	2 September
Opening of <i>King O'Malley</i>	28 October
Opening of <i>The Legacy of Ruth Prowse</i>	10 February
Joint opening of <i>Look! The Art of Australian Picture Books Today</i> , and <i>Mirror : Jeannie Baker</i>	23 March
EXHIBITIONS	
** Recorded in the 2010-11 Annual Report	
** <i>Canberra Gold : 50 Years in the ACT</i>	26 February – 26 July
** <i>The Cotter : Watering the Garden City 1912 – 2011</i>	26 March – 24 July
** <i>Imitation of Life : memory and mimicry in Canberra region art</i>	25 June – 23 October
<i>Site Specific Series : To Shadow – Jan Hogan</i>	2 July – 11 September
<i>One's Not Enough</i>	16 July – 20 November
<i>Fashioned Here</i>	4 September 2011 – 22 January 2012
<i>Site Specific Series : Soma: Sarcoma – Michelle Day</i>	24 September – 4 December
<i>King O'Malley</i>	29 October 2011 – 12 March 2012
<i>Old Bones New Insights : Rare Fossils from the Australian National University</i>	4 December 2011 – 26 February 2012
<i>Site Specific Series : Conversation piece – Peter Vandermark</i>	17 December 2011 – 12 February 2012
<i>The Legacy of Ruth Prowse</i>	11 February – 29 April
<i>Canberra Gold : 50 Years in the ACT</i>	10 March – 2 July
<i>You Are Here</i>	9 – 18 March
<i>Site Specific Series : Hyperspace – David Jensz</i>	24 March – 6 May
<i>Look! The Art of Australian Picture Books Today</i>	24 March – 10 June
<i>Mirror : Jeannie Baker</i>	24 March – 20 May
<i>Nolan Works on Paper</i>	12 May – 5 August
<i>Word of mouth : encounters with abstract art</i>	23 June – 19 August
<i>Canberra Stories : New Chapters</i>	Continuing Exhibition
Nolan Collection Gallery @ CMAG	Continuing Exhibition

COMMUNITY AND EDUCATION PROGRAMS

CMAG on Sunday

CMAG on Sunday – Book Week Special

CMAG on Sunday – Book Week Special : Animalates

Teacher Guided Tours

Artist's Talk – Jan Hogan

Members' Event – Family Film Day

Curator's Floor Talks – *Imitation of Life* with Deborah Clark

Self-guided tour of Nolan Collection @ CMAG – School Holiday Program

Choir of Christ's College Cambridge – Lunchtime Concert

Ordinary/Extraordinary : Exhibition in a Suitcase (Outreach Program)

Collector's Floor Talk – *One's Not Enough* with Peter and Ann Toet

Imitation of Life – Floor Talk for CIT Advanced Diploma students with Deborah Clark

Vintage Noir with Big House Film Society

What do artists make?

Self-guided tours

Imitation of Life – Floor Talk for ANU Honours group with Deborah Clark

Imitation of Life – Floor Talk for ANU Photomedia students with Deborah Clark

Teach Guided Tour – Nolan Collection @ CMAG

Imitation of Life – Floor Talk for ANU Printmaking students with Deborah Clark

Live in Canberra event

- *Imitation of Life* – tour
- Print Making workshop
- Historic Places/Old Fashioned Games
- A E MacDonald and Sidney Nolan
- *The Cotter* – tour

ACT Museums and Galleries Members' Event – Studio visit

Good Copy – Children's Art Workshop

Curator's Floor Talk – *Fashioned Here* with Dale Middleby

General tour – *Fashioned Here*

Imitation of Life – closing function

T is for Toddler

Preview of *King O'Malley* for Japanese delegation

Members' Event – Behind the scenes tour of *King O'Malley*

City West Public Art Walking Tour

Director's Floor Talk – *King O'Malley*

Lifeline Floor Talk – *King O'Malley*

Online : Weekend Workshop

Glebe Park Sculpture Walking Tour

Conversation : The Politics of Caricature with David Pope and Guy Hansen

Fashioning Cakes with the ACT Cake Decorators Association

King O'Malley – tour for Home School group

Museum Assistant Floor Talk – *King O'Malley*

King O'Malley – Guided tour for National Capital Authority volunteers

Artist's Floor Talk – Peter Vandermark

National Youth Science Forum – lecture and tour with Dr Gavin Young (*Old Bones, New Insights*)

NGA National Summer Art Scholarship – *Conversation piece* viewing

Museum Assistant Floor Talk – *King O'Malley*

National Youth Science Forum – tour with Professor Tim Senden (*Old Bones, New Insights*)

National Visual Arts Education Group – site visit

Collectors Conversation – *Old Bones, New Insights* with Professor Tim Senden and Dr Gavin Young

Old Bones, New Insights – Lecture

Self guided tour – CIT

Old Bones, New Insights – tour for Merici College with Professor Tim Senden

Curator's Floor Talk – *King O'Malley*

King O'Malley and *Old Bones, New Insights* – Tour for Melba Men's Shed

King O'Malley tour – C100 Education and Youth Team Members visit

King O'Malley Symposium

Curator's Floor Talk – *The Legacy of Ruth Prowse*

Petit Public Art Launch – *You Are Here*

Resonance 1.2 – *You Are Here*

Panel Event – *You Are Here*

Paste Ups – *You Are Here*
Canberra's Golden Tales
Work Experience Coordinator – group tour
Walking Tour : ANU with Deborah Clark
Gunpowder Temple of Heaven concert – *You Are Here*
10 X 10 Building Canberra
Hung Out to Dry Sound Installation – *You Are Here*
Scissors Paper Pen Panel – *You Are Here*
Hung Out to Dry – *You Are Here*
Summer of the Seventeenth Doll – Film screening
Let's Look!
Curator's Floor Talk – *Look!* with Mike Shuttleworth
Walking Tour – Acton Community with Dale Middleby and Pamille Berg
Presentation to ANU Students by Deborah Clark
Members' Event : *Family Story Teller*
Teacher Guided Independent tours
Members' Event – *Behind the Scenes Tour*
Create Your Own Book - Children's Workshop
Look!/Mirror Exhibition tour – ACT Arts Library Society
What Still Remains? artist presentation – ACT Heritage
Poetry Writing Workshop
Exhibition Tour – Women's Welcome to Canberra Group

Programs conducted in association with the Nolan Collection @ CMAG

School Holiday Programs
Guided tour – teachers from Bolgart High School W
Guided tour – teachers from Canberra Girls Grammar
Guided tour – teachers from Yass High School
Jerilderie – School Holiday program
Every Picture Tells a Story (Outreach Program and on site)
Ned Kelly's in Town
Director's Floor Talk
Museum Assistant Floor Talk
Sew What? – School Holiday Program

VENUE HIRE

ACT Health
ACT Social Enterprise Hub – Information day
AECOM
AusAid
Ausaid Education Research Facility
Australasian Evaluation Society
Australian Business Arts Funding
Australian Film, Television and Radio School
Australian Graphic Design Association
Australian Intravenous Users League
Australian National University
Australian Women's Coalition
Boulderstone
Benevolent Society
Belconnen Community Care
Capital Pathology
Carers ACT

Chief Minister and Cabinet
Commonwealth Public Servants Union
Community Services Directorate
Copyright Agency Ltd
CSIRO
Cycling Around Canberra
Defence, Department of
Education and Training Directorate
Excelerated Consulting
Focus ACT
Foundation for Development Corporation
Human Factors and Ergonomics Society of Australia
Information Services and Technology
Jakeman Business Solutions
Knowledge Management ACT
Meditate in Canberra
Multicultural Affairs, Office of
Multicultural, Aboriginal and Torres Strait Islander Affairs, Office of
Multicultural Women's Advocacy
Muscular Dystrophy Association
National Capital Attractions Authority
National Climate Change Adaptation Research Facility
Oaktree Foundation
Public Relations Institute of Australia
St Vincent de Paul
Sexual Health and Planning ACT
Shared Services
Territory Records
Treasury Directorate
Women with Disabilities ACT
YWCA

HISTORIC PLACES

MAJOR EVENTS	
Lanyon	
Open Gardens Australia Plant Fair	24, 25 March
The Great Lanyon Easter Egg Hunt	8 April
Mugga Mugga	
Sylvia Curley Oration	6 May
EXHIBITIONS	
Lanyon	
<i>Within Living Memory</i>	Permanent Exhibition
<i>The Cunningham Photographic Exhibition</i> (part year)	Permanent Exhibition
Calthorpes' House	
<i>Calthorpes' House Orientation Exhibition</i>	Permanent Exhibition
Mugga Mugga	
<i>Getting It Together</i>	Permanent Exhibition

COMMUNITY AND EDUCATION PROGRAMS**Lanyon**

James' Diary
 Child's Play
 Convicts
 Spit and Polish
 VIP tour – guests of the Commonwealth Treasury Department
 General Education tour – CIT Interior Design students
 General Education tour – ANU Cultural Heritage students
 Age and Disability Services – group tour
 Summerland Coaches – group tour
 Pop Sullivan – group tour
 Goulburn Argyle Garden Club – group tour
 Cross Country Tours
 Fabulous Ferns – School Holiday Program
 Group Tour – Davis Bus Lines
 Group Tour – Riverina Ramblers
 Group Tour – Probus Club North Canberra
 Who were the convicts?
 Delarge Vintage Car Club
 Landscape Drawing Workshop with Elisa Crossing
 HMAS Hobart Reunion Group Tour
 Summer School in Cultural Heritage Management – University of Canberra
 Canberra Day Free Entry to Lanyon Homestead
 Open House – Free Entry for Seniors
 International Heritage Day – Free Entry
 ANZAC Day – Free Entry
 Shoalhaven Historical Car Club – Group Tour
 Weston Creek Probus Club – Group Tour
 Communities at Work – Group Tour
 Melba Men's Shed – Group Tour

Calthorpes' House

Have Your Cake and Eat It Too! – School Holiday Program
Dawn's Surprise
General Education tour – CIT Interior Design students
Flowers for the House
Electric Servants Come to Town
Garden Tour for CIT Design students
General Education Tour – Belconnen Baptist Church
Innovations in Museum Practice – ANU
Open House – Free Entry for Seniors
General Education tour – CIT Museum students
Alzheimer's Australia – Group Tour
Bundanoon Garden Club – Group Tour
General Education Tour – Lindisfarne Anglican School

Mugga Mugga

Worm Farm Workshop
General Education tour – CIT Interior Design students
At the Garden Gate
Tour – Canberra Men's Group
Introduction to Felting Workshop
General Education Tour – Parkes Christian School
Free Entry at Mugga
Summer School in Cultural Heritage Management – University of Canberra
Open House and Afternoon Tea for Seniors
General Education Tour for ANU students with a focus on the CMP
Paper Making for Kids – School Holiday Program
Presenting Heritage Places to the Public – ANU Graduate students
Australian Pesticides and Veterinary Medicines Authority – Group Tour
Yoga Big Day Out – Group Tour

VENUE HIRE

Lanyon

Communities at Work – Men's Respite Group
Weddings
Tuggeranong Anglican Family Day
Canberra Hospital Anaesthesia Christmas Party
Lanyon High School Picnic in the Grounds
John James Hospital Christmas Party
1st Birthday Party
Wedding photographic sessions
Human Services, Department of
Love Your Camera – Photography workshop
Landscape Workshop – Artists Society of Canberra
70th Birthday Party
Community Services ACT Disability
University of Canberra – Headspace
Lexus – Car launch

Mugga Mugga

Friends of Grasslands
40th Birthday Party
Wedding receptions
ACT Historic Places Volunteer Guides Christmas Party
70th Birthday Party

Drum Circle
Farewell Party
Marymead Team Building Workshop
80th Birthday Party
Photography session
Juzz Photography
Australian Pesticides and Veterinary Medicines Authority
Yoga Big Day Out – Workshop

9. Canberra Museum and Gallery – Acquisitions (Purchases and donations) in 2011-12

Purchases

- Rachel Bowak, *Adjustable wrench; Axe; Bolt cutters; Claw hammer; Domestic aircraft; Dustpan; Dustpan brush; Floor mop; Hacksaw; Toilet brush; Toilet roll*, 2006
- Julian Laffan, *Lake in flood; Civic arches – cane tool; Roman forecourt – small axe, curved handle; City Hill; Black Mountain scissors; Two-handled scraper – Mt Ainslie/Majura; Sydney/Melbourne Buildings; Saw with walking figures; Garema shovel*, 9 parts from *City of the future*, 2010
- Patsy Hely, *Cup and saucer : Ian Chubb*, 2009
- Patsy Hely, *Cup and saucer : Quentin Bryce, Carla Zampatti, Government House*, 2009
- Michael Le Grand, *Eclipse*, 2010
- Jenni Kemarre Martiniello, *Fish trap 7*, 2011
- Ann McMahon, *Blind shark*, 2010
- Jon Lewis, *Echidna; Blackall Rocks; Gang Gang #1; Doline Wombeyan*, 2011
- Imants Tillers, *MAP*, c.1974
- Ian North, *Canberra No. 6; Canberra No. 12; Canberra No. 17; Canberra No. 20; Canberra No. 24* from *Canberra Suite*, 1980-81
- James Squire Morgan, *Landscape near Canberra*, 1929
- Lyndy Dalian, *Turtle shell – Connections*, 2011
- Dianna Firth, *Deluge*, 2011
- Eirene Mort, *Canberra Creek*, 1927

Donations

- Digby Hyles, *Beuys and Stelarc* c. 1980-82, donated by the artist
- *Canberra No. 11*, 1980, Type C photograph from *Canberra Suite*, 1980-81, donated by the Gascoigne family
- Stephanie Burns, *Lola black*, and *Lola pink*, 2000, donated by the artist
- Martyn Jolly, *Nineteen sixty-three : news and information*, 1997, donated by the artist
- Ann McMahon, *Tea set*, 2011, donated by the artist
- Andrzej Zielinski, *Reading disc*, 2011, donated by the artist
- Cotter Dam Collection, donated by the ACTEW Corporation
- ACT Corrective Services Collection, donated by ACT Corrective Services
- Duntroon Dairy Collection, donated by ACT Property Services
- Town House Motel Complex and Center Cinema Building, donated by Enrico Taglietti
- Soroptimist material, donated by Ellestan Dusting
- Federal Offices at Action, Photograph c. 1913, donated by Raimy Ché-Ross
- Blazer, Disabled Olympics 1980, donated by Rodney Roberts
- Kangaroo Club Tourist Guide to Canberra 1931, donated by the National Museum of Australia
- Ganter Collection, donated by the Ganter family
- Geoff Pryor Collection, donated by Geoff Pryor
- Nanette Betts Collection, donated by Nanette Betts
- Locker Collection, donation/transfer from ACT Heritage

Note : Valuations on a number of the above donations were still being finalised at year end.

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 2011-12. Without their generous support many of the CFC's performances, exhibitions, programs and events would not be possible.

Government Funding

ACT Government

Commonwealth Department of Regional Australia, Local Government, Arts and Sport
Playing Australia – Commonwealth Government National Performing Arts Touring Support Program

Major Sponsors

Canberra Labor Club	Production Sponsor
WIN Television	Media Partner
Medina	Accommodation Partner
Tosolini's Food to Go	Opening Night Partner
Vision Australia	Access Partner

Sponsors (Cash and/or in-kind support to the value of \$10,000 or more)

Peter Barclay (King O'Malley's Irish Pub)

Donors (Donations to the value of \$10,000 or more)

Stephanie Burns
Meredith Hinchliffe
John and Rosanna Hindmarsh
Martyn Jolly

Supporters (Cash and/or in-kind support or donations up to the value of \$10,000)

ACT Corrective Services
ACTEW Corporation
ACT Heritage
ACT Office for Women
ACT Property Services
Nanette Betts
Raimy Ché-Ross
Ellestan Dusting
Harriet Elvin
Ganter family
Gascoigne family
Guy Hansen
Digby Hyles
Darrell Lea Chocolate Shops Pty Ltd
Humphrey McQueen
National Museum of Australia
Open Gardens Australia
David Pope
Geoff Pryor

Rodney Roberts
Tim Senden
Enrico Taglietti
The Canberra Times
TransACT
Andrzej Zielinski

11. Staff Development

CFC staff participated in a range of training/staff development/networking programs in 2011-12, including the following courses, programs and forums. Also refer to A.9.1.3 (c).

- ANZSOG Institute of Governance – panel discussion
- Tax Manager's Forum
- Australian Institute of Company Directors lunch
- Seminar on Fringe Benefits Tax
- Introduction to Writing for Government
- Centenary Interdepartmental Committee
- C100 Lecture Series
- Australiana Fund Canberra Committee
- Legislative Assembly Art Advisory Committee
- Childers Group Forum
- Reception at Government House for new Heads of Diplomatic Missions
- Head of Service Forum
- ACT Branch of Museums Australia, conversation re ideas for the 2013 Museums Australia Conference
- Museums Australia 2013 Conference Organising Committee
- Museums Australia Feedback Forum
- Australian Business Arts Foundation (AbAF) Forum, Creative Business Connections
- Connect with Donors Workshop, AbAF
- AbAF Branding Workshop
- Business Leaders Breakfast – ACT Business Guide to Older Customers and ACT Business Guide to Mature Workers
- Tourism, Sports & Arts Task Force meetings
- Tourism Industry Council Symposium
- Talk the Talk : Tourism and Marketing Tips and Tricks
- St Vincent de Paul CEO Sleepout event
- St Vincent de Paul Efficiency Volunteer Program
- 2013 Humanities Research Centre ANU Conference
- Oaktree Foundation 'Live Below the Line' launch
- National Capital Attractions Association general meeting
- Australian Performing Arts Centres Marketing Summit
- Long Paddock Touring forum
- Australian Arts Market
- Microsoft Technology Show
- 8th Annual Ticketing Professionals Conference
- Australian Open Gardens Scheme – events meeting
- History of Kirribilli House and Barracks, ICOMOS
- Conversation of Historic Landscapes, ICOMOS
- Burley Griffin Lecture, ICOMOS
- Seminar on sustainability issues in heritage buildings, ICOMOS
- Tour of Duntroon House
- Heritage and Planning ; Partners in Development seminar
- Controlling condensation in buildings seminar
- Building blocks : Empowering teachers to connect with museums
- Visual Arts Network for Educators
- When Sparks Fly – the Lyrebird Pre-School Arts Project and Beyond
- Little Big Shots, Children's Film Festival

- National Visual Arts Education Conference
- Arts Up Front Conference
- IMAGE AGM
- Fire and Evacuation training
- First 5 Minutes Fire Warden training
- St John's First Aid course
- Health & Safety Representative Training, Workwatch Occupational Health & Safety Training

Attachment 1
2011 – 12 Financial and Performance Statements



ACT AUDITOR-GENERAL'S OFFICE



INDEPENDENT AUDIT REPORT

CULTURAL FACILITIES CORPORATION

To the Members of the ACT Legislative Assembly

Report on the financial statements

The financial statements of the Corporation Facilities Corporation (the Corporation) have been audited. The financial statements are comprised of 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 obtain 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 evaluate the prudence of decisions made by the Corporation.

Electronic presentation of the audited financial statements

Those viewing an electronic presentation of these 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 these financial statements. If users of these statements 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 2012:

- (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 2012 and the results of its operations and cash flows for the year then ended.

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

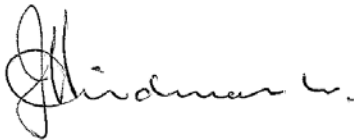


Bernie Sheville
Director, Financial Audits
24 August 2012

**Cultural Facilities Corporation
Financial Statements
For the Year Ended 30 June 2012**

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 2012 and the financial position of the Cultural Facilities Corporation on that date.



John Hindmarsh
Chairman
Cultural Facilities Corporation

24. August 2012

**Cultural Facilities Corporation
Financial Statements
For the Year Ended 30 June 2012**

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 2012 and the financial position of the Cultural Facilities Corporation on that date.



Ian Tidy
Chief Finance Officer
Cultural Facilities Corporation

AT August 2012

**Cultural Facilities Corporation
Operating Statement
For the Year Ended 30 June 2012**

	Note No.	Actual 2012 \$	Original Budget 2012 \$	Actual 2011 \$
Income				
Revenue				
Government Payment for Outputs	4	7,435,000	7,414,000	7,440,000
Grants, Donations and Sponsorships	5	544,604	520,000	548,721
Venue Hire, External Ticket Sales and Associated Revenue	5	3,921,971	3,115,000	3,216,411
Internal Ticket Sales	5	1,337,855	1,280,000	1,576,623
Entry Fees		79,771	70,000	56,574
Sale of Products		12,643	10,000	16,107
Resources Received Free of Charge	5	25,497	39,000	14,980
Other Revenue	5	26,181	25,000	35,406
Other Gains	5	556,802	-	-
Interest	5	90,663	60,000	68,925
Total Income		14,030,987	12,533,000	12,973,747
Expenses				
Employee Expenses	7	6,277,685	5,402,000	5,947,531
Superannuation Expenses	8	676,947	781,000	681,080
Advertising and Marketing	6	365,402	325,000	264,845
Production Fees, Costs and Royalties	6	1,212,590	1,210,000	1,570,788
Museum and Gallery Exhibition and Program Costs		143,679	145,000	154,036
Rent	6	1,340,712	1,340,000	1,340,103
Depreciation and Amortisation	6	1,840,288	2,028,000	2,031,124
Supplies and Services	6	3,127,677	3,122,000	2,728,128
Rates and Taxes		90,352	61,000	88,150
Total Expenses		15,075,332	14,414,000	14,805,785
Operating (Deficit)		(1,044,345)	(1,881,000)	(1,832,038)
Other Comprehensive Income				
Increase in the Asset Revaluation Surplus		-	-	5,369,661
Total Other Comprehensive Income		-	-	5,369,661
Total Comprehensive (Deficit)/Income		(1,044,345)	(1,881,000)	3,537,623

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

**Cultural Facilities Corporation
Operating Statement
For the Year Ended 30 June 2012**

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

**Cultural Facilities Corporation
Balance Sheet
As at 30 June 2012**

	Note No.	Actual 2012 \$	Original Budget 2012 \$	Actual 2011 \$
CURRENT ASSETS				
Cash	13	472,851	304,000	289,405
Receivables	9	578,134	578,000	380,572
Inventories		20,262	24,000	16,612
Other	10	149,629	154,000	147,016
Total Current Assets		1,220,876	1,060,000	833,605
NON-CURRENT ASSETS				
Land and Buildings	11	46,197,103	40,816,000	46,362,378
Plant and Equipment	11	5,085,928	4,650,000	4,587,952
Art and Social History Collections	11	3,754,777	3,264,000	3,528,427
Capital Works in Progress	11	-	-	480,960
Intangible Assets	12	356,033	-	485,800
Total Non-Current Assets		55,393,841	48,730,000	55,445,517
Total Assets		56,614,717	49,790,000	56,279,122
CURRENT LIABILITIES				
Creditors and Accruals	14	591,722	429,000	514,288
Finance Leases	18	42,729	26,000	48,885
Employee Benefits	15	1,296,963	1,413,000	1,125,046
Lease Incentive Liability	17	51,894	51,894	51,894
Revenue in Advance	16	220,326	175,106	142,008
Total Current Liabilities		2,203,634	2,095,000	1,882,121
NON-CURRENT LIABILITIES				
Finance Leases	18	12,738	76,000	26,928
Employee Benefits	15	173,634	113,000	132,169
Lease Incentive Liability	17	224,862	329,000	276,710
Total Non-Current Liabilities		411,234	518,000	435,807
Total Liabilities		2,614,868	2,613,000	2,317,928
Net Assets		53,999,849	47,177,000	53,961,194
EQUITY				
Accumulated Funds		29,338,887	27,936,000	29,350,232
Asset Revaluation Surplus	20	24,610,962	19,241,000	24,610,962
Other Reserve		50,000	-	-
Total Equity		53,999,849	47,177,000	53,961,194

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 2012**

	Accumulated Funds Actual 2012 \$	Asset Revaluation Surplus Actual 2012 \$	Other Reserve \$	Total Equity Actual 2012 \$	Original Budget 2012 \$
Balance at the Beginning of the Reporting Period	29,350,232	24,610,962	-	53,961,194	47,975,000
Comprehensive Income					
Operating (Deficit)	(1,044,345)	-	-	(1,044,345)	(1,881,000)
Increase in the Asset Revaluation Surplus	-	-	-	-	-
Total Comprehensive (Deficit)/Income	(1,044,345)	-	-	(1,044,345)	(1,881,000)
Transactions Involving Owners Affecting Accumulated Funds					
Capital Injections	1,083,000	-	-	1,083,000	1,083,000
Transfer to Theatre Programming Reserve	(50,000)		50,000	-	-
Total Transactions Involving Owners Affecting Accumulated Funds	1,033,000	-	50,000	1,083,000	1,083,000
Balance at the End of the Reporting Period	29,338,887	24,610,962	50,000	53,999,849	47,177,000

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

**Cultural Facilities Corporation
Statement of Changes in Equity
For the Year Ended 30 June 2012**

	Accumulated Funds Actual 2011 \$	Asset Revaluation Surplus Actual 2011 \$	Total Equity Actual 2011 \$
Balance at the Beginning of the Reporting Period	28,563,270	19,241,301	47,804,571
Comprehensive Income			
Operating (Deficit)	(1,832,038)	-	(1,832,038)
Increase in the Asset Revaluation Surplus	-	5,369,661	5,369,661
Total Comprehensive (Deficit)	(1,832,038)	5,369,661	3,537,623
Transactions Involving Owners Affecting Accumulated Funds			
Capital Injections	2,619,000	-	2,619,000
Total Transactions Involving Owners Affecting Accumulated Funds	2,619,000	-	2,619,000
Balance at the End of the Reporting Period	29,350,232	24,610,962	53,961,194

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 2012**

	Note	Actual 2012 \$	Original Budget 2012 \$	Actual 2011 \$
Cash Flows from Operating Activities				
Receipts				
Government Payments for Outputs		7,435,000	7,414,000	7,440,000
User Charges and Other		5,765,423	5,543,000	5,287,632
Interest		90,663	60,000	68,925
Goods and Services Tax Input Tax Credits from the Australian Taxation Office		338,745	-	533,367
Goods and Services Tax Collected from Customers		419,753	-	325,348
Total Receipts from Operating Activities		14,049,584	13,017,000	13,655,272
Payments				
Salary and Related		(6,741,249)	(6,122,000)	(6,775,732)
Operating		(6,231,355)	(6,687,000)	(6,275,989)
Goods and Services Tax Paid to Suppliers		(720,141)	-	(792,901)
Total Payments from Operating Activities		(13,692,745)	(12,809,000)	(13,844,622)
Net Cash Inflows/(Outflows) from Operating Activities	19	356,839	208,000	(189,350)
Cash Flows from Investing Activities				
Payments				
Purchase of Property, Plant and Equipment		(1,231,810)	(1,233,000)	(2,330,325)
Total Payments From Investing Activities		(1,231,810)	(1,233,000)	(2,330,325)
Net Cash (Outflows) from Investing Activities		(1,231,810)	(1,233,000)	(2,330,325)

**Cultural Facilities Corporation
Cash Flow Statement
For the Year Ended 30 June 2012**

	Actual 2012 \$	Original Budget 2012 \$	Actual 2011 \$
Note			
Cash Flows from Financing Activities			
Receipts			
Capital Injections	1,083,000	1,083,000	2,619,000
Total Receipts from Financing Activities	<u>1,083,000</u>	<u>1,083,000</u>	<u>2,619,000</u>
Payments			
Repayment of Finance Leases	(24,583)	-	(31,329)
Total Payments from Financing Activities	<u>(24,583)</u>	<u>-</u>	<u>(31,329)</u>
Net Cash Inflows from Financing Activities	<u>1,058,417</u>	<u>1,083,000</u>	<u>2,587,671</u>
Net Increase in Cash and Cash Equivalents Held	<u>183,446</u>	<u>58,000</u>	<u>67,996</u>
Cash and Cash Equivalents at the Beginning of the Reporting Period	289,405	246,000	221,409
Cash and Cash Equivalents at the End of the Reporting Period	<u>19</u> <u>472,851</u>	<u>304,000</u>	<u>289,405</u>

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

**Cultural Facilities Corporation
Statement of Appropriation
For the Year Ended 30 June 2012**

	Original Budget 2012 \$	Total Appropriated 2012 \$	Appropriation Drawn 2012 \$	Appropriation Drawn 2011 \$
Government Payment for				
Outputs	7,414,000	7,435,000	7,435,000	7,440,000
Capital Injections	1,083,000	1,083,000	1,083,000	2,619,000
Total Appropriation	<u>8,497,000</u>	<u>8,518,000</u>	<u>8,518,000</u>	<u>10,059,000</u>

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

Column Heading Explanations

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

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

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

Variances between 'Original Budget' and 'Total Appropriated'

The difference between the Original Budget and Total Appropriated in Government Payment for Outputs is due to an additional appropriation for revised wage parameters.

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2012

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**Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2012**

NOTE 1 OBJECTIVES OF THE CULTURAL FACILITIES CORPORATION

The Cultural Facilities Corporation (CFC) was established under the *Cultural Facilities Corporation Act 1997*. It manages the following major ACT 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 CFC is also responsible for the management and development of Civic Square precinct as a cultural focus for the Territory.

The mission statement 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 cultural and heritage.

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2012

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 which were valued in accordance with the (re)/valuation policies applicable to the CFC during the reporting period.

As at 30 June 2012, the CFC's current assets are insufficient to meet its current liabilities. 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 2012 together with the financial position of the CFC as at 30 June 2012.

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2012

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(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 2011-12 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 all 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.

(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:

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 artwork with a value of \$10,000 or greater are recognised upon acceptance from the CFC's Board. Donations of artwork with a value less than \$10,000 are recognised upon acceptance from the CFC's Museum and Gallery Advisory Committee.

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2012

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

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, where as 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.

(g) Repairs and Maintenance

The CFC undertakes 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 expenses are 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.

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2012

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(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 available Asset Revaluation Surplus relating to these classes of assets. Where the impairment loss is greater than the balance in the Asset Revaluation Surplus for the relevant class of assets, the difference is expensed in the Operating Statement.

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 'fair value less cost to sell' 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.

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2012

NOTE 2 SUMMARY OF SIGIFICANT ACCOUNTING POLICIES (continued)

(k) Receivables

Accounts receivable (including trade debtors and other 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.

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

Other receivables arise outside the normal course of selling goods and services to other agencies and to the public. Other 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 debtors and other 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.

**Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2012**

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

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

Property, plant and equipment is 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 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.

(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, art and social history collections, plant and equipment and intangible assets are measured at fair value.

Fair value is the amount for which an asset could be exchanged between knowledgeable willing parties in an arm's length transaction. Fair value is measured using market based evidence for that asset (or a similar asset), as this is the best evidence of an asset's fair value. Where the market price for an asset cannot be obtained, because the asset is specialised and is rarely sold, depreciated replacement cost is used as fair value.

Fair value for land and buildings is measured using current prices in a market for similar properties in a similar location and condition. Fair value for art and social history collections is measured using a market price where there is a market for the same or similar item. Fair value of plant and equipment and intangible assets is measured using current prices in a market for similar items in similar condition.

Land, buildings, art and social history collections, plant and equipment 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, and community 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.

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2012

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(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 methods 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.

(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 that are 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.

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2012

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(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	5 – 10
Intangibles	Straight Line	3 – 10
Motor Vehicles under a Finance Lease	Straight Line	1 – 4

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 2012

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(q) Payables

Payables are a financial liability and are measured at the fair value of the consideration received when initially recognised and at amortised cost subsequent to initial recognition, 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 Creditors and Accrued Expenses.

Creditors 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.

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2012

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(r) Employee Benefits

Employee benefits include wages and salaries, annual leave, long service leave and applicable on-costs. On-costs include annual leave, long service leave, superannuation and other costs that are incurred when employees take annual and long service leave. These benefits accrue as a result of services provided by employees up to the reporting date that remain unpaid. They are recorded as a liability and an expense.

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 leave and long service leave that fall due wholly within the next 12 months is measured based on the estimated amount of remuneration payable when the leave is taken.

Annual and long service leave including applicable on-costs that do not fall due within the next 12 months 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 estimated future payments are discounted using market yields on Commonwealth Government bonds with terms to maturity that match, as closely as possible, the estimated future cash flows. In 2011-12, the rate used to estimate the present value of these future payments is 106.6% (92.2% in 2010-11).

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.

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. However, where there is an unconditional right to defer settlement of the liability for at least 12 months, annual leave and long service leave have been classified as a non-current liability in the Balance Sheet.

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2012

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(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 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.

A superannuation liability is not recognised in the Balance Sheet as the Superannuation Provision Account recognises the total Territory superannuation liability for the CSS and PSS and ComSuper and the external schemes recognises 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 Government

Contributions made by the 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.

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2012

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(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 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. Leased assets 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).

(w) Borrowing Costs

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

(x) Significant Accounting Judgement 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 judgement regarding the fair value of its assets. Land and buildings have been recorded at the market value of similar properties as determined by an independent valuer. In some circumstances, buildings that are purpose built may in fact realise more or less in the market. Some art and social history collection assets have been recorded at the 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 employee benefits requires a consideration of the future wage and salary levels, experience of employee departures and periods of service. The estimate also includes an assessment of the probability that employees will

**Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2012**

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

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.

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) 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.

The CFC received \$105,362 from the Chief Minister and Cabinet Directorate under an auspice arrangement for You Are Here 2012. This revenue and the corresponding expenditure have been 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:

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2012

NOTE 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

- AASB 9 Financial Instruments (application date 1 Jan 2013);
- AASB 13 Fair Value Measurement (application date 1 Jan 2013);
- AASB 119 Employee Benefits (application date 1 Jan 2013);
- 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 Jan 2013);
- AASB 2011-4 Amendments to Australian Accounting Standards to Remove Individual Key Management Personnel Disclosure Requirements [AASB 124] (application date 1 July 2013);
- AASB 2011-8 Amendments to Australian Accounting Standards arising from AASB 13 [AASB 1, 2, 3, 4, 5, 7, 9, 2009-11, 101, 107, 112, 118, 119, 120, 121, 128, 131, 132, 133, 134, 136, 138, 139, 140, 141, 1004, 1023 & 1038 and Interpretations 2, 4, 12, 13, 14, 17, 19, 131 & 132] (application date 1 Jan 2013);
- AASB 2011-9 Amendments to Australian Accounting Standards – Presentation of Items of Other Comprehensive Income [AASB 1, 5, 7, 101, 112, 120, 121, 132, 133, 134, 1039 & 1049] (application date 1 July 2012); and
- AASB 2011-10 Amendments to Australian Accounting Standards arising from AASB 119 (September 2011) [AASB 1, 8, 101, 124, 134, 1049 & AASB 2011-8 and Interpretation 14] (application date 1 Jan 2013)

NOTE 3 CHANGE IN ACCOUNTING ESTIMATES

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 92.2%, however, due to a change in the government bond rate the rate is now 106.6%

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 \$96,540.

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2012

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.

	2012 \$	2011 \$
Government Payment for Outputs	<u>7,435,000</u>	<u>7,440,000</u>

NOTE 5 REVENUE

REVENUE	2012 \$	2011 \$
Grants, Donations and Sponsorships		
Grants ^a	477,259	230,204
Donations ^b	57,345	298,517
Sponsorships	10,000	20,000
Total Grants, Donations and Sponsorships	<u>544,604</u>	<u>548,721</u>

^a The increase in grants revenue is due to an additional Commonwealth funding received for the Nolan Gallery of \$159,461 and \$87,615 received for a project to catalogue the Nolan Collection in 2011-12.

^b The decrease in donations mainly due to less art works being donated to the CFC in 2011-12 compared to 2010-11.

**Venue Hire, External Ticket Sales
And Associated Revenue**

Venue Hire ^c	1,739,310	1,521,873
Box Office ^d	1,138,475	685,862
Front of House	606,294	547,249
Rent	437,892	461,427
Total Venue Hire, External Ticket Sales and Associated Revenue	<u>3,921,971</u>	<u>3,216,411</u>

^c The increase in venue hire revenue is a result of the increase in number of external hirers using the facilities of the Canberra Theatre Centre in 2011-12.

^d The increase in box office revenue reflects higher returns from ticketing revenue streams as a result of the higher number of ticket sales in 2011-12.

Internal Ticket Sales

Internal Ticket Sales	1,337,855	1,576,623
Total Internal Ticket Sales	<u>1,337,855</u>	<u>1,576,623</u>

The decrease in internal ticket sales reflects lower volumes of programming activity in the Canberra Theatre Centre in 2011-12.

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2012

NOTE 5 REVENUE (continued)

	2012	2011
	\$	\$
Resources Received Free of Charge		
Legal Services	25,497	14,980
Total Resources Received Free of Charge	<u>25,497</u>	<u>14,980</u>

The increase in resources received free of charge is due to an increase in legal advice being requested of the ACT Government Solicitor in 2011-12.

Other Revenue	26,181	35,406
Sundry Revenue	<u>26,181</u>	<u>35,406</u>
Total Other Revenue		

Other Gains		
Assets Received at no Cost	556,802	-
Total Other Gains	<u>556,802</u>	<u>-</u>

The assets received at no cost consist of an additional parcel of land at Lanyon and additional building assets on that land.

Interest		
Interest Revenue from Bank	90,663	68,925
Total Interest	<u>90,663</u>	<u>68,925</u>

The increase in interest revenue is mainly due to the increase in CFC's funds being held in bank accounts in 2011-12.

NOTE 6 EXPENSES

	2012	2011
	\$	\$
EXPENSES		
Advertising and Marketing		
Advertising and Marketing	365,402	264,845
Total Advertising and Marketing	<u>365,402</u>	<u>264,845</u>
Production Fees, Costs and Royalties		
Production Fees and Costs	1,080,098	1,299,822
Royalties	131,492	270,966
Total Production Fees, Costs and Royalties	<u>1,212,590</u>	<u>1,570,788</u>

The decrease in Production Fees and Costs reflects lower volumes of shared risk activity (where the revenues and expenses of a production are shared with a company or promoter) in the Canberra Theatre Centre in 2011-12. The decrease in Royalties reflects a decrease of programming activity in the Canberra Theatre Centre in 2011-12.

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2012

NOTE 6 EXPENSES (continued)**Rent**

Rental Payments	1,392,606	1,392,009
Less: Amortised Lease Incentive Liability	<u>(51,894)</u>	<u>(51,906)</u>
Total Rent	<u>1,340,712</u>	<u>1,340,103</u>

Supplies and Services

Supplies and Administration	1,029,542	943,418
Building Repairs and Maintenance	379,481	254,810
Equipment Repairs and Maintenance	114,282	102,043
Utilities	453,104	470,664
Cleaning and Caretaking	323,238	270,110
Communication	644,758	552,866
Postage, Printing and Stationery	64,405	48,434
Bank Charges and Merchant Fees	114,630	80,003
Borrowing Costs	<u>4,237</u>	<u>5,780</u>
Total Supplies and Services	<u>3,127,677</u>	<u>2,728,128</u>

The increase in CFC supplies and services expenditure is largely due to the increase in activity in Canberra Theatre Centre during 2011-12.

There were no Act of Grace Payments made during the current or previous reporting periods pursuant to Section 130 of the *Financial Management Act 1996*.

There were no Waivers during the current or previous reporting periods pursuant to Section 131 of the *Financial Management Act 1996*.

	2012	2011
	\$	\$
Depreciation and Amortisation		
Depreciation		
Plant and Equipment	521,773	585,380
Buildings	<u>1,188,748</u>	<u>1,332,096</u>
Total Depreciation	<u>1,710,521</u>	<u>1,917,476</u>
Amortisation		
Intangible Assets	<u>129,767</u>	<u>113,648</u>
Total Amortisation	<u>129,767</u>	<u>113,648</u>
Total Depreciation and Amortisation	<u>1,840,288</u>	<u>2,031,124</u>

The revaluation of Buildings and Plant and Equipment undertaken by Egan National Valuer (ACT) as at 30 June 2011 reduced the cost base of the Building assets and Plant and Equipment assets. The decrease in depreciation was a result of the lower cost base for these assets classes.

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2012

NOTE 7 EMPLOYEE EXPENSES

	2012	2011
	\$	\$
Wages and Salaries	5,698,211	5,352,517
Annual Leave Expense	37,391	63,467
Long Service Leave Expense	126,892	108,779
Payroll Tax	319,369	336,068
Workers' Compensation Insurance	95,822	86,700
Total Employee Expenses	<u>6,277,685</u>	<u>5,947,531</u>

The increase in employee expenses is mainly due to increased wages associated with higher activity in the Canberra Theatre Centre in 2011-12.

NOTE 8 SUPERANNUATION EXPENSES

	2012	2011
	\$	\$
Superannuation Contributions to the Territory Banking Account	304,548	338,068
Productivity Benefit	46,255	49,016
Superannuation Payment to ComSuper (for the PSSAP)	26,828	29,690
Superannuation to External Providers	299,316	264,306
Total Superannuation Expenses	<u>676,947</u>	<u>681,080</u>

NOTE 9 RECEIVABLES

	2012	2011
	\$	\$
Trade Debtors	180,106	44,498
Less: Allowance for Impairment Losses	-	-
Sub-total	<u>180,106</u>	<u>44,498</u>
Net Goods and Services Tax Receivable	49,985	88,343
Accrued Revenue	348,043	247,731
Total Receivables	<u>578,134</u>	<u>380,572</u>

Aging of Receivables**Not Impaired**

Not Overdue	540,297	360,578
Past Due for less than 30 Days	31,256	16,512
Past Due for 30 to 60 Days	2,659	370
Past Due for Greater than 60 Days	3,922	3,112
Sub-total	<u>578,134</u>	<u>380,572</u>

Impaired

	-	-
Total Receivables	<u>578,134</u>	<u>380,572</u>

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2012

NOTE 9 RECEIVABLES (continued)**Classification of ACT Government/
Non-ACT Government Receivables**

	2012	2011
	\$	\$
Receivables with ACT Government Entities		
Trade Debtors	86,893	3,816
Total Receivables with ACT Government Entities	86,893	3,816
Receivables with Non-ACT Government Entities		
Trade Debtors	93,213	40,681
Net Goods and Services Tax Receivable	49,985	88,343
Accrued Revenue	348,043	247,732
Total Receivables with Non-ACT Government Entities	491,241	376,756
Total Receivables	578,134	380,572

NOTE 10 OTHER ASSETS

	2012	2011
	\$	\$
Work in Progress: Expenditure Associated with Future Productions	124,594	130,367
Prepayments	25,035	16,649
Total Other Assets	149,629	147,016

NOTE 11 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 Cultural Facilities Corporation.
- *Buildings* include a performing arts complex and historical buildings.
- *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 2012

NOTE 11 PROPERTY, PLANT AND EQUIPMENT (continued)

	2012 \$	2011 \$
Land and Buildings		
Land at Fair Value	12,395,000	12,245,000
Total Land Assets	<u>12,395,000</u>	<u>12,245,000</u>
Buildings at Fair Value	35,008,464	34,134,991
Less: Accumulated Depreciation	(1,206,361)	(17,613)
Total Written Down Value of Buildings	<u>33,802,103</u>	<u>34,117,378</u>
Total Land and Written Down Value of Buildings	<u>46,197,103</u>	<u>46,362,378</u>
Plant and Equipment		
Plant and Equipment at Fair Value ^a	5,621,515	4,642,795
Less: Accumulated Depreciation	(535,587)	(54,843)
Total Written Down Value of Plant and Equipment	<u>5,085,928</u>	<u>4,587,952</u>
^a The increase in the written down value of plant and equipment mainly resulted from additional assets that were purchased during the year.		
Art and Social History Collections		
Art and Social History Collections at Fair Value ^b	3,754,777	3,528,427
Total Value of Art and Social History Collections	<u>3,754,777</u>	<u>3,528,427</u>
^b The increase in the written down value of the Art and Social History Collections was due to the purchase of Visual Art and capital improvement work undertaken on the Heritage Collection during the year.		
	2012 \$	2011 \$
Capital Works in Progress		
Capital Works in Progress at cost ^c	-	480,960
Total Capital Works in Progress	<u>-</u>	<u>480,960</u>
^c The decrease of \$480,960 is due to the work on the Canberra Theatre dimmers and wiring being completed and transferred to Plant and Equipment.		
Total Written Down Value of Property, Plant and Equipment	<u>55,037,808</u>	<u>54,959,717</u>

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 2012

NOTE 11 PROPERTY, PLANT AND EQUIPMENT (continued)

Carrying Amount of Motor Vehicles under a Finance Lease

Motor Vehicles under a Finance Lease	88,151	129,180
Accumulated Depreciation	<u>(33,233)</u>	<u>(54,843)</u>
Total Written Down Value of Motor Vehicles under a Finance Lease	<u>54,918</u>	<u>74,337</u>

Valuation of Non-Current Assets

Egan National Valuer (ACT), performed independent valuations of the Canberra Theatre Centre, Calthorpes' House, and the Lanyon Heritage Precinct as at 30 June 2011. Mugga Mugga was valued by Egan National Valuer as at 30 June 2010.

Egan National Valuer (ACT), performed independent valuations of the additional land parcel at Lanyon and the additional buildings in the revised Lanyon Heritage Precinct as at 30 June 2012.

Rodney Hymen Asset Services performed an independent valuation of Plant and Equipment as at 30 June 2011.

Andrew Whitehead and Helen Maxwell Galleries performed independent valuations of the CFC's art and social history collection assets as at 30 June 2011.

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2012

NOTE 11 PROPERTY, PLANT AND EQUIPMENT (continued)

Reconciliation of Property, Plant and Equipment

The following table shows the movement of Property, Plant and Equipment during 2011-12.

	Land	Buildings	Plant and Equipment	Art and Social History Collection	Work in Progress	Total
	\$	\$	\$	\$	\$	\$
Carrying Amount at the Beginning of the Reporting Period	12,245,000	34,117,378	4,587,952	3,528,427	480,960	54,959,717
Additions	150,000	873,473	1,019,749	226,350	-	2,269,572
Revaluation Increment/ (Decrement)	-	-	-	-	-	-
Depreciation	-	(1,188,748)	(521,773)	-	-	(1,710,521)
Other Movements	-	-	-	-	(480,960)	(480,960)
Carrying Amount at the End of the Reporting Period	12,395,000	33,802,103	5,085,928	3,754,777	-	55,037,808

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2012

NOTE 11 PROPERTY, PLANT AND EQUIPMENT (continued)

The following table shows the movement of Property, Plant and Equipment during 2010-11.

	Land	Buildings	Plant and Equipment	Art and Social History Collection	Work in Progress	Total
	\$	\$	\$	\$	\$	\$
Carrying Amount at the Beginning of the Reporting Period	9,445,460	32,214,434	4,262,532	3,263,587	-	49,186,013
Additions	-	1,415,241	196,113	370,435	480,960	2,462,749
Revaluation Increment/(Decrement)	2,799,540	1,819,799	721,283	(105,595)	-	5,235,027
Depreciation	-	(1,332,096)	(585,380)	-	-	(1,917,476)
Other Movements	-	-	(6,596)	-	-	(6,596)
Carrying Amount at the End of the Reporting Period	12,245,000	34,117,378	4,587,952	3,528,427	480,960	54,959,717

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2012

NOTE 12 INTANGIBLE ASSETS

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

	2012 \$	2011 \$
Intangible Assets		
Software at Fair Value	485,800	599,448
Less: Accumulated Amortisation	<u>(129,767)</u>	<u>(113,648)</u>
Total Intangible Assets	<u>356,033</u>	<u>485,800</u>

Reconciliation of Intangible Assets

The following table shows the movement of Intangible Assets.

	2012 \$	2011 \$
Carrying Amount at the Beginning of the Reporting Period	485,800	338,592
Additions	-	126,222
Revaluation Increment	-	134,634
Amortisation	<u>(129,767)</u>	<u>(113,648)</u>
Carrying Amount at the End of the Reporting Period	<u>356,033</u>	<u>485,800</u>

NOTE 13 CASH AND CASH EQUIVALENTS

The CFC has cash deposits held with Westpac Bank that earned an average floating interest rate of 3.37% in 2011-12 (4.09% in 2010-11).

	2012 \$	2011 \$
Cash on Hand	12,400	9,800
Cash at Bank ^{a b}	<u>460,451</u>	<u>279,605</u>
Total Cash	<u>472,851</u>	<u>289,405</u>

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

^b Cash at Bank includes \$50,000 to fund the Canberra Programming Theatre Reserve (see note 2(y)).

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2012

NOTE 14 CREDITORS AND ACCRUALS

	2012	2011
	\$	\$
Creditors	263,069	259,138
Accrued Expenses	328,653	255,150
Total Creditors and Accruals	591,722	514,288

The increase in accrued expenses is mainly due to increases in Canberra Theatre Centre marketing and consultancy expenses and a refund due on a Commonwealth grant as expenditure required to achieve the objectives of the grant where less than estimated.

Creditors and Accrued Expenses are aged as follows:

	2012	2011
	\$	\$
Not Overdue	590,478	469,999
Overdue for less than 30 Days	1,244	2,750
Overdue for 30 to 60 Days	-	23,505
Overdue for more than 60 Days	-	18,034
Total Creditors and Accruals	591,722	514,288

The increase in the creditors balance for 2011-12 is due mainly to the timing of the payment of invoices.

**Classification of ACT Government/
Non-ACT Government Creditors and Accruals**

Creditors and Accruals with ACT Government Entities

Creditors and Accrued Expenses	140,949	204,836
Total Creditors and Accruals with ACT Government Entities	140,949	204,836

Creditors and Accruals with Non-ACT Government Entities

Creditors and Accrued Expenses	450,773	309,452
Total Creditors and Accruals with Non-ACT Government Entities	450,773	309,452
Total Creditors and Accruals	591,722	514,288

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2012

NOTE 15 EMPLOYEE BENEFITS

	2012	2011
	\$	\$
Current Employee Benefits		
Provision for Long Service Leave	706,052	620,625
Provision for Annual Leave	420,083	382,692
Accrued Salaries	170,828	121,729
Total Current Employee Benefits	<u>1,296,963</u>	<u>1,125,046</u>
Non-Current Employee Benefits		
Provision for Long Service Leave	173,634	132,169
Total Non-Current Employee Benefits	<u>173,634</u>	<u>132,169</u>
Total Employee Benefits	<u>1,470,597</u>	<u>1,257,215</u>

The increase in the Provision for Long Service Leave is largely due to an increase in the rate used to estimate the present value of the Long Service Leave Liability from 92.2% in 2010-11 to 106.6% in 2011-12.

Estimate of when Leave is payable	2012	2011
	\$	\$
Estimated amount payable within 12 months		
Annual Leave	420,083	382,692
Accrued Salaries	170,828	121,729
Long Service Leave	104,781	66,117
Total Employee Provisions payable within 12 months	<u>695,692</u>	<u>570,538</u>
Estimated amount payable after 12 months		
Long Service Leave	774,905	686,677
Total Employee Provisions payable after 12 months	<u>774,905</u>	<u>686,677</u>
Total Employee Benefits	<u>1,470,597</u>	<u>1,257,215</u>

At the end of the 2011-12 financial year, the CFC employed 94 full-time equivalent staff (82 in 2010-11). The increase is due to the high theatre activity at that time.

NOTE 16 REVENUE IN ADVANCE

	2012	2011
	\$	\$
Hirer's Deposits	211,536	142,008
Museum and Gallery Revenue in Advance	8,790	-
Total Revenue In Advance	<u>220,326</u>	<u>142,008</u>

The increase in hirer's deposits is due to the increase in deposits that the CFC has received due to the number of bookings that have been placed with the Canberra Theatre Centre in 2012-13.

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2012

NOTE 17 LEASE INCENTIVE LIABILITY

	2012	2011
	\$	\$
Current		
Lease Incentive Liability	51,894	51,894
Non Current		
Lease Incentive Liability	224,862	276,710
Total Lease Incentive Liability	276,756	328,604

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

NOTE 18 FINANCE LEASES

The CFC holds four finance leases (four in 2010-11) for motor vehicles, which have been taken up as a finance lease liabilities and an asset under a finance lease. The interest rate implicit in these leases range between 6.17% and 6.66% and the terms are for periods ranging between 12 months and 46 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 6.51%.

	2012	2011
	\$	\$
Finance leases commitments are payable as follows:		
Within one year	44,866	52,048
Later than one year but not later than five years	13,009	27,680
Minimum Lease Payments	57,875	79,728
Less: Future Finance Lease Charges	(2,408)	(3,915)
Amount Recognised as a Liability	55,467	75,813
Total Present Value of Minimum Lease Payments	55,467	75,813

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

Within one year	42,729	48,885
Later than one year but not later than five years	12,738	26,928
Total Present Value of Minimum Lease Payments	55,467	75,813

Classification on the Balance Sheet

Finance Lease Liabilities		
Current Finance Leases	42,729	48,885
Non-Current Finance Leases	12,738	26,928
Total Finance Lease Liabilities	55,467	75,813

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2012

NOTE 19 RECONCILIATION OF THE NET CASH INFLOWS/(OUTFLOWS) FROM OPERATING ACTIVITIES TO THE OPERATING (DEFICIT)

(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.

	2012	2011
	\$	\$
Total Cash and Cash Equivalents Recorded in the Balance Sheet	472,851	289,405
Bank Overdraft	-	-
Cash and Cash Equivalents at the End of the Reporting Period as Recorded in the Cash Flow Statement	472,851	289,405

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

	2012	2011
	\$	\$
Operating (Deficit)	(1,044,345)	(1,832,038)
Add/(Less) Non-Cash Items		
Depreciation	1,710,521	1,917,476
Amortisation of Intangibles	129,767	113,648
Assets Received at no Cost	(556,802)	-
Donated Assets	-	(258,645)
Amortisation of Lease Incentive Liability	(51,848)	(51,906)
Add/(Less) Items Classified as Investing or Financing		
Borrowing Costs	4,237	5,780
Loss/(Gain) on Disposal of Plant and Equipment	-	6,596
Cash Before Changes in Operating Assets and Liabilities	191,530	(99,089)
(Increase)/Decrease in Receivables	(197,562)	195,730
(Increase)/Decrease in Inventories	(3,649)	7,076
(Increase)/Decrease in Other Assets	(2,613)	7,205
Increase/(Decrease) in Revenue in Advance	78,317	(33,481)
Increase/(Decrease) in Creditors and Accruals	126,533	(186,114)
Increase/(Decrease) in Employee Benefits	164,283	(80,677)
Net Changes in Operating Assets and Liabilities	165,309	(90,261)
Net Cash Inflows/(Outflows) from Operating Activities	356,839	(189,350)

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2012

NOTE 20 ASSET REVALUATION SURPLUS

	2012	2011
	\$	\$
Asset Revaluation Surplus		
Balance at the Beginning of the Reporting Period	24,610,962	19,241,301
Revaluation Decrement	-	(105,595)
Revaluation Increment	-	5,475,256
Balance at the End of the Reporting Period	<u>24,610,962</u>	<u>24,610,962</u>

NOTE 21 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:

	2012	2011
	\$	\$
Cultural Facilities Corporation Upgrade Package	342,000	334,000
Canberra Theatre Centre Heating, Ventilation, Air Conditioning and Hydraulics Upgrade	-	125,000
Treasurer's Advance – Canberra Theatre Dimmers and Wiring Upgrade and Sign On Bonus Payments Associated with the 2010 Enterprise Agreement.	-	520,000
Payment of Accrued Employee Entitlements	-	65,000
Replacement of the Playhouse Chillers	230,000	-
Historic Places Major Project	511,000	1,575,000
Total Capital Injection Received	<u>1,083,000</u>	<u>2,619,000</u>

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2012

NOTE 22 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, compared to financial liabilities that 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. Although interest rates decreased during the year ended 30 June 2012 the amount of interest received increased largely due to an increase in ticket sales and venue hire at the Canberra Theatre Centre.

Interest rate risk for financial assets is managed by the CFC by only investing in money at call deposits on floating interest rates. 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 risk exposure or processes for managing risk since last year.

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 2012

NOTE 22 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. To limit its exposure to liquidity risk, the CFC ensures that it does not have a large portion of its financial liabilities maturing in any one reporting period and that at any particular point in time it has a sufficient amount of current financial assets to meet its current financial liabilities. Also, the CFC is able to draw down additional Government Payment for Outputs in the next reporting period to cover its financial liabilities when they fall due. This ensures that the CFC has enough 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 CFC as it has been determined that the CFC has no exposure to price risk.

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2012

NOTE 22 FINANCIAL INSTRUMENTS (continued)

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 2012 \$	Fair Value 2012 \$	Carrying Amount 2011 \$	Fair Value 2011 \$
Financial Assets				
Cash and Cash Equivalents	472,851	472,851	289,405	289,405
Receivables	230,091	230,091	132,841	132,841
Total Financial Assets	702,942	702,942	422,246	422,246
Financial Liabilities				
Creditors	263,069	263,069	259,138	259,138
Finance Leases	55,467	55,467	75,813	75,813
Total Financial Liabilities	318,536	318,536	334,951	334,951

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2012

NOTE 22 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 2012. All 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	Weighted Average Interest Rate	Fixed Interest Maturing In:				Total \$
			Floating Interest Rate \$	One Year \$	Over 1 Year to 5 Years \$	Non-Interest Bearing \$	
Financial Assets							
Cash	13		460,451	-	-	12,400	472,851
Receivables	9	3.37%	-	-	-	230,091	230,091
Total Financial Assets			460,451	-	-	242,491	702,942
Financial Liabilities							
Creditors	14		-	-	-	263,069	263,069
Finance Leases	18	6.51%	-	44,866	13,009	-	57,875
Total Financial Liabilities			-	44,866	13,009	263,069	320,944
Net Financial Assets/(Liabilities)			460,451	(44,866)	(13,009)	(20,578)	381,998

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2012

NOTE 22 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 2011. All 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	Weighted Average Interest Rate	Floating Interest Rate \$	Fixed Interest Maturing In:			Non-Interest Bearing \$	Total \$
				One Year \$	Over 1 Year to 5 Years \$			
Financial Assets								
Cash	13	4.09%	279,605	-	-	9,800	289,405	
Receivables	9		-	-	-	132,841	132,841	
Total Financial Assets			279,605	-	-	142,641	422,246	
Financial Liabilities								
Creditors	14		-	-	-	259,138	259,138	
Finance Leases	18	6.44%	-	52,048	27,680	-	79,728	
Total Financial Liabilities			-	52,048	27,680	259,138	338,866	
Net Financial Assets/(Liabilities)			279,605	(52,048)	(27,680)	(116,497)	83,380	

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2012

NOTE 22 FINANCIAL INSTRUMENTS (continued)

	2012 \$	2011 \$
Carrying Amount of Each Category of Financial Asset and Financial Liability		
Financial Assets		
Loans and Receivables	230,091	132,841
Financial Liabilities		
Financial Liabilities Measured at Amortised Cost	318,536	334,951

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.

NOTE 23 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.

	2012 \$	2011 \$
Operating Lease Commitments		
Non-Cancellable Operating Lease Commitments are payable as follows:		
Within One Year	1,562,562	1,582,873
Later than One Year but not later than Five Years	6,144,949	6,196,015
Later than Five Years	510,605	2,042,422
Total Operating Lease Commitments	<u>8,218,116</u>	<u>9,821,310</u>

The operating lease commitments as at 30 June 2012 consist of IT equipment rental from the Shared Services ICT within the Treasury 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.

**Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2012**

NOTE 24 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 2012.

There are no contingent assets as at 30 June 2012.

NOTE 25 RELATED PARTIES

Board Members

Members of the CFC Board during the financial year were:

Professor Don Aitkin AO, Chairman (term of appointment concluded on the 31 December 2011)
Mr John Hindmarsh, Chairman (appointed 1 January 2012)
Ms Harriet Elvin, Chief Executive Officer
Ms Glenys Roper, Deputy Chair
Ms Pamille Berg AO
Mr Crispin Hull
Ms Sandra Lambert
Mr Eugene Kalenjuk (appointed 21 February 2012)

No Board member has received or become entitled to receive a benefit by reason of 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*.

Fees paid to Board members during the year totaled \$66,408 (\$56,635 in 2010-11), including superannuation payments. The Chief Executive Officer is not remunerated as a Board Member.

The remuneration paid to the other seven (six in 2010-11) Board Members was in the following bands:

Remuneration Range	Number of Members	
	2012	2011
\$ 0 - \$10,000	4	4
\$10,001 - \$20,000	3	1
\$20,001 - \$30,000	0	1

Cultural Facilities Corporation
Notes to and forming part of the Financial Statements
For the Year Ended 30 June 2012

NOTE 26 AUDITOR'S REMUNERATION

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

	2012 \$	2011 \$
Audit Services		
Audit fees paid to the ACT Auditor-General's Office	34,309	43,400
Total Audit Fees	<u>34,309</u>	<u>43,400</u>

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

The decrease in audit fees paid to the ACT Auditor-General's Office is mainly due to the removal of the one-off cost incurred in 2010-11 for a review of the CFC's new ticketing system ENTA for the Canberra Theatre Centre.

NOTE 27 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.

	2012 \$	2011 \$
Canberra Ticketing Suspense Account		
Balance of suspended funds as at 30 June was:	2,185,540	985,788
Total Canberra Ticketing Suspense Account	<u>2,185,540</u>	<u>985,788</u>

The increase is due to an increase in advanced ticket sales as at 30 June 2012 for Canberra Theatre Centre. Of this balance, an amount of \$125,945 (\$138,427 in 2010-11) has been included in Accounts Receivable as funds owing but not transferred at 30 June 2012 to the CFC.



ACT AUDITOR-GENERAL'S OFFICE



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 has been reviewed.

Responsibility for the statement of performance

The Governing Board of the Cultural Facilities 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 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.

The review was conducted in accordance with Australian Auditing Standards applicable to review engagements, to provide assurance that the results of the accountability indicators reported in 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 Cultural Facilities Corporation, performing analytical and other review procedures and examining other available evidence. These review procedures do not provide all of the evidence that would be required in an audit, therefore, the level of assurance provided is less than that given in an audit. An audit has not been performed and no audit opinion is being expressed on the statement of performance.

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
Telephone: 02 6207 0833 | Facsimile: 02 6207 0826 | Email: actauditorgeneral@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 the 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 Cultural Facilities Corporation for the year ended 30 June 2012, are not fairly presented 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
11 September 2012

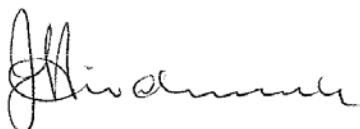
**STATEMENT OF PERFORMANCE
FOR THE YEAR ENDED
30 JUNE 2012**

CULTURAL FACILITIES CORPORATION

**Cultural Facilities Corporation
Statement of Performance
For the Year Ended 30 June 2012**

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 2012 and also fairly reflects the judgements exercised in preparing the Statement of Performance.



Mr John Hindmarsh
Chairman
Cultural Facilities Corporation



Ms Harriet Elvin
Chief Executive Officer
Cultural Facilities Corporation

13 August 2012

13 August 2012

**CULTURAL FACILITIES CORPORATION
STATEMENT OF PERFORMANCE
FOR THE YEAR ENDED 30 JUNE 2012**

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 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 2011-12 \$'000	Actual Result 2011-12 \$'000	Variance from Original Target %	Explanation of Material Variance
Total Cost	14,414	15,075	4.6	The higher than expected costs were mainly due to higher employee-related expenses, partially offset by lower depreciation and amortisation costs. The higher employee-related expenses related mainly to higher levels of theatre activity than anticipated, which generated additional revenues.
Government Payment for Outputs	7,414	7,435	0.3	

**CULTURAL FACILITIES CORPORATION
STATEMENT OF PERFORMANCE
FOR THE YEAR ENDED 30 JUNE 2012**

**ACCOUNTABILITY INDICATORS INCLUDED IN THE CORPORATION'S
2011-12 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 facilities	285,100	302,677	6.2	1
b. Number of exhibitions at facilities managed by the Corporation	20	21	5.0	2
c. Number of education and community programs at facilities managed by the Corporation	440	673	53.0	3
d. Number of days venue usage at the Canberra Theatre Centre's venues	620	664	7.1	4
e. Customer satisfaction with quality of services provided by the Corporation, as measured by annual survey	80%	94%	17.5	5
f. Cost to Government per estimated visitor/patron to facilities managed by the Corporation	\$26.00	\$24.53	(5.7)	6
g. Own sourced revenue as a proportion of total revenue for the Corporation	40.5%	42.9%	5.9	7

**CULTURAL FACILITIES CORPORATION
STATEMENT OF PERFORMANCE
FOR THE YEAR ENDED 30 JUNE 2012**

ACCOUNTABILITY INDICATORS: NOTES

- Note 1 The variance is primarily due to a higher than estimated number of theatre patrons to the Canberra Theatre Centre, plus higher than estimated visitors to Canberra Museum and Gallery, Calthorpes' House and Mugga Mugga.
- 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 days to deduct from the automated door counters at Canberra Museum and Gallery, on the basis that this represents a reasonable estimation of non-visitors passing through the automated door counters.
- Note 2 The number of exhibitions at facilities managed by the CFC was close to the targeted number.
- Note 3 The variance is due to the CFC responding to higher than expected demand for education and public programs, including for programs associated with two major exhibitions of children's picture books at the Canberra Museum and Gallery.
- Note 4 The variance is due to more usages of Canberra Theatre Centre venues than expected as a result of higher demand from hirers contracting to use these venues.
- 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.
- Note 6 The variance is due to a higher number of visitor/patrons to facilities managed by the CFC against the original target.

**CULTURAL FACILITIES CORPORATION
STATEMENT OF PERFORMANCE
FOR THE YEAR ENDED 30 JUNE 2012**

ACCOUNTABILITY INDICATORS: NOTES (Continued)

- Note 7 The variance is due primarily to revenue from the higher than expected volumes of theatre programming and shared risk activity at the Canberra Theatre Centre.

**CULTURAL FACILITIES CORPORATION
STATEMENT OF PERFORMANCE
FOR THE YEAR ENDED 30 JUNE 2012**

**STRATEGIC INDICATORS IDENTIFIED IN THE CORPORATION'S 2011-12
STATEMENT OF INTENT**

Strategic Objective 1

Provision of cultural leadership, excellence and innovation

Description

The CFC seeks to be recognised as promoting cultural leadership in the ACT, including through the development of strategic partnerships.

The CFC also seeks to ensure that the activities and programs at its facilities are recognised for their excellence, innovation and diversity.

Result

The CFC achieved this objective by :

- Developing strategic partnerships with a range of other cultural organisations, including with Craft ACT, the National Trust, the Civic Library, the Australian National University School of Art and the National Institute of Dramatic Art.
- Presenting or hosting performing arts productions by national and international companies at the Canberra Theatre Centre, such as productions by the Bell Shakespeare Company, Sydney Theatre Company, Sydney Dance Company, West Australia Ballet, Royal New Zealand Ballet, Belvoir, BIGhART and Traverse Theatre from Edinburgh, UK.
- Presenting or hosting a diverse range of local performing art productions, such as seasons of Wakakirri, Short + Sweet, Short + Sweet Dance, and productions by Free Rain Theatre Company, Edge Productions, Everyman Theatre, Jigsaw Theatre Company and the ANU Arts Revue.
- Presenting or hosting major exhibitions at the Canberra Museum and Gallery such as *King O'Malley; Fashioned Here – the Business of Fashion in Canberra; Look! The Art of Australian Picture Books Today; Mirror - Jeannie Baker; The Legacy of Ruth Prowse; Nolan Works on Paper*, and *Word of Mouth : Encounters with Abstract Art*.

**STRATEGIC INDICATORS IDENTIFIED IN THE CORPORATION'S 2011-12
STATEMENT OF INTENT (Continued)**

- Developing and presenting innovative and high quality programs at the Canberra Museum and Gallery and the Historic Places, such as CMAG on Sunday; T is for Toddler; public art walking tours; floor talks in exhibitions; school holiday programs; Dawn's Surprise; Electric Servants Come to Town; At the Garden Gate, and Who Were the Convicts?

Strategic Objective 2

Promotion of community involvement in activities at Corporation facilities

Description

The CFC seeks to develop increased awareness of its facilities and activities amongst the ACT community and visitors to Canberra, and to ensure a strong community orientation, with proud and willing community support.

Result

The CFC achieved this objective by :

- A wide range of marketing, publicity and awareness-raising mechanisms, including advertisements in print and electronic media; the use of social media; the maintenance of high quality websites; the production of printed material such as calendars, subscription season brochures, exhibition catalogues, education program brochures and flyers for future events; and the use of fly tower banners, roadside notices and external signage on venues.
- A close involvement of community members in programs such as the Canberra Gold exhibitions, which feature community members who have lived more than 50 years in Canberra, and in the Open Collection series of exhibitions, which feature collections owned by private individuals in the community.
- Providing services to assist those with special needs to gain access to facilities and activities, including through audio description and captioning services, and tactile tours of sets at the Canberra Theatre Centre.
- Involving community members in its activities through volunteer programs, which resulted in a total of 2,074 hours of volunteer service being contributed to the organisation during 2011-12.

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.

Management Discussion and Analysis for the Cultural Facilities Corporation for the Financial Year Ended 30 June 2012

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 Gallery @ CMAG; and
- three Historic Places (Lanyon; Calthorpes' House; and Mugga-Mugga).

The CFC is also responsible for the management and development of Civic Square precinct as a cultural focus for the Territory.

The mission statement for the CFC itself and for 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 cultural 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.

A further strategic risk that may influence the CFC's future financial position is unexpected reductions in its main source of revenue, its appropriation from the ACT Government, such as the unexpected reduction that occurred in the 2011-12 ACT Budget due to the whole of Government savings initiatives.

The CFC will continue to seek to manage these 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 2010-11, audited Financial Statements for 2011-12 and the Forward Estimates contained in the 2012-13 ACT Budget Paper Number 4.

Operating result

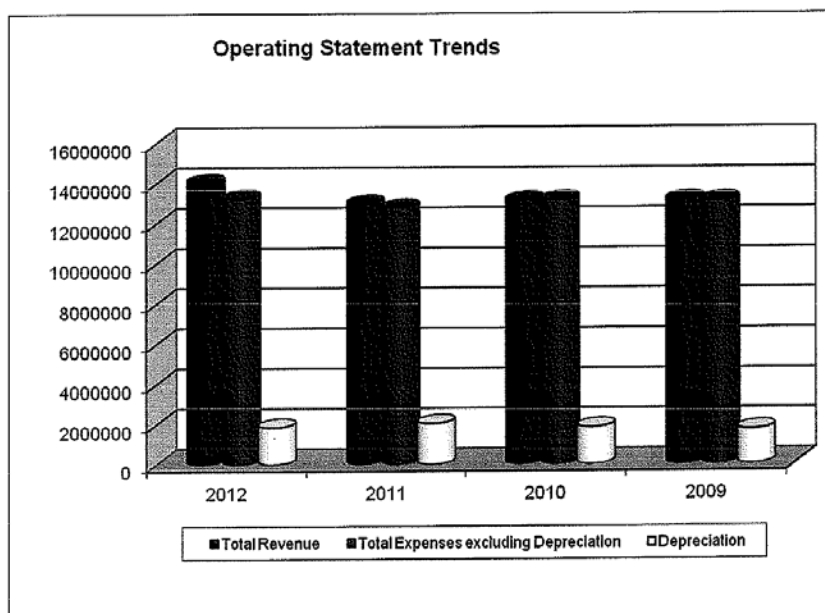
The operating deficit for 2011-12 was **\$1.044m**, which is **\$0.837m** or **44.5%** better than the 2011-12 Budgeted deficit of **\$1.881m**. The variation occurred mainly due to the gain from the recognition of assets worth \$0.557m acquired at no cost and higher than budget revenue from Venue Hire, External Ticket Sales and Associated Revenue. These higher than budget revenues were partially offset by higher than budgeted employee expenses.

The operating deficit for 2011-12 of **\$1.044m** decreased by **\$0.788m** from the 2010-11 deficit of **\$1.832m**. This was mainly due to the gain from the recognition of assets acquired at no cost and higher than budget revenue from Venue Hire, External Ticket Sales and Associated Revenue.

Operating Statement Trends

Due to its large asset holdings and consequent significant depreciation expenses, the CFC always expects to incur an operating deficit. *Figure 1* indicates that depreciation represents **12%** of total expenses. The cost of depreciation is offset by capital injections through the ACT Government's capital upgrade program. The CFC also undertakes an ongoing program, funded from accumulated cash reserves as funds allow, of capital reinvestment to upgrade and replace assets that would not be funded through the capital upgrade program.

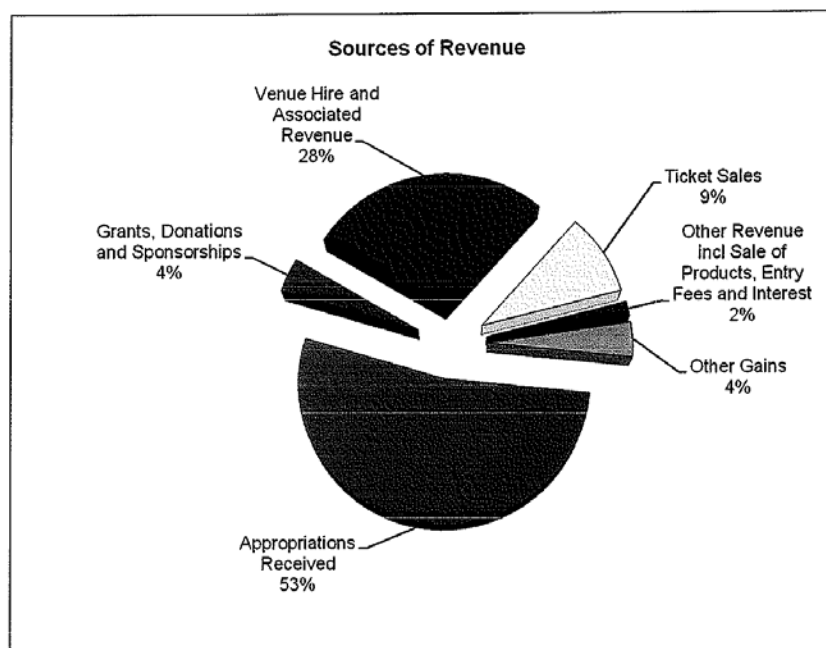
Figure 1 – Operating Statement Trends



Total Revenue

Figure 2 indicates that for the financial year ended 30 June 2012, the CFC received **47%** of its total revenue from sources other than ACT Government Appropriations. Of the total revenue, **37%** 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 2011-12



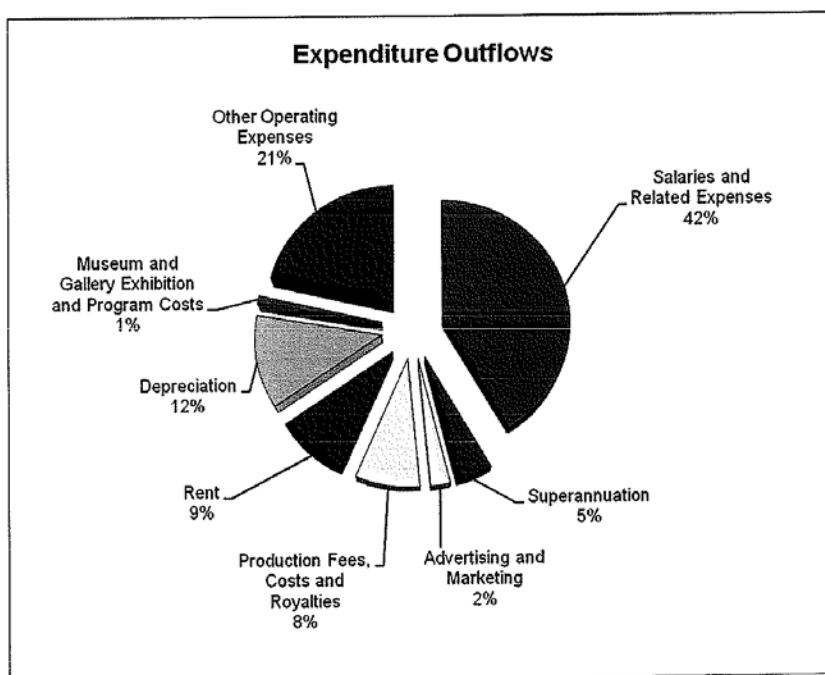
Total revenue for the year ending 30 June 2012 was **\$14.031m**, which was **\$1.498m** better than the 2011-12 budget of **\$12.533m**. This better than expected result is mainly due to the gain from the recognition of assets worth \$0.557m acquired at no cost, and higher than budget revenue from Venue Hire, External Ticket Sales and Associated Revenue.

Total revenue was **\$1.057m**, or **8%** higher than the 2010-11 actual result. This result mainly reflects the gain from the recognition of assets acquired at no cost and higher than budget revenue from Venue Hire, External Ticket Sales and Associated Revenue.

Total Expenditure

Figure 3 indicates that for the financial year ended 30 June 2012, the CFC spent **47%** 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 **9%** of total expenditure.

Figure 3 - Components of Expenditure 2011-12



Total expenditure for 2011-12 of **\$15.075m** was **\$0.661m**, or **5%** higher than the 2011-12 Budget of **\$14.414m**. The higher than expected cost was mainly due to higher Salaries and Related Expenses, partially offset by lower Depreciation.

Total expenditure was **\$0.269m**, or **2%** higher than the 2010-11 actual result. The increase was mainly due to higher Salaries and Related Expenses and Supplies and Services costs, partially offset by lower Depreciation and lower Production Fees, Costs and Royalties.

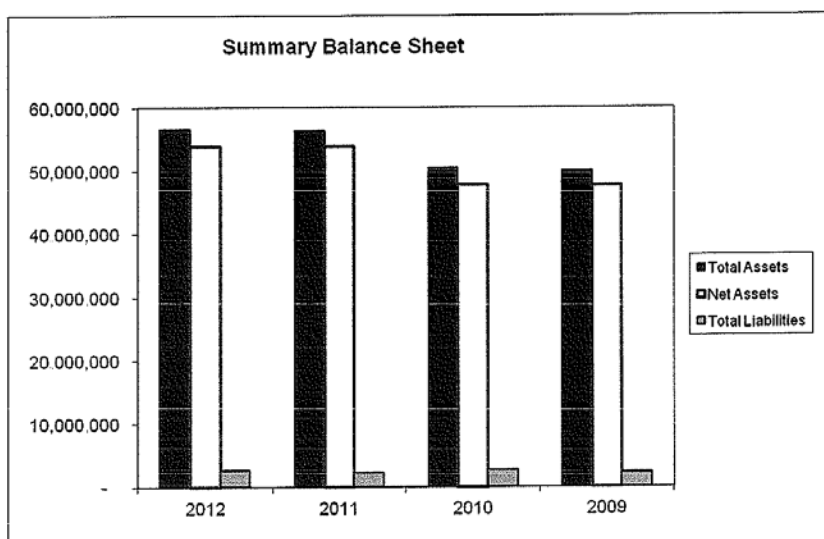
Financial Position

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

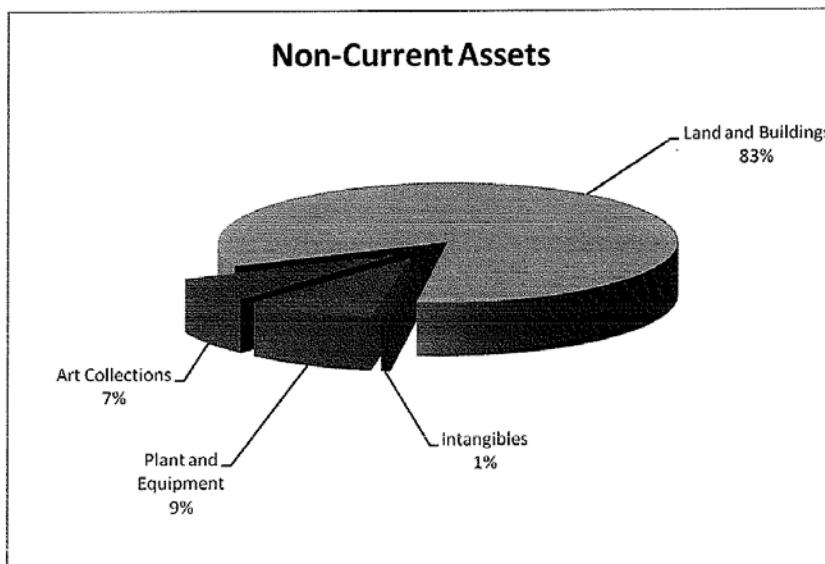


The net asset position as at 30 June 2012 of **\$54.000m** is **\$6.823m** higher than the 2011-12 budget of **\$47.177m**. The higher than expected position is mainly due to an upwards revaluation of land and buildings at 30 June 2011.

The 2011-12 actual result is **\$0.039m** higher than the 2010-11 actual result.

Service delivery assets comprise **100%** of the CFC's non-current assets. *Figure 5* indicates the main components of non-current assets.

Figure 5 – Non-Current Assets



Total non-current assets of **\$55.394m** for 2011-12 was **\$6.664m** higher than the 2011-12 budget. The higher than expected result is mainly due to an upwards revaluation of land and buildings at 30 June 2011.

The 2011-12 result is **\$0.052m** lower than the 2010-11 actual result.

Liquidity

'Liquidity' is the ability of the CFC to satisfy its short-term debts as they fall due. A common indicator for liquidity is the current ratio, which compares the ability to fund short-term liabilities from short-term assets. *Table 1* indicates the liquidity position of the CFC.

Table 1 – Current Ratio

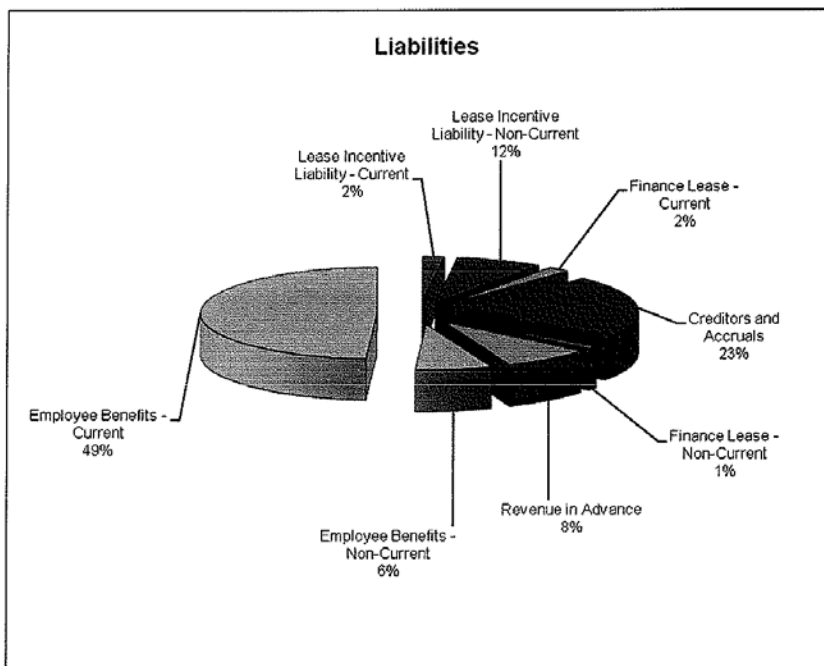
Description	Prior Year	Current Year	Current Year	Forward Year	Forward Year	Forward Year
	Actual	Budget	Actual	Budget	Budget	Budget
	\$'000s	\$'000s	\$'000s	\$'000s	\$'000s	\$'000s
	2010-11	2011-12	2011-12	2012-13	2013-14	2014-15
Current Assets	834	1,060	1,221	959	1,029	1,100
Current Liabilities	1,882	2,095	2,204	2,170	2,267	2,364
Current Ratio	0.44:1	0.51:1	0.55:1	0.44:1	0.45:1	0.47:1

The CFC's current ratio for the 2011-12 financial year is **0.55:1**, which is higher than the 2011-12 budgeted current ratio and primarily reflects cash being higher than budget and the current employee benefits balance being lower than budget, partially offset by the creditors' balance being higher than budget. The current ratio is also higher than the 2010-11 actual ratio of **0.44:1**. This mainly reflects an increase in cash and receivables.

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 Corporation's current liabilities for the year ended 30 June 2012 of **\$2.204m** were **\$0.109m** higher than the 2011-12 budget of **\$2.095m** and **\$0.322m** higher than the 2010-11 actual result of **\$1.882m**. The difference between the 2011-12 actual and 2011-12 budget is mainly due to an increase in creditors and accruals, partially offset by a decrease in employee benefits.

The difference between the 2011-12 actual and 2010-11 actual is mainly due to an increase in creditors and accruals, an increase in employee benefits, and an increase in Revenue in Advance.

Abbreviations and Acronyms

AAT	Administrative Appeals Tribunal
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
AGM	Annual General Meeting
AM	Member of the Order of Australia
ANCA	Australian National Capital Artists
ANU	Australian National University
ANZAC	Australian New Zealand Army Corps
ANZSOG	Australian and New Zealand School of Governments
AO	Officer of the Order of Australia
APACA	Australian Performing Arts Centres Association
ARC	Australian Research Council
ASD	Autism Spectrum Disorder
ASO	Administrative Services Officer
AWA	Australian Workplace Agreement
BA	Bachelor of Arts
BEc	Bachelor of Economics
BSc	Bachelor of Science
c.	Circa
C100	Canberra Centenary celebrations
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
CPI	Consumer Price Index
CSIRO	Commonwealth Scientific & Industrial Research Organisation
CSO	Canberra Symphony Orchestra
EDD	Economic Development Directorate
EDL	Energy Developments Limited
ESD	Ecologically Sustainable Development
FBT	Fringe Benefits Tax
FTE	Full Time Equivalent
FM	Financial Management
FM	Frequency Modulation
GSO	General Services Officer
GST	Goods and Services Tax
HMAS	Her Majesty's Australian Ship
HR	Human Resources
ICOMOS	International Council on Monuments and Sites
INAPAC	Incorporation of NSW and ACT Performing Arts Centres
IT	Information Technology
LIB	Bachelor of Law
LPA	Live Performance Australia
LPG	Liquid Petroleum Gas

MBA	Master of Business Administration
MEAA	Media Entertainment and Arts Alliance
MGT	Mitchell/Giurgola and Thorp Architects
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
NPG	National Portrait Gallery
NSW	New South Wales
OAM	Medal of the Order of Australia
OH&S	Occupational Health and Safety
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
SBMP	Strategic Bushfire Management Plan
SEA	Special Employment Arrangements
SOG	Senior Officer Grade
SPO	Senior Professional Officer
U3A	University of the 3 rd Age
UNE	University of New England
UNSW	University of New South Wales
USA	United States of America
VIP	Very Important Person
WA	West Australia
YWCA	Young Women's Christian Association

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