



2018 ANNUAL REPORT



ACT
Government



**CULTURAL
FACILITIES
CORPORATION**

CULTURAL FACILITIES CORPORATION

ANNUAL REPORT

2018–2019

CULTURAL FACILITIES CORPORATION

PO Box 939

CIVIC SQUARE ACT 2608

ABN : 88187240846

Published by the Cultural Facilities Corporation, Canberra.

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

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

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

Enquiries about this publication should be directed to :

Telephone : (02) 6207 3962

Email : cfccorporatefinance@act.gov.au

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

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

Front cover images : Image from CMAG Exhibition *Trevor Dickinson's Beautiful Bus Shelters of Canberra*, Owen Dixon Drive, Evatt; Bangarra Dance Theatre's *Dark Emu* pictured Jasmin Sheppard, Beau Dean Riley Smith and Bangarra Dance Theatre ensemble performed at the Canberra Theatre, credit Daniel Boud; Lanyon hosted the premiere performance of Lakespeare & Co's *Twelfth Night*, credit esh Photography

Printed on recycled paper

Table of Contents

A. Transmittal Certificate	5
B. ORGANISATION OVERVIEW AND PERFORMANCE	11
B.1 Organisational Overview	12
B.2 Performance Analysis	28
B.3 Scrutiny	58
B.4 Risk Management	58
B.5 Internal Audit	59
B.6 Fraud Prevention	59
B.7 Freedom of Information	59
B.8 Community Engagement and Support	60
B.9 Aboriginal and Torres Strait Islander Reporting	61
B.10 Work Health and Safety	63
B.11 Human Resources Management	64
B.12 Ecologically Sustainable Development	67
C. FINANCIAL MANAGEMENT REPORTING	71
C.1 Financial Management Analysis	72
C.2 Financial Statements	72
C.3 Capital Works	73
C.4 Asset Management	75
C.5 Government Contracting	76
C.6 Statement of Performance	77
APPENDICES	79
Appendix 1 – Members and Remuneration of the CFC Board during 2018–19	80
Appendix 2 – Senior Managers of the CFC	83
Appendix 3 – Advisory Committees	85
Appendix 4 – Facilities and business/activities under management	92
Appendix 5 – Canberra Museum and Gallery and ACT Historic Places venues – schedule of exhibitions, programs and events	94
Appendix 6 – Canberra Museum and Gallery – Acquisitions (purchases and donations)	97
Appendix 7 – Major funding, sponsorship and support	98
Attachment 1 – Financial and Performance Statements and Management Discussion and Analysis (MD&A)	101
Abbreviations and Acronyms	166
Compliance Statement	168
Index	170

Part A

Transmittal Certificate

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

Dear Minister

We are pleased to present to you the 2018–19 Annual Report of the Cultural Facilities Corporation (CFC), which has been prepared in accordance with Section 7(2) of the *Annual Reports (Government Agencies) Act 2004* and according to the framework of the Annual Report Directions. The document has been prepared in conformity with other legislation applicable to the preparation of the Annual Report by the CFC.

We certify that information in the attached Annual Report, and information provided by the CFC for whole of government reporting, are honest and accurate, and that all material information on the operations of the CFC has been included for the period 1 July 2018 to 30 June 2019. We also certify that fraud prevention has been managed in accordance with the *Public Sector Management Standards 2016*.

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

We are pleased to advise you that the CFC achieved very good outcomes during 2018–19. We met or surpassed all of our performance targets for the year and achieved better than budget results, enabling us to make an addition of \$100,000 to the Theatre Reserve, and to establish a new Acquisitions Reserve, with an initial allocation of \$30,000.

In achieving these results, we continued to pursue our vision : for Canberra to be a creative capital that values the arts for their intrinsic qualities, their contribution to building a more inclusive and resilient society, their support for making the city an exciting place to live and an attractive destination for business and tourism, and their important role in the economy of the ACT and region. We seek to provide leadership in this creative city, providing high quality cultural experiences based on the arts and heritage resources that we hold in trust for the people of Canberra, and playing a significant role in the region's cultural and economic life.

Major highlights of the year included large-scale shows at the Canberra Theatre Centre, such as *The Illusionists – Direct From Broadway*; a season of *The Spiegeltent* in Civic Square, supported by the Centre; and major exhibitions at the Canberra Museum and Gallery (CMAG), including *Eurovisions : Contemporary Art from the Goldberg Collection* and *Crafting the house on the hill : art, design and the building of Australian Parliament House*. Activities at the ACT Historic Places included an exhibition *The Soldier Settlers of Tuggeranong*; Lakespeare & Co's *Twelfth Night* at Lanyon; and much-loved regular events, such as the annual *Sylvia Curley Oration* at Mugga-Mugga. Overall, we welcomed nearly 453,000 people to our venues and programs during 2018–19.

During the year, the CFC continued to work closely with other ACT Government agencies on initiatives to plan future directions of the city centre and the future provision of cultural facilities in Civic, including new theatre facilities. A particular area of focus was the work on a full business case for a major new theatre for Canberra, a project that is being led by the ACT Treasury in association with the CFC, artsACT, and the City Renewal Authority (CRA). A further area of strategic focus was the CFC's work with the CRA on the Civic, Arts and Cultural Precinct Plan. The CFC also worked closely with the developers of the Constitution Place project adjacent to the Canberra Theatre Centre, in order to minimise the impact of the project's construction phase on theatre activities and maximise the eventual benefits of this project for the CFC's city-based facilities.

In providing this Annual Report to you, we acknowledge that the CFC's achievements in 2018–19 were only made possible through the efforts of many people. It is our great pleasure to recognise their efforts here.

Firstly we thank our fellow Board members, who provided direction and guidance to the CFC throughout the year. In December 2018, Louise Douglas concluded her six-year term on the Board, where she served successively as Member, Deputy Chair and Chair. During that time Louise made a major contribution to the organisation, drawing on her particular expertise in cultural heritage management, audience engagement and governance, and provided a series of very generous donations to assist projects in the CFC. Robyn Hendry also completed her appointment to the Board in December 2018, again after a six-year term. Throughout this time, Robyn's background and experience in tourism, hospitality and business development were of great benefit to the organisation. Robyn was also personally generous in supporting the CFC's work. We take this opportunity to record our appreciation to Louise and Robyn for their contributions and generosity.

Following an expression of interest process in mid-2018, a series of appointments was made to the Board in late 2018 and early 2019 : Richard Refshauge (Chair); Helen O'Neil (Deputy Chair); and Shad Sears, Genevieve Jacobs and Vicky Darling (Members). These appointments returned the Board to full strength and brought to it a range of new skills, expertise and experience.

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

The CFC benefits from the generosity, assistance and support of many volunteers. These include the CFC's three advisory committees. Other volunteers make a vital contribution to the work of the ACT Historic Places, including National Trust volunteers at Lanyon. We record our gratitude for the contribution made by all our volunteers and advisory committee members during the year.

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, funding that is welcomed and appreciated. Our sponsors and donors again provided generous support for the CFC's activities. In May 2019, CMAG was proud to open the exhibition *The Art of Giving : Works from the Meredith Hinchliffe Fund*, recognising its most longstanding donor. We were fortunate to enjoy the support of many other sponsors and donors, too numerous to mention here but documented in full in this Annual Report.

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

We commend this Annual Report to you, thank you for all your support for our work, and look forward to the year ahead.

Yours sincerely



The Hon Richard Refshauge SC
Chair
Cultural Facilities Corporation
27 September 2019



Harriet Elvin
Chief Executive Officer
Cultural Facilities Corporation
27 September 2019

YEAR AT A GLANCE

JULY 2018



Children and their carers constructing bird boxes at Mugga-Mugga, credit Kate Gardiner



Switzerland performed in The Courtyard Studio, credit Dom Northcott

- > Switzerland performed in The Courtyard Studio. (opposite picture)
- > CMAG exhibition *Crafting the house on the hill : art, design and the building of Australian Parliament House* opened.
- > Mugga-Mugga hosted school holiday workshop *Curley-style construction*. (opposite picture)
- > CMAG hosted school holiday activities *Mid-winter mash-up*.

AUGUST 2018



Lanyon people mover, 2019, credit esh Photography

- > The first same sex marriage to be held at ACT Historic Places took place at Lanyon.
- > Minister Ramsay attended *Music at Midday*, when the 50th anniversary of the Band and the 25th anniversary of the *Music at Midday* concert series was celebrated.
- > CMAG hosted *CMAG on Sunday : Art in the House*, a workshop led by local artist Jacqueline Bradley.
- > The classic musical *Calamity Jane* starring Virginia Gay was given new life by One Eyed Man Productions at The Playhouse.
- > A new transporter vehicle providing access for people with limited mobility, arrived at Lanyon. (above picture)

SEPTEMBER 2018



Exhibitions at Department of Parliamentary Services, at CMAG exhibition *Crafting the house on the hill : art design and the building of Australian Parliament House*.

- Shane Breynard CMAG Director,
- Annabel Crabb Australian political journalist, Mark Bayly CMAG Assistant Director and Justine van Mourik Director, Art Collection and
- > *Madame Butterfly* performed in the Canberra Theatre.
- > Refurbishment of the reception area at Lanyon Homestead was completed.
- > CMAG hosted *Art Tour : Australian Parliament House and Private Courtyards*, exclusive tours in partnership with the Australian Parliament House to experience the diverse art collection in the public and private areas usually off limits to the general public. This tour was in association with the CMAG exhibition, *Crafting the house on the hill : art design and the building of Australian Parliament House*.

OCTOBER 2018



Image from CMAG Exhibition *Trevor Dickinson's Beautiful Bus Shelters of Canberra*, Schlich Street, Yarralumla



Minister Ramsay attending CMAG exhibition *All Shook Up : Snow domes from the collection of Sally Hopman*

- > Canberra Youth Theatre presented the premiere of new work *Fading* in The Courtyard Studio.
- > Bell Shakespeare's *Julius Caesar* performed in The Playhouse.
- > Sydney Theatre Company's *The Wharf Revue* performed in The Playhouse.
- > Minister Ramsay opened CMAG exhibition *Trevor Dickinson's Beautiful Bus Shelters of Canberra*. (opposite picture)
- > Lanyon photographic exhibition *The Soldier Settlers of Tuggeranong* (created by Minders of Tuggeranong Homestead and funded by the Commonwealth Armistice Centenary Grants Program) opened.
- > An ACT Environment grant was awarded to ACT Historic Places in partnership with Southern ACT Catchment Group for rehabilitation of grasslands at Mugga-Mugga.
- > CMAG exhibition *All Shook Up : Snow domes from the collection of Sally Hopman* opened. (opposite picture)
- > Mugga-Mugga hosted the annual *Sylvia Curley Oration : Hannah Wandel and Country to Canberra*.
- > Lanyon hosted *In the Garden : Summer Vegetables Workshop*.

NOVEMBER 2018



Music at Midday credit Dominic Northcott

- > A special Launch Party was held for CMAG exhibition *EuroVisions : Contemporary Art from the Goldberg Collection*.
- > The *Canberra Critics Circle Awards* were presented in the CMAG Foyer. Former CMAG senior curator Deborah Clark was presented with an award for the exhibition *Celebration : Twenty years of collecting visual art at Canberra Museum and Gallery*, for providing an intelligent and sensitive collection of the region's visual art over the past 20 years.
- > The Lanyon Heritage Centre hosted *Lanyon Spring Walk and Talk: The Aftermath of war – The Soldier Settlers of Tuggeranong*.
- > Icelandic musician Olafur Arnalds performed in The Playhouse.
- > *Music at Midday* performed two shows in the Canberra Theatre. (opposite picture)

DECEMBER 2018



Dawn Waterhouse and conductor Colin Slater OAM, *Lanyon Christmas Carols and Picnic*, 2018 credit Kate Gardiner



Children enjoyed singing a Christmas song at the *Lanyon Christmas Carols and Picnic*, 2018 credit Kate Gardiner

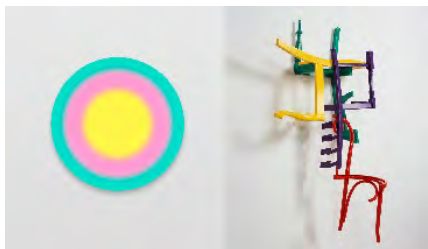
- > *The Illusionists – Direct From Broadway* performed in the Canberra Theatre.
- > Calthorpes' House and Mugga-Mugga were decorated for Christmas.
- > Lanyon hosted its major event of the year, the *Lanyon Christmas Carols and Picnic*. (opposite pictures)
- > CMAG hosted Ben Marston and Hugh Barrett – two leading jazz musicians, who provided a recital in the gallery space of CMAG exhibition *EuroVisions : Contemporary Art from the Goldberg Collection*.

JANUARY 2019



- > *Storytime Ballet : Coppelia* performed in The Playhouse. (opposite picture)
- > CMAG acquired a collection of 3,600 press photographs taken in the Canberra region between the late 1920s and early 1990s.
- > Lanyon hosted the *Australia Day Picnic at Lanyon*.
- > CMAG hosted a screening of *Nolan, The Man and the Myth*, followed by a panel event.
- > *The Miss Behave Game Show and Dance Hall : The City Speakeasy* performed on stage in The Playhouse.
- > Local musician, author, and poet Omar Musa performed *Since Ali Died* in the newly renovated Courtyard Studio as part of the Centre's *ETCETERA* Program of independent performance works.

FEBRUARY 2019



CMAG hosted *Great O-Week Debate : Painting vs Sculpture*

- > A live podcast event *Hottest 100s and 1000s* was held in the Courtyard Studio.
- > *RuPaul's Drag Race* performed in the Canberra Theatre.
- > *Leo Sayer – Just a Boy at 70* performed in The Playhouse.
- > CMAG exhibition *A Flag of Our Own* opened.
- > CMAG hosted the *Great O-Week Debate : Painting vs Sculpture*. (opposite picture)
- > Lanyon hosted the premiere performance of Lakespeare & Co's *Twelfth Night*.
- > CMAG hosted a *Children's Sanctuary* during the *2019 National Multicultural Festival*.
- > The Chief Minister announced that the Canberra season tour of *West Side Story* would take place in the Canberra Theatre in October 2019.

MARCH 2019



Visitors enjoyed 1960s themed refreshments to celebrate the opening of the CMAG exhibitions *Marion Hall Best: Interiors and Total Design : Derek Wrigley and the ANU Design Unit 1954–1977*, credit Shaya Dashtinezhad

- > *All About Women* Canberra was held in The Courtyard Studio, featuring a live feed from the Sydney Opera House.
- > Lanyon hosted *Canberra Day at Lanyon*.
- > CFC celebrated International Women's Day by hosting events for Board members, advisory committee members, staff and volunteers.
- > CMAG exhibitions *Marion Hall Best : Interiors and Total Design : Derek Wrigley and the ANU Design Unit 1954–1977* opened. (opposite picture)
- > A range of performances was held in all Canberra Theatre Centre venues as part of the *Canberra Comedy Festival*.
- > *Tim Minchin* performed to sold out houses at the Canberra Theatre.

APRIL 2019



2019 Don Aitkin award ceremony

- > Lanyon hosted events in conjunction with the *Sounds Like Home Music Series* and the *ACT Heritage Festival*.
- > Mugga-Mugga hosted community program *Fly into the grassland!*
- > The 2019 Don Aitkin Awards were presented to staff and volunteers who had made outstanding contributions to the CFC. (opposite picture)
- > The CMAG exhibition *Form Beyond Function : Nigel Lendon's Plastic Cameras* opened.
- > Performances in the *Spiegeltent* commenced in Civic Square.
- > The Australian premiere of *Queers*, by local production company Everyman Theatre performed in The Courtyard Studio.
- > The Canberra season of *Short+Sweet Theatre* (a festival of ten-minute plays) performed in The Courtyard Studio.

MAY 2019



Belvoir's *Barbara and the Camp Dogs*, credit Brett Boardman

- > Sydney Dance Company's *Bonachela / Nankivell / Lane* performed in the Canberra Theatre.
- > Belvoir's *Barbara and the Camp Dogs* performed in The Playhouse. (opposite picture)
- > The *Reconciliation Day Eve Concert* featuring Briggs and Yothu Yindi performed in the Canberra Theatre with Minister Ramsay in attendance.
- > Lanyon hosted *Walk and Talk: Music in the Lanyon outbuildings*.
- > CMAG exhibition *The Art of Giving : Works from the Meredith Hinchliffe Fund* opened, celebrating works in the CMAG Collection purchased through the Meredith Hinchliffe fund.
- > Lanyon hosted a *Canoe Tree Walk* led by Ngunnawal custodian Wally Bell in association with Reconciliation Day.

JUNE 2019



Minister Ramsay, Lyndelle Ramsay and Dawn Waterhouse making scones at the reopening of Calthorpes' House.

- > Calthorpes' House reopened to the public following the completion of conservation works with an *Open Day*, free tours and family activities. (opposite picture)
- > Board Member of the Sidney Nolan Trust United Kingdom (UK), Lucy Trench, presented an illustrated talk on Nolan's life in the UK.
- > CMAG held a floor talk with Derek Wrigley, architect and designer and Roger Benjamin, Professor of Art History, University of Sydney in conjunction with CMAG exhibition *Total Design : Derek Wrigley and the ANU Design Unit 1954–1977*.
- > *Kitty Flanagan : Smashing* performed in the Canberra Theatre.
- > *Act Up! Student Fringe Festival* took place in various Canberra Theatre Centre venues.

Part B

Organisational overview
and performance

B.1 ORGANISATIONAL OVERVIEW

B.1.1 VISION, MISSION AND VALUES

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

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

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

Overarching Vision for the CFC

Our vision is for Canberra to be a creative capital that values the arts for their intrinsic qualities, their contribution to building a more inclusive and resilient society, their support for making the city an exciting place to live and an attractive destination for business and tourism, and their important role in the economy of the ACT and region.

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

Mission

Mission/purpose statements (What we are/What we do) are identified in the Strategic Plan for the CFC as a whole and for each division. These are supported by vision statements for each area and statements as to what the CFC is seeking to achieve in a number of areas, as set out below.

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

Canberra Theatre Centre	
What we are	The Canberra region's main theatre centre, incorporating the Canberra Theatre, The Playhouse and the Courtyard Studio
What we do	We connect people with theatre experiences of national and international quality
Our vision	To be a leading theatre centre in Australasia and Asia

Canberra Theatre Centre	
What we want to achieve	<i>Customers</i> : Audiences that are growing, diverse, engaged and entertained <i>Programming</i> : A diverse, high quality, entertaining and distinctive program <i>Business</i> : Venues, systems and people that support high quality live performances <i>Leadership</i> : An integral part of the cultural life of the Canberra region and beyond
CMAG	
What we are	A museum and gallery dedicated to the visual arts and social history of the Canberra region
What we do	We connect people with the Canberra region's rich and diverse stories, sense of place, and contemporary identity
Our vision	To be a leading regional cultural venue in Australia and beyond
What we want to achieve	<i>Customers</i> : Audiences that are growing, diverse and engaged <i>Programming</i> : Exhibitions and programs that reflect Canberra's unique identity <i>Stewardship</i> : Venues and collections that allow us to tell the many stories of Canberra <i>Leadership</i> : An integral part of the cultural life of the Canberra region and beyond
ACT Historic Places	
What we are	Three historic places that reflect different aspects of Canberra's history : Lanyon, Calthorpes' House and Mugga-Mugga
What we do	We connect people with Canberra's rich and diverse stories and heritage
Our vision	To be leading historic places in Australia and beyond
What we want to achieve	<i>Customers</i> : Audiences that are growing, diverse and engaged <i>Programming</i> : Programs that explore Canberra's history by interpreting each place <i>Stewardship</i> : Buildings, grounds and collections that are conserved and researched <i>Leadership</i> : An integral part of the cultural life of the Canberra region and beyond

Key Values and Principles

Leadership

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

Engagement

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

Collaboration

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

Professionalism

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

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

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

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

B.1.2 ROLE, FUNCTIONS AND SERVICES

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

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

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

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

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

The CFC is responsible for :

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

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

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

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

Clients and stakeholders

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

- > the community of the ACT and region;
- > visitors to the ACT;

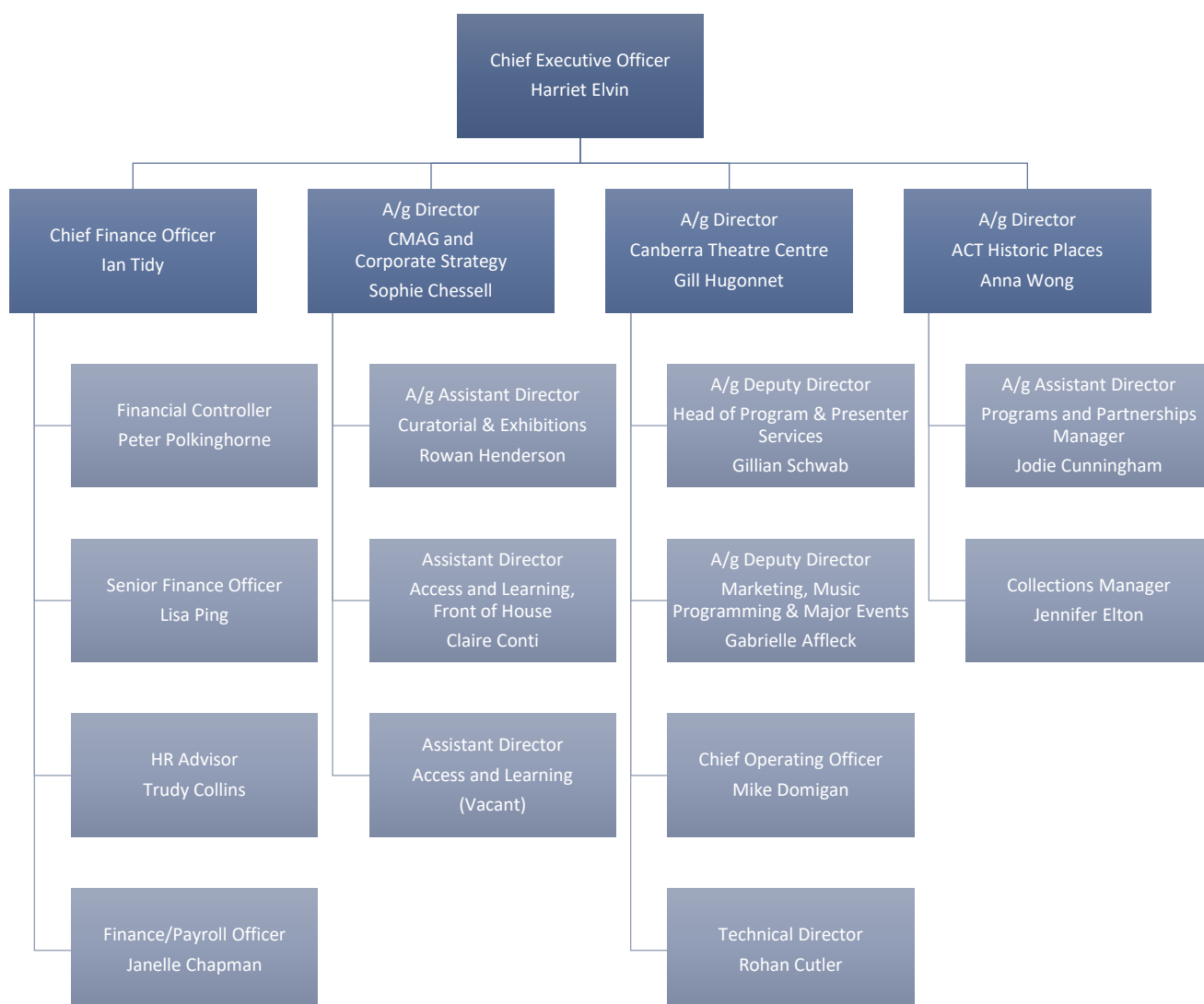
- > the arts, cultural, heritage, education, business and tourism sectors, including other cultural organisations;
- > national producers of performing arts, including commercial and funded companies;
- > the diplomatic community; and
- > the media, especially the Canberra media.

B.1.3 ORGANISATIONAL STRUCTURE, ENVIRONMENT AND PLANNING FRAMEWORK

Organisational structure

The CFC is organised into three program delivery divisions: the Canberra Theatre Centre, CMAG, and the ACT Historic Places, together with a central finance/corporate section. The CFC's top level organisational chart as of 30 June 2019 is provided below.

Figure B.1.3a CFC Organisational Chart



Organisational environment

During 2018–19, the CFC had close working relationships with a number of ACT Government agencies and entities including the Civic Renewal Authority, Elections ACT, Transport Canberra and City Services Directorate, Environment, Planning and Sustainable Development Directorate, ACT Heritage, Libraries ACT, Shared Services, ACT Property Group, Territory Records Office, Theo Notaras Multicultural Centre, ACT Treasury and ACT Audit Office.

Planning Framework

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

The CFC's 2018–19 Corporate Plan, based on its 2016–21 Strategic Plan, identified the actions the CFC intended to take during the year to work towards the Strategic Plan. Results relating to these actions are reported in summary in this section and in detail in Section B.2, page 28.

The CFC's accountability indicators and targets for 2018–19 were identified in the CFC's 2018–19 Statement of Intent, which was included in the 2018–19 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. Further details about the CFC's accountability indicators are provided in detail in the 2018–19 Statement of Performance at Attachment 1, page 157 to this report. Further details about the CFC's strategic indicators are provided in Section B.2, page 28.

B.1.4 SUMMARY OF PERFORMANCE IN ACHIEVING OBJECTIVES AND TARGETS

2018–19 was an active and successful year for the CFC, in which the organisation met or surpassed all its accountability indicators. For example, during the year the CFC :

- > welcomed an estimated 452,641 visitors and patrons to its facilities and programs, a figure 10% above target and mainly relating to higher than expected visitors to CMAG;
- > achieved its target of presenting 21 exhibitions at its facilities – in addition to these exhibitions, the CMAG-curated touring exhibition *Out of Silence : Marcel Marceau by Jan Dalman* was presented at the Adelaide Festival Centre and His Majesty's Theatre (Perth) during the year;
- > recorded 627 days in total of venue usage at the Canberra Theatre Centre's venues, a result slightly above target; and
- > provided 564 education and community programs, a figure 15% above target and relating particularly to the provision of programs at the ACT Historic Places.

Detailed performance results and variance explanations are included in the 2018–19 Statement of Performance at Attachment 1, page 157 to this report.

Performance outcomes – Financial Management

The CFC's overall financial result for 2018–19 was an operating deficit of \$2.167m, which was 9% better than the budgeted deficit of \$2.389m. This result was mainly due to higher venue hirer and ticketing revenues from activity at the Canberra Theatre Centre.

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 as it is not funded for depreciation, but receives capital injections through the capital works program.

The CFC achieved an own-sourced revenue figure of 54.3% as a proportion of total revenue for 2018–19, against a target of 45.3%. The better than target result relates mainly to increased revenue from the higher than expected volume of theatre business at the Canberra Theatre Centre. The CFC achieved a Cost to Government per estimated visitor/patron of \$19.97 against a target of \$21.90, the better than target result reflecting the above-target number of visitors and patrons.

The CFC completed the majority of its 2018–19 capital works and capital upgrade projects by year-end, although some expenditure on, and funding for, capital projects for ACT Historic Places and CMAG, was deferred from 2018–19 into 2019–20, as a result of revised project scheduling.

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 149 to this report.

Performance outcomes – Strategic Objectives/Indicators

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

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

- > **Leadership : A cultural leader in the ACT region and beyond**
 - Throughout the year, the CFC pursued its goal of providing leadership in cultural planning, administration and management.
 - 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. A particular area of focus was the CFC's participation in work on a full business case for a major new theatre for Canberra.
 - The CFC engaged actively with the City Renewal Authority on the revitalisation of Civic and on cultural planning for the city, especially through the development of a Civic Arts and Cultural Precinct Plan.
 - During the year, the CFC was actively engaged in a number of major festivals and events such as the *2019 National Multicultural Festival, Diwali, Speigeltent*, and the *Canberra Comedy Festival*.
- > **Strategy : A clear direction for our future**
 - The CFC's five-year Strategic Plan, covering the period 2016–21, continued to provide the framework for the CFC's operations.
 - During the year, the CFC's 2018–19 Corporate Plan, based on the Strategic Plan, was used to guide the work of the Board, advisory committees, staff and volunteers.
 - The CFC's Corporate Plan for 2019–20 was approved by the Board in June 2019. The plan was informed by the outcomes of consultative workshops held for staff and advisory committees.
- > **Governance : An accountable and dynamic organisation**
 - The CFC maintained robust governance systems to provide a high standard of accountability throughout the year.
 - A Board renewal program was implemented, following a public call for expressions of interest in Board membership. This resulted in a number of new appointments to the Board.

- A new CFC Board Charter was developed to clarify the Board's role and operation.
- The CFC's Strategic Risk Management Plan and Fraud Control Plan were reviewed and updated by the Audit Committee and approved by the Board. These plans provided the basis for the CFC's internal audit/quality assurance program during the year.

> **People : An employer of choice**

- The CFC continued to focus on attracting, developing and retaining highly skilled staff and volunteers, and on ensuring its sites are safe and rewarding places to work. The CFC regularly attracted a good field of high quality applicants for advertised vacancies.
- CFC staff participated in a range of training, staff development opportunities and networking programs in 2018–19. Staff were invited to sit on boards, committees and judging panels, open exhibitions, attend national and international conferences and deliver lectures.
- Workplace Health and Safety (WHS) and injury management improvement strategies continued to be implemented throughout the year, with regular reports to the Board and meetings of the CFC WHS Committee and of Health and Safety Representatives Committees.
- The 2019 Don Aitkin Awards recognised four staff members and volunteers for their contributions and achievements : Cally Earnshaw; Tamara Gervasoni; Suzanne Hannema; and Gina Tooke.

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

- In 2018–19 the CFC maintained high standards of financial management and reporting.
- The audit of the CFC's 2018–19 Financial Statements by the ACT Auditor-General resulted in an unmodified audit and no new audit findings. The one finding from the 2017–18 audit was resolved.
- The CFC achieved better than budget results for 2018–19, enabling, at year-end, an addition of \$100,000 to the Theatre Reserve, and the establishment a new Acquisitions Reserve, with an initial allocation to this fund of \$30,000.
- Own sourced revenue was maximised, with the CFC achieving an outcome of 54.3% compared with a target of 45.3%. The CFC also achieved a cost to government per visitor outcome of \$19.97 compared with a target of \$21.90.

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

- High quality asset management continued to be a key priority for the CFC during 2018–19, in view of its responsibility for managing major cultural sites.
- A number of high-quality bids were developed for the 2019–20 ACT Budget, resulting in major funding being provided for capital works packages in the Canberra Theatre Centre and ACT Historic Places. These bids were supported by Strategic Asset Management Plans for each site.
- Work continued on implementing disability access plans for each site and on facilitating access to the sites for those with special needs. Highlights included the purchase of an electric people mover, funded in the 2018–19 ACT Budget, to assist people with limited mobility to move around the Lanyon site.

Further details regarding outcomes against Strategic Objective 1 and Strategic Indicator 1 are provided under Section B.2, page 28.

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

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

- > **Customers : Audiences that are growing, diverse, engaged and entertained**
 - During 2018–19, the Canberra Theatre Centre (the Centre) continued to focus on providing a high-quality experience for its patrons.
 - Post-performance surveys indicated a 96% approval rating from patrons reviewing the Centre’s venues and presentations.
 - The Centre presented many value-adding activities during the year to enhance the overall patron experience. These included pre-show forums, post-show question and answer sessions, and special activities, such as a public program delivered in collaboration with the Museum of Australian Democracy to complement the presentation of *The Wharf Revue*.
 - The Centre continued its commitment to inclusivity, through a range of support for patrons with special needs. This was achieved through captioned and audio described performances; tactile tours of sets; participation in the Companion Card scheme; and an access support package for patrons with Autism Spectrum Disorder attending the schools and family seasons.
- > **Programming : A diverse, high quality, entertaining and distinctive program**
 - The Centre provided high quality programming through its 2018 and 2019 Subscription Seasons, which included theatre, dance, opera, revue and musical theatre. These seasons included productions by leading national companies as well as emerging independent and local companies, with a number of productions featuring Aboriginal and Torres Strait Islander content and themes.
 - The Centre supported the 2019 season of the *Spiegeltent*, in Civic Square, which showcased a variety of shows including comedy, contemporary music, circus and burlesque.
 - A commitment to support artistically and culturally diverse groups led to the launch of the Centre’s new *ETCETERA* Program of contemporary independent works, and, for the second year, the presentation of a Reconciliation Day Eve Concert, with the 2019 event featuring prominent acts such as Yothu Yindi.
 - Local creative development was promoted through the provision of support for independent arts organisations to access the Centre’s venues, guided by a new Local Arts Engagement Policy. Notable recipients of support included Canberra Youth Theatre’s *Fading*, and The Fearless Initiative’s *Fearless Comedy Gala*.
- > **Business : Venues, systems and people that support high quality live performances**
 - During the year, the Centre continued a program of upgrades to retain its functionality and status as a professional performing arts centre.
 - The first year of a three-year Stage 5 upgrade program was implemented, funded through the 2018–19 ACT Budget, including improvements to roof safety, fire detection, and public toilet facilities.
 - Internally funded capital upgrades included replacement of the Canberra Theatre’s projector, screens and lighting equipment, and the replacement of incandescent lighting with LED lighting in The Playhouse.
 - Box Office services included the provision of ticketing to external venues including Parliament House, the *Spiegeltent* and Belconnen Arts Centre. Front-of-House services were improved through initiatives such as the use of a satellite bar on high-volume show days, to

ensure efficient service and a better patron experience.

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

- A new Certificate III in Live Production and Services was launched by the Centre in partnership with the Canberra Institute of Technology, providing hands-on theatre technical training for the Canberra region.
- The Centre's Creative Learning Policy continued to provide a wide range of learning activities, with one highlight being a partnership with Sydney Theatre Company to pilot a professional learning program *School Drama* for primary teachers.
- Performing arts skills within the community were fostered through the *Act Up! Student Fringe Festival*, which brought 401 students from 19 schools together to present 49 performances, six dance films and a visual arts exhibition on the Centre's stages for 700 audience members.
- Centre staff were actively involved in the development of the full business case for a major new theatre for Canberra, including by working closely with the consultants appointed to undertake both the architectural and commercial aspects of the business case, and by participating in regular Project Control Group meetings.

Further details regarding outcomes against Strategic Objective 2 and Strategic Indicator 2 are provided under Section B.2, page 28.

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

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

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

- Throughout the year, CMAG focused on providing high-quality experiences for its customers, resulting in a 90% approval rate, based on visitor feedback.
- Comments from visitors were used to improve various aspects of CMAG's operations, resulting in changes to opening hours, exhibition content, and text on website and interpretive labels.
- CMAG continued to participate actively in VisitCanberra initiatives, and partnered with VisitCanberra to sponsor a session at the Australian Museums and Galleries Association national conference in Alice Springs. This included the screening of a promotional video of Canberra, which will be the host city for the 2020 conference.
- CMAG's digital outreach during the year included a well-received social media-based competition that ran in conjunction with CMAG's exhibition *Trevor Dickinson's beautiful bus shelters of Canberra*.

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

- Major exhibitions held during the year included *Crafting the house on the hill : art, design and the building of Australian Parliament House*; *A flag of our own*; *Trevor Dickinson's beautiful bus shelters of Canberra*; and *Total design : Derek Wrigley and the ANU Design Unit 1954–1977*.
- CMAG worked actively to promote visitor engagement with the Nolan Collection through a diverse range of programs including on and off-site education programs; a film screening; and a partnership with the National Film and Sound Archive involving a specialist lecture, screening of an early film about Ned Kelly and an accompanying Director's Floor Talk in the Nolan Collection Gallery at CMAG.

- A focus on Indigenous engagement during the year included the acquisition of a significant work from local artist and Ngambri-Ngunnawal elder Paul House with Tom Rowney : a glass digjeridu referencing the Murrumbidgee River. CMAG also introduced new acknowledgement of country signage and hosted an Aboriginal intern.
 - Many CMAG programs recognised special events or festivals, such as the Canberra and Region Heritage Festival and NAIDOC week, and were the result of collaborations with the community in celebration of the diversity of the Canberra region.
- > **Stewardship : Venues and collections that allow us to tell the many stories of Canberra**
- A two-year project commenced during the year, funded through the 2018–19 ACT Budget, to upgrade CMAG’s collection storage and display areas, with an initial focus on upgrading CMAG’s upstairs Gallery Five. The project provided the context for a detailed collection audit of CMAG Collection, which introduced a range of improvements to collection management practices.
 - A range of other capital upgrades was undertaken at CMAG during 2018–19 and included : the purchase of lifting equipment; the installation and renewal of grab rails; and purchase of an accessible stair for the events podium.
 - Work to conserve, research and interpret the Nolan Collection continued, with the re-glazing of all works in the collection to improve their visibility and minimise the impact of UV lighting.
 - A productive partnership between CMAG and the University of Canberra Faculty of Art and Design led to the cataloguing and digitisation of more than half of a newly acquired collection of over 3,600 press photographs.
- > **Leadership : An integral part of the cultural life of the Canberra region and beyond**
- *EuroVisions : Contemporary Art from the Goldberg Collection*, exhibited with support from the European Union (EU) delegation to Australia, brought CMAG major exposure through Canberra’s EU member embassies and, through Creative Europe, to European audiences.
 - CMAG hosted the *Documenting Australian Society Summit*, through a new partnership with the UNESCO Australian Memory of the World Program, the National Archives of Australia and the Australian Society of Archivists.
 - 21st birthday celebrations held by CMAG in 2019 included a special acknowledgement of CMAG’s most longstanding donor, through the exhibition *The Art of Giving : Works from the Meredith Hinchliffe Fund*.
 - CMAG’s use as a polling booth for the 2019 Australian Federal election resulted in many new visitors becoming aware of its location, activities and programs. Over 19,000 people voted at CMAG.

Further details regarding outcomes against Strategic Objective 3 and Strategic Indicator 3 are provided under Section B.2, page 28.

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

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

- > **Customers : Audiences that are growing, diverse and engaged**
- Throughout the year, ACT Historic Places focused on providing high-quality experiences for its customers, resulting in a 97% approval rate, based on visitor feedback. Customer feedback and visitation surveys guided improvements to site facilities and services.

- A new branding strategy, *Step into the story*, resulted in the development of updated publications, implementing new imagery for all properties.
 - ACT Historic Places' commitment to strengthen its relationship with Indigenous communities was expressed during the year with programs such as the *Canoe Tree Walk*, and new opportunities to engage Indigenous people in an advisory capacity in the development of Welcome to Country signage and interpretation.
 - Digital media was used to enhance and extend audience experiences, including the playing of pianola recordings at Calthorpes' House during tours, to recreate the sounds of the home.
- > **Programming : Programs that explore Canberra's history by interpreting each place**
- The public and education programs offered by ACT Historic Places during 2018–19 provided a broad range of events and encounters that linked heritage with positive social, cultural, environmental and economic outcomes. A total of 365 programs was provided.
 - A capacity audience for Lakespeare & Co's performance of *Twelfth Night* at Lanyon demonstrated the community's response to high-quality and innovative programming.
 - A special open day at Calthorpes' House provided a range of tours and activities to celebrate the reopening of this much-loved house museum, after being closed for several months for conservation works.
 - Through a partnership with the Minders of Tuggeranong Homestead, the exhibition *The Soldier Settlers of Tuggeranong* was presented at Lanyon.
- > **Stewardship : Buildings, grounds and collections that are conserved and researched**
- Conservation of the three ACT Historic Places sites continued, with the closure of Calthorpes' House for several months for conservation, Mugga-Mugga undergoing structural conservation work, and a range of improvement works being undertaken at Lanyon.
 - Design work was undertaken for new office and workshop facilities at Lanyon, funded through the 2018–19 ACT Budget.
 - A detailed building condition report for Lanyon was completed, and supported a successful bid to fund major building stabilisation works through the 2019–20 ACT Budget.
- > **Leadership : An integral part of the cultural life of the Canberra region and beyond**
- ACT Historic Places developed productive partnerships with a range of groups during the year, as a means to support and expand its activities and programming, including through joint grant applications. These included partnerships with the Southern Catchment Group, the University of Canberra, ACT Parks and Conservation Service, and the National Arboretum.
 - Through an artist in residence program, artist Anne-Marie Jean and her toddler daughter took up a residency at Lanyon, resulting in a creative program for young children, and an exhibition at Tuggeranong Arts Centre.
 - The Lanyon Heritage Centre operated throughout the year as an education and collections management hub.
 - Lanyon increased in popularity as a venue for private events and celebrations. A 37% increase in the number of weddings held at Lanyon was recorded during 2018–19.

Further details regarding outcomes against Strategic Objective 4 and Strategic Indicator 4 are provided under Section B.2, page 28.

B.1.5 OUTLOOK

Current and future priorities

Over the coming years the CFC will continue to work towards the following six key priorities, which are identified in the CFC's 2016–21 Strategic Plan as the major goals for the five-year period.

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

In terms of more immediate priorities, issues to be pursued by the CFC in 2019–20 include the following.

- > Working closely with the ACT Treasury, artsACT and other ACT agencies in completing a full business case for a major new theatre in Canberra, and in implementing outcomes from the business case.
- > Playing an active role in other initiatives that contribute to the revitalisation of the city centre, including through working with the City Renewal Authority and other ACT agencies on the Civic Arts and Cultural Precinct Plan.
- > Monitoring the potential heritage listing of the Civic Square precinct, and analysing the possible implications of such a listing for the CFC's facilities located on Civic Square.
- > Maximising visitation to, access to, and patronage of, the CFC's facilities, programs and collections.
- > Presenting exhibitions, education and community programs, including outreach activities and partnership programming.
- > Presenting a varied program of performing arts productions, including by attracting major theatre presentations to Canberra.
- > Maximising non-government income, both through the CFC's business operations and by encouraging support to the CFC through sponsorship and philanthropy.
- > Continuing to implement a staged program of upgrades for the Canberra Theatre Centre (Stage 5 of the ongoing capital upgrade program), to enhance the safety of patrons, ensure a high level of Workplace Health and Safety standards for staff, and implement accessibility improvements.
- > Commencing a further program of upgrades for the Canberra Theatre Centre (Stage 6 of the ongoing capital upgrade program), to ensure high safety standards, enhance security infrastructure, and upgrade the Centre's building management system.
- > Continuing to implement a program of infrastructure upgrades at Lanyon, to facilitate effective business operations and achieve high standards of Workplace Health and Safety, especially by building new workshop and office accommodation for Lanyon-based staff.
- > Commencing a further package of capital works at Lanyon, to install new water infrastructure, undertake building stabilisation measures, and upgrade security infrastructure.
- > Continuing to implement a capital project to upgrade CMAG's storage and display areas, in order to expand CMAG's capacity to collect, conserve and exhibit the region's art and history.

- > Undertaking ongoing programs of other infrastructure upgrades and capital projects, in order to ensure the CFC's cultural facilities remain fit for purpose and support the delivery of high quality cultural experiences.

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

Current and future challenges

2018–19 was a busy and generally successful year for the organisation, with no major problems experienced. The CFC did, however, deal with a range of challenges during the year, both through managing immediate operational matters and through taking steps to address challenges of a longer term or more strategic nature. Major current and future challenges are discussed below.

Construction of the Constitution Place development adjacent to the Canberra Theatre Centre took place throughout the year. The CFC continued to liaise closely with the project developers and managers to ensure easy access and wayfinding around the construction site, and appreciated the close working relationships achieved, at both a strategic and operational level, and the care taken by the project managers to minimise disruption to theatre activities. The CFC also worked with other ACT Government agencies to mitigate the loss of surface car parks during the project's construction phase, including through use of the temporary car park adjacent to The Playhouse, and the provision of information to theatre patrons about other parking and transport options in the city centre.

Close liaison with the Constitution Place project developers and managers will continue to be a priority throughout 2019–20, as the project approaches completion and commissioning.

Major capital works projects undertaken by the CFC itself during the year presented challenges in terms of the lead time required to implement certain projects, and the need to ensure operational continuity, as far as possible, during the works programs. In certain cases, whole sites or areas of them needed to be closed to the public to enable works to be undertaken. For example, Calthorpes' House was closed to visitors from late February to early June 2019 for a program of conservation works. A day of special activities was held in late June 2019 to mark the reopening of the property, with free tours and family activities. As a result of revised project scheduling, part of the planned expenditure on capital projects at both Lanyon and CMAG was deferred from 2018–19 into 2019–20.

A comprehensive water study for Lanyon that was undertaken during the year highlighted a number of issues with water supply and quality at the site. A number of immediate measures were taken to address these issues, including the replacement of water tanks for domestic water supply, and the study outcomes formed the basis for a successful bid into the 2019–20 ACT Budget for new water infrastructure at Lanyon.

Managing the impact of capital works programs will continue to be a key challenge in the coming years as the CFC rolls out major projects, funded in both the 2018–19 and 2019–20 ACT Budgets, across all its sites.

A further challenge experienced in 2018–19, and continuing into 2019–20, was a series of changes in the CFC's senior staff. These included : the Director of CMAG taking leave from April to December 2019 in order to undertake the initial stages of a doctorate; the Director of ACT Historic Places resigning from the role in May 2019; and the Director of the Canberra Theatre Centre taking

extended leave prior to his retirement as from November 2019. Suitably qualified and experienced staff were appointed to act temporarily in each of these positions, providing these staff with opportunities to gain experience at a higher level. Appropriate support was provided to these staff; for example, through mentoring and executive coaching. Recruitment to the positions of the Director of ACT Historic Places and the Director of the Canberra Theatre Centre will take place early in 2019–20.

During 2018–19, work on the new theatre business case, while being a welcome and important task, represented a further challenge in terms of the need for key staff at the Canberra Theatre Centre and in the CFC's corporate finance area to provide intensive input into the project, while also addressing ongoing business requirements. The support provided by colleagues in the ACT Treasury and artsACT continued to be critical in developing the business case, which should be completed by early 2020.

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

Apart from specific risks and challenges, the main continuing challenge for the CFC remains the variability and unpredictability of the performing arts business, which impacts directly on the CFC's main non-government income source: its theatre-related revenues.

The creation of a Theatre Reserve at the end of 2011–12 is a key strategy that the CFC has put in place in seeking to manage the unpredictability of its income levels. The Reserve has since been increased where good theatre trading results have allowed this, including at the end of the 2018–19 year, when a further \$100,000 was added to it. The Reserve now stands at \$1.2 million, providing a robust means of managing the risks inherent in theatre programming, as well as supporting efforts to bring a wider range of shows into the Canberra market.

B.1.6 INTERNAL ACCOUNTABILITY

Senior Management of the CFC

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

- > the Chief Executive Officer;
- > the Chief Finance Officer;
- > the Director, CMAG and Corporate Strategy;
- > the Director, Canberra Theatre Centre; and
- > the Director, ACT Historic Places

The names and information about the occupants of these positions are provided at Appendix 1, page 80 (for the Chief Executive Officer, as a CFC Board member) and Appendix 2, page 83 (for the other four senior management positions). Information about remuneration for the Chief Executive Officer, as the only senior executive position in the CFC, is provided at Appendix 1, page 80.

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

The senior managers meet as a Senior Management committee every fortnight to discuss matters of CFC-wide interest. Other significant committees of the CFC include the Work Health and Safety

Committee (refer to Section B.10, page 63), the Agency Consultative Committee (refer to page 65), and the Security Executive Group (refer to page 33).

Board of the CFC

> Composition

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

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

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

Details of the CFC Board’s membership and remuneration during 2018–19 are provided at Appendix 1, page 80.

> 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 2018–19, and information about attendances at these meetings, are at Appendix 1, page 80.

> Board Charter

The Board has adopted a Board Charter to guide its operations and performance. This is available at <http://www.culturalfacilities.act.gov.au>.

Audit Committee of the Board

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

The Audit Committee Charter is provided as Part G of the CFC Board Charter, available at <http://www.culturalfacilities.act.gov.au>. Membership details and a schedule of meetings held during 2018–19 are provided at Section B.5, page 59.

Advisory Committees

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

The committees include :

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

The Committees were appointed for a three year term to 30 June 2019. Following a renewal program all current committee members agreed to continue for a further period, to 30 June 2020.

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 2018–19 year for the committees comprised a further plenary session, focused on corporate planning for 2019–20.

In 2018–19, members of the three advisory committees donated approximately 88 hours of time in total.

The operation of the advisory committees is governed by an Advisory Committees Charter, which is available at <http://www.culturalfacilities.act.gov.au>.

Details about Advisory Committee memberships, together with information about advisory committee meetings held during 2018–19, are provided at Appendix 3, page 85.

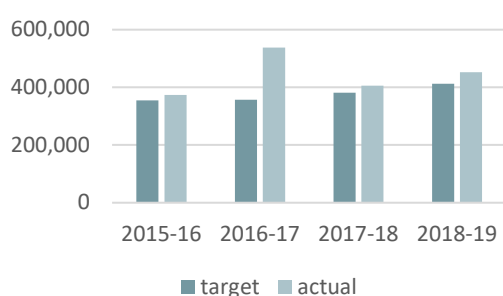
Further information about the operation of the advisory committees, including their interaction with the CFC Board, is provided under Section B.2 below.

B.2 PERFORMANCE ANALYSIS

The CFC's 2018–19 Statement of Intent was prepared in accordance with Section 61 of the FM Act and published in the 2018–19 ACT Budget papers. The Statement of Intent identifies the CFC's strategic objectives and indicators. The Statement of Performance found at Attachment 1, page 157 provides details of how these strategic objectives and indicators were achieved in 2018–19. These are summarised under Section B.1.4, page 16.

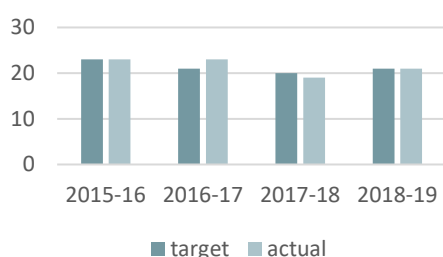
Below are the performance measures, targets and results for the CFC's key performance indicators from 2015–2019.

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



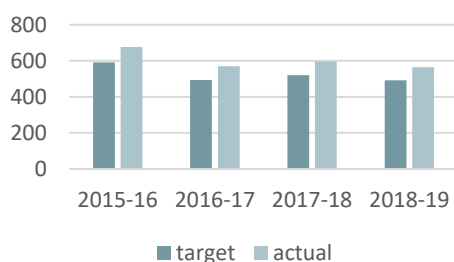
There has been a general upward trend in the estimated number of visitors/patrons to the CFC over the past four years. The large number achieved in 2016–17 reflected the many visitors to CMAG touring exhibitions that year. 452,641 visitors/patrons attended CFC facilities and programs in 2018–19, a figure 10% above target and including visitors to a CMAG exhibition *Out of Silence: Marcel Marceau by Jan Dalman* that toured to Adelaide and Perth, and visitors who attended CMAG to cast votes during the 2019 Federal Election.

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



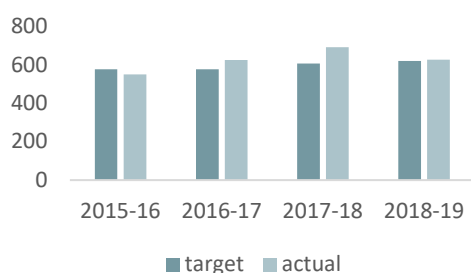
Exhibition numbers have been reasonably consistent across the past four years, reflecting a balance in programming between providing fresh exhibitions at regular intervals, and ensuring a sufficient run time for each of these. The result for 2018–19 met the target of 21 exhibitions.

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



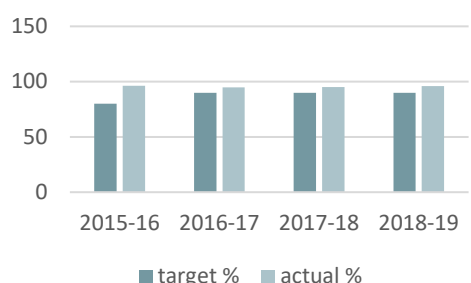
Demand for education and community programs remains strong, with an outcome of 564 programs delivered in 2018–19, 15% above target. No programs were provided at Calthorpes' House from late February to early June 2019 due to conservation works being undertaken there.

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



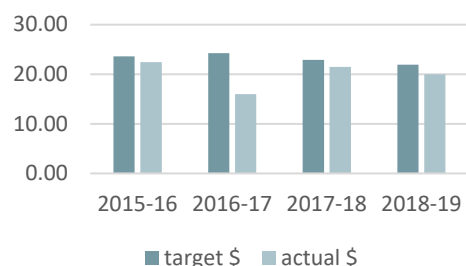
The past three years have seen above-target venue usage rates, reflecting increased programming efforts. The result for 2018–19 was 627, slightly above the target of 620 days venue usage.

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



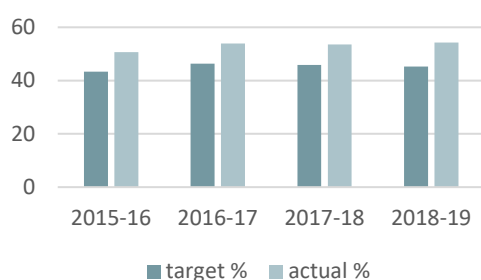
Customer satisfaction levels over the past four years have been above target, reflecting attempts by each venue to achieve as high a standard as possible. The level for 2018–19 was 96%, 7% above target.

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



There has generally been a downwards trend in the Cost to Government per estimated visitor/patron over the past four years, reflecting increased visitation patterns. The 2016–17 figure reflects the many visitors to CMAG touring exhibitions discussed above. In 2018–19, the figure was \$19.97 against a target of \$21.90.

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

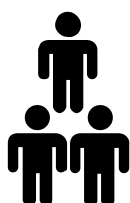


The percentage of the CFC's revenue that is owned sourced has increased over the past four years, primarily as a result of higher theatre incomes. In 2018–19, the figure was 54.3%, against a target of 45.3%.

CORPORATE/FINANCE/HR AT A GLANCE

STAFF RETENTION RATE

86%



QUALITY OF SERVICE

✓ 96%

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

FINANCE

> Over 4,800 invoices
processed for payments
totalling more than \$22.6
million.



> 152 theatre show acquittals

ADVISORY COMMITTEES

**19 members donated
88 hours**



PAYROLL

> 279 in full-time, part-
time or casual
employment
throughout the year

> 6,209 individual pays



GENDER BALANCE OF EMPLOYEES

Female 57%
Male 43%

HUMAN RESOURCES

The number of Respect,
Equity and Diversity (RED)
contact officers increased

> 64 new employees
placed into the
payroll system



OWN SOURCED REVENUE

54.3%

The following section analyses in detail the organisation's performance against the CFC, Canberra Theatre Centre, CMAG and ACT Historic Places mission/purpose statements as set out in the CFC's 2018–19 Corporate Plan, which in turn is based on the CFC's 2016–21 Strategic Plan.

In each case, the start of the section (*What we are*, *What we do* and *Our vision*) and the shaded area (*Strategies to achieve this*) sets out the long-term strategies identified in the 2016–21 Strategic Plan. The next area contains the key outcomes achieved against these strategies during the course of 2018–19.

B.2.1 CULTURAL FACILITIES CORPORATION (CFC)

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

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

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

Leadership – A cultural leader in the ACT region and beyond

Strategies to achieve this :

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

Key outcomes in 2018–19 against the above strategies

- > Throughout the year, the CFC pursued its goal of providing leadership in cultural planning, administration and management.
- > The CFC continued to work closely with other ACT Government agencies on initiatives to plan future directions of the city centre and the future provision of cultural facilities in Civic, including new theatre facilities.
- > A particular area of focus was the work on a full business case for a major new theatre for Canberra, a project that is being led by the ACT Treasury in association with the CFC, artsACT, and the City Renewal Authority (CRA). The CFC's CEO made a presentation to the 2018 ACT Major Projects Conference on the topic *Cultural renewal in the Territory*, focusing on the new theatre project.
- > The CFC also engaged actively with the CRA on the revitalisation of Civic and on cultural planning for the city, especially through the development of a Civic Arts and Cultural Precinct Plan. This engagement included representatives of the CFC and CRA boards meeting on two occasions, in November 2018 and February 2019.
- > A further area of focus in terms of Civic planning during 2018–19 was on the potential heritage listing of the Civic Square precinct. The CFC engaged a heritage consultant to provide advice to it on the possible implications of such a listing for the CFC's facilities located on Civic Square.
- > During the year, the CFC was actively engaged in a number of major festivals and events in and around Civic Square, such as the *2019 National Multicultural Festival*, *Diwali*, and the *Canberra Comedy Festival*. CMAG worked with a range of partners to present the *Children's Sanctuary* for the *2019 National Multicultural Festival*. The Canberra Theatre Centre supported the 2019

season of the *Spiegeltent* in Civic Square, featuring a variety of shows including comedy, contemporary music, circus and burlesque.

- > The CFC worked closely with the developers and managers of the Constitution Place project to minimise impacts of the project's construction phase on visitors to its city-based facilities, especially by ensuring easy access and wayfinding around the construction site. As part of this liaison, project developer Richard Snow, Head of Property, Canberra Airport, attended the June 2019 Board meeting for strategic discussions.
- > The CFC also worked with other ACT Government agencies to mitigate the loss of surface car parks during the construction phase of Constitution Place, including through use of the temporary car park adjacent to The Playhouse, and the provision of information to theatre patrons about other parking and public transport options in the city centre.
- > As part of its role of contributing to major arts policies, reviews and studies, the CFC made a submission into the Major Performing Arts Framework consultation in November 2018.
- > Staff of the CFC participated in a range of activities with peak cultural and tourism bodies, including participation in conferences and meetings of the Association of Asia Pacific Performing Arts Centres, the Australian Museums and Galleries Association and the Australiana Fund.

Strategy – A clear direction for our future

Strategies to achieve this :

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

Key outcomes in 2018–19 against the above strategies

- > The CFC's five-year Strategic Plan, covering the period 2016–21, continued to provide the framework for the CFC's operations.
- > During the year, the CFC's 2018–19 Corporate Plan, based on the Strategic Plan, was used to guide the work of the Board, advisory committees, staff and volunteers. A report on progress towards the CFC's strategic priorities was provided to each Board meeting during 2018–19.
- > Information compiled during the year has been used as the basis for reporting against the 2018–19 Corporate Plan in this 2018–19 Annual Report.
- > The ACT Government Service performance management system, linked to the 2018–19 Corporate Plan, was implemented to ensure that all staff were aware of the relationship between their roles and the organisation's corporate goals.
- > The CFC's communications activities during 2018–19 were informed by the CFC's Communications Strategy, based on the Strategic Plan.
- > Minister Ramsay attended the February 2019 meeting of the CFC Board, for discussions with Board members on strategic priorities for the year ahead, and on progress towards the CFC's Corporate and Strategic Plans.
- > The CFC's Corporate Plan for 2019–20 was approved by the Board in June 2019. The plan was informed by the outcomes of consultative workshops held for staff and advisory committees.
- > The CFC's web portal was updated, and key documents were uploaded during the year.
- > A new register was created of key documents used by the CFC, in order to draw major policies into one place, develop consistent formatting of these, ensure they align to the Strategic Plan, and identify timeframes for their review, updating and approval.

Governance – An accountable and dynamic organisation

Strategies to achieve this :

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

Key outcomes in 2018–19 against the above strategies

- > The CFC maintained robust governance systems to provide a high standard of accountability throughout the year.
- > A new CFC Board Charter was developed to consolidate and clarify the Board's role and operation, and this was endorsed by the Board in October 2018.
- > A Board renewal program was implemented, following a public call for expressions of interest in Board membership. This resulted in a number of new appointments to the Board in late 2018 and early 2019 : Richard Refshauge (Chair); Helen O'Neil (Deputy Chair); and Shad Sears, Genevieve Jacobs and Vicky Darling (members). These appointments returned the Board to full strength and brought to it a range of new skills, expertise and experience. A comprehensive induction briefing and package was provided to each incoming Board member.
- > The CFC's Strategic Risk Management Plan and Fraud Control Plan were reviewed and updated by the Audit Committee and approved by the CFC Board.
- > Representatives of the ACT Audit Office were invited to all meetings of the CFC's Audit Committee during 2018–19. A representative of the ACT Audit Office briefed the Audit Committee at the Committee's September 2018 meeting on the audit of the CFC's 2017–18 Financial Statements and 2017–18 Statement of Performance.
- > The CFC's quality assurance program for the year focused on key risks identified through its Strategic Risk Management Plan, Fraud Control Plan and Audit Committee discussions.
- > The CFC participated in the 2019 Audrey Fagan Board Mentorship Program, which is aimed at enhancing the leadership and governance skills of participants and, eventually, getting more women onto boards. Through the program, the CFC provided mentoring to three young women : Jo Clay, Thea McGrath and Holly Zhang. Each mentee was invited to attend a Board meeting and an Audit Committee meeting as an observer, and was also provided with one-on-one mentoring sessions with the CFC's Chair, Deputy Chair or CEO.
- > Work progressed on developing physical security policies, plans and procedures for each business unit in 2018–19, following on from the physical security risk assessments undertaken in 2017–18. The CFC's Security Executive Group met each fortnight during the year to discuss security matters.
- > The CFC's three advisory committees operated throughout the year and attended a range of meetings and workshops. All committee members provide their time on a voluntary basis. The first advisory committee meeting of 2018–19 was held as a plenary strategic planning workshop for all three committees in November 2018. The workshop included a presentation by the CEO.
- > The three committees met for individual sessions on the following dates : CMAG Advisory Committee, on 4 March 2019; Canberra Theatre Centre Advisory Committee, on 9 August 2018, 11 October 2018, and 10 May 2019; and ACT Historic Places Advisory Committee, on 16 October 2018 and 19 March 2019. The committees reconvened for a plenary session in June 2019 to focus on corporate planning for 2019–20.
- > During the year, a renewal program was undertaken for the committees, resulting in all current members agreeing to renew their terms for a further twelve-month period, from 1 July 2019 to 30 June 2020.

- > Refer to Appendix 3, page 85, for information regarding the members of the CFC's advisory committees.

People – *An employer of choice*

Strategies to achieve this :

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

Key outcomes in 2018–19 against the above strategies

- > The CFC continued to focus on attracting, developing and retaining highly skilled staff and volunteers, and on ensuring its sites are safe and rewarding places to work. The CFC regularly attracted a good field of high quality applicants for advertised vacancies.
- > CFC staff participated in a range of training, staff development opportunities and networking programs in 2018–19. Staff were invited to sit on boards, committees and judging panels, open exhibitions, attend national and international conferences and deliver lectures at other institutions.
- > The CEO's "start the year" email for 2019 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. These messages were reinforced, for example by linking the CFC's in-house awards scheme, the Don Aitkin Awards, to the display of public sector values.
- > The 2019 Don Aitkin Awards recognised four staff members and volunteers for their contribution and achievements : Cally Earnshaw (Historic Places staff member); Tamara Gervasoni (CMAG and Historic Places staff member); Suzanne Hannema (Canberra Theatre Centre staff member); and Gina Tooke (Historic Places volunteer). Staff award winners were nominated for the 2019 ACT Public Service Awards for Excellence.
- > The CFC's new enterprise agreement, the *ACT Public Sector Cultural Facilities Corporation Enterprise Agreement 2018–2021*, was voted up by staff in April 2019.
- > Outcomes were implemented from a review of staffing resources shared between CMAG and ACT Historic Places, leading to greater clarification of roles and reporting lines, and the provision of some additional positions, notably an Assistant Director position in ACT Historic Places.
- > Workplace Health and Safety (WHS) and injury management improvement strategies continued to be implemented throughout the year. A report on workplace safety was provided to all Board meetings. In addition to these regular reports, a further report was provided to the Board each six months on key safety risks identified for CFC workplaces, and how these risks were being managed. The Board's August 2018 meeting was attended by Greg Jones, Director of Construction, Environment and Workplace Protection, for strategic discussions about trends and priorities in WHS.
- > The CFC WHS Committee met in August and November 2018 and in February and May 2019 to discuss WHS issues across the organisation. Representatives from the CPSU and MEAA (unions with coverage in the CFC) were invited to these meetings. Meetings of Health and Safety Representatives Committees were also held in each area of the CFC throughout the year.
- > *Wellbeing in the Workplace* initiatives continued to be implemented in the CFC, including :
 - promotion of the new Employee Assistance Provider services for employees;
 - provision of *Living Mindfully in Challenging Circumstances* training for staff;
 - holding a Melbourne Cup event featuring alcohol-removed wines in November 2018; and
 - offering flu vaccinations to all staff in May 2019.

- > The CFC continued to implement the Respect, Equity and Diversity (RED) Framework, including by training two additional RED contact officers throughout the year.
- > Volunteers at Lanyon, Calthorpes' House and Mugga-Mugga served a total of 1,281.5 hours in 2018–19. The CFC provided volunteers with two visitor experience workshops, a thank you morning tea, an International Women's Day morning tea, and a Christmas brunch.

Finances – Long-term financial sustainability

Strategies to achieve this :

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

Key outcomes in 2018–19 against the above strategies

- > In 2018–19 the CFC maintained high standards of financial management and reporting.
- > The audit of the CFC's 2018–19 Financial Statements by the ACT Auditor-General resulted in an unmodified audit and no new audit findings. The one finding from the 2017–18 audit was resolved.
- > The CFC's 2018–19 internal budget included strategies to address salary and CPI increases. Close monitoring of the CFC's internal budget took place through the work of the Audit Committee, with a formal mid-year review process undertaken in early 2019.
- > The CFC achieved better than budget results for 2018–19, enabling, at year-end, an addition of \$100,000 to the Theatre Reserve, and the establishment a new Acquisitions Reserve, with an initial allocation to this fund of \$30,000.
- > Own sourced revenue was maximised, with the CFC achieving an outcome of 54.3% compared with a target of 45.3%.
- > The CFC also achieved a cost to government per visitor outcome of \$19.97 compared with a target of \$21.90.
- > A number of high quality bids were developed for the 2019–20 ACT Budget, resulting in major funding being provided for capital works packages in the Canberra Theatre Centre and ACT Historic Places.
- > During the year, the Board oversaw implementation of a series of fundraising projects, and undertook a review of the CFC's fundraising capability, which was presented to the December 2018 Board meeting.
- > The Corporate Finance area continued to meet deadlines for payroll, theatre show acquittals, accounts payments and the collection of receivables.
- > Further information about the CFC's financial performance is set out in the Financial and Performance Statements and the Management Discussion and Analysis at Attachment 1, page 101.

Assets – Support for delivering high quality cultural experiences

Strategies to achieve this :

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

Key outcomes in 2018–19 against the above strategies

- > High quality asset management continued to be a key priority for the CFC during 2018–19, in view of its responsibility for major cultural sites.
- > Strategic Asset Management Plans for the Canberra Theatre Centre and ACT Historic Places provided support for the development of successful bids for these areas in the 2019–20 ACT Budget.
- > Work continued on implementing disability access plans for each site and on facilitating access to the sites for those with special needs. Highlights included the purchase of an electric people mover, funded in the 2018–19 ACT Budget, to assist people with limited mobility to move around the Lanyon site.
- > The CFC's Resource Management Plan continued to provide the framework for the CFC's sustainability and energy efficiency practices. An updated 2019–22 Resource Management Plan was developed during the year.
- > Cyclical maintenance needs were addressed in assessing priorities for the 2018–19 capital upgrade program.
- > During the year, IT assets continued to be monitored for best cost effectiveness use. An exercise for best use of current IT assets commenced in 2019, where older assets were refreshed with newer fit for purpose assets, with an emphasis on desktops being replaced with laptops to facilitate more flexible working arrangements.
- > The Business Continuity Plan was reviewed by the Audit Committee at its May 2019 meeting.
- > The Records Management Plan was implemented during the year, with staff training, continual rollout of the Electronic Records Management System and ensuring record disposals schedules were actioned. All staff have been advised of the Records Management Program and their responsibilities to keep accurate records. Staff members have been designated as the CFC's records managers, to assist staff and ensure compliance with records management procedures.
- > A staff member represents the CFC in the Records and Information Management Community of Practice meetings facilitated by the Territory Records Office and the Digital Records Capability Working Group meetings facilitated by Records Services.
- > CFC contracted TimeTarget to provide a web-based time management system that will improve processes around timesheet, calculations, rostering and payroll management. TimeTarget will be implemented in 2019–20.

CANBERRA THEATRE CENTRE AT A GLANCE



275,000+
people

engaged through
558 performances



\$11,268

raised for charity via
Music at Midday
by 5,774 patrons



"Our experiences at the theatre are always excellent in every way." Jack

"Excellent venue. We travel from Moss Vale and find it more convenient than going to Sydney." Lyndal



\$30,797

spent on
social capital
tickets for
charities and
organisations

11,185
Students engaged



including

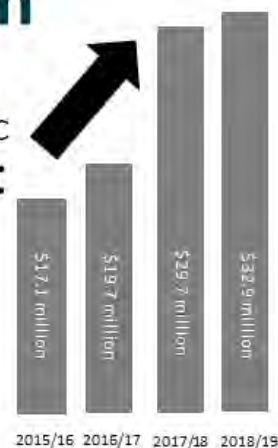
21

Work
Experience
Students

32.9m

TOTAL
economic
impact

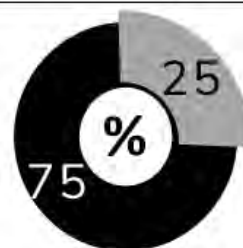
10.8%
increase
from
2017/18



12%
increase
from
2017/18

\$21.5m

contribution
to visitor
economy



**Self Sourced Income &
ACT Government Funding**

B.2.2 CANBERRA THEATRE CENTRE

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

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

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

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

Strategies to achieve this :

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

Key outcomes in 2018–19 against the above strategies

- > During 2018–19, the Canberra Theatre Centre (the Centre) continued to focus on providing a high-quality experience for its patrons.
- > A 96% approval rate was recorded from post-performance surveys conducted on patrons attending 120 show seasons throughout the year.
- > Many value-adding activities were presented by the Centre during the year to enhance the overall patron experience. These included nine pre-show 'in conversations, 12 post-show question and answer sessions, and special activities such as a public program delivered in collaboration with the Museum of Australian Democracy to complement the presentation of *The Wharf Revue*.
- > The Centre continued its commitment to inclusivity in 2018–19, by ongoing implementation of its Access Action Plan. Patrons with special needs were assisted at every performance through access services including the National Companion Card, the foyer audio loop and the provision of wheelchair accessible seating and seating for those with limited mobility. Nine captioned performances, seven audio-described performances, five tactile tours and two relaxed performances were held throughout the year. An access-support package was introduced for patrons with Autism Spectrum Disorder, as an addition to the schools and family seasons.
- > The Centre's ongoing Social Capital program provided 511 tickets to the value of \$30,797 to charities and community organisations. This was achieved with the support of the Canberra Labor Club, which also contributed to the *Music at Midday* concert series delivered by the RMC Band from Duntroon. These concerts were attended by 5,774 patrons and raised \$11,268 for six charities.
- > The Centre actively responded to patrons' access and information needs during the construction of the Constitution Place development, with regular updates to the website regarding parking and access. Emails were also sent to patrons, providing information relating to community events that might impact on access to the Centre.

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

Strategies to achieve this :

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

Key outcomes in 2018–19 against the above strategies

- > The Centre provided high quality programming through its 2018 and 2019 Subscription Seasons, which included theatre, dance, opera, revue and musical theatre. These seasons included productions by leading national companies as well as emerging independent and local companies, with a number of productions featuring Aboriginal and Torres Strait Islander content and themes.
- > The 2018 season concluded with 2,238 subscribers, 15,101 subscriber tickets and 23,007 single tickets and by 30 June 2019, the 2019 season had attracted 2,106 subscribers and 12,919 subscriber tickets.
- > The following productions from the 2018 and 2019 subscription seasons were presented :
 - *Switzerland*
 - *Dark Emu*
 - *Calamity Jane*
 - *ab [intra]*
 - *Madame Butterfly*
 - *The Season*
 - *Julius Caesar*
 - *The Wharf Revue 2018*
 - *The Gospel according to Paul*
 - *How to Rule the World*
 - *The Miser*
 - *Bonachela / Nankivell / Lane*
 - *Barbara and the Camp Dogs*
 - *Prima Facie*
 - *Cockfight*



Calamity Jane performed in The Playhouse, credit John McRae



Sydney Dance Company performed *ab [intra]* in the Canberra Theatre, credit Vishal Pandey



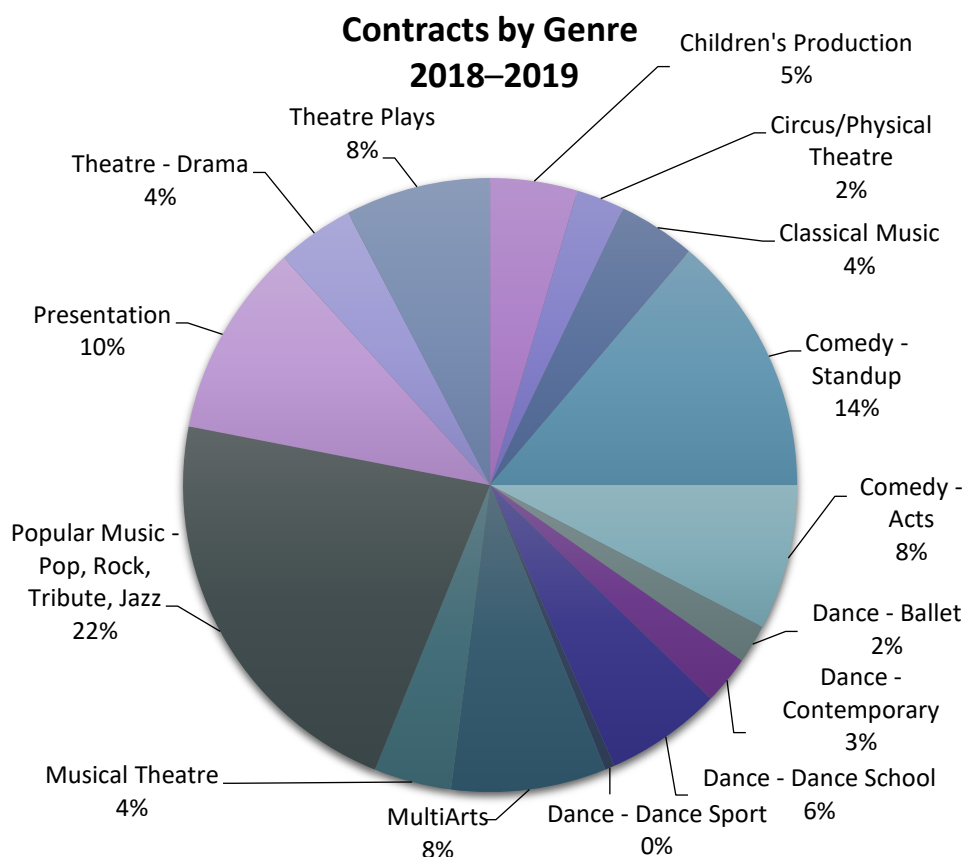
Belvoir's *Barbara and the Camp Dogs* performed in The Playhouse, credit Brett Boardman

- > By maintaining regular contact with national performing arts centres, arts organisations and key promoters within the entertainment industry, the Centre's programming team encouraged tours of major events to Canberra. This active promotion of the Centre as a performance venue resulted in the announcement by the Chief Minister in February 2019 that GWB Entertainment and Opera Australia's touring season of *West Side Story* would be presented at the Centre in October 2019.
- > The Presenter Services team's commitment to establishing and maintaining positive relationships with presenters resulted in 145 venue hire agreements and 51 shared risk/purchase/programmed agreements. The team regularly attended local and national networking events to develop new relationships with presenters.
- > The Centre's profile was also raised by the ongoing participation of senior managers in large-scale industry organisations such as Live Performance Australia, OZPAC, Performing Arts Connections Australia, and the Association of Asia Pacific Performing Arts Centres. The Head of Programming participated as a member of the Helpmann Theatre and Regional Touring Awards panels.
- > Highlights of the Centre's focus on artistically and culturally diverse programming included the second Reconciliation Day Eve Concert in May 2019 and the launch of the new *ETCETERA* Program of contemporary independent works. The Reconciliation Day Eve Concert presented prominent acts such as Yothu Yindi and the Treaty Project, Briggs, Alice Skye, and Emily Wurramara. The concert's popularity led to its relocation from The Playhouse to the Canberra Theatre.
- > The *ETCETERA* Program was curated specifically to bring younger and culturally diverse audiences to the Centre and opened with a sold-out season of award-winning local performance poet Omar Musa's *Since Ali Died*. The program featured three original local works, provided professional opportunities to 13 local artists and, as at 30 June 2019, had played to audiences totalling 2,544 patrons.

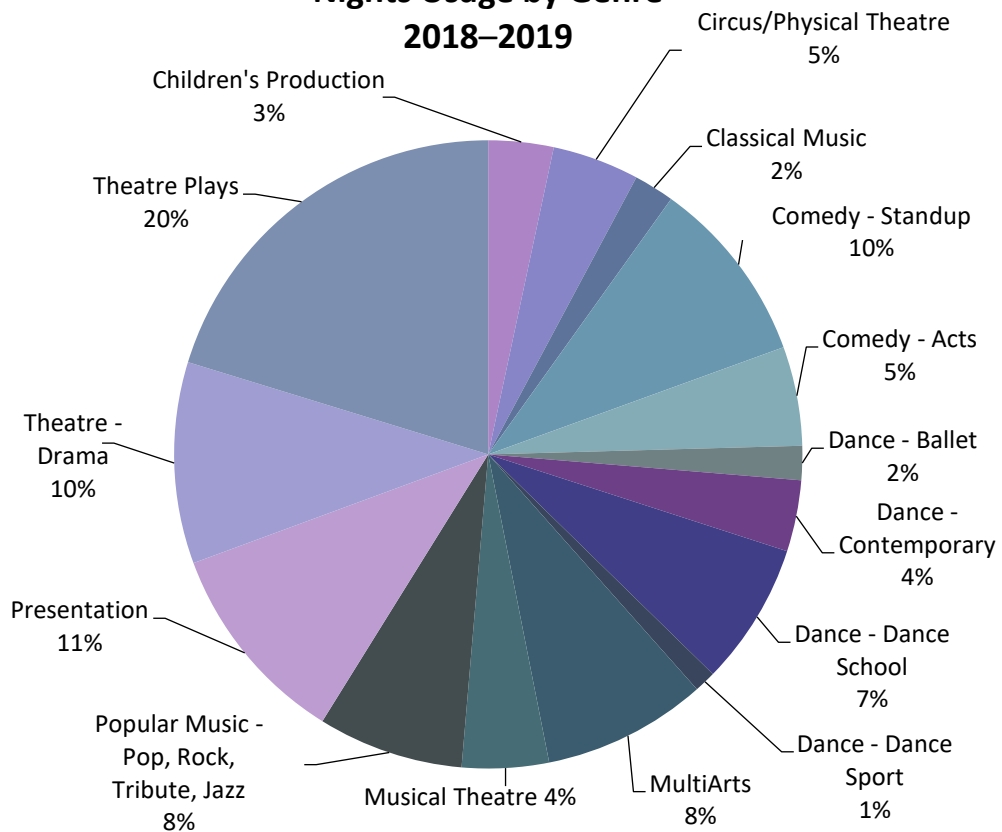


Unbecoming part of the *ETCETERA* Program performed in The Courtyard Studio, credit Thorson Photography

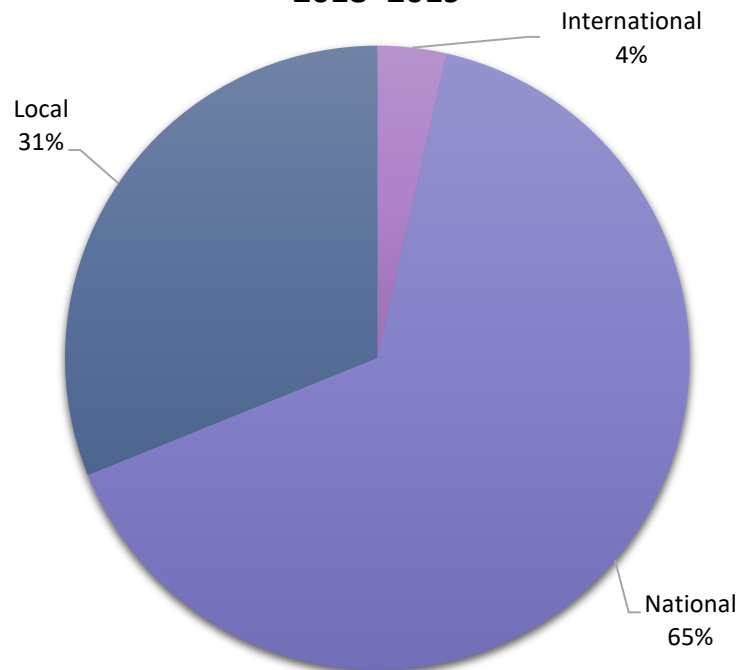
- > The *Spiegeltent's* 2019 season, staged in Civic Square by Strut & Fret and supported by the Centre, presented a variety of shows including comedy, contemporary music, circus and burlesque, attracting an audience of 9,573 patrons.
- > The Centre also worked with the organisers of local festivals and events, including the *2019 National Multicultural Festival* and the *Canberra Comedy Festival*, to bring a variety of events to Civic Square. The success of these endeavours was demonstrated by the 4,200 attendees at the *Diwali* celebration in Civic Square in November 2018.
- > The Centre's focus on supporting local creative development was expressed its new Local Arts Engagement Policy, which was endorsed by the Board in October 2018. Local artists were supported to access the Centre's venues through sponsorship to assist with the cost of rent and equipment hire. Notable recipients of support include Canberra Youth Theatre's *Fading*, The Fearless Initiative's *Fearless Comedy Gala* and Pigeonhole Theatre's production of *Switzerland*, which was presented as part of the 2018 subscription season. Major improvements to the Courtyard Studio foyer in 2018, including lighting, seating, and décor, also created a welcoming space for audiences, and a professional environment for local artists to present their work.



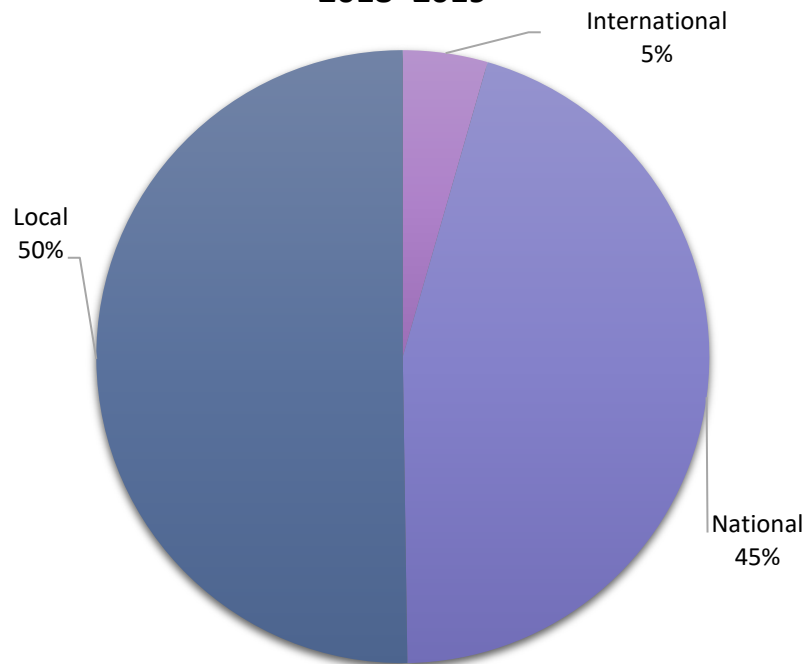
Nights Usage by Genre 2018–2019



Contracts by Locality 2018–2019



Nights Usage by Locality 2018–2019



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

Strategies to achieve this :

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

Key outcomes in 2018–19 against the above strategies

- > During the year, the Centre continued a program of upgrades to retain its functionality and status as a professional performing arts centre.
- > The first year of a three-year Stage 5 upgrade program, funded in the 2018–19 ACT Budget, was undertaken. Activities under this program included : engaging a project management company; completing roof safety upgrades and inducting staff inducted in their use; commencing fire detection upgrades; and completing upgrades to the Foyer toilets.

- > Internally funded capital upgrades included the replacement of the Canberra Theatre's projector, screens and lighting equipment; replacement of the Link Bar's Point of Sale terminals; replacement of incandescent lighting with LED lighting in The Playhouse; and the purchase of additional resources for the Centre's Discovery & Learning team.
- > The development of web-based marketing strategies was a focus of the Marketing team, which continued to grow business through weekly electronic direct mail and Google Display Ads, Google Adwords and Facebook. Marketing strategies were also refined as a result of audience attendance data obtained from the Centre's Customer Relationship Management System embedded in the ticketing system.
- > During the year, the Centre provided ticketing services to external venues including Parliament House, *Spiegel tent* and Belconnen Arts Centre, and continued to develop opportunities for growth in this area.
- > The Front of House team continued to focus on improving customer experience through regular staff training. The satellite South Bar was activated on high-volume show days to ensure efficient service for better patron experience and to address increased demand.
- > The Centre's successful trading results in 2018–19 led to an addition of \$100,000 to the Theatre Reserve at year-end, bringing its total to \$1.2 million.

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

Strategies to achieve this :

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

Key outcomes in 2018–19 against the above strategies

- > The Marketing team monitored venue branding during the year to ensure quality and relevance. A Collected Works 2019 Season TV commercial aired over the Christmas/New Year holiday season and the Centre provided a dedicated marketing team member to assist presenters with marketing their product. The Centre's database of 150,000+ patrons was complemented by a social media presence of Facebook: 24,000+; Instagram: 5,050+; and Twitter: 5,000+.
- > A new Certificate III in Live Production and Services, supported by funds provided in the 2018–19 ACT Budget, was launched by the Centre in partnership with the Canberra Institute of Technology, providing hands-on theatre technical training. Nine students completed the certificate's competencies, working on 22 performances in 2018–19.
- > The Centre's Discovery & Learning team collaborated with the Centre's Advisory Committee to develop a Creative Learning Policy, with a focus on supporting pedagogies for the 21st century. Throughout the year, the team delivered a program across three strands: performance, training and participation. A newly created position at the Centre, of Training Coordinator, oversaw Discovery & Learning training programs including Vocational Education and Training (VET), work experience and professional learning.
- > Discovery & Learning staff hosted two University of Canberra teaching interns and continued working with the University of Canberra to support Creative Arts specialist pre-service teachers with curriculum and pedagogical development through professional learning and internship opportunities.

-
- > The Centre also employed an Australian School Based Apprentice for one full day per week, and mentored 21 work experience students across all departments.
 - > In 2018–19, 10,210 students and 1,557 teachers from the early learning through to the tertiary sectors attended nine school matinee performances.
 - > A new partnership with Sydney Theatre Company and the University of Sydney with the ACT Education Directorate, piloted *School Drama*, an innovative professional learning program for primary teachers. This program supported 11 teachers from three schools to engage in 77 workshops over terms 3 and 4 of 2018 and, in 2019, four teachers from one school engaged in 32 workshops over terms 1 and 2. Feedback from the program indicated significant improvements in student literacy using drama pedagogy in the classroom.
 - > The 2019 *Act Up! Student Fringe Festival*, involved 401 students from 19 schools presenting 49 performances, six dance films and a visual arts exhibition on the Centre's stages for an audience of 700 patrons. Technical support was provided by nine graduate VET students. The *Come Alive Festival of Museum Theatre* supported participation by 150 students from 11 schools, presenting five performances at the Centre.
 - > 10 student performance related workshops and masterclasses were attended throughout the year by 278 students. The Centre conducted eight venue tours which were attended by 369 students from eight schools and community groups. A highlight of the Centre's venue tours was the Science, Technology, Engineering and Mathematics (STEM) tours that were attended by students from as far away as South Australia and Queensland. STEM modules were created in collaboration with Master of Teaching Students from the University of Canberra.
 - > The Centre's Discovery & Learning team provided Stagecraft workshops for 25 teachers from schools in the ACT and NSW.
 - > The Centre continued to collect and analyse data to examine the economic impact it has on the ACT economy through activities and regional visitation.
 - > During the year, staff from the Centre played a key role in supporting the development of the business case for a major new theatre for Canberra. This included : attending meetings of the project control group for the business case; participating in investment logic mapping services for the project; hosting venue tours for consultants working on the business case; and supplying a range of information to support the project's financial analysis.

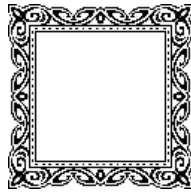
CMAG AT A GLANCE

QUALITY OF SERVICE



90%

approval rating



1,124
OBJECTS ON DISPLAY

PROGRAMS

199

learning programs delivered for CMAG and the Nolan Collection



2,013 visitors to the National Multicultural Festival Children's Sanctuary at CMAG

VISITORS

116,009*



3,732

OBJECTS

added to the CMAG Collection

15 EXHIBITIONS

19,218 visitors for Federal Election voting



VENUE HIRE

3,292 people attended private events at CMAG

36 SCHOOLS



accessed CMAG's programs – many multiple times

*includes visitors to touring exhibitions and for voting in the 2019 Federal Election

B.2.3 CANBERRA MUSEUM AND GALLERY

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

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

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

Customers – Audiences that are growing, diverse and engaged

Strategies to achieve this:

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

Key outcomes in 2018–19 against the above strategies

- > Throughout the year, CMAG focused on providing high-quality experiences for its customers, resulting in a 90% approval rate, based on visitor feedback including quarterly exit interviews. Feedback provided via online platforms received a same-day response where possible.
- > Comments from visitors were used to improve various aspects of CMAG's operations, resulting in changes to opening hours, amendments to web text and wall labels, and changes to exhibition content.
- > CMAG staff regularly attended VisitCanberra events and participated in tourism initiatives. VisitCanberra staff were invited to familiarisation sessions in association with major exhibitions such as *EuroVisions : Contemporary art from the Goldberg Collection*; *Trevor Dickinson's beautiful bus shelters of Canberra*; and *Crafting the house on the hill : art, design and the building of Australian Parliament House*.
- > CMAG partnered with VisitCanberra to sponsor a session at the Australian Museums and Galleries Association (AMaGA) national conference in Alice Springs in May 2019. A promotional video for Canberra, as the host city for the 2020 conference, was screened during the event.
- > CMAG's Access Action Plan continued to be implemented during 2018–19 with improvements to the CMAG building including the installation of new and strengthened grab rails on public stairways, and improved signage in public areas.
- > A 16% increase in Facebook likes was recorded over the course of 2018–19. Digital outreach included a social media-based competition that ran in conjunction with the *Trevor Dickinson's beautiful bus shelters of Canberra* exhibition, while Creative Europe's social media promotion of the *EuroVisions : Contemporary art from the Goldberg Collection* exhibition achieved 4,500 engagements and 495 likes on Twitter.
- > New CMAG logo, branding and promotional tagline guidelines for marketing material were implemented.

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

Strategies to achieve this:

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

Key outcomes in 2018–19 against the above strategies

- > CMAG's 2018–19 program included major exhibitions that actively engaged with the diverse interests of the Canberra community, including : *Crafting the house on the hill : art, design and the building of Australian Parliament House*; *A flag of our own*; *Trevor Dickinson's beautiful bus shelters of Canberra*; *EuroVisions : Contemporary Art from the Goldberg Collection*; and *Total Design : Derek Wrigley and the ANU Design Unit 1954–1977*.
- > Digital experience formed a significant part of the majority of these exhibitions; for example, visitors to *A flag of our own* were invited to submit their view of the existing Canberra flag through an onsite digital survey, and a digital display in the CMAG foyer of the Instagram quiz 'How Canberran are you?' provided regularly refreshed social media content.
- > The major exhibition *Activism: forces for change in Canberra* was developed during the year and will open early in 2019–20. Input into the exhibition's content and message was sought from the CMAG Advisory Committee and CFC Board, representatives of community organisations and relevant government agencies. Options were identified to engage new audiences in community programs and online forums as part of this exhibition's development.
- > Works from the Nolan Foundation Collection were displayed during the year and a work by Sidney Nolan was included in the exhibition *Marion Hall Best : Interiors*, responding to the designer's inclusion of Nolan's work in an exhibition of the Society of Interior Designers displayed at the Woollahra Council Chambers in September 1953.
- > CMAG progressed its Indigenous Peoples' engagement and participation plan, introduced acknowledgement of country signage, organised a welcome to country for the opening of *Crafting the house on the hill : art, design and the building of Australian Parliament House*, hosted an Aboriginal intern and commenced work on a strategy for consultation with Aboriginal people and communities to contribute to the redevelopment of the Canberra Stories Gallery. A significant work from local artist and Ngambri-Ngunnawal elder Paul House, with Tom Rowney was acquired : a glass digjeridu referencing the Murrumbidgee River.
- > CMAG's 2018–19 community and education programs responded to exhibitions and the permanent collection, with a focus on the diversity of the Canberra region. The 168 programs run during the year complemented the exhibition program and included activities such as: curator and artist floor talks, adult workshops, family and toddler studio workshops, lectures and panel events, film screenings, and education programs for students from early primary through to secondary level.
- > Local and regional teachers accessed CMAG resources targeted at the Foundation to Year 6 level, including Teacher Quality Institute-accredited professional learning packages.
- > CMAG programs in 2018–19 recognised special events or festivals, featured Indigenous cultures, and involved collaborations with the community. Examples of this community engagement

included the floor talk, *Marion Hall Best and interior design in the 'space age'*, which was presented in association with the Canberra and Region Heritage Festival; an artist floor talk during NAIDOC Week associated with the *Unfinished business* exhibition; the zine workshop, *Into the heart*, which was presented in conjunction with the Australian National University; and the *Yoga and Flow Drawing in the Goldberg Collection* class presented with local yoga studio partners here.wellbeing in association with *EuroVisions: Contemporary Art from the Goldberg Collection*.

- > The diverse range of programs related to the Nolan Collection in 2018–19 included 837 school children and teachers in onsite and offsite education programs. In total 31 programs were presented. CMAG's sold-out screening of the new ABC and Screen Australia-commissioned film, *Nolan : The Man and the Myth*, was followed by a panel discussion. The Art Box, which focuses on the Nolan Collection, was a popular new addition to the education program in 2018–19. A partnership with the friends of the National Film and Sound Archive presented a specialist lecture and screening of an early Ned Kelly film and a Director's Floor Talk in CMAG's Nolan Collection Gallery.



CMAG exhibition *Crafting the house on the hill : art, design and the building of Australian Parliament House*



Part of the installation of CMAG exhibition *Crafting the house on the hill : art, design and the building of Australian Parliament House*

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

Strategies to achieve this:

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

Key outcomes in 2018–19 against the above strategies

- > Work took place during 2018–19 on CMAG's two-year Collection Store and Galleries project to upgrade ground floor storage and display areas and install museum-standard temperature and humidity controls in the upper-level Gallery Five. Work commenced in Gallery Five to upgrade this space for the display of The Nolan Collection. The Collection Store upgrade is scheduled for completion by December 2019.
- > A range of other capital upgrades were undertaken at CMAG during 2018–19 and included : the purchase of lifting equipment; the installation and renewal of grab rails; and purchase of an accessible stair for the events podium.
- > The extension and upgrade of CMAG's Collection Store was accompanied by a detailed collection audit, which led to a range of improvements to collection management practices. An update of the Collection Development Strategy will continue into 2019–20.
- > Activity associated with CMAG's digital strategy resulted in a partnership with the University of Canberra Faculty School of Art and Design to catalogue and digitise over half of a newly acquired collection of over 3,600 press photographs.

- > All works in the Nolan Collection were reglazed to current standards so as to improve visibility of the painted surface and reduce the impact of UV light on the works. A Nolan Foundation Collection management agreement was negotiated with the Australian Government.
- > Planning for a major travelling exhibition of works from the Nolan Foundation Collection began with talks involving several ACT and interstate libraries, museums and galleries. Negotiations also began for the inward loan of Nolan material to further enrich CMAG's display of works from the Nolan Collection. A range of works from CMAG appeared in the new documentary film *Nolan : The Man and the Myth*. One of Nolan's works in the Collection, *Burke and Wills expedition 1948*, featured in a major new publication produced by the Museum of Old and New Art, Tasmania. Preliminary steps were taken to establish a partnership with a local visual and performing artist to create work in response to the Nolan Collection.
- > Digitisation of the CMAG Collection continued throughout 2018–19. A highlight of this process was making CMAG's holdings of Canberra flag designs available to view online.
- > Outcomes were implemented from a review of shared resourcing between CMAG and ACT Historic Places, leading to a greater clarification of roles and reporting lines, and introducing staff positions with a dedicated focus on education and programming at CMAG.

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

Strategies to achieve this:

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

Key outcomes in 2018–19 against the above strategies

- > CMAG's growing status as a leading regional museum and gallery was demonstrated by a range of activities during the year.
- > The exhibition *EuroVisions : Contemporary Art from the Goldberg Collection* was supported by the European Union (EU) delegation to Australia and gave CMAG significant exposure through Canberra's EU-member embassies and, via the EU's Creative Europe program, to European audiences.
- > CMAG hosted the *Documenting Australian Society Summit*, through a new partnership with the UNESCO Australian Memory of the World Program, the National Archives of Australia and the Australian Society of Archivists. The summit brought together representatives of documentary collections from across Australia to discuss and articulate a new approach to the comprehensive identification, conservation and accessibility of Australia's documentary heritage.
- > Culture Loop commenced during the year : a free bus route for visitors that links CMAG with attractions in the Parliamentary Triangle, resulting from a partnership between CMAG and 10 of the city's major cultural institutions. CMAG is the terminus in this six-month pilot venture that includes the National Museum of Australia, the Museum of Australian Democracy and Parliament House.

-
- > 21st birthday celebrations held by CMAG in 2019 included a special acknowledgement of CMAG's most longstanding donor, through the exhibition *The Art of Giving : Works from the Meredith Hinchliffe Fund*.
 - > Community, private and government venue hire for meetings and events increased during 2018–19, supported by improvements to audio visual facilities in the CMAG Theatre and the fitting of an accessible stair to the events podium.
 - > The year's highlight in terms of venue hire was CMAG's use as a pre-poll and election-day polling booth during the 2019 Australian Election, resulting in many new visitors becoming aware of its location, activities and programs. 19,218 people voted at CMAG.
 - > Partnerships with Parliament House during its 30th anniversary, the Australian National University and University of Canberra also helped to strengthen CMAG's reputation and enhance its visibility.
 - > CMAG maintained partnerships with a number of other organisations throughout the year and began discussions towards establishing new partnerships. CMAG worked with Libraries ACT, ACT Child and Family Centres, ACT Community Language Schools Association and others to present the *Children's Sanctuary* during the *2019 National Multicultural Festival*.
 - > CMAG's joint sponsorship with VisitCanberra of the 2019 Australian Museums and Galleries Association (AMaGA) national conference was also important in increasing national awareness of its exhibitions and programs.
 - > In 2018, the Director of CMAG participated in the prestigious AMaGA/Gordon Darling Foundation Museum Leadership Program, and presented a conference paper at the Creative and Cultural Futures conference at University of Canberra.

ACT HISTORIC PLACES AT A GLANCE

VISITORS

61,368



WEDDINGS AND EVENTS



26

weddings celebrated at
Lanyon

2,880 people attended
private events at Historic
Places, a 23% increase
from last year

GARDENS



328 trees planted

*Number of wombats
at the Lanyon Christmas
Carols Concert = 1*



162 hours spent mowing at Lanyon
Homestead, Mugga-Mugga and
Calthorpes' House

CONSERVATION AND HOUSEKEEPING



84 floral arrangements created for
house museum display

930 lamps lit

Long case clock at Lanyon
Homestead wound **360** times

**Over 1,200 collection items
received specialist cleaning**

PUBLIC PROGRAMS

365 education and
community programs



SCHOOLS



3,996 school students
from **49** schools
attended our education
programs

VOLUNTEERS



Volunteers provided

1,281.5
hours services

B.2.4 ACT HISTORIC PLACES

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

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

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

Customers – Audiences that are growing, diverse and engaged

Strategies to achieve this:

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

Key outcomes in 2018–19 against the above strategies

- > Throughout the year, ACT Historic Places focused on providing high-quality experiences for its customers, resulting in a 97% approval rate, based on visitor feedback. Customer evaluation surveys were undertaken after each program and event.
- > Customer feedback and visitation surveys guided improvements to site facilities and services and the development of new programs and events.
- > Improvements to the outdoor seating area of Lanyon's Barracks Espresso Bar and Eating House were implemented on the basis of visitor feedback and resulted in a 28% increase in patronage in the 2018–19 period. Overall visitation to the three Historic Places increased by 16% to 61,368 in 2018–19.
- > New branding and imagery, developed under the theme of *Step into the story*, was used for the production of brochures for all properties and on a seasonal calendar, print and digital advertising.
- > ACT Historic Places' ongoing collaboration with Buru Ngunawal Aboriginal Corporation continued to support the *Canoe Tree Walk* at Lanyon. There was ongoing development of new programs to explore other aspects of the site's Indigenous cultural heritage and this was extended to include a preliminary survey of potential sites of Aboriginal significance at Mugga-Mugga. ACT Historic Places also communicated with Indigenous people regarding Welcome to Country signage at Lanyon.
- > The ACT Historic Places Presenter Meeting was held at the National Museum of Australia to allow staff to explore the museum's Welcome to Country space and consider further ways of including Aboriginal and Torres Strait Islander content in the delivery of programs.
- > As part of ACT Historic Places' Access Action Plan to enhance accessibility for people with limited mobility, an electric people mover was purchased with funding provided in the 2018–19 ACT Budget. This was used to transport visitors around the Lanyon historic precinct.
- > ACT Historic Places' digital strategy was implemented, including the use of digital guides at each site. The Historic Places website, Twitter, Facebook, Instagram, YouTube and Mailchimp were used to promote each property, events and public programs. The reach of these channels continued to grow with 35% increase in Facebook likes. This contributed to Facebook event listings reaching an audience of 41,900 people.
- > Digital media was used to enhance and extend audience experiences, including the playing of pianola recordings at Calthorpes' House during tours to recreate the sounds of the home.

- > ACT Historic Places volunteers provided a total of 1,281.5 hours of service across a range of activities at each property including guiding, collection care, gardening and the training of new volunteers. The active volunteer program was joined by five new volunteers in 2018–19. One intern from the ANU researched the history and occupants of Mugga-Mugga Cottage prior to 1913.

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

Strategies to achieve this :

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

Key outcomes in 2018–19 against the above strategies

- > The public and education programs offered by ACT Historic Places during 2018–19 provided a broad range of events and encounters that linked heritage with positive social, cultural, environmental and economic outcomes, including by celebrating anniversaries, special events and festivals.
- > During 2018–19, ACT Historic Places presented 365 public and education programs, representing a 30% increase on the preceding period. The education programs were attended by 3,996 students from 49 schools and were rated by the attending teachers as very good to excellent. Education programs were enhanced by the development of education aids for visiting schools with students with autism.
- > A highlight of the year’s programming was in the sell-out performance, in partnership with Lakespeare & Co, of Shakespeare’s *Twelfth night* at Lanyon.
- > Through a partnership with the Minders of Tuggeranong Homestead, the exhibition *The Soldier Settlers of Tuggeranong - A photographic exhibition* was presented at Lanyon.
- > The reopening of Calthorpes’ House following a closure of several months for conservation works was celebrated at a well-attended open day. The House also celebrated Floriade with extended opening hours.
- > Lanyon was host to a series of events celebrating several notable dates in the calendar including an Australia Day Picnic; a themed menu at the Barracks Espresso Bar and Eating House to highlight the produce grown in the Lanyon kitchen garden, to mark Canberra Day; and the perennially popular *Christmas Carols and Picnic*.
- > Lanyon participated in the Canberra and Region Heritage Festival with a musical program involving a piano performance and a masterclass with Erin Helyard, Artistic Director of Pinchgut Opera. Selections from handwritten music manuscripts that were brought to Australia from Scotland in 1840 by the artist and diarist Georgiana McCrae were played on the 1840s Broadwood piano at Lanyon and *Lanyon walk and talk: Music in the Lanyon outbuildings* was also presented.
- > Mugga-Mugga also participated in the Heritage Festival with a walking tour with the Friends of the Grassland around the paddocks at Mugga-Mugga to explore the area’s flora and fauna.
- > ACT Historic Places sought new audiences throughout the year by offering innovative programs designed to increase the community’s understanding and enjoyment of the historic places and their collections. Arts and crafts were a highlight, with a feltmaking workshop at Mugga-Mugga presented in association with the Canberra Region Feltmakers, and an *Ikebana* workshop at Calthorpes’ House.

- > The gardens and outdoor environments of the three historic sites were the source of inspiration for several well-subscribed programs including workshops on fruit tree and rose pruning, summer vegetables and propagation at Lanyon and the *A home among the wattle trees* walk with ACT Parks at Calthorpes' House and Red Hill. *Birds and brunch at Lanyon Homestead*, with the Canberra Ornithological Group was another successful and engaging event.



Alexander Evans, from Hana Kuma Ikebana, instructing ikebana arranging at Calthorpes' House, credit Moraig McKenna



Members of the Woden Seniors club identifying bird calls at Mugga-Mugga Cottage, credit Woden Seniors club

- > A focus on narrative related to place was the inspiration for several events including the Lanyon Walk and Talk Series on the centenary of the Great War, for which historian Jenny Horsfield, Chair of Minders of Tuggeranong Homestead, gave presentations on *Such hard years – life on soldier settler blocks between the wars*, *Struggles on the land* and *The aftermath of war*. This series was presented in association with the exhibition *The Soldier Settlers of Tuggeranong - A photographic exhibition*.
- > Progress towards inspiring new, youthful audiences for the historic places was made via school holiday programs promoting tinkering and recycling values, such as the *Curley-style construction workshop* at Mugga-Mugga and *Tin dog tinkering* at Lanyon.
- > Intergenerational programs designed to appeal to children and their carers and encourage family visitation included the *Playing with art in the garden* workshop as part of Lanyon's artist in residence program and the launch of the Mugga-Mugga *Nature Play Family Activity : Discovery Pack*.
- > The 2018 Sylvia Curley Oration was presented at Mugga-Mugga by Hannah Wandel discussing her organisation, Country to Canberra, which aims to raise the profile of young, rural women.
- > The development of a renewable energy pilot project at Mugga-Mugga with Uniflow Power Ltd continued the environmental education objectives of Sylvia Curley.

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

Strategies to achieve this:

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

Key outcomes in 2018–19 against the above strategies

- > A range of activities was undertaken throughout the year in keeping with ACT Historic Places' remit to conserve, manage, research and interpret the Historic Places.
- > As part of the annual program, housekeeping, conservation treatment and preventive measures were implemented across all three sites to maintain and conserve the collections and interior fabrics.
- > Conservation works funded through the 2018–19 ACT Budget, together with flood damage repair work, resulted in the closure of Calthorpes' House between February and June 2018 for repairs to internal masonry and plaster, painting and timber conservation, and cleaning and treatment of objects, soft furnishings and furniture. Conservation work at Mugga-Mugga focused on the removal of asbestos.



Preparation to clean and treat objects at Calthorpes' House



Internal repairs being undertaken at Calthorpes' House

- > As part of a major program of infrastructure upgrades, which was also funded under the 2018–19 ACT Budget, a development approval was submitted for a new workshop/office facility to be constructed at Lanyon. Replacement of water tanks for domestic water supply at Lanyon's residential cottages was also completed, as was the fit-out of the new visitor reception and shop.
- > Apart from the cyclical program of maintenance and repair across all three properties, other capital upgrades across the three sites included the provision of Wi-Fi services for staff and visitors at Lanyon and Mugga-Mugga.
- > The process of recording and mapping the gardens and grounds at all three properties continued. The ongoing project to manage weeds and pests, and restore the vegetation at Mugga-Mugga included preparation of a grazing plan to manage native grasses and a partnership with the Southern Catchment Group to fence and rehabilitate the temperate grasslands at Mugga-Mugga. A collaboration with ACT Wildlife monitored wombat activity along the Murrumbidgee River at Lanyon.
- > A successful bid was made into the 2019–20 ACT Budget for conservation and security works, on the basis of a building condition assessment report on Lanyon and security risk assessments that were prepared for each property. The 2019–20 ACT Budget also funded a water infrastructure upgrade package for Lanyon that was developed on the basis of a water supply study undertaken in 2018–19.
- > A visitor access plan was prepared for Mugga-Mugga to improve visitor access, parking, interpretation and landscape management. The annual review of emergency response procedures and the bushfire operations plan was accompanied by staff training.
- > Management of collection items across all three properties included the digitisation of accession records. The purchase of a digital asset management system improved asset information collection, maintenance and works programming for built assets and infrastructure.
- > Outcomes were implemented from a review of shared resourcing between CMAG and ACT Historic Places, leading to a greater clarification of roles and reporting lines, and introducing a

number of new and remodelled positions at ACT Historic Places, including a new Assistant Director position, and positions focused on visitor services, programs and partnerships.

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

Strategies to achieve this:

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

Key outcomes in 2018–19 against the above strategies

- > ACT Historic Places developed productive partnerships with a range of groups during the year, as a means to support and expand its activities and programming, including through joint grant applications. These included the following.
 - A successful joint application with the Southern Catchment Group for an ACT Environment Grant to rehabilitate the natural temperate grasslands at Mugga-Mugga.
 - An ACT Health Grant enabling work with the University of Canberra, ACT Parks and Conservation Service and the National Arboretum to encourage an active lifestyle amongst senior citizens. This included a trial public program for senior citizens at Lanyon.
 - A partnership with Minders of Tuggeranong Homestead, who developed the temporary exhibition *The soldier settlers of Tuggeranong*.
 - Working with the Australian National University to develop a two-day program at Lanyon for students in the Heritage and Museums Studies Masters program.
 - Developing the *Sounds like home music series* at Lanyon Homestead with Erin Helyard, Pinchgut Opera and Dr Jennifer Gall, ANU.
 - Arranging the *Birds and brunch at Lanyon Homestead* event with the Canberra Ornithological Group.
 - Consulting with ACT Heritage to develop Canberra Tracks signage to interpret the Indigenous and non-Indigenous heritage at Mugga-Mugga.
- > Through an artist in residence program, artist Anne-Marie Jean and her toddler daughter took up a residency at Lanyon, resulting in a creative program for young children, and an exhibition *Playing with colour and nature* at the Tuggeranong Arts Centre in October 2018.
- > The Lanyon Heritage Centre continued to act as the education and collections management hub for the homestead and the collection storage and conservation area for ACT Historic Places. The Centre also provided a studio for Lanyon's artist in residence.
- > Lanyon increased in popularity as a venue for private events and celebrations. A 37% increase in the number of weddings held at Lanyon was recorded during 2018–19.
- > Lanyon Homestead's interpretive concept plan continued to be implemented with a view to establishing a full masterplan for the site.

B.3 SCRUTINY

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

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

Auditor-General Report No. 4/2018 – 2016–17 FINANCIAL AUDITS COMPUTER INFORMATION SYSTEMS

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

There were no Auditor-General reports that related specifically to the CFC in 2018–19.

There were no Legislative Assembly Committee reports that related specifically to the CFC in 2018–19.

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

B.4 RISK MANAGEMENT

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

The CFC's SRMP was reviewed by the CFC's Audit Committee at its 23 May 2019 meeting. The revised and updated document was endorsed by the CFC Board at its 20 June 2019 meeting.

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

B.5 INTERNAL AUDIT

The CFC Audit Committee met on six occasions during 2018–19. Meetings were held on 12 July 2018, 27 September 2018, 22 November 2018, 24 January 2019, 28 March 2019 and 23 May 2019. The number of meetings attended by Committee members was as follows :

Name of Member	Position	Meetings attended
Shad Sears	Chair as of 24 January 2019	Three
Eugene Kalenjuk	External Chair until 22 November 2018	Three
Harriet Elvin	Member all year	Five
Louise Douglas	Member until 31 December 2018	Three
Helen O’Neil	Member as of 18 April 2019	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 G of the CFC Board Charter available at <http://www.culturalfacilities.act.gov.au> and incorporates specific roles for risk management and audit matters.

INTERNAL AUDIT

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

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

B.6 FRAUD PREVENTION

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

A review and update of the CFC’s FCP was completed by the Audit Committee at its meeting on 23 May 2019. The revised and updated document was endorsed by the CFC Board at its meeting on 20 June 2019.

The CEO’s “start the year” email for 2019 reminded staff of their responsibilities with regard to fraud control and prevention.

B.7 FREEDOM OF INFORMATION

Open Access Information - Section 96 (3) (a) (i), (ii) and (iii)

- > Number of decisions to publish Open Access information. 5
- > Number of decisions not to publish Open Access information. 0
- > Number of decisions not to publish a description of Open Access information withheld. 0

FOI Applications received and decision type - Section 96 (3) (a) (iv), (vii), (viii) and (ix)

- > Number of access applications received. 1
- > Number of applications where access to all information requested was given. 1
- > Number of applications where access to only some of the information requested was given (partial release). 0
- > Number of applications where access to the information was refused. 0

FOI processing timeframe - Section 96 (3) (v) and (vi); Section 96 (3) (d)

- > Total applications decided within the time to decide under section 40. 1
- > Applications not decided within the time to decide under section 40. 0
- > Number of days taken to decide over the time to decide in section 40 for each application. 0

Amendment to personal information - Section 96 (a) (x) and Section 96 (3) (e)

- > Number of requests made to amend personal information, and the decisions made (e.g. amended, refused, notation added to record, other). 0

Reviews – Section 96 (3) (b); Section 96 (3) (c)

- > Number of applications made to Ombudsman under section 74 and the results of the application (e.g. affirmed, varied, set aside and substituted, withdrawn, other). 0
- > Number of applications made to ACT Civic and Administrative Tribunal under section 84 and the results of the application (e.g. affirmed, varied, set aside and substituted, withdrawn, other). 0

Fees - Section 96 (3) (f)

- > total charges and application fees collected from access applications. 0

FOI requests can be made by contacting the Cultural Facilities Corporation FOI Information Officer, PO Box 939 CIVIC SQUARE ACT 2608 or emailing CFCcorporatefinance@act.gov.au.

Further information can be found at <http://www.culturalfacilities.act.gov.au>. There are no access applications applicable for registration on the CFC FOI Disclosure Log.

B.8 COMMUNITY ENGAGEMENT AND SUPPORT

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

During 2018–19, CMAG and ACT Historic Places presented a diverse range of high quality exhibitions, education and community programs and other activities, on site, off site (outreach programs) and online. Productive partnerships were developed with other cultural organisations, the tourism sector and the wider community in developing and delivering programs and events. The Canberra Theatre Centre (the Centre) connected the community with the performing arts, including through initiatives that addressed special needs in the community. The Centre provided a wide range of activities for the community, education system and schools.

The CFC's digital strategies have provided new community engagement opportunities through the use of social media and digital marketing.

The CFC continually seeks to improve customers' satisfaction with their visit to, and experience of CMAG, ACT Historic Places and the Canberra Theatre Centre venues. Customer satisfaction surveys were conducted throughout the year and reported as part of the CFC's 2018–19 Statement of Performance. Information gained from the surveys was used in future planning to improve facilities and services.

A major community engagement activity is the operation of the three CFC advisory committees. In 2018–19, the CFC's advisory committees provided advice on a range of specialised matters relating to the operation of the CFC's three program areas : CMAG; the ACT Historic Places; and the Centre.

Engagement tools included plenary workshops of all committee members and individual sessions of each committee. The final plenary workshop of the year provided input into the CFC's corporate planning for 2019–20.

19 advisory committee members participated in these, providing expert strategic advice to the CFC throughout the year.

B.9 ABORIGINAL AND TORRES STRAIT ISLANDER REPORTING

The CFC ensures cultural diversity is part of its regular programming, including exhibitions, theatre presentations and programs featuring Indigenous cultures. Examples of activities in each area of the CFC in 2018–19 are provided below.

Canberra Theatre Centre

- > The Centre continued to present a diverse range of performances developed by Aboriginal and Torres Strait Islander and other companies featuring themes of reconciliation. Productions in 2018–19 included :
 - Bangarra Dance Theatre's *Dark Emu*;
 - Tasmania Performs and Performing Lines' *The Season*;
 - Belvoir Theatre's *Barbara and The Camp Dogs*; and
 - Sydney Theatre Company's *How to Rule the World*.
- > For the second year, the Centre presented a Reconciliation Day Eve Concert which included Indigenous artists and musicians such as Yothu Yindi and The Treaty Project, Briggs, Alice Skye, and Emily Wurramara and were accompanied by Indigenous dancers. The concert was shared and advertised directly through ACTindnetwork, providing a direct link to Indigenous communities. The Centre provided tickets to the concert to the Ngunnawal Centre, Tent Embassy, ACT Aboriginal and Torres Strait Islander Elected Body (ATSIEB) and Tjabal Indigenous Higher Education Centre at the ANU.
- > The Centre provided tickets under its Social Capital program to Namadgi School and Ausdance Indigenous Dance Program, and to Connexions to attend Bangarra Dance Theatre's *Dark Emu*.
- > The Centre provided tickets to the ATSIEB Secretariat to attend Belvoir Theatre's *Barbara and The Camp Dogs*.
- > The Centre hosted the *Broriginals* Podcast (a satirical comedy podcast) in June 2019 demonstrating support of independent Indigenous artists in addition to its support of major companies.
- > The Centre engaged ANU Indigenous post graduate students Maeve Powell and Sam Provost to facilitate post show Q&A discussions for performances of *How to Rule the World* and *Barbara and The Camp Dogs*.

- > Ngunnawal Elder Violet Sheridan provided personal reflections of growing up as an Aboriginal woman in Canberra at the *All About Women* event at the Centre in March 2019.
- > The Centre maintained communication and forged new relationships with a range of members of the Aboriginal community including Maeve Powell and Sam Provost from ANU, Richie Allen from Burrunjul Aboriginal Corporation, Ngambri-Ngunnawal Elder Matilda House, and Ngunnawal Elder Violet Sheridan to consult about changes they would like to see at the Centre.

CMAG

CMAG's focus on Indigenous engagement during the year included the following.

- > CMAG acquired a significant work from local artist and Ngambri-Ngunnawal elder Paul House with Tom Rowney : a glass diggeridu referencing the Murrumbidgee River.
- > The CFC supported the CareerTrackers Indigenous Internship program by sponsoring an Aboriginal intern to work at CMAG.
- > An audit of CMAG's visual arts collection of works made by Indigenous artists was undertaken, and collated into an accessible listing identifying the collection's representation of Indigenous artists.
- > CMAG also introduced new acknowledgement of country signage and commenced work on an Aboriginal consultation strategy to contribute to the redevelopment of its Canberra Stories Gallery.
- > CMAG delivered the early childhood learning program, *What Do Artists Make?*, to early childhood school groups from Preschool and Foundation within the gallery spaces and studio. The program referenced a number of Indigenous works within the Canberra Stories Gallery and pre-visit information packs outlined the links to the ACT Curriculum Framework.
- > As part of NAIDOC week, CMAG hosted an artist floor talk in association with CMAG exhibition *Unfinished Business*, a photographic exhibition that told 30 stories of Aboriginal and Torres Strait Islander people living with a disability.
- > The curator of the CMAG exhibition *Activism* engaged in consultation with current representatives of the Aboriginal Tent Embassy, AIATSIS, representatives from Winnunga Nimmityjah Aboriginal Health Services and other relevant Aboriginal stakeholders in developing the exhibition, which will be presented in 2019–20.
- > A strategy document outlining how visual arts collections and programming work can develop greater engagement and richer content with local Indigenous artists was drafted. Research was undertaken into local Indigenous artists that could potentially be engaged in future collaborations and exhibitions.
- > Indigenous artist Cheryl Davison from the NSW South Coast was invited to be part of the planned *Coast* exhibition with artists John Pratt and Patsy Payne scheduled for 2021–22. The exhibition will promote cultural and artistic exchange between the artists through a group trip onto Yuin country on the South Coast.

ACT Historic Places

ACT Historic Places' commitment to strengthen its relationship with Indigenous communities was expressed during the year with on-going collaboration with Buru-Ngunnawal Aboriginal Corporation and through specific activities included the following.

- > A *Canoe Tree Walk* was held at Lanyon in association with Reconciliation Day. Ngunnawal custodian Wally Bell led a walk where people learnt about the Aboriginal connection to the area and the Murrumbidgee River, and discovered more about the significance of the Canoe tree to the Ngunnawal people.

- > Canberra Tracks signage was developed to interpret the Aboriginal and non-Indigenous heritage at Mugga-Mugga.
- > Welcome to Country signage and interpretation commenced development for Lanyon.
- > A preliminary survey was conducted of potential Aboriginal sites at Mugga-Mugga.

In addition to the above activities each program area participated in Cultural Awareness training conducted by Sportsready Education & Employment in November 2018.

B.10 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 11 Health and Safety Officers;
- > established a WHS Committee and a Health and Safety Representatives Committee in each work area; and
- > ensured that WHS issues are discussed at each fortnightly meeting of the CFC senior management committee – refer to B.1.6, page 25.

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

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

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

Work Health and Safety Act 2011

In 2018–19, the CFC did not receive notices of improvement, prohibition, or non-disturbance under Part 10 of the *Work Health and Safety Act 2011*.

In 2018–19, the CFC did not receive notices of enforceable undertakings under Part 11 of the *Work Health and Safety Act 2011*.

In 2018–19, the CFC did not receive 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*.

An Improvement Notice that was issued to the CFC during 2017–18, relating to the need to inspect access areas to the Canberra Theatre Centre roof, was rectified and the Notice lifted in 2018–19.

A Prohibition Notice that was issued to the CFC during 2017–18, prohibiting work on the Canberra Theatre Centre roof requiring use of the existing roof anchor points/access lines, was addressed by installing new anchor points/access lines and the Notice was lifted in 2018–19.

In 2018–19, CFC staff members were trained in WHS through participation in a number of courses, including :

- > Living Mindfully in Challenging Circumstances training;
- > CMAG Lockdown training;
- > Fire Evacuation training;
- > Certificate 4 WHS training;
- > Emergency Response training;
- > Manual Handling;
- > Health and Safety Representative training;
- > Emergency Control Organisation training; and
- > First Aid Training.

There was no serious injury reported to WorkSafe ACT in accordance with Part 3 Section 38 of the *Work Health and Safety Act 2011* in 2018–19.

There were three illness or dangerous incidents reported to WorkSafe ACT in accordance with Part 3 Section 38 of the *Work Health and Safety Act 2011* in 2018–19.

B.11 HUMAN RESOURCES MANAGEMENT

B.11. 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 31.

B.11.2 LEARNING AND DEVELOPMENT

The CFC places high importance on staff training and development. During 2018–19, staff attended many formal training courses, a range of conferences and seminars, and other professional development opportunities. These ranged from training courses on specific topics, such as Respect, Equity and Diversity; Cultural Awareness; Indigenous Procurement Policy; Visitor Experience; and Government Budget Management System training; through to attendances at meetings and conferences for the arts and museum sector, such as annual conferences of Performing Arts Connections Australia and the Association of Asian Pacific Performing Arts Centres.

Other examples of professional development opportunities attended by staff in 2018–19 included the Council of Australian Art Museum Directors' Forum; ACT Major Projects Conference; Performance Audit seminar; Australian Registrars Committee Conference; Australian Institute of Company Directors Public Sector Governance Forum; and Liquid Learning 12th National Public Sector Executive Assistant Conference. The CFC also undertakes performance management/skills development assessment programs. Further information is provided under Section B.2.1, page 31.

Expenditure on staff training and professional development during 2018–19 amounted to \$127,775. This amount includes membership fees for professional development programs, staff training and conference fees. Associated travel and accommodation costs are not included in this amount.

During the year, one staff member participated in the ACTPS study assistance program or in courses provided by ACTPS training panel providers, at a total cost of \$405.

The CFC convenes meetings of its Agency Consultative Committee (ACC) consisting of staff, management and union representatives, when needed. The ACC did not meet in 2018–19.

B.11.3 STAFFING PROFILE

The CFC's Staffing Profile as at 24 June 2019 (the last pay date for the 2018–19 financial year) was as follows.

FTE and headcount by division/branch

Division/branch	FTE	Headcount
Cultural Facilities Corporation	91.06	143

FTE and headcount by gender

	Female	Male	Total
Full Time Equivalent	51.01	40.05	91.06
Headcount	81	62	143
Percentage of workforce	57%	43%	100%

Headcount by classification and gender

Classification groups	Female	Male	Total
Apprentice	0	1	1
ASO2	18	3	21
ASO3	2	-	2
ASO4	8	6	14
ASO5	8	6	14
ASO6	6	5	11
GSO2	1	1	2
GSO4	-	1	1
GSO5	-	1	1
GSO7	-	1	1
GSO9	-	1	1
PO1	5	-	5
PO2	3	-	3
SOGA	-	1	1
SOGB	3	2	5
SOGC	3	2	5
SPOC	0	1	1
Executive Contract	1	-	1
Box Office	5	3	8
Patron Services	14	11	25
Stage Door	-	1	1

Classification groups	Female	Male	Total
Tech. Level 1	3	11	14
Tech. Level 2	1	1	2
Tech. Level 4	-	3	3
Total	81	62	143

Headcount by employment category and gender

	Female	Male	Total
Casual	39	32	71
Permanent Full-time	21	17	38
Permanent Part-time	11	1	12
Temporary Full-time	7	10	17
Temporary Part-time	3	2	5
Total	81	62	143

Headcount by diversity group

Division/branch	Headcount	Percentage of agency workforce
Aboriginal and Torres Strait Islander Peoples	1	1%
Culturally and Linguistically diverse	13	9%
People with Disability	2	1%

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

Headcount by age group, gender and average length of service

Age Group	Female	Average length of service	Male	Average length of service
Under 25	16	1	10	2
25-34	13	4	12	2
35-44	16	5	15	4
45-54	18	8	10	8
55 and over	18	12	15	10.4

Recruitment and separation rates for the agency

Classification	Recruitment rate	Classification	Separation rate
GS07	-	GS07	1%
AS03	2%	AS03	-
AS04	1%	AS04	1%
AS05	-	AS05	1%

Classification	Recruitment rate	Classification	Separation rate
ASO6	1%	ASO6	-
PO1	1%	PO1	-
SOGC	1%	SOGC	1%
SPOB	-	SPOB	1%

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

B.12 ECOLOGICALLY SUSTAINABLE DEVELOPMENT

CLIMATE CHANGE AND GREENHOUSE GAS REDUCTION POLICIES AND PROGRAMS

- > The Playhouse had its incandescent lighting replaced with LED lighting in 2018–19.
- > The Canberra Theatre Centre contributed to Earth Hour on 30 March 2019 by turning off all its exterior lights not required for security and public safety. The LED screen located at the front of the Centre was also powered down.

SUSTAINABLE DEVELOPMENT PERFORMANCE 2018–19 AND 2017–18

Indicator as at 30 June	Unit	2018–19	2017–18	Percentage change
Stationary energy usage				
Electricity use	Kilowatt hours	1,977,015	2,030,498	(3%)
Natural gas use (non-transport)	Megajoules	4,315,859 ¹	5,979,681	(28%)
Diesel (non-transport)	Kilolitres	-	-	-
Transport fuel usage				
Electric vehicles	Number	-	-	-
Hybrid vehicles	Number	-	-	-
Hydrogen vehicles	Number	-	-	-
Total number of vehicles	Number	5	5	-
Fuel use – Petrol	Kilolitres	2.0	2.2	(9%)
Fuel use – Diesel	Kilolitres	1.4	2.3	(39%)
Fuel use – Liquid Petroleum Gas (LPG)	Kilolitres	-	-	-
Fuel use – Compressed Natural Gas (CNG)	Gigajoules	-	-	-
Water usage				
Water use	Kilolitres	8,491	7,802	9%
Resource efficiency and waste				
Reams of paper purchased	Reams	576 ²	747	(23%)
Recycled content of paper purchased	Percentage	48%	49%	(2%)
Waste to landfill	Litres ³	233,076 ⁴	197,420	18%
	Tonnes ³	17.0 ⁵	36.9	(54%)

Indicator as at 30 June	Unit	2018–19	2017–18	Percentage change
Co-mingled material recycled	Litres ³	51,480	51,480	-
	Tonnes ³	20.6	21.9	(6%)
Paper & Cardboard recycled (incl. secure paper)	Litres	22,880	23,346	(2%)
	Tonnes	1.8 ⁶	1.4	29%
Organic material recycled	Litres	Note ⁷	Note ⁷	
Greenhouse gas emissions				
Emissions from electricity use	Tonnes CO ₂ -e	504 ⁸	923	(45%)
Emissions from natural gas use (non-transport)	Tonnes CO ₂ -e	222	308	(28%)
Emissions from diesel use (non-transport)	Tonnes CO ₂ -e	-	-	-
Emissions from transport fuel use	Tonnes CO ₂ -e	9	12	(25%)
Total emissions	Tonnes CO ₂ -e	735	1,243	(41%)

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

1. Natural gas consumption decreased due to installation of a more energy efficient HVAC system in North Building.
2. The decrease in reams of paper purchased is due to staff printing less paper and greater use of electronic devices and digital documentation.
3. Not all service providers of waste collection from CFC facilities report the amounts of waste collected in litres. Some provide the amounts in tonnes. It is not possible to convert tonnes to litres, therefore both figures are provided.
4. The increase in Waste to Landfill litres is due to provision of an additional bins and collections for North Building.
5. The decrease in Waste to Landfill tonnage is related to additional waste collections in 2017–18 at the Canberra Theatre Centre due to increased activities in the venues during that year.
6. The increase in Paper & Cardboard recycled (incl. secure paper) was due to more secure recycling at CMAG.
7. Large amounts of garden waste are collected, composted and re-used to replenish the gardens at the ACT Historic Places. However, it is not possible to quantify the amount of organic material recycled.
8. The decrease is due to a change in the calculation used – please see below.

The following statements have been provided by the EPSDD; Climate Change and Sustainability—Carbon Neutral Government Program for inclusion in this report.

In relation to the table above, differences between Enterprise Sustainability Platform sourced data included in the Previous FY (2017–18) column and that in the 2017–18 Annual Report are due to changes such as updates to agency occupancy and historical consumption data, and annual

adjustments to ACT specific electricity emissions factors. Where actual data is not available, the Enterprise Sustainability Platform provides estimations using an accruals function. Accruals are calculated from the average annual daily consumption of the most current 12 month period applied for the number of days of missing data.

Emissions reported for stationary energy and transport fuels include Scope 1 and Scope 2 emissions only. Scope 1 are direct emissions from sources owned and operated by the government including: emissions from fuel used by the government fleet; fugitive emissions from leaks; emissions from landfill. Scope 2 are indirect emissions from mains electricity used to power light, cool and heat government facilities and street lights.

Emission factors used to calculate natural gas and fleet fuel are based on the latest National Greenhouse Accounts factors. Greenhouse gas emissions for electricity consumption have been calculated using the following emissions factors based on the latest ACT Electricity Emissions Factor Report released in 2019:

- > a factor of 0.455 kilogram (kg) CO₂-e / kilowatt hour (kWh) or 0.507 tonne (t) CO₂-e /megawatt hour (MWh) has been used to calculate electricity emissions (Scope 2) for the 2017–18 period.
- > a factor of 0.255 kilogram (kg) CO₂-e / kilowatt hour (kWh) or 0.255 tonne (t) CO₂-e /megawatt hour (MWh) has been used to calculate electricity emissions (Scope 2) for the 2018–19 period.

Part C

Financial Management
Reporting

C.1 FINANCIAL MANAGEMENT ANALYSIS

A full analysis of the CFC's 2018–19 financial results and financial position is set out in the Management Discussion and Analysis at Attachment 1, page 149 to this report.

C.2 FINANCIAL STATEMENTS

The CFC's 2018–19 Financial Statements are set out in Attachment 1, page 101 to this report.

C.3 CAPITAL WORKS

2018–19 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							
Upgrading the Canberra Theatre Centre	June 21	June 21	1,480,000	1,480,000	-	1,000,528	1,000,528
Upgrading the Canberra Museum and Gallery	June 20	June 20	350,000	350,000	-	119,912	119,912
Conserving and improving ACT Historical Places	June 19	June 20	680,000	680,000	-	277,915	277,915
Capital Upgrades							
Canberra Museum and Gallery	June 19	June 19	150,000	100,000	-	100,000	100,000
ACT Historic Places	June 19	June 19	108,000	158,000	-	158,000	158,000
Canberra Theatre Centre	June 19	June 19	100,000	100,000	-	100,000	100,000
CFC Corporate	June 19	June 19	50,000	50,000	-	50,000	50,000
Total Capital Works Program			2,918,000	2,918,000	-	1,806,355	1,806,355

2018–19 CAPITAL WORKS RECONCILIATION

	2018–19 Approved Financing \$	2018–19 Drawdown Amount \$	2018–19 Actual Expenditure \$
New Capital Works			
Upgrading the Canberra Theatre Centre	905,000	905,000	1,000,528
Upgrading the Canberra Museum and Gallery	210,000	45,000	119,912
Conserving and improving ACT Historical Places	680,000	240,000	277,915
Capital Upgrades			
Canberra Museum and Galleries	150,000	100,000	100,000
ACT Historic Places	108,000	158,000	158,000
Canberra Theatre Centre	100,000	100,000	100,000
CFC Corporate	50,000	50,000	50,000
Total Capital Works Program	2,203,000	1,598,000	1,806,355
Works Funded From Other Sources			
Adjusted for Capital funded through Own Sourced Revenue	-	-	228,524
Balances per Capital Works Management	2,203,000	1,598,000	2,034,879
Balances per cash flow statements	2,203,000	1,598,000	2,034,879

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 \$63,675,379 as at 30 June 2019. The CFC's major assets and approximate values are :

Description	\$
Canberra Theatre Centre, and extensions at fair value	31,834,848
Land at fair value	15,610,000
Historic Places buildings at fair value	5,640,640
Plant and Equipment at fair value	5,317,561
Art and Social History Collection	4,877,190
Capital Works in Progress	331,370
Intangible Assets	63,770

During 2018–19 the following major assets were added to the CFC's asset register :

Description	\$
Canberra Theatre Centre Lighting, Fire Systems	156,616
Art and Social History objects	54,864

There were no significant assets removed from the CFC's asset register during 2018–19.

C.4.2 ASSETS MAINTENANCE AND UPGRADE

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

Major asset upgrades (including works funded and reported through the capital works program) completed during 2018–19 were :

Description	\$
Canberra Theatre Centre Upgrade works including : WHS works to enhance safety of patrons, improve facilities for patrons with disabilities	1,068,826
CMAG gallery and equipment upgrades	154,790
Lanyon Homestead and precinct upgrades	119,953

For building assets, the expenditure on repairs and maintenance was \$616,266, which represented 2% of the assets written down value. For Plant and Equipment assets, the expenditure on repairs and maintenance was \$322,555, which represented 6% 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 2019 is 1,147 square metres and an estimate of the average area occupied by each (FTE) employee as at 30 June 2019 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 2018–19 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 2018–19 with a value exceeding \$25,000

Contract Number	Contract Title	Procurement Methodology	Procurement Type	Exemption from Quotation and Tender Threshold requirements	Contractor Name	Contract Amount	Execution Date	Expiry Date
2018.1979.110	Event Booking	Select	Services (non-consultancy)	Yes	EventBooking.com, LLC	\$46,884	29/10/2018	31/10/2021
2018.29589.210	Mechanical Services for the Canberra Theatre Centre	Public	Services (non-consultancy)	No	Hirotec Maintenance Pty Ltd	\$3,100,000	1/11/2018	31/10/2020
PO 38605	Purchase of new Point of Sale terminals	Single Select	Goods	Yes	Impos Solutions International Pty Ltd	\$35,692	17/6/2019	17/6/2019
PO 40777	Provision and Installation LED Theatre Houselights	Quotes	Works	No	Sound Advice Australia	\$56,367	14/6/2019	14/8/2022
2018-1-841	Cleaning Services at Canberra Theatre Centre	Quotes	Services (non-consultancy)	No	Rema Property Services P/L	\$283,220	28/3/2019	31/10/2019

C.6 STATEMENT OF PERFORMANCE

The CFC's 2018–19 Statement of Performance is set out in Attachment 1 to this report, page 157.

APPENDICES

APPENDIX 1 – MEMBERS AND REMUNERATION OF THE CFC BOARD DURING 2018–19

MS LOUISE DOUGLAS

(Chair appointment to 31 December 2018)

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

JUSTICE RICHARD REFSHAUGE

(Chair appointment – 1 January 2019 to 31 December 2020)

Richard Refshauge BA (Hons) LLB graduated from the ANU and commenced private legal practice in 1976 with local firm, Macphillamy Cummins & Gibson. He became a partner in 1981 and senior partner in 1992. The firm merged with Sly & Weigall in 1994 and he became Chairman of the Canberra partners. The firm changed its name in 1995 to Deacons Graham & James. In 1998, he was appointed the third ACT Director of Public Prosecutions and in 2008 a Judge of the ACT Supreme Court, a position from which he retired in May 2017. He has presented guest lectures at the ANU College of Law, where he has been, since 2001, an Adjunct Professor. He is also an Adjunct Professor of the School of Law at the University of Canberra. Richard has had a long involvement with the arts in Canberra. He was President of the Arts Council of Australia (ACT Division) and Director of the Arts Council of Australia. He was a member of the Canberra Theatre Trust. He was Chair of the Board of Fortune Theatre Company, of Reid House Theatre Workshop, of Canberra Youth Theatre and of the Australian Choreographic Centre. He was a member and then the second Chair of the ACT Cultural Council. In 2014–15 he was a member of the Board of the Cultural Facilities Corporation. He is currently Chair of the Board of QL2 and Deputy Chair of the Board of the National Institute of Dramatic Art. He has also been involved in many welfare organisations in Canberra and is currently a member of the Board of the Greater Good Foundation and is Chancellor of the Anglican Diocese of Canberra and Goulburn.

MS HELEN O'NEIL

(Deputy Chair appointment – 27 November 2018 to 30 June 2021)

Chair of Performing Arts Connections, representing arts centres, touring companies and service organisations in Australian live performance, and Chair of South East Arts (NSW). Former Board member of Craft ACT, Currency House Inc and the Australian Film Finance Corporation. Executive experience includes roles as Country Director of the British Council in Australia leading cultural relations in the arts, science and higher education; as Executive Director of the Australian Major Performing Arts Group and the Council for the Humanities, Arts and Social Sciences; and with Opera Australia. In public policy she was Senior Adviser to the Minister for the Arts, The Hon Simon Crean and also worked with the Minister for Communications, The Hon Kim Beazley. Worked in screen and

digital areas with News Ltd, and as a journalist with the ABC and The Age. She has degrees from the University of Melbourne (BA)ts and from Harvard University's Kennedy School (MPA).

MS HARRIET ELVIN

(Ex officio as Chief Executive Officer)

Holds degrees at undergraduate and graduate level from Cambridge University, and the Australian National University (ANU), in classics, law, international law, business administration, art history and curatorship. Former General Manager, ACT Bureau of Arts and Heritage. Recipient of inaugural ACT Government – Australian National University MBA Scholarship (1997). Member of : the External Advisory Board of the ANU College of Business and Economics; the Tourism Leaders' Forum; and the Australiana Fund National Council and Canberra Committee. Chair of the Cambridge Society, ACT Branch. Fellow of the Institute of Managers and Leaders, Australia and New Zealand. Fellow of the Australian Institute of Company Directors. 2001 ACT Telstra Business Woman of the Year. Awarded Centenary Medal for service to Australian society in business leadership.

MS ROBYN HENDRY

(Member appointment to 31 December 2018)

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

MS VIRGINIA HAUSSEGGER AM

(Member appointment to 31 December 2019)

Virginia Haussegger AM, is Director of the *50/50 by 2030 Foundation*, at the University of Canberra's Institute for Governance and Policy Analysis (IGPA), and Chief Editor of BroadAgenda. She is ACT 2019 Australian of the Year.

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

For 15 years Virginia anchored the ABC's flagship TV News in Canberra (2001–2016), and is widely published across print media. A former weekly columnist with the Canberra Times Virginia continues to contribute to the Sydney Morning Herald and the Age. She has served on a number of boards and committees including, UN Women National Committee Australia; the SnowyHydro SouthCare Trust; and the Canberra International Film Festival. Virginia is a founding committee member of Women in Media Canberra, and Patron of the Canberra Rape Crisis Centre.

MR SHAD SEARS

(Member appointment – 27 November 2018 to 30 June 2021)

Shad is a Partner within the PwC Assurance practice in Canberra. Shad has over 21 years experience providing professional services and advice to government and private sector clients. Shad holds Master degrees in both Cyber Security and Information Technology, a Bachelor of Commerce and is also a Fellow of the Institute of Chartered Secretaries and Administrators.

MS GENEVIEVE JACOBS

(Member appointment – 27 November 2018 to 30 June 2021)

Genevieve Jacobs has been a journalist for 30 years, working in print and radio. She spent over a decade as a broadcaster for ABC Canberra, and is now the Group Editor for Region Media and a graduate of the Australian Institute of Company Directors. Genevieve co-chairs the ACT Reconciliation Council and chairs the Minister's Creative Council. She sits on the boards of the National Folk Festival and Canberra International Music Festival, and is a director of the Conflict Resolution Service and the Australian Centre for Christianity and Culture. Genevieve has an enduring interest in building and strengthening community engagement.

MS VICKY DARLING

(Member appointment – 1 January 2019 to 31 December 2020)

Since September 2017, Vicky Darling has been the Chief Executive Officer of Volunteering and Contact ACT, the peak body for volunteering and community information services in the Canberra region. Following completion of a Bachelor of Arts in Recreation Administration, Vicky worked in the travel and recruitment industries before pursuing a career in public policy and community engagement. She has held executive leadership positions in the private sector, government, peak bodies, and charities and served in the Queensland Parliament. Vicky also serves on the Boards of the Australian Cervical Cancer Foundation and Sustainability Victoria.

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. 5 of 2019 are :

Chair	\$27,430
Deputy Chair	\$13,725
Member	\$9,615

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

2018–19 Meetings of the CFC Board

- 14 August 2018
- 19 October 2018
- 6 December 2018
- 27 February 2019
- 18 April 2019
- 20 June 2019

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

MR 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.

MR SHANE BREYNARD – DIRECTOR, CMAG AND DIRECTOR, CORPORATE STRATEGY CFC (extended leave from 1 April to 29 November 2019)

Shane is passionate about regional galleries and museums, photography and the moving image, in particular, the role these technologies play in the rediscovery of Australian history, and the plural nature of Australian identity. He is also interested in the opportunities and implications posed for Australian public culture by our increasing use of online technologies.

Shane is a member of the National Council of the Australian Museums and Galleries Association and UNESCO Australian Memory of the World Committee. He is a PhD candidate at the School of History at The Australian National University through which he is exploring Canberra's history on screen.

Shane previously studied at the Australian National University School of Art where he was awarded a first class honours degree, The University Medal and a master of arts degree by research. He subsequently gained a second master degree, in environment, from the University of Melbourne. After a period working in the United Kingdom, Shane returned to Canberra 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.

MS SOPHIE CHESSELL – A/G DIRECTOR, CMAG AND DIRECTOR, CORPORATE STRATEGY CFC (1 April to 29 November 2019)

Sophie Chessell manages the Access and Learning section's programs at Canberra Museum and Gallery (CMAG). She is a passionate about connecting the people of Canberra with their heritage, visual arts and social history.

Sophie started work for the organisation as the ACT Historic Places Access and Learning Officer in 2008. She was appointed Access and Learning Manager in 2009 and has been working in her current position of Assistant Director: Access and Learning since 2011. Prior to coming to ACT M&G Sophie worked at the National Archives of Australia and also worked in education institutions in the United States.

MR BRUCE CARMICHAEL – DIRECTOR, CANBERRA THEATRE CENTRE (extended leave from 17 June to November 2019)

Bruce has been working in the Performing Arts sector for over 40 years. He began his career in contemporary music in 1977 and accepted the role of Director of the Canberra Theatre Centre in 2007. Bruce holds a Postgraduate Certificate in Management (Arts Administration), QUT, and is a Graduate, Public Venue Management School, Venue Managers Association. He also serves as an

Executive Member of the Association of Asia Pacific Performing Arts Centres (AAPPAC) and a Board Member of South East Arts.

Bruce is passionate about shaping the theatre's creative direction, cementing Canberra Theatre Centre's position on the national touring circuit, and programming shows for younger audiences.

MS GILL HUGONNET – A/G DIRECTOR, CANBERRA THEATRE CENTRE (commenced 17 June 2019)

Gill has worked in the performing arts for over 30 years. Gill began working at the Canberra Theatre Centre (the Centre) in 2004 in Venue Bookings and has been the Programming Manager since 2009. She has extensive experience in theatre programming and has delivered many successful subscription seasons for the Centre. She was also responsible for developing the Centre's Education Program and oversaw the creation of the Centre's VET program. Gill has acted as Director on many occasions and has continued to drive the Centre's strategic and artistic outcomes. Gill has developed an extensive network of artistic and professional peers through her contribution to associations such as OZPAC and AAPPAC and has also been the Deputy Chair of the Helpmann Awards Panel for Theatre and Touring Productions.

MS PENNY SPOELDER – DIRECTOR, ACT HISTORIC PLACES (resigned 29 May 2019)

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

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

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

DR ANNA WONG – A/G DIRECTOR, ACT HISTORIC PLACES (commenced 29 April 2019)

Anna has worked in the heritage management and museum industry across a broad range of historic, cultural and natural places in Australia and the USA. Her doctoral research examined the Australian heritage conservation movement through the house museum genre and how this shaped our national identity and cultural representation of Australia's past and present.

Anna has a deep interest in social history and the integration of contemporary programs and stories at historic places to ensure that heritage continues to be relevant to current communities and audiences.

APPENDIX 3 – ADVISORY COMMITTEES

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

CANBERRA MUSEUM AND GALLERY ADVISORY COMMITTEE

Membership during 2018–19

Professor Nicholas Brown (Convenor)

Nicholas Brown is a professor in the School of History, College of Arts and Social Sciences, Australian National University. He has recently served as the Visiting Cabinet Historian with the National Archives of Australia, and is currently a member of the ACT Heritage Council and the Commonwealth and ACT Working Party of the Australian Dictionary of Biography. He is the author and co-author of a number of books, edited collections, and journal articles, most recently *A History of Canberra* (2016) with Cambridge University Press.

Dr Roslyn Russell (Deputy Convenor)

Roslyn Russell is an historian, author, editor and museum consultant who has lived and worked in Canberra since 1982. Her published works include *Literary Links : Celebrating the Literary Relationship between Australia and Britain*, and *One Destiny! The Federation Story : How Australia Became a Nation* (with Philip Chubb). She edited a selection of Manning Clark's correspondence, published in 2008 as *Ever, Manning : Selected Letters of Manning Clark 1938–1991*. Other books include *The Business of Nature: John Gould and Australia*, and *High Seas & High Teas: Voyaging to Australia*, both published by the National Library of Australia; and *Not Without a Fight: the story of the Friends of the National Museum of Australia* (with Louise Douglas). Roslyn is Chair of the UNESCO Australian Memory of the World Committee.

Dr Guy Hansen

Dr Guy Hansen is Director of Exhibitions at the National Library of Australia. He has worked in museums for over twenty years. An historian by training, Guy holds degrees from Sydney University and the University of Technology, Sydney. He has worked as the lead curator on numerous exhibition projects including *Nation : Symbols of Australia* (2001), *Captivating and Curious* (2005), *League of Legends* (2008) and *Keepsakes: Australians and the Great War* (2015). Guy has also been head of the National Museum of Australia's Collection Development Unit and the Australian Society and History Program. Guy's research interests include the history of sport in Australia, the history of the car and political cartooning.

Professor Denise Ferris

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

Her photographs are in Australian public collections of the National Gallery, National Library, Australian War Memorial, ACT Legislative Assembly Art Collection and Canberra Museum and Gallery

as well as international collections including the District Six Museum, Cape Town and Nara City, Japan.

Squadron Leader Gary Oakley

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

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

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

Ms Yolande Norris

Yolande Norris is a writer and creative producer based in Braidwood, NSW. A graduate from the ANU School of Art, she has worked with a range of visual arts organisations including the National Gallery of Australia, Canberra Contemporary Art Space and Ainslie and Gorman Arts Centres. Her work extends into arts festivals, including roles as co-director of Critical Animals, a creative research symposium taking place annually in Newcastle as a part of *This Is Not Art*, and as a founder of *You Are Here*, an annual experimental and cross-arts festival in Canberra, which she produced from 2010 to 2013 and again in 2018. As a producer and coordinator for community arts projects Yolande has worked with Big hART - Australia's leading arts and social change company, and for *Girls Rock! Canberra* - a music education and mentorship program for girls, trans and non-binary youth. Yolande currently works in art programs for artsACT, the ACT Government's arts agency. She has written memoir, poetry and essays on art, culture, social history and motherhood for a range of publications and platforms, including Meanjin, Art Monthly, Overland and The Griffith Review.

Meetings during 2018–19

The Advisory Committee met on these dates :

- > the first meeting of the three committees was held as a plenary workshop on 12 November 2018;
- > the Canberra Museum and Gallery Advisory Committee meeting was held on 4 March 2019 and;
- > the final meeting of the 2018–19 year for the committees was held as a plenary session on 6 June 2019, focusing on corporate planning for 2019–20.

HISTORIC PLACES ADVISORY COMMITTEE

Membership during 2018–19

Ms Barbara Reeve, FIIC, M.ICOMOS (Convenor)

Barbara served as the Australian War Memorial's Head, Collection Services, 1998 – 2014, responsible for the Conservation, Registration, and Collection Management System teams, then stepped into the role of Manager, Heritage Preservation Projects, until her retirement in 2017. Prior to moving to Canberra she was the inaugural Head of Conservation, Australian National Maritime Museum, 1993-98. Professional training includes : BSc (Conservation) University of London; BA (Archaeology) Bryn Mawr College; Museum Leadership Program, 2001, 2003, 2005; Visiting Scholar, Wolfson College, Cambridge, 2010. A Fellow, and Ordinary Member of Council for the International Institute for Conservation, and former Director, AusHeritage, her international experience includes establishing conservation training at Hong Kong University, and work for museums, collectors, and archaeological excavations in Europe, the Asia-Pacific, and the Middle East. Her professional interests and publications include conservation education and practice, bushfire recovery, and eco-effectiveness in the heritage sector.

Dr Dianne Firth OAM (Deputy Convenor)

Dr Dianne Firth is Adjunct Associate Professor in the Faculty of Arts and Design at the University of Canberra and is a registered landscape architect and Fellow of the Australian Institute of Landscape Architects. She was Head of the Landscape Architecture program at the University of Canberra until 2012 and was Deputy Chair of the ACT Heritage Council until March 2018. In 2017 Dianne was awarded an OAM for her service to landscape architecture and education. Her PhD, *Behind the Landscape of Lake Burley Griffin: landscape, water, politics and the national capital 1899-1964* was completed in 2000. The current focus of her research, publication and lecturing is Canberra's landscape: its design, legacy and heritage.

Ms Megan Lovell

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

Mr Greg Peters

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

Mr Pip Giovanelli

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

Ms Genevieve Jacobs (resigned 28 November 2018)

Genevieve Jacobs has been a journalist for 30 years, working in print and radio. She spent over a decade as a broadcaster for ABC Canberra, and is now the Group Editor for Region Media and a graduate of the Australian Institute of Company Directors. Genevieve co-chairs the ACT Reconciliation Council and chairs the Minister's Creative Council. She sits on the boards of the National Folk Festival and Canberra International Music Festival, and is a director of the Conflict Resolution Service and the Australian Centre for Christianity and Culture. Genevieve has an enduring interest in building and strengthening community engagement.

Meetings during 2018–19

The Advisory Committee met on these dates :

- > the first meeting of the three committees was held as a plenary workshop on 12 November 2018;
- > the Historic Places Advisory Committee meetings were held on 16 October 2018 and 19 March 2019, and
- > the final meeting of the 2018–19 year for the committees was held as a plenary session on 6 June 2019, focusing on corporate planning for 2019–20.

CANBERRA THEATRE CENTRE ADVISORY COMMITTEE

Membership during 2018–19

Ms Lynn Petersen (Convenor)

Lynn is an educator and arts practitioner.

Lynn has a passion for education and working to build the greatest capacity in our young people. Lynn has had the privilege of taking on roles as a Principal and Deputy Principal in a number of ACT schools. She has a strong focus on arts education and the use of drama or theatre to enhance and deepen the delivery of a range of different curriculum areas. She has worked as a clinical teaching specialist at the University of Canberra, fostering the development of our future teachers and continues this association on a sessional basis.

Lynn loves the arts, and the theatre in particular. Lynn's involvement in theatre includes directing, acting (with a love of improvisation) and as an audience member. Two of her strong interests are exploring how theatre interweaves with other art forms within productions; and how the theatre experience directly connects with and engages or challenges an audience. Lynn is an active participant in Canberra's *Short and Sweet* Festival.

There are many opportunities for the Canberra Theatre Centre to further develop innovative creative learning programs. By working with the advisory committee, Lynn endeavours to support staff in realising the potential for these programs to connect with Canberra's young people and enhance the value of the arts within the Canberra community.

Ms Joanne Garrisson

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

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

Ms Marjorie Morrissey (resigned 2 November 2018)

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

Since 2015, Marjorie has facilitated teams undertaking evaluation, strategic and business planning. She is also currently studying for a Master of Applied Arts & Humanities (Research) where writing a novella forms part of her work.

Born and bred in Canberra, Marjorie started her career as teacher, key aspects of which included: working interstate and overseas; leading a drama department with 300 students; designing curricula for tertiary accreditation; and, writing and directing productions. She has also been an Education

Officer with Jigsaw Theatre Company and Manager of artsACT, where she worked closely with the then Cultural Council.

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

Ms Dianna Nixon

Dianna has built a unique practice over the past 40 years, combining her skills as pianist, singer, actor, director and producer, to work on projects for major festivals, and for state opera and theatre companies, in community cultural development as well as concert, cabaret, TV, film, and touring music theatre. Dianna was awarded a Churchill Fellowship in 2012 for her work with voice and runs a private studio teaching voice and piano. Examples of theatre voice coaching includes The Street Theatre's *Venus in Fur*, *Cold Light*, *The Faithful Servant*, and *The Chain Bridge*; and preparing one of the children's choirs for Opera Australia's *The Marriage of Figaro*. In 2016, Dianna directed *The Sonnets Out Loud*, at The Street Theatre (also creating the soundtrack), and created a promenade-style event, *Wild Shakespeare*, for the Enlighten Festival. In 2017, Dianna coached three concerts for Canberra Choral Society, accompanied a recital at Wesley Music Centre for their Art Song series, and acted in The Street Theatre's *Boys Will Be Boys*. In 2018, in partnership with Wesley Music Centre, and with funding from the City Renewal Authority, Dianna's company Wild Voices Music Theatre presented the classical popup event, *One Sunday in the City*. Dianna presented a drop-in choir activity at the National Gallery of Australia throughout winter 2018, and in winter 2019 coordinated the choir who are actualizing *In Harmonia Progressio*, a vocal work conceived by Indonesian artist, Duto Hardono, and acquired by the NGA for their Contemporary Worlds exhibition. Dianna continues to develop a range of creative works and arts training activities with her company Wild Voices Music Theatre, including the just completed Music Theatre Startup at The Street Theatre, and in July 2019 premiered *An Italian Country Afternoon*, a CASP-funded project designed for regional touring. Dianna has a deep involvement in arts activism, with a passion for building sustainability, capacity and community and a track record of memberships on boards and committees of both small scale and large arts organisations in Victoria, Queensland, the ACT and NSW. Dianna is on the board of STARTS (Southern Tablelands Arts).

Ms Ruth Pieloor

Ruth is a theatre-trained Actor (BA Theatre Nepean, Uni Western Sydney), Puppeteer (Terrapin Puppet Theatre), Improviser (ImproACT) director, writer and Drama Teacher (Bachelor Teaching UWS). Ruth's teaching career spans more than 20 years, including facilitating performance workshops in schools, corporate settings, universities, and youth theatre companies in Hobart and regional Tasmania, Sydney, Cowra, Wagga Wagga, Wollongong, Merimbula, Pambula and Moruya. Ruth has tutored and directed for 10 years with Canberra Youth Theatre, with ImproACT, and is a guest tutor in various schools and locations throughout ACT.

Previous productions at The Street Theatre include *Under Sedation*, *The Very Sad Fish Lady*, *Homefront*, *Crescendo*, *Displaced*, *Imperson8*, *X-Voice Idol* and *Out of the Box*. Local Improvised plays: *Bridesquad* and *Proppets* with Chrysalis Theatre and multiple 'Improvention' festival performances (ImproACT 2010–18). Puppet productions: *Mighty Little Puppet Show*, (Melbourne Fringe 2016), *Baby Blues* (Best Actress 'Short and Sweet' Sydney Gala Finals 2016, and 'Best Actress' Canberra 2015), *Toddler Slap* for 'Kids Don't Talk', *Vanity Insanity* ('Short and Sweet' Canberra 2013) and multiple Terrapin Puppet Theatre productions. Ruth has performed in various short films, including *Begging For It* by Ashlee Robertson, making it to the *Lights Camera Action* finals 2019. Ruth

was resident writer in The Street Theatre's *Hive* program 2015–2017 and artsACT development recipient for her visual theatre play *Under My Bed* with supporting partners AGAC and CYT.

Ruth is a proud MEAA Actors Equity Ambassador, a regular 'simulated patient' for ANU Medical School, and resident Clown Doctor at The Canberra Hospital for The Humour Foundation.

Ruth returned to The Street Theatre in August 2019 in Berkoff's adaptation of Kafka's *Metamorphosis* directed by Adam Broinowski.

Justice Richard Refshauge (resigned 22 February 2019)

Richard Refshauge BA (Hons) LLB graduated from the ANU and commenced private legal practice in 1976 with local firm, Macphillamy Cummins & Gibson. He became a partner in 1981 and senior partner in 1992. The firm merged with Sly & Weigall in 1994 and he became Chairman of the Canberra partners. The firm changed its name in 1995 to Deacons Graham & James. In 1998, he was appointed the third ACT Director of Public Prosecutions and in 2008 a Judge of the ACT Supreme Court, a position from which he retired in May 2017. He has presented guest lectures at the ANU College of Law, where he has been, since 2001, an Adjunct Professor. He is also an Adjunct Professor of the School of Law at the University of Canberra. Richard has had a long involvement with the arts in Canberra. He was President of the Arts Council of Australia (ACT Division) and Director of the Arts Council of Australia. He was a member of the Canberra Theatre Trust. He was Chair of the Board of Fortune Theatre Company, of Reid House Theatre Workshop, of Canberra Youth Theatre and of the Australian Choreographic Centre. He was a member and then the second Chair of the ACT Cultural Council. In 2014–15 he was a member of the Board of the Cultural Facilities Corporation. He is currently Chair of the Board of QL2 and Deputy Chair of the Board of the National Institute of Dramatic Art. He has also been involved in many welfare organisations in Canberra and is currently a member of the Board of the Greater Good Foundation and is Chancellor of the Anglican Diocese of Canberra and Goulburn.

Ms Sarah Stewart

Sarah Stewart (MBA, MA) is a midwife by trade and currently the Chief Operating Officer at the Congress of Aboriginal and Torres Strait Islander Nurses and Midwives. Sarah's theatrical experience comes from taking part in amateur productions when she lived in New Zealand. Since moving to Canberra a few years ago, she has become an enthusiastic advocate of Canberra having been a 101 Human and guest reviewer/blogger for the Canberra International Film Festival, as well as a Board Director of the Canberra YWCA. Sarah is a member of the Canberra Theatre Centre Advisory Committee as a result of her passion for Canberra, the Canberra Theatre Centre, and her experience of being a member of the theatre-going public.

Meetings during 2018–19

The Advisory Committee met on these dates :

- > the first meeting of the three committees was held as a plenary workshop on 12 November 2018;
- > the Canberra Theatre Centre Advisory Committee meetings were held on 9 August and 11 October 2018 and 10 May 2019; and
- > the final meeting of the 2018–19 year for the committees was held as a plenary session on 6 June 2019, focusing on corporate planning for 2019–20.

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 (1,239 seats). > The Playhouse Theatre (614 seats). > The Courtyard Studio (90 seats). > Other venues and spaces including : Link/Foyer; Technical Workshop; and the Centre Forecourt.	> Presentation of live performances. > Technical services support to presenters. > Marketing/sales support to presenters. > Front of house support to presenters. > Front of house services to patrons. > Box Office services. > Building maintenance services, asset management etc. > Discovery and Learning.	> Presentation of live performances. > Providing excellent patron experiences. > Foster performing arts skills through creative learning and vocational education and training.
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.
Lanyon, Homestead/Historical Precinct	> House museum and grounds, with associated tours, activities etc. > Conservation management > Commercial/community venue hire (weddings etc). > Research, education and community programs. > Technical/caretaking/gardening services. > Catering/concessions.	> Conservation, interpretation and presentation of cultural heritage resource with associated supporting services and facilities. > Presentation of exhibitions and outdoor performances and events especially in association with festivals.
Calthorpes' House, Red Hill	> House museum and gardens 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.

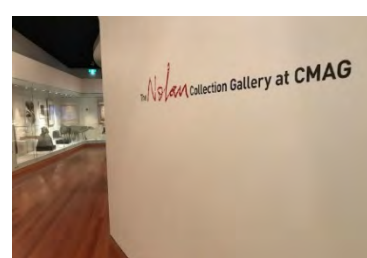
Asset	Business/Activity	General Description of Business Activity
Mugga-Mugga, Symonston	> House museum and grounds with associated tours, activities etc. > Conservation and management > Education Centre and associated programs. > Commercial/community hires/uses. > Technical/gardening/security support services.	> Conservation, interpretation and presentation of cultural heritage resource associated with support services. > Presentation of events especially in association with festivals. > Environmental education activities.



Canberra Theatre Centre



CMAG



Nolan Collection Gallery @ CMAG



Lanyon Homestead



Calthorpes' House



Mugga-Mugga

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

The following is a list of exhibitions, community and education programs and events at CMAG and the ACT Historic Place venues in 2018–19.

CANBERRA MUSEUM AND GALLERY	
Exhibitions	
* Exhibitions recorded in 2018–19 Annual Report	
* <i>Tiki Take-over</i>	7 April–30 September 2018
* <i>Unfinished Business</i>	10 February – 23 September 2018
* <i>Gosia Wlodarczak : frost drawing</i>	8 May 2016–30 June 2019
<i>The Foundation Collection (Nolan Gallery)</i>	Permanent Exhibition
<i>Canberra Stories</i>	Permanent Exhibition
<i>How Canberran Are You</i>	5 July 2018–23 March 2019
<i>Crafting the house on the hill : art, design and the building of Australian Parliament House</i>	7 July–4 November 2018
<i>The Wave machine : Marilou Chagnaud</i>	11 August–2 December 2018
<i>Trevor Dickinson's beautiful bus shelters of Canberra</i>	6 October 2018–26 January 2019
<i>All shook up : snow domes from the collection of Sally Hopkins</i>	20 October 2018–23 March 2019
<i>EuroVisions : Contemporary Art from the Goldberg Collection</i>	23 November 2018–24 February 2019
<i>Keepsakes : Kate Nixon</i>	15 December 2018–6 April 2019
<i>A flag of Our Own</i>	9 February–13 April 2019
<i>Fragile : Prue Hazelgrove</i>	2 March–20 April 2019
<i>Marian Hall Best : Interiors</i>	23 March–15 June 2019
<i>Total Design : Derek Wrigley and the ANU Design Unit 1954–1977</i>	23 March–15 June 2019
<i>French Collection Nicola Dickson</i>	12 April–10 August 2019
<i>Form Beyond Function : Nigel Lendon's Plastic Cameras</i>	6 April–27 July 2019
Learning and Community Programs	
CMAG on Sunday : Workshops included : <i>Art and craft in the house</i> in association with exhibition <i>Crafting the house on the hill : art, design and the building of Australian Parliament House</i> ; <i>Wave your flag</i> in association with exhibition <i>The Wave machine : Marilou Chagnaud</i> ; <i>The Bus stops here</i> in association with exhibition <i>Trevor Dickinson's beautiful bus shelters of Canberra</i> ; and <i>What's your artistic vision</i> in association with exhibition <i>EuroVisions : Contemporary Art from the Goldberg Collection</i> .	
Floor Talks : Conducted by artists and CMAG staff on the following exhibitions : <i>Unfinished Business</i> ; <i>Crafting the house on the hill : art, design and the building of Australian Parliament House</i> ; <i>Trevor Dickinson's beautiful bus shelters of Canberra</i> ; <i>EuroVisions : Contemporary Art from the Goldberg Collection</i> ; <i>A flag of Our Own</i> ; <i>Marian Hall Best : Interiors</i> ; and <i>Total Design : Derek Wrigley and the ANU Design Unit 1954–1977</i> .	
What do Artists Make : A learning program focusing on the permanent exhibition <i>Canberra Stories</i> .	
T is for Toddler : A program <i>Lines abound</i> was developed for toddlers inspired by works on display and the interior architecture of CMAG.	
Reel Classics : The Reel McCoy Film Society presented classic cinema film screenings throughout the year.	
Other programs included :	
> Woden Valley Youth Choir performance; > School holiday activities : <i>Mid-winter mash-up</i>. > Recital from <i>Ben Marston and Hugh Barrett - ambient improvisation in the Goldberg Collection</i> and movement and learning program <i>Yoga and Flow Drawing in the Goldberg Collection</i> in association with the exhibition <i>EuroVisions : Contemporary Art from the Goldberg Collection</i>;	

- > *Great O-Week Debate : Painting vs Sculpture* in association with the exhibition *EuroVisions : Contemporary Art from the Goldberg Collection*;
- > Friends of National Film and Sound Archive of Australia presented : *Showgirl's Luck (aka Talkie Mad)*; *Unknown Frank Hurley*; *A dubious decision...A disturbing result*; *Canberra's yesterdays*; *MGM - The Great Movie Shorts*; *Bing and Bob on poverty row*; *The Overlanders*; *TV Nostalgia*; *Don't Call Me Girlie*; *Hollywood in the home* (selection of rare, original 16mm prints featuring Abbott and Costello, W C Fields, Kiko the Kangaroo and others);
- > Derek Wrigley book signing;
- > Photography workshop *Plastic Fantastic* in conjunction with PhotoAccess and in association with exhibition *Form Beyond Function : Nigel Lendon's Plastic Cameras*; and
- > *2019 National Multicultural Festival, Children's Sanctuary*.

Outreach Programs

Exhibition in a Suitcase was loaned to various schools and the Australian Parliament House Art and Courtyard Tour was held in association with exhibition *Crafting the house on the hill : art, design and the building of Australian Parliament House*.

Programs conducted in association with The Nolan Collection

Floor Talk : *Lucy Trench from Sidney Nolan Trust, United Kingdom*.

CMAG on Sunday : *Kelly's bushland workshop*.

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

Other programs included : Self guided tour by Ainslie school; Migrant and Refugees Settlement Services (MARSS) student visit; and Local Government Professionals Australia CEO tour.

Outreach Programs

The Art Box : Animals and Plants; and *Landscape and Figures* were loaned to Sacred Heart Primary School and St Jude's Primary School; *Every Picture Tells a Story* loaned to Duffy Preschool; and *Stop Motion Nolan* suitcases were loaned St Jude's Primary School.

Venue Hire : Venues within CMAG were hired by 56 different organisations during 2018–19, with a number of these organisations hiring venues on multiple occasions such as the Australian Electoral Commission, *Shellshock* Veterans and Veterans' Families Counselling Service and the Orijen Group. The organisations ranged from Federal and ACT agencies to not-for-profit organisations, community groups, and private sector organisations.

ACT HISTORIC PLACES	
Exhibitions	
Lanyon	
<i>Within Living Memory</i>	Permanent exhibition
<i>The Cunningham Family Album</i>	Permanent exhibition
<i>The Convict Years</i>	Permanent exhibition
<i>The Soldier Settlers of Tuggeranong – A photographic exhibition</i>	
Calthorpes' House	
<i>Calthorpes' House Orientation Exhibition</i>	Permanent exhibition
Mugga-Mugga	
<i>Getting It Together</i>	Permanent exhibition
Learning and Community Programs	
Lanyon	
Convicts and Who were the Convicts? : Learning programs discussing the profiles of convicts assigned to Lanyon, attended by various schools.	
James' Diary : Learning programs providing a tour of the homestead in the footsteps of James Cunningham, attended by various schools.	
Child's Play : Learning programs exploring the world of old-fashioned games and Victorian paper dolls, attended by various schools.	

Other Programs included : Gardening Tour and Demonstration, Student *Spit and Polish* program; School Holiday Program *Tin Dog Tinkering*; Toddler workshop *Playing with art in the garden*; *Canoe tree walk*; *Spring Walk and Talk: Struggles on the Land* in association with *The Soldier Settlers of Tuggeranong – A photographic exhibition*; Christmas Carols and Picnic; *Summer Walk & Talk : Such hard years – life on the soldier settler blocks between the wars*; Australia Day Picnic and musical performances; Lakespeare at Lanyon *Twelfth Night*; Canberra Day activities; *Birds & Brunch*; in conjunction with the 2019 Heritage Festival *Lanyon Piano Master class - Erin Helyard*; and a vacation care program *A Homestead Garden*.

Group tours : Diplomatic Spouses Club; McDermott's coaches; Linton Village; Mt Waverly Probus Group; Coal River Coaches; AAT Kings; Australian National University; Hire-a-guide; Canberra Cubs; Wanniasa Probus Club; Yass U3A; ANU Heritage Studies; Penshurst RSL Travel Club; Melbourne Probus Club; Dementia Australia; Communities @ Work Woden; O'Shannessey's; and National Volunteers Week.

Calthorpes' House

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

Group tours : Padden walking group; Villagio Sant' Antonio; Aussie Adventures; Women's International Club; and Crace Goodwin.

Other programs included : *A home among the wattle trees* walk; *Ikebana* workshop; learning program *Electric Servants*; display of Christmas decorations; and open day with free admission after completion of conservation work.

Mugga-Mugga

At the Garden Gate : Program that focuses on the landscape and environment of Mugga-Mugga, attended by various primary schools and early learning centres.

Group tours : Padden walking group; and Indian High Commission.

Other programs included : School Holiday Workshop *Curley Style Construction*; learning program *Country Life*; Feltmaking workshop; and the Sylvia Curley Oration.

Historic Places Outreach Programs

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

Venue Hire/Function Usage : Spaces within Lanyon and Mugga-Mugga were used by 44 different organisations and groups during 2018–19, in some cases on multiple occasions such as ActewAGL. Lanyon was particularly popular for weddings, birthday parties as well as other community uses. Mugga-Mugga hosted a meeting, training sessions and Christmas events.



Wedding at Lanyon Homestead
Photo credit : Lauren Campbell

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

PURCHASES

Social History

- > **Mostly Man Cave** *Canberra Draught Australian Beer Can*
- > **Barry Snelson** *Assorted items relating to early Canberra hostels and the Canberra Bowling Club*
- > **National Trust ACT** *Charles Daley's desk and chair*
- > **Heather De Salis** *Conserved collection of photographs and clothing from the De Salis family collection*

Visual Arts

- > **P. HOUSE & T. ROWE** *Ngambri Murrumbidgee Digeridu*, glass
- > **UNKNOWN** *Remembering the Dickson Flats*, 2018, oil on board
- > **David Graeme FLANAGAN** *Untitled #3*, May 2013, 660 x 925mm unframed photos
- > **David Graeme FLANAGAN** *Untitled #13*, January 2015, 660 x 825mm unframed photos
- > **David Graeme FLANAGAN** *Untitled #21*, July 2015, 660 x 825mm unframed photos
- > **David Graeme FLANAGAN** *Untitled #27*, August 2015, 660 x 825mm unframed photos
- > **David Graeme FLANAGAN** *Untitled #12*, January 2015, 660 x 2,000mm unframed photos
- > **Gail NICOLS** *Autumn Leaves*, 2018, New and recycled fabric hooked on polyester backing
- > **Gail NICOLS** *Stormwatch*, 2014, soda vapour glazed stoneware, 36x41x41cm
- > **UNKNOWN** 3604 vintage photographs with Canberra area subject matter
- > **Alexander BOYNES** *Woomera Story*, 2017, single channel video
- > **Sidney NOLAN** *Rite of Spring*, c.1962, mixed media on paper

DONATIONS

Social History

- > *Sign, 'Currong Apartments Block A', 1995.* Donated by Bremagroup
- > *Capital Cordial Company cordial bottle, 27cm x 8cm.* Donated by Barbara Reeve
- > *Vernon Circle Plaque, Octagonal brass plate that was originally screwed onto pedestal, 1,000mm x 640mm.* Donated by Transport Canberra and City Services
- > *Dorothy Brown Skis and Boots, skis are wood and metal, 2,000mm.* Donated by Dorothy Brown
- > *Impact Records Neon Signs, 205mm x 2,019mm, 520mm x 1090mm.* Donated by Mick Telling
- > *Sheekey's Cordial Bottle, 22mm x 60mm.* Donated by Barry Snelson
- > *Letterhead Notepaper(s) from the Nomchong business.* Donated by Carol Willis
- > *A piece of wall-to-wall carpet with a decorative border, 180cm x 150cm.* Donated by Canberra Club Ltd
- > *Transport clothing and ephemera.* Donated by Retired ACT Transport Employees Club
- > *35 items relating to Canberra transport history, early hostels and the Canberra Workers Club.* Donated by Barry Snelson
- > *Beer Can labelled 'Canberra Light Ale'.* Donated by Andrew Ferguson

Note : in some cases the acquisition process was being finalised as at 30 June 2019.

APPENDIX 7 – MAJOR FUNDING, SPONSORSHIP AND SUPPORT

The CFC enjoyed the continuing support of Government agencies and of several major sponsors, as well as the assistance of many donors and supporters during 2018–19. Without their generous support many of the CFC’s performances, exhibitions, programs and events would not be possible.

CFC GOVERNMENT FUNDING

ACT Government

CANBERRA MUSEUM AND GALLERY

Government Funding

Commonwealth Department of Infrastructure, Transport, Cities and Regional Development

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

Louise Douglas (former CFC Chair)

Meredith Hinchliffe

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

John Hindmarsh AM (former CFC Chair)

Robyn Hendry (former CFC Board Member)

Delegation of the European Union to Australia in the European Year of Cultural Heritage 2018

Contributions to the Canberra Region Treasures Fund 2014–2019

John Hindmarsh AM (former CFC Chair)

Louise Douglas (former CFC Chair)

Virginia Haussegger AM (CFC Board Member)

Harriet Elvin (CFC CEO)

Dawn Waterhouse

Laura Cree

Maureen Fisher

John Mulvaney AO

Kerry-Anne Cousins

Koula Notaras

John Olsen OBE AO

Jody Turner

Frank Bergersen

John and Dianne Firth

Dr Howard Galloway

Dr Charlotte Galloway

Rosanna Burston

Phoebe Bischoff OAM

Robyn A Duncan

Lady L D Yeend

Jacqueline Pinkava

Estelle Barnes

Bill and Beverley Wood

Dorothy Cameron

Marian Hill

Judith Bibbo

Gabrielle Watt

Karina Harris and Neil Hobbs
Dr Roslyn V Russell
Kristine Reithmiller
Joan Adler
Paul G White PSM

ACT HISTORIC PLACES

ACT Government Funding

Environment, Planning and Sustainable Development Directorate

Supporters (over \$10,000 and major in-kind support)

Louise Douglas (former CFC Chair)

CANBERRA THEATRE CENTRE

Sponsors

Canberra Labor Club – sponsorship of *Music at Midday*

Canberra Labor Club – sponsorship of social capital program

Attachment 1

Financial and Performance
Statements and MD&A

INDEPENDENT AUDITOR'S REPORT

To the Members of the ACT Legislative Assembly

Opinion

I have audited the financial statements of the Cultural Facilities Corporation (the Corporation) for the year ended 30 June 2019 which comprise the operating statement, balance sheet, statement of changes in equity, cash flow statement, statement of appropriation and notes to the financial statements, including a summary of significant accounting policies and other explanatory information.

In my opinion, the financial statements:

- (i) present fairly, in all material respects, the Corporation's financial position as at 30 June 2019, and its financial performance and cash flows for the year then ended; and
- (ii) are presented in accordance with the *Financial Management Act 1996* and comply with Australian Accounting Standards.

Basis for opinion

I conducted the audit in accordance with the Australian Auditing Standards. My responsibilities under the standards are further described in the 'Auditor's responsibilities for the audit of the financial statements' section of this report.

I am independent of the Corporation in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code). I have also fulfilled my other ethical responsibilities in accordance with the Code.

I believe that the audit evidence obtained is sufficient and appropriate to provide a basis for my opinion.

Responsibilities of the Corporation for the financial statements

The Governing Board is responsible for:

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

Auditor's responsibilities for the audit of the financial statements

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

My objective is to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion.

Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial statements.

As part of an audit in accordance with Australian Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control;
- obtain an understanding of internal controls relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for expressing an opinion on the effectiveness of the Corporation's internal controls;
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Corporation;
- conclude on the appropriateness of the Corporation's use of the going concern basis of accounting and, based on audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Corporation's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in this report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify my opinion. I base my conclusions on the audit evidence obtained up to the date of this report. However, future events or conditions may cause the Corporation to cease to continue as a going concern; and
- evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether they represent the underlying transactions and events in a manner that achieves fair presentation.

I communicate with the Governing Board regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.



Ajay Sharma
Assistant Auditor-General, Financial Audit
23 August 2019

**Cultural Facilities Corporation
Financial Statements
For the Year Ended 30 June 2019**

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 2019 and the financial position of the Cultural Facilities Corporation on that date.



The Hon Richard Refshauge SC
Chair
Cultural Facilities Corporation
15 July 2019

**Cultural Facilities Corporation
Financial Statements
For the Year Ended 30 June 2019**

Statement by the Chief Finance Officer

In my opinion, the financial statements have been prepared in accordance with the Australian Accounting Standards, and are in agreement with the Cultural Facilities Corporation's accounts and records and fairly reflect the financial operations of the Cultural Facilities Corporation for the year ended 30 June 2019 and the financial position of the Cultural Facilities Corporation on that date.



Ian Tidy
Chief Finance Officer
Cultural Facilities Corporation
15 July 2019

**Cultural Facilities Corporation
Operating Statement
For the Year Ended 30 June 2019**

	Note No.	Actual 2019 \$	Original Budget 2019 \$	Actual 2018 \$
Income				
Revenue				
Controlled Recurrent Payments	3	9,039,000	9,039,000	8,715,000
User Charges	4	10,650,767	7,429,000	10,004,740
Interest		152,182	91,000	143,754
Resources Received Free of Charge	5	70,473	39,000	79,000
Total Income		19,912,422	16,598,000	18,942,494
Expenses				
Employee Expenses	6	9,545,452	7,612,000	9,147,271
Superannuation Expenses	7	1,053,057	985,000	975,975
Supplies and Services	8	8,919,420	7,785,000	8,700,206
Depreciation	9	2,484,705	2,517,000	2,395,123
Other Expenses		76,733	88,000	80,720
Total Expenses		22,079,367	18,987,000	21,299,295
Operating (Deficit)		(2,166,945)	(2,389,000)	(2,356,801)
Total Comprehensive (Deficit)		(2,166,945)	(2,389,000)	(2,356,801)

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

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

Cultural Facilities Corporation
Balance Sheet
As at 30 June 2019

	Note No.	Actual 2019 \$	Original Budget 2019 \$	Actual 2018 \$
Current Assets				
Cash and Cash Equivalents	10	1,779,206	1,803,000	2,102,382
Receivables	11	827,976	556,000	558,399
Inventories		26,303	21,000	27,473
Other Assets	12	209,499	236,000	130,486
Total Current Assets		2,842,984	2,616,000	2,818,740
Non-Current Assets				
Property, Plant and Equipment	13	63,611,609	64,172,000	64,136,333
Intangible Assets	14	63,770	-	-
Total Non-Current Assets		63,675,379	64,172,000	64,136,333
Total Assets		66,518,363	66,788,000	66,955,073
Current Liabilities				
Payables	15	509,873	652,000	435,206
Employee Benefits	16	2,017,870	1,660,000	1,854,809
Other Liabilities	17	145,042	139,000	240,043
Total Current Liabilities		2,672,785	2,451,000	2,530,058
Non-Current Liabilities				
Employee Benefits	16	125,985	132,000	136,477
Total Non-Current Liabilities		125,985	132,000	136,477
Total Liabilities		2,798,770	2,583,000	2,666,535
Net Assets		63,719,593	64,205,000	64,288,538
Equity				
Accumulated Funds		28,328,291	28,944,000	29,027,236
Reserves	18	35,391,302	35,261,000	35,261,302
Total Equity		63,719,593	64,205,000	64,288,538

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 2019**

		Accumulated Funds Actual 2019 \$	Asset Revaluation Surplus Actual 2019 \$	Other Reserves Actual 2019 \$	Total Equity Actual 2019 \$	Original Budget 2019 \$
Note No.						
	Balance at 1 July 2018	29,027,236	34,161,302	1,100,000	64,288,538	64,372,000
	Comprehensive Income					
	Operating (Deficit)	(2,166,945)	-	-	(2,166,945)	(2,389,000)
	Total Comprehensive (Deficit)	(2,166,945)	-	-	(2,166,945)	(2,389,000)
	Transactions Involving Owners Affecting Accumulated Funds					
	Transfer to the Theatre Programming Reserve	18 (100,000)	-	100,000	-	-
	Transfer to the Acquisition Reserve	18 (30,000)	-	30,000	-	-
	Capital Injections	1,598,000	-	-	1,598,000	2,222,000
	Total Transactions Involving Owners Affecting Accumulated Funds	1,468,000	-	130,000	1,598,000	2,222,000
	Balance at 30 June 2019	28,328,291	34,161,302	1,230,000	63,719,593	64,205,000

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 2019

	Accumulated Funds Actual 2018 \$	Asset Revaluation Surplus Actual 2018 \$	Other Reserves Actual 2018 \$	Total Equity Actual 2018 \$
Balance at 1 July 2017	29,614,037	34,161,302	1,100,000	64,875,339
Comprehensive Income				
Operating (Deficit)	(2,356,801)	-	-	(2,356,801)
Total Comprehensive (Deficit)	(2,356,801)	-	-	(2,356,801)
Transactions Involving Owners Affecting Accumulated Funds				
Capital Injections	1,770,000	-	-	1,770,000
Total Transactions Involving Owners Affecting Accumulated Funds	1,770,000	-	-	1,770,000
Balance at 30 June 2018	29,027,236	34,161,302	1,100,000	64,288,538

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 2019**

	Note No.	Actual 2019 \$	Original Budget 2019 \$	Actual 2018 \$
Cash Flows from Operating Activities				
Receipts				
Controlled Recurrent Payments		9,039,000	9,039,000	8,715,000
User Charges		10,386,979	7,402,000	9,958,671
Interest Received		152,182	91,000	143,754
Goods and Services Tax Input Tax Credits from the Australian Taxation Office		284,308	244,000	431,341
Goods and Services Tax Collected from Customers		634,285	267,000	605,954
Total Receipts from Operating Activities		20,496,754	17,043,000	19,854,720
Payments				
Employee		(9,392,882)	(7,576,000)	(8,878,121)
Superannuation		(1,053,057)	(985,000)	(975,975)
Supplies and Services		(8,843,213)	(7,695,000)	(8,678,542)
Other		(1,103,277)	(605,000)	(1,043,107)
Total Payments from Operating Activities		(20,392,429)	(16,861,000)	(19,575,745)
Net Cash Inflows from Operating Activities	19	104,325	182,000	278,975
Cash Flows from Investing Activities				
Receipts				
Proceeds from sale of Property, Plant and Equipment		9,378	-	-
Total Receipts from Investing Activities		9,378	-	-
Payments				
Payments for Property, Plant and Equipment and Work in Progress		(2,034,879)	(2,353,000)	(1,364,214)
Total Payments from Investing Activities		(2,034,879)	(2,353,000)	(1,364,214)
Net Cash (Outflows) from Investing Activities		(2,025,501)	(2,353,000)	(1,364,214)
Cash Flows from Financing Activities				
Receipts				
Capital Injections		1,598,000	2,222,000	1,770,000
Total Receipts from Financing Activities		1,598,000	2,222,000	1,770,000

**Cultural Facilities Corporation
Cash Flow Statement - Continued
For the Year Ended 30 June 2019**

	Note No.	Actual 2019 \$	Original Budget 2019 \$	Actual 2018 \$
Net Cash Inflows from Financing Activities		<u>1,598,000</u>	<u>2,222,000</u>	<u>1,770,000</u>
Net (Decrease)/Increase in Cash and Cash Equivalents		<u>(323,176)</u>	<u>51,000</u>	<u>684,761</u>
Cash and Cash Equivalents at the Beginning of the Reporting Period		<u>2,102,382</u>	<u>1,752,000</u>	<u>1,417,621</u>
Cash and Cash Equivalents at the End of the Reporting Period	19	<u><u>1,779,206</u></u>	<u><u>1,803,000</u></u>	<u><u>2,102,382</u></u>

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

**Cultural Facilities Corporation
Statement of Appropriation
For the Year Ended 30 June 2019**

	Original Budget 2019 \$	Total Appropriated 2019 \$	Appropriation Drawn 2019 \$	Appropriation Drawn 2018 \$
Controlled Recurrent Payments	9,039,000	9,039,000	9,039,000	8,715,000
Capital Injections	2,222,000	1,598,000	1,598,000	1,770,000
Total Appropriation	11,261,000	10,637,000	10,637,000	10,485,000

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

Column Heading Explanations

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

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

The *Appropriation Drawn* is the total amount of appropriation received by the CFC during the 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 \$624,000 is largely due to design and approval delays associated with the 'Conserving and improving Canberra's Historic Places' project and 'Upgrading the Canberra Museum and Gallery' project. Some appropriation was not drawn down for these projects and has been rolled over to be used in the following reporting period.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2019

Note	Note Index List	Page
Note 1	Objectives of the Cultural Facilities Corporation	11
Note 2	Significant Accounting Policies (see Appendices A, B and C)	12
	Income Notes	
Note 3	Controlled Recurrent Payments	12
Note 4	User Charges	12
Note 5	Resources Received Free of Charge	13
	Expense Notes	
Note 6	Employee Expenses	13
Note 7	Superannuation Expenses	13
Note 8	Supplies and Services	14
Note 9	Depreciation	14
	Asset Notes	
Note 10	Cash and Cash Equivalents	15
Note 11	Receivables	15
Note 12	Other Assets	16
Note 13	Property, Plant and Equipment	16
Note 14	Intangible Assets	22
	Liability Notes	
Note 15	Payables	22
Note 16	Employee Benefits	23
Note 17	Other Liabilities	24
	Equity Notes	
Note 18	Reserves	24
	Other Notes	
Note 19	Cash Flow Reconciliation	25
Note 20	Financial Instruments	26
Note 21	Commitments	28
Note 22	Contingent Liabilities and Contingent Assets	28
Note 23	Related Party Disclosures	29
Note 24	Third Party Monies	30
Note 25	Budgetary Reporting	31

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2019**

NOTE 1 OBJECTIVES OF THE CULTURAL FACILITIES CORPORATION

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

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

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

Strategic Objective for the CFC

To provide cultural leadership in the Canberra region and beyond.

Strategic Objective for the Canberra Theatre Centre

To be a leading theatre centre in Australasia and Asia.

Strategic Objective for Canberra Museum and Gallery

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

Strategic Objective for ACT Historic Places

To be leading historic places in Australia and beyond.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2019

NOTE 2 SIGNIFICANT ACCOUNTING POLICIES

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

Appendix A – Basis of Preparation of the Financial Statements

Appendix B – Significant Accounting Policies

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

NOTE 3 CONTROLLED RECURRENT PAYMENTS

Controlled Recurrent Payments (CRP) are revenue received from the ACT Government to fund the costs of delivering outputs.

	2019 \$	2018 \$
Controlled Recurrent Payments	9,039,000	8,715,000

The increase in CRP is mainly due to indexation to meet part of the higher costs of supplies and services, and part of the cost of the pay rises provided under a new Enterprise Agreement.

NOTE 4 USER CHARGES

User charge revenue is derived by providing goods and services to the community and to other ACT Government agencies. User charge revenue is retained by the CFC and driven by consumer demand.

User Charges – Non-ACT Government	10,149,326	9,505,898
User Charges – ACT Government	501,441	498,842
Total User Charges	10,650,767	10,004,740

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

Venue Hire and Associated Revenue ^a	5,761,165	5,284,902
Internal Ticket Sales	3,614,103	3,485,545
Grants, Donations and Sponsorships	605,252	621,650
Rental Income from Properties	503,891	480,048
Other Revenue	166,356	132,595
	10,650,767	10,004,740

^a. The increase in Venue Hire and Associated Revenue mainly reflects an increase in the number of nights venue hire at the Canberra Theatre Centre and an increase to the fee charged for each Canberra Theatre ticketing transaction.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2019

NOTE 5 RESOURCES RECEIVED FREE OF CHARGE

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

	2019	2018
	\$	\$
Legal Services	70,473	79,000
Total Resources Received Free of Charge	<u>70,473</u>	<u>79,000</u>

NOTE 6 EMPLOYEE EXPENSES

Wages and Salaries	7,936,076	7,867,774
Annual Leave Expense	542,659	465,594
Long Service Leave Expense	293,801	117,899
Payroll Tax	511,031	471,236
Workers' Compensation Insurance Premium	261,885	224,768
Total Employee Expenses	<u>9,545,452</u>	<u>9,147,271</u>

NOTE 7 SUPERANNUATION EXPENSES

Superannuation Contributions to the Territory Banking Account	309,666	301,402
Productivity Benefit	43,906	43,073
Superannuation to External Providers	699,485	631,500
Total Superannuation Expenses	<u>1,053,057</u>	<u>975,975</u>

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2019

NOTE 8 SUPPLIES AND SERVICES

	2019 \$	2018 \$
Rental Payments	1,256,230	1,256,230
Less: Amortised Lease Incentive Liability	-	(17,286)
Total Rent	1,256,230	1,238,944
Production Costs and Royalties	2,893,019	2,994,903
Supplies and Administration	1,645,000	1,666,588
Communication and Computer	865,753	817,491
Repairs and Maintenance ^a	938,822	734,212
Utilities	548,462	472,217
Cleaning and Caretaking	379,541	379,033
Museum and Gallery Exhibition and Program Costs	182,892	187,452
Advertising and Marketing	156,379	160,599
Audit fees ^b	53,322	48,767
Total Other Supplies and Services	7,663,190	7,461,262
Total Supplies and Services	8,919,420	8,700,206

^a. The increase in repairs and maintenance is mainly due to the additional level of repairs and maintenance activity at the Canberra Theatre Centre.

^b. Audit fees consists of financial audit services provided to the CFC by the ACT Audit Office. No other services were provided by the ACT Audit Office.

NOTE 9 DEPRECIATION

Depreciation		
Plant and Equipment	707,840	644,686
Buildings	1,776,865	1,750,437
Total Depreciation	2,484,705	2,395,123

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2019

NOTE 10 CASH AND CASH EQUIVALENTS

The CFC has cash deposits held with Westpac Bank that earned an average floating interest rate of 2.32% in 2018-19 (2.28% in 2017-18).

	2019 \$	2018 \$
Cash on Hand	11,950	11,950
Cash at Bank ^a	1,767,256	2,090,432
Total Cash and Cash Equivalents	<u>1,779,206</u>	<u>2,102,382</u>

^a The decrease in Cash at Bank was primarily due to the purchase of property, plant and equipment. Some purchases of property, plant and equipment will be funded from capital injections to be received in 2019-20.

NOTE 11 RECEIVABLES

Trade Receivables	64,825	73,006
Sub-total	<u>64,825</u>	<u>73,006</u>
Net Goods and Services Tax Receivable	141,461	31,291
Accrued Revenue ^a	621,690	454,102
Total Receivables	<u>827,976</u>	<u>558,399</u>

Ageing of Receivables

Not Impaired		
Not Overdue	801,386	531,853
Overdue for less than 30 Days	2,519	18,075
Overdue for 30 to 60 Days	1,846	1,717
Overdue for greater than 60 Days	22,225	6,754
Sub-total	<u>827,976</u>	<u>558,399</u>
Impaired	-	-
Total Receivables	<u>827,976</u>	<u>558,399</u>

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

Receivables with ACT Government Entities		
Trade Receivables	30,682	4,385
Accrued Revenue ^a	172,554	2,123
Total Receivables with ACT Government Entities	<u>203,236</u>	<u>6,508</u>

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2019

NOTE 11 RECEIVABLES (CONTINUED)

	2019	2018
	\$	\$
Receivables with Non-ACT Government Entities		
Trade Receivables	34,142	68,621
Net Goods and Services Tax Receivable	141,461	31,291
Accrued Revenue	449,137	451,979
Total Receivables with Non-ACT Government Entities	<u>624,740</u>	<u>551,891</u>
Total Receivables	<u>827,976</u>	<u>558,399</u>

^a. The increase in Accrued Revenue is primarily as a result of insurance recovery money.

NOTE 12 OTHER ASSETS

Work in Progress: Expenditure Associated with Future Productions	198,646	124,072
Prepayments	10,853	6,414
Total Other Assets	<u>209,499</u>	<u>130,486</u>

NOTE 13 PROPERTY, PLANT AND EQUIPMENT

Property, plant and equipment includes the following classes of assets. Property, plant and equipment does not include assets held for sale or investment property.

- *Land* includes leasehold land held by the CFC.
- *Buildings* include a performing arts complex and historical buildings and land improvements. *Land improvements* include roads and fences.
- *Plant and equipment* includes plant and equipment, office and computer equipment, furniture and fittings and other mechanical, lighting and sound equipment.
- *Art and Social History Collections* held by the CFC include CMAG's art and social history collection, public art held by the CFC, and social history collections at three historic sites.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2019

NOTE 13 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

	2019 \$	2018 \$
Land and Buildings		
Land at Fair Value	15,610,000	15,610,000
Total Land Assets	<u>15,610,000</u>	<u>15,610,000</u>
Buildings at Fair Value	41,002,791	39,760,299
Less: Accumulated Depreciation	(3,527,303)	(1,750,437)
Total Written Down Value of Buildings	<u>37,475,488</u>	<u>38,009,862</u>
Total Land and Written Down Value of Buildings	<u>53,085,488</u>	<u>53,619,862</u>
Plant and Equipment		
Plant and Equipment at Fair Value	6,662,008	6,309,030
Less: Accumulated Depreciation	(1,344,447)	(638,388)
Total Written Down Value of Plant and Equipment	<u>5,317,561</u>	<u>5,670,642</u>
Art and Social History Collections		
Art and Social History Collections at Fair Value	4,877,190	4,822,326
Total Value of Art and Social History Collections	<u>4,877,190</u>	<u>4,822,326</u>
Capital Works in Progress		
Capital Works in Progress at Cost	331,370	23,503
Total Capital Works in Progress	<u>331,370</u>	<u>23,503</u>
Total Written Down Value of Property, Plant and Equipment	<u>63,611,609</u>	<u>64,136,333</u>

Valuation of Non-Current Assets

Egan National Valuer (ACT) performed independent valuations of the Canberra Theatre Centre, Calthorpes' House, the Lanyon Heritage Precinct, and Mugga-Mugga as at 30 June 2017.

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

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

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2019

NOTE 13 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

Reconciliation of Property, Plant and Equipment

The following table shows the movement of Property, Plant and Equipment during 2018-19.

	Land	Buildings	Plant and Equipment	Work in Progress	Art and Social History Collections	Total
	\$	\$	\$	\$	\$	\$
Carrying Amount at the Beginning of the Reporting Period	15,610,000	38,009,862	5,670,642	23,503	4,822,326	64,136,333
Additions	-	1,242,491	356,978	331,370	54,864	1,985,703
Depreciation	-	(1,776,865)	(707,840)	-	-	(2,484,705)
Disposals	-	-	(2,219)	-	-	(2,219)
Transfer to Intangible Assets	-	-	-	(23,503)	-	(23,503)
Carrying Amount at the End of the Reporting Period	15,610,000	37,475,488	5,317,561	331,370	4,877,190	63,611,609

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

Carrying Amount at the Beginning of the Reporting Period	15,610,000	39,080,000	5,591,273	108,219	4,702,951	65,092,443
Additions	-	680,299	624,518	23,503	119,375	1,447,695
Depreciation	-	(1,750,437)	(644,686)	-	-	(2,395,123)
Disposals	-	-	(8,682)	-	-	(8,682)
Transfers	-	-	108,219	(108,219)	-	-
Carrying Amount at the End of the Reporting Period	15,610,000	38,009,862	5,670,642	23,503	4,822,326	64,136,333

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2019

NOTE 13 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

Fair Value Hierarchy

The Fair Value Hierarchy below reflects the significance of the inputs used in determining fair value. The Fair Value Hierarchy is made up of the following three levels:

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

Details of the CFC's property, plant and equipment at fair value and information about the Fair Value Hierarchy as at 30 June 2019 are as follows:

30 June 2019

	Classification According to Fair Value Hierarchy			
	Level 1	Level 2	Level 3	Total
	\$	\$	\$	\$
Property, Plant and Equipment at Fair Value				
Land	-	3,270,000	12,340,000	15,610,000
Buildings	-	-	37,475,488	37,475,488
Plant and Equipment	-	227,776	5,089,785	5,317,561
Art and Social History Collections	-	4,877,190	-	4,877,190
	-	8,374,966	54,905,273	63,280,239

Details of the CFC's property, plant and equipment at fair value and information about the Fair Value Hierarchy as at 30 June 2018 are as follows:

30 June 2018

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

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2019**

NOTE 13 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

Transfers Between Categories

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

Valuation Techniques, Inputs and Processes

Level 2 Valuation Techniques and Inputs

Valuation Technique:

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

Inputs:

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

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

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

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

Level 3 Valuation Techniques and Significant Unobservable Inputs

Valuation Techniques:

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

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

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2019

NOTE 13 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

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

Significant Unobservable Inputs:

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

Buildings: Estimating the cost to a market participant to construct buildings of comparable utility adjusted for obsolescence. The historical cost per square metre of floor area was also used in measuring fair value. In determining the value of buildings, regard was given to the age and condition of the assets, their estimated replacement cost and current use. This required the use of data internal to the CFC.

Plant and Equipment: Estimating the cost to a market participant to construct plant and equipment assets of comparable utility adjusted for obsolescence. In determining the value of plant and equipment, regard was given to the age and condition of the assets, their estimated replacement cost and current use. This required the use of data internal to the CFC.

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

Fair Value Measurements Using Significant Unobservable Inputs (Level 3)

	Land	Plant and Equipment	Buildings
	\$	\$	\$
2019			
Fair Value at the beginning of the Reporting Period	12,340,000	5,470,053	38,009,862
Additions	-	297,903	1,242,491
Depreciation	-	(678,171)	(1,776,865)
Fair Value at end of the reporting period	12,340,000	5,089,785	37,475,488

	Land	Plant and Equipment	Buildings
	\$	\$	\$
2018			
Fair Value at the beginning of the Reporting Period	12,340,000	5,396,273	39,080,000
Additions	-	595,427	680,299
Depreciation	-	(621,455)	(1,750,437)
Other Movements	-	99,808	-
Fair Value at End of the Reporting Period	12,340,000	5,470,053	38,009,862

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2019

NOTE 14 INTANGIBLE ASSETS

	2019 \$	2018 \$
Intangible		
Software	159,770	96,000
Less: Accumulated Amortisation	<u>(96,000)</u>	<u>(96,000)</u>
Total Intangible Assets	<u>63,770</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	-	-
Transfer from Work in Progress	23,503	
Additions	40,267	-
Carrying Amount at the End of the Reporting Period	<u>63,770</u>	<u>-</u>

NOTE 15 PAYABLES

Accrued Expenses	509,873	435,206
Total Payables	<u>509,873</u>	<u>435,206</u>

Classification of ACT Government/Non-ACT Government Payables

Payables with ACT Government Entities

Accrued Expenses	78,532	132,845
Total Payables with ACT Government Entities	<u>78,532</u>	<u>132,845</u>

Payables with Non-ACT Government Entities

Accrued Expenses	431,341	302,361
Total Payables with Non-ACT Government Entities	<u>431,341</u>	<u>302,361</u>

Total Payables	<u>509,873</u>	<u>435,206</u>
-----------------------	-----------------------	-----------------------

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2019

NOTE 16 EMPLOYEE BENEFITS

	2019	2018
	\$	\$
Current Employee Benefits		
Annual Leave	732,287	605,806
Long Service Leave	1,152,408	979,363
Accrued Salaries	133,175	269,640
Total Current Employee Benefits	<u>2,017,870</u>	<u>1,854,809</u>
Non-Current Employee Benefits		
Long Service Leave	125,985	136,477
Total Non-Current Employee Benefits	<u>125,985</u>	<u>136,477</u>
Total Employee Benefits	<u>2,143,855</u>	<u>1,991,286</u>
Estimate of when Leave is Payable		
Estimated Amount Payable within 12 months		
Annual Leave	515,568	427,122
Long Service Leave	106,798	66,397
Accrued Salaries	133,175	269,640
Total Employee Benefits Payable within 12 months	<u>755,541</u>	<u>763,159</u>
Estimated Amount Payable after 12 months		
Annual Leave	216,719	178,684
Long Service Leave	1,171,595	1,049,443
Total Employee Benefits Payable after 12 months	<u>1,388,314</u>	<u>1,228,127</u>
Total Employee Benefits	<u>2,143,855</u>	<u>1,991,286</u>

At 30 June 2019, the CFC employed 91 full-time equivalent (FTE) staff. There were 103 FTE staff as at 30 June 2018.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2019

NOTE 17 OTHER LIABILITIES

	2019 \$	2018 \$
Current Other Liabilities		
Hirer's Deposits	145,042	227,909
Revenue in Advance	-	12,134
Total Current Other Liabilities	<u>145,042</u>	<u>240,043</u>
Total Other Liabilities	<u>145,042</u>	<u>240,043</u>

NOTE 18 RESERVES

Asset Revaluation Surplus

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

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.

The Acquisition Reserve has been created to support the acquisition for the Collection of the Canberra Museum and Gallery ("CMAG") of larger scale works of art and social history objects, or of collections of works of art or social history objects.

Theatre Programming Reserve

Balance at the Beginning of the Reporting Period	1,100,000	1,100,000
Transfer from Accumulated Funds	100,000	-
Balance at the End of the Reporting Period	<u>1,200,000</u>	<u>1,100,000</u>

Acquisition Reserve

Balance at the Beginning of the Reporting Period	-	-
Transfer from Accumulated Funds	30,000	-
Balance at the End of the Reporting Period	<u>30,000</u>	<u>-</u>

Total Reserves	<u>35,391,302</u>	<u>35,261,302</u>
-----------------------	-------------------	-------------------

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2019

NOTE 19 CASH FLOW RECONCILIATION

- (a) **Reconciliation of Cash and Cash Equivalents at the End of the Reporting Period in the Cash Flow Statement to the Equivalent Items in the Balance Sheet.**

	2019 \$	2018 \$
Total Cash and Cash Equivalents Recorded in the Balance Sheet	1,779,206	2,102,382
Cash and Cash Equivalents at the End of the Reporting Period as Recorded in the Cash Flow Statement	1,779,206	2,102,382

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

Operating (Deficit)	(2,166,945)	(2,356,801)
Add/(Less) Non-Cash Items		
Depreciation	2,484,705	2,395,123
Donated Assets	-	(74,572)
Amortisation of Lease Incentive Liability	-	(17,286)
Add/(Less) Items Classified as Investing or Financing		
Net (Gain)/Loss on Disposal of Non-Current Assets	(7,159)	8,682
Accrued Capital Items classified as Investing Activities	8,910	(8,910)
Cash Before Changes in Operating Assets and Liabilities	319,511	(53,764)
(Increase) in Receivables	(269,577)	(6,394)
Decrease/(Increase) in Inventories	1,170	(6,875)
(Increase)/Decrease in Other Assets	(79,013)	105,256
(Decrease)/Increase in Other Liabilities	(95,001)	101,122
Increase/(Decrease) in Payables	74,666	(129,520)
Increase in Employee Benefits	152,569	269,150
Net Changes in Operating Assets and Liabilities	(215,186)	332,739
Net Cash Inflows from Operating Activities	104,325	278,975

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2019

NOTE 20 FINANCIAL INSTRUMENTS

Details of the significant policies and methods adopted, including the criteria for recognition, the basis of measurement, and the basis on which income and expenses are recognised, with respect to each class of financial asset and financial liability are disclosed in Note 2 (see Appendix B) *Significant Accounting Policies*.

Interest Rate Risk

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

A significant portion of financial assets are held in floating interest rate arrangements. No financial liabilities are subject to floating interest rates. This means the CFC is not exposed to movements in interest payable; however, it is exposed to movements in interest receivable. Interest rates decreased during the year ended 30 June 2019, but the CFC 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 since the CFC's operations are not dependent on interest received. Interest rate risk for financial liabilities is not actively managed by the CFC as there are no financial liabilities which are exposed to a floating interest rate.

Sensitivity Analysis

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

Credit Risk

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

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

The CFC also manages credit risk for receivables by undertaking an analysis of the concentration of credit risk to ensure that it is not too high. This is undertaken by reviewing the proportion that each debtor's outstanding balance contributes to the total of receivables. No concentration of credit risk was identified in this analysis. There have been no significant 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 2019

NOTE 20 FINANCIAL INSTRUMENTS (CONTINUED)

Credit Risk (Continued)

Trade receivables are always measured at lifetime expected credit losses (the simplified approach). The CFC has assessed that there are no expected credit losses.

Liquidity Risk

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

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2019

NOTE 20 FINANCIAL INSTRUMENTS (CONTINUED)

	2019 \$	2018 \$
Carrying Amount of Each Category of Financial Asset and Financial Liability		
Financial Assets		
Financial Assets Measured at Amortised Cost	2,465,721	2,629,490
Financial Liabilities		
Financial Liabilities Measured at Amortised Cost	509,873	435,206

The carrying amounts of financial assets and liabilities at the end of the reporting period are equal to the fair value of financial assets and liabilities at the end of the reporting period.

NOTE 21 COMMITMENTS

Capital Commitments

Capital commitments contracted at reporting date that have not been recognised as liabilities are as follows:

Within One Year	976,047	-
Later than One Year but not later than Five Years	412,500	-
Later than Five Years	-	-
Total Capital Commitments	<u>1,388,547</u>	<u>-</u>

Operating Lease Commitments

Non-Cancellable Operating Lease Commitments are payable as follows:

Within One Year	46,634	46,131
Later than One Year but not later than Five Years	53,496	36,633
Later than Five Years	4,959	4,864
Total Operating Lease Commitments	<u>105,089</u>	<u>87,628</u>

The operating lease commitments as at 30 June 2019 consist of IT equipment rental from Shared Services ICT and motor vehicle operating leases with SG Fleet.

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

NOTE 22 CONTINGENT LIABILITIES AND CONTINGENT ASSETS

Legal advice indicates that there is no contingent liabilities as at 30 June 2019 (Nil 30 June 2018).

There are no contingent assets as at 30 June 2019 (Nil 30 June 2018).

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2019

NOTE 23 RELATED PARTY DISCLOSURES

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

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

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

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

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

(A) CONTROLLING ENTITY

The CFC is an ACT Government controlled entity.

(B) KEY MANAGEMENT PERSONNEL

Compensation of Key Management Personnel

Compensation of all Cabinet Ministers, including the Portfolio Minister, is disclosed in the note on related party disclosures included in the ACT Executive's financial statements for the year ended 30 June 2019.

Compensation of the Head of Service is included in the note on related party disclosures included in the Chief Minister, Treasury and Economic Development Directorate's financial statements for the year ended 30 June 2019.

Compensation by CFC to KMP is set out below.

	2019	2018
	\$	\$
Short-term employee benefits	206,701	185,157
Post employment benefits	35,663	34,527
Board member fees	65,698	59,225
Total Compensation by CFC to KMP	308,063	278,909

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2019

NOTE 24 THIRD PARTY MONIES

The CFC, as a ticketing agent, holds money on behalf of patrons and entrepreneurs, pending finalisation of the production or season. As suspended funds, their movement does not impact on the Operating Statement, except when such funds include monies outstanding to the CFC for its current productions, or for booking fees earned but not yet transferred to the CFC operating account.

	2019	2018
	\$	\$
Canberra Ticketing Suspense Account		
Balance of suspended funds as at 30 June was:	3,776,557	2,847,996
Total Canberra Ticketing Suspense Account	<u>3,776,557</u>	<u>2,847,996</u>

The increase is due to higher advance ticket sales as at 30 June 2019 for the Canberra Theatre Centre. This balance excludes an amount of \$102,422 (\$167,998 in 2017-18) that has been included in Accounts Receivable as funds owing but not transferred at 30 June 2019 to the CFC.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2019

NOTE 25 BUDGETARY REPORTING

Operating Statement Line Items	Actual 2018-19 \$'000	Original Budget ¹ 2018-19 \$'000	Variance \$'000	Variance %	Variance Explanation
User Charges	10,651	7,429	3,222	43	User Charges exceeded the budget estimate due largely to higher volumes of revenue-generating activity at the Canberra Theatre Centre.
Employee Expenses	9,545	7,612	1,933	25	Employee Expenses exceeded the budget estimate due largely to higher casual salary costs directly relating to higher volumes of revenue-generating activity at the Canberra Theatre Centre.
Supplies and Services	8,919	7,785	1,134	15	Supplies and Services costs exceeded the budget estimate due largely to higher production costs and royalties relating to higher volumes of revenue-generating 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 (2018-19 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 2019

NOTE 25 BUDGETARY REPORTING (CONTINUED)

Balance Sheet Line Items	Actual 2018-19 \$'000	Original Budget ¹ 2018-19 \$'000	Variance \$'000	Variance %	Variance Explanation
Receivables	828	556	272	49	Receivables are higher mainly as a result of insurance recovery money due from the ACT Insurance Authority as at 30 June 2019.
Payables	510	652	(142)	(22)	Payables are lower mainly due to the CFC having paid off all trade payables by 30 June 2019.
Current Employee Benefits	2,018	1,660	358	22	Current Employee Benefits are higher mainly due to greater than anticipated leave balances at the end of the period.

**Statement of
Changes in Equity**

These line items are covered in other financial statements

¹ Original Budget refers to the amounts presented to the Legislative Assembly in the original budgeted financial statements in respect of the reporting period (2018-19 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 2019

NOTE 25 BUDGETARY REPORTING (CONTINUED)

Cash Flow Statement Line Items	Actual 2018-19 \$'000	Original Budget¹ 2018-19 \$'000	Variance \$'000	Variance %	Variance Explanation
Receipts from User Charges	10,387	7,402	2,985	40	Receipts from User Charges is higher largely due to higher volumes of activity at the Canberra Theatre Centre, generating more revenue.
Payments for Employee	(9,933)	(7,576)	(2,357)	31	Payments for Employee is higher largely due to higher casual salaries from higher volumes of activity at the Canberra Theatre Centre.
Payments for Supplies and Services	(8,843)	(7,695)	(1,148)	15	Payments for Supplies and Services is higher largely due to higher production costs and royalties from higher volumes of activity at the Canberra Theatre Centre.
Payments for Property Plant and Equipment and Work in Progress	(2,035)	(2,353)	318	(14)	Payments for Property Plant and Equipment and Work in Progress is lower mainly due to the delays in some capital works projects for 2018-19.
Receipts from Capital Injections	1,598	2,222	(624)	(28)	Receipts from Capital Injections is lower mainly due to the delays in some capital works projects for 2018-19. Some appropriation was not drawn down for these projects and has been rolled over to the following reporting period.

¹ Original Budget refers to the amounts presented to the Legislative Assembly in the original budgeted financial statements in respect of the reporting period (2018-19 Statement of Intent). These amounts have not been adjusted to reflect supplementary appropriation or appropriation instruments.

Cultural Facilities Corporation
Appendix A – Basis of Preparation of the Financial Statements
Forming Part of Note 2 of the Financial Statements
For the Year Ended 30 June 2019

APPENDIX A – BASIS OF PREPARATION OF THE FINANCIAL STATEMENTS

Legislative Requirement

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

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

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

These general-purpose financial statements have been prepared to comply with Australian Accounting Standards as required by the FMA and ACT Accounting and Disclosure Policies.

Accrual Accounting

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

Currency

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

Individual Reporting Entity

The CFC is an individual reporting entity.

Reporting Period

These financial statements state the financial performance, changes in equity and cash flows of the CFC for the year ending 30 June 2019 and the financial position of the CFC as at 30 June 2019.

Cultural Facilities Corporation
Appendix A – Basis of Preparation of the Financial Statements
Forming Part of Note 2 of the Financial Statements
For the Year Ended 30 June 2019

Comparative Figures

Budget Figures

To facilitate a comparison with the Budget Papers, as required by the FMA, budget information for 2018-19 has been presented in the financial statements. Budget numbers in the financial statements are the original budget numbers that appear in the Budget Papers (Statement of Intent).

Rounding

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

Going Concern

As at 30 June 2019, the CFC's current assets (\$2.843m) exceeded its current liabilities (\$2.673m) by \$0.170m.

The 2018-19 financial statements have been prepared on a going concern basis as CFC has been funded in the 2019-20 Budget and the Budget Papers include forward estimates for CFC.

**Cultural Facilities Corporation
Appendix B – Significant Accounting Policies
Forming Part of Note 2 of the Financial Statements
For the Year Ended 30 June 2019**

APPENDIX B – SIGNIFICANT ACCOUNTING POLICIES

Significant Accounting Policies - Income

Revenue Recognition

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

Controlled Recurrent Payments

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

User Charges

Sale of Goods

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

Rendering of Services

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

Grants, Donations and Sponsorships

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

Revenue Received in Advance

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

Resources Received Free of Charge

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

Cultural Facilities Corporation
Appendix B – Significant Accounting Policies
Forming Part of Note 2 of the Financial Statements
For the Year Ended 30 June 2019

Significant Accounting Policies – Expenses

Employee Expenses

Employee benefits include:

- Short-term employee benefits such as wages and salaries, annual leave loading, and applicable on-costs, if expected to be settled wholly before twelve months (see Appendix B Employee Benefits if longer than 12 months) after the end of the annual reporting period in which the employees render the related services;
- Other long-term benefits such as long service leave and annual leave; and
- Termination benefits.

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

Superannuation Expenses

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

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

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

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

Cultural Facilities Corporation
Appendix B – Significant Accounting Policies
Forming Part of Note 2 of the Financial Statements
For the Year Ended 30 June 2019

Significant Accounting Policies – Expenses Continued

Supplies and Services

Insurance

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

Repairs and Maintenance

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

Operating Leases

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

Depreciation

Depreciation is applied to physical assets such as buildings and plant and equipment.

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

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

Depreciation for non-current assets is determined as follows:

Class of Assets	Depreciation Method	Useful Life (Years)
Buildings	Straight Line	15 – 50
Plant and Equipment	Straight Line	3 – 10

Land improvements are included with buildings.

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

Cultural Facilities Corporation
Appendix B – Significant Accounting Policies
Forming Part of Note 2 of the Financial Statements
For the Year Ended 30 June 2019

Significant Accounting Policies – Assets

Assets – Current and Non-Current

Assets are classified as current where they are expected to be realised within 12 months after the reporting date. Assets which do not fall within the current classification are classified as non-current.

Cash and Cash Equivalents

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

Receivables

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

Property, Plant and Equipment

Acquisition and Recognition of Property, Plant and Equipment

Property, plant and equipment is initially recorded at cost.

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

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

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

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

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

Significant Accounting Judgements and Estimates - Fair Value of Assets

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

Cultural Facilities Corporation
Appendix B – Significant Accounting Policies
Forming Part of Note 2 of the Financial Statements
For the Year Ended 30 June 2019

Significant Accounting Policies – Assets Continued

Significant Accounting Judgements and Estimates - Useful Lives of Property, Plant and Equipment

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

Further disclosures concerning an asset's useful life are provided at Appendix B – Depreciation.

Impairment of Assets

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

Any resulting impairment losses, for land, buildings, plant and equipment, and community and heritage assets, are recognised as a decrease in the Asset Revaluation Surplus relating to these classes of assets. Where the impairment loss is greater than the balance in the Asset Revaluation Surplus for the relevant class of assets, the difference is expensed in the Operating Statement.

Assets that have previously been impaired are reviewed for possible reversal of impairment at each reporting date.

Cultural Facilities Corporation
Appendix B – Significant Accounting Policies
Forming Part of Note 2 of the Financial Statements
For the Year Ended 30 June 2019

Significant Accounting Policies – Liabilities

Liabilities – Current and Non-Current

Liabilities are classified as current when they are due to be settled within 12 months after the reporting date or the CFC does not have an unconditional right to defer settlement of the liability for at least 12 months after the reporting date. Liabilities, which do not fall within the current classification, are classified as non-current.

Payables

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

Payables include Trade Payables and Accrued Expenses.

Employee Benefits

Employee Benefits are listed in Appendix B - Employee Expenses.

Wages and Salaries

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

Annual and Long Service Leave

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

Annual leave liabilities have been estimated on the assumption that they will be wholly settled within three years. In 2018-19 the rate used to estimate the present value of future annual leave payments is 101.6% (99.7% in 2017-18).

In 2018-19, the rate used to estimate the present value of future payments of long service leave is 110.1% (100.9% in 2017-18).

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

**Cultural Facilities Corporation
Appendix B – Significant Accounting Policies
Forming Part of Note 2 of the Financial Statements
For the Year Ended 30 June 2019**

Significant Accounting Policies – Liabilities Continued

Annual and Long Service Leave Continued

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

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

Significant Judgements and Estimates - Employee Benefits

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

The significant judgements and assumptions included in the estimation of annual and long service leave liabilities include an assessment by an actuary. The Australian Government Actuary performed this assessment in April 2019. The next actuarial review is expected to be undertaken by early 2022.

Significant Accounting Policies – Equity

Equity

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

Other Reserves

The Theatre Programming Reserve provides for fluctuations in working capital due to the volatile nature of the performing arts industry and to offset the financial risks associated with major theatre programming ventures for the Canberra Theatre Centre.

The Acquisition Reserve provides support the acquisition for the Collection of the Canberra Museum and Gallery ("CMAG") of larger scale works of art and social history objects, or of collections of works of art or social history objects, than is possible with CMAG's annual acquisition budget.

It is CFC's policy to set aside equivalent cash balances to support these reserves and to hold these in separate bank accounts from other cash holdings.

Cultural Facilities Corporation
Appendix B – Significant Accounting Policies
Forming Part of Note 2 of the Financial Statements
For the Year Ended 30 June 2019

Significant Accounting Policies – Other Notes

Budgetary Reporting

Significant Judgements and Estimates

Significant judgements have been applied in determining what variances are considered as 'major variances' requiring explanations in Note 25 Budgetary Reporting. Variances are considered to be major variances if both of the following criteria are met:

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

Cultural Facilities Corporation
Appendix C – Impact of Accounting Standards Issued But Yet to be Applied
Forming Part of Note 2 of the Financial Statements
For the Year Ended 30 June 2019

ACCOUNTING STANDARDS ISSUED BUT YET TO BE APPLIED

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

• **AASB 16 Leases** (application date 1 January 2019)

AASB 16 is the new standard for leases. It introduces a single lessee accounting model and requires a lessee to recognise assets and liabilities for all leases with a term of more than 12 months, unless the underlying asset value is low. This will result in CFC recognising a number of its operating leases as assets alongside the associated liability, rather than accounting for these as operating lease expenditure as disclosed in Note 21. The right-of-use asset will initially be recognised at cost and will give rise to a depreciation expense. The lease liability will initially be recognised as the present value of the lease payments during the term of the lease. Lease payments made will reduce this liability over time and also result in an interest expense.

At this stage CFC has assessed that it only has motor vehicles that will fall within the scope of AASB 16.

CFC will make a detailed assessment of the impact over the next 12 months.

Management Discussion and Analysis for the Cultural Facilities Corporation for the Financial Year Ended 30 June 2019

General Overview

Objectives

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

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

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

Strategic Objective for the CFC

To provide cultural leadership in the Canberra region and beyond.

Strategic Objective for the Canberra Theatre Centre

To be a leading theatre centre in Australasia and Asia.

Strategic Objective for Canberra Museum and Gallery

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

Strategic Objective for ACT Historic Places

To be leading historic places in Australia and beyond.

Risk Management

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

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

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

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

Financial Performance

The following financial information is based on audited Financial Statements for 2017-18, audited Financial Statements for 2018-19 and the Forward Estimates contained in the 2019-20 ACT Budget Statements.

Operating result

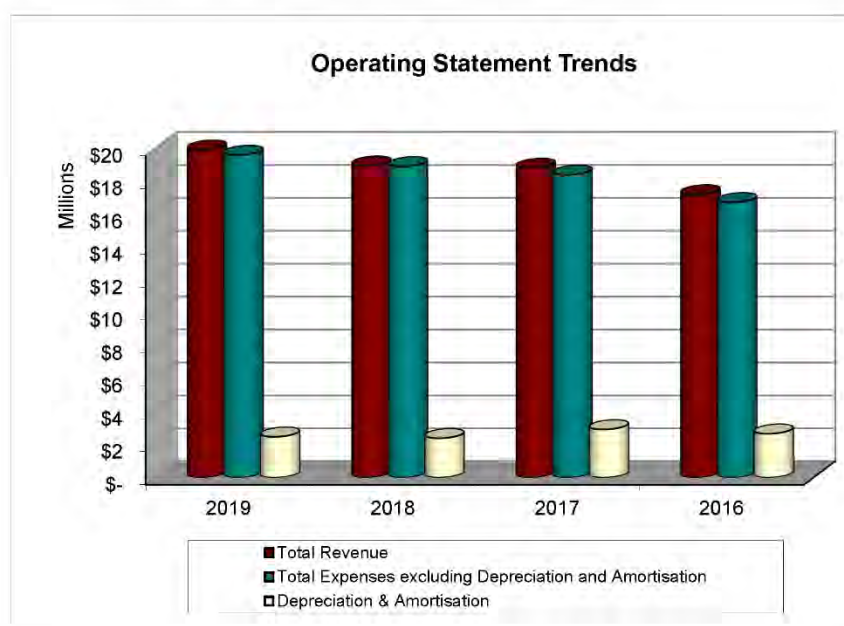
The operating deficit for 2018-19 was **\$2.167m**, which was **\$0.222m (9%)** lower than the 2018-19 Budgeted deficit of **\$2.389m**. The lower than estimated deficit was mainly due to the higher than budgeted User Charges from higher volumes of activity at Canberra Theatre Centre.

The operating deficit for 2018-19 was **\$0.190m** lower than the 2017-18 operating deficit. The major reason for this was the higher User Charges from higher volumes of activity at Canberra Theatre Centre in 2018-19.

Operating Statement Trends

Due to its large asset holdings and consequent significant depreciation expense, the CFC always expects to incur an operating deficit. *Figure 1* indicates that depreciation represents a significant expense (11% of total expenses). Although depreciation is not funded by the ACT Government, the CFC does receive capital injections from the ACT Government, which fund new and replacement assets.

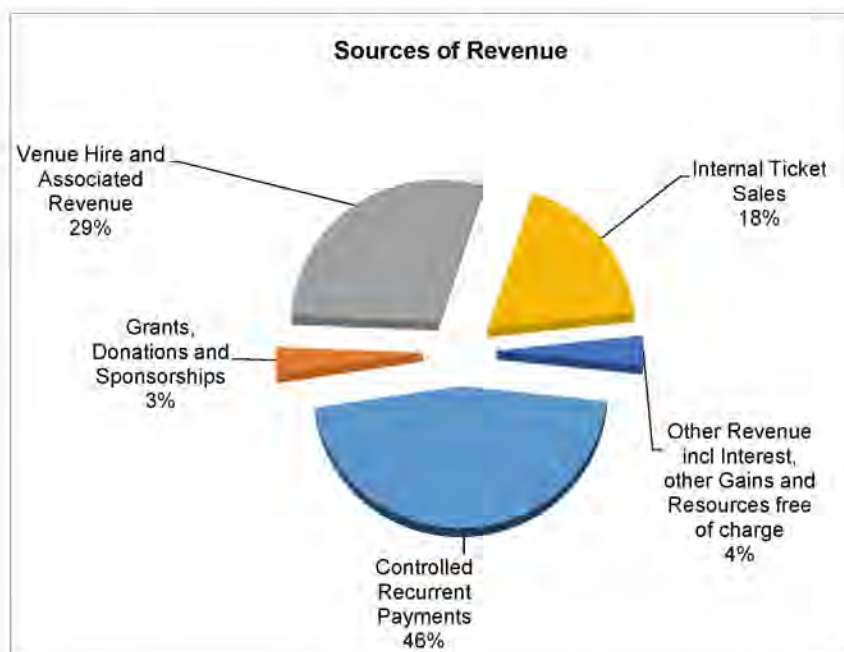
Figure 1 – Operating Statement Trends



Total Revenue

Figure 2 indicates that for the financial year ended 30 June 2019, the CFC received 54% of its total revenue from sources other than ACT Government Appropriations (Controlled Recurrent Payments). 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 2018-19



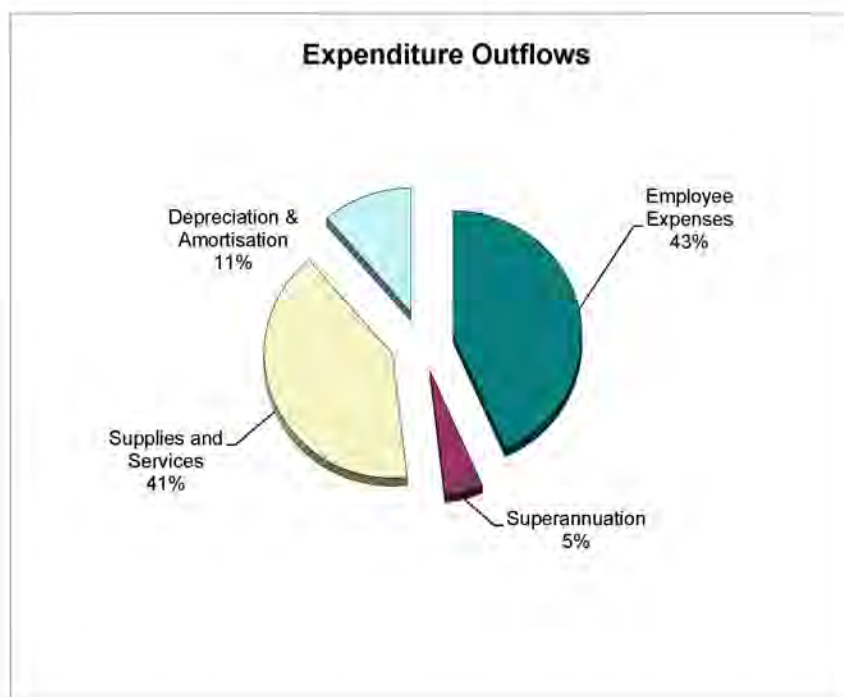
Total revenue for the year ending 30 June 2019 was **\$19.912m**, which was **\$3.314m (20%)** higher than the 2018-19 budget of **\$16.598m**. This better than expected result was mainly due to higher than budgeted revenue from user charges, mainly from revenues from venue hire activity and from internal ticket sales. The improvement was largely due to higher than budgeted volumes of activity at the Canberra Theatre Centre.

Total revenue was **\$0.970m (5%)** higher than the 2017-18 actual result.

Total Expenditure

Figure 3 indicates that for the financial year ended 30 June 2019, the CFC spent **48%** of its total expenditure on employee and superannuation expenses.

Figure 3 - Components of Expenditure 2018-19



Total expenditure for 2018-19 of **\$22.079m** was **\$3.092m (16%)** higher than the 2018-19 Budget of **\$18.987m**. The higher than expected cost was mainly due to higher than budgeted employee expenses and supplies and services expenses, resulting from higher volumes of activity at the Canberra Theatre Centre.

Total expenditure was **\$0.780m (4%)** higher than the 2017-18 actual result.

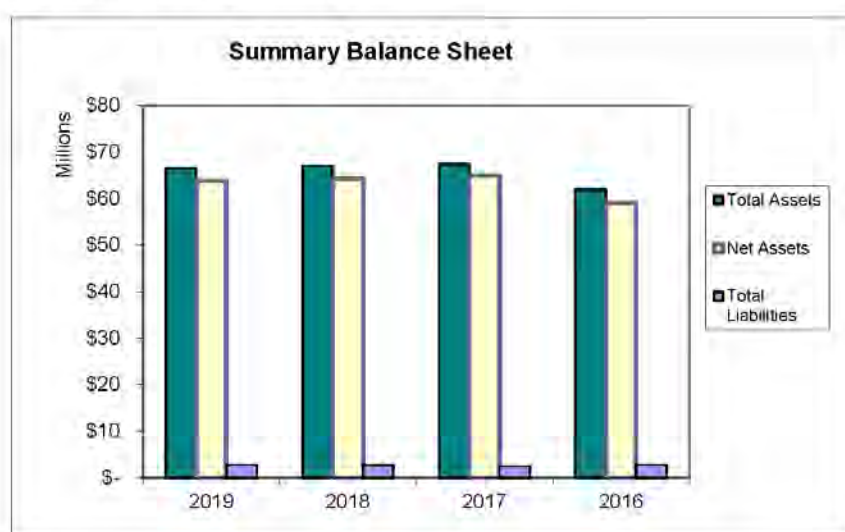
Financial Position

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

Sustained Asset Base

The ability of the CFC to sustain its asset base is indicated by changes in its net assets. *Figure 4* indicates that, at the end of 2018-19, 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

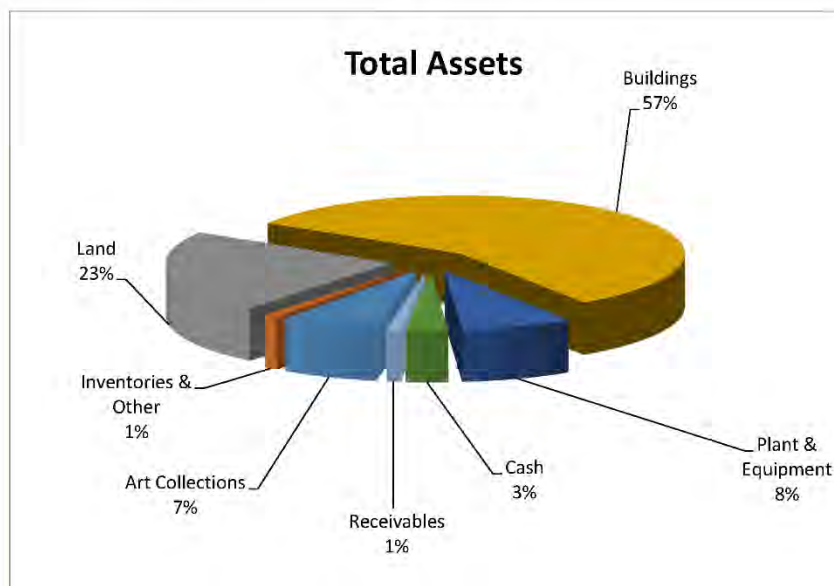


The net asset position as at 30 June 2019 of **\$63.720m** was **\$0.485m (1%)** lower than the 2018-19 budget of **\$64.205m**.

The 2018-19 actual net asset position was **\$0.569m (1%)** lower than the 2017-18 actual position.

Figure 5 indicates that as at 30 June 2019, **95%** of CFC's assets were Property Plant and Equipment.

Figure 5 – Total Assets



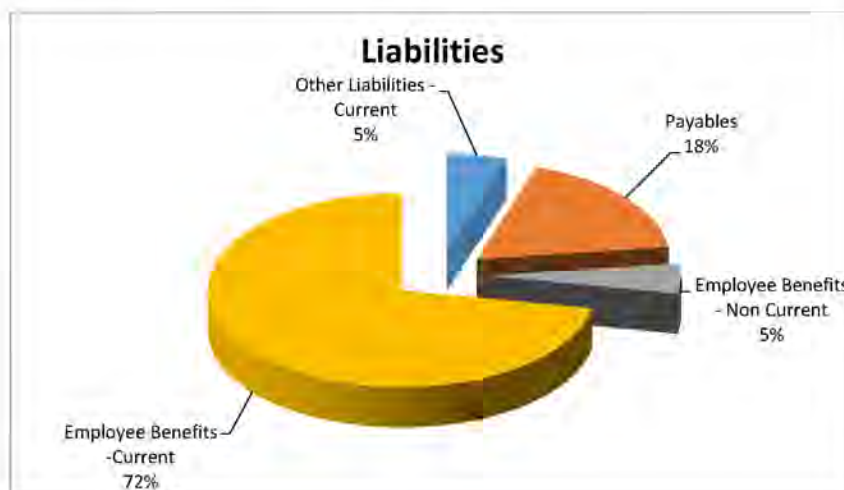
Total assets of **\$66.518m** as at 30 June 2019 were **\$0.270m (1%)** lower than the 2018-19 budget of **\$66.788m**.

The total assets as at 30 June 2019 were **\$0.437m (1%)** lower than the total assets as at 30 June 2018.

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 2019 of **\$2.673m** was **\$0.222m (9%)** higher than the 2018-19 budget of **\$2.451m**. The difference was mainly due to an increase in Employee Benefits as at the end of the 2018-19 period, primarily due to the Enterprise Agreement impacts.

The 2018-19 current liability position was **\$0.143m (6%)** higher than the 2017-18 actual position. The difference was mainly due to an increase in Employee Benefits primarily due to the Enterprise Agreement impacts.

Liquidity

'Liquidity' is the ability of the CFC to meet its short-term debts as they fall due. As at 30 June 2019, the CFC's current assets (**\$2.843m**) exceeded its current liabilities (**\$2.673m**) by **\$0.170m (6%)**. 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 2019

CULTURAL FACILITIES CORPORATION

INDEPENDENT LIMITED ASSURANCE REPORT

To the Members of the ACT Legislative Assembly

Conclusion

I have undertaken a limited assurance engagement on the statement of performance of the Cultural Facilities Corporation (the Corporation) for the year ended 30 June 2019.

Based on the procedures performed and evidence obtained, nothing has come to my attention to indicate the results of the accountability indicators reported in the statement of performance for the year ended 30 June 2019 are not in agreement with the Corporation's records or do not fairly reflect, in all material respects, the performance of the Corporation, in accordance with the *Financial Management Act 1996*.

Basis for conclusion

I have conducted the engagement in accordance with the Standard on Assurance Engagements ASAE 3000 *Assurance Engagements Other than Audits or Reviews of Historical Financial Information*. My responsibilities under the standard and legislation are described in the 'Auditor-General's responsibilities' section of this report.

I have complied with the independence and other relevant ethical requirements relating to assurance engagements, and the ACT Audit Office applies Australian Auditing Standard ASQC 1 *Quality Control for Firms that Perform Audits and Reviews of Financial Reports and Other Financial Information, Other Assurance Engagements and Related Services Engagements*.

I believe that sufficient and appropriate evidence was obtained to provide a basis for my conclusion.

Corporation's responsibilities for the statement of performance

The Governing Board is responsible for:

- preparing and fairly presenting the statement of performance in accordance with the *Financial Management Act 1996* and *Financial Management (Statement of Performance Scrutiny) Guidelines 2019*; and
- determining the internal controls necessary for the preparation and fair presentation of the statement of performance so that the results of accountability indicators and accompanying information are free from material misstatements, whether due to error or fraud.

Auditor-General's responsibilities

Under the *Financial Management Act 1996* and *Financial Management (Statement of Performance Scrutiny) Guidelines 2019*, the Auditor-General is responsible for issuing a limited assurance report on the statement of performance of the Corporation.

My objective is to provide limited assurance on whether anything has come to my attention that indicates the results of the accountability indicators reported in the statement of performance are not

in agreement with the Corporation's records or do not fairly reflect, in all material respects, the performance of the Corporation, in accordance with the *Financial Management Act 1996*.

In a limited assurance engagement, I perform procedures such as making inquiries with representatives of the Corporation, performing analytical review procedures and examining selected evidence supporting the results of accountability indicators. The procedures used depend on my judgement, including the assessment of the risks of material misstatement of the results reported for the accountability indicators.

Limitations on the scope

The procedures performed in a limited assurance engagement are less in extent than those required in a reasonable assurance engagement and consequently the level of assurance obtained is substantially lower than the assurance that would have been obtained had a reasonable assurance engagement been performed. Accordingly, I do not express a reasonable assurance opinion on the statement of performance.

This limited assurance engagement does not provide assurance on the:

- relevance or appropriateness of the accountability indicators reported in the statement of performance or the related performance targets;
- accuracy of explanations provided for variations between actual and targeted performance due to the often subjective nature of such explanations; or
- adequacy of controls implemented by the Corporation.



Ajay Sharma
Assistant Auditor-General, Financial Audit
16 September 2019

**Cultural Facilities Corporation
Statement of Performance
For the Year Ended 30 June 2019**

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 2019 and also fairly reflects the judgements exercised in preparing the Statement of Performance.



The Hon Richard Refshauge SC
Chair
Cultural Facilities Corporation

16 August 2019



Harriet Elvin
Chief Executive Officer
Cultural Facilities Corporation

16 August 2019

**CULTURAL FACILITIES CORPORATION
STATEMENT OF PERFORMANCE
FOR THE YEAR ENDED 30 JUNE 2019**

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 2018-19 \$'000	Actual Result 2018-19 \$'000	Variance from Original Target %	Explanation of Material Variances
Total Cost	18,987	22,079	16%	The higher than expected costs were mainly due to higher than estimated theatre-related supplies and services expenses. This resulted from higher than anticipated volumes of activity at the Canberra Theatre Centre, which generated additional revenue.
Controlled Recurrent Payments	9,039	9,039	-	-

The Total Cost and Controlled Recurrent Payments measures were not examined by the ACT Audit Office in accordance with the *Financial Management (Statement of Performance Scrutiny) Guidelines 2019*.

**CULTURAL FACILITIES CORPORATION
STATEMENT OF PERFORMANCE
FOR THE YEAR ENDED 30 JUNE 2019**

ACCOUNTABILITY INDICATORS INCLUDED IN THE CORPORATION'S 2018-19 BUDGET

Output Class 1 : Cultural Facilities Management

Output 1.1 : Cultural Facilities Corporation

Table 2 : Accountability Indicators

	Original Target 2018-19	Result 2018-19	Variance from Original Target %	Explanation of Material Variances
1. Estimated number of visitors/patrons to CFC facilities/programs	412,800	452,641	10%	(i)
2. Number of exhibitions at facilities managed by CFC	21	21	-	
3. Number of education and community programs provided by CFC	491	564	15%	(ii)
4. Number of days venue usage at the Canberra Theatre Centre's venues	620	627	1%	
5. Customer satisfaction with quality of services provided by CFC, as measured by annual survey	90%	96%	7%	(iii)
6. Cost to Government per estimated visitor/patron to CFC facilities/programs	\$21.90	\$19.97	(9%)	(iv)
7. Own sourced revenue as a proportion of total revenue for CFC	45.3%	54.3%	20%	(v)

The above Accountability Indicators were examined by the ACT Audit Office in accordance with the *Financial Management (Statement of Performance Scrutiny) Guidelines 2019*.

**CULTURAL FACILITIES CORPORATION
STATEMENT OF PERFORMANCE
FOR THE YEAR ENDED 30 JUNE 2019**

EXPLANATION OF MATERIAL VARIANCES

- Note (i) The variance is mainly due to a higher than expected number of visitors to CMAG.
- Note (ii) The variance is due to the CFC responding to a higher than expected demand for education and public programs, particularly those programs provided at ACT Historic Places.
- Note (iii) The variance is due to an overall high standard of customer satisfaction, reflecting the attempts by facilities to achieve as high a standard as possible.
- Note (iv) The variance is due to a higher than expected number of visitors/patrons to CFC facilities/programs.
- Note (v) The variance is due primarily to increased revenue from the higher than expected volume of theatre business at the Canberra Theatre Centre.

**CULTURAL FACILITIES CORPORATION
STATEMENT OF PERFORMANCE
FOR THE YEAR ENDED 30 JUNE 2019**

COMMENTS ON ACCOUNTABILITY INDICATORS

Indicator 1 Given the varied nature of the CFC's facilities, a range of methods, including manual methods, are used to record and estimate visitor/patron numbers. These methods include automated ticketing systems, traffic counters*, automated door counters**, diaries and spreadsheets. The CFC believes that the methods of estimation are reasonable and fit for purpose.

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

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

Notes :

- Visitors who attended the CMAG touring exhibition *Out of Silence: Marcel Marceau by Jan Dalman* have been included in the visitor numbers as these were visitors to a CFC program. A combined total of 28,585 visitors attended the touring exhibition at the Adelaide Festival Centre, Adelaide and His Majesty's Theatre, Perth.
- The Australian Electoral Commission hired CMAG's Gallery 5 for Federal Election voting from the 29 April to 18 May 2019. A total of number of 19,218 visitors have been included in the visitor numbers.
- Visitors to exhibitions at CMAG's external gallery space, Gallery 4, during 2018-19 were not captured by the automated door counters at the CMAG entrance doors and have not been included in the visitor numbers.
- Calthorpes' House was closed to the public from 25 February to 31 May 2019 due to conservation works being undertaken there. There were no visitors to Calthorpes' House during this period.

Indicator 2 Note : CMAG touring exhibition *Out of Silence : Marcel Marceau by Jan Dalman* has not been included in the total number of exhibitions as it was not held at a facility managed by the CFC. The exhibition was held at the Adelaide Festival Centre, Adelaide and His Majesty's Theatre, Perth.

**CULTURAL FACILITIES CORPORATION
STATEMENT OF PERFORMANCE
FOR THE YEAR ENDED 30 JUNE 2019**

COMMENTS ON ACCOUNTABILITY INDICATORS - Continued

- Indicator 3 Note : There were no education and community programs provided at Calthorpes' House from the 25 February to 31 May 2019 due to conservation works being undertaken there.
- Indicator 5 The CFC contracts Orima Research (a firm that is independent of the CFC) to survey its Canberra Theatre Centre patrons on selected performances throughout the year. In CMAG and ACT Historic Places, visitors are given the opportunity to provide feedback by completing a visitor feedback form. 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 or provided feedback.

ABBREVIATIONS AND ACRONYMS

AAPPAC	Association of Asia Pacific Performing Arts Centres
ABC	Australian Broadcasting Corporation
ACC	Agency Consultative
ACT	Australian Capital Territory
ACTEWAGL	ACT Electricity and Gas
ACTIA	ACT Insurance Authority
ACTPS	ACT Public Service
AM	Member of the Order of Australia
ANU	Australian National University
AO	Officer of the Order of Australia
ASO	Administrative Services Officer
ATSIEB	ACT Aboriginal and Torres Strait Islander Elected Body
Auslan	Australian Sign Language
BA	Bachelor of Arts
BBC	British Broadcasting Corporation
BSc	Bachelor of Science
CEFI	Chief Executive Officer Financial Instruction
CEO	Chief Executive Officer
CFC	Cultural Facilities Corporation
CFO	Chief Financial Officer
CMAG	Canberra Museum and Gallery
CMTEDD	Chief Minister, Treasury and Economic Development Directorate
CNG	Compressed Natural Gas
CPI	Consumer Price Index
CRA	City Renewal Authority
CSIRO	Commonwealth Scientific and Industrial Research Organisation
DISACT	Disaster ACT
EPSDD	Environment, Planning and Sustainable Development Directorate
ESD	Ecologically Sustainable Development
ESP	Enterprise Sustainability Platform
EU	European Union
FBT	Fringe Benefits Tax
FCP	Fraud Control Plan
FM	Financial Management
FMA	Financial Management Act 1996
FM	Frequency Modulation
FTE	Full Time Equivalent
GHG	Green House Gas
GSO	General Services Officer
GST	Goods and Services Tax
HR	Human Resources
HVAC	Heating, ventilation and air-conditioning
ICOMOS	International Council on Monuments and Sites
IT	Information Technology
Kg	Kilogram
kWh	kilowatt hour
LED	Light-emitting diode
LPA	Live Performance Australia

LPG	Liquid Petroleum Gas
MBA	Master of Business Administration
MWh	megawatt hour
MEAA	Media Entertainment and Arts Alliance
MLA	Member of the Legislative Assembly
NAIDOC	National Aboriginal and Torres Strait Islander Peoples Day Observance Committee
NGA	National Gallery of Australia
NGA	National Greenhouse Accounts
NMA	National Museum of Australia
NSW	New South Wales
PD	Professional Development
PhD	Doctor of Philosophy
PO	Professional Officer
RED	Respect, Equity and Diversity
RET	Renewable Energy Target
S	Section
SES	Senior Executive Service
SME	Small to Medium Enterprise
SMS	Safety Management System
SOG	Senior Officer Grade
SPO	Senior Professional Officer
SRMP	Strategic Risk Management Plan
t	tonne
the Centre	Canberra Theatre Centre
the Corporation	Cultural Facilities Corporation
TQI	Teacher Quality Institute
UK	United Kingdom
UNSW	University of NSW
VET	Vocational Education and Training
VIP	Very Important Person
VMA	Venue Managers Association
WHS	Work Health and Safety

COMPLIANCE STATEMENT

The Cultural Facilities Corporation's (CFC) Annual Report must comply with the Annual Report Directions (the Directions) made under section 8 of the *Annual Reports (Government Agencies) Act 2004*. The Directions are found at the ACT Legislation Register : <http://www.legislation.act.gov.au>.

The Compliance Statement indicates the subsections, under Parts 1 to 5 of the Directions, that are applicable to the CFC and the location of information that satisfies these requirements:

Part 1 Directions Overview

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

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

Part 2 Reporting entity Annual Report Requirements

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

- A. Transmittal Certificate, see page 5;
- B. Organisational Overview and Performance, inclusive of all subsections, see pages 11–69; and
- C. Financial Management Reporting, inclusive of all subsections, see pages 71–77.

Part 3 Reporting by Exception

The CFC has nil information to report by exception under Part 3 of the Directions for the 2018–19 reporting year.

Part 4 Reporting entity Specific Annual Report Requirements

The following subsection of Part 4 of the 2019 Directions is applicable to the CFC.

- Ministerial and Director-General Directions
The CFC has nil information to report for the 2018–19 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 :

- Bushfire Risk Management, see the annual report of the Justice and Community Safety Directorate;
- Human Rights, see the annual report of the Justice and Community Safety Directorate;
- Legal Services Directions, see the annual report of the Justice and Community Safety Directorate; and

- Territory Records, see the annual report of Chief Minister, Treasury and Economic, Development Directorate.

Part 6 State of the Service report

- Public Sector Standards and Workforce Profile, see the annual State of the Service Report.

ACT Public Service Directorate annual reports are found at the following web address :

http://www.cmd.act.gov.au/open_government/report/annual_reports

INDEX

- Aboriginal and Torres Strait Islander Reporting, 61
- acquisitions, 97
- ACT Audit Office, 16, 33, 59
- ACT Government, 16
- ACT Heritage, 16
- ACT Historic Places, 12, 13, 14, 15, 16, 21, 25, 27, 31, 33, 46, 52, 53, 62, 68, 73, 74, 75, 84, 85, 87, 88, 96, 99
- ACT Legislative Assembly, 58
- ACT Remuneration Tribunal, 82
- Advisory Committees, 26, 27, 85
- Agency Consultative Committee, 26
- asset management, 36, 75
- Audit Committee, 26, 33, 36, 58, 59
- Board Members, 26
- Box Office, 65
- Calthorpes' House, 12, 13, 14, 35, 52, 53, 57, 75, 92, 93, 95, 96
- Canberra Museum and Gallery, 14, 47, 75, 85, 92
- Canberra Region Treasures Fund, 98
- Canberra Theatre, 6, 12, 14, 15, 17, 19, 25, 27, 29, 31, 33, 38, 73, 74, 75, 85, 91, 92, 93, 99, 167
- Capital Works, 73, 74, 75
- CFC Board, 7, 26, 80
- clients and stakeholders, 14
- Climate Change, 67
- CMAG, 12, 13, 14, 15, 16, 20, 25, 27, 28, 29, 31, 33, 46, 48, 49, 50, 62, 75, 83, 93, 94, 95, 166
- CMTEDD, 14
- community and education programs, 48, 94
- Community Engagement and Support, 60
- Conservation, 55, 87, 92, 93
- Constitution Place, 6
- Corporate Plan, 31, 32
- CRA, 166
- Cultural Facilities Corporation, 31
- Cultural Facilities Corporation Act 1997*, 14
- Current and future challenges, 24
- Current and future priorities, 23
- Department of Regional Australia, Local Government, Arts and Sport, 98
- donations, 97
- Ecologically Sustainable Development, 67
- Education Centre, 93
- Exhibitions, 14, 18, 34, 92, 94, 98
- facilities and business/activities under management, 92
- Financial Management, 72
- Financial Management Act 1996*, 26
- Financial Management Reporting, 71
- Financial Statements, 72, 101
- Fraud Prevention, 59
- Freedom of Information, 59
- Governance Charter, 26, 59
- Government Contracting, 76
- Health and Safety Representative Committees, 63
- Human Resources, 64
- Internal Accountability, 25
- Internal Audit, 59
- interpretation, 92, 93
- Lanyon, 12, 14, 75, 92, 95
- Lanyon Heritage Centre, 23, 57
- Learning and Development, 64
- Management Discussion and Analysis, 72, 101, 149
- Mugga-Mugga, 7, 12, 13, 14, 35, 53, 57, 75, 93, 95, 96
- National Multicultural Festival, 41
- National Trust, 7
- Nolan Collection, 14, 92, 95
- Nolan Collection Gallery @ CMAG, 14, 92
- Nolan Gallery, 75
- Organisation Overview and Performance, 11
- Organisational Chart, 15
- Organisational Overview, 12
- Outlook, 23
- Performance Analysis, 28
- Performance outcomes, 17
- Records Management, 36
- Research, 92
- Risk Management, 58
- Role, functions and services, 14
- Scrutiny, 58
- Senior Management, 25, 83
- sponsorship and support, 98
- Staffing Profile, 65
- Statement of Intent, 16, 28
- Statement of Performance, 16, 28, 33, 157
- Strategic Asset Management Plan, 75
- strategic objectives and indicators, 28
- Strategic Plan, 12, 16, 27, 31
- Strategic Risk Management Plan, 36, 58
- Summary of performance in achieving objectives and targets, 16
- The Playhouse, 92
- Theatre Reserve, 6, 18, 35, 43
- Transmittal Certificate, 5,
- Vision, mission and values, 12
- Vocational Education and Training, 167
- Work Health and Safety, 25, 34, 63, 64, 167
- Work Health and Safety Committee, 26, 63
- Year at a Glance 8

