

CANBERRA THEATRE CENTRE

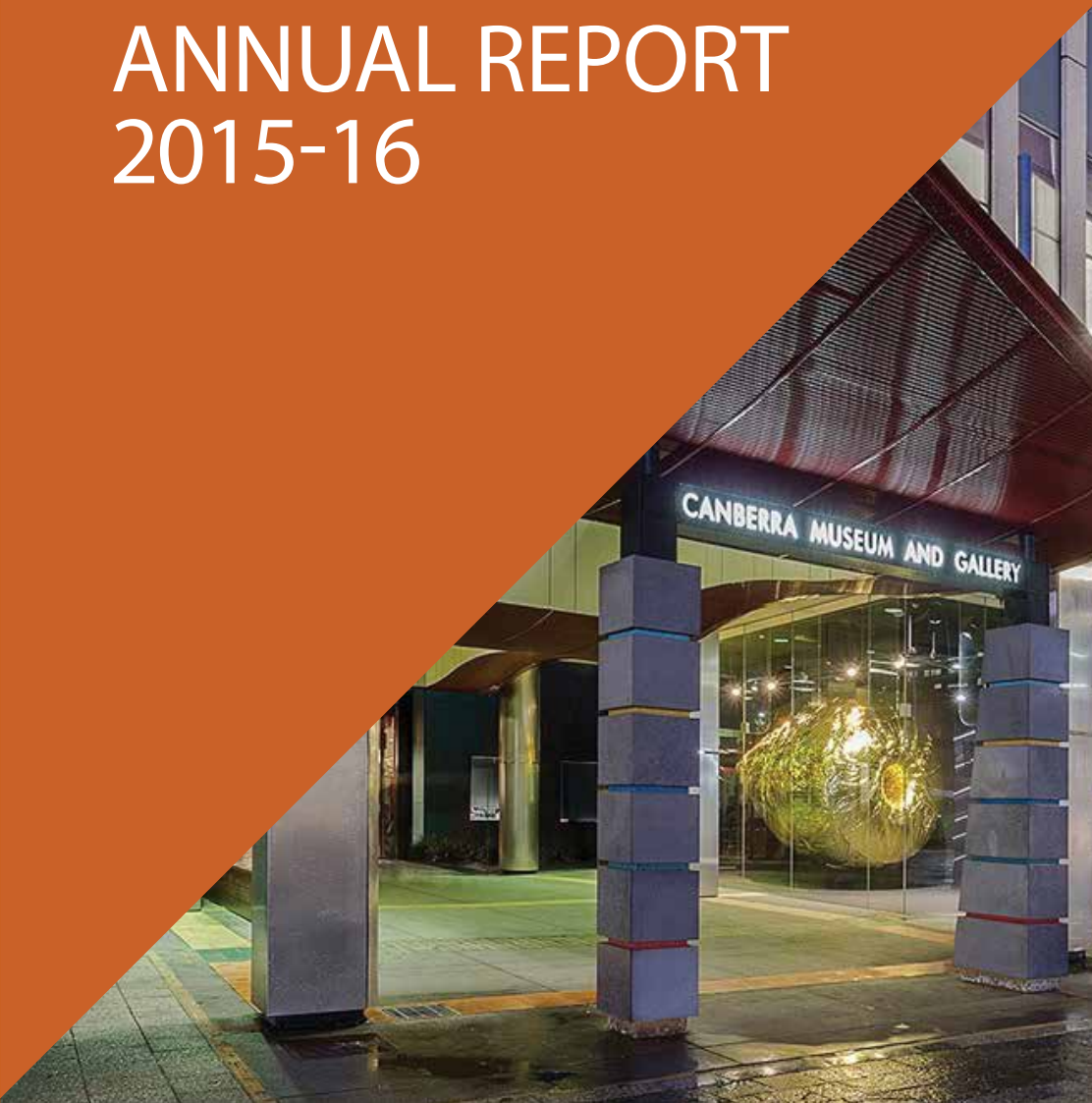


ACT
Government



CULTURAL
FACILITIES
CORPORATION

ANNUAL REPORT 2015-16



CULTURAL FACILITIES CORPORATION

ANNUAL REPORT

2015-2016

CULTURAL FACILITIES CORPORATION

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Front cover images : Exterior of the Canberra Theatre Centre, Canberra Theatre – *Little Shop of Horrors* – 25-29 May 2016, Historic Places Community programs, Calthorpes' Collection – Mrs Calthorpe's shoes, Entrance to the Canberra Museum and Gallery – Gallery 4.

Back cover images : Historic Places Community program, Exterior of Calthorpes' House, Interior of Mugga-Mugga – Kitchen, Mugga-Mugga – Dining Room – Gramophone, Canberra Theatre Centre – Collected Works 2016 brochure.

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A. TRANSMITTAL CERTIFICATE

Dr Chris Bourke MLA
Minister for Small Business and the Arts
ACT Legislative Assembly
CANBERRA ACT 2601

We are pleased to present to you the 2015-16 Annual Report of the Cultural Facilities Corporation (CFC), which has been prepared under Section 6(1) of the *Annual Reports (Government Agencies) Act 2004* and according to the framework of the Annual Report Directions 2015-16. 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 2015 to 30 June 2016 has been included. We also certify that fraud prevention has been managed in accordance with the Public Sector Management Standards, Part 2.

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

We are pleased to advise you that the CFC achieved excellent outcomes during 2015-16. We achieved or surpassed all but one of our performance targets; achieved better than budget trading results; and completed all our 2015-16 capital works and capital upgrade projects, allowing us to acquit 100% of our capital works funding for the year. Our good financial results during the year allowed us to make a further addition of \$300,000 to the Theatre Reserve at year end. This reserve was established by the CFC to assist us in managing fluctuations in the performing arts industry, and to offset the financial risk associated with major theatre programming ventures, allowing us to bring a wider range of shows to Canberra.

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

Major activities for the year included the programming of large-scale theatre productions such as *The Illusionists 1903*; the presentation of the major Canberra Museum and Gallery exhibition *INK REMIX: Contemporary art from mainland China, Taiwan and Hong Kong*, and its touring to Bendigo and Sydney; and the presentation of the Lanyon Plant Fair, in partnership with the Horticultural Society of Canberra. Through these and many other activities, the CFC welcomed a total of over 373,000 people to its venues and programs during 2015-16.

During the year, the CFC worked closely with other ACT Government agencies on initiatives to plan future directions of the city centre and the future provision of cultural facilities in Civic, including new theatre facilities, within the framework of the City Plan. A further area of strategic focus was the CFC's partnership with independent arts advocacy body The Childers Group, leading to the joint presentation of two forums for the regional arts sector, one focusing on networking and discussion for emerging arts leaders, the other on mentoring in the arts.

In providing this Annual Report to you, we acknowledge that the CFC's achievements in 2015-16 were only made possible through the efforts of many people. It is our great pleasure to recognise their efforts here.

Firstly we thank our fellow Board members, who provided direction and guidance to the CFC throughout the year. In October 2015, Justice Refshauge completed his term of appointment on the Board. We would like to place on record our appreciation for the major contribution he made to the organisation in this role. In December 2015, Raoul Craemer took up a membership appointment, bringing new skills and experience to the Board.

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

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

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

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

Our sponsors and donors again provided generous support for the CFC's activities. The CFC was grateful for the extent of donations to CMAG, including monetary donations by private individuals such as longstanding donor Meredith Hinchliffe, and donations of works of art, such as a painting by John Olsen AO OBE, *Brindabellas*, 2015 – a generous gift that supported our fundraising efforts through the Canberra Region Treasures Fund. We were fortunate to enjoy the support of many other sponsors and donors, too numerous to mention here but documented in full in this Annual Report.

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

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

Yours sincerely



John Hindmarsh AM
Chairman
Cultural Facilities Corporation
4 October 2016



Harriet Elvin
Chief Executive Officer
Cultural Facilities Corporation
4 October 2016

B. ORGANISATIONAL OVERVIEW AND PERFORMANCE

B.1 ORGANISATIONAL OVERVIEW

B.1.1 Vision, mission and values

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

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

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

Mission/Purpose for the CFC

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

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

Mission/Purpose for the Canberra Theatre Centre

To be Canberra's leading performing arts centre

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

Mission/Purpose for ACT Museums and Galleries

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

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

Values

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

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

B.1.2 Role, functions and services

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

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

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

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

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

The CFC is responsible for :

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

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

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

- www.culturalfacilities.act.gov.au covering whole of CFC matters;
- www.canberratheatrecentre.com.au covering the Canberra Theatre Centre;
- www.cmag.com.au covering CMAG and the Nolan Collection Gallery @ CMAG; and
- www.historicplaces.com.au covering the Historic Places.

Clients and stakeholders

The CFC reports to the Minister for Small Business and the Arts. The Chief Minister, Treasury and Economic Development Directorate (CMTEDD) is the "parent" directorate for the CFC. The CFC's other clients and stakeholders include :

- the community of the ACT and region;

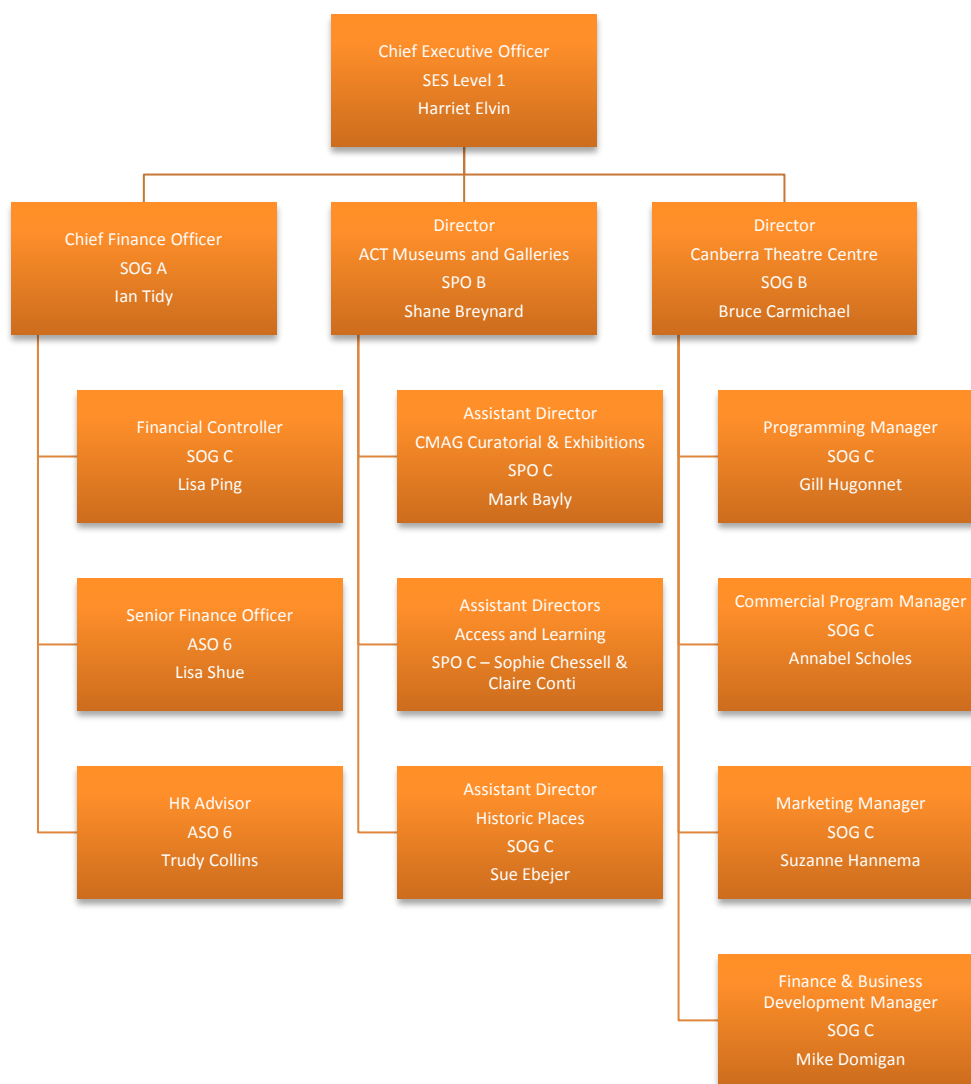
- visitors to the ACT;
- the arts, cultural, heritage, education, business and tourism sectors, including other cultural organisations;
- national producers of performing arts, including commercial and funded companies;
- the diplomatic community; and
- the media, especially the Canberra media.

B.1.3 Organisational structure, environment and planning framework

Organisational structure

The CFC is organised into two program delivery divisions: the Canberra Theatre Centre and ACT Museums and Galleries, together with a central finance/corporate section. The CFC's top level organisational chart as of 30 June 2016 is provided below.

Figure B.1.3a CFC Organisational Chart



Organisational environment

During 2015-16, the CFC had close working relationships with a number of ACT Government agencies including artsACT, ACT Heritage Council, Libraries ACT, Office of the Coordinator-General, the Environment and Planning Directorate and the Education and Training Directorate.

Planning Framework

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

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

The CFC's 2015-16 Corporate Plan, based on its 2011-16 Strategic Plan, identified the actions the CFC intended to take during the year to implement these strategies. Results relating to these actions are reported in summary in this section and in detail in Section B.2, page 22.

The CFC's accountability indicators and targets for 2015-16 were identified in the CFC's 2015-16 Statement of Intent, which was tabled as one of the 2015-16 ACT Budget papers. The Statement of Intent also identified the CFC's strategic objectives and indicators. Results relating to the CFC's accountability and strategic indicators are reported in summary in this section and in detail in the 2015-16 Statement of Performance at Attachment 1, page 169 to this report.

B.1.4 Summary of performance in achieving objectives and targets

B.1.4.1 Performance outcomes – Accountability Indicators

2015-16 was an active and successful year for the CFC, in which the organisation achieved good results against the majority of its accountability indicators. For example, during the year the CFC :

- achieved 373,518 estimated visitors and patrons to its facilities and programs, a figure 5% above target and mainly relating to higher than expected visitors to the Canberra Theatre Centre and the Historic Places;
- provided 676 education and community programs, a figure 14% above target and relating especially to the provision of programs at Historic Places; and
- recorded customer satisfaction levels of 96.3%, a figure 20% above target and reflecting attempts at all venues to achieve as high a standard as possible.

The CFC did not achieve its 2015-16 target for numbers of days of venue usage at the Canberra Theatre Centre, with a result slightly below target (a result of 549 or 5% below the target of 576). This outcome reflected changing patterns of usage of the venue; for

example, the programming of more children's shows, which usually have several performances a day, contributing to the higher theatre patron numbers than expected but resulting in fewer actual days of usage.

Detailed performance results and variance explanations are included in the 2015-16 Statement of Performance at Attachment 1, page 169 to this report.

B.1.4.2 Performance outcomes – Financial Management

The CFC achieved good business outcomes in 2015-16, as is reflected in its trading results for the year and its performance against its financial accountability indicators.

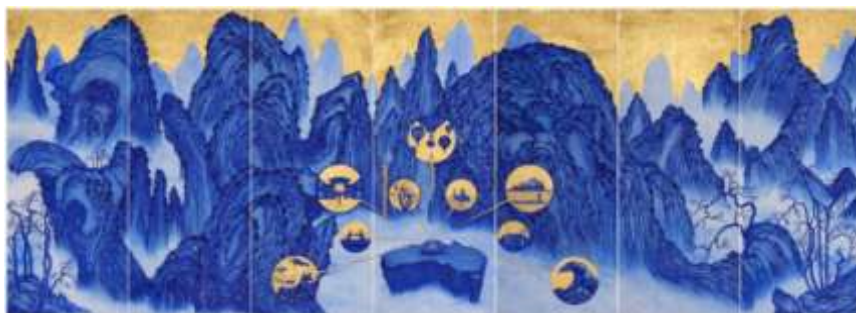
The CFC's overall financial result for 2015-16 was an operating deficit of \$2.193m, which was 12% better than the budgeted deficit of \$2.495m. This result was mainly due to higher than budgeted theatre trading results. It should be noted that, due to its large asset holdings and consequent significant depreciation expenses, the CFC always expects to have an operating deficit, since it is not funded for depreciation but receives capital injections through the capital works program. The operating deficit for 2015-16 was lower than depreciation expenses for the year, meaning that the CFC achieved a cash surplus.

The better than budget trading result for the year allowed the CFC to make an addition of a further \$300,000 to the Theatre Reserve at year end. This reserve was established by the CFC at the end of the 2011-12 financial year, to assist it in managing fluctuations in the performing arts industry. In particular, it helps offset the financial risk associated with major theatre programming ventures for the Canberra Theatre Centre, allowing the Centre to be more ambitious in bringing large-scale shows to Canberra.

The CFC achieved an own-sourced revenue figure of 50.7% as a proportion of total revenue for 2015-16, against a target of 43.4%. The better than target result relates mainly to larger volumes of activity at the Canberra Theatre Centre than anticipated. The CFC achieved a Cost to Government per estimated visitor/patron of \$22.43 against a target of \$23.60, the better than target result reflecting the above-target number of estimated visitors and patrons.

The CFC also completed all its 2015-16 capital works and capital upgrade projects by year-end, and acquitted 100% of its capital works funding for the year.

A full analysis of the CFC's financial results and financial position is set out in the Management Discussion and Analysis at Attachment 1, page 161 to this report.



YAO Jui-chung, *Yao's Journey to Australia*, 2015, biro, oil pen with gold leaf on Indian handmade paper
CMAG exhibition *INK REMIX: Contemporary art from mainland China, Taiwan and Hong Kong*

B.1.4.3 Performance outcomes – Strategic Objectives/Indicators

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

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

During 2015-16, major outcomes in relation to this Strategic Objective and Strategic Indicator were as follows.

- The Canberra Theatre Centre (the Centre) provided high quality programming through its 2015 and 2016 Subscription Seasons, in order to bring leading performing arts companies to Canberra and develop a strong artistic footprint for the Centre. Productions at the Centre in 2015-16 included those by : Queensland Theatre Company; Sydney Theatre Company; Sydney Dance Company; Bangarra Dance Theatre; CIRCA; Opera Australia and Bell Shakespeare. The Centre also nurtured local artists such as Free Rain Theatre Company, *Canberra Comedy Festival* and the *Short + Sweet Festival*.
- During 2015-16, the Centre sought to develop a loyal and growing audience by using all forms of e-marketing, including social media, together with print and television marketing, to promote its programs, activities and facilities. State of the art ticketing software was used in the Box Office, enabling online ticket sales, increased security and the ability to undertake research into data. During the year, the Centre engaged a new ticketing service provider to allow it to improve its customer interface. The Centre also presented many value-adding activities through the year to enhance the overall patron experience. These included pre-show forums, post-show question and answer sessions, “meet the artist” opportunities, pre-performance arts and craft activities for children, and panel discussions at Parliament House for various productions.
- The Centre sought to extend its reach to the community including those with special needs in 2015-16 through its award-winning access initiatives, such as captioning services, audio loops, audio description, tactile tours, Companion Cards, and designated spaces for wheelchair access. The Centre maintained strong connections with the education sector by providing a number of education opportunities for local students, including its Vocational Education and Training program, which leads to formal qualifications at the Certificate III level to graduating students. In addition, the Centre arranged for 19 schools to participate in the *Acting Up!* 10-minute play festival, offering students the opportunity to access dramaturgy workshops and stage management workshops.
- Throughout the year, the CFC continued its program of upgrading the Centre to ensure it is fit for purpose both now and in the future. 2015-16 saw the final year of a two year Stage 2 upgrade program and the first year of a three-year Stage 3 program. Major items funded through these programs included an extensive lighting upgrade, and improvements to patron and performance amenities.

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

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

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

During 2015-16, major outcomes in relation to this Strategic Objective and Strategic Indicator were as follows.

- ACT Museums and Galleries provided a wide range of :
 - exhibitions, including : *INK REMIX : Contemporary art from mainland China, Taiwan and Hong Kong*; *Punuku Tjukurpa*, toured by Artback NT in partnership with Maruku Arts; *Capital and Country : The Federation Years 1900-1914*; and *Bush Capital : the natural history of the ACT*;
 - education and community programs, such as the popular *CMAG on Sunday* family program; education and school holiday programs at the three Historic Places; and workshops focusing on the Nolan Collection; and
 - special events and activities, including *The Lanyon Christmas Carols and Picnic*; *The Lanyon Plant Fair*; and *The 2016 Sylvia Curley Oration*.
- During 2015-16, ACT Museums and Galleries sought to develop a loyal and growing audience through : gaining extensive media coverage, with features appearing on TV and radio and in the print media; implementation of two high quality websites and using digital media for promotion and publicity; and through programs targeting specific audience sectors, including cultural heritage management programs at the Historic Places for the tertiary education sector. CMAG undertook a range of exhibitions and events in partnership with the ACT community including hosting the annual Capital Arts Patrons Organisation exhibition and auction; the Canberra Critic Circle Awards; and celebrations for Reconciliation Week.
- ACT Museums and Galleries continued to care for and develop the places and collections under its stewardship during the year, through activities such as : a program of acquisitions to the Collection of CMAG, including a number of major donations; and the continuation of a digital guide project to enhance visitor experience, improve security and increase the capacity to manage larger groups at the three Historic Places sites. The ACT Museums and Galleries Digital Strategy and the CMAG Collections Development Strategy were implemented in 2015-16 to assist in managing and interpreting ACT Museums and Galleries collections and sites.
- Asset management and enhancement were a focus for ACT Museums and Galleries during 2015-16. A capital upgrade program was implemented at all sites to introduce a range of improvements and refurbishments, in order to ensure the upkeep of ACT Museums and Galleries assets. Major items completed in 2015-16 included the upgrading of the storm water system at the Lanyon Heritage Centre.



PENG Wei, *Night*, 2010,
bust with ink on rice paper

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

B.1.4.4 Performance outcomes – other key results

In addition to performance outcomes under the Strategic Objective and Indicators identified above, other major performance outcomes for the CFC in 2015-16 included the following.

City planning

Throughout the year, the CFC was closely involved in work on City planning and the planning of future cultural facilities in Civic. This role included working with other ACT Government agencies on the next stage of studies into a major new theatre for Canberra, including work on design, siting and traffic management for the new facility; a project delivery workshop; a series of Investment Logic Mapping workshops; a financial analysis/demand study; and an economic analysis study. Upon completion of these studies and project business analysis, a business case will be put to Government for consideration in 2016-17.

The CFC also participated in consultations on the City and Northbourne Avenue Urban Design Framework and on the Transport Canberra Light Rail project, including by submitting comments on the proposed location of the Civic works depot for this project.

Arts leadership

In keeping with its commitment to providing cultural leadership in the ACT and region, in 2015-16 the CFC again worked with independent arts advocacy body The Childers Group in implementing initiatives to support the ACT arts community, including by jointly presenting two forums for the sector.

The first of these, *We need to talk*, held at CMAG in September 2015, provided a networking and discussion event for emerging leaders in the arts. One of the key areas of need identified in this event was for mentoring in the arts. As a result, the second joint forum, *Aspects on Mentoring*, which was also held at CMAG, combined presentations on the concept and practicalities of mentoring with a “speed dating” opportunity for prospective mentors and mentorees to connect with each other.

A further aspect of the CFC’s broader role in the arts community was its participation in consultations on the implementation of the 2015 ACT Arts Policy.

Fundraising

In 2015-16, the CFC again placed an emphasis on fundraising and philanthropy. Under the leadership of the Board, the CFC identified and implemented a range of fundraising projects for the year, using the services of a consultant with expertise in fundraising to assist in implementing these projects. During the year, activities were held to raise awareness about, and encourage donations to, the Canberra Region Treasures Fund, an initiative focused on supporting major acquisitions by CMAG.



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

These activities included the formal handover by John Olsen of his donated work *Brindabellas*, 2015 to CMAG, and the launch of an honours board for inaugural Treasures donors, in the CMAG foyer.

Other fundraising projects focused on support for the CMAG exhibition *INK REMIX : Contemporary art from mainland China, Taiwan and Hong Kong*, and support for Big hART's production *Ghosts in the Scheme* at the Canberra Theatre Centre.

A full list of major funding, sponsorship and support is at Appendix 7, page 106 of this report.

B.1.5 Outlook

B.1.5.1 Current and future priorities

Priorities for the CFC in 2016-17 and into the forward years include the following.

- Provide a wide range of high quality programs and activities across all CFC venues.
- Work with other agencies on initiatives to plan future directions of the city centre and the future provision of cultural facilities in Civic, including new theatre facilities, within the framework of the City Plan and in the context of the Transport Canberra Light Rail project.
- Work with the developers of the Government Office Building Project, in order to minimise impacts on the CFC's city-based facilities during the construction phase, and maximise benefits from the final development, especially with regard to car parking availability for theatre patrons.
- Build on the opportunities provided by new international flight connections to Canberra, including through participation in activities such as *Canberra Week* in Wellington.
- Work with Civic Square neighbours, including Craft ACT, the ACT Legislative Assembly, the Theo Notaras Multicultural Centre, Elections ACT and the Civic Library, on cooperative activities for the Civic Square precinct and on issues of mutual interest, such as activation of Civic Square.
- Undertake further collaborative projects between the CFC and The Childers Group, including a potential further arts leadership forum in 2017.
- Participate in the continued implementation of the 2015 ACT Arts Policy, including through incorporating the themes and principles of the Policy into the CFC's new five-year Strategic Plan.
- Present an exhibition focusing on Lord and Lady Denman at CMAG, and explore the scope to tour this exhibition to the UK in 2017.
- Tour CMAG's exhibition of Chinese contemporary art, *INK REMIX : contemporary art from mainland China, Taiwan and Hong Kong*, to the Museum of Brisbane from September 2016 to February 2017.

- Bring major theatre shows, such as *Circus 1903*, to Canberra on a regular basis, prepare for the national premiere of *MAMMA MIA!* in Canberra in November 2017, and further build the Theatre Reserve, to provide financial support for theatre programming.
- Launch new digital guides across each of the Historic Places.
- Develop Lanyon as a heritage tourism hub and launch the new Lanyon Heritage Centre.
- Explore the scope for an additional house museum that reflects the more recent history of Canberra, including by working with other agencies to assess the opportunity for managing one or more of the Sydney Ancher buildings on Northbourne Avenue for this purpose.
- Celebrate significant anniversaries such as the 90th birthday of Calthorpes' House in 2017; the CFC's own 20th anniversary in 2017; and the 20th birthday of CMAG in 2018.
- Undertake an extensive program of capital works across the organisation, including : the second year of the Stage 3 upgrade program for the Canberra Theatre Centre; a further upgrade program at the Centre focusing on safety and security; and priority capital upgrades at all CFC sites.
- Undertake further studies into a redesign of the CMAG foyer, in order to increase its functionality and attractiveness, and to improve its address to Civic Square.
- Finalise and launch a new five-year Strategic Plan and develop a new Communications Strategy reflecting the directions of the Strategic Plan.
- Ensure a continued focus on fundraising, including by implementing priority fundraising projects and further promoting the Canberra Region Treasures Fund.
- Implement changes to the top level structure for the CFC, with separate Directors for Historic Places and for CMAG, and an enhanced corporate strategy capability.

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

B.1.5.2 Current and future challenges

2015-16 was a busy and successful year for the organisation, with no major problems experienced in either operational or financial terms. Perhaps the greatest challenge during the year related to the resourcing pressures, for a small organisation, involved in : supporting a higher level of theatre activity; servicing the CFC's contribution to Civic planning initiatives; touring CMAG's *INK REMIX* exhibition; and supporting new programs, such as joint initiatives with The Childers Group.

A further challenge related to the impact on the CFC's operations of Federal funding cuts to national cultural institutions, since this has directly affected the ability of these institutions to provide loans and other forms of assistance to regional entities such as CMAG.

During the year, the introduction of evening pay car parking in the Civic Square precinct created some challenges for the Canberra Theatre Centre. "Curtain up" for a number of shows was delayed to accommodate theatre patrons arriving late due to queues of people

trying to use parking ticket machines at the same time. While this situation should improve as patrons become more familiar with the new parking charges, ticket machines, and payment options, car parking availability will remain a priority issue for the CFC in the years ahead, especially during the construction phase of the Government Office Building. Studies undertaken by the CFC indicate that having sufficient, convenient car parking for theatre patrons is critical for the financial viability of the Canberra Theatre Centre and therefore of the whole CFC.

As in previous years, major capital works projects presented some challenges in terms of the need to ensure operational continuity during the works programs; for example, the major upgrades at the Canberra Theatre Centre needed to be scheduled to avoid impacts on theatre performances. By year end, however, all capital works projects had been successfully implemented and the CFC had fully expended all its 2015-16 capital works funding.

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

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

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

At a broader level, the creation of a Theatre Reserve at the end of 2011-12 is a further means by which the CFC is seeking to manage the unpredictability of its income levels. As noted under Section B.1.4.2, the CFC was able to make an addition of \$300,000 to the Theatre Reserve as a result of good trading results in 2015-16. The increased Reserve will assist the CFC in managing the risks inherent in theatre programming, as well as supporting efforts to bring a wider range of shows into the Canberra market.

B.1.6 Internal Accountability

B.1.6.1 Senior Management of the CFC

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

- the Chief Executive Officer;
- the Chief Finance Officer;

- the Director, ACT Museums and Galleries; and
- the Director, Canberra Theatre Centre.

The names and information about the occupants of these positions are provided at Appendix 1, page 85 (for the Chief Executive Officer, as a CFC Board member) and Appendix 2, page 89 (for the other three senior management positions). Information about remuneration for the Chief Executive Officer, as the only senior executive position in the CFC, is provided at Appendix 1, page 85.

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

The senior managers meet as a Senior Management committee every fortnight to discuss matters of CFC-wide interest. Other significant committees of the CFC include the Work Health and Safety Committee (refer to Section B.7, page 67) and the Agency Consultative Committee (refer to page 31).

B.1.6.2 Board of the CFC

Composition

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

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

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

Details of the CFC's membership and remuneration during 2015-16 are provided at Appendix 1, page 85. The CFC's Governance Charter is available at <http://www.culturalfacilities.act.gov.au>.

Meetings

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

A schedule of the CFC's Board meetings held during 2015-16, and attendances at those meetings, is at Appendix 1, page 85.

Governance Charter

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

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

These documents were reviewed and updated during 2015-16 and are included in the CFC's Governance Charter, which is available at <http://www.culturalfacilities.act.gov.au>.

Audit Committee of the Board

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

A copy of the Audit Committee Charter is provided as part of the Governance Charter available at <http://www.culturalfacilities.act.gov.au>. Membership details and a schedule of meetings held during 2015-16 are provided at Section B.5, page 66.

B.1.6.3 Advisory Committees

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

The committees include :

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

The committees were appointed for a three year term from 1 July 2013 to 30 June 2016. A call for expressions of interest for 2016-19 membership of the advisory committees was advertised and membership appointments are expected to be finalised early in 2016-17.

During 2015-16, the advisory committees' first meeting of the year was held as a plenary strategic workshop, which included a presentation by the CFC's CEO, together with breakout sessions to allow the committees to meet individually. Individual advisory committee meetings were held throughout the year and the final meeting of the 2015-16 year for the committees comprised a further plenary session, which marked the final session for the committees under their current membership.

During 2015-16, members of the three advisory committees donated approximately 88 hours of time in total.

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

Advisory Committee Memberships, together with a schedule of advisory committee meetings held during 2015-16, are provided at Appendix 3, page 90.

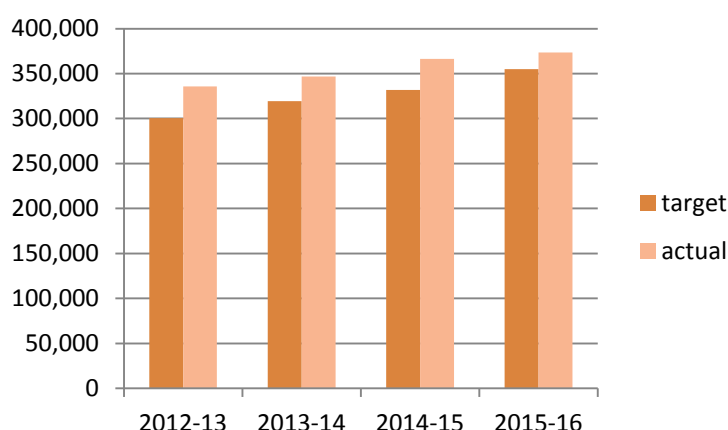
Further information about the operation of the advisory committees, including their interaction with the CFC Board, is provided under Section B.2, page 22.

B.2 PERFORMANCE ANALYSIS

The CFC's 2015-16 Statement of Intent was prepared in accordance with Section 61 of the FM Act. The Statement of Intent provides the CFC's strategic objectives and indicators. The Statement of Performance found at Attachment 1, page 169 provides details of how these strategic objectives and indicators were achieved in 2015-16. These are summarised under Section B.1.4 page 12.

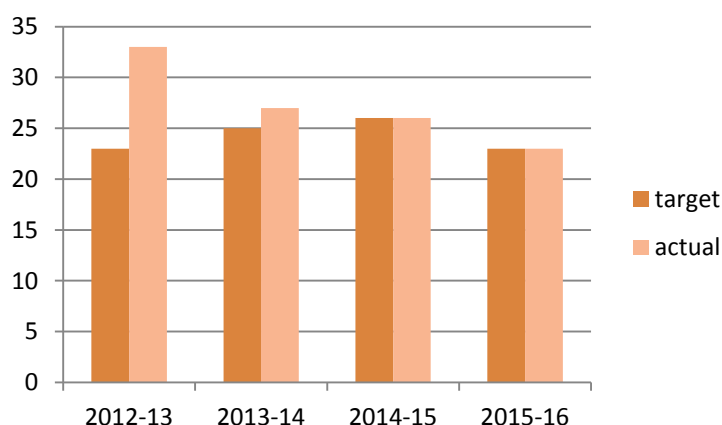
Below are the performance measures, targets and results for the CFC's key performance indicators from 2012-2016.

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

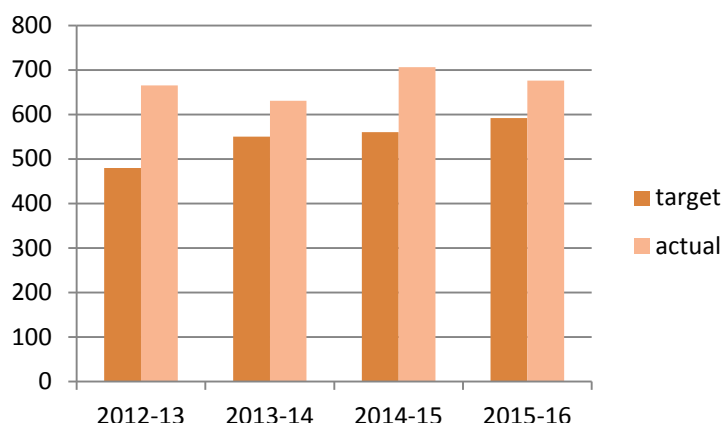


The estimated number of visitors/patrons to the CFC has increased steadily over the past four years. In 2015-16 there were 373,518 visitors/patrons to CFC facilities and programs, a figure 5% above the target of 355,000. The variance is due to a higher than expected number of visitors to the Canberra Theatre Centre and Historic Places.

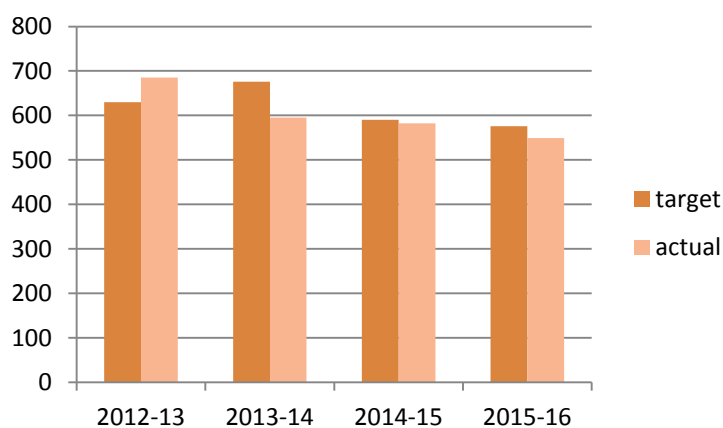
Figure B.2b : Number of exhibitions at facilities managed by the CFC



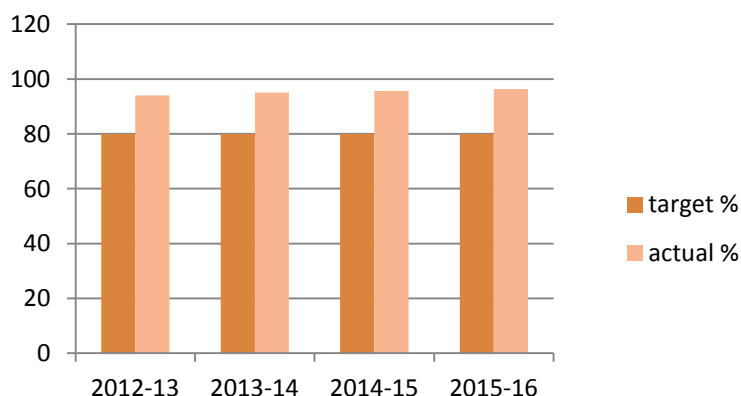
The number of exhibitions at facilities managed by the CFC has reduced from a peak in 2012-13, which was influenced by the number of additional Centenary-related exhibitions. The result for 2015-16 met the target of 23 exhibitions.

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

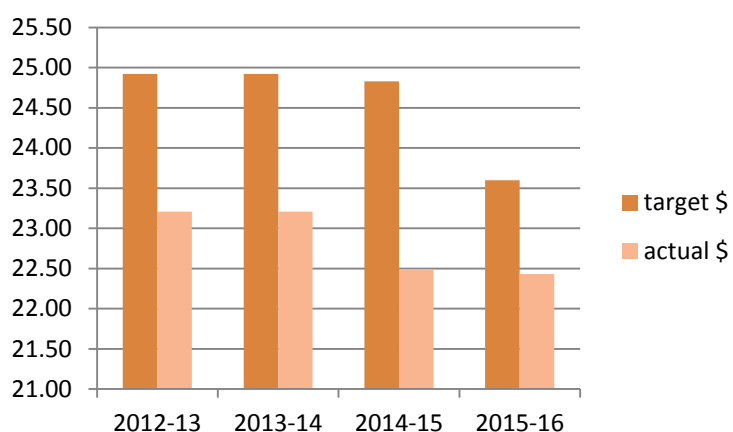
ACT Museums and Galleries presented a higher than target number of education and public programs over the past four years, in response to the high demand for these programs. In 2015–16, ACT Museum and Galleries reached a total of 676 programs overall.

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

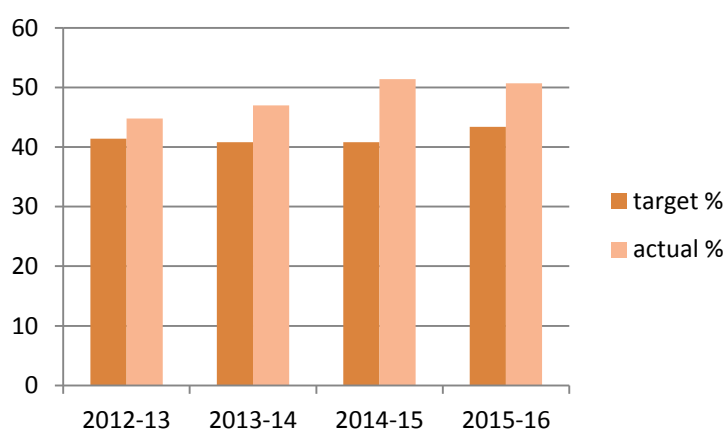
Theatre venue usage rates have reduced over the past three years, despite increasing numbers of theatre patrons. This is due to changing patterns of venue usage, with more usage that anticipated of larger venues, less usage than anticipated of smaller venues. There were 549 days of venue usage in 2015-16, slightly below the target of 576.

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

Customer satisfaction levels over the past four years have consistently been above target, reflecting the attempts by facilities to achieve as high a standard as possible. The level for 2015-16 was 96.3%, above the target of 80%. Consideration will be given in future years to revising the target upwards.

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

The Cost to Government per estimated visitor/patron has reduced over the past four years, reflecting increased visitation trends. In 2015-16, the figure was \$22.43 against a target of \$23.60, reflecting a higher estimated number of visitor/patrons to CFC facilities/programs than expected.

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

The CFC's owned sourced revenue has increased over the past four years, primarily as a result of higher theatre income. In 2015-16, the figure was 50.7% against a target of 43.4%, due to above-target theatre revenues.

The following section analyses in detail the CFC's performance against the strategies and actions set out in the CFC's 2015-16 Corporate Plan, which in turn is based on the CFC's 2011-16 Strategic Plan.

Under its 2011-16 Strategic Plan and 2015-16 Corporate Plan, the CFC has adopted the following purpose statements –

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

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

In each case, the shaded area at the start of the section (*What we want to achieve* and *Strategies to achieve this*) sets out the long-term strategies identified in the 2011-16 Strategic Plan. The next area (*Actions for 2015-16*) contains the specific actions identified in the 2015-16 Corporate Plan to work towards the long-term strategies during the course of 2015-16. The final area (*Results during the year*) reports on the results achieved against the specific actions for 2015-16.

B.2.1 Cultural Facilities Corporation

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

STRATEGY AND PLANNING	
What we want to achieve :	A clear direction for our future
Strategies to achieve this :	- Engagement of key stakeholders in developing a strategic plan - Linkage of strategic plan to annual corporate plans and performance management throughout the organisation - Regular reporting on progress against the strategic plan
Actions for 2015-16	Results during the year
Report on progress in achieving the CFC's 2015-16 Corporate Plan in the CFC's 2015-16 Annual Report.	Information captured during the year has been used as the basis for the 2015-16 Annual Report.
Implement the ACT Government Service's performance management system throughout the organisation, ensuring that all performance agreements link back to the CFC's 2015-16 Corporate Plan.	- Implementation of the performance management system linked to the Corporate Plan continued throughout the year, to ensure all staff understand how their role relates to the organisation's corporate goals. - The CEO's "start the year" email for 2016 reminded all staff of the importance of performance management and the need for every member of staff to have a completed Performance Management Plan.
Develop a new 5-year Strategic Plan to replace the CFC's current (2011-16) Strategic Plan.	- At its meeting on 20 August 2015, the Board approved the format and structure of the Strategic Plan and an initial list of priorities, themes, values and principles for inclusion in it. - Strategic planning workshops for staff and advisory committees were held during the year, to gather their input into the development of the new Strategic Plan.

	The draft Strategic Plan for 2016-21 was presented to the CFC Board at its June 2016 meeting and is expected be finalised early in 2016-17.
Develop the CFC's Corporate Plan for 2016-17, linked to the new Strategic Plan.	The 2016-17 Corporate Plan, linked to the 2016-21 Strategic Plan, will be presented to the CFC Board at its August 2016 meeting.

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 for 2015-16	Results during the year
Review and if necessary update the CFC's Governance Charter.	- The Board adopted changes to the CFC's Governance Charter at its June 2016 Board Meeting. - The updated Governance Charter is available at http://www.culturalfacilities.act.gov.au
Seek filling of the Board's current and forthcoming vacancies in a timely manner.	- The terms of two Members (Ms Louise Douglas and Ms Robyn Hendry) concluded on 6 September 2015, while that of Justice Richard Refshauge concluded on 13 October 2015. - Ms Hendry was reappointed for a further term of one year (25 September 2015 to 24 September 2016). - Ms Douglas was reappointed for a further term from 25 September 2015, and was then appointed as Deputy Chair for two years (18 December 2015 to 17 December 2017). - Mr Raoul Craemer was appointed as a new Member for a three-year term (18 December 2015 to 17 December 2018).
Ensure Board meeting agendas are arranged to focus on performance as well as conformance, and seek continual improvement in the presentation of Board agenda papers, to ensure efficient	- Board meeting agendas are now arranged to focus on performance as well as conformance. - For example, during 2015-16, strategic topics discussed by the Board included : City planning and new theatre studies; cultural policy and planning; theatre programming; upgrade of the CMAG foyer and improved address to Civic Square; and fundraising.

use of resources.	• Further improvements were made to the presentation of the Board agenda papers during the year, in order to simplify these and reduce the volume of information provided.
• Arrange for the CFC's external auditors to meet with the Board at the conclusion of the audit of the 2014-15 Financial Statements and the 2014-15 Statement of Performance. • Invite the CFC's external auditors to each Audit Committee meeting.	• A representative of the ACT Audit Office briefed the Audit Committee of the Board on the audit of the CFC's 2014-15 Financial Statements and 2014-15 Statement of Performance. • As there was only one new finding and that was of a procedural nature, the ACT Audit Office did not feel it was necessary to attend a Board meeting to brief the full Board about the audit. • A representative of the ACT Audit Office was invited to attend each Audit Committee meeting throughout the year.
• Assess possible projects for the 2015-16 internal audit/quality assurance program, focusing on key areas of risk, as identified from : the Strategic Risk Management Plan; the Fraud Control Plan; the work of the Audit Committee; and external audits. Include the following areas of focus for 2015-16 internal audits : supplier arrangements; and payroll.	• The Audit Committee discussed and identified topics for internal audit/quality assurance at during the year. • An internal audit into CFC's supplier arrangements took place during 2015-16. The existing procurement processes were assessed as providing an adequate system of internal control. The report identified a number of ways in which supplier arrangements could be improved and streamlined. The CFC will implement actions in 2016-17 to implement these improvements. • During the year, an internal quality assurance program was also developed and implemented, focusing on areas of key risk as identified from items identified in the Strategic Risk Management Plan, Fraud Control Plan, external audits and the work of the Audit Committee.
• Prepare for the CFC's participation in an Auditor-General performance audit of arts, cultural and heritage facilities scheduled for 2015-16.	• The Audit Committee identified a range of strategies for the CFC to undertake in preparation for the performance audit, including commissioning a further updating of the CFC's Strategic Asset Management Plan. • The CFC Senior Managers undertook a number of preparations for the performance audit during the course of 2015-16, including reviewing and updating a number of policy documents. • The CEO and CFO met with representatives of the ACT Audit Office in May 2016 to discuss possible areas of focus for the performance audit. • The audit has now been rescheduled to the 2016-17 performance audit program.
• Review and update the CFC's Strategic	• The Strategic Risk Management Plan and Fraud Control Plan were reviewed by the Audit

Risk Management Plan and Fraud Control Plan. Remind staff of their responsibilities with regard to fraud control including through fraud awareness training and emails from the CEO and CFO.	Committee at its March 2016 meeting. - The revised and updated Plans were then approved by the Board at April 2016 meeting. - New Chief Executive Financial Instructions (CEFI's) have been issued for the Strategic Risk Management Plan and Fraud Control Plan. - The CEO's "start the year" email for 2016 reminded staff of their responsibilities with regard to appropriate use of CFC resources.
Complete and implement a new Records Management Plan and provide staff with updated training in records management.	- The CFC Records Management Program has been approved and provided to the Director, Territory Records. - All staff have been advised of the Records Management Program and their responsibilities to keep accurate records. - CFC officers have been designated as the CFC's records managers, to assist staff and ensure compliance with records management procedures. - A staff representative from the CFC attended various Records and Information Management Community of Practice sessions throughout the year. - The CFC implemented an electronic document records management system (EDRMS) in conjunction with ACT Records Services to assist in the creation and management of records. In developing the EDRMS, a CFC EDRMS project team was nominated to attend various analysis workshops held by ACT Record Services. Through this, ACT Records Services gained an understanding of CFC business and record keeping needs and developed an appropriate system design. ACT Records Services also provided staff with EDRMS training throughout the year. - The EDRMS achieves legislative compliance and will benefit the CFC by reducing the duplication of records, having greater accessibility to records and decreased physical storage.

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 for 2015-16	Results during the year
• 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 the year, including: theatre opening nights; CMAG exhibition openings; floor talks; special programs at the Historic Places; and a range of other events and activities.
• Ensure a supportive working environment, including by : – continuing to implement the Respect, Equity and Diversity Framework; – continuing to implement the ACT Government Service's performance management system; and – reviewing and, if necessary, adjusting staffing to address a higher volume and diversity of activity and new priorities, including through a review of the top structure of ACT Museums and Galleries.	• The CEO's "start the year" email for 2016 emphasised the need to adhere to the Code of Conduct, to display appropriate behaviour in dealing with members of the public and colleagues, and to have performance plans in place for all staff. • A review of the senior management structure in ACT Museums and Galleries recommended that a separate Director be appointed for CMAG and for Historic Places. Following a national recruitment process, a new Director, Historic Places was appointed and will commence duties in August 2016. • The Director, CMAG will then take on the additional role of Director, Corporate Strategy, working with the CEO on strategic projects. • Staffing levels were carefully managed and temporary staff members were employed where it was deemed essential to increase staffing levels to bring significant projects to completion within a required time frame.
• Ensure sound human resource management, including by : – finalising and implementing the CFC's updated Human Resource	• A review of the CFC Human Resource Management Plan commenced in 2015 and is expected to be finalised in 2016-17. • CFC staff participated in a range of training/staff development/networking programs in 2015-16. CFC staff members are regularly invited to sit on judging panels, open exhibitions

Management Plan; – continuing a rolling review and updating of human resource policies on the CFC's shared drive; – providing staff with a range of training, professional development and networking opportunities; and – recognising staff contributions and achievements, including through award schemes such as the Don Aitkin Award.	and deliver lectures at other institutions. • For example, in 2015-16 the following activities were undertaken by CFC senior staff. The CEO : – was a speaker at an award ceremony for recent Graduates from the Australian Institute of Company Directors; – was a speaker at the launch of the book <i>Canberra Women in World War 1 – Community at Home, Nurses Abroad</i>; – provided the main presentation for <i>Aspects on Mentoring</i>, a forum presented by the CFC and The Childers Group; and – hosted a Chinese-themed event at CMAG for the Cambridge and Oxford Societies of the ACT, to coincide with the <i>INK REMIX : Contemporary Art from mainland China, Taiwan and Hong Kong</i> exhibition. The Director, Canberra Theatre Centre participated as an Executive Council member for: – Live Performance Australia; and – the Association of Asia Pacific Performing Arts Centres. The Director, ACT Museums and Galleries : – participated as a member of the Peer Assessment Panel for the Australia Council for the Arts regarding Multiarts Multiyear Funding; – opened <i>the Collecting Nostalgia exhibition at Canberra Glassworks</i>; – opened the Emerging Artists Support Scheme exhibition at <i>Alliance Française de Canberra</i>; and – opened <i>The Secret of Ourselves</i> exhibition at the Tuggeranong Arts Centre Shopfront. • The presentation of the 2015 Don Aitkin Awards took place on 8 December 2015 in the presence of Emeritus Professor Don Aitkin AO, former Chairman of the CFC. There were a total of 13 nominations for 9 nominees. The award winners were Dorothy and Ben Bairstow (National Trust Volunteers), Wendy Batchelor (Canberra Theatre Centre), Jody Turner (CFC Finance) and Danyka Van Buuren (CMAG Front of House Manager).
• Continue to implement workplace health and safety and injury management improvement strategies, with support	• A report on workplace safety is provided at all Board meetings. In addition to these regular reports, a further report is provided to the Board each six months on key safety risks identified for CFC workplaces, and how these risks are being managed.

from Shared Services and with regular reports to the CFC Board, including on key workplace safety risks and controls. • Implement the CFC's new Total Workplace Health and Safety Management System. • Hold quarterly meetings of the CFC's Workplace Health and Safety Committee.	• The CFC Work Health and Safety (WHS) Committee met in August and November 2015 and in February and May 2016 to discuss WHS issues across the organisation. Representatives from the CPSU and MEAA (unions with coverage in the CFC) are invited to these meetings. Meetings of WHS Representatives were also held in each area of the CFC throughout the year. • The Shared Services Injury Management and Safety Team commenced work with the CFC during 2014-15 on developing a total CFC Safety Management System. The CFC Safety Management System was close to being finalised as at June 2016, and is expected to be completed in 2016-17. • <i>Wellbeing in the Workplace</i> initiatives continued to be implemented including : – a morning tea promoting the services of Healthier Work for staff in October 2015; – flu vaccinations in May 2016; – promotion of the Employee Assistance Provider service for employees; – an alcohol-free Melbourne Cup event in November 2015; – promotion of the Healthier Me Program; – 10,000 Steps Workplace Challenge; and – installation of a number of sit/stand desks.
• Hold regular meetings of the Agency Consultative Committee, to ensure effective management/staff/union consultation and well-informed decision-making, and to encourage sharing of information.	• Consultations took place with unions on a range of workplace matters during the year, including reviews of the ACT Museums and Galleries senior management structure and of Canberra Theatre Centre marketing and Box Office structures. • The CFC facilitated workplace visits by union representatives to enable them to meet with members and prospective members. • The CFC convenes meetings of the Agency Consultative Committee when needed and has called for new nominations for this committee.
• Provide volunteers with training, support and recognition, including through award schemes such as the Don Aitkin Award.	• During 2015-16, Volunteers provided a total of 1,494 hours service at Lanyon, Calthorpes' House and Mugga-Mugga. • During the year, the CFC provided its volunteers with a range of training and support opportunities, together with events to recognise their contribution. This included an annual volunteers' day of updates and training; two morning tea events; and a lunch with a guest speaker who spoke on the topic of Indigenous cultural awareness. Historic Places volunteers

	are also invited to key front-of-house team meetings and were involved in emergency training during 2015-16. • Refer to page 30 for information regarding the Don Aitkin Award. • Refer to page 21 for information regarding the CFC's advisory committees, the members of which are all volunteers.
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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 for 2015-16	Results during the year
• 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.	• For 2015-16, the CFC achieved a cost to government per estimated visitor/patron of \$22.43 compared with a target of \$23.60, and 50.7 % own sourced revenue, compared with a target of 43.4%. • Further details and variance explanations are provided in the Statement of Performance at Attachment 1, page 169. • Reports on cash flow analysis are discussed at each meeting of the Audit Committee of the CFC Board.

• Increase the Theatre Reserve at the end of 2015-16, if good theatre trading results and the overall health of the CFC budget allow this.	• Due to good theatre trading results in 2015-16, including from major shows such as <i>The Illusionists 1903</i>, an addition of \$300,000 was made to the Theatre Reserve at the end of 2015-16.
• Implement and monitor a 2015-16 internal budget based on agreed budget principles and incorporating strategies to address the long-term financial sustainability of the CFC.	• The 2015-16 internal budget included strategies to address salary and CPI increases. • The internal budget was monitored by the Audit Committee throughout the year, with progress reported to each Board meeting during 2015-16. • Mid-year reviews of the internal budget took place in November 2015 (ACT Museums and Galleries budget) and February 2016 (Canberra Theatre Centre and Corporate budgets).
• Develop well-researched and argued bids for the 2016-17 ACT Budget process, for strategic initiatives that support the CFC's operations or improve/extend CFC programs, and which lead to better cultural outcomes for the community.	• Concept briefs were developed for Ministerial consideration, and CFC bids for the 2016-17 ACT Budget process were finalised and submitted in February 2016. • The following CFC initiatives were funded in the 2016-17 ACT Budget : – \$50,000 Bigger and Better Events for Canberra – Canberra Theatre Centre – Major show support fund; and – \$410,000 Improved Arts Facilities for Canberra – Canberra Theatre Centre.
• Progress the CFC's fundraising efforts under the Board's leadership, through implementation of priority fundraising projects for 2015-16.	• The CFC's 2015-16 Fundraising Strategy provided the framework for discussions about fundraising at each Board meeting during the year, and the basis for fundraising efforts. • Fundraising projects for the year included : formal handover of the John Olsen donated work <i>Brindabellas</i>, 2015 to CMAG; support for the Canberra Region Treasures Fund, including a honours board for inaugural Treasures donors in the CMAG foyer; support for the CMAG exhibition <i>INK REMIX : Contemporary Art from mainland China, Taiwan and Hong Kong</i>; and support for the production <i>Ghosts in the Scheme</i> at the Canberra Theatre Centre.
• Explore the feasibility of a new timesheet module on the payroll system to allow more efficient processing of pays.	• The CFC's Finance team is reviewing its payroll processing needs before committing to a payroll upgrade.

INFRASTRUCTURE AND SYSTEMS	
What we want to achieve :	Support for the delivery of high quality cultural experiences
Strategies to achieve this :	• High standards of asset management • IT systems that deliver business outcomes • Periodic reviews of administrative, financial and customer service systems
Actions for 2015-16	Results during the year
• Monitor IT assets across the CFC to ensure effective use of IT assets and to explore opportunities for cost reductions in IT expenditure.	• During the year, IT assets continued to be monitored for best cost effectiveness use. Any equipment or programs surplus to requirements were removed to control costs. • The CFC's IT Strategic Plan was reviewed in May 2016.
• Continue to implement, and further review, Business Continuity Plans and Disaster Recovery Plans covering each area of the CFC.	• The CFC's Business Continuity Plan and Disaster Recovery Plan were reviewed by the Audit Committee at its May 2016 meeting and provided to the Board meeting of June 2016 for noting by the Board. Testing took place of the CFC's disaster preparedness through a mock disaster scenario workshop held in June 2016.
• Implement cyclical maintenance programs at each site, to ensure the upkeep of assets across the CFC.	• Cyclical maintenance needs were taken into account in assessing priorities for the 2015-16 capital upgrade program.

COMMUNICATION	
What we want to achieve :	Engagement with our stakeholders
Strategies to achieve this :	• A communication strategy that delivers our business objectives by providing timely, accurate and relevant information that influences the attitudes and behaviour of our stakeholders • Regular engagement with our stakeholders • Periodic consultation with our stakeholders
Actions for 2015-16	Results during the year
• Use the CFC's current (2011-16) Communication Strategy to identify key	• The CFC's Communication Strategy continued to be used in 2015-16, as a basis for identifying key messages in speeches, reports etc.

messages and target audiences.	
Develop a new 5-year Communications Strategy to replace the CFC's current Communications Strategy, incorporating key messages for branding of the CFC's venues.	A review of the current Communications Strategy, which will reflect the new Strategic Plan, has been commenced, and will be finalised during 2016-17.
- Ensure regular contact between the CFC's CEO and : - the Minister's office; and - the Chief Minister, Treasury and Economic Development Directorate, as the CFC's parent Directorate.	- The CFC's CEO held regular meetings with the Minister's Arts Adviser throughout 2015-16, and also held a number of meetings during the year with the Director, Cultural Canberra. - The CFC Chairman and the CEO held strategic meetings with the Director General, Economic Development and Deputy Director General, Enterprise Canberra in July 2015 and January 2016 in order to discuss a range of priority matters. - The Minister attended the April 2016 meeting of the CFC Board for a discussion about the CFC's strategic priorities. - The Chairman and CEO met with the Minister in May 2016 to discuss the progress of new theatre studies.
- Continue to implement revised operating arrangements for the advisory committees, recognising that the committees represent an important source of expert advice to the CFC and also involve the wider community in the work of the organisation. - Provide support for these committees, including through provision of secretariat services. - Review the operation of the committees under the revised arrangements, to allow any further changes in operating arrangements to be finalised prior to the expiry of the current terms of the	- The first advisory committee meeting of 2015-16 was held as a plenary strategic planning workshop for all three committees on 30 November 2015. The workshop included a presentation by the CEO, together with breakout sessions to allow the committees to meet individually. - Individual advisory committee meetings were then held as follows : - Canberra Theatre Centre Advisory Committee, 11 April 2016; - Historic Places Advisory Committee, 23 September 2015 and 9 June 2016; and - Canberra Museum and Gallery Advisory Committee, 31 May 2016. - A final, plenary session was held on the 14 June 2016, where the three committees discussed input into the CFC's 2016-17 Corporate Plan. This marked the final session for the committees under their current membership. The session concluded with farewell drinks. - A review of the committees' operation was undertaken, prior to the completion of the committees' terms on 30 June 2016. The review included consultation with each committee, and resulted in certain changes to the operation of the committees to take effect from 1 July 2016. These changes were approved by the Board at its April 2016

committees on 30 June 2016.	meeting and have been incorporated into a revised Charter for the committees. • A call for expressions of interest for membership of the advisory committees was advertised in May 2016. Membership appointments are expected to be finalised early in 2016-17.
• Further develop collaborations with relevant cultural and tourist bodies including : 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.	• During the year, the CEO was a member of the : – Australian Fund Canberra Committee; – Tourism Industry Advisory Council of the Canberra Business Chamber; – Regional Advisory Council of the Australian Institute of Management; and – Cambridge Society of the ACT (Chair). • The Canberra Theatre Centre Director was a member of the : – Live Performance Australia Executive Council; and – Executive Council of the Association of Asia Pacific Performing Arts Centres. • The Director, ACT Museums and Galleries was a member of the : – ACT Arts in Health Committee; and – Australia Council for the Arts Pool of Peers. • CMAG's Assistant Director, Exhibitions and Collections was a member of the : – ACT Arts in Health Committee; – ACT Legislative Assembly Art Advisory Committee; and – DISACT (Disaster ACT) Disaster Recovery Committee. • The Canberra Theatre Centre's Education Officer was a member of the ACT Drama Teachers Association Board.
• Explore the scope for further collaborative projects between the CFC and The Childers Group during 2015-16.	• The CFC collaborated with The Childers Group in presenting the following two events during 2015-16 : – <i>We need to talk</i> : a networking and discussion event for emerging leaders in the arts, held at CMAG on 30 September 2015; and – <i>Aspects on Mentoring</i> : a forum on mentoring in the arts, held at CMAG on 28 January 2016. The CEO provided the main presentation for this event, which was delivered by the CFC's Deputy Chair due to the CEO's absence overseas.

GROWING AND LEVERAGING OFF OUR ASSETS	
What we want to achieve :	Growth in targeted areas where we can add value
Strategies to achieve this :	• Reinvestment of trading surpluses into asset development or building up reserves • Additional responsibilities in key areas such as historic places – with sufficient resources to carry these out • Involvement as a key player in Canberra's development as a city and in Civic's development as the city's heart
Actions for 2015-16	Results during the year
• Work with other agencies on initiatives to plan future directions of the city centre and the future provision of cultural facilities in Civic, including new theatre facilities, within the framework of the City Plan and City to Lake project.	• During the year, the CFC continued to play an active role in these initiatives, including through the CEO's involvement in the City and Northbourne Avenue Urban Design initiative. • The next stage of studies into a major new theatre was progressed during the year, through work on the following studies : – further work on design, siting and traffic management for the new facility; – a project delivery workshop; – a series of Investment Logic Mapping workshops; – a financial analysis/demand study; and – a economic analysis study. • Discussions were held during the year with the National Capital Authority to clarify National Capital planning requirements applying to the site of the new theatre. • The CFC Board discussed Civic planning matters at each of its meetings during 2015-16.
• Participate in the implementation of the 2015 ACT Arts Policy and studies into the economic, social and community impact of the arts in the ACT.	• The CEO and Director, ACT Museums and Galleries both participated in a workshop convened by artsACT on 10 December 2015 at which the ACT arts sector contributed input into the implementation of the 2015 Arts Policy. • The CFC's draft new Strategic Plan reflects the priorities identified in the 2015 ACT Arts Policy and makes specific reference to it.
• Continue to ensure that the CFC's needs are addressed in development of the Civic Square precinct, including through : – pursuing the outcomes of CFC-	• During the year, the CFC continued to play an active role in Civic parking and transportation initiatives to emphasise the importance of sufficient car parking provision for patrons of the Canberra Theatre Centre. • Discussions were held with parking operations staff prior to the introduction of pay parking

commissioned studies into car parking needs of theatre patrons; – liaising with parking operations regarding the introduction of pay parking in the evenings in the Civic Square precinct; and – seeking to ensure that any redevelopment of the car park site adjacent to CMAG addresses the needs of the cultural precinct, including the enhancement of CMAG’s visibility, and delivering a suitable experience for theatre patrons.	in the evenings in the Civic Square precinct, in order to facilitate the move to the new arrangements for theatre patrons. Measures taken included the installation of additional signage, and the provision of information and website links to theatre patrons. • The CFC made a submission to the consultation process conducted by the National Capital Authority into car parking impacts of the site for the Civic depot for Transport Canberra Light Rail.
• Work with Civic Square neighbours, including Craft ACT, the ACT Legislative Assembly, the Theo Notaras Multicultural Centre and Civic Library, on accommodation strategies and cooperative activities for the precinct, including as a result of the relocation of certain Assembly functions into the North Building prior to the 2016 ACT Election.	• The CFC continued to explore options to enlarge CMAG’s foyer, and to improve CMAG’s address to Civic Square. The CFC also participated in detailed discussions with ACT Property Group regarding the minimisation of impacts resulting from replacement of HVAC equipment planned for North Building in 2016-17. • The CFC worked closely with the ACT Legislative Assembly to facilitate the relocation of Assembly support functions into North Building, prior to the 2016 ACT Election. • During the year, the Building Services Manager, Canberra Theatre Centre : – liaised with the ACT Legislative Assembly Director of Business Support and his staff; and – provided “landlord” type building services to the Civic Library.
• Work with other agencies in exploring the opportunity for managing one of the Sydney Ancher buildings on Northbourne Avenue as a house museum, together with complementary usages.	• During the year, the CFC continued to explore this opportunity, including with the Office of the Coordinator-General and with the ACT Heritage Council.

B.2.2 Canberra Theatre Centre

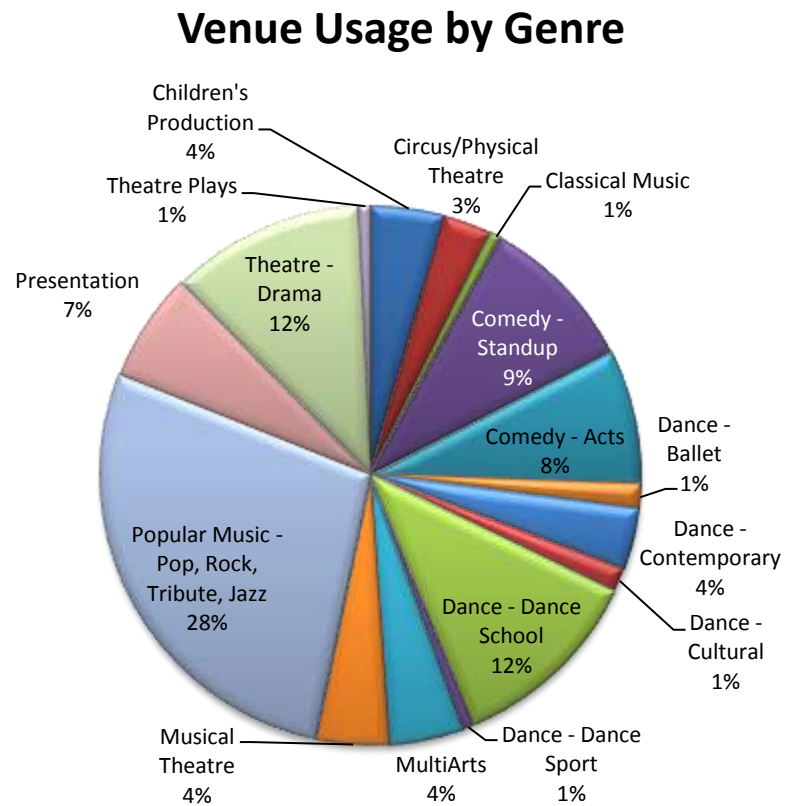
Purpose : To be Canberra's leading performing arts centre

PROGRAMMING																			
What we want to achieve :	A diverse program that creates a leadership position for the Canberra Theatre Centre and an identity for Canberra																		
Strategies to achieve this :	• Regular visits from leading performing arts companies including high profile “star vehicles” • Nurturing local performing arts companies including national advocacy • Active participation in local and national creative development, including links with partner venue and companies • Support for those who take the financial risk in presenting at the Centre, both financial and marketing • A calendar of events that delivers a diversity of genres and appeals to a diverse audience																		
Actions for 2015-16	Results during the year																		
• Provide high quality programming through the Centre's 2015 and 2016 Subscription Seasons, in order to bring leading performing arts companies to Canberra and develop a strong “artistic footprint” for the Centre.  Canberra Theatre - performance of <i>Little Shop of Horrors</i>	• During 2015-16 the following productions from the 2015 Subscription Season, <i>Collected Works 2015</i>, were presented : <table border="0"> <tr> <td>– <i>Lore</i></td><td>– <i>The Wharf Revue 2015</i></td></tr> <tr> <td>– <i>Betrayal</i></td><td>– <i>But Wait... There's More</i></td></tr> <tr> <td>– <i>Ghosts in the Scheme</i></td><td>– <i>Hamlet</i></td></tr> </table> • The Centre launched its 2016 Subscription Season, <i>Collected Works 2016</i>, on 19 October 2015, comprising 18 core shows with 2 additional shows for family audiences. The 2016 Season Shows feature productions from : <table border="0"> <tr> <td>– Bangarra Dance Theatre</td><td>– Sydney Theatre Company</td></tr> <tr> <td>– Queensland Theatre Company</td><td>– State Theatre Company of South Australia</td></tr> <tr> <td>– Bell Shakespeare</td><td>– Opera Australia</td></tr> <tr> <td>– Sydney Dance Company</td><td>– Queensland Ballet</td></tr> <tr> <td>– shake & stir</td><td>– Merrigong Theatre Company</td></tr> <tr> <td>– Belvoir</td><td></td></tr> </table>	– <i>Lore</i>	– <i>The Wharf Revue 2015</i>	– <i>Betrayal</i>	– <i>But Wait... There's More</i>	– <i>Ghosts in the Scheme</i>	– <i>Hamlet</i>	– Bangarra Dance Theatre	– Sydney Theatre Company	– Queensland Theatre Company	– State Theatre Company of South Australia	– Bell Shakespeare	– Opera Australia	– Sydney Dance Company	– Queensland Ballet	– shake & stir	– Merrigong Theatre Company	– Belvoir	
– <i>Lore</i>	– <i>The Wharf Revue 2015</i>																		
– <i>Betrayal</i>	– <i>But Wait... There's More</i>																		
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– shake & stir	– Merrigong Theatre Company																		
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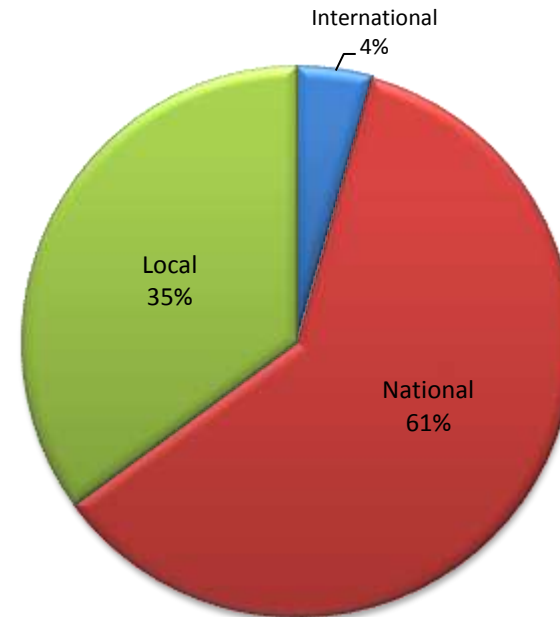
 The Playhouse - performance of <i>The Glass Menagerie</i>	– Geelong Performing Arts Centre & Red Stitch – CIRCA • The following productions from the 2016 Subscription Season, <i>Collected Works 2016</i>, were presented during 2015-16 : – <i>La Clique</i> – <i>Wuthering Heights</i> – <i>Romeo & Juliet</i> – <i>Blood Links</i> – <i>The Glass Menagerie</i> – <i>CounterMove</i> – <i>Little Shop of Horrors</i> – <i>Things I Know To Be True</i> – <i>Disgraced</i> – Additional show - <i>The Peasant Prince</i> As of 30 June 2016, the Centre had 2,472 subscribers for its 2016 season, and had sold 17,997 tickets to subscribers to <i>Collected Works 2016</i> productions.
• Host a company in residence at the Centre, through the partnership with Big hART, to deliver a project in 2015-16.	• The Centre continued to work with Big hART as a company in residence, and in collaboration with the Cooma community, resulting in the presentation of <i>Ghosts in the Scheme</i> in September 2015. • Research for a community engagement program was undertaken by Big hART in Canberra in June 2016.
• Program productions outside the Subscription Seasons and through shared risk ventures with commercial presenters, including through using the Theatre Reserve as a “guarantee against loss”, in order to keep the venue active and increase the range of performing arts available to the Canberra community.	• The Centre delivered the following programs outside the 2016 Subscription Season : – <i>The Illusionists 1903</i> – <i>At Last</i> – <i>A State of Grace</i> – <i>Mario</i> – <i>Molly Ringwald</i> – <i>Tim Rogers</i> – <i>Starman – David Bowie</i> – <i>The Proclaimers</i> – <i>Stripey the Emu Chick</i> – <i>HIPPO! HIPPO!</i> – <i>Bianca del Rio</i> – <i>But Wait... There's More</i> – <i>Sugarland</i>
• Support existing and develop new relationships with presenters, to expand	• The Centre’s marketing team provided a range of value-added kits, guidance and actions in order to support venue hirers, build stronger relationships, and enhance the hirers’

their use of the Centre’s venues and services, and to increase the range of performing arts available to the Canberra community.	experience. - Successful venue hires in 2015-16 included : <i>The Little Mermaid</i> <i>APIA Good Times Tour</i> <i>Sufjan Stevens</i> <i>Tedeschi Trucks Band</i> <i>The Canberra Comedy Festival</i> <i>Danny Bhoy</i> <i>Diana Krall</i> <i>Ice House</i> <i>Dave Rawlings Machine</i> <i>Wil Anderson</i> <i>Jimmy Carr</i> <i>The Sleeping Beauty</i>
- Support local creative development, including through : - supporting events that showcase local talent and local companies; - supporting emerging/early career artists in the performing arts; and - holding master classes, workshops and forums for local practitioners to engage with visiting companies.	- The Centre provided support to local creative development, including through the following activities. - Free Rain Theatre’s <i>The Little Mermaid</i> was given marketing and technical support to ensure its season was a success. <i>Canberra Comedy Festival</i> was again supported by the Centre through marketing assistance and sponsorship. - The Centre supported the <i>Short + Sweet Festival</i> through venue and marketing assistance. - The Centre sponsored the production of <i>Faces</i>, including through venue and marketing support.
Participate in industry organisations e.g. Live Performance Australia, OZPAC, the Australian Performing Arts Centres Association, and the Association of Asia Pacific Performing Arts Centres.	- The Director of the Centre participated as an Executive Council member for Live Performance Australia and the Association of Asia Pacific Performing Arts Centres. - The Program Manager and Commercial Program Manager attended the Australia Performing Arts Market in Brisbane. - The Centre hosted two staff members from Singapore’s Esplanade on the Bay in April 2016 as part of an internship visit that allowed the staff members to observe a number of aspects of the Centre’s operations, including programming approaches and venue management.

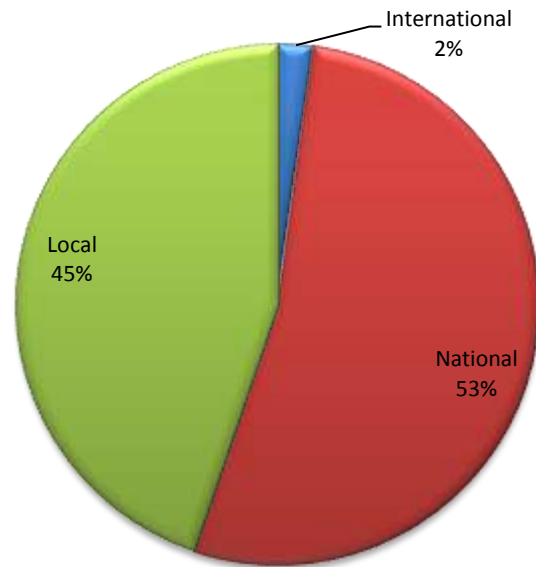
Figure B.2.2a : Graphs indicating venue and night usage by genre and locality in 2015-16



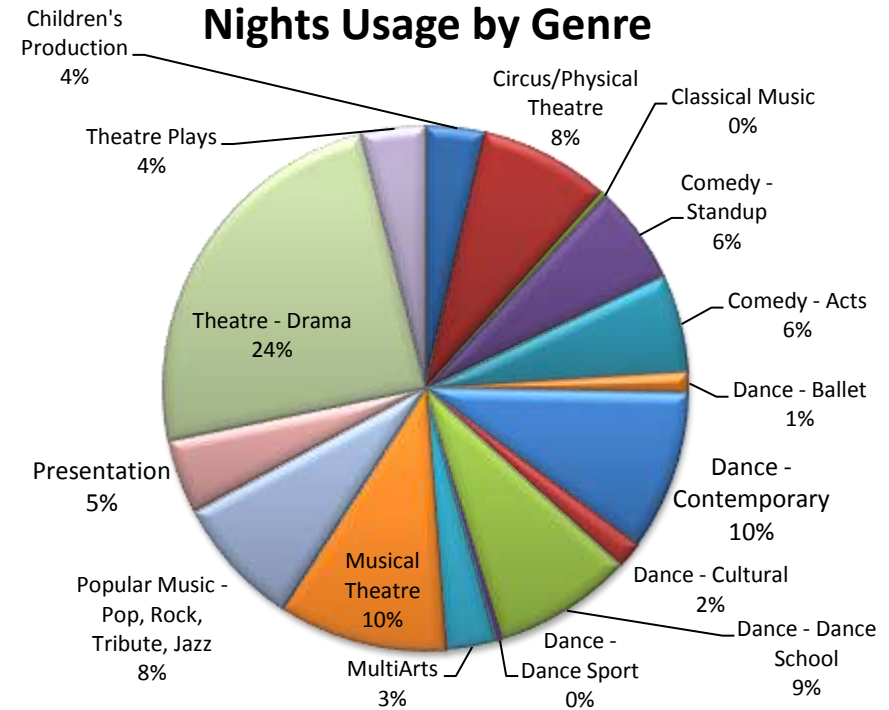
Presenter Usage by Locality



Nights Usage by Locality



Nights Usage by Genre



MARKETING AND AUDIENCE DEVELOPMENT

What we want to achieve :

Strategies to achieve this :

A loyal and growing audience

- Loyalty, engagement and repeat attendance are promoted by : all areas of the business working together to create a high quality experience for patrons; increased sophistication of patron knowledge to drive repeat attendance; use of social media and other means to engage audiences; value-adding through meet-the-artist, director forums etc.

	• Market data is used to target audiences and influence programming • Research is commissioned to better understand our existing audiences and target others
Action for 2015-16	Results during the year
• 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 2015-16, the following value-adding opportunities were presented : – pre-show forums for <i>Iore</i>, <i>Ghosts in the Scheme</i>, <i>CounterMove</i>, and <i>Things I Know To Be True</i>; – a post show Q&A for <i>Betrayal</i>, <i>Ghosts in the Scheme</i>, <i>The Wharf Revue</i>, <i>Wuthering Heights</i>, <i>the Glass Menagerie</i>, <i>Things I Know To Be True</i>, <i>Disgraced</i>; – panel discussions at Parliament House took place for the following productions: <i>Iore</i>, <i>Ghosts in the Scheme</i>, <i>The Wharf Revue</i>, <i>CounterMove</i> and <i>Faces</i>; and – Meet and Greet events were held for <i>The Wharf Revue</i> at ABC 666, and at the Centre for <i>The Illusionists 1903</i>.
• Ensure customer/patron satisfaction with their visit to, and experiences of, the Centre’s venues and presentations, including by surveying audiences. Proactively use information gained from surveys to improve facilities and services.	• The Centre achieved a 92% approval rate with patrons, based on post-performance surveys for a range of productions during 2015-16. • Post-performance surveys were conducted with 10 school groups attending four primary and secondary school matinee performances. The results indicated that all respondents agreed or strongly agreed that the performances they saw were of a high standard and that they would bring students back to the theatre in the future.
• Ensure Front of House business operations and customer services are kept at a high standard, including through use of new Point of Sale technology and an upgrade of the foyer bar area. • Analyse Front of House data and act on this, both to increase commercial returns and to improve the patron experience.	• Front of house data was analysed during the year to improve stock offerings and facilitate operational efficiencies. • A major upgrade of the bar area and facilities was undertaken in the 2015-16 year to improve operational efficiencies, the WHS environment and the patron experience.
• Maintain and develop Box Office services by ensuring that ticketing system capabilities are fully utilised to meet	• Ticketing services were provided to the following external venues : – Parliament House;

business and customer needs, and by undertaking procurement for a new ticketing system.	– Belconnen Theatre; – Government House Gardens (for the Canberra Symphony Orchestra Proms concert); – National Arboretum Canberra (for Voices in the Forest); – Civic Square (for Spiegeltent); and – ANU Arts Theatre (for the Canberra Comedy Festival).
• Use the Centre’s venue branding to promote the productions presented at the venue as being of a consistently high and reliable quality, and to support venue hirers in marketing their product. Ensure all connections with the Centre’s brand are authentic, including use of external signage and the new LED screen. Maintain brand presence including through social media and digital marketing.	• The Centre maintained brand consistency and credibility in the promotion of its 2015 and 2016 Subscription Seasons. • The Centre provided marketing support to assist third party presenters of contemporary music to achieve higher patron attendance and sold-out shows. This is expected to lead to the potential to attract larger name acts in future. • The marketing team provided significant support to various artists and organisations that hired the Courtyard Studio, including Mario, Sugarland and William Yang. • The Centre’s social media was bolstered by interacting with bloggers with large followers, and with online social groups. • Targeted Google Ads campaigns were implemented as an integral element of overall marketing campaigns.
• Develop e-business through web-based marketing and undertake research to assess audience attendance patterns.	• The Centre’s database was updated and used in targeted e-business activity. • The Centre’s website was updated to allow the Centre to market shows more effectively, including by linking the patron database with the website and with emails, to allow for a tailored patron experience. • Research questions used by the Centre were re-evaluated and refined, and research was undertaken across all performances to assess attendance patterns and satisfaction levels. • Post-show survey responses were evaluated, to assess patrons’ preferences and media habits, and therefore to provide greater insight into audience characteristics.
• Continue to implement a groups booking initiative to enhance income and support venue hirers.	• Group bookings were promoted through internal marketing and sales staff, as well as external group sales specialists, on selected broad appeal shows such as <i>The Illusionists 1903</i>, <i>Le Noir</i>, <i>Little Shop of Horrors</i>, <i>La Clique</i>, <i>Gazillion Bubbles</i> and <i>Rolling Thunder Vietnam</i>. • Regular group bookings were made through organisations such as Rixons and Snowliner Coaches.

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 for 2015-16	Results during the year
• 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. • Complete a new Disability Discrimination Act Action Plan as a basis for future upgrades to the Centre, in order to enhance its accessibility for people with disabilities.	• The following access initiatives were facilitated during 2015-16. Tactile tour, audio description and captioned performances – A tactile tour, audio description and captioning were provided for a performance in each season of <i>Betrayal</i>, <i>Ghosts in the Scheme</i>, <i>The Wharf Revue</i>, <i>Hamlet</i>, <i>Wuthering Heights</i>, <i>The Glass Menagerie</i>, <i>Things I Know To Be True</i> and <i>Disgraced</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 carers to be present when visiting the theatre) are available for all productions presented at the Centre. • New FM hearing assist units were purchased in the 2015-16 year to replace older sets. The new “Listen” brand units come complete with new head sets, neck loops, transmitters and charging stations. There are 16 units for the Canberra Theatre and 16 for The Playhouse. • The Centre also provides designated spaces in the auditorium for wheelchair access. • During the year, the Centre’s marketing team continued to promote access facilities through all marketing channels including a large print brochure and a specific access flier. • The Centre was awarded a plaque by Better Hearing Australia Canberra Group for its contribution over the past 10 years to services for people who are deaf or hearing impaired. • A new Access Action Plan was prepared during the year and is expected to be finalised in the first half of 2016-17.

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.	- During the year, the Centre's Social Capital program distributed 380 tickets to the value of \$ 27,291.70 to the following charities and organisations : <i>Ginar Maliyan - Wiradjuri Echoes</i> <i>Richmond Fellowship</i> <i>Smith Family</i> <i>YWCA</i> <i>Menslink</i> <i>Barnardos - Local</i> <i>Belconnen Arts Centre – Parkinsons Dance Group</i> <i>The Child Youth & Family Gateway</i> <i>ACT Eden Monaro Cancer Support Group</i> <i>Lifeline</i> <i>St Vincent de Paul</i> <i>Canberra Youth Theatre</i> <i>Marymead</i> <i>Bosom Buddies</i> <i>Barnardos - Indigenous Group</i>
Host the <i>Music at Midday</i> series of concerts, which allow older patrons, including nursing home residents, to attend live theatre.	- Twelve <i>Music at Midday</i> concerts were held in the 2015-16 year raising a total of \$11,850.50 for the following charities : - Uniting Care Canberra City - Cystic Fibrosis ACT - Karina House, Home for Mothers & Babies Inc - Lifeline Canberra Inc - Soldier On - Sids and KIDS ACT
Support theatre education resources, maintain and grow links with schools, provide work experience opportunities, and implement the Centre's Vocational Education and Training in theatre technical skills, including through a pilot program in the government school sector.	- Hindmarsh, one of Australia's leading property and construction companies, continued as a principal sponsor of the Centre in 2015-16, with a three-year commitment to help progress the Centre's education activities. - Meetings of the Secondary Teachers Reference Group were held on 2 September 2015 and 10 March 2016. A Primary Teachers Reference Group was established on 5 May 2016. The reference groups provide valuable advice about linking specific shows to the Australian curriculum. - The Centre launched its 2016 Primary and Secondary brochures in October 2015, and delivered school matinees for the following productions, reaching over 10,500 students and 900 teachers from 160 schools. <i>Flying Fruit Fly Circus Circus Under my Bed</i> <i>Stripey</i> <i>Of Mice and Men</i> <i>Betrayal</i>



Canberra Theatre – Work experience students practise fly cues

- *Reckless Valour*
- *Cranky Bear*
- *The 52 Storey Treehouse*
- *CounterMove*
- *The Peasant Prince*
- *HIPPO! HIPPO!*
- *Ghosts in the Scheme*
- *Hamlet*
- *Wuthering Heights*
- *Faces*
- *There's a Hippopotamus on my Roof Eating Cake*
- 13 schools attended an evening performance at the Centre, totaling 280 students and 35 teachers.
- The Centre hosted six students from Gungahlin College during 2015-16 to undertake a Certificate III in Live Production and Services as part of a Vocational Education and Training in Schools course. Students who completed their study at the end of 2015 have since undertaken work at the Centre.
- The Centre hosted 16 work experience students from the ACT and surrounding regions, including from Cooma and Bega during 2015-16, working in technical, marketing, box office, administration and front of house roles.
- Sydney Dance Company delivered a suite of in-school dance workshops to six high schools and colleges in Canberra for 193 students.
- The Centre's education team organised workshops and master classes as follows.
 - library readings were organised for *Cranky Bear*, *Stripey*, *The 52 Storey Treehouse*, *The Peasant Prince* and *There's a Hippopotamus on my Roof Eating Cake* in the Woden, Gungahlin, Belconnen, Kippax, Tuggeranong and Dickson libraries.
 - Bell Shakespeare Company provided a professional development session for 14 teachers.
 - Bell Shakespeare Company conducted a school visit for 93 teachers.
 - Theatre venue tours were provided to the Amaroo School, IMAGE (Education Officers from the Institute of Museum and Gallery Education), Islamic School, *Wakakirri* teachers, Canberra Youth Theatre Ambassadors, Maimuru Public School and St John's College (Brisbane), to a total of 160 students and teachers.
 - A *Wuthering Heights* Gothic Theatre workshop was conducted at Hawker College for 20 students.

	– <i>Faces</i> incursions were provided to 168 students across three schools. – Workshops were conducted at four Canberra primary schools for <i>The Peasant Prince</i>. • For the Canberra Youth Theatre Ambassadors, the Centre’s education team organised tickets to : – <i>Reckless Valour</i>, which included a preshow chat with one of the choreographers; – <i>Betrayal</i>, which included a post show meet with Alison Bell; – the <i>Ghosts in the Scheme</i> preview including a preshow introduction by the Director and a post show set tour; – <i>But Wait...There’s More</i>; – <i>Wuthering Heights</i>, including a venue tour and post show Q&A; – <i>Sugarland</i>, including a post show Q&A; – <i>CounterMove</i>, including a preshow introduction with the Rehearsal Director; and – <i>Things I Know To Be True</i> including a post show Q&A.
• Foster performing arts skills development through such means as presenting a festival of 10-minute plays by young people.	• The Centre arranged for 19 schools to participate in the <i>Acting Up!</i> 10-minute play festival, with a total of 38 plays performed and stage managed by 250 secondary school students. This included two NSW high schools from Bateman’s Bay and Bega. • An <i>Acting Up!</i> play writing workshop was provided by professional playwright, Mary Rachel Brown, for 10 teachers from Canberra and the South Coast of NSW. • <i>Acting Up!</i> Dramaturgy Workshops with Canberra Times critic Peter Wilkins were provided to students across 19 schools. • An <i>Acting Up!</i> two day Stage Manager workshop with Joyanne Gough and Bella Kerdijk, the Stage Manager from Belvoir Street Theatre, was attended by 13 students. • Three winning plays from <i>Acting Up!</i> were selected to appear in the Short + Sweet Festival in the Courtyard Studio.

GROWING AND LEVERAGING OFF OUR ASSETS	
What we want to achieve :	A performing arts centre for the future
Strategies to achieve this :	• Develop a new lyric theatre • Commercial activity is pursued to maximise earning capacity and secure future growth • Development of a programming retained earnings fund • Targeted market research to support future initiatives
Actions for 2015-16	Results during the year
• Liaise with tourism and events agencies to explore partnerships for major performing arts presentations and for ticketing opportunities, including the scope for accessing events funding to support major productions.	• Marketing relationships have been established between the Centre and various national institutions and associations, to allow cross promotional opportunities. • Events ACT and Canberra CBD Limited, together with the Centre, sponsored <i>The Famous Spiegeltent</i> to come to Canberra and present <i>La Clique</i> and nearly 30 side shows.
• Analyse the economic impact for the ACT of the Canberra Theatre Centre's activities, including through regional visitation, and assess how theatre activity can both support, and be supported by, businesses such as cafes and restaurants in the precinct.	• The financial impact of the Centre on business for cafes and restaurants has been estimated at \$4.5 million per annum. This figure was calculated from information on the number of patrons eating out in association with their theatre experience, together with the average spend per patron.
• In conjunction with other agencies, conduct new theatre studies, including a detailed area analysis of required theatre facilities, concept designs and costing studies.	• Refer to page 37 for information regarding new theatre studies.
• Undertake the final year of a two-year Stage 2 upgrade program for the Centre, funded under the 2014-15 ACT Budget, focusing especially on a major upgrade of	• Stage 2 upgrade program : all elements of the final year of the program were completed and funding acquitted by 30 June 2016, including the supply and installation of auditorium house lighting for both the Canberra Theatre and The Playhouse. • Stage 3 upgrade program : all elements of the first year of the program were completed and

the Centre's lighting. • Undertake the first year of a three-year Stage 3 upgrade program for the Centre, funded under the 2015-16 ACT Budget, in order to retain the Centre's functionality and status as a professional performing arts centre, including through carpet and seating replacements and improvements to patron and performer amenities.	funding acquitted by 30 June 2016, including a security camera upgrade and main bar refurbishment.
• Undertake a program of other upgrades and improvements using capital upgrade funding, and through internally-funded projects, where funds are available. Explore the scope to increase levels of ongoing upgrades/maintenance, recognising the complex nature of the Centre's facilities.	• Works undertaken through capital upgrade funding in 2015-16 included : fly tower banner lighting; augmentation of heating facilities in the theatre; and minor works in the administration area.

B.2.3 A.C.T. Museums And Galleries

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

PROGRAMMING, STORY TELLING AND INTERPRETATION	
What we want to achieve :	Programming that reflects Canberra's unique identity
Strategies to achieve this :	• A diverse range of high quality exhibitions, education and community programs and other activities, on site and online • Unique and experiential programs that focus on our region's visual arts and social history • Productive partnerships with other cultural organisations and the wider community in developing and delivering our programs
Actions for 2015-16	Results during the year
• Present an exhibition program at CMAG that responds to, and celebrates, the diversity of the Canberra community and its many stories, and matters of interest to our community, and which includes major visual arts and social history subjects, including through collaborations and partnerships with the community. • Provide opportunities for emerging/early career artists in CMAG's exhibition program. • Present <i>INK REMIX : contemporary art from mainland China, Taiwan and Hong Kong</i>, and tour this exhibition to Bendigo, Sydney, and Brisbane.	• ACT Museums and Galleries presented a range of exhibitions during the year, some of which incorporated collaboration with partners, as described below. – <i>INK REMIX : Contemporary art from mainland China, Taiwan and Hong Kong</i>, in association with CBR Limited; Australian National University (ANU); and the Australian Centre on China in the World. Tour partners for the exhibition are : Bendigo Art Gallery; University of New South Wales Galleries, Sydney; and Museum of Brisbane. – <i>Punuku Tjukurpa</i>, toured by Artback NT in partnership with Maruku Arts. – <i>Capital and Country : The Federation Years 1900-1914</i>, toured by the National Gallery of Australia. – <i>Wendy Saddington : Underground icon</i>, in association with the School of Music, ANU. – <i>William Yang: Breathing the rarefied air of Canberra</i>, in partnership with the National Library of Australia and the

	Canberra Theatre Centre, in celebration of the Centre's 50th anniversary. – CAPO held their annual auction <i>CAPO 31</i> at CMAG on 7 November 2015, continuing the partnership that began as part of Centenary celebrations in 2013.
• Present the Nolan <i>Foundation Collection</i> on an ongoing basis in the Nolan Collection Gallery @ CMAG, together with elements of the broader Nolan Collection, at CMAG and online.	• The Nolan Collection Gallery @ CMAG continued to display the Foundation Collection and a range of interpretive material on a continuing basis. Details of programming conducted in association with the Nolan Collection is set out below. • The entire Nolan collection is available to view online in high-resolution at the dedicated Nolan website www.cmag.com.au/nolan.
• Present permanent exhibitions at each of the three Historic Places : Lanyon, Calthorpes' House and Mugga-Mugga, to enrich visitors' understanding and enjoyment of their visit.	• The following exhibitions were on display at the Historic Places during the year : – Lanyon – <i>Within Living Memory, The Cunningham Photo Album, and Convict Lives</i>; – Calthorpes' House – <i>Calthorpes' House Orientation Exhibition</i>; and – Mugga-Mugga – <i>Getting It Together</i>.
• Present a comprehensive range of community and education programs and other activities at CMAG that respond to, and celebrate, the diversity of the Canberra community and which : – reinforce CMAG's role as a key city centre destination, and as a place for exploring ideas about our region's future; – complement the exhibition program; – recognise special events and festivals celebrated by the Canberra community; – connect with, and contribute to, the wider ecosystem of arts and	CMAG presented 192 community and education programs during the year including a range of programs such as floor talks by curators and artists, adult workshops, family and toddler studio workshops, lectures and panel sessions film screenings, and education programs for students from early primary through to secondary level. Examples of programs to complement the exhibition program • In association with the major exhibition, <i>INK REMIX : Contemporary art from mainland China, Taiwan and Hong Kong</i>, CMAG presented a range of programs to extend the visitor experience including the following. – Floor talks were provided by Sophie McIntyre, the exhibition curator, artists and experts, and a lecture was delivered by Dr Richard Wu focusing on classical Chinese painting. – Programming for families included a demonstration of calligraphy by Professor Hsin-tien Liao; a school holiday workshop - INK LAB; an <i>INK REMIX</i> themed activity table; and a <i>CMAG on Sunday</i> series of workshops titled <i>you are what you ink</i>. – In addition to these community programs, an <i>INK REMIX</i> education kit for visual arts students in years 7 to 10 was developed and sent to every head of visual arts department in a Canberra school.

social history activity in the region; and

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



Children's program - CMAG on Sunday *Bush Capital* – Put a Bird on it



Children's program – T is for Toddler *Bush Capital* - Gone Bush

- In association with the major exhibition, *Bush Capital: the natural history of the ACT*, CMAG presented a diverse suite of programs to extend the visitor experience including the following.
 - The *Bush Capital* education program was developed for Foundation to Year Two students and was fully booked. The program included an education kit with suggested post visit activities.
 - A series of walks was developed with ACT Parks and Conservation.
 - Floor talks were delivered by the Curator, Rowan Henderson, Ian Fraser, Rangers from ACT Parks and Conservation Service and artists.
 - A series of children's programs was held including a drop in activity table, *T is for Toddler: Gone bush*, inspired by native flora and fauna, and *CMAG on Sunday: Put a bird on it*.
 - A photography workshop was developed in partnership with PhotoAccess that ran across five weeks and included field trips to Tidbinbilla and the Australian National Botanic Gardens.

Examples of programs to recognise special events and festivals

- *CMAG on Sunday* programs included :
 - *Book Week Special: Connect to reading*, which was held to coincide with Book Week 2015, with children's activities based on books shortlisted for the Picture Book and Early Childhood Book of the Year by the Children's Book Council of Australia; and
 - *The Big Draw – Drawing the Future*, which was delivered in association with *The Big Draw* events that happen worldwide in museums and galleries.
- To mark the ANZAC anniversary at CMAG, a talk was given by Samantha Small about her installation, *Stalemate*, with Social History Curator, Rowan Henderson discussing the 1918 Majura Honour Roll, a gift to CMAG from the McIntosh family.
- The Canberra and Region Heritage Festival was celebrated at CMAG with an event focusing on conservation, in partnership with the University of Canberra and the Australian Institute for the Conservation of Cultural Material.

 Wendy Saddington: underground icon CMAG exhibition - 5 December 2015 – 19 June 2016	Examples of programs demonstrating connections to the wider arts/history landscape • The CMAG exhibition, <i>A Potted History of Canberra Region Ceramics</i> coincided with the Australian Ceramics Triennial in Canberra. Associated programs included a Curator Floor Talk, a series of School Holiday drop in sessions for families called 'Clay Play' and a <i>CMAG on Sunday</i> workshop where children created clay tiles. • The exhibition, <i>Wendy Saddington: Underground icon</i>, was developed in consultation with the conveners of the conference, <i>Stars and Stardom</i>, presented by the International Association for the Study of Popular Music – Australian New Zealand Branch at the School of Music, ANU. Examples of programs provided through collaborations and partnerships • CMAG presented a number of programs in partnership with the ANU School of Art and Centre for China in the World in association with the exhibition <i>INK REMIX</i>. • Artists from the Maruku Arts Centre worked with educators at CMAG to organise artists to attend the <i>CMAG on Sunday</i> workshop <i>The Big Draw</i>, where they demonstrated sand drawings. • <i>Bush Capital</i> program partnerships included the following. – A walk series developed in conjunction with ACT Parks and Conservation. – A five week photography workshop with PhotoAccess. – A self directed activity in association with <i>CMAG on Sunday</i>, developed with support from ACT Parks and Conservation.
• Present education and community programs relating to the Nolan Collection, to enrich the understanding and enjoyment of visitors and participants in outreach programs, including the new Nolan stop motion education program.	• CMAG presented 56 community and education programs relating to the Nolan Collection during the year. These included : – education programs, such as <i>Every Picture Tells A Story</i> for preschool students, presented both onsite and as outreach; – <i>Stop.Motion.Nolan</i> workshops, both for students and for teachers and museum educators; – School holiday workshops, Nolan inspired activity tables, and <i>CMAG on Sunday</i> workshops focused on landscape painting and the concept of perspective; and – an adult and teacher professional development printmaking workshop exploring monoprinting techniques and digital collage presentation, inspired by Nolan's spontaneous approach to art making.

• Present a comprehensive range of community and education programs that enrich our community's understanding and enjoyment of the Historic Places and their collections, including ones that : – connect with anniversaries, special events and festivals celebrated by the Canberra community; and – are provided through collaborations with other organisations.  Community program – <i>Lanyon Christmas Carols and Picnic Tent</i>  Community program – Mugga-Mugga – Community Program - <i>Painting the Landscape</i>	• Two teacher professional development programs were accredited by the Teacher Quality Institute during the year : printmaking workshops and <i>Start Stop Motion</i>. • Historic Places presented 428 community and education during the year. Many of these connected with anniversaries, special events and festivals or were provided through collaborations with other organisations. Examples of programs connected with anniversaries, special events and festivals • Calthorpes' House opened for extended hours in September and October 2015 to celebrate Floriade. • Dr Lenore Colthart delivered a lecture about the history of the gardens at Lanyon, connecting them to the wider history of Canberra's gardens. • Marking the ANZAC anniversary at Calthorpes' House was a cooking demonstration in the wood fired stove using the family's Anzac biscuit recipe. • An open weekend with free entry was held at Mugga-Mugga to celebrate the birthday of Miss Sylvia Curley OAM, who was instrumental in the development of Mugga-Mugga as a house museum. • Calthorpes' House and Mugga-Mugga were dressed for Christmas during the December 2015/January 2016 period. • Lanyon hosted a very successful <i>Lanyon Christmas Carols and Picnic</i> in December 2015, welcoming over 1700 visitors. • Open Houses were held at each site to celebrate special occasions such as Australia Day, Mother's Day, the Queen's Birthday and ACT Seniors Week. Examples of programs provided through collaborations with other organisations • The Historic Places and ACT Heritage Unit collaboration with Dr Jennifer Gall into the research and performance of musical history at the three historic sites continued during the year. Activities included the conservation and tuning of historical musical instruments at each site and a series of performances titled <i>Listening to the Past</i> at Mugga-Mugga and Lanyon. • A series of Writers Workshops was offered at the three Historic Sites in partnership with the ACT Writers Centre. • The Lanyon Plant Fair in March was held in partnership with the Horticultural Society of
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	Canberra. Across the weekend there were over 2,200 participants. The event featured plant and food stalls, speakers, tours and children's activities. • The 2016 Sylvia Curley Oration explored the challenges of repurposing heritage buildings as arts centres. The oration was delivered by Joseph Falsone, the Director of Ainslie and Gorman Arts Centres. • In association with the Canberra and Region Heritage Festival, the <i>School Holiday Program: Painting the landscape</i> was held at Mugga-Mugga.
• Continue and develop partnerships between ACT Museums and Galleries and other relevant organisations/institutions, including: – partnership with the <i>You Are Here</i> festival; – partnership with the Capital Arts Patrons Organisation; – 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; – partnerships with National Cultural Institutions and relevant agencies of Australian and ACT governments; and – liaison with the ACT Heritage Unit and Council.	• The Historic Places continued its close working relationship with the National Trust through National Trust volunteers at Lanyon. During the year, these volunteers provided 119 hours of service at Lanyon. • <i>You Are Here</i> festival events were hosted by CMAG in April 2016. • CMAG hosted the <i>CAPO</i> exhibition in October – November 2015 and the launch, floor talk and Auction associated with this event. Initiatives with the School of Art at the Australian National University • A number of floor talks were held in association with the ANU School of Art's Art Forum, including discussions with artists and curators. • The ANU School of Art hosted artists in residence and workshops in association with both the <i>INK REMIX</i> and <i>Punuku Tjukurpa</i> exhibitions. • Students from the ANU visited CMAG as part of their Professional Practice coursework. Partnerships with the Cultural Heritage Management course at the University of Canberra • Students visit the ACT Historic Sites as part of this course during the year. • The Heritage Festival Event – Discovery/Recovery was a partnership with the University of Canberra and the Australian Institute for the Conservation of Cultural Material. Partnerships with National Cultural Institutions and relevant agencies of Australian and ACT governments • The programming associated with the <i>Bush Capital</i> exhibition involved a close partnership with ACT Parks and Conservation Service – this related to the floor talks and the walks series, and the provision of materials to be used in the <i>CMAG on Sunday</i> workshops associated with the



Fowler 16161 road locomotive at Lanyon

exhibition.

- The *Capital and Country: The Federation Years 1900-1914* exhibition presented at CMAG from November 2015 - February 2016 was a touring exhibition from the National Gallery of Australia.

Liaison with the ACT Heritage Unit and Council

- CMAG and the Historic Places were involved in the Heritage Festival 2016 with a number of events and activities across the sites, including the Discovery/Recovery event listed above.
- The Heritage Festival 2016 was launched at Lanyon in collaboration with the ACT Heritage Unit in March 2016. To mark the occasion, an historic road locomotive *Fowler 16161* previously used at Lanyon is now on display in the Machinery Shed there.
- Historic Places worked closely with ACT Heritage Unit grant recipients, such as the project with Dr Jennifer Gall described above.

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 for 2015-16	Results during the year
• Increase awareness of ACT Museum and Galleries venues in local, regional, national and international markets, through promotion of their special features and through cultural tourism initiatives, including applying for an ACT tourism award, and by working with VisitCanberra to promote events, and the <i>INK REMIX</i> exhibition.	• The two-day Lanyon Plant Fair was held at Lanyon in March 2016 and was marketed to attract strong local and regional audiences. • Collaboration continued with Visit Canberra during the year on a number of cultural tourism initiatives, including the presentation of a bilingual Chinese-English promotion of CMAG at Floriade. • Editorial was pursued at a national level and in regional markets. Successful media interviews in regard to the exhibition <i>Bush Capital</i> were replayed throughout NSW and WA, and coverage of the exhibition <i>INK REMIX</i> reached national and international markets, most notably through a China broadcast video and print story via <i>Xinhua</i>, the Chinese national provider.

	• Work commenced on a Canberra Region Tourism Award application covering the 2015-16 financial year, to be submitted in September 2016.
• Continue to implement the digital strategy for ACT Museums and Galleries, including : – presentation of venues and collection items online in Google Institute; – refurbishment of the website to ensure it continues to be of high quality, accessible across multiple platforms and devices, and develops the virtual tours of each Historic Place; – use of digital media in education and community programs; – digital marketing opportunities; – use of social media to provide new engagement opportunities; and – commence digitising the CMAG collection, building on work already undertaken to digitise the Nolan Collection.	• Major progress was made in implementing the digital strategy for ACT Museums and Galleries during 2015-16. This included: – the new CMAG and Historic Places websites were finalised and launched in November 2015; – maintaining Twitter, Facebook, Flickr and YouTube accounts for marketing and communication for ACT Museums and Galleries, notably targeted paid promotion of CMAG exhibition events; – using iPads for a digital drawing workshop as part of the <i>CMAG on Sunday</i> Book Week Special; – using digital media in the <i>Artefact Chat</i> and <i>Stop.Motion.Nolan</i> outreach programs; and – holding a <i>Stop.Motion.Nolan</i> workshop for teachers and museum educators in conjunction with Museums Australia. • Visitation rates for the new CMAG and Historic Places websites has seen a 27% increase in session duration, 75% increase in pages viewed per session and a decrease in bounce rate of 17% in comparison to the previous year. • Data and images for 150 objects from the CMAG Collection were developed in a format to suit online access. Digital access to these items, along with works in the Nolan Collection, is available online. • As a result of work during the year, 25 ultra-high resolution gigapixel images of CMAG's collection items and their related metadata are now available to view via Google's Cultural Institute platform. This resulted in 41,000 page views of CMAG Collection items during 2015-16. CMAG collection items were also featured on several occasions as 'artwork of the day' via Google Arts and Culture social media accounts to an audience of well over 100,000. In addition the platform also displays street view panoramic virtual tours for CMAG and each Historic Places site, as well as data and images for 200 objects from across ACT Museums and Galleries collections.
• Engage the community through active volunteer programs at the Historic	• During the year, volunteers at the Historic Places provided a total of 1,494 hours service and provided services across a range of tasks, including collection care and guiding.

Places, and at CMAG.	
- Promote venue hire business at CMAG, Lanyon and Mugga-Mugga, balancing this with the core functions of these sites. - Develop opportunities to increase income from activities such as the CMAG and Lanyon cafes and the Lanyon shop.	- Venue hire information for CMAG, Lanyon, and Mugga-Mugga is included on the CMAG and Historic Places websites (http://www.cmag.com.au and http://www.historicplaces.com.au/), together with information about the Lanyon Café, which caters for all functions held at Lanyon. - During the year, 4,017 people attended venue hire events at CMAG. - Staff at Historic Places enhanced the booking and promotion process for wedding hires, and a Lanyon wedding was featured as Wedding of the Year in the national publication The Bride's Diary.
Continually seek to improve customer satisfaction with their visit to, and experience of, the ACT Museums and Galleries venues. Proactively use information gained from surveys and online comments, to improve facilities and services. Explore the scope for exhibition-specific surveying and for providing add-on experiences to visitors e.g. at home activities for participants in <i>T is for Toddler</i> programs.	- Customer satisfaction surveys were conducted throughout the year and reported as part of the 2015-16 Statement of Performance – refer to Attachment 1, page 169. Information gained from the surveys is used in planning to improve facilities and services. CMAG achieved its highest recorded customer satisfaction levels to date with 97% of visitors surveyed rating their level of satisfaction with their visit at four or five stars. - Customers are also encouraged to leave their feedback via Outrate (outrate.com.au) a feedback tool for the hospitality and entertainment industry facilitated by Tourism ACT. - The Access and Learning section developed an instagram account @CMAG_Families which seeks to engage with families beyond CMAG's walls. The primary focus of the account is to start a conversation with families about their art making, to share ideas that would extend activities undertaken at CMAG into the home and to provide outreach to people who cannot physically access on site programs.

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 for 2015-16	Results during the year

• Develop, conserve, research and interpret an integrated social history and visual arts collection at CMAG, including by exploring opportunities to enhance resourcing of collection management activities.	• The development, conservation, research and interpretation of an integrated social history and visual arts collection are part of CMAG's core business, and these activities continued throughout the year. • CMAG continued to develop its collection during the year with the acquisition of a number of works of art and social history objects. A full list of CMAG acquisitions during 2015-16 can be found at Appendix 6, page 105 of this Report.
• Conserve, research, interpret and manage the Nolan Collection, in conjunction with the Commonwealth Government, as the owner of the Collection. Collaborate with relevant agencies, with the aim of bringing works from the Nolan Collection to a wider audience, including through loaning works to major exhibitions and making images available online for publications and programs. Implement and service a new agreement with the Commonwealth for management of the Nolan Collection.	• The conservation, research, interpretation and management of the Nolan Collection, in conjunction with the Commonwealth Government as the owner of the Collection, are part of CMAG's core business and continued during the year. • Discussions were held during the year with Commonwealth representatives to review costs associated with managing the Nolan Collection and provide a detailed cost proposal for ongoing funding. • Conservation reports were prepared as required. • The new agreement with the Commonwealth for management of the Nolan Collection was implemented, and reporting information gathered throughout the year.
• 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 ACT heritage legislation, including by continuing implementation of Conservation Management Plans for each site and implementing the	• The conservation, research, interpretation and management of the Historic Places are part of its core business and these activities continued throughout the year. • The Team Leader, Horticultural Services for Historic Places is working with Dr Lenore Coltheart to explore the history of the almond grove at Lanyon. • Stormwater management and fit-out works at the Lanyon Heritage Centre, as a repository for the Historic Places collection and as an education space, were substantially completed in 2015-16 with finalisation scheduled for early 2016-17.

Executive Lease for Lanyon. Recognise that the gardens and grounds of the sites form a “living collection” that also needs to be conserved, researched and interpreted.	
Finalise and implement a new audio guide project at all Historic Places, allowing consistent high level interpretation of these sites, with the scope in future for translation into different languages and engaging with new audiences.	The content of new audio guides was finalised with recording and data transfer underway at year-end, for launch early in 2016-17.
- Continue to implement policies to assist in managing and interpreting ACT Museums and Galleries collections and sites, including a CMAG Collection Development Strategy and a Historic Places Learning Policy. - Develop a strategy to guide the collection development of the Historic Places collections.	- The following new policies were developed : – ACT Museums and Galleries Digital Strategy; and – CMAG Collections Development Strategy. - Work commenced on an Historic Places Collection Development Strategy and Learning Strategy.
Liaise with the ACT Branch of the National Trust to safeguard objects owned by the Trust and on long-term loan to Lanyon.	The President of the ACT Branch of the National Trust has advised the CFC that the Trust intends to retain these objects at Lanyon.
Explore opportunities to feature conservation activities in community and education programs.	- The Lenore Colthart lecture described above included strong conservation messages about managing the Lanyon Garden. - The Dr Jennifer Gall community programs described above communicate to participants important work being undertaken to conserve the Historic Places musical instrument collection.

	• Conservation cleaning of a bedroom at Lanyon Homestead was shared with the public through the display of on-site interpretive panels. • The Discovery/Recovery program described above is a further example of featuring conservation messages in a community program.
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Below are a few selected items from the Historic Places collection :



Lanyon Collection – 1860's bedroom furnishings



Lanyon Collection – Tea Caddy



Mugga-Mugga Collection – furniture items



Mugga-Mugga Collection – Sewing machine



Calthorpes' Collection – Red dress from Del's Bedroom



Calthorpes' Collection – *Pianola*



Calthorpes' Collection – Toys from Dawn's Room



Calthorpes' Collection – Items from the Breakfast Room including Del's wedding photograph

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 – Community access exhibition spaces – A city centre focus for Canberra's heritage – A permanent exhibition of Canberra's history • The former Nolan Gallery building is used to promote Lanyon's significance • More spaces in Lanyon homestead are opened up for historical interpretation • Mugga-Mugga education centre becomes a focus for environment education
Actions for 2015-16	Results during the year
• Undertake a capital project to upgrade the storm water system at the Lanyon Heritage Centre to enhance its suitability for community and education usage. • Following the finalisation of this capital project, complete the refurbishment of the Lanyon Heritage Centre, including storage, display conservation and teaching areas.	• Funding of \$0.099 million was provided in the 2015-16 ACT Budget for stormwater remediation work at the Lanyon Heritage Centre. • This work was finalised by year-end, providing a basis for the completion of fit out and refurbishment work in early 2016-17.
• Undertake other priority capital improvements at CMAG and the Historic Places, with 2015-16 capital upgrade funding.	• A range of improvements was implemented across ACT Museums and Galleries sites during the year.
• Implement a cyclical maintenance program, to ensure the upkeep of ACT Museums and Galleries assets.	• The replacement of CMAG's outmoded display furniture with new showcases fabricated in Canberra continued.

- Undertake further studies into a redesign of the CMAG foyer, building on an initial design concepts study undertaken during 2014-15, in order to increase its functionality and attractiveness, and to improve its address to Civic Square.

- An initial architectural study was undertaken during 2014-15. This developed design options that could provide enhanced amenity, expanded and shared community functions, and improved venue hire potential. The options developed in the study provide for the relocation of the central staircase in the CMAG foyer and for the enclosure of the outer courtyard area in order to produce a larger and more functional foyer space.
- Work on these options progressed in 2015-16. To progress the first stage of foyer improvements, concept designs were developed to allow for the extension of humidity and temperature control to Gallery Five, allowing greater flexibility in the display of permanent and temporary exhibitions.



CMAG Foyer – exhibition opening



B.3 SCRUTINY

There were no ACT Auditor-General or ACT Ombudsman reports that related specifically to the CFC in 2015-16.

There were no Legislative Assembly Committee reports that related specifically to the CFC in 2015-16.

B.4 RISK MANAGEMENT

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

The CFC's SRMP was reviewed by the CFC's Audit Committee at its 23 March 2016 meeting. The revised and updated document was endorsed by the CFC Board at its meeting on 28 April 2016.

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

B.5 INTERNAL AUDIT

The CFC Audit Committee met on six occasions during 2015-16. Meetings were held on the 14 July 2015, 22 September 2015, 24 November 2015, 4 February 2016, 23 March 2016 and 26 May 2016. The Board agreed to the appointment of Raoul Craemer as a member of the Audit Committee at the 28 April 2016 Board Meeting. The number of meetings attended by Committee members is as follows :

Name of Member	Position	Meetings Attended
Eugene Kalenjuk	Chair	Six
Harriet Elvin (CEO)	Member	Five
Louise Douglas	Member	Five
Raoul Craemer	Member	One

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

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

The Audit Committee Charter was reviewed by the Audit Committee at its 23 March 2016 meeting. The revised and updated document was endorsed by the CFC Board at its meeting on 28 April 2016.

Internal Audit

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

The CFC completed an internal audit during the year on CFC's supplier arrangements. The CFC will implement actions in 2016-17 to make improvements resulting from the audit recommendations.

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

B.6 FRAUD PREVENTION

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

A review and update of the CFC's FCP was completed by the Audit Committee at its meeting on 23 March 2016. The revised and updated document was endorsed by the CFC Board at its meeting on 28 April 2016.

The CEFI on the FCP was revised to reflect the updated FCP. A copy of the updated CEFI was made available to staff.

The CEO's "start the year" email for 2016 reminded staff of their responsibilities with regard to fraud control, prevention and obligations for reporting suspected instances of fraud.

B.7 WORK HEALTH AND SAFETY

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

The CFC has :

- adopted a CFC WHS Policy Statement, which has been advised to all staff;
- nominated nine Health and Safety Representatives;
- established a WHS Committee and a Health and Safety Representatives Committee; and
- ensured that WHS issues are discussed at each fortnightly meeting of the CFC senior management committee – refer to B.1.6.1, page 19.

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

The CFC has been working with CMTEDD in the final stages of completing a comprehensive Safety Management System (SMS) with CMTEDD. The framework comprises four elements : Leadership and Building Commitment; Risk Management and Implementation; Control; and Continuous Improvement. This system will provide consistent WHS approaches across CFC and is expected to be completed in the first half of 2016-17.

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

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

Work Health and Safety Act 2011

In 2015-16, the CFC received no notices of improvement, prohibition, or non-disturbance under Part 10 of the *Work Health and Safety Act 2011*.

In 2015-16, the CFC received no notices of enforceable undertakings under Part 11 of the *Work Health and Safety Act 2011*.

In 2015-16, 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 nine elected Health and Safety Representatives.

In 2015-16, CFC staff members have been trained in workplace health and safety through participation in a number of courses, including :

- Health and Safety Representative training;
- First 5 Minutes Warden training;
- Working at Heights training;
- Manual Handling;
- Security Awareness;
- Forklift Operation;
- Disaster Planning;
- Risk Management;

- Emergency Control Organisation training; and
- First Aid training.

There were no serious injury, illness or dangerous incidents reported to WorkSafe ACT in accordance with Part 3 Section 38 of the *Work Health and Safety Act 2011* in 2015-16.

B.8 HUMAN RESOURCES MANAGEMENT

B.8. 1 Human Resources Management

The CFC's approach to Human Resources (HR) management and workforce planning is through the ongoing implementation and review of its HR Plan. Further information about HR management is provided in Section B.2.1, page 29.

B.8.2 Learning and Development

The CFC places high importance on staff training and development. During 2015-16, staff attended many formal training courses, a range of conferences and seminars, and other professional development opportunities. These ranged from training courses on specific topics, such as disaster preparedness testing, fringe benefits tax, risk management and budgeting, through to attendances at workshops and conferences for the arts and museum sector, such as the annual conferences of the Australian Performing Arts Centres Association, and of Museums Australia. In addition, the CEO attended the Oxford Cultural Leaders Program in the United Kingdom. Staff members attended forums on the state of natural and cultural heritage places convened by the Environment Institute of Australia and New Zealand and the Canberra Consultative Committee convened by the National Archives of Australia. The CFC also undertakes performance management/skills development assessment programs. Further information is provided under Section B.2.1, page 25.

Expenditure on staff training and professional development during 2015-16 amounted to \$59,396. This amount includes membership fees for professional development programs, staff training and conference fees. Associated travel and accommodation costs are not included in this amount.

CFC staff did not participate in a study assistance program in 2015-16. There were 46 staff who participated in ACTPS Training Calendar courses at a cost of \$11,370.

B.8.3 Attraction and Retention Initiatives (ARins)

Description	No. Of Individual ARins	No. of Group ARins	Total employees covered by Group ARins	Total
	A	B	C	(A+C)
Number of ARins as at 30 June 2016	8	-	-	8
Number of ARins entered into during the period	3	-	-	3
Number of ARins terminated during the period	-	-	-	-
Number of ARins providing for privately plated vehicles as at 30 June 2016	-	-	-	-
Number of ARins for employees who have transferred from AWAs during the period	-	-	-	-

	Classification Range	Remuneration as at 30 June 2015
Individual and Group ARins	ASO6 – SOGA	\$88,676 - \$133,383

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

B.8.4 Staffing Profile

The CFC's Staffing Profile as at 27 June 2016 (the last pay date for the 2015-16 financial year) was as follows.

FTE and headcount by division/branch

Division/branch	FTE	Headcount
Cultural Facilities Corporation	93.22	146

FTE and headcount by gender

	Female	Male	Total
Full Time Equivalent	54.8	38.42	93.22
Headcount	92	54	146
Percentage of workforce	63%	37%	100%

Headcount by classification and gender

Classification groups	Female	Male	Total
Apprentice	1	-	1
ASO1	-	-	-
ASO2	22	2	24
ASO3	5	1	6
ASO4	7	3	10
ASO5	9	3	12
ASO6	3	4	7
GSO2	1	1	2
GSO5	-	1	1
GSO7	-	2	2
GSO9	-	1	1
PO1	5	2	7
PO2	3	-	3
SOGA	-	1	1
SOGB	-	2	2
SOGC	6	1	7
SPOC	-	1	1
Executive Contract	1	-	1
Box Office	6	4	10
Patron Services	17	6	23
Stage Door	2	1	3
Tech. Level 1	4	13	17
Tech. Level 2	-	2	2
Tech. Level 4	-	3	3
Total	92	54	146

Headcount by employment category and gender

Employment Category	Female	Male	Total
Casual	54	29	83
Permanent Full-time	15	16	31
Permanent Part-time	10	1	11
Temporary Full-time	11	8	19
Temporary Part-time	2	-	2
Total	92	54	146

Headcount by diversity group

	Headcount	Percentage of agency workforce
Aboriginal and Torres Strait Islander Peoples	1	.68%
Culturally and linguistically diverse (CALD)	8	5.48%
People with a disability	3	2.10%

Number of employees who identify in any of the diversity categories above	12	8.39%
Women	92	64.34%

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

Headcount by age group and gender

Age Group	Female	Male	Total
Under 25	14	12	26
25-34	22	9	31
35-44	20	7	27
45-54	21	10	31
55 and over	15	16	31

Headcount by length of service, generation and gender

Average Length of Service	Pre-Baby Boomers (prior to 1946)		Baby Boomers (1946-64 inclusive)		Generation X (1965-79 inclusive)		Generation Y (from 1980 onwards)		Total	
	F	M	F	M	F	M	F	M	F	M
0-2	-	1	3	6	11	3	26	17	40	27
2-4	-	-	2	4	8	4	7	1	17	9
4-6	-	-	1	1	2	1	3	1	6	3
6-8	-	-	7	1	3	1	3	1	13	3
8-10	-	-	2	2	1	1	1	1	4	4
10-12	-	-	1	-	3	-	-	-	4	-
12-14	1	1	3	1	-	1	-	-	4	3
14+ years	-	-	3	4	1	1	-	-	4	5

Average length of service by gender (headcount)

	Female	Male	Total
Average length of service	5.24	5.26	5.25

Headcount by division/branch and employment type

Division/branch	Permanent	Temporary	Casual
Cultural Facilities Corporation	42	21	83

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

Division/branch	Classification	Recruitment rate	Classification	Separation rate
Cultural Facilities Corporation	ASO5	2.38%	ASO5	2.38%
	ASO6	7.15%	ASO6	2.38%
	SOGC	2.38%		
	GSO9	2.38%		
	Tech Level 4	2.38%		
Total		16.7%		4.76%

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

B.9 ECOLOGICALLY SUSTAINABLE DEVELOPMENT

Climate Change and Greenhouse Gas Reduction policies and programs

- The CFC is registered with the ACTSmart Government Business Energy and Water Program and the ACTSmart Business Recycling Program. In conjunction with ACTSmart, custom made bin enclosures were installed in the CMAG foyer public areas in 2015-16. Staff were provided with online interactive recycling training to reduce their environmental impact and embed sustainable management practices.
- The Canberra Theatre Centre contributed to Earth Hour on 19 March 2016 by turning off all its exterior lights.
- LED cyclorama lights were installed in the Canberra Theatre Centre.

Sustainable development performance 2015-16 and 2014-15

Indicator as at 30 June	Unit	2015-16	2014-15	Percentage change
Agency staff and area				
Agency staff	FTE	93	90	3%
Workplace floor area	Area (m ²)	16,289	16,289	0%
Stationary energy usage				
Electricity use	Kilowatt hours	1,866,208	1,862,804	0%
Renewable electricity use	Kilowatt hours	0	0	-
Natural gas use	Megajoules	6,115,058	6,445,556	(5%)
Transport fuel usage				
Total number of vehicles	Number	5	5	0%
Total kilometres travelled	Kilometres	42,429	42,629 ¹	0%
Fuel use – Petrol	Kilolitres	2.1	2.2	(5%)
Fuel use – Diesel	Kilolitres	1.5	1.6	(6%)

Fuel use – Liquid Petroleum Gas (LPG)	Kilolitres	-	-	-
Fuel use – Compressed Natural Gas (CNG)	Kilolitres	-	-	-
Water usage				
Water use	Kilolitres	8,253 ²	8,711 ²	(5%)
Resource efficiency and waste				
Reams of paper purchased	Reams	701	892	(21%)
Recycled content of paper purchased	Percentage	48%	52%	(8%)
Waste to landfill	Litres ³	165,420 ⁴	243,908 ⁴	(32%)
	Tonnes ³	18.1 ⁴	18.2 ⁴	(1%)
Co-mingled material recycled	Litres ³	51,480 ⁴	32,560 ⁴	58%
	Tonnes ³	20.3 ⁴	13.2 ⁴	53%
Paper & Cardboard recycled (incl. secure paper)	Litres ³	23,240 ⁴	7,032 ⁴	230%
	Tonnes ²	1.8 ⁴	2.7 ⁴	(33%)
Organic material recycled	Litres	Note ⁵	Note ⁵	-
Greenhouse gas emissions				
Emissions from stationary energy use	Tonnes CO ₂ -e	1,835.9	1,907.3	(4%)
Emissions from transport	Tonnes CO ₂ -e	9.4	10.2	(8%)
Total emissions	Tonnes CO ₂ -e	1,845.3	1,917.5	(4%)

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

Notes

1. The total number of kilometres travelled in the 2014-15 has been restated, due to more accurate data being available.
2. Water billing is provided quarterly. Pro-rata figures were used for Calthorpes' House, North Building and the Canberra Theatre based on incomplete data for the June 2015 and June 2016 accounts.
3. Not all service providers of waste collection from CFC facilities report the amounts of waste collected in litres. Some provide the amounts in tonnes. It is not possible to convert tonnes to litres, therefore both figures are provided.
4. The large variances between the figures for 2014-15 and 2015-16 are due to the introduction of Co-mingled materials and Paper & Cardboard recycling services for North Building in which CMAG and the CFC's corporate offices are located, by ACT Property Group in 2015. These recycling services were introduced in May 2015 and therefore only nine weeks of collection were recorded in 2014-15. In 2015-16, 12 months of these recycling services were collected and recorded. Figures have been calculated on one

third of North Building's collection of waste, as representing an appropriate proportion of the building occupied by the CFC.

5. Large amounts of garden waste are collected, composted and re-used to replenish the gardens at the Historic Places. However, it is not possible to quantify the amount of organic material recycled.

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

Greenhouse gas emissions in Previous FY (2014-15) and Current FY (2015-16) columns

Greenhouse gas emissions for electricity consumption have been calculated using the following emissions factors based on the latest (April 2016) ACT Electricity Emissions Factor Report :

- In 2014-15 a factor of 0.801 kilogram (kg) CO₂-e / kilowatt hour (kWh) or 0.801 tonne (t) CO₂-e / megawatt hour (MWh). This is based on actual historical data and is a minor retrospective adjustment of 0.001 on the factor of 0.802 originally used for 2014-15 annual reporting.
- In 2015-16 a factor of 0.773 kilogram (kg) CO₂-e / kilowatt hour (kWh) or 0.773 tonne (t) CO₂-e / megawatt hour (MWh).

The emissions factors include total GreenPower purchases for the ACT calculated in the third quarter of the respective financial years and are specific to the ACT. These emissions factors (Scope 2 + Scope 3) reflect the increasing contribution of renewable electricity generated under the ACT's 90% Renewable Energy Target (RET). Consequently they are lower than those reported in the latest National Greenhouse Accounts (NGA) Factors. Emissions factors will be recalculated to account for the ACT's 100% RET after 2015-16 annual reporting. It is expected that the emissions factors reported here are unlikely to be altered.

Green Power purchased in 2015-16

ACT Property Group purchased 7,700 MWh (Megawatt hours) of GreenPower on behalf of the ACT Government, representing an indicative 5% of the ACT Government's electricity consumption for 2015-16.

C. FINANCIAL MANAGEMENT REPORTING

C.1 FINANCIAL MANAGEMENT ANALYSIS

A full analysis of the CFC's 2015-16 financial results and financial position is set out in the Management Discussion and Analysis at Attachment 1, page 161 to this report.

C.2 FINANCIAL STATEMENTS

The CFC's 2015-16 Financial Statements are set out in Attachment 1, page 108 to this report.

C.3 CAPITAL WORKS

2015-16 CAPITAL WORKS TABLE

Project	Estimated completion date	Actual completion date	Original project value \$	Revised project value \$	Prior year expenditure \$	Current year expenditure \$	Total expenditure to date \$
New Capital Works							
Canberra Theatre Centre Upgrade works - Stage 3	June 2018	-	4,109,000	4,109,000	-	1,931,000	1,931,000
Lanyon Heritage Precinct – Stormwater systems upgrade	June 2016	June 2016	99,000	99,000	-	99,000	99,000
Capital Upgrades							
ACT Museums and Galleries	June 2016	June 2016	278,000	268,000	-	268,000	268,000
Canberra Theatre Centre	June 2016	June 2016	60,000	60,000	-	60,000	60,000
CFC Corporate	June 2016	June 2016	40,000	50,000	-	50,000	50,000
Total New Capital Works			4,586,000	4,586,000	-	2,408,000	2,408,000
Works in Progress							
Canberra Theatre Centre Upgrade works - Stage 2	June 2016	June 2016	1,850,000	1,850,000	1,050,000	800,000	1,850,000
Total Works in Progress			1,850,000	1,850,000	1,050,000	800,000	1,850,000
Total Capital Works Program			6,436,000	6,436,000	1,050,000	3,208,000	4,258,000

2015-16 CAPITAL WORKS RECONCILIATION

	2015-16 Approved Financing \$	2015-16 Drawdown Amount \$	2015-16 Actual Expenditure \$
New Capital Works			
Canberra Theatre Centre Upgrade works - Stage 3	1,931,000	1,931,000	2,051,421
Lanyon Heritage Precinct – Stormwater systems upgrade	99,000	99,000	99,000
Capital Upgrades			
ACT Museums and Galleries	278,000	268,000	268,000
Canberra Theatre Centre	60,000	60,000	60,000
Corporate	40,000	50,000	50,000
Works in Progress			
Canberra Theatre Centre Upgrade works - Stage 2	800,000	800,000	800,000
Total Capital Works Program	3,208,000	3,208,000	3,328,421
Works Funded From Other Sources			
Adjusted for Capital funded through Own Sourced Revenue	-	-	115,488
Balances per Capital Works Management	3,209,000	3,209,000	3,443,909
Adjusted for Capital injection for supplementation for the 27 th Pay	-	169,000	-
Balances per cash flow statements	-	3,377,000	3,443,909

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

C.4 ASSET MANAGEMENT

C.4.1 Assets Managed

The CFC managed assets with a total value of \$59,381,785 as at 30 June 2016. The CFC's major assets and approximate values are :

Description	\$
Canberra Theatre Centre, and extensions at fair value	28,026,290
Land at fair value	14,811,579
Historic Places and former Nolan Gallery building at fair value	5,421,011
Plant and Equipment at fair value	6,265,617
Art and Social History Collection	4,254,754
Capital Works in Progress	602,534

During 2015-16 the following major assets were added to the CFC's asset register :

Description	\$
Canberra Theatre Centre Upgrade works including lighting, security cameras, HVAC, fire panels, air locks, signage, and bar upgrades	2,353,375
Canberra Theatre Centre seating works in progress	602,534
Lanyon stormwater system upgrade	128,669
Art and Social History objects	80,782
Canberra Museum and Gallery exhibition displays, furniture, gallery walls and video production	69,623
Historic Places audio guides, pumps, air conditioning and security	62,721
Asbestos remediation and upgrades to Lanyon and Mugga Mugga Cottages	42,816
Corporate Finance office fit out	41,657

During 2015-16 the following major assets were removed from the CFC's asset register :

Description	\$
Canberra Theatre Centre obsolete lighting assets	10,051
Canberra Theatre Centre refrigerated display cabinet	3,901
Canberra Museum and Gallery obsolete audio visual assets	382
Intangible software and website assets	-

C.4.2 Assets Maintenance and Upgrade

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

Major asset upgrades (including works funded and reported through the capital works program) completed during 2015-16 were :

Description	\$
Canberra Theatre Centre lighting upgrade	800,000
Canberra Theatre Centre security system upgrade	629,596
Canberra Theatre Centre seating works in progress	602,534
Canberra Theatre Centre bar upgrades	497,824
Lanyon stormwater system upgrade	128,669
Historic Places upgrades and improvements	82,311
Canberra Theatre Centre building management system	57,325

For building assets, the expenditure on repairs and maintenance was \$377,094 which represented 1% of the assets written down value. For Plant and Equipment assets, the expenditure on repairs and maintenance was \$157,093 which represented 3% of the assets written down value.

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

C.4.3 Office Accommodation

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

In view of the wide range of workplaces in which CFC staff work (including historic places, theatre and gallery environments, where areas used by staff as offices may be combined with other uses such as ticketing, patron servicing etc.), it is difficult to provide a precise figure of the average area occupied by each employee. An estimate of the total office area occupied as at 30 June 2016 is 1,147 square metres and an estimate of the average area occupied by each (FTE) employee as at 30 June 2016 is 13 square metres.

C.5 GOVERNMENT CONTRACTING

C.5.1 Procurement Principles and Processes

The CFC engaged external sources of goods, services and works during 2015-16 and these goods, services and works were procured with the support and assistance of ACT Procurement and Capital Works as required.

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

C.5.2 External Sources of Goods, Services and Works

Contracts entered into in 2015-16 with a value exceeding \$25,000

Contract Title	Procurement Methodology	Procurement Type	Contractor Name	Contract Amount	Execution Date	Expiry Date
China in the World Partnership	Single Select	Services	IAS Fine Art Logistics Pty Limited T/A International Art Services (IAS)	\$27,694	July 2015	September 2015
Supply of Replacement Theatre Lighting - Package 4	Public	Goods	Barbizon Australia Pty Limited	\$110,000	August 2015	August 2016
Canberra Theatre Centre Playhouse Lighting Upgrade - Dimmers	Public	Works	Sound Advice Australia Pty Limited	\$189,138	November 2015	December 2016
Supply of DMX Nodes for the Playhouse Theatre	Select	Goods	Barbizon Australia Pty Limited	\$103,364	March 2016	November 2016

Canberra Theatre Centre Security Upgrade	Public	Works	FS Solutions (ACT) Pty Ltd	\$630,822	March 2016	April 2017
Playhouse Theatre Data Distribution Cabling	Select	Works	Sedcom Communications Pty Ltd	\$37,685	March 2016	June 2017
Canberra Theatre Centre House Lighting - Packages 1 and 2	Select	Works	Sound Advice Australia Pty Limited	\$284,661	May 2016	December 2017

C.6 STATEMENT OF PERFORMANCE

The CFC's 2015-16 Statement of Performance is set out in Attachment 1 to this report, page 169.

APPENDICES

APPENDIX 1 – MEMBERS AND REMUNERATION OF THE CFC BOARD DURING 2015-16

JOHN HINDMARSH AM (Chairman)

(Second appointment, for a three-year term to 31 December 2017)

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

HARRIET ELVIN

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

LOUISE DOUGLAS (Deputy Chair)

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

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

ROBYN HENDRY

(Second appointment, for a one-year term to 24 September 2016)

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

Previously, Robyn has worked in the Australian and international meetings and tourism industry as a senior executive for 20 years in Australia, New Zealand and PNG. She has held senior management positions in multinational hotel companies in food and beverage, human resources, general management and strategic development. She was previously Chief Executive Officer, Canberra Convention Bureau (CCB) from 2005 to 2015. Robyn's previous Board positions include Deputy Chair of Exhibition Park Corporation. Councillor Tourism Quality Council of Australia, President and Director of the Association of Australian Convention Bureaux, Director of the Business Event Council of Australia (BECA). She co-chaired the Australian Associations Project representing all Australian Bureaux and Convention Centres on a joint industry Australian Government project. She represented the Business Event Industry on Tourism Visa Advisory Group. Robyn is a member of the Australian Institute of Company Directors. At the 2011 Tourism Awards, Robyn was awarded the Outstanding Contribution by an Individual award. She has a Bachelor of Management (Tourism) and Advanced Diploma in Hospitality.

EUGENE KALENJUK

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

Eugene is a partner with PwC and leads the Private Client practice in Canberra. Eugene has over 20 years experience providing professional services to private and family businesses including strategic business and taxation advice. Eugene also provides taxation advice to the government sector on matters including GST, FBT and technical salary packaging. Eugene holds degrees in Bachelor of Commerce and Master of Taxation and is a Fellow of the Institute of Chartered Accountants. Eugene Chairs the Foundation Board of Canberra Grammar School as well as the Property Working Group Committee of the Anglican Diocese of Canberra Goulburn. Eugene is also the Vice President of the Canberra Cancerian Committee.

VIRGINIA HAUSSEGGER AM

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

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

RAOUL CRAEMER

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

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

JUSTICE RICHARD REFSHAUGE

(Completed term on 13 October 2015)

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

During 2015-16, the Minister appointed one new member to the CFC Board – Mr Raoul Craemer.

Remuneration

The FM Act (Division 9.2, Clause 78(6)) provides that the remuneration of the CFC's Chair, Deputy Chair, and appointed Members shall be determined by the ACT Remuneration Tribunal. The current annual remuneration rates, set by the Tribunal's Determination No. 12 of 2015 are :

Chair	\$25,465
Deputy Chair	\$12,740
Member	\$8,925

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

2015-16 Meetings of the CFC Board

- 20 August 2015
- 8 October 2015
- 8 December 2015
- 25 February 2016
- 28 April 2016
- 23 June 2016

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

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

APPENDIX 2 – SENIOR MANAGERS OF THE CFC

IAN TIDY – CHIEF FINANCE OFFICER

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

SHANE BREYNARD – DIRECTOR, ACT MUSEUMS AND GALLERIES

Shane Breynard is Director, ACT Museums and Galleries, where he is responsible for Canberra Museum and Gallery, Lanyon Homestead, Calthorpes' House and Mugga-Mugga.

He is passionate about partnerships between museums and artists, in particular those that embrace cultural pluralism and contribute to more inclusive communities. Shane is also interested in the opportunities and implications posed for museums by our increasing use of online technologies.

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

Shane is a regular contributor to the community, cultural and academic life of Australia and the Canberra region through his roles as panellist, writer and fundraiser. He currently assists in the assessment of applications to the Australia Council for the Arts as a Peer and convenes the culture working group of the Alliance Française de Canberra.

BRUCE CARMICHAEL – DIRECTOR, CANBERRA THEATRE CENTRE

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

APPENDIX 3 – ADVISORY COMMITTEES

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

The three year term of appointment for advisory committee members concluded on 30 June 2016. A review of the committees' operation was undertaken, which included consultation with each committee, and resulted in certain changes to the operation of the committees to take effect from 1 July 2016. Membership appointments will be finalised early in 2016-17 for the period 1 July 2016 to 30 June 2019.

CANBERRA MUSEUM AND GALLERY ADVISORY COMMITTEE

Membership during 2015-16

Dr Nicholas Brown (Convenor)

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

Ms Anita McIntyre (Deputy Convenor)

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

Dr Guy Hansen

Dr Guy Hansen is Director of Exhibitions at the National Library of Australia. He has worked in museums for over twenty years. A historian by training, Guy holds degrees from Sydney University and the University of Technology, Sydney. He has worked as the lead curator on

numerous exhibition projects including *Nation : Symbols of Australia* (2001), *Captivating and Curious* (2005), *League of Legends* (2008) and *Keepsakes: Australians and the Great War* (2015). Guy has also been head of the National Museum of Australia's Collection Development Unit and the Australian society and History Program. Guy's research interests include the history of sport in Australia, the history of the car and political cartooning.

Mr Dave Johnston

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

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

Ms Yolande Norris

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

Mr Emmanuel (Manny) Notaras

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

Mr Gilbert Riedelbauch

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

fabrication with traditional ways of making and the changes to professional practice this integration holds. His work has been included into the collections of the National Gallery of Australia, the Powerhouse Museum in Sydney and the Canberra Museum and Gallery. After graduating as a Meisterchüler in silversmithing at the Academy of Fine Art Nürnberg, Germany, he completed a Graduate Diploma at the Australian National University, School of Art. He is the Postgraduate Coursework Convener and Head of the School's Foundation Studies Program. In 2007 he received a national teaching award – a Carrick citation – for his contribution to university teaching. He currently undertakes a PhD candidature at the Australian National University.

Dr Roslyn Russell

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

Mr David Wardle

David has taken a strong interest in CMAG over a number of years. He was the Director of Territory Records from 2002 until 2012. David holds memberships of: Australian Society of Archivists; Canberra and District Historical Society; ACT Branch of the National Trust; is a volunteer at the National Museum of Australia with the Paddle Steamer Enterprise. He is currently the editor of the Canberra Historical Journal.

Meetings during 2015-16

The Advisory Committee met on these dates :

- the first meeting of the three new committees was held as a plenary workshop on 30 November 2015;
- the Canberra and Museum and Gallery Advisory Committee meeting was held on 31 May 2016 and;
- the final meeting of the 2015-16 year for the committees was held as a plenary session on 1 June 2016.

HISTORIC PLACES ADVISORY COMMITTEE

Membership during 2015-16

Dr Sandy Blair (Convenor)

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

Ms Barbara Reeve (Deputy Convenor)

At the Australian War Memorial since 1998, Barbara is currently the Manager, Heritage Preservation Projects, having led its Conservation, Registration, and Collection Management System teams until 2014 as the Head of Collection Services. She served as the inaugural Head of Conservation, Australian National Maritime Museum, Sydney from 1993-98. Her professional training includes: BA (Archaeology) Bryn Mawr College; BSc (Conservation) University of London; Museum Leadership Program, 2001; Visiting Scholar, Wolfson College, Cambridge, 2010; *Best Practice in Managing Heritage Places*, Advanced Professional Development Short Course, Australian National University, 2014. A Fellow and Ordinary Member of Council of the International Institute for Conservation, a former Director, AusHeritage, and a Professional Member of ICOMOS, her international experience includes the establishment of conservation training at Hong Kong University and work for museums, collectors, and archaeological excavations in Europe, the Asia-Pacific, and the Middle East. Her professional interests and publications include conservation education and practice, bushfire recovery, and eco-effectiveness in the heritage sector.

Dr Patricia Clarke OAM

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

Ms Megan Lovell

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

Mr Greg Peters

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

Dr Kirsten Wehner

Dr Kirsten Wehner is currently Head Curator, People and the Environment at the National Museum of Australia, and was previously Content Director for the development of the Museum's *Landmarks and Journeys* galleries and the *Circa* theatre. She is the co-editor and co-author of *Curating the Future: Museums, communities and climate change* (Routledge, 2017) and *Landmarks : A history of Australia in 33 Places* (NMA Press, 2013). Kirsten has worked in the cultural heritage sector for over 15 years, curating a range of collections, exhibitions and documentary films exploring diverse aspects of Australian history and culture. Her current interests include place and environmental histories, re-enterpreting natural history collections, online interpretation and the potential for museums to contribute to building ecologically resilient communities.

Meetings during 2015-16

The Advisory Committee met on these dates :

- the first meeting of the three new committees was held as a plenary workshop on 30 November 2015;
- the Historic Places Advisory Committee meetings were held on 23 September 2015 and 9 June 2016; and
- the final meeting of the 2015-16 year for the committees was held as a plenary session on 1 June 2016.

CANBERRA THEATRE CENTRE ADVISORY COMMITTEE

Membership during 2015-16

Ms Lynn Petersen (Convenor)

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

Ms Kirsten Burns

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

Ms Alicia Doherty (resigned 14 December 2015)

Alicia was appointed to the inaugural 2014 National Multicultural Festival review panel and was invited onto the Advisory Committee of the Canberra Theatre Centre last year. Alicia served as the Business Liaison Manager at Canberra CBD Limited and while there was instrumental in creating and establishing the success of Skate in the City (including the award winning Cultural Sunday activities), Christmas Carnival in the City, the You Are Here festival, Halloween in the City and many other positive initiatives and capital works projects, including the fairy lights installed in trees throughout the CBD, the LED light show installed in the Canberra Times Fountain on City Walk and the Canberra CBD Limited Centenary Column sculpture and Time Capsule erected on City Hill. Alicia was a founding team member of Events NSW (the creators of Vivid Sydney, Crave Sydney International Food Festival, Breakfast on the Bridge and many other exciting projects) and served as their Stakeholder Relationship Manager. Alicia has held a variety of business relationship management positions with CBRE, Nortel Networks, RailCorp and Austrade since beginning her career in the US Army as a helicopter repairer and aviation life support equipment specialist. Alicia is a member of the National Press Club, the Australian Institute of Export, served as a volunteer committee and board member of The American Club, Sydney. She is the current President of the Australian American Association (AAA) – Canberra Division and the AAA Federal Director (Government) and the Program Manager for the American

Experience component of the National Multicultural Festival (2014 and 2015). Alicia strives to promote a thriving, creative, progressive, multicultural and inclusive city that people are proud to call home and look forward to visiting.

Ms Gail Freeman

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

Ms Adelina Larsson

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

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

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

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

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

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

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

Adelina lectures dance at Western Australian Academy of Performing Arts.

Lt Col Ian McLean AM CSC

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

Mr Bill Stephens

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

Mr Michael White

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

Meetings during 2015-16

The Advisory Committee met on these dates :

- the first meeting of the three new committees was held as a plenary workshop on 30 November 2015;
- the Canberra Theatre Centre Advisory Committee meeting was held on 11 April 2016; and
- the final meeting of the 2015-16 year for the committees was held as a plenary session on 1 June 2016.

APPENDIX 4 – 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, theatrette, 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.



Lanyon Homestead



Calthorpes' House



Mugga-Mugga

APPENDIX 5 – ACT MUSEUMS AND GALLERIES VENUES – SCHEDULE OF EXHIBITIONS, PROGRAMS AND EVENTS 2015-16

The following is a list of exhibitions, community and education programs and events at the ACT Museums and Galleries venues in 2015-16.

CANBERRA MUSEUM AND GALLERY	
Major Events	
Major events at CMAG 2015-16 included the 2015 CAPO auction and large scale openings for a number of exhibitions.	
Exhibitions	
* Exhibitions recorded in 2014-15 Annual Report	
*X-Rated : <i>The Sex industry in the ACT</i>	28 March – 20 September 2015
*Samantha Small : <i>Stalemate</i>	11 April – 5 July 2015
* A Potted History : <i>A history of Canberra region ceramics</i>	13 June – 30 August 2015
*Glass Alphabet	14 February – 29 November 2015
<i>The Foundation Collection (Nolan Gallery)</i>	Permanent Exhibition
<i>Canberra Stories</i>	Permanent Exhibition
<i>INK REMIX : Contemporary art from mainland China, Taiwan and Hong Kong</i>	4 July – 18 October 2015
<i>Bettina Hill : Un-Scientific</i>	25 July – 27 September 2015
<i>Fashion and Fantasy : 21st century fashion dolls</i>	19 September – 22 November 2015
<i>Punuku Tjukurpa : An Artback NT Touring Exhibition</i>	3 October – 29 November 2015
<i>Nicola Dickson : Close encounters: the voyage of Bruni D'Entrecasteaux</i>	10 October 2015 – 14 February 2016
<i>CAPO31 : Patrons for the Arts</i>	31 October – 7 November 2015
<i>Capital and Country : the Federation years 1900-1914 - In association with the National Gallery of Australia</i>	21 November 2015 – 21 February 2016
<i>Emerging Artist Support Scheme (EASS)</i> Millán Pintos-Lopez	30 November 2015 – 31 January 2016
<i>Wendy Saddington : Underground icon</i>	5 December 2015 – 19 June 2016
<i>Home in Time</i>	12 December 2015 – 24 March 2016
<i>Neil Roberts Sculptural Works</i>	27 February – 14 March 2016
<i>Bush Capital</i>	12 March – 26 June 2016
<i>Bernie Slater: Power</i>	26 March – 5 June 2016
<i>William Yang: Breathing the rarefied air of Canberra</i> - In association with the National Library of Australia	9 April – 17 July 2016
<i>Gosia Wlodarczak : Frost Drawing</i>	8 May 2016 – 30 June 2016
<i>Jay Kochel avarice : auspice</i>	18 June – 18 September 2016

Education and Community Programs
CMAG on Sunday : Workshops included – <i>Ceramic Sunday; Warp and Weft; Book Week Special; You are what you ink; The Big Draw; Camouflage Creatures; Black and white and red all over; Put a bird on it; Fashioning history; Planting the seed; and Little Boxes.</i>
Floor Talks : Conducted by artists and CMAG staff on the following exhibitions – <i>INK REMIX : Contemporary art from mainland China, Taiwan and Hong Kong; Bettina Hill : Un-Scientific; X-Rated : The Sex industry in the ACT; Fashion and Fantasy: 21st century fashion dolls; Punuku Tjukurpa; Fashion and Fantasy : 21st century fashion dolls; Close Encounters : the Voyage of Bruni D’Entrecasteaux; Capital and Country : the Federation years 1900-1914; Home in Time; Wendy Saddington: Underground; Bush Capital: the natural history of the ACT; Bernie Slater : Power; and William Yang : Breathing the rarefied air of Canberra.</i>
Teacher guided independent tours : Various schools visited the following exhibitions – <i>Bush Capital: the natural history of the ACT and INK REMIX : Contemporary art from mainland China, Taiwan and Hong Kong.</i>
T is for Toddler : Programs developed for toddlers in association with exhibitions – <i>Punuku Tjukurpa and Bush Capital: the natural history of the ACT,</i>
Curiously Canberra : Visual arts activities, attended by various pre-schools and early learning centres.
Reel Classics : The Reel McCoy Film Society presented classic cinema film screenings throughout the year.
CAPO : Media Launch; press call; floor talk; VIP Event; and Auction.
Vintage Noir : Big House Film Society presented film screenings throughout the year.
You Are Here festival : Activities included : <i>Traces; Appropriate kissing for all Occasions; Née (Born as); Discovery/Recovery; Bite the hand that feeds you; Seeking Experienced Affective Labourers; and It’s in the computer.</i>
Other programs included : • School holiday drop in sessions for <i>Clay Play at CMAG</i>; and school holiday workshop <i>Ink Lab.</i> • In conjunction with the exhibition <i>INK REMIX : Contemporary art from mainland China, Taiwan and Hong Kong</i> : lecture by Dr Richard Wu on Chinese Classical (Xie Yi) painting, a creative healing tradition; and <i>Ink in practice</i> demonstrating calligraphy. • Music Performance - <i>Horatio Franco</i> - Mexican Flautist and Recorder Player. • Various panel discussions on subjects 2013-2113 – <i>the next 100 Canberra Houses; Bush Capital : the natural history of the ACT; Brave exhibitions : What has changed in 20 years?; and Bush Capital : the natural history of the ACT.</i> • In association with the exhibition <i>Bush Capital: the natural history of the ACT</i> and the ACT Parks and Conservation Service, walks at <i>Tidbinbilla Nature Reserve’s Sanctuary and Mulligans Flat Woodland Sanctuary.</i> • Photography workshops presented by PhotoAccess in conjunction with the CMAG exhibition <i>Bush Capital : the natural history of the ACT.</i> • ANU School of Art – <i>Professional practice tutorial.</i>
Programs conducted in association with the Nolan Collection @ CMAG
Every Picture Tells a Story : Program exploring the painting of Sidney Nolan, attended by various Preschools.
Ned Kelly’s in town : Program focusing on artist Sidney Nolan, attended by various Primary Schools.

Stop Motion Nolan suitcases : loaned to Hands on Studio M16 Gallery; Turner Primary School; Latham Primary School; and Burgmann Anglican School.
CMAG on Sunday : <i>A Nolan Summer</i> .
Other programs included : <i>Brave exhibitions</i> : <i>What has changed in 20 years?</i> ; commencement of <i>Stop Motion Nolan</i> teacher professional development workshops; Nolan Printmaking Workshops; and school holiday program <i>Sew What?</i>
CMAG Outreach Programs
Exhibition in a Suitcase – loaned to various schools.

Venue Hire : Venues within CMAG were hired by 56 different organisations during 2015-16, with a number of these organisations hiring venues on multiple occasions. The organisations ranged from Federal and ACT agencies to not-for-profit organisations, community groups, and private sector organisations.

HISTORIC PLACES	
Exhibitions	
Lanyon	
Within Living Memory	Permanent exhibition
Cunningham Photographic Exhibition	Permanent exhibition
The Convict Years	Permanent exhibition
Calthorpes' House	
Calthorpes' House Orientation Exhibition	Permanent exhibition
Mugga-Mugga	
Getting It Together	Permanent exhibition
Education and Community Programs	
Lanyon	
Convicts and Who were the Convicts? : Programs discussing the profiles of convicts assigned to Lanyon, attended by various schools.	
James Diary : Tour the homestead in the footsteps of James Cunningham, attended by various schools.	
Child's Play : Program exploring the world of old-fashioned games and Victorian paper dolls, attended by various schools.	
Community Programs : Lanyon Plant Fair; Christmas Carols and Picnic; Australia Day Public Holiday Picnic; and <i>Listening to the past : Music in Historic Places</i> .	
Group tours : Western Australian College of Agriculture; Girls Grammar; Australian Catholic University; Canberra Institute of Technology; Southside Camera Club; Crisps Coaches; Goodwin Village; Sandra Lloyd; National History Challenge; Latitude; Bellerive BCS; Gungahlin Parish Group; Catholic Care; Herbert Field; Yass & District Historical Society; Australian Catholic University; O'Shanessey's Tours; Alzheimers Australia; Wahroonga Probus Group; National History Challenge Maffra; and Ladies Probus.	
Other programs included : Lecture by Dr Lenore Colthear - <i>Digging up the past - Stories from Lanyon's food gardens</i> ; <i>Writers Workshop : Sundays at Home</i> in partnership with the ACT Writers Centre; and <i>Lanyon Plant Fair</i> in conjunction with the Canberra Horticultural Society.	
Calthorpes' House	
Dawn's Surprise : Program taking children on a journey around the house, attended by	

various primary schools.
Group tours : Seniors Heritage Tours; Yass & District Historical Society; Spiral Church Group; Canberra University; and Australian National University.
Community Program : Cooking ANZAC biscuits demonstration and display of Christmas Decorations.
Other programs included : <i>Writers Workshop : Sundays at Home</i> in partnership with the ACT Writers Centre; Cooking ANZAC Biscuits demonstration; and various open days.
Mugga-Mugga
At the Garden Gate : Program that focuses on the landscape and environment of Mugga-Mugga, attended by various primary schools and early learning centres.
Community Programs : <i>Listening to the past : Music in Historic Places</i> ; and display of Christmas decorations.
Group Tours : Yass & District Historical Society; University of Canberra; and the Australian National University.
Other programs included : <i>Writers Workshop: Sundays at Home</i> in partnership with the ACT Writers Centre; 2016 Sylvia Curley Oration; and various open days.
Historic Places Outreach Programs
Artefact Chat Boxes : loaned to various primary schools.

Venue Hire/Function Usage : Spaces within Lanyon and Mugga-Mugga were used by 34 different organisations and groups during 2015-16, in some cases on multiple occasions. Lanyon was particularly popular for weddings but also hosted birthday parties, a Halloween party as well as other community uses. Mugga-Mugga hosted community group meetings, birthday parties and a wedding.

APPENDIX 6 – CANBERRA MUSEUM AND GALLERY – ACQUISITIONS (PURCHASES AND DONATIONS) IN 2015-16

Purchases

Social History

- **Government Printing Office material**, brass printer tray, printing blocks and seals
- **JB Young telephone switchboard**
- **Fernando Octavio PINO**, *#29 model*, 2013, acrylic, plywood, reclaimed hardwood (brush box and river red gum), black japan, Scale 1:5000. Commission acquired with funds provided by The Land Development Agency, 2013

Visual Arts

- **Janet DAWSON**, *Playing on the lawn 1*, 1985, pastel on paper
- **Janet DAWSON**, *Echidna. Scribble Rock*, 2009, pastel on paper
- **Cathy FRANZI**, *Crimson Bottlebrush*, 2015, porcelain, Purchased with funds from the Meredith Hinchliffe Fund
- **Elioth GRUNER**, *Storm clouds* 1931, oil on canvas
- **Robert INGPEN**, *Churchill House, Canberra, October 1972*, ink, watercolour with white highlighting
- **Alison JACKSON**, *10 vessels 10 days*, 2015, fine silver, copper, binding wire, Purchased with funds from the Meredith Hinchliffe Fund
- **Waratah LAHY**, *Double stair*, 2015, oil on canvas
- **Mandy MARTIN**, *Queanbeyan study (arranged marriage)*, watercolour
- **Andrew SAYERS**, *Room with a view*, 2015, gouache on paper
- **Andrew SAYERS**, *Sand dune, Tilba*, 2015, gouache on paper
- **Norman SPEER**, *"Tuggeranong Rd" near Canberra*, c1939, watercolour

Donations

Social History

- **Beijing Olympics Torch Relay collection**, Beijing Olympics torch relay banners, 2008. Transfer from the Chief Minister, Treasury and Economic Development Directorate
- **Cynthia Moloney collection**, Pro-Tibet protest banners used at the Olympic torch relay event in Canberra 24 April 2008. Gift of Cynthia Moloney
- **Reference tree blazes**, 1915, Transfer from the ACT Government, Environment and Planning Directorate
- **Toni Phillips collection**, Dolls house modelled on 25 Corroboree Park, Ainslie. Gift of Phillips family
- **Ninon GEIER**, *Charles Robert Scrivener*, 1985, cast and painted plaster. Gift of Ann Moyal on behalf of Mimi Hurley and David Hurley
- **Tazewell Collection**, Material relating to Harry Tazewell and the Currong Flats. Gift of Tazewell family from the Estate of Harry Tazewell

Visual Arts

- **John OLSEN**, *Brindabellas*, 2015, oil on canvas. Donated by the artist

APPENDIX 7 – MAJOR FUNDING, SPONSORSHIP AND SUPPORT

The CFC enjoyed the continuing support of Government agencies and of several major sponsors, as well as the assistance of many new donors and supporters during 2015-16. Without their generous support many of the CFC's performances, exhibitions, programs and events would not be possible.

CFC Government Funding

ACT Government

Whole of CFC

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

Don Aitkin AO

ACT Museums and Galleries

Government Funding

Commonwealth Department of Infrastructure and Regional Development

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

John Hindmarsh AM and Rosanna Hindmarsh OAM

Meredith Hinchliffe

Gordon Darling Foundation

Gifted works of art

Details are provided in Appendix 6, page 105

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

IAS Fine Art Logistics

Eugene Kalenjuk (CFC Board Member)

Louise Douglas (CFC Board Member)

Robyn Hendry (CFC Board Member)

Contributions to the Canberra Region Treasures Fund 2014-2016

John Hindmarsh AM (CFC Chairman)

Louise Douglas (CFC Board Member)

Virginia Haussegger AM (CFC Board Member)

Harriet Elvin (CFC CEO)

Dawn Waterhouse

Laura Cree

Maureen Fisher

John Mulvaney AO

Kerry-Anne Cousins

Koula Notaras

John Olsen OBE AO
Jody Turner
Frank Bergersen
John and Dianne Firth
Dr Howard Galloway
Dr Charlotte Galloway
Rosanna Burstn
Phoebe Bischoff OAM
Robyn A Duncan
Lady L D Yeend
Jacqueline Pinkava
Estelle Barnes
Bill and Beverley Wood
Dorothy Cameron
Marian Hill
Judith Bibo
Gabrielle Watt
Karina Harris and Neil Hobbs
Dr Roslyn V Russell
Kristine Reithmiller
Joan Adler

Canberra Theatre Centre

Principal Sponsor

Hindmarsh Corporation

Sponsors

Events ACT – sponsorship of the famous Spiegeltent
Canberra Labor Club – sponsorship of Music at Midday
Canberra Labor Club – sponsorship of social capital program

**ATTACHMENT 1 –
2015-16 FINANCIAL AND PERFORMANCE
STATEMENTS AND
MANAGEMENT DISCUSSION AND ANALYSIS**



AUDITOR-GENERAL AN OFFICER
OF THE ACT LEGISLATIVE ASSEMBLY 

INDEPENDENT AUDIT REPORT CULTURAL FACILITIES CORPORATION

To the Members of the ACT Legislative Assembly

Report on the financial statements

The financial statements of the Cultural Facilities Corporation (the Corporation) for the year ended 30 June 2016 have been audited. These comprise the operating statement, balance sheet, statement of changes in equity, cash flow statement, statement of appropriation and accompanying notes.

Responsibility for the financial statements

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

The auditor's responsibility

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

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

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

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

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

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

Electronic presentation of the audited financial statements

Those viewing an electronic presentation of the financial statements should note that the audit does not provide assurance on the integrity of information presented electronically, and does not provide an opinion on any other information which may have been hyperlinked to or from this report. If users of the report are concerned with the inherent risks arising from the electronic presentation of information, then 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 2016:

- (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 at 30 June 2016 and the results of its operations and cash flows for the year then ended.

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



Bernie Sheville
Director, Financial Audits
18 August 2016

**Cultural Facilities Corporation
Financial Statements
For the Year Ended 30 June 2016**

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 2016 and the financial position of the Cultural Facilities Corporation on that date.



John Hindmarsh AM
Chairman
Cultural Facilities Corporation
15 August 2016

**Cultural Facilities Corporation
Financial Statements
For the Year Ended 30 June 2016**

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 2016 and the financial position of the Cultural Facilities Corporation on that date.



Ian Tidy
Chief Finance Officer
Cultural Facilities Corporation
15 August 2016

**Cultural Facilities Corporation
Operating Statement
For the Year Ended 30 June 2016**

	Note No.	Actual 2016 \$	Original Budget 2016 \$	Actual 2015 \$
Income				
Revenue				
Government Payment for Outputs	3	8,378,000	8,378,000	8,245,000
User Charges – Non ACT Government	4	8,112,104	5,927,000	8,277,165
User Charges – ACT Government	4	498,643	444,000	488,487
Other Gains	5	3,455	-	97,542
Interest	6	111,878	71,000	103,621
Resources Received Free of Charge	7	95,195	39,000	57,734
Total Income		17,199,275	14,859,000	17,269,549
Expenses				
Employee Expenses	8	7,978,374	6,983,000	7,629,056
Superannuation Expenses	9	883,379	894,000	798,113
Supplies and Services	10	7,782,416	6,747,000	8,042,432
Depreciation and Amortisation	11	2,668,253	2,638,000	2,643,151
Borrowing Costs	12	-	6,000	4,643
Other Expenses	13	79,595	86,000	280,201
Total Expenses		19,392,017	17,354,000	19,397,596
Operating (Deficit)		(2,192,742)	(2,495,000)	(2,128,047)
Total Comprehensive (Deficit)		(2,192,742)	(2,495,000)	(2,128,047)

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

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

Cultural Facilities Corporation
Balance Sheet
As at 30 June 2016

	Note No.	Actual 2016 \$	Original Budget 2016 \$	Actual 2015 \$
Current Assets				
Cash and Cash Equivalents	16	1,506,897	878,000	1,142,511
Receivables	17	692,412	758,000	471,859
Inventories		19,637	16,000	24,772
Other Assets	18	239,607	100,000	107,192
Total Current Assets		2,458,553	1,752,000	1,746,334
Non-Current Assets				
Property, Plant and Equipment	19	58,779,251	59,357,000	58,559,282
Capital Works in Progress	19	602,534	34,000	92,220
Intangible Assets	20	-	45,000	-
Total Non-Current Assets		59,381,785	59,436,000	58,651,502
Total Assets		61,840,338	61,188,000	60,397,836
Current Liabilities				
Payables	21	834,975	678,000	602,267
Finance Leases		-	29,000	-
Employee Benefits	22	1,638,793	1,449,000	1,485,182
Other Liabilities	23	146,006	187,000	229,300
Total Current Liabilities		2,619,774	2,343,000	2,316,749
Non-Current Liabilities				
Finance Leases		-	61,000	-
Employee Benefits	22	116,368	125,000	109,255
Other Liabilities	23	17,286	17,000	69,180
Total Non-Current Liabilities		133,654	203,000	178,435
Total Liabilities		2,753,428	2,546,000	2,495,184
Net Assets		59,086,910	58,642,000	57,902,652
Equity				
Accumulated Funds		30,249,399	30,254,000	29,365,141
Reserves	24	28,837,511	28,388,000	28,537,511
Total Equity		59,086,910	58,642,000	57,902,652

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 2016**

		Accumulated Funds Actual 2016 \$	Asset Revaluation Surplus Actual 2016 \$	Other Reserves Actual 2016 \$	Total Equity Actual 2016 \$	Original Budget 2016 \$
Note No.						
	Balance at 1 July 2015	29,365,141	28,037,511	500,000	57,902,652	57,929,000
	Comprehensive Income					
	Operating (Deficit)	(2,192,742)	-	-	(2,192,742)	(2,495,000)
	Total Comprehensive (Deficit)	(2,192,742)	-	-	(2,192,742)	(2,495,000)
	Transactions Involving Owners Affecting Accumulated Funds					
	Capital Injections	25	3,377,000	-	3,377,000	3,208,000
	Transfer to Theatre Programming Reserve	24	(300,000)	300,000	-	-
	Total Transactions Involving Owners Affecting Accumulated Funds		3,077,000	300,000	3,377,000	3,208,000
	Balance at 30 June 2016	30,249,399	28,037,511	800,000	59,086,910	58,642,000

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

Cultural Facilities Corporation
Statement of Changes in Equity - Continued
For the Year Ended 30 June 2016

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

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 2016**

	Note No.	Actual 2016 \$	Original Budget 2016 \$	Actual 2015 \$
Cash Flows from Operating Activities				
Receipts				
Government Payment for Outputs		8,378,000	8,378,000	8,245,000
User Charges		8,273,680	6,383,000	9,147,557
Interest Received		111,878	71,000	103,621
Goods and Services Tax Input Tax Credits from the Australian Taxation Office		600,722	244,000	439,555
Goods and Services Tax Collected from Customers		487,207	267,000	493,069
Total Receipts from Operating Activities		17,851,487	15,343,000	18,428,802
Payments				
Employee		(7,817,650)	(7,059,000)	(7,735,367)
Superannuation		(883,379)	(911,000)	(798,113)
Supplies and Services		(7,564,277)	(6,716,000)	(8,030,324)
Other		(1,158,341)	(601,000)	(1,018,011)
Total Payments from Operating Activities		(17,423,647)	(15,287,000)	(17,581,815)
Net Cash Inflows from Operating Activities	26	427,840	56,000	846,987
Cash Flows from Investing Activities				
Receipts				
Proceeds from Sale of Plant and Equipment		3,455	-	10,273
Total Receipts from Investing Activities		3,455	-	10,273
Payments				
Payments for Property, Plant and Equipment, and Work in Progress		(3,443,909)	(3,358,000)	(2,289,789)
Total Payments from Investing Activities		(3,443,909)	(3,358,000)	(2,289,789)
Net Cash (Outflows) from Investing Activities		(3,440,454)	(3,358,000)	(2,279,516)

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

**Cultural Facilities Corporation
Cash Flow Statement - Continued
For the Year Ended 30 June 2016**

	Note No.	Actual 2016 \$	Original Budget 2016 \$	Actual 2015 \$
Cash Flows from Financing Activities				
Receipts				
Capital Injections	25	3,377,000	3,208,000	2,011,999
Total Receipts from Financing Activities		3,377,000	3,208,000	2,011,999
Payments				
Repayment of Finance Leases Liabilities		-	(6,000)	(25,339)
Total Payments from Financing Activities		-	(6,000)	(25,339)
Net Cash Inflows from Financing Activities		3,377,000	3,202,000	1,986,660
Net Increase/(Decrease) in Cash and Cash Equivalents		364,386	(100,000)	554,131
Cash and Cash Equivalents at the Beginning of the Reporting Period		1,142,511	978,000	588,380
Cash and Cash Equivalents at the End of the Reporting Period	26	1,506,897	878,000	1,142,511

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 2016**

	Note No.	Original Budget 2016 \$	Total Appropriated 2016 \$	Appropriation Drawn 2016 \$	Appropriation Drawn 2015 \$
Government Payment for Outputs		8,378,000	8,378,000	8,378,000	8,245,000
Capital Injections	25	3,208,000	3,377,000	3,377,000	2,011,999
Total Appropriation		11,586,000	11,755,000	11,755,000	10,256,999

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

Column Heading Explanations

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

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

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

Variances between 'Original Budget' and 'Total Appropriated' – Capital Injections

The difference between the Original Budget and Total Appropriated of \$169,000 is due to a further capital injection appropriation for supplementation for the 27th Pay, an additional pay period in the 2015-16 year.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016

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**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016**

NOTE 1 OBJECTIVES OF THE CULTURAL FACILITIES CORPORATION

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

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

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

Mission for the CFC

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

Mission for the Canberra Theatre Centre

To be Canberra's leading performing arts centre.

Mission for ACT Museums and Galleries

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

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016**

NOTE 2 SIGNIFICANT ACCOUNTING POLICIES

(a) Basis of Preparation

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

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

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

These general-purpose financial statements have been prepared to comply with '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.

As at 30 June 2016, the CFC's current liabilities (\$2.620m) exceeded its current assets (\$2.459m) by \$0.161m. However, this is not considered a liquidity risk as the CFC's cash needs are funded through appropriation by the ACT Government on a cash-needs basis. This is consistent with the whole-of-Government cash management regime, which requires excess cash balances to be held centrally rather than within individual agency bank accounts.

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

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 2016 and the financial position of the CFC as at 30 June 2016.

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016**

NOTE 2 SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(c) Comparative Figures

Budget Figures

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

Prior Year Comparatives

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

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

(d) Revenue Recognition

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

Government Payment for Outputs

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

Sale of Goods

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

Rendering of Services

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

Grants, Donations and Sponsorships

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

Revenue Received in Advance

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

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016**

NOTE 2 SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(d) Revenue Recognition (Continued)

Interest

Interest revenue is recognised using the effective interest method.

(e) Rounding

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

(f) Resources Received Free Of Charge

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

(g) Repairs and Maintenance

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

(h) Current and Non-Current Items

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

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

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016**

NOTE 2 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, intangible and community and heritage assets, are recognised as a decrease in the Asset Revaluation Surplus relating to these classes of assets. Where the impairment loss is greater than the balance in the Asset Revaluation Surplus for the relevant class of assets, the difference is expensed in the Operating Statement.

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

(j) Cash and Cash Equivalents

Cash includes cash at bank and cash on hand. Cash equivalents include any short-term, highly liquid investments that are readily convertible to known amounts of cash and which are subject to an insignificant risk of change in value.

(k) Receivables

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

(l) Inventories

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

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

Property, plant and equipment is initially recorded at cost.

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

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

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016**

NOTE 2 SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

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

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

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

Fair value for specialised buildings and some heritage assets (historical buildings) is measured by reference to the cost of replacing the remaining future economic benefits embodied in the asset (i.e. depreciated replacement cost). For other heritage assets (art and social history collections), fair value is measured using the assessed market price.

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

(o) Intangible Assets

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

Externally acquired software is recognised and capitalised when:

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

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

Intangible Assets are initially measured at cost.

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016**

NOTE 2 SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)**(p) Depreciation and Amortisation**

Depreciation is applied to physical assets such as buildings and plant and equipment and amortisation is used in relation to intangible assets.

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

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

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

Class of Assets	Depreciation Method	Useful Life (Years)
Buildings	Straight Line	18 – 22
Plant and Equipment	Straight Line	3 – 10
Intangibles	Straight Line	2.5 – 3

Land improvements are included with buildings.

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

(q) Payables

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

Payables include Trade Payables and Accrued Expenses.

(r) Equity Contributed by the ACT Government

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

(s) 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 2016**

NOTE 2 SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(t) Employee Benefits

Employee benefits include:

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

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

Wages and Salaries

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

Annual and Long Service Leave

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

Annual leave liabilities have been estimated on the assumption that they will be wholly settled within three years. In 2015-16 the rate used to estimate the present value of future annual leave payments is 101.4% (101.0% in 2014-15).

In 2015-16, the rate used to estimate the present value of future payments of long service leave is 114.7% (104.2% in 2014-15).

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

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

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

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016**

NOTE 2 SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(u) 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 the Commonwealth Superannuation Corporation (CSC) 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. These include the Public Sector Superannuation Scheme Accumulation Plan (PSSAP) and schemes of employee choice.

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

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

(v) Borrowing Costs

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

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016**

NOTE 2 SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(w) Leases

The CFC has entered into finance leases and operating leases.

Finance Leases

Finance leases are initially recognised as an asset and a liability at the lower of the fair value (AASB 13 *Fair Value Measurement* definition of fair value does not apply – see AASB 117.6A) of the asset and the present value of the minimum lease payments, each being determined at the inception of the lease. The discount rate used to calculate the present value of the minimum lease payments is the interest rate implicit in the lease. Assets under a finance lease are depreciated over the shorter of the asset's useful life and lease term. Assets under a finance lease are depreciated on a straight line basis. The depreciation is calculated after first deducting any residual values that 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).

Motor Vehicle Leasing Arrangements 2014-15

In 2014-15, changes were made to the whole-of-government motor vehicle leasing arrangements with SG Fleet. As a result all such leases were classified as operating leases rather than finance leases from 23 April 2015. In 2014-15, the leased vehicles recorded as Property, Plant and Equipment (under the previous finance lease arrangement with SG Fleet) were derecognised and the associated loss on the derecognition of the leased vehicle assets recorded in expenses (refer to Note 13: Other Expenses).

The corresponding finance lease liability (current and non-current) was also derecognised and the associated gain from the derecognition of the liability reflected under Other Gains (refer to Note 5: Other Gains). Accordingly, gross amounts for the loss on the derecognition of the leased vehicles (\$96,727) and the gain on the derecognition of the finance lease liability (\$97,542) have been reported separately rather than on a net basis, in these financial statements.

(x) Budgetary Reporting – Explanations of Major Variances between Actual Amounts and Original Budget Amounts

Explanations of major variances between the 2015-16 original budget and the 30 June 2016 actual results are discussed in Note 32 *Budgetary Reporting*.

The definition of 'major variances' is provided in Note 2(y) *Significant Accounting Judgements and Estimates – Budgetary Reporting – Explanation of Major Variances between Actual Amounts and Original Budget Amounts*.

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016**

NOTE 2 SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(y) Significant Accounting Judgements and Estimates

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

Fair Value of Assets

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

Employee Benefits

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

The significant judgements and assumptions included in the estimation of annual and long service leave liabilities include an assessment by an actuary. The Australian Government Actuary performed this assessment in May 2014. The assessment by an actuary is performed every 5 years. However it may be performed more frequently if there is a significant contextual change in the parameters underlying the 2014 report. The next actuarial review is expected to be undertaken by May 2019.

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 disclosures concerning an asset's useful life are provided at Note 2(p) Depreciation and Amortisation of Non-Current Assets.

Budgetary Reporting– Explanations of Major Variances between Actual Amounts and Original Budget Amounts:

Significant judgements have been applied in determining what variances are considered as 'major variances' requiring explanations in Note 32 Budgetary Reporting. Variances are considered to be major variances if both of the following criteria are met:

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

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016**

NOTE 2 SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(z) Other Reserves - Theatre Programming Reserve

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

(aa) Accounting Standards Adopted Early for the 2015-16 Reporting Period

AASB 2015-2 Amendments to Australian Accounting Standards – Disclosure Initiative: Amendments to AASB 101 and AASB 2015-7 Amendments to Australian Accounting Standards – Fair Value Disclosures of Not-For-Profit Public Sector Entities have been early adopted for the 2015-16 reporting period, even though the standards are not required to be applied until annual reporting periods beginning on or after 1 July 2016.

AASB 2015-2 amends AASB 101 Presentation of Financial Statements including clarifying that agencies should not be disclosing immaterial information and that the presentation of information in notes can and should be tailored to provide users with the clearest view of an agency's financial performance and financial position.

AASB 2015-7 amends AASB 13 Fair Value Measurement to provide disclosure relief to not-for-profit public sector agencies from certain disclosures about the fair value measurements of property, plant and equipment held for their current service potential rather than to generate net cash inflows. This includes relief from disclosures of quantitative information about the significant unobservable inputs used in fair value measurements and of the sensitivity of certain fair value measurements to changes in unobservable inputs.

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

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

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016

NOTE 3 GOVERNMENT PAYMENT FOR OUTPUTS

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

	2016	2015
	\$	\$
Government Payment for Outputs	<u>8,378,000</u>	<u>8,245,000</u>

The increase in GPO is mainly due to revised indexation to meet part of the costs of the consumer price index (CPI) increases on supplies and services and pay rises provided under an Enterprise Bargaining Agreement.

NOTE 4 USER CHARGES

User charge revenue is derived by providing goods and services to other ACT Government agencies and to the public. User charge revenue is not part of ACT Government appropriation and is paid by the user of the goods or services. This revenue is driven by consumer demand and is commercial in nature.

User Charges – Non-ACT Government	8,112,104	8,277,165
User Charges – ACT Government	498,643	488,487
Total User Charges	<u>8,610,747</u>	<u>8,765,652</u>

User Charges Non-ACT Government / ACT Government
by nature

Grants, Donations and Sponsorships	728,922	706,567
Venue Hire and Associated Revenue	4,326,195	4,243,732
Internal Ticket Sales ^a	2,936,156	3,217,020
Rental Income from Properties	454,561	464,510
Other Revenue	164,913	133,823
	<u>8,610,747</u>	<u>8,765,652</u>

^a The decrease in internal ticket sales reflects slightly lower volumes of ticket sales from theatre shows programmed by the Canberra Theatre Centre in 2015-16.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016

NOTE 5 OTHER GAINS

	2016	2015
	\$	\$
Gain on Sale of Asset	3,455	-
Gain from Derecognition of Finance Lease Liability	-	97,542
Total Other Gains	<u>3,455</u>	<u>97,542</u>

In 2014-15, the CFC recognised a gain from the derecognition of Finance Lease Liability due to four motor vehicle finance leases being converted to operating leases. The net impact of the loss of \$96,727 on the derecognition of the leased vehicles (refer to Note 13: Other Expenses) and the gross gain of \$97,542 on the derecognition of the finance lease liability was a net gain of \$815. Also refer to Note 2(w): Significant Accounting Policies – Leases.

NOTE 6 INTEREST

Interest Revenue from Bank	111,878	103,621
Total Interest	<u>111,878</u>	<u>103,621</u>

The increase in interest revenue is mainly due to the increase in cash balance held during 2015-16.

NOTE 7 RESOURCES RECEIVED FREE OF CHARGE

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

Legal Services	95,195	57,734
Total Resources Received Free of Charge	<u>95,195</u>	<u>57,734</u>

The increase in resources received free of charge is mainly due to an increase in the complexity of matters on which legal advice was obtained from the ACT Government Solicitor in 2015-16.

NOTE 8 EMPLOYEE EXPENSES

Wages and Salaries	6,687,928	6,593,273
Annual Leave Expense	343,209	304,219
Long Service Leave Expense	245,934	128,792
Payroll Tax	416,999	404,817
Workers' Compensation Insurance Premium	284,304	197,955
Total Employee Expenses	<u>7,978,374</u>	<u>7,629,056</u>

The increase in employee expenses is mainly due to higher salary levels resulting from Enterprise Bargaining Agreement pay increases, increased workers' compensation insurance premiums, and the increase in the long service leave expense from the increase in the rate used to estimate the present value of future long service leave payments.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016

NOTE 9 SUPERANNUATION EXPENSES

	2016	2015
	\$	\$
Superannuation Contributions to the Territory Banking Account	302,624	312,309
Productivity Benefit	51,734	45,833
Superannuation Payment to ComSuper (for the PSSAP)	36,399	34,742
Superannuation to External Providers	492,622	405,229
Total Superannuation Expenses	883,379	798,113

NOTE 10 SUPPLIES AND SERVICES

Rental Payments	1,256,230	1,256,230
Less: Amortised Lease Incentive Liability	(51,894)	(51,894)
Total Rent	1,204,336	1,204,336
Advertising and Marketing	198,116	217,869
Supplies and Administration	1,426,652	1,531,549
Production Costs and Royalties	2,574,182	2,579,696
Repairs and Maintenance ^a	534,186	736,326
Museum and Gallery Exhibition and Program Costs ^b	238,018	156,828
Utilities	417,380	494,635
Cleaning and Caretaking	431,237	408,896
Communication and Computer	756,721	712,297
Waivers, Impairment Losses and Write-offs (see note 15)	1,588	-
Total Other Supplies and Services	6,578,080	6,838,096
Total Supplies and Services	7,782,416	8,042,432

^a The decrease in repairs and maintenance is mainly due to additional costs in 2014-15 from remediation to historic buildings at ACT Historic Places and an additional program of repairs and maintenance undertaken at the Canberra Theatre Centre during 2014-15, that did not occur in 2015-16.

^b The increase in museum and gallery exhibition and program costs is largely due to the larger than normal scale and costs associated with the exhibition : *Ink Remix: contemporary art from mainland China, Taiwan and Hong Kong*.

NOTE 11 DEPRECIATION AND AMORTISATION

Depreciation		
Plant and Equipment ^a	689,361	560,551
Buildings	1,978,892	1,926,100
Total Depreciation	2,668,253	2,486,651
Amortisation		
Intangible Assets ^b	-	156,500
Total Amortisation	-	156,500
Total Depreciation and Amortisation	2,668,253	2,643,151

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016

NOTE 11 DEPRECIATION AND AMORTISATION (CONTINUED)

- ^a. The increase in depreciation for plant and equipment is mainly due to a higher value of plant and equipment assets as a result of additions to these assets during 2015-16.
- ^b. The decrease in amortisation for intangible assets is due the written down value of these assets being reduced to nil in 2014-15. The CFC's intangible assets are comprised of externally acquired software and websites for internal use.

NOTE 12 BORROWING COSTS

	2016	2015
	\$	\$
Finance Charges on Finance Leases	-	4,643
Total Borrowing Costs	-	4,643

Changes were made to the whole-of-government motor vehicle leasing arrangements with SG Fleet. As a result all such leases were classified as operating leases rather than finance leases from 23 April 2015 (refer to Note 2(w): Leases). As a result, no borrowing costs were incurred in 2015-16.

NOTE 13 OTHER EXPENSES

Loss on Disposal of Non-Current Assets ^a	14,334	220,026
Other ACT Government Charges and Taxes	65,261	60,175
Total Other Expenses	79,595	280,201

- ^a. The decrease in loss on disposal of non-current assets is due to the derecognition of motor vehicle leased assets for four motor vehicle finance leases being converted to operating leases in 2014-15 and the replacement of assets at the Canberra Theatre Centre in 2014-15. The net impact of the gross loss of \$96,727 on the derecognition of the leased vehicles and the gross gain of \$97,542 on the derecognition of the finance lease liability (refer to Note 5: Other Gains) was a net gain of \$815. Also refer to Note 2(w): Summary of Significant Accounting Policies – Leases.

NOTE 14 AUDITOR'S REMUNERATION

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

Audit Services

Audit fees paid or Payable to the ACT Audit Office	48,421	48,000
Total Audit Fees	48,421	48,000

No other services were provided by the ACT Audit Office.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016

NOTE 15 WAIVERS, IMPAIRMENT LOSSES AND WRITE-OFFS

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

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

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

	2016	2015
	\$	\$
Write-offs		
Irrecoverable Debts	1,588	-
Total Write-offs	<u>1,588</u>	<u>-</u>
Total Waivers, Impairment Losses and Write-Offs	<u>1,588</u>	<u>-</u>

NOTE 16 CASH AND CASH EQUIVALENTS

The CFC has cash deposits held with Westpac Bank that earned an average floating interest rate of 2.75% in 2015-16 (3.11% in 2014-15).

Cash on Hand	11,600	12,000
Cash at Bank ^a	1,495,297	1,130,511
Total Cash and Cash Equivalents	<u>1,506,897</u>	<u>1,142,511</u>

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

NOTE 17 RECEIVABLES

Trade Receivables	50,819	145,102
Less: Allowance for Impairment Losses	-	-
Sub-total	<u>50,819</u>	<u>145,102</u>
Net Goods and Services Tax Receivable	142,582	133,672
Accrued Revenue ^a	499,011	193,085
Total Receivables	<u>692,412</u>	<u>471,859</u>

^a The increase in accrued revenue is mainly due to a higher amount owing from ticket sales at 30 June 2016 compared to 30 June 2015.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016

NOTE 17 RECEIVABLES (CONTINUED)**Aging of Receivables**

	2016	2015
	\$	\$
Not Impaired		
Not Overdue	675,124	451,521
Overdue for less than 30 Days	4,741	11,777
Overdue for 30 to 60 Days	10,266	3,943
Overdue for greater than 60 Days	2,281	4,618
Sub-total	<u>692,412</u>	<u>471,859</u>
Impaired	-	-
Total Receivables	<u>692,412</u>	<u>471,859</u>

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

Trade Receivables	16,485	42,980
Accrued Revenue	-	-
Total Receivables with ACT Government Entities	<u>16,485</u>	<u>42,980</u>

Receivables with Non-ACT Government Entities

Trade Receivables	34,334	102,122
Net Goods and Services Tax Receivable	142,582	133,672
Accrued Revenue	499,011	193,085
Total Receivables with Non-ACT Government Entities	<u>675,927</u>	<u>428,879</u>

Total Receivables	<u>692,412</u>	<u>471,859</u>
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NOTE 18 OTHER ASSETS

Work in Progress: Expenditure Associated with Future Productions ^a	221,512	71,795
Prepayments	18,095	35,397
Total Other Assets	<u>239,607</u>	<u>107,192</u>

^a The increase in work in progress is due to the increased level of expenditure incurred on future productions at 30 June 2016 compared to 30 June 2015.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016

NOTE 19 PROPERTY, PLANT AND EQUIPMENT

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

- *Land* includes leasehold land held by the CFC.
- *Buildings* include a performing arts complex and historical buildings and land improvements. *Land improvements* are additions to areas of land that increase the utility of the land and have a limited useful life and are therefore depreciated (e.g. roads and fences).
- *Plant and equipment* includes plant and equipment 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 CFC intends to preserve indefinitely because of their unique historical, cultural, or environmental attributes.

	2016 \$	2015 \$
Land and Buildings		
Land at Fair Value	14,811,579	14,811,579
Total Land Assets	<u>14,811,579</u>	<u>14,811,579</u>
Buildings at Fair Value	37,352,293	36,199,192
Less: Accumulated Depreciation	(3,904,992)	(1,926,100)
Total Written Down Value of Buildings	<u>33,447,301</u>	<u>34,273,092</u>
Total Land and Written Down Value of Buildings	<u>48,258,880</u>	<u>49,084,671</u>
Plant and Equipment		
Plant and Equipment at Fair Value ^a	7,455,040	5,804,791
Less: Accumulated Depreciation	(1,189,423)	(504,152)
Total Written Down Value of Plant and Equipment	<u>6,265,617</u>	<u>5,300,639</u>
Art and Social History Collections		
Art and Social History Collections at Fair Value ^b	4,254,754	4,173,972
Total Value of Art and Social History Collections	<u>4,254,754</u>	<u>4,173,972</u>
Capital Works in Progress		
Capital Works in Progress at Cost ^c	602,534	92,220
Total Capital Works in Progress	<u>602,534</u>	<u>92,220</u>
Total Written Down Value of Property, Plant and Equipment	<u>59,381,785</u>	<u>58,651,502</u>

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016**

NOTE 19 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

- ^a The increase in the value of plant and equipment held at fair value is due to the additional plant and equipment purchased in 2015-16.
- ^b The increase in the value of art and social history collection held at fair value is due to the additional works of art purchased and donated works of art in 2015-16.
- ^c The increase in the value of capital work in progress is due to the instalment payment in 2015-16 for the new Canberra Theatre seating under construction. The seats are scheduled to be installed in December 2016 and January 2017.

Valuation of Non-Current Assets

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

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

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

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016

NOTE 19 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)**Reconciliation of Property, Plant and Equipment**

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

	Land	Buildings	Plant and Equipment	Work in Progress	Art and Social History Collections	Total
	\$	\$	\$	\$	\$	\$
Carrying Amount at the Beginning of the Reporting Period	14,811,579	34,273,092	5,300,639	92,220	4,173,972	58,651,502
Additions	-	1,082,063	1,647,491	602,534	80,782	3,412,870
Depreciation	-	(1,978,892)	(689,361)	-	-	(2,668,253)
Other Movements	-	71,038	6,848	(92,220)	-	(14,334)
Carrying Amount at the End of the Reporting Period	14,811,579	33,447,301	6,265,617	602,534	4,254,754	59,381,785

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

Carrying Amount at the Beginning of the Reporting Period	14,811,579	35,375,369	4,652,324	34,378	4,039,106	58,912,756
Additions	-	823,823	1,442,911	71,038	134,866	2,472,638
Depreciation	-	(1,926,100)	(560,551)	-	-	(2,486,651)
Other Movements	-	-	(234,045)	(13,196)	-	(247,241)
Carrying Amount at the End of the Reporting Period	14,811,579	34,273,092	5,300,639	92,220	4,173,972	58,651,502

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016

NOTE 19 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)**Fair Value Hierarchy**

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

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

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

30 June 2016

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

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

30 June 2015

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

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016**

NOTE 19 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

Transfers Between Categories

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

Valuation Techniques, Inputs and Processes

Level 2 Valuation Techniques and Inputs

Valuation Technique:

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

Inputs:

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

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

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

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

Level 3 Valuation Techniques and Inputs

Valuation Techniques:

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

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

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016

NOTE 19 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

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

Inputs:

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

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

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

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

Fair Value Measurements Using Significant Unobservable Inputs (Level 3)

	Land \$	Plant and Equipment \$	Buildings \$
2016			
Fair Value at the beginning of the Reporting Period	11,729,095	5,146,739	34,273,092
Additions	-	1,647,491	1,082,063
Depreciation	-	(672,214)	(1,978,892)
Other Movements	-	6,848	71,038
Fair Value at end of the reporting period	11,729,095	6,128,864	33,447,301
	Land \$	Plant and Equipment \$	Buildings \$
2015			
Fair Value at the beginning of the Reporting Period	11,729,095	4,391,060	35,375,369
Additions	-	1,404,762	823,823
Depreciation	-	(528,706)	(1,926,100)
Other Movements	-	(120,377)	-
Fair Value at End of the Reporting Period	11,729,095	5,146,739	34,273,092

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016

NOTE 19 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)**Information about Significant Unobservable Inputs (Level 3) in Fair Value Measurements**

Item	Fair Value as at 30 June		Valuation technique(s)	Significant unobservable inputs
	2016	2015		
Buildings	\$33,447,301	\$34,273,092	Depreciated Replacement Cost	Consumed economic benefit
Plant and Equipment	\$6,128,864	\$5,146,739	Market Value/ Depreciated Replacement Cost	Consumed economic benefit
Land	\$11,729,095	\$11,729,095	Market Value	Community Service Obligation (CSO) ^a

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

NOTE 20 INTANGIBLE ASSETS

	2016	2015
	\$	\$
Intangible		
Software	156,500	156,500
Less: Disposals	(45,500)	-
Less: Accumulated Amortisation	(111,000)	(156,500)
Total Intangible Assets	<u>-</u>	<u>-</u>

Reconciliation of Intangible Assets

The following table shows the movement of Intangible Assets.

Carrying Amount at the Beginning of the Reporting Period	-	156,500
Amortisation	-	(156,500)
Carrying Amount at the End of the Reporting Period	<u>-</u>	<u>-</u>

CFC has assessed that there is not an active market to measure Intangible Assets at their fair value. Accordingly, CFC has reduced the written down value of Intangible Software assets in 2014-15 to nil.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016

NOTE 21 PAYABLES

	2016	2015
	\$	\$
Trade Payables	475,200	203,357
Accrued Expenses	359,775	398,910
Total Payables	<u>834,975</u>	<u>602,267</u>

The increase in the trade payables balance at 30 June 2016 compared to 30 June 2015 is due mainly to the timing of the payment of invoices on 30 June 2016.

Payables are aged as follows:

Not Overdue	834,975	554,543
Overdue for less than 30 Days	-	281
Overdue for 30 to 60 Days	-	10,018
Overdue for more than 60 Days	-	37,425
Total Payables	<u>834,975</u>	<u>602,267</u>

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

Trade Payables and Accrued Expenses	526,730	275,577
Total Payables with ACT Government Entities	<u>526,730</u>	<u>275,577</u>

Payables with Non-ACT Government Entities

Trade Payables and Accrued Expenses	308,245	326,690
Total Payables with Non-ACT Government Entities	<u>308,245</u>	<u>326,690</u>

Total Payables	<u>834,975</u>	<u>602,267</u>
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Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016

NOTE 22 EMPLOYEE BENEFITS

	2016	2015
	\$	\$
Current Employee Benefits		
Long Service Leave ^a	990,956	791,020
Annual Leave	505,334	510,841
Accrued Salaries	142,503	183,321
Total Current Employee Benefits	<u>1,638,793</u>	<u>1,485,182</u>
Non-Current Employee Benefits		
Long Service Leave	116,368	109,255
Total Non-Current Employee Benefits	<u>116,368</u>	<u>109,255</u>
Total Employee Benefits	<u>1,755,161</u>	<u>1,594,437</u>

^a The increase in the provision for current long service leave is largely due to the increase in the rate used to estimate the present value of future long service leave payments. The increase in this rate resulted in an increase of \$101,368 to the Long Service Leave Liability and related expense.

Estimate of when Leave is Payable

Estimated Amount Payable within 12 months		
Long Service Leave	65,959	87,370
Annual Leave	309,824	293,768
Accrued Salaries	142,503	183,321
Total Employee Benefits Payable within 12 months	<u>518,286</u>	<u>564,459</u>
Estimated Amount Payable after 12 months		
Annual Leave	195,510	217,073
Long Service Leave	1,041,365	812,905
Total Employee Benefits Payable after 12 months	<u>1,236,875</u>	<u>1,029,978</u>
Total Employee Benefits	<u>1,755,161</u>	<u>1,594,437</u>

At 30 June 2016, the CFC employed 93 full-time equivalent (FTE) staff. There were 90 FTE staff as at 30 June 2015.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016

NOTE 23 OTHER LIABILITIES

	2016	2015
	\$	\$
Current Other Liabilities		
Hirers' Deposits	94,112	139,551
Revenue in Advance	-	37,855
Lease Incentive Liability	51,894	51,894
Total Current Other Liabilities	146,006	229,300
Non-Current Other Liabilities		
Lease Incentive Liability	17,286	69,180
Total Non-Current Other Liabilities	17,286	69,180
Total Other Liabilities	163,292	298,480

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

NOTE 24 RESERVES**Asset Revaluation Surplus**

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

Asset Revaluation Surplus

Balance at the Beginning of the Reporting Period	28,037,511	28,037,511
Balance at the End of the Reporting Period	28,037,511	28,037,511

There were no movements in the Asset Revaluation Surplus during the year.

Other Reserves

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

Theatre Programming Reserve

Balance at the Beginning of the Reporting Period	500,000	200,000
Transfer from Accumulated Funds	300,000	300,000
Balance at the End of the Reporting Period	800,000	500,000
Total Reserves	28,837,511	28,537,511

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016

NOTE 25 CAPITAL INJECTIONS

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

	2016	2015
	\$	\$
Capital injections were received for the following capital projects which are part of the ACT Government's Capital Works Program:		
Cultural Facilities Corporation Upgrade Package	378,000	369,000
Canberra Theatre Centre - Upgrades	2,731,000	1,542,999
Lanyon Heritage Precinct Community Access Roads	-	100,000
Lanyon Heritage Precinct Stormwater Upgrades	99,000	-
Total Capital Injections Received for Capital Works	<u>3,208,000</u>	<u>2,011,999</u>
Supplementation for Additional Pay Period in 2015-16	169,000	-
Total Capital Injections	<u>3,377,000</u>	<u>2,011,999</u>

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016

NOTE 26 CASH FLOW RECONCILIATION**(a) Reconciliation of Cash and Cash Equivalents at the End of the Reporting Period in the Cash Flow Statement to the Equivalent Items in the Balance Sheet.**

	2016	2015
	\$	\$
Total Cash and Cash Equivalents Recorded in the Balance Sheet	1,506,897	1,142,511
Cash and Cash Equivalents at the End of the Reporting Period as Recorded in the Cash Flow Statement	1,506,897	1,142,511

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

Operating (Deficit)	(2,192,742)	(2,128,047)
Add/(Less) Non-Cash Items		
Depreciation	2,668,253	2,486,651
Amortisation of Intangibles	-	156,500
Donated Assets	(40,000)	(66,618)
Amortisation of Lease Incentive Liability	(51,894)	(51,894)
Add/(Less) Items Classified as Investing or Financing		
Borrowing Costs	-	4,643
Net Loss on Disposal of Non-Current Assets	10,880	123,299
Net Gain on Derecognition of Motor Vehicles under Finance Leases	-	(815)
Accrued Capital Items used in Investing Activities	71,038	(71,038)
Cash Before Changes in Operating Assets and Liabilities	465,535	452,681
(Increase)/ Decrease in Receivables	(220,553)	283,914
Decrease/(Increase) in Inventories	5,135	(9,237)
(Increase) in Other Assets	(132,415)	(6,793)
(Decrease)/Increase in Hirer's Deposits and Revenue in Advance ^a	(83,294)	42,670
Increase in Payables	232,708	27,853
Increase in Employee Benefits	160,724	55,899
Net Changes in Operating Assets and Liabilities	(37,695)	394,306
Net Cash Inflows from Operating Activities	427,840	846,987

^a. Refer Note 23 Other Liabilities.

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016**

NOTE 27 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 (Significant Accounting Policies).

Interest Rate Risk

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

A significant portion of financial assets are held in floating interest rate arrangements. No financial liabilities are subject to floating interest rates. This means the CFC is not exposed to movements in interest payable; however, it is exposed to movements in interest receivable. Interest rates decreased during the year ended 30 June 2016, but CFC has held higher cash balances throughout the year, resulting in a slight increase in the amount of interest received.

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

Sensitivity Analysis

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

Credit Risk

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

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

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

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

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016

NOTE 27 FINANCIAL INSTRUMENTS (CONTINUED)**Liquidity Risk**

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

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

Price Risk

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

Sensitivity Analysis

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

Fair Value of Financial Assets and Liabilities

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

	Carrying Amount 2016 \$	Fair Value 2016 \$	Carrying Amount 2015 \$	Fair Value 2015 \$
Financial Assets				
Cash and Cash Equivalents	1,506,897	1,506,897	1,142,511	1,142,511
Receivables	549,830	549,830	338,187	338,187
Total Financial Assets	2,056,727	2,056,727	1,480,698	1,480,698
Financial Liabilities				
Payables	834,975	834,975	602,267	602,267
Total Financial Liabilities	834,975	834,975	602,267	602,267

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016

NOTE 27 FINANCIAL INSTRUMENTS (CONTINUED)

The following table sets out the CFC's maturity analysis for financial assets and liabilities as well as the exposure to interest rates, including the weighted average interest rates by maturity period as at 30 June 2016. Except for non-current payables, financial assets and liabilities that have a floating interest rate or are non-interest bearing will mature in 1 year or less. All amounts appearing in the following maturity analysis are shown on an undiscounted cash flow basis.

	Note No.	Weighted Average Interest Rate	Floating Interest Rate	<u>Fixed Interest Maturing In:</u>			Non-Interest Bearing	Total
				One Year or Less	Over 1 Year to 5 Years			
			\$	\$	\$		\$	\$
Financial Instruments								
Financial Assets								
Cash	16	2.75%	1,495,297	-	-		11,600	1,506,897
Receivables ^a	17		-	-	-		549,830	549,830
Total Financial Assets			1,495,297	-	-		561,430	2,056,727
Financial Liabilities								
Payables	21		-	-	-		834,975	834,975
Total Financial Liabilities			-	-	-		834,975	834,975
Net Financial Assets/(Liabilities)			1,495,297	-	-		(273,545)	1,221,752

^a The Receivables Financial Asset as shown in this note does not include \$142,582 Net Goods and Services Tax Receivables shown in Note 17 Receivables as this amount is not classified as a Financial Instrument.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016

NOTE 27 FINANCIAL INSTRUMENTS (CONTINUED)

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

			Fixed Interest Maturing In:				
	Note No.	Weighted Average Interest Rate	Floating Interest Rate	One Year or Less	Over 1 Year to 5 Years	Non-Interest Bearing	Total
			\$	\$	\$	\$	\$
Financial Instruments							
Financial Assets							
Cash	16	3.11%	1,130,511	-	-	12,000	1,142,511
Receivables	17		-	-	-	338,187	338,187
Total Financial Assets			1,130,511	-	-	350,187	1,480,698
Financial Liabilities							
Payables	21		-	-	-	602,267	602,267
Total Financial Liabilities			-	-	-	602,267	602,267
Net Financial Assets/(Liabilities)			1,130,511	-	-	(252,080)	878,431

* The Receivables Financial Asset as shown in this note does not include \$133,672 Net Goods and Services Tax Receivables shown in Note 17 Receivables as this amount is not classified as a Financial Instrument.

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016**

NOTE 27 FINANCIAL INSTRUMENTS (CONTINUED)

	2016	2015
	\$	\$
Carrying Amount of Each Category of Financial Asset and Financial Liability		
Financial Assets		
Loans and Receivables Measured at Amortised Cost	549,830	338,187
Financial Liabilities		
Financial Liabilities Measured at Amortised Cost	834,975	602,267

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

NOTE 28 COMMITMENTS**Capital Commitments**

The CFC has no capital commitments as at 30 June 2016.

Operating Lease Commitments

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

Non-Cancellable Operating Lease Commitments are payable as follows:

Within One Year	1,436,445	1,433,740
Later than One Year but not later than Five Years	517,226	1,917,882
Later than Five Years	503	-
Total Operating Lease Commitments	<u>1,954,174</u>	<u>3,351,622</u>

The operating lease commitments as at 30 June 2016 consist of IT equipment rental from the Shared Services ICT, a sub-lease for a building from the Chief Minister, Treasury and Economic Development Directorate, and motor vehicle operating leases with SG Fleet.

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016**

NOTE 28 COMMITMENTS (CONTINUED)

Operating Lease Commitments - Continued

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

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

NOTE 29 CONTINGENT LIABILITIES AND CONTINGENT ASSETS

Legal advice indicates that the estimated outstanding contingent liability as a result of legal matters as at 30 June 2016 is \$60,000 (Nil 30 June 2015).

CFC has executed an Executive Crown lease over the Lanyon Heritage Precinct and is seeking advice from within ACT Government as to whether stamp duty is payable on this lease upon registration. Preliminary advice on the estimated outstanding contingent liability for this matter as at 30 June 2016 ranges from \$20 to up to \$326,000.

There are no contingent assets as at 30 June 2016 (Nil 30 June 2015).

NOTE 30 RELATED PARTIES

Board Members

Members of the CFC Board during the reporting period were:

Mr John Hindmarsh AM, Chairman
Ms Harriet Elvin, Chief Executive Officer
Ms Virginia Haussegger AM
Mr Eugene Kalenjuk
Ms Robyn Hendry (reappointed 25 September 2015)
Ms Louise Douglas (reappointed 17 December 2015)
Mr Raoul Craemer (appointed 18 December 2015)
Justice Richard Refshauge (ceased 13 October 2015)

During the year, Hindmarsh Corporate Pty Limited, a subsidiary of Hindmarsh, a company of which the CFC Chairman Mr John Hindmarsh AM is Executive Chairman, was the Principal Partner (main sponsor) for the Canberra Theatre Centre. The value of the sponsorship was \$80,000 plus GST (\$88,000 total) and this amount has been recognised in the Operating Statement as Revenue – Grants, Donations and Sponsorship. The Canberra Theatre Centre provided sponsor recognition and sponsorship services to Hindmarsh Corporate Pty Limited at terms equivalent to those that prevail in an arm's length transaction.

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016**

NOTE 30 RELATED PARTIES (CONTINUED)

The daughter of a CFC Board Member was employed by the CFC during the year. This employment is on an arm's length basis. Total remuneration paid to the daughter of the Board Member was \$18,653, which was paid under the Enterprise Bargaining Agreement.

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

Fees payable to Board Members during the year totalled \$75,556 (\$63,491 in 2014-15), including superannuation payments. An aggregate amount of \$43,761 of the remuneration was donated back to the CFC. Board Members are paid in accordance with Remuneration Tribunal determinations as provided by *Division 9.2, Section 78 (6) of the Financial Management Act 1996*. The Chief Executive Officer is not remunerated as a Board Member.

The remuneration paid to the other seven (six in 2014-15) people who served as Board Members during the year was in the following bands:

Remuneration Range	Number of Board Members	
	2016	2015
\$ 0 - \$10,000	4	5
\$10,001 - \$20,000	2	-
\$20,001 - \$30,000	1	1

NOTE 31 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.

	2016 \$	2015 \$
Canberra Ticketing Suspense Account		
Balance of suspended funds as at 30 June was:	2,083,841	1,382,170
Total Canberra Ticketing Suspense Account	2,083,841	1,382,170

The increase is due to more advanced ticket sales as at 30 June 2016 for the Canberra Theatre Centre. Of this balance, an amount of \$301,833 (\$52,043 in 2014-15) has been included in Accounts Receivable as funds owing but not transferred at 30 June 2016 to the CFC.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016

NOTE 32 BUDGETARY REPORTING - EXPLANATIONS OF MAJOR VARIANCES BETWEEN ACTUAL AMOUNTS AND ORIGINAL BUDGET AMOUNTS

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

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

Operating Statement Line Items	Actual 2015-16 \$'000	Original Budget ¹ 2015-16 \$'000	Variance \$'000	Variance %	Variance Explanation
User Charges – Non-ACT Government	8,112	5,927	2,185	37	User Charges – Non-ACT Government exceeded the budget estimate due largely to higher volumes of revenue-generating activity at the Canberra Theatre Centre.
Employee Expenses	7,978	6,983	995	14	Employee Expenses exceeded the budget estimate due largely to increased salary costs from higher volumes of activity at the Canberra Theatre Centre.
Supplies and Services	7,782	6,747	1,035	15	Supplies and Services costs exceeded the budget estimate due largely to increased production costs and royalties from higher volumes of activity at the Canberra Theatre Centre.

¹ Original Budget refers to the amounts presented to the Legislative Assembly in the original budgeted financial statements in respect of the reporting period (2015-16 Statement of Intent). These amounts have not been adjusted to reflect supplementary appropriation or appropriation instruments.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016

NOTE 32 BUDGETARY REPORTING - EXPLANATIONS OF MAJOR VARIANCES BETWEEN ACTUAL AMOUNTS AND ORIGINAL BUDGET AMOUNTS (CONTINUED)

Balance Sheet Line Items	Actual 2015-16 \$'000	Original Budget¹ 2015-16 \$'000	Variance \$'000	Variance %	Variance Explanation
Cash and Cash Equivalents	1,507	878	629	72	Cash and Cash Equivalents are higher mainly due to positive cash flows from operating activities from better than anticipated results from the Canberra Theatre Centre operations.
Payables	835	678	157	23	Payables are higher mainly due to higher balance than estimated of trade payables not paid as at 30 June 2016.
Current Employee Benefits	1,638	1,449	189	13	Current Employee Benefits are higher mainly due to an increase in the rate used to estimate the present value of future long service leave payments.
Non-Current Finance Leases	-	29	(29)	#	Changes were made to the whole-of-government motor vehicle leasing arrangements with SG Fleet. As a result all such leases were classified as operating leases rather than finance leases from 23 April 2015.

**Statement of
Changes in Equity**

These line items are covered in other financial statements

¹ Original Budget refers to the amounts presented to the Legislative Assembly in the original budgeted financial statements in respect of the reporting period (2015-16 Statement of Intent). These amounts have not been adjusted to reflect supplementary appropriation or appropriation instruments.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2016

NOTE 32 BUDGETARY REPORTING - EXPLANATIONS OF MAJOR VARIANCES BETWEEN ACTUAL AMOUNTS AND ORIGINAL BUDGET AMOUNTS (CONTINUED)

Cash Flow Statement Line Items	Actual 2015-16 \$'000	Original Budget¹ 2015-16 \$'000	Variance \$'000	Variance %	Variance Explanation
Receipts from User Charges	8,274	6,383	1,891	30	Receipts from User Charges is higher largely due to higher volumes of activity at the Canberra Theatre Centre, generating more revenue.
Payments for Employee	(7,818)	(7,059)	(759)	11	Payments for Employee is higher largely due to increased salaries from higher volumes of activity at the Canberra Theatre Centre.
Payments for Supplies and Services	(7,630)	(6,716)	(914)	14	Payments for Supplies and Services is higher largely due to increased production costs and royalties from higher volumes of activity at the Canberra Theatre Centre.

¹ Original Budget refers to the amounts presented to the Legislative Assembly in the original budgeted financial statements in respect of the reporting period (2015-16 Statement of Intent). These amounts have not been adjusted to reflect supplementary appropriation or appropriation instruments.

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

Management Discussion and Analysis for the Cultural Facilities Corporation for the Financial Year Ended 30 June 2016

General Overview

Objectives

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

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

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

Mission for the Corporation

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

Mission for the Canberra Theatre Centre

To be Canberra's leading performing arts centre.

Mission for ACT Museums and Galleries

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

Risk Management

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

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

The CFC regularly 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 2014-15, audited Financial Statements for 2015-16 and the Forward Estimates contained in the 2016-17 ACT Budget Statements.

Operating result

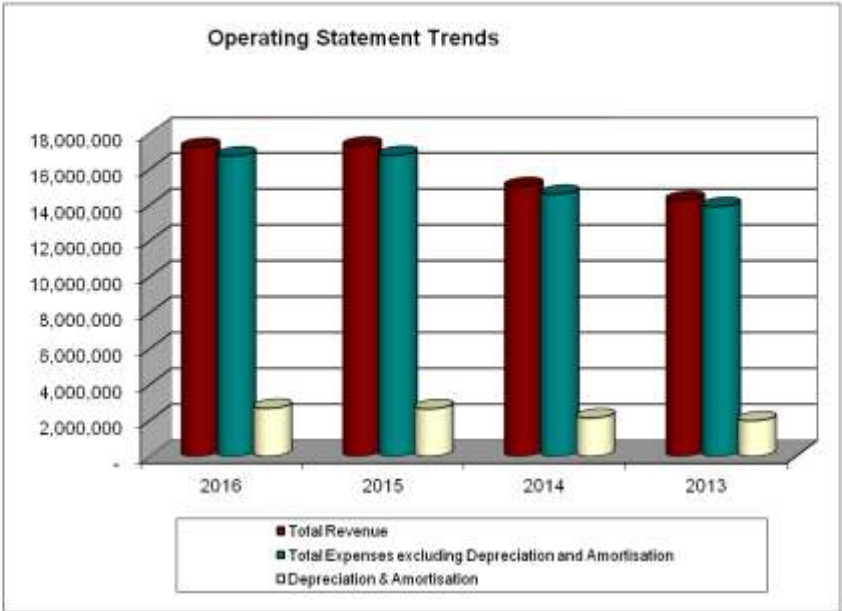
The operating deficit for 2015-16 was **\$2.193m**, which was **\$0.302m (12%)** lower than the 2015-16 Budgeted deficit of **\$2.495m**. The lower than estimated deficit was mainly due to the higher than budgeted User Charges – Non-ACT Government from higher volumes of activity at the Canberra Theatre Centre.

The operating deficit for 2015-16 was consistent with the 2014-15 operating deficit.

Operating Statement Trends

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

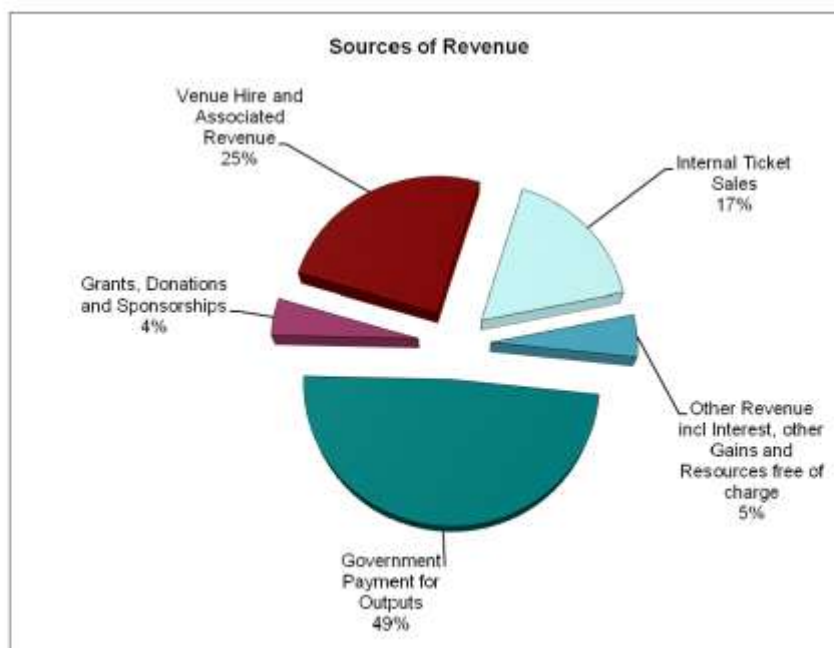
Figure 1 – Operating Statement Trends



Total Revenue

Figure 2 indicates that for the financial year ended 30 June 2016, the CFC received **51%** of its total revenue from sources other than ACT Government Appropriations. This was made up primarily of revenues from hiring out theatres and selling tickets to the public for the performing arts.

Figure 2 - Sources of Revenue 2015-16



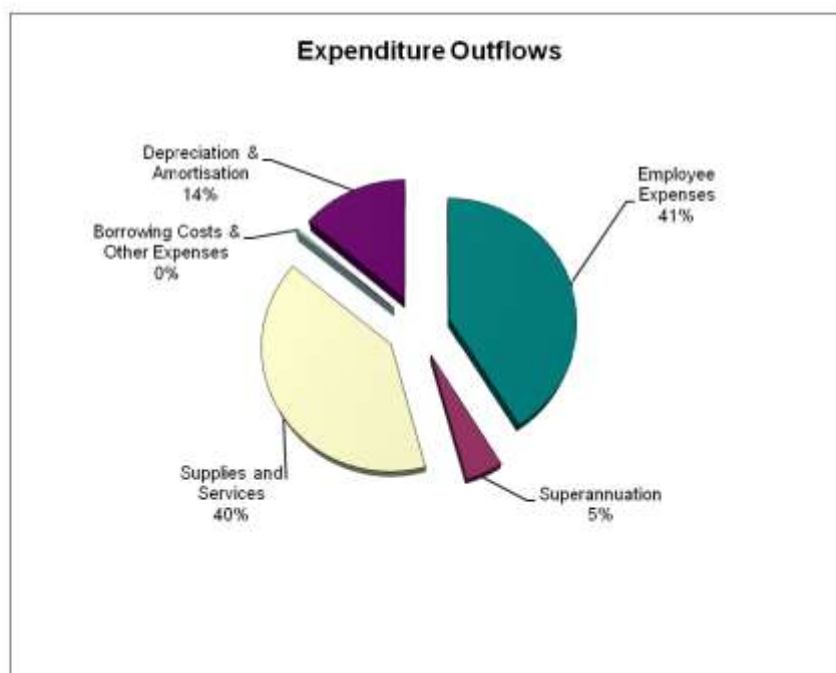
Total revenue for the year ending 30 June 2016 was **\$17.199m**, which was **\$2.340m (16%)** higher than the 2015-16 budget of **\$14.859m**. This better than expected result was mainly due to higher than budgeted revenue from User Charges – Non-ACT Government, mainly from revenues from Venue Hire activity and from Internal Ticket Sales. The improvement was largely due to higher volumes of activity at the Canberra Theatre Centre.

Total revenue was consistent with 2014-15 total revenue.

Total Expenditure

Figure 3 indicates that for the financial year ended 30 June 2016, the CFC spent **46%** of its total expenditure on employee and superannuation expenses.

Figure 3 - Components of Expenditure 2015-16



Total expenditure for 2015-16 of **\$19.392m** was **\$2.038m (12%)** higher than the 2015-16 Budget of **\$17.354m**. The higher than expected cost was mainly due to higher than estimated Employee Expenses and Supplies and Services expenses from higher volumes of activity at the Canberra Theatre Centre.

Total expenditure was consistent with 2014-15 total expenditure.

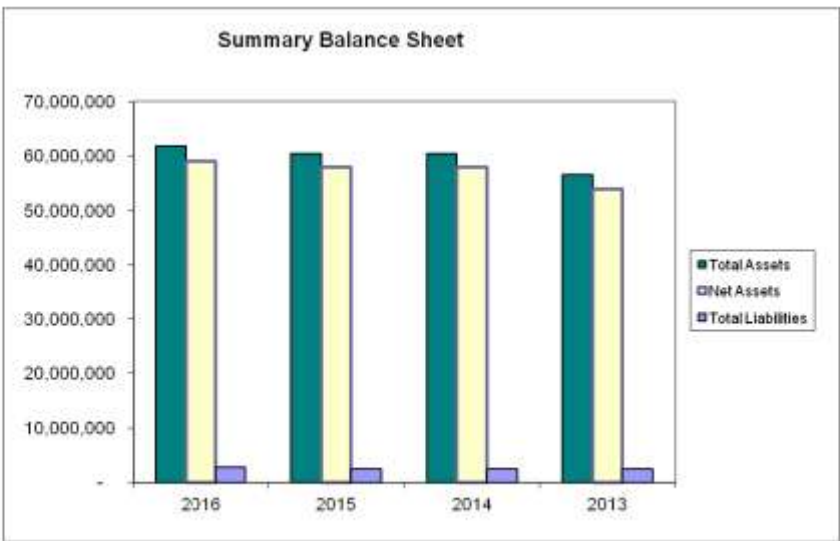
Financial Position

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

Sustained Asset Base

The ability of the CFC to sustain its asset base is indicated by changes in its net assets. *Figure 4* indicates that, at the end of 2015-16, the CFC maintained a strong net asset position through implementation of a program of upgrading assets and maintaining low liability levels.

Figure 4 - Summary Balance Sheet

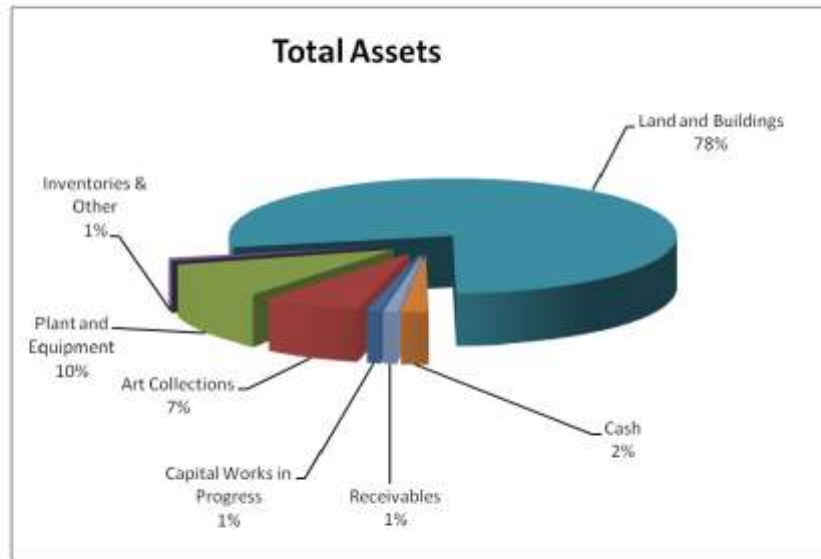


The net asset position as at 30 June 2016 of **\$59.087m** was consistent with the 2015-16 budget of **\$58.642m**.

The 2015-16 actual net asset position was **\$1.184m (2%)** higher than the 2014-15 actual position.

Figure 5 indicates that as at 30 June 2016, **96%** of CFC's assets were Property Plant & Equipment and Capital Works in Progress.

Figure 5 – Total Assets



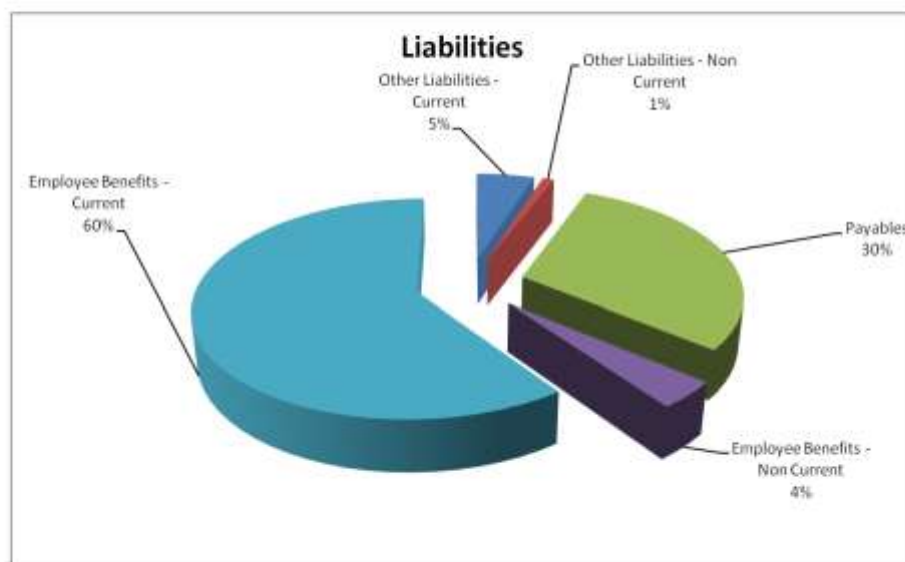
Total assets of **\$61.840m** as at 30 June 2016 was consistent with the 2015-16 budget of **\$61.188m**.

The total assets as at 30 June 2016 were consistent with the total assets as at 30 June 2015.

Liabilities

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

Figure 6 - Liabilities



The current liability position as at 30 June 2016 of **\$2.620m** was **\$0.277m (12%)** higher than the 2015-16 budget of **\$2.343m**. The difference was mainly due to an increase in Payables due to a higher balance than estimated of trade payables not paid as at 30 June 2016, and an increase in Employee Benefits mainly due to an increase in the rate used to estimate present value of future long service leave payments.

The 2015-16 current liability position was **\$0.303m (13%)** higher than the 2014-15 actual position.

Liquidity

'Liquidity' is the ability of the CFC to satisfy its short-term debts as they fall due. As at 30 June 2016, the CFC's current liabilities (**\$2.620m**) exceeded its current assets (**\$2.459m**) by \$0.161m. However, this is not considered a liquidity risk as the CFC's cash needs are funded through appropriation by the ACT Government on a cash-needs basis. This is consistent with the whole-of-Government cash management regime, which requires excess cash balances to be held centrally rather than within individual agency bank accounts.

STATEMENT OF PERFORMANCE

FOR THE YEAR ENDED

30 JUNE 2016

CULTURAL FACILITIES CORPORATION



AUDITOR-GENERAL AN OFFICER
OF THE ACT LEGISLATIVE ASSEMBLY



REPORT OF FACTUAL FINDINGS

CULTURAL FACILITIES CORPORATION

To the Members of the ACT Legislative Assembly

Report on the statement of performance

The statement of performance of the Cultural Facilities Corporation (the Corporation) for the year ended 30 June 2016 has been reviewed.

Responsibility for the statement of performance

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

The auditor's responsibility

Under the *Financial Management Act 1996* and *Financial Management (Statement of Performance Scrutiny) Guidelines 2016*, I am responsible for providing a report of factual findings on the statement of performance.

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

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

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

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

As disclosed in the statement of performance, in accordance with the *Financial Management (Statement of Performance Scrutiny) Guidelines 2016*, the Government Payment for Outputs and Total Cost information included in the statement of performance has not been reviewed.

Electronic presentation of the statement of performance

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

Independence

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

Review opinion

Based on the review procedures, no matters have come to my attention which indicate that the results of the accountability indicators, reported in the statement of performance of the Corporation for the year ended 30 June 2016, 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
30 August 2016

**Cultural Facilities Corporation
Statement of Performance
For the Year Ended 30 June 2016**

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 2016 and also fairly reflects the judgements exercised in preparing the Statement of Performance.



Mr John Hindmarsh AM
Chairman
Cultural Facilities Corporation

15 August 2016



Ms Harriet Elvin
Chief Executive Officer
Cultural Facilities Corporation

15 August 2016

**CULTURAL FACILITIES CORPORATION
STATEMENT OF PERFORMANCE
FOR THE YEAR ENDED 30 JUNE 2016**

Output Class 1: Cultural Facilities Management

Output 1.1: Cultural Facilities Corporation

Description

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

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

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

Table 1 : Output 1.1 Cultural Facilities Corporation

	Original Target 2015-16	Actual Result 2015-16	Variance from Original Target %	Explanation of Material Variances
Total Cost (\$'000)	17,354	19,392	12%	The higher than expected costs were mainly due to higher production costs and royalties and employee-related expenses. The higher production costs and royalties and employee-related expenses related mainly to higher than anticipated volumes of theatre activity, which generated additional revenue.
Government Payment for Outputs (\$'000)	8,378	8,378	-	-

The Total Cost and Government Payment for Outputs measures were not examined by the ACT Audit Office in accordance with *Financial Management (Statement of Performance Scrutiny) Guidelines 2016*.

**CULTURAL FACILITIES CORPORATION
STATEMENT OF PERFORMANCE
FOR THE YEAR ENDED 30 JUNE 2016**

ACCOUNTABILITY INDICATORS INCLUDED IN THE CORPORATION'S 2015-16 BUDGET

Output Class 1 : Cultural Facilities Management

Output 1.1 : Cultural Facilities Corporation

Table 2 : Accountability Indicators

	Original Target	Result	Variance from Original Target %	Notes on Variations
1. Estimated number of visitors/patrons to CFC facilities/programs	355,000	373,518	5%	1
2. Number of exhibitions at facilities managed by CFC	23	23	-	2
3. Number of education and community programs provided by CFC	592	676	14%	3
4. Number of days venue usage at the Canberra Theatre Centre's venues	576	549	(5%)	4
5. Customer satisfaction with quality of services provided by CFC, as measured by annual survey	80%	96.3%	20%	5
6. Cost to Government per estimated visitor/patron to CFC facilities/programs	\$23.60	\$22.43	(5%)	6
7. Own sourced revenue as a proportion of total revenue for CFC	43.4%	50.7%	17%	7

The above Accountability Indicators were examined by the ACT Audit Office in accordance with the *Financial Management Act 1996*.

**CULTURAL FACILITIES CORPORATION
STATEMENT OF PERFORMANCE
FOR THE YEAR ENDED 30 JUNE 2016**

ACCOUNTABILITY INDICATORS : NOTES

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

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

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

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

Notes :

- Visitors to exhibitions at CMAG's external gallery space, Gallery 4, during 2015-16 were not captured by the automated door counters at the CMAG entrance doors and have not been included in the visitor numbers.
- Visitors who attended the *INK REMIX : Contemporary art from mainland China, Taiwan and Hong Kong* exhibition at the Bendigo Art Gallery and University of NSW Galleries have been included in the visitor numbers. A total of 14,894 visitors attended the exhibition at these two venues. This was a CMAG travelling exhibition, curated by contemporary Chinese art scholar Dr Sophie McIntyre in partnership with CMAG.

**CULTURAL FACILITIES CORPORATION
STATEMENT OF PERFORMANCE
FOR THE YEAR ENDED 30 JUNE 2016**

ACCOUNTABILITY INDICATORS : NOTES (CONTINUED)

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

**CULTURAL FACILITIES CORPORATION
STATEMENT OF PERFORMANCE
FOR THE YEAR ENDED 30 JUNE 2016**

STRATEGIC INDICATORS IDENTIFIED IN THE CFC'S 2015-16 STATEMENT OF INTENT

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

The CFC's objective is to ensure that the Canberra Theatre Centre is the premier performing arts centre for the Canberra region.

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

Description

The quality and extent of the Canberra Theatre Centre's programs, activities and facilities are demonstrated by factors such as :

- programming - a diverse program that creates a leadership position for the Centre and an identity for Canberra, including through regular visits by leading performing arts companies and by nurturing local performing arts companies;
- marketing and audience development – a loyal and growing audience, including through providing a high quality experience for patrons and using market data and research to better target audiences;
- community initiatives – a connection between the whole community and the performing arts, including through initiatives that address special needs in the community and provide connections with the education system; and
- growing and leveraging off our assets – a performing arts centre for the future, including through a continuing program of asset upgrades and by pursuing commercial activity to maximise earning capacity and secure future growth.

Result

The CFC achieved Strategic Objective 1 and Strategic Indicator 1 through the following activities in 2015-16 :

- The Canberra Theatre Centre (the Centre) provided high quality programming through its 2015 and 2016 Subscription Seasons, in order to bring leading performing arts companies to Canberra and develop a strong artistic footprint for the Centre. Productions at the Centre in 2015-16 included those by : Queensland Theatre Company; Sydney Theatre Company; Sydney Dance Company; Bangarra Dance Theatre; CIRCA; Opera Australia and Bell Shakespeare. The Centre also nurtured local artists such as the : Free Rain Theatre Company; *Canberra Comedy Festival*; and the *Short + Sweet Festival*.
- During 2015-16, the Centre sought to develop a loyal and growing audience by using all forms of e-marketing, including social media, together with print and

television marketing, to promote its programs, activities and facilities. State of the art ticketing software was used in the Box Office, enabling online ticket sales, increased security and the ability to undertake research into data. During the year, the Centre engaged a new ticketing service provider to allow it to improve its customer interface. The Centre also presented many value-adding activities through the year to enhance the overall patron experience. These included pre-show forums, post-show question and answer sessions, “meet the artist” opportunities, pre-performance arts and craft activities for children, and panel discussions at Parliament House for various productions.

- The Centre sought to extend its reach to the community including those with special needs in 2015-16 through its award-winning access initiatives, such as captioning services, audio loops, audio description, tactile tours, Companion Cards, and designated spaces for wheelchair access. The Centre maintained strong connections with the education sector by providing a number of education opportunities for local students, including its Vocational Education and Training program, which leads to formal qualifications at the Certificate III level to graduating students. In addition, the Centre arranged for 19 schools to participate in the *Acting Up!* 10-minute play festival, offering students the opportunity to access dramaturgy workshops and stage management workshops.
- Throughout the year, the CFC continued its program of upgrading the Centre to ensure it is fit for purpose both now and in the future. 2015-16 saw the final year of a two year Stage 2 upgrade program and the first year of a three-year Stage 3 program. Major items funded through these programs included a major lighting upgrade and improvements to patron and performance amenities. The CFC, in conjunction with the Office of the Coordinator-General, has been progressing a range of studies into a new theatre including through Investment Logic Mapping sessions.

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

The CFC’s objective is to ensure that the Canberra Museum and Gallery and the ACT Historic Places engage the community by providing a diverse range of high quality arts and heritage experiences.

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

Description

The quality and extent of ACT Museums and Galleries programs and activities are demonstrated by factors such as :

- programming, story-telling and interpretation – programming that reflects Canberra’s unique identity, including through a diverse range of high quality exhibitions, education and community programs and other activities;

- marketing and audience development – a loyal and growing audience, including through enhancing the visitor experience and through extending the demographic of visitors to those with special needs and interests;
- stewardship of assets – places and collections that allow us to tell the many stories of Canberra, including through caring for and further developing our collections; and
- growing and leveraging off our assets – growth in targeted areas where we can add value, including through a continuing program of asset upgrades and by enhancing our facilities to provide improved cultural experiences.

Result

The CFC achieved Strategic Objective 2 and Strategic Indicator 2 through the following activities in 2015-16 :

- ACT Museums and Galleries provided a wide range of :
 - exhibitions, including : *INK REMIX : Contemporary art from mainland China, Taiwan and Hong Kong*; *Punuku Tjukurpa*, toured by Artback NT in partnership with Maruku Arts; *Capital and Country : The Federation Years 1900-1914*; and *Bush Capital : the natural history of the ACT*;
 - education and community programs, such as the popular *CMAG on Sunday* family program; education and school holiday programs at the three ACT Historic Places; and workshops focusing on the Nolan Collection; and
 - special events and activities, including *The Lanyon Christmas Carols and Picnic*; *The Lanyon Plant Fair*; and *The 2016 Sylvia Curley Oration*.
- During 2015-16, ACT Museums and Galleries sought to develop a loyal and growing audience through : gaining extensive media coverage, with features appearing on TV and radio and in the print media; implementation of two high quality websites and using digital media for promotion and publicity; and through programs targeting specific audience sectors, including cultural heritage management programs at the ACT Historic Places for the tertiary education sector. CMAG undertook a range of exhibitions and events in partnership with the ACT community including hosting the annual Capital Arts Patrons Organisation exhibition and auction; the Canberra Critic Circle Awards; and celebrations for Reconciliation Week.
- ACT Museums and Galleries continued to care for and develop the places and collections under its stewardship during the year, through activities such as : a program of acquisitions to the Collection of CMAG, including a number of major donations; and the continuation of an audio guide project to enhance visitor experience, improve security and increase the capacity to manage larger groups at the three ACT Historic Places sites. The ACT Museums and Galleries Digital Strategy and the CMAG Collections Development Strategy were implemented in 2015-16 to assist in managing and interpreting ACT Museums and Galleries collections and sites.
- Asset management and enhancement was a focus for ACT Museums and Galleries during 2015-16. A capital upgrade program was implemented at all sites to introduce a range of improvements and refurbishments, in order to

ensure the upkeep of ACT Museums and Galleries assets. Major items completed in 2015-16 included the upgrading of the storm water system at, and the refurbishment of, the Lanyon Heritage Centre.

Note to Strategic Indicators

In accordance with the Financial Management (*Statement of Performance Scrutiny*) Guidelines 2016, the above Strategic Indicators were not examined by the ACT Auditor-General.

ABBREVIATIONS AND ACRONYMS

AAPPAC	Association of Asia Pacific Performing Arts Centres
ABC	Australian Broadcasting Corporation
ACT	Australian Capital Territory
ACTEW	ACT Electricity and Water
ACTPS	ACT Public Service
AM	Member of the Order of Australia
ANU	Australian National University
ANZAC	Australian New Zealand Army Corps
AO	Officer of the Order of Australia
APACA	Australian Performing Arts Centres Association
ARins	Attraction and Retention Initiatives
ASO	Administrative Services Officer
AWA	Australian Workplace Agreement
BA	Bachelor of Arts
BSc	Bachelor of Science
CALD	Culturally and linguistically diverse
CAPO	Capital Arts Patrons' Organisation
CBD	Canberra Business District
CBC	Canberra Business Chamber
CCB	Canberra Convention Bureau
CEFI	Chief Executive Officer Financial Instruction
CEO	Chief Executive Officer
CFC	Cultural Facilities Corporation
CFO	Chief Financial Officer
CMAG	Canberra Museum and Gallery
CMTEDD	Chief Minister, Treasury and Economic Development Directorate
CNG	Compressed Natural Gas
CPI	Consumer Price Index
CPSU	Community and Public Sector Union
DISACT	Disaster ACT
EBA	Enterprise Bargaining Agreement
EDRMS	Electronic Document Records Management System
EPD	Environment and Planning Directorate
ESD	Ecologically Sustainable Development
FBT	Fringe Benefits Tax
FCP	Fraud Control Plan
FTE	Full Time Equivalent
FM	Financial Management
FMA	Financial Management Act 1996
FM	Frequency Modulation
FTE	Full time equivalent
GHG	Green House Gas
GPO	Government Payment for Outputs
GSO	General Services Officer
GST	Goods and Services Tax

HBU	Highest Best Use
HR	Human Resources
ICOMOS	International Council on Monuments and Sites
IAS	Fine Art Logistics Pty Limited T/A International Art Service
IT	Information Technology
Kg	Kilogram
kWh	kilowatt hour
LED	Light-emitting diode
LPA	Live Performance Australia
LPG	Liquid Petroleum Gas
MBA	Master of Business Administration
MWh	megawatt hour
MEAA	Media Entertainment and Arts Alliance
MLA	Member of the Legislative Assembly
NSW	New South Wales
AM	Member of the Order of Australia
PhD	Doctor of Philosophy
PO	Professional Officer
QUT	Queensland University of Technology
RED	Respect, Equity and Diversity
S	Section
SEA	Special Employment Arrangement
SES	Senior Executive Service
SMS	Safety Management System
SOG	Senior Officer Grade
SPO	Senior Professional Officer
SRMP	Strategic Risk Management Plan
t	tonne
the Centre	Canberra Theatre Centre
UK	United Kingdom
VET	Vocational Education and Training
VIC	Victoria
VIP	Very Important Person
WHS	Work Health and Safety

COMPLIANCE STATEMENT

The Cultural Facilities Corporation's (CFC) Annual Report must comply with the 2015 Annual Report Directions (the Directions). The Directions are found at the ACT Legislation Register: <http://www.legislation.act.gov.au/ni/annual/2015.asp>

The Compliance Statement indicates the subsections, under the five Parts of the Directions, that are applicable to the CFC and the location of information that satisfies these requirements:

Part 1 Directions Overview

The requirements under Part 1 of the 2015 Directions relate to the purpose, timing and distribution, and records keeping of annual reports. The CFC's Annual Report complies with all subsections of Part 1 under the Directions.

In compliance with section 13 Feedback, Part 1 of the Directions, contact details for the CFC are provided within the CFC's Annual Report to provide readers with the opportunity to provide feedback.

Part 2 Agency Annual Report Requirements

The requirements within Part 2 of the Directions are mandatory for all agencies and the CFC complies with all subsections. The information that satisfies the requirements of Part 2 is found in the CFC's Annual Report as follows:

- A. Transmittal Certificate, page 6
- B. Organisational Overview and Performance, inclusive of all subsections, see pages 8-73
- C. Financial Management Reporting, inclusive of all subsections, see pages 76-83

Part 3 Reporting by Exception

- D. Notices of Non Compliance
The CFC has nil information to report by exception under Part 3 of the Directions for the 2015-16 reporting period.

Part 4 Agency Specific Annual Report Requirements

Note : The following subsections of Part 4 of the 2015 Directions are not applicable to the CFC – E. Education and Training, F. Health, G. Gambling and Racing, I. Public Land Management Plans, J. Third Party Insurance, K, Victims of Crime and L. Waste Minimisation Contraventions.

The following subsection of Part 4 of the 2015 Directions is applicable to the CFC.

- H. Ministerial and Director-General Directions
The CFC has nil information to report for the 2015-16 reporting period.

Part 5 Whole of Government Annual Reporting

All subsections of Part 5 of the Directions apply to the CFC. Consistent with the Directions, the information satisfying these requirements is reported in the one place for all ACT Public Service Directorates, as follows:

- M. Community Engagement and Support, see the 2015-16 annual report of Chief Minister, Treasury and Economic Development Directorate;
- N. Justice and Community Safety, including all subsections N.1 – N.4, see the 2015-16 annual report of the Justice and Community Safety Directorate;
- O. Public Sector Standards and Workforce Profile, including all subsections O.1 – O.3, see the 2015-16 Commissioner for Public Administration, State of the Service Report; and
- P. Territory Records, see the 2015-16 annual report of Chief Minister, Treasury and Economic, Development Directorate.

ACT Public Service Directorate annual reports are found at the following web address :
http://www.cmd.act.gov.au/open_government/report/annual_reports

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