



Annual Report 2024–25

Cultural Facilities Corporation



The ACT Government acknowledges the Ngunnawal people as traditional custodians of the ACT and recognise any other people or families with connection to the lands of the ACT and region. We acknowledge and respect their continuing culture and the contribution they make to the life of this city and this region.

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Freedom of Information

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Acknowledgement of Country



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Burke and Wills, 1948. Sidney Nolan. Image: The Nolan Collection
Carmen, The Australian Ballet - CTC60. Image: Daniel Boud
Kids Day Out, Lanyon Homestead. Image: Dominic Northcott

Information about the directorate and an electronic version of this annual report can be found on the website: www.culturalfacilities.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 and www.historicplaces.com.au.

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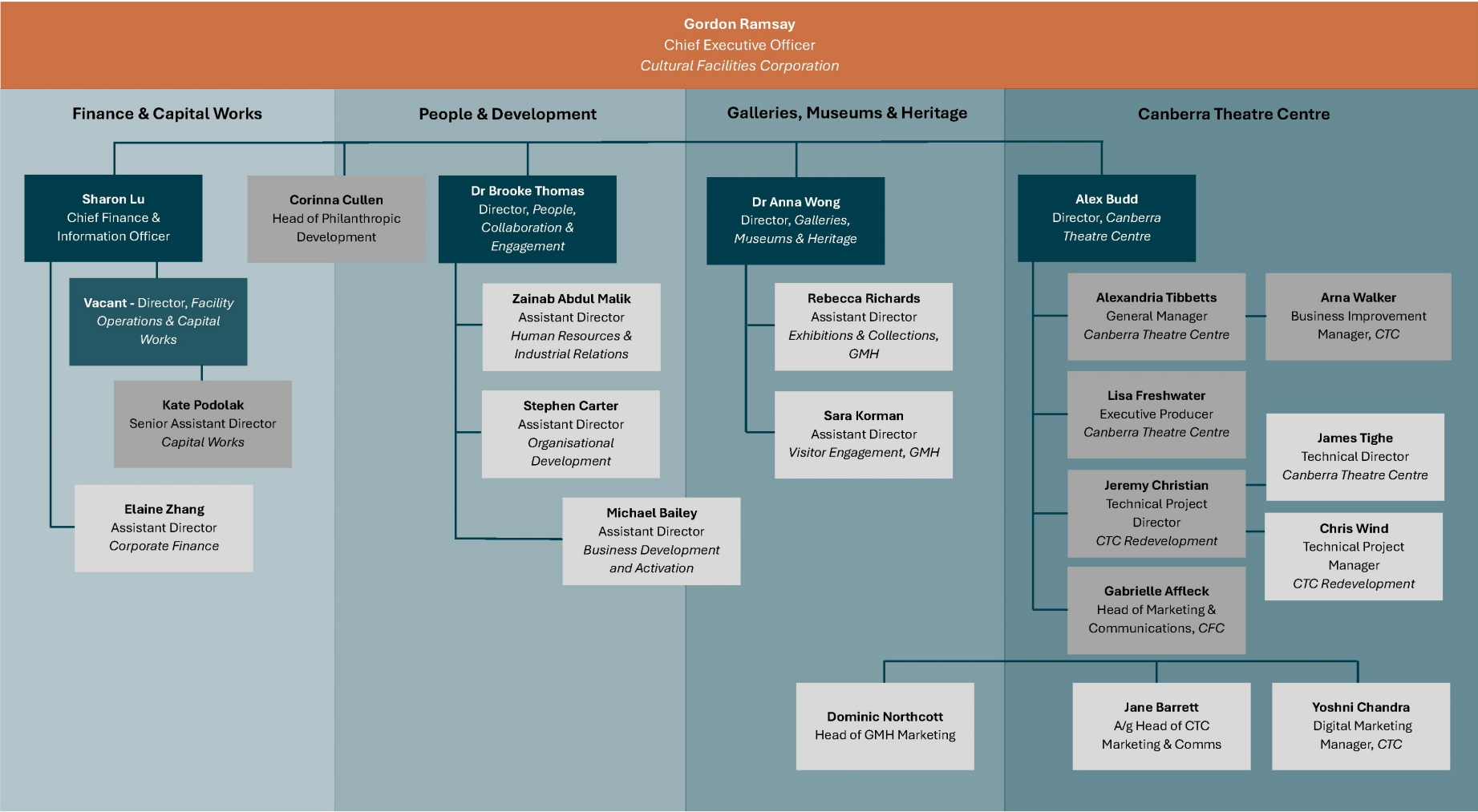
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CFC Organisation Chart

Our 2024–25 organisation chart reflects the Cultural Facilities Corporation’s (CFC’s) high–level structure.



Part A

Transmittal Certificate and Compliance Statement

*CFC Open Day - Smoking Ceremony
performed by Richie Allen (Ngunnawal/
Kamilaroi). Image: Martin Ollman*



Mr Michael Pettersson MLA
Minister for Business, Arts, and Creative Industries
ACT Legislative Assembly
CANBERRA ACT 2601

Dear Minister

This report has been prepared in accordance with Section 7(2) of the *Annual Reports (Government Agencies) Act 2004* and in accordance with the requirements of the Annual Report Directions.

It has been prepared in conformity with other legislation applicable to the preparation of the Annual Report by the Cultural Facilities Corporation (CFC).

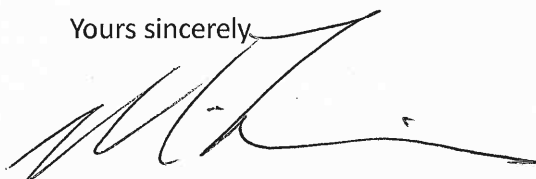
We certify that information in the attached annual report, and information for whole of government reporting, is an honest and accurate account and that all material information on the operations of the CFC has been included for the period 1 July 2024 to 30 June 2025.

We hereby certify that fraud prevention has been managed in accordance with the *Public Sector Management Standards 2006 (repealed)*, Part 2.3 (see section 113, Public Sector Management Standards 2016).

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

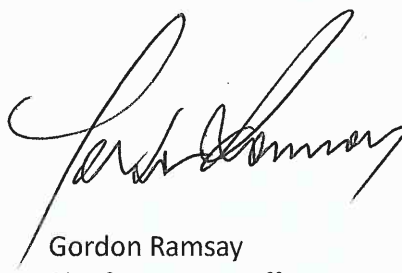
We commend this Annual Report to you and look forward to working with you in the year ahead.

Yours sincerely,



Prof. Mathew Trinca
Chair
Cultural Facilities Corporation

29 September 2025



Gordon Ramsay
Chief Executive Officer
Cultural Facilities Corporation

29 September 2025

Cultural Facilities Corporation 2024-25 REMARKABLE PEOPLE	431,110 total visitation 20% above target	Gender diversity 64% female workforce	65.5% Own sourced revenue 27% above target
Canberra Theatre Centre Canberra Theatre Courtyard Studio Playhouse	707 days of venue usage 18% above target	\$19,981,561 CTC Box Office gross up 6.5% from 2023-24	CTC ticketing sales up 9.95% from 2023-24
	2024-25 REMARKABLE GROWTH	59.6% first time attendees up 12% from 2023-24	Food & Beverage revenue up 40% from 2023-24 Self sourced revenue up 34% from 2023-24
Galleries, Museums & Heritage Canberra Museum & Gallery (CMAG) The Nolan Collection Historic Places: Lanyon Homestead Calthorpes House Mugga-Mugga	28,638 attendees at public programs up 45% from 2023-24	306 education programs delivered across Galleries, Museums & Heritage	224 public programs delivered across Galleries, Museums & Heritage
	2024-25 REMARKABLE ACHIEVMENTS	159,144 total visitation 62% above target	106,147 Canberra Museum & Gallery visitors 112% above target 52,868 Historic Places visitors 10% above target

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 Act*. The Directions are found at the ACT Legislation Register: 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 record keeping of annual reports. The CFC's Annual Report complies with all subsections of Part 1 under the Directions.

In compliance with Section 15 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:

- Part A. Transmittal Certificate, see [page 7](#)
- Part B. Organisational Overview and Performance, inclusive of all subsections, see [page 12](#), and
- Part C. Financial Management Reporting, inclusive of all subsections, see [page 134](#).

Part 3 Reporting by Exception

The CFC has nil information to report by exception under Part 3 of the Directions for the 2024-25 reporting year.

Part 4 Directorate and Public Sector Body Specific Annual Report Requirements

The following subsection of Part 4 of the 2024-25 Directions are applicable to the CFC and can be found within the CFC Annual Report 2024-25.

- Ministerial and Director-General Directions - The CFC has nil information to report for the 2024-25 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
- Public Sector Standards and Workforce Profile, see the annual State of the Service Report, and
- Territory Records, see the annual report of Chief Minister, Treasury and Economic Development Directorate.

ACT Public Service Directorate annual reports are found at the following web address:

<https://www.act.gov.au/open/annual-reports>.



Ikebana @ CMAG. Image: Sachie Terasaki

Part B

Organisational Overview and Performance



*Hiroe and Cornel Swen: Making a
Creative Life CMAG Exhibition.
Image: Sarah Nash*

B1 Organisational Overview

B1.1 - Vision, Mission and Values

The CFC supports the ACT Government's *Statement of Ambition for the Arts 2021-26* as a major contributor to creating, developing, and promoting arts, culture, creativity, and heritage under *Canberra: Australia's Arts Capital - Arts, Culture and Creative Policy 2022-26*.

The CFC's Strategic Plan 2023-27 defines a **vision and mission for the CFC** as well as **dynamic values and ambitious goals**.

These emphasise the importance of the CFC's responsibilities as a custodian of the ACT and region's stories and as a sector leader, the need for organisational growth and financial sustainability, with the current key focus on the redevelopment of Canberra Theatre Centre (CTC). In observing our values, we are **committed to implementing the ACT Government Service Values** of respect, integrity, collaboration and innovation.



The CFC's **vision, mission** and **values** are lived out in our **five strategic goals**.

CFC Strategic Goals

1 Custodianship, Creativity, and Storytelling

We will deliver creative excellence and custodianship for the CFC's activities, deepen our contribution to the ACT's arts, culture and heritage ecology, and grow our national role.

2 Growth and Sustainability

We will position the CFC for the future by expanding its income streams and relevance to the arts, culture, and heritage sectors, audiences, and economy.

3 Redevelopment of the Canberra Theatre Centre and Canberra Civic and Culture District

We will provide a vision and key leadership for the redevelopment of the CTC and CCCD, developing our organisation to leverage the opportunities these present.

4 Sector Leadership and Development

We will lead our sector in the ACT, growing audiences, engaging artists, and developing people.

5 Best Practice Governance, Organisational Capacity, and Culture

Our operational model will be best practice.

B1.2 - Functions and Services

The CFC is a statutory corporation of the ACT Government and the ACT's largest cultural organisation, managing a unique mix of performing arts, visual arts, social history, and heritage venues.



Staff at the CFC 2025 Open Day. Image: Martin Ollman

The CFC was established under the *Cultural Facilities Corporation Act 1997* (the CFC Act), which came into operation from 1 November 1997. The **CFC connects people with rich and diverse cultural experiences, activities and functions** as set out in the CFC Act (Section 6) with responsibility for:

- **Canberra Theatre Centre (CTC)**
- **Canberra Museum & Gallery (CMAG)**
- **The Nolan Collection**
- **Lanyon Homestead**
- **Calthorpes House, and**
- **Mugga-Mugga.**

Through its activities at these venues, the **CFC provides a range of cultural services across the performing arts, the visual arts, social history and cultural heritage**, by:

- managing, developing, presenting, coordinating and promoting cultural activities at designated locations and other places in the ACT
- providing theatre presentations, exhibitions, education and community programs
- establishing and researching collections
- conserving and exhibiting collections in the possession or under the control of the CFC
- undertaking activities, in cooperation with other people if appropriate, to exercise its other functions, and
- exercising other functions given to the CFC under the 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.

CTC is the major presenter of performing arts in the region. CTC presents a range of programming and independent productions and works with community and commercial hirers to deliver a broad program of theatre, dance and music. In particular, the **New Works and Sector Development Program** supports local artists and producers in the commissioning, creative development, and presentation of live performances.

CTC is also connected to major performing arts centres across the nation and **regularly works with leading national theatre and dance companies.** The planned redevelopment of the Centre will support the growth of Canberra's performing arts industry by creating further spaces for artists and arts workers to develop, rehearse, and perform productions. The transformed CTC will include modern rehearsal facilities, supporting the creation of productions that can tour nationally and internationally, increasing the profile of Canberra creatives and **lifting Canberra's reputation as a performing arts destination.**



Cutting of the cake, CTC60 celebrations. Open Day. Image: Martin Ollman

Galleries, Museums & Heritage (GMH) has **creative, curatorial, exhibition, collections management, research, and public engagement responsibilities** relating to **CMAG, The Nolan Collection, Lanyon Homestead, Calthorpes House, and Mugga-Mugga** and, collaboratively, of the curatorial, collections management, social history, and heritage aspects more broadly within the CFC.

CMAG manages the Territory's collection of over 12,000 artworks and social history objects, including paintings, works on paper, sculpture and digital media, clothing and textiles, industrial design, furniture, and domestic items.

CMAG develops and presents exhibitions that interpret and promote significant events, places, people, and collections associated with the social history and visual arts of Canberra and the region. Notably, **CMAG has an award-winning permanent exhibition *Canberra/Kamberri, Place and People devoted to the unique story of Canberra***. CMAG also brings significant **touring exhibitions** to Canberra and provides opportunities for the exhibition of local community and private collections. It is also the custodian of the **218 works** that comprise the **Commonwealth Nolan Collection**, including the 24 Foundation Collection of iconic paintings from the Ned Kelly, St Kilda, and Burke and Wills series, donated by the artist to the nation in 1974.

In 2024-25 the **three heritage-listed historic places** in the CFC's care **showcased the ACT's significant natural and cultural heritage**.

Lanyon Homestead (pictured) is the most intact pastoral property in Canberra, established in 1835 by John Lanyon and brothers James and William Wright. The current homestead was built in 1859. The property encompasses important Indigenous and non-Indigenous heritage, cultural and natural values, and the history of European settlement, convicts and pastoralism in the Canberra region.



Lanyon Homestead. Image: Dominic Northcott

Calthorpes House (pictured), built in 1927, was one of the earliest residences in the new Federal Capital of Canberra. The Calthorpes lived there until the 1980s, when the Commonwealth government purchased the home, including domestic furnishings and personal items of the Calthorpe family. It provides an insight into the taste and experiences of the population moving to the region in the 1920s and 30s.



Calthorpes House. Image: GMH

Mugga-Mugga Cottage (pictured page 16), built in the 1850s, is one of only three surviving workers' cottages from the Duntroon estate. This site was used as a shepherd's lookout from the 1820s when Robert Campbell established the Duntroon

estate. The stone cottage includes a rare domestic working-class collection of the Curley family, former Duntroon estate workers who moved to the Cottage in 1913, when Duntroon was resumed by the Commonwealth for the creation of the Federal Capital. The Cottage is surrounded by listed endangered native temperate grasslands with Aboriginal archaeological sites.

With two of the CFC's key venues located in Civic Square, the **CFC is also a contributor to activating the Square** as a public space in the heart of Canberra, **serving as a hub for cultural events and activities**. In addition to seeking to grow audiences to CFC facilities, the CFC collaborates with other agencies and organisations to host and promote cultural events and activities, with the goal of **fostering a vibrant and culturally rich community in the ACT**.



Mugga-Mugga Cottage. Image: GMH



In the spotlight Chicago

Presented by CTC and Crossroads Live, **multi award winning musical *Chicago* broke CTC's box office records**, and was **seen by more than 30,000 people, across 28 performances**.

Starring **Anthony Warlow** as Billy Flynn, **Zoë Ventoura** as Velma Kelly, **Lucy Maunder** as Roxie Hart, **Peter Rowsthorn** as Amos Hart, and **Asabi Goodman** as Matron 'Mama' Morton. Created by the musical theatre talents of John Kander, Fred Ebb and legendary choreographer Bob Fosse, *Chicago* has been honoured with 6 Tony Awards®, 2 Olivier Awards, and a Grammy®. After a sensational media launch, the production **achieved the highest ever first-week sales for any major musical at the CTC**. Patrons also enjoyed fun photo opportunities in the foyer and 1920s-themed cocktails.

In the gardens Floriade @ Lanyon

Visitors enjoyed the beauty of **Floriade** within the picturesque grounds of **Lanyon Homestead**. This year's events celebrated the 2024 Floriade theme **Art in Bloom** and included ***Sky Stories*** with Peter Swanton (First Nations astronomer) sharing stories about the night sky from a First Nations perspective, a ***Flowers in the Garden Tour***, and ***Flowers in the House*** Floriade-inspired tour of Lanyon Homestead delving into the history and symbolism of the floral patterns that adorn textiles, wallpapers, ceramics, and artworks throughout the house. ***Beyond the Farm Gate***, a special guided tour of the natural wonders and historical marvels that define the iconic estate, and ***Sidney Nolan in Bloom*** provided an opportunity to experience a special garden bed designed by Oxigen, filled with an array of coloured flowers that echo Nolan's artistic vision. CMAG's Senior Visual Arts Curator provided a fascinating talk on Nolan's connection to Lanyon and why he chose to exhibit his famous Ned Kelly series there in 1975.



Inclusivity Accessible Performances

CTC significantly expanded its accessible performance offerings, delivering **39 inclusive performances across 31 seasons**. This included **11 Auslan-interpreted performances, 7 tactile tours, 8 audio-described performances, 14 live-captioned performances, and 6 relaxed performances**. CTC supported accessible seasons featuring diverse genres such as theatre, musical theatre, dance, circus, comedy, and children's productions. To enhance accessibility, CTC streamlined booking processes through online forms and dedicated Box Office support. Website functionality was improved with screen reader compatibility and font enlargement options. Hearing access was supported through FM radio-assisted hearing units and captioning services.

In the gallery

Taglietti: Life in Design

CMAG's exhibition **Taglietti: Life in Design** celebrates the centenary of Enrico Taglietti's birth, and explores the life, philosophy, and legacy of one of Australia's most original architects. Visitors experience Taglietti's unique design language through immersive interventions complementing displays of original architectural drawings, models, photographs, rarely seen personal objects, fashion, and furniture, revealing how Taglietti's creative ethos and holistic approach permeated every aspect of his life. The exhibition of **"The Global Architect"** showcases a visionary whose design principles shaped modern Australian architecture and left an indelible imprint on Canberra, the city he and his wife Franca chose to call home. The Taglietti's Canberra map features a diverse selection of public and commercial Taglietti designed properties throughout Canberra.



Enrico Taglietti. Image: provided by exhibit

In the Hub

Pop-Up Bar

CMAG and the CFC's Events and Activations Team unveiled a **Pop-Up Bar** in the heart of the city, offering an intimate celebration of local craftsmanship. Each Thursday to Sunday, throughout September, visitors indulged in Canberra's finest artisan offerings, including premium wines from **Ravensthorpe Wines**, craft beers from **Capital Brewing Co.**, as well as artisanal cheeses from **Le Cheeserie**, all complemented by live music and entertainment on weekends. In collaboration with **Mount Majura Vineyard**, CMAG also hosted **Le Cheeserie x Mount Majura Vineyard Masterclass**, offering participants the opportunity to learn about, and sample, perfect fine wine and cheese pairings.



Pop-Up Bar, Event and Activations Team Michael Bailey & Karina Leota

In the UK

Staff Development Scholarship

With thanks to a generous donation, staff members are able to apply for a **CFC Staff Development Scholarship** for up to \$10,000 in professional development that would otherwise not be possible. It is awarded on the basis of personal professional development, contribution to the organisation's mission and strategic direction, and how the experience will bring broader benefits to the cultural sector in an intentional way. This year's recipient, **Kat Voss** from CTC Box Office, attended the international Ticketing Business Forum in the UK to deepen her expertise in ticketing platforms, customer relationship management, marketing and data analytics, and patron engagement, and to **raise the profile of the CFC internationally.**



Kat Voss at the International Ticketing Business Forum- CFC Staff Development Scholarship Recipient for 2025. Image: Provided by recipient

SIDNEY NOLAN'S

NOLAN

GIFT TO THE NATION

Nolan50

Sidney Nolan's Gift to the Nation

50 years ago, Sidney Nolan donated 24 of his most significant paintings to the people of Australia, one of Australia's largest bequests of artwork and an extraordinary gift that became the **Nolan Foundation Collection**.

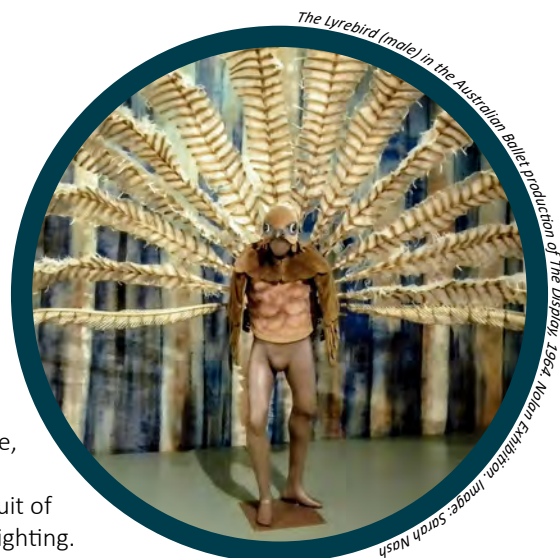
Initially exhibited at Lanyon Homestead in 1975, the Collection now resides at **CMAG** and encompasses **218 works**. In March, CMAG launched **Nolan50**, celebrating the 50th anniversary of Sir Sidney Nolan's gift, and providing the opportunity to reflect on Nolan's vision, as well as his unwavering belief in the power of art. **Nolan50** celebrates with a three year program of exhibitions, concerts, talks, and symposia.



Sidney Nolan at Lanyon Homestead for the launch of the first public exhibition of his gift. Image: National Archives of Australia

A Total Work of Art Sidney Nolan and the Stage

A Total Work of Art: Sidney Nolan and the Stage showcases Nolan's dynamic and innovative, but lesser-known, designs for opera, theatre and ballet. The **CMAG** exhibition provides visitors with opportunity to see rare and original stage works, including *Icare* (1940), *The Rite of Spring* (1963), and *The Display* (1964) - performed at the **opening of the CTC 60 years ago**. A highlight is Nolan's iconic Lyrebird (male) costume, created at the invitation of Robert Helpmann for the first production of **The Australian Ballet**, highlighting Nolan's pursuit of a 'total work of art' encompassing costuming, set design and lighting.



The Lyrebird (male) in the Australian Ballet Production of The Display, 1964. Nolan Exhibition. Image: Sarah Nash



David Bridie - Resonant Spaces. CMAG



Sophie Hutchings. Images: Dominic Northcott

Concert Resonant Spaces at CMAG

Live music and visual art came together at **CMAG** with **ARIA Award-winning artists David Bridie** and **Sophie Hutchings** performing original solo piano compositions inspired by the works of **Sidney Nolan**. Their contemporary musical interpretations reflected Nolan's themes of landscape, myth, and identity in distinct and compelling ways. **Resonant Spaces** performances were followed by discussions with curator **Ross Heathcote** featuring the artists and providing insights into their creative approaches and the interplay between visual art and music.

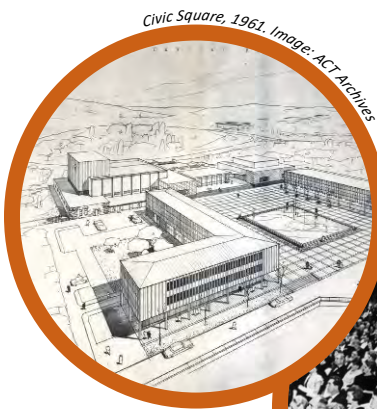


60 years Canberra Theatre Centre

Canberra Theatre Centre opened its doors in 1965, becoming the **first completed Australian Government-initiated, and multi-venue performing arts centre**. The theatre initially doubled as a cinema and classical music hall and consisted of two separate buildings, the Canberra Theatre and The Playhouse, linked by a covered walkway. **60 years on**, CTC has grown and now comprises three performance spaces, The Canberra Theatre, The Playhouse and Courtyard Studio, and is a regular stop on the tour circuit for Australia's leading theatrical producers and performing arts companies. To commemorate its diamond anniversary, a **range of celebratory events and performances are being held throughout 2025**.



Canberra Theatre Centre Open Day. Image: CTC



Civic Square, 1961. Image: ACT Archives



The audience at the opening night of the CTC. Image: ACT Heritage Library

Memory Capture Project Canberra Theatre Centre

As part of **CTC's 60th year of celebrations**, CTC embarked on a **Memory Capture Project** to connect with the community to hear their stories and share their photos, videos and memories of time spent at the theatre as a way of remembering the people, shows and experiences shared by Canberrans in decades gone by. The launch of an online portal invites members of the community and media to submit their memories to contribute to the Project. Stories are collated and shared on the CTC website.

Carmen The Australian Ballet

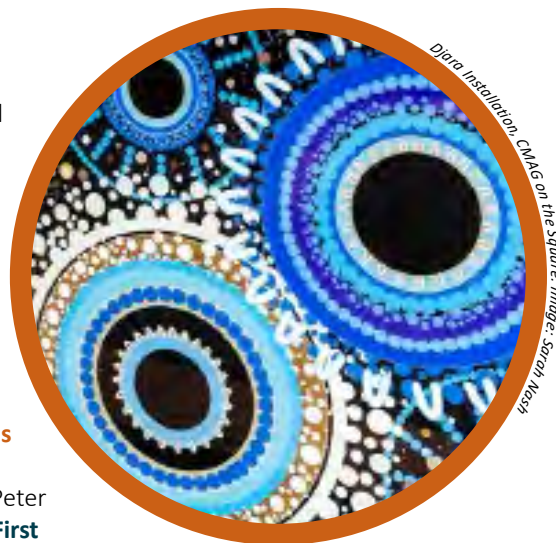
On 24 June, 1965 **The Australian Ballet** performed at the **gala opening night** of the Canberra Theatre Centre. As one of Australia's most treasured performing art companies, The Australian Ballet returned **exactly 60 years on**, to perform Johan Inger's award-winning production of **Carmen**. CTC hosted a dazzling post-performance celebration in honour of the anniversary, and the return of the Australian Ballet. Patrons were invited to dress in 1964 glamour and to raise a glass of champagne to mark the extraordinary milestone.



Carmen - The Australian Ballet. Image: Simon Eeles

DJARA - Exhibition

The **Djara** (Stars) exhibition, a collaboration between **CMAG**, **Questacon**, and the **ANU**, provided an immersive audio-visual experience by Ngunawal/Wiradjuri/Kamilaroi artist Lynnice Letty Church, Ngunawal artists Jazz and Kristal Matthews, Ngunawal Storyteller Jai Bell, and Gamilaraay/ Yuwaalaraay astrophysicist Peter Swanton, ANU. The installation in CMAG on the Square **highlighted the connections of First Nations people with the stars, sky and Country** and how they are used to navigate Country, track seasons, and for ceremony. This knowledge has been passed on to generations through storytelling, dance and song. A Panel Talk was held in **Reconciliation Week - Djara and First Nations Sky Stories**, moderated by Professor Brian Schmidt, to hear Lynnice Letty Church, educator Tyronne Bell (Ngunawal) and Peter Swanton share their knowledge and first-hand experience of **First Nations peoples' millennia long connection with the sky**.



Djara Installation, CMAG on the Square. Image: Sarah Nash



Emma Laverty - COUNTRY. Image: Andrew Sikorski

Emma Laverty - COUNTRY

The **First Nations Artist in Residence Program**, jointly delivered by **CTC** and **artACT Cultural Arts Fund's** New Works Program, provided Aboriginal or Torres Strait Islander artists the opportunity to work with CTC to develop new creative works. **Emma Laverty**, (Boorooberongal Clanswoman of the Darug Tribe now living on Ngunawal country), is one of the 2025 First Nations Artists in Residence.

COUNTRY, performed on 26-27 April in the Courtyard Studio, is a collaborative work by Emma and **Project Dust**, a First Nations contemporary dance and community group exploring what Country means to us in our everyday lives.

COUNTRY brings together artists who live off country to dance, build skills, share stories, and to embed a strong sense of culture in the younger generations.

Bangarra Dance Theatre - WARU

CTC presented **Bangarra Dance Theatre's** first dedicated work for children. Based on a contemporary saltwater Lagaw Kazil (Island Children) story inspired by the totemic system of the green turtle, **WARU - Journey of a Small Turtle**, is an interactive and immersive introduction to Torres Strait Islander culture and dance for 3 to 7 year olds. The work came from Bangarra's former artistic director, Stephen Page, and his son, Hunter Page-Lochard, who wrote the storyline. With creative input from Bangarra dancers and in particular from **Torres Strait Islander woman, Elma Kris**, who takes on the leading role of storyteller Aka Malu (loosely translated as grandmother), we hear the story of Migi, the turtle. After Migi is born on an island in the Torres Strait, it navigates out to sea with others born at the same time, then returns to the island to give birth to its own baby turtle.



Bangarra Dance Theatre - Elma Kris in Waru. Image: Daniel Bourd

CFC OPEN DAY 2024/25

CFC 2025 OPEN DAY celebrated **Canberra Theatre Centre's 60th (CTC60) anniversary** and **50 years of Nolan's Gift To The Nation (Nolan50)**. Canberra Theatre Centre and Canberra Museum & Gallery opened their doors to the public for a rare, behind-the-scenes look at both venues. **Over 5,000 visitors** explored ACT's premier performing arts venue and participated in a day of art, history, and creativity. Event communications for both open days reached **audiences of up to 865,146 people across media, social media and marketing activations**.

Performances

Local artists were engaged throughout the event, including 6 musicians, 8 actors, 2 scenic/technical artists, a conservator, and Street Artist.

Backstage

Audiences experienced a variety of tactile and interactive installations and tours. Visitors could wander the halls of the iconic venue, experience what it's like to stand on The Playhouse stage, learn about how productions come to life behind-the-scenes, and wander through dressing rooms.

Career conversations

CFC's Human Resources team ran a Creative Industries Careers booth, distributing over 300 flyers promoting career pathways, work experience, casual employment, and study options within the cultural sector. The booth attracted interest from prospective employees and students, with representatives from ANU, UC, and CIT also contributing materials and support.

Family Activities

Families enjoyed open day activities with 80+ visitors joining in the face painting, treasure hunt, chalk art, or painting Mini Nolan masterpieces and creating Nolan inspired lyrebirds.

Collaboration

The event provided a welcome opportunity to collaborate with partners across the ACT, including The Canberra Times, City Renewal Authority, Events ACT, University of Canberra, Australian National University and Canberra Institute of Technology.

Tours

Curator-led Nolan Gallery Highlight Tours ran throughout the day showcasing the spectacular Lyrebird Costume designed by Sidney Nolan for *The Display* ballet, performed at Canberra Theatre's opening in 1965.

Food & Beverages

CMAG Café's first 50 visitors received a complementary Ned Kelly Cupcake, celebrating Nolan's 50-year milestone, with commercial vendors Grease Monkey, Capital Brewing Co, TacoTento, Happy Time Donuts, and Cannoli Brothers providing tasty food and drink options.

Conservation

Conservation Cleaning Demonstrations by Celia Cramer allowed visitors to witness a conservator at work doing a conservation clean on one of Nolan's artworks.

Amazing staff

197 Staff members from across the CFC worked together to bring both events to life on the day, dedicating well over 975 hours.



Local musician, Tara Alice, Open Day. Image: CFC



Face Painting, Family activities, Open Day. Image: GMH



Sidney Nolan with one of his lyrebird costumes, 1987. Image: John McKinnon. Collection of the National Library of Australia



Celia Cramer - Conservation in action, Nolan Gallery, Open Day. Image: GMH



Ned Kelly cupcakes, Open Day. Image: GMH

Key Clients and Stakeholders

The **CFC's commitment to our mission to create diverse and remarkable experiences in arts, culture, and heritage** is grounded in an understanding of our stakeholders, including artists, audiences, cultural organisations, and the broader community. **Meaningful engagement with these groups reflects our core values of being daring, responsible, agile, and magnetic, and striving for excellence** to ensure our work remains inclusive, relevant, and resonant.

By actively connecting with stakeholders, the CFC is able to **safeguard cultural heritage, champion local artists, broaden audience reach, and strengthen financial resilience**. Our collaborative and approachable role within the ACT's arts ecosystem enables us to encourage participation through events and programming, nurture the creation of new artistic works, and promote equitable access for all.

During 2024-25, the CFC reported to the Minister with responsibility for the Arts. The CFC has close working relationships with a number of ACT Government agencies and entities as well as key industry associations, research organisations, touring companies and other Australian arts centres and galleries. Our **stakeholder network is far-reaching and inter-connected** and includes:

- Ngunnawal and other First Nations peoples
- artists and arts workers
- local ACT arts, culture, and heritage organisations

- our patrons and the wider community of the ACT and region
- visitors to the ACT including school students and, broadly the wider education, business, night-time economy, and tourism sectors
- venue hirers including local ACT and community hirers
- national cultural institutions including:
 - National Gallery of Australia
 - National Portrait Gallery
 - National Film and Sound Archive
 - National Archives of Australia
 - National Library of Australia, and
 - National Museum of Australia
- relevant Commonwealth Agencies including the Office for the Arts and the National Capital Authority
- ACT Audit Office
- ACT Government Solicitor
- ACT Health
- artsACT including the Minister's Creative Council (MCC)
- Australia Museums and Galleries Association (AMaGA)
- Australian National University (ANU) Schools of Art & Design, Music, and History, and Research School of Astronomy and Astrophysics, and Centre of Heritage and Museum Studies
- Canberra and Region Tourism Leaders Forum
- Chief Minister, Treasury and Economic Development Directorate (CMTEDD) including Access Canberra
- City Renewal Authority (CRA)
- City Services
- Creative Australia

- Environment, Planning and Sustainable Development Directorate (EPSDD) including ACT Heritage
- Events Canberra
- Infrastructure Canberra (iCBR) (formerly MPC - Major Projects Canberra) including ACT Property Group
- local arts advocates including The Childers Group
- National Capital Attractions Association (NCAA)
- national producers of the performing arts, including commercial and funded companies
- National Trust of Australia (ACT)
- Office of Industrial Relations and Workforce Strategy (OIRWS)
- Performing Arts Collection (PAC) Australia
- Territory Records Office (TRO)
- the diplomatic community and the Office of the International Engagement Commissioner
- Transport Canberra
- University of Canberra's Centre for Creative and Cultural Research (CCCR)
- University of Queensland
- University of Melbourne, and
- Visit Canberra.

B1.3 - Organisational Structure, Environment and Strategic Planning Framework

Organisational Structure and Environment

To deliver on the vision, mission, and goals of the CFC under the 2023-27 Strategic Plan, the CFC is organised into three main creative expressions being **Galleries, Museums & Heritage (GMH), Canberra Theatre Centre (CTC)**, and

District and Events, supported by centralised **Finance, Corporate, Human Resources, Marketing, and Facility Operations and Capital Works (FOCW)** teams.

Strategic and Operating Framework

The CFC is an ACT Government entity, established under the *Cultural Facilities Corporation Act 1997*, and its operations are also subject to other relevant legislation and governance documents including the Government's Statement of Expectations, and the CFC's Statement of Intent.

The ***Strategic Plan 2023-27*** sets the overarching direction for the CFC's work, guiding the development of its business plan and individual work plans. It provides a clear framework that links our Vision, Mission, and Goals with both our external Accountability Indicators and internal key performance measures. Through this

alignment, there is a clear line between the CFC's strategic intent and the core activities that deliver on each goal, supported by relevant plans, policies, and procedures.

In addition to the Accountability Indicators reported on at [Attachment 1](#), the CFC reports internally on a range of key performance indicators across areas of assets, supporting artists, growing visitor numbers, revenue growth, developing new

audiences, theatre redevelopment milestones, sector leadership, First Nations representation, children and youth programming, and workforce capability.

Further details about the CFC's Accountability Indicators are provided in the 2024-25 Statement of Performance at [Attachment 1](#) to this report. Detailed reporting against the CFC's strategic goals is at [Section B.2](#).

B1.4 - Summary of CFC's Performance in Achieving Objectives and Targets

The CFC's Accountability Indicators and targets for 2024-25 are identified in the **CFC's 2024-25 Statement of Intent**, which was included in the 2024-25 ACT Budget statements.

Performance outcomes for the CFC in 2024-25 were better than the previous year as a result of increased activity in all of the CFC's venues. This resulted in the CFC meeting or exceeding all of its Accountability Indicator targets for 2024-25. The exhibition count reflects a strategic shift toward longer exhibition periods for major shows, enabling deeper

public engagement, repeat visitation, and expanded education programming. This approach maximises value and impact. Record visitation in 2024-25 confirms that exhibition quality, duration, and diversity are meeting community expectations.

During 2024-25 the CFC welcomed over **431,000 visitors and patrons** to its facilities and programs, **20% above target**.

Detailed performance results and variance explanations are included in the 2024-25 Statement of Performance at [Attachment 1](#) to this report.

Summary of Performance Outcomes

The CFC's overall results for 2024-25 **met or exceeded targets on all of our Accountability Indicators**. The increase in visitor numbers is attributable to appealing product development, highly effective marketing, and a focus on audience

diversification across all areas of the CFC. The **above-target visitor numbers correspondingly lower the cost-to-government per patron** indicator, as well as a **higher than forecast increase in the CFC's proportion of own-sourced revenue**.

The **number and breadth of exhibitions reflects the CFC's strong commitment to telling the stories of Canberra and the region**, as well as agility in responding to unplanned opportunities for collaboration on exhibitions and installations. **Education and community programs experienced unprecedented growth**, driven by an expanded offering of public programs at both CMAG and the Historic Places.

As of 30 June 2025, **the CFC had completed all of its 2024-25 Asset Renewal Program works** and upgrades to CMAG to improve accessibility, as well as upgrading the CTC

dimmers and chain hoists to comply with modern standards. Some capital project delivery timeframes were revised, namely some CTC upgrades that have dependencies on other projects, and the Lanyon Homestead internal roads upgrades, the scope of which is impacted by an active storm damage insurance claim.

A full analysis of the CFC's financial results and financial position is set out in the Management Discussion and Analysis at [Attachment 1](#).



Flowers in the Garden Tour. Floriade @ Lanyon. Image: GMH

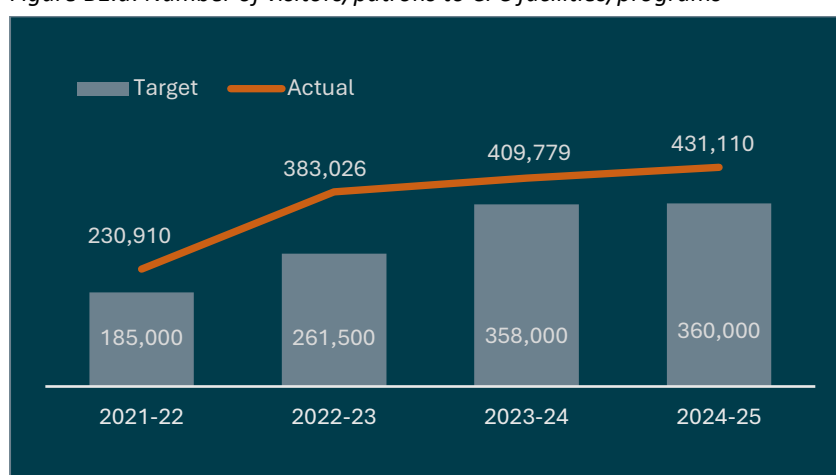
Performance Outcomes

The 2024-25 Statement of Intent identified targets for the CFC's Accountability Indicators. A detailed analysis of outcomes against these targets is presented in the CFC's 2024-25 Statement of Performance at [Attachment 1](#).

To assist in understanding the trends of these key performance indicators, graphs are presented below as a visual representation of the results for the indicators from 2021-22 to 2024-25.

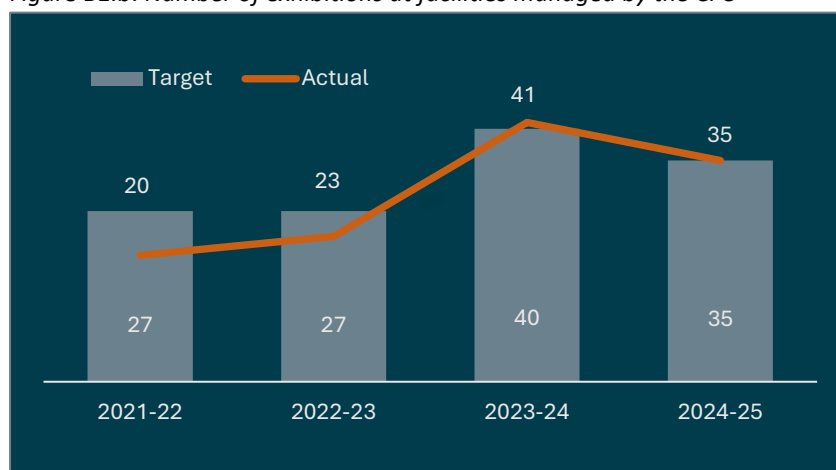
CFC Performance Indicator Graphs

Figure B1.a: Number of visitors/patrons to CFC facilities/programs



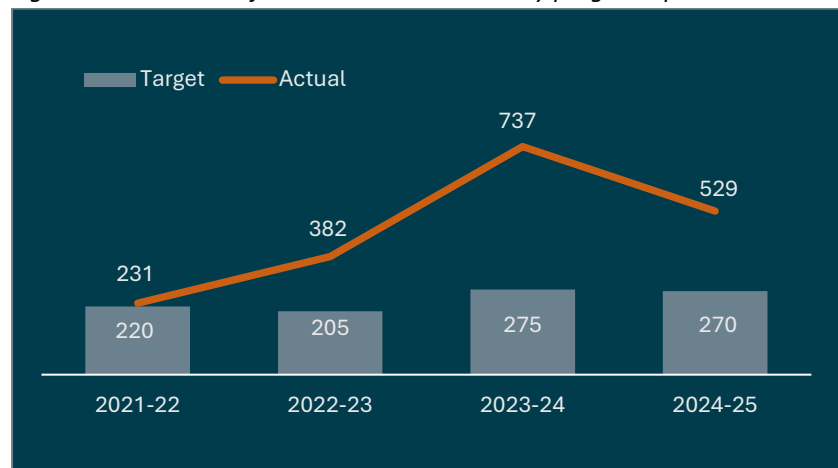
Visitation to all CFC venues **was higher than anticipated**, due to growth in Canberra Theatre Centre ticket sales and venue usage, as well as strong exhibition attendance and participation in public programs across Galleries, Museums and Heritage.

Figure B1.b: Number of exhibitions at facilities managed by the CFC



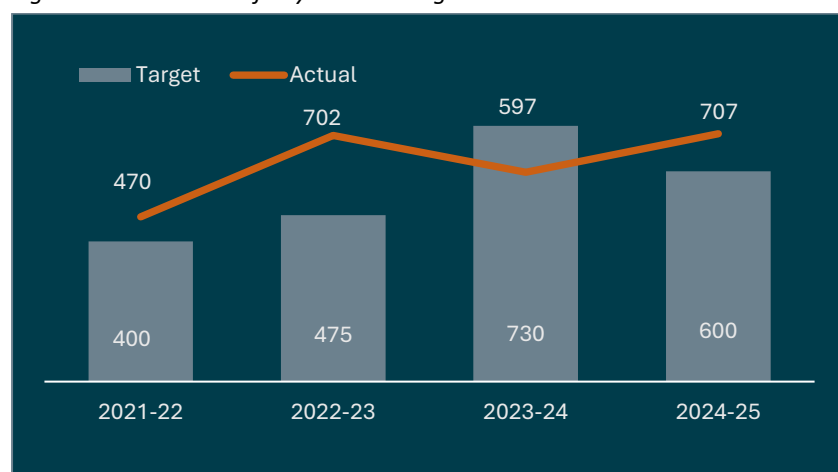
The number of exhibitions across Galleries, Museums & Heritage was **consistent with the target** and included 20 new in-house curated exhibitions developed and delivered at Canberra Museum & Gallery, Lanyon Homestead, and Calthorpes House.

Figure B1.c: Number of education and community programs provided the CFC



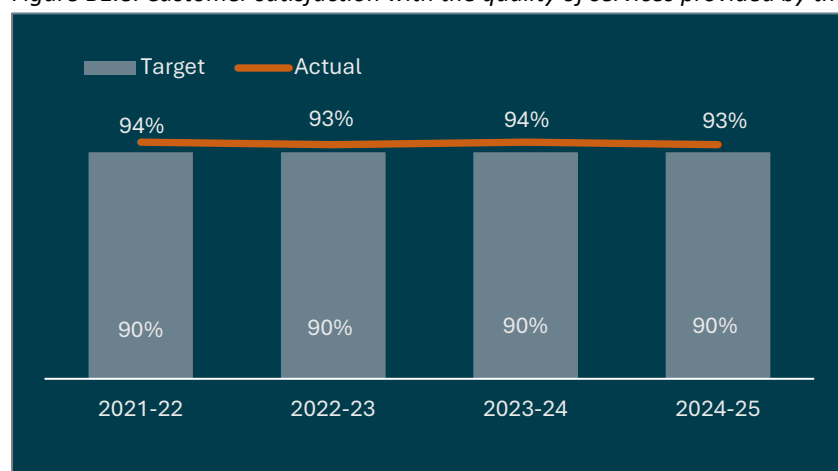
The result for number of education and community programs provided by CFC was **higher than target** because additional community programs were developed and delivered at Canberra Museum & Gallery and Lanyon Homestead.

Figure B1.d: Number of days venue usage at the CTC



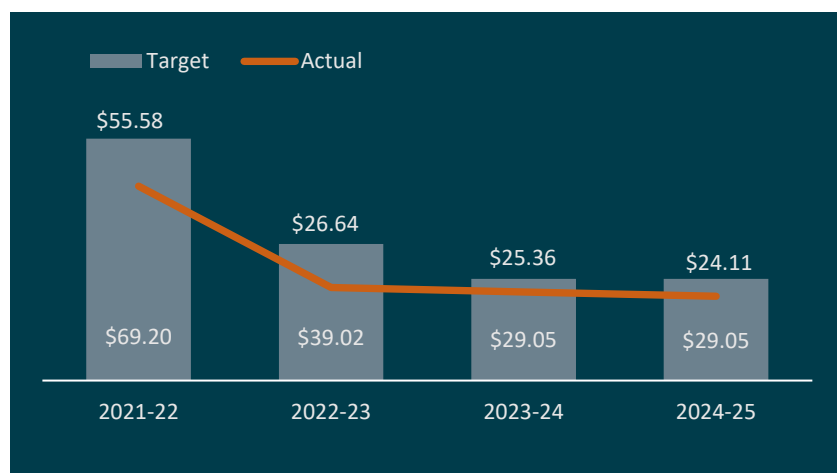
Venue usage at Canberra Theatre Centre **exceeded expectations with an 18% increase over target**, mainly due to growth in non-ticketed activities like rehearsals, community events, corporate hires, and educational programs.

Figure B1.e: Customer satisfaction with the quality of services provided by the CFC



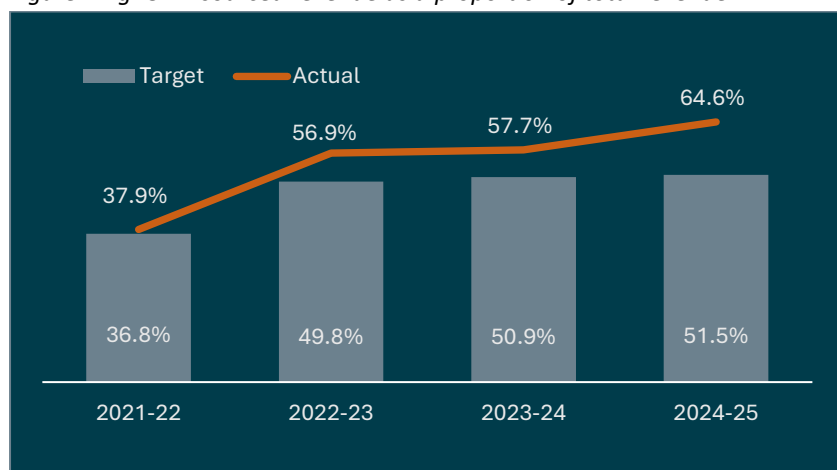
Customer satisfaction levels over the past four years have **remained above target**, reflecting a commitment by each venue to achieve as high a standard as possible. The level for 2024-25 was 93%, **3% above target**.

Figure B1.f: Cost to government per estimated visitor/patron to CFC facilities/programs



With a target cost to government **target of \$29.05** the CFC achieved an **actual cost of \$24.11** for 2024-25, **resulting in a 17% reduction per visitor/patron to CFC facilities/programs** this financial year.

Figure B1.g: Own sourced revenue as a proportion of total revenue



CFC's own sourced revenue increased significantly during 2024-25 reaching **64.6%**, **27% above the target of 51.5%**. This has improved on 2023-24 and is the **highest proportion of own sourced revenue in the CFC's history**.



CMAG NatureArt Lab lunchtime talk with Nicole Sutherland. Image: GMH

DEVELOPMENT AND SUPPORT AT A GLANCE

STAFF DIVERSITY



MALE **91**
FEMALE **162**
NON-BINARY **3**
PEOPLE WITH DISABILITY **2**
ABORIGINAL & TORRES STRAIT ISLANDER PEOPLES **1**
CULTURALLY & LINGUISTICALLY DIVERSE **7**

GOVERNANCE MEETINGS

BOARD

6

AUDIT COMMITTEE

4

DEVELOPMENT COMMITTEE

3

STAFF WELLBEING

Monthly, staff-run, **wellbeing sessions** were launched this year and have included:

- o YOGA IN THE GALLERY
- o BADUANJIN QIGONG
- o OKI-DO



TRAINING AND LEARNING



848

CFC staff attendances at
training/participation in structured learning

TRAINING AND DEVELOPMENT COMPLETIONS

145 CFC WEBINARS
91 INDUCTIONS
399 SAFETY & EMERGENCY
34 RESPECT, EQUITY & DIVERSITY

54 PEOPLE & CULTURAL AWARENESS
65 RECORDS MANAGEMENT & PRIVACY
48 PROBITY & PROCUREMENT



ELSIE'S FILM HOUSE



COMMUNITY CINEMA AND BAR

Located in the CFC Hub and
enlivening Civic Square

Open February to July 2025



PHILANTHROPY

\$145,368

- o New philanthropic activity has **quadrupled private contributions in 2024-25** compared to the 2023-24 financial year
- o Two fundraising campaigns were delivered **raising funds in support of education programs at the CTC and acquisitions at CMAG**, and
- o **The Keir Foundation** supported the development of *Petrov!* at the CTC, and the **Griffin Foundation** supported the acquisition of Mel Douglas's *Tonal Value 2019* at CMAG

CANBERRA MUSEUM & GALLERY AT A GLANCE

 VISITORS
106,147

 **92 %**
SATISFACTION RATING

181
ACT REGION ARTISTS
EXHIBITED

ACROSS GMH



FOOD & BEVERAGE
INCOME
\$125,864

EDUCATION + OUTREACH

8,042 STUDENTS ATTENDED **CMAG** EDUCATION PROGRAMS
11,302 VISITORS ATTENDED **CMAG** PUBLIC PROGRAMS
4,133 STUDENTS ATTENDED **OUTREACH** EDUCATION



CURATORIAL

19
NEW **CMAG-CURATED**
EXHIBITIONS
DEVELOPED 

OUTREACH EXHIBITIONS

242,575

VISITORS TO EXHIBITIONS THAT
INCLUDE WORKS FROM THE
CMAG COLLECTION

TICKETING

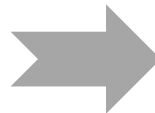
\$260,157



28 %

GMH TICKET/ENTRY SALES

- 0 COMMUNITY FEES
- 0 EDUCATION FEES
- 0 MEMBERSHIPS
- 0 MERCHANDISE
- 0 PUBLICATIONS



FIRST TIME ATTENDEES
AT TICKETED CMAG
EVENTS/PROGRAMS



International Women's Day
#IWD2025 #AccelerateAction

IN CONVERSATION:
Katherine Bennell-Pegg

2,817

attended the **SOLD OUT** CMAG Hybrid
School Program live stream event.

CFC supported **IWD2025** with **25** staff
attending the livestream event, to
meet and hear from Australia's first
astronaut trained under the
Australian flag

SOCIAL MEDIA ENGAGEMENT

**CMAG
WEBSITE**



144,931
VISITORS

**CMAG
FACEBOOK**



2,013,600
VISITORS

**CMAG
INSTAGRAM**



187,912
VISITORS

2,346,443 TOTAL SOCIAL MEDIA VISITORS

CANBERRA
MUSEUM
+GALLERY

THE
NOLAN
COLLECTION

LANYON, CALTHORPES AND MUGGA-MUGGA AT A GLANCE



52,868

VISITORS

55% FIRST TIME PATRONS

92.8%

VISITOR
SATISFACTION
RATING

589 HOURS

194 SHIFTS



CONTRIBUTED BY
OUR AMAZING

VOLUNTEERS

LANYON HOMESTEAD **47,439**

CALTHORPES HOUSE **1,109**

MUGGA-MUGGA **831**



EVENT VISITATION

LIVE AT LANYON CSO CONCERT

1,169 PATRONS,

↑ **56%** FROM 23-24, WITH

42% FIRST-TIME VISITORS

HARVEST DAY OUT

2,930 PATRONS,

↑ **11%** FROM 23-24, WITH

50% FIRST-TIME VISITORS

GUIDED TOURS

5,525 VISITORS

1,002 GUIDED TOURS

FLORIADE @ LANYON

7,647 PATRONS,

↑ **23%** FROM 23-24



KIDS DAY OUT @ LANYON

1,157 PATRONS,

53% FIRST-TIME VISITORS



EDUCATION + OUTREACH

3,956

STUDENTS ATTENDED
EDUCATION PROGRAMS

13,896

VISITORS ATTENDED
PUBLIC PROGRAMS

7,644

PATRONS ATTENDED **PUBLIC TOURS**
ACROSS LANYON, CALTHORPES AND
MUGGA-MUGGA HISTORIC SITES

151,561

VISITORS TO OUTREACH EXHIBITIONS
THAT INCLUDE OBJECTS FROM THE
HISTORIC PLACES COLLECTION



HISTORIC GARDENS



- OVER **100** NEW TREES
PLANTED AFTER LARGE SCALE
TREE/STUMP REMOVAL
- 6,500** BULBS & **6,500**
ANNUALS PLANTED FOR
FLORIADE @ LANYON
- JUNIPER FRUIT & SPRUCE
FOLIAGE HARVESTED FROM
THE GARDENS WAS USED TO
CREATE THE **LANYON GIN** IN
PARTNERSHIP WITH **BIG RIVER**
DISTILLERY
- SUCCESSFUL PLANT**
PROPAGATION AT MUGGA-
MUGGA AND LANYON
- A **LARGE PUMPKIN HARVEST**
WAS SHARED WITH LANYON
VISITORS

SOCIAL MEDIA ENGAGEMENT

HP
WEBSITE



115,156

VISITORS

HP
FACEBOOK



918,458

VISITORS

HP
INSTAGRAM



81,242

VISITORS

1,114,856

**TOTAL SOCIAL MEDIA
VISITORS**

Lanyon Homestead
Mugga-Mugga Cottage

Calthorpes
HOUSE

CANBERRA THEATRE CENTRE AT A GLANCE

 **272,456**
VISITORS

570 INDIVIDUAL
PERFORMANCES

 **181** EVENTS

51 PRESENTED
WORKS

130 PROGRAMMED
WORKS

 **6**
MUSIC AT
MIDDAY
CONCERTS

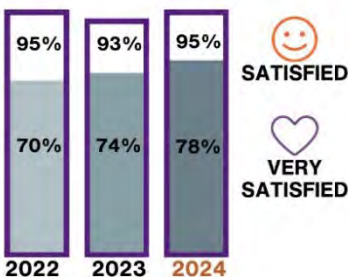
6544
ATTENDEES

\$12,980
IN FUNDS RAISED

MOST POPULAR GENRES

	Comedy	49,601
	Children's Productions	41,983
	Musical Theatre/Opera	39,554
	Drama	37,323
	Dance	27,558

AUDIENCE SATISFACTION



TOURISM AND ECONOMIC IMPACT

 **85%** ACT REGION

14% NSW

 **2%** REST OF AUSTRALIA + INTERNATIONAL

\$603 combined average expenditure per out-of-town visitor

 **30,656** total number of out-of-town visitors

\$18.5M total estimated expenditure 

Source: Canberra Theatre Centre patron surveys FY2024/25

NEW WORKS

15 local works supported through development and presentation

 **246**
artists connections across all New Works activities

49 artists paid through the New Works program

 **85%**
of New Works budget expenditure paid directly to artists and arts workers

EDUCATION

 **7520**
students attended a show as part of an education excursion

 **32**
school performances presented

310 students participated in ACTUP!

66 students undertook vocational training or work experience with CTC

DIGITAL ENGAGEMENT

 **1.1M** WEBSITE USERS + 10%

 **1.7M** WEBSITE SESSIONS + 13%

 **818** TIKTOK AUDIENCE + 25%

 **36.2K** FACEBOOK FOLLOWERS + 6%

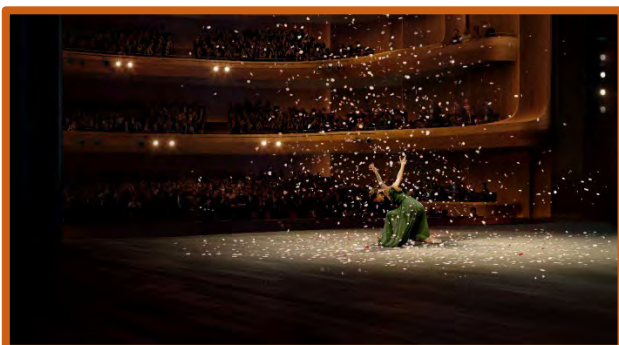
 **12.8K** INSTAGRAM FOLLOWERS + 23%

▲ Growth from last year

B1.5 - Outlook

The **continuing celebrations of two major milestones - the 50th anniversary of Sidney Nolan's foundational gift to the nation and the 60th anniversary of CTC** - will extend through 2025-26, offering a unique opportunity to honour the past while shaping the future. For the Nolan Collection, the anniversary program extends into 2027 - which also marks the 100th birthday of Calthorpes House - followed in 2028 by the 30th birthday of CMAG. These anniversaries serve as a springboard for the CFC to advance its strategic priorities across all areas of operation.

At the heart of this momentum is the **transformation of CTC**, the flagship initiative under **Goal 3: Redevelopment of the Canberra Theatre Centre and Canberra Civic and Cultural District (CCCD)**. This project will transform CTC into a contemporary arts centre of national and international significance - integrated into the city's identity and designed to foster storytelling, creativity, and cultural exchange across generations and communities. The redevelopment will expand performance opportunities across genres, including musical theatre, opera, ballet, immersive works, and First Nations-led productions.



Render of imagined CTC development. Image: CTC

A key commitment of this project is to ensure continued access for local arts organisations to theatre venues and to support the development of new works.

The CFC aspires to **grow the next generation of performing artists, foster the creation of locally produced works that tell stories of national significance, inspire young performers** with access to a world-class facility, serve as a training ground for both on-stage and backstage talent, and uplift the entire local arts sector. The redevelopment will also enable expanded opportunities across many performance genres - musical theatre, contemporary music, ballet, opera, classical music, circus, comedy, and immersive performances - while deepening artistic programming with a focus on First Nations, community, diversity, and youth representation.



Assembly of the Lyrebird - Nolan50 - Nolan and the Stage exhibition. Image: Dominic Northcott

The CFC is also preparing for the operational demands of a significantly larger and more complex theatre centre. **In collaboration with Infrastructure Canberra, planning has focused on design excellence, operational functionality, and value for money.** A robust programming strategy is in place to manage disruption during construction, and the organisation is scaling its capacity to meet future demands.

This major cultural infrastructure investment will deliver long-term community, cultural, and economic benefits for the ACT. It will increase visitation, support job creation, and open new commercial opportunities, aligning with **Goal 2: Growth and Financial Sustainability.** The CFC will continue to diversify its revenue streams through philanthropic partnerships, commercial site activation, expanded ticketing, retail, and hospitality offerings.

Beyond CTC, the CFC is positioned as a central stakeholder in the transformation of the CCCD. This includes **envisioning a future for CMAG that reflects its role as a cultural anchor in the heart of Canberra** - reimagining its building, collections, programs, and audiences. This aligns with **Goal 1: Custodianship, Creativity, and Storytelling,** which guides the CFC's commitment to curating excellent art, preserving collections, supporting artists, and growing participation in the arts.

Under **Goal 4: Sector Leadership and Development,** the CFC will continue to champion Canberra as a creative capital,

with a strong focus on First Nations engagement and inclusive programming. Through **Goal 5: Best Practice Governance, Organisational Capacity and Culture,** the CFC is strengthening its internal structures to ensure transparent governance, a unified identity, and a future-ready organisation.

The CFC is also **working towards delivery of an ambitious philanthropy strategy** aligned with our broader organisational Strategic Plan, with the ambition of providing the CFC with a balanced and sustainable program consisting of annual giving, major gifts (individual, foundation, and corporate), and planned giving.



January Summer Holiday Fun. Image: Martin Ollman

B1.6 - Internal Accountability

The Leadership Team of the CFC for 2024-25 comprised of the following positions:

CFC Leadership Team	
Chief Executive Officer (CEO)	Gordon Ramsay
Chief Finance and Information Officer (CFO/CIO)	Sharon Lu
Director, Canberra Theatre Centre (CTC)	Alex Budd
Director, ACT Galleries, Museums & Heritage (GMH)	Dr Anna Wong
Director, Collaboration and Engagement (C&E)	Dr Brooke Thomas
Director, Facilities Operations & Capital Works (FOCW)	Danielle Buffier
Head of Philanthropic Development	Corinna Cullen

Information about the Leadership Team is provided at [Appendix 1](#) (for the Chief Executive Officer, as a CFC Board member), and [Appendix 2](#) (for the other six leadership team positions). Further information relating to the structure of the organisation and the responsibilities of the leadership team are provided at [Section B.1.3](#).

The Senior Leadership Team meets every fortnight to discuss strategic, operational, financial, and collaboration matters. Other significant committees of the CFC include the WHS Committee, the Agency Consultative Committee, and the Audit and Risk Management Committee.

Board of the CFC

The Board of the CFC promotes, and is responsible for, good governance of the CFC. The Board operates according to a **Board Charter** which sets out its role, composition, and responsibilities. The CFC's governance structure ensures the strategic leadership of the organisation and the effective oversight by the Board of management, in order to:

- ensure the CFC achieves its mission and purpose
- enhance organisational performance
- understand and manage risks to minimise negative consequences and maximise opportunities
- strengthen stakeholder confidence

- enhance the CFC’s public reputation through enhanced transparency and accountability, and
- oversee the way in which the CFC is discharging its legal, stakeholder and ethical obligations.

The Board Charter is available at www.culturalfacilities.act.gov.au.

2024-25 CFC Board Members and Terms		
Chair	Helen O’Neil	2 Jul 2022 - 30 Jun 2025
Deputy Chair	Dr Rachael Coghlan	2 Jul 2022 - 30 Jun 2025
Members	Genevieve Jacobs AM	2 Jul 2022 - 30 Jun 2025
	Christine Shannon	14 Apr 2023- 31 Dec 2025
	Tim Lo Surdo	1 Jan 2023 - 31 Dec 2025
	Michael Sollis	2 Jul 2022 - 30 Jun 2025
	Gordon Ramsay (Ex officio as CEO)	

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). Further information about the 2024-25 Board members is provided at [Appendix 1](#).

Remuneration Rates	
Chair	\$31,505
Deputy Chair	\$15,770
Members	\$11,055

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 15 of 2024 are set out in the adjacent table.

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

Board Meetings		The CFC’s Board meetings are convened and conducted in accordance with the provisions of the FM Act (Division 9.4). The convening of these meetings, and their procedures, complied with the requirements of Division 9.4 of the FM Act.
2024	2025	
15 August	27 February	
17 October	1 May	
6 December	26 June	

The terms of three Board members ended during the 2024-25 financial year. **Chair, Helen O’Neil, and Members Michael Sollis and Genevieve Jacobs AM concluded their terms on 30 June 2025. The CFC acknowledges their significant contributions over their years of service on the CFC Board.** Ms O’Neil brought deep expertise in cultural policy and governance, providing strategic leadership during a period of major planning and transformation. Mr Sollis fostered creative thinking and enhanced community connections bringing expertise from across music and the arts, and Ms Jacobs contributed valuable insights from her background in media, community engagement, and regional development, helping to strengthen the CFC’s connection with diverse audiences.

Audit Committee

The CFC’s financial and risk management is supported by the work of the Audit Committee of the Board and through the CFC’s Strategic Risk Management Plan, Internal Audit Program, and Fraud Control Plan. The CFC 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 External Member of the committee is remunerated as per Determination 5 of 2025 of the Remuneration Tribunal at \$545 per diem.

The Audit Committee Charter is provided as Part G of the CFC Board Charter, available at: www.culturalfacilities.act.gov.au.

Advisory Committees

In accordance with Section 8 (i)(a) of the CFC Act, the **CFC has three Advisory Committees** which are responsible to the Board of the CFC (through the CFC’s CEO) for providing strategic and policy advice on how the CFC provides cultural leadership, excellence and innovation at CTC, CMAG, and the Historic Places (ACTHP).

Committee	Role	Membership
CTC Advisory Committee	To provide strategic and policy advice in relation to how the planned development of CTC can provide cultural leadership, excellence and innovation.	Claudia Santangelo (Convenor) Soelily Consen-Lynch Fredeliza Campos David Hobbes Kels Bagust
CMAG Advisory Committee	To provide strategic and policy advice in the presentation and interpretation of visual arts and social history through its collection and exhibition functions.	Prof Nicholas Brown (Convenor) Prof Denise Ferris Squadron Leader Gary Oakley OAM Dr Charlotte Craw Sara Kelly Amelia Zaraftis
ACTHP Advisory Committee	To provide strategic and policy advice on how ACT Historic Places (Lanyon, Calthorpes House and Mugga-Mugga) can provide cultural leadership, excellence and innovation in cultural heritage management and interpretation.	Barbara Reeve, FIIC, M ICOMOS (Convenor) Dr Dianne Firth OAM (Deputy Convenor) Alistair Grinbergs Joanne Lisinski Shannyn Palmer

The operation of the advisory committees is governed by an Advisory Committees Charter, which is available at www.culturalfacilities.act.gov.au. Further details about Advisory Committee members are provided at [Appendix 3](#).

Chicago, Anthony Warlow and the female ensemble. Image: Jeff Busby



B2 Performance Analysis

The CFC's 2024-25 Statement of Intent was prepared in accordance with Section 61 of the *Financial Management ACT 1996* and published in the 2024-25 ACT Budget statements. The Statement of Intent identified the CFC's strategic objectives and indicators. Performance against these is summarised under Section B.1.4.

Overview

In 2024-25, the CFC delivered a strong year of growth, engagement, and operational achievement, meeting or exceeding all of its Accountability Indicator targets. The CFC **welcomed over 431,000 visitors and patrons to its venues and programs - 20% above target** - reflecting the success of its audience diversification strategies, compelling programming, and effective marketing. This uplift in visitation contributed to a lower cost to government per patron and **a significant increase in own-sourced revenue, which reached 65.5% of total revenue, well above the projected 51.46%**.

CMAG welcomed 102,014 onsite visitors - an **increase of 15.3%** from 2023-24 and **the highest level of onsite visitation since 2013-14 (Canberra's Centenary)**. The continued growth across CMAG and the Historic Places has been driven by the quality of exhibitions, education and public programs, and site activation.

Education and community programs nearly doubled expectations, with 530

programs delivered across the museums and galleries - **96% above target** - thanks to expanded offerings at CMAG and the Historic Places. **28,638 visitors attended our public programs.**

Venue usage at CTC also exceeded targets, with a notable increase in non-ticketed activities such as rehearsals, community events, and educational programs, supporting long-term audience development and sector engagement.

The completion of the organisational realignment in 2024-25 further strengthened CFC's operational capacity. The centralisation of Facility Operations and Capital Works, Marketing, Finance, and Human Resources has enhanced collaboration, streamlined processes, and improved resource efficiency across the organisation.

CFC's stewardship of diverse cultural venues continues to offer rich opportunities for community engagement, education, and tourism, while presenting unique operational challenges. **Through agile leadership, strong internal collaboration, and strategic coherence, the CFC continues to offer remarkable experiences across performing arts, our historic places and the multi-disciplinary exhibitions and programs that promote the history, contemporary experiences and visual arts of Canberra and the region.**

Strategic Goal 1

Custodianship, Creativity and Storytelling

We will deliver creative excellence and custodianship for the CFC's activities, deepen our contribution to the ACT's arts, culture, and heritage ecology, and grow our national role.

Operational Priorities

- a) Reinforcing the CFC's role to preserve, keep, and present the collections and assets under our management including sharing the stories of this place.
- b) Enhancing our programming strategy, events, and productions to contribute to the ACT calendar of events, linked to the ACT's tourism strategy, and including expansion into festivals, to help build new markets and attract visitors.
- c) Fostering participation in the arts and heritage - including through virtual access - for everyone - audiences, students, artists, our community, and other organisations.
- d) Supporting artists in the creation of new works, development, education, and residencies.
- e) Commissioning or producing new Australian works and capturing the voices of the nation.
- f) Establishing priority company relationships with the CTC and enticing world class artists to Canberra.

Canberra Theatre Centre

In 2024-25, the CFC exceeded its financial year and patron number targets while celebrating a significant milestone. CTC entered its 60th year in 2025, marking this diamond anniversary with signature events that highlighted the Centre's rich history and continued relevance to the Canberra community.

The anniversary celebrations included a free Open Day that welcomed 5,000+ patrons behind-the-scenes to explore how live performance is made, a Memories Capture Project documenting experiences of artists, audiences and CTC staff across six decades, a Champagne Reception

following Australian Ballet's *Carmen* that attracted ACT personalities and dignitaries, and a Cake Cutting Ceremony in the Canberra Theatre foyer to mark the official opening of the Centre on 24 June.



CFC Open Day - Nolan50 cupcakes. CMAG Café. Image: GMH

Major Productions and Programming Excellence

CTC presented productions from leading national performing arts companies

including Sydney Theatre Company, Melbourne Theatre Company, State Theatre Company of South Australia, Bangarra Dance Theatre, and Bell Shakespeare, demonstrating the Centre's continued ability to attract premium content. Several productions achieved exceptional commercial and artistic success:

- **Chicago**, presented by CTC and Crossroads Live and starring Lucy Maunder, Zoe Ventoura and Anthony Warlow, played 28 performances in the Canberra Theatre, to more than 30,000 attendees, **breaking CTC box office records**
- **Julia** (pictured), by Joanna Murray-Smith, directed by Sarah Goodes and starring Justine Clarke, returned to CTC after touring nationally. This co-production with Sydney Theatre Company then transferred to Sydney Opera House in 2024, and Arts Centre Melbourne for a return season in 2025, showcasing CTC's role in **developing work of national significance**



Julia. CTC. Image: Prudence Upton

- **CTC invested in and presented the Australian premiere of Broadway hit *Peter and the Star Catcher***, produced by Dead Puppets Society and Jones Theatrical Group, which subsequently toured to Melbourne, Adelaide, Sydney, and Brisbane
- **Dictionary of Lost Words** (pictured), presented by CTC and State Theatre Company of South Australia, **sold out and particularly resonated with Canberra audiences**, with **44% of patrons identified as first time bookers and 61 individual bookers purchasing a second performance during the season.**



The Dictionary of Lost Words. CTC. Image: Prudence Upton

Comedy remained exceptionally popular with Canberra audiences, generating over **48,000 ticket sales**. CTC attracted renowned comedians including Hannah Gadsby (*Woof!*), Em Rusciano (*Outgrown Tour*), Kaz Cooke & Judith Lucy (*Kaz & Jude's Menopausal Night Out*), David Sedaris (*An Evening with...*), Ben Elton (*Authentic Stupidity*), Kitty Flanagan (*It's Whiteboard O'Clock*), Melbourne International Comedy Festival Roadshow, Carl Barron (*Trying To Work it Out*), Sammy J (*The Kangaroo Effect*), and *Snatch Game Live!*

The programming was further enhanced by the **Canberra Comedy Festival 2025**, which featured over **50 artists performing across 40 events**, and **attracted 9,550 patrons**.

CTC continued to attract high-quality **contemporary musical** events throughout the year, with **25,000 attendees**. Diverse programming included international artists such as Macy Gray (US), Joep Beving (Netherlands), Kip Moore (US), Herbie Hancock (US), Dionne Warwick (US), Damien Rice (Ireland), and Rodrigo y Gabriela (Mexico), alongside prominent Australian performers including Missy Higgins, Amy Shark, Sarah Blasko, Fanning Dempsey National Park, Jimmy Barnes, and Rockwiz Live!

Families, Education and Creative Learning Programming

CTC presented its inaugural January family program **Summer Holiday Fun**, featuring productions including *Steve Backshall Ocean*, *The 78-Storey Tree House*, *The Listies*, and *Sea of Light*, along with engaging foyer activations. Family favourites *Bluey's Big Play* and Australian Ballet's *Storytime Ballet: The Nutcracker* were also part of the program. **Over 20,000 patrons attended events as part of Summer Holiday Fun**, demonstrating a strong community appetite for family programming.

CTC presented **15 works for young audiences and schools**, including successful productions such as *Trophy Boys*, *The Peasant Prince*, *360 All Stars*, *Waru*, *Saltbush*, *Room on a Broom*, *Mimi's Symphony*, *Night Night*, and *1984*.

Schools and Educational Engagement

CTC's annual **ACT UP! program** (pictured page 44), engaged with **19 schools, including 310 students and 30 teachers** from both public and private institutions (pictured). The program facilitated theatre workshops that resulted in two performances in the Playhouse Theatre and **engaged 14 local artists**. The program also partnered with Australian Theatre Live, Canberra Youth Theatre, The Last Great Hunt, and CMAG.

CTC New Works and ACT Industry and Sector Development

CTC New Works continued to engage meaningfully with ACT artists and producers in commissioning, creative development, and presentation of live performances. In 2024-25, the program **engaged with a total of 246 artists** through creative development programs, one-on-one engagement, artist chats, professional mentorship, networking events, and presentation of local independent productions.



ACT UP! Image: ARW

CTC New Works contributed to **15 new works and** investing more than \$50,000 in local artists. Three projects supported in their applications by CTC were successful in the latest round of artsACT and Creative Australia arts funding, with two works developed through CTC New Works slated for presentation in 2025-26.

CTC New Works **established the inaugural First Nations Artist in Residence**, a ten-month program of mentorship and producer development with a local First Nations artist. Lead artist Emma Laverty worked with Project Dust to develop and present their first work called *Country*, with the CTC Production team supporting the project through design advice and skills development.

CTC New Works delivered six creative developments, and the annual New Ideas Lab. An open EOI call out **attracted a record number of submissions** which were assessed by the CTC programming team and an external expert panel. Successful projects included:

- **September 2024:** Michael Simic and Tracy Bourne's *In the Belly of the Whale*, which was subsequently

presented at the Australian Boat Festival in Hobart in January 2025

- **January 2025:** James Batchelor's *Resonance*, scheduled for presentation in the Courtyard Studio in October 2025, as well as at the Substation in Melbourne and Sydney Dance Company as part of IDEA 25 by Form Dance Projects
- **February 2025:** Michele Lee and Claire Granata's *These Other Things*, presented at The Capitol Theatre in Melbourne with support from RMIT Culture including TNA, Creative Wellbeing and Merrigong X
- **March 2025:** Yolanda Lowatta's *Karbaj*, delivered in partnership with Ausdance ACT
- **May 2025:** Mary Rachel Brown's *My Life in Mime, and Other Tragic Stories* (early seeding stage), and
- **July 2025:** Luciana Harrison's *Silver Spinning*.

The **New Ideas Lab focused on seeding new work by four local emerging artists** including Jade Breen, Quinn Goodwin, Nieshanka Nanthakrishnakumar, and Eli Narev, with nationally recognised mentors Rae Perks, Mary Rachel Brown, Lewis Treston, and Christopher Gurusamy.



New Works Development. Image: CTC

Professional Development and Networking

CTC New Works hosted three industry knowledge-building and networking events focused on **sector development and capacity building for ACT artists**, partnering with national organisations.

ACT Venue Collaboration

CTC hosted **three ACT performing arts venue meetups** with representatives from Belconnen Arts Centre, Tuggeranong Arts Centre, Ainslie + Gorman, The Q, and Llewellyn Hall in attendance, fostering sector-wide collaboration and knowledge sharing.

Local Arts Support

CTC **engaged and supported ACT artists, producers and organisations** through the:

- presentation of Canberra Youth Theatre's *Work, But This Time Like You Mean It* (pictured)
- presentation of Ausdance ACT Youth Dance Festival
- collaboration with Canberra Youth Theatre on their Young Critics program

- partnership with Canberra Symphony Orchestra on several projects, including performances for Australian Ballet's *Carmen* and *Mimi's Symphony*, and
- Canberra Artist Spotlight, an ongoing open invitation for local producers to share event information through CTC's database via selected eNews and social media.

A complete list of presentations at CTC is provided at [Appendix 4](#).



Canberra Youth Theatre's *Work, But This Time Like You Mean It*. Image: Andrew Sikorski

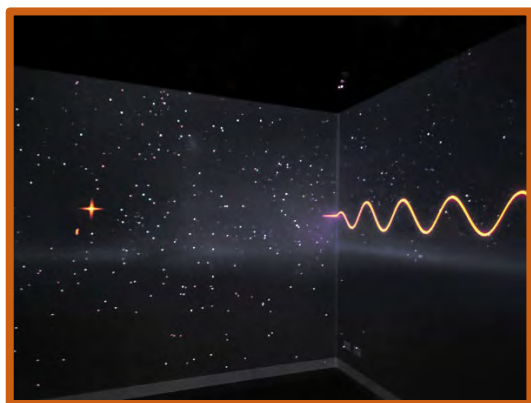
Galleries, Museums & Heritage

The CFC continued its important role in **collecting, conserving, and interpreting significant objects, collections and cultural heritage places** that represent the visual arts, social, and cultural history of Canberra and the region. The CFC also continued to manage The Nolan Collection on behalf of the Commonwealth.

Collections & Exhibitions

In 2024-25, CMAG **acquired 64 objects**, including:

- Robert Hoddle, *View of Mt Tennant* on the Murrumbidgee River, the resort of a notorious bushranger, dated 1828-32. Purchased 2024 from donated funds (pictured)
- *Lanyon Home Station*, NSW, 1869, engraving, print on paper
- Mel Douglas, *Tonal Value* 1-9, 2019. Purchased 2025 from donated funds
- Aiden Hartshorn, (Walgalu, Wolgal, Wolgalu, Wiradjuri), *Shield III*, 2024 printed vinyl on glass and *Untitled Shield IV*, 2024, glass. Purchased 2025 from donated funds
- Hiroe Swen AM, *Vase*, c. 1974, Stoneware. Purchased 2025 from donated funds



Outerspace: Stromlo to the Stars CMAG exhibition
Image: Sarah Nash

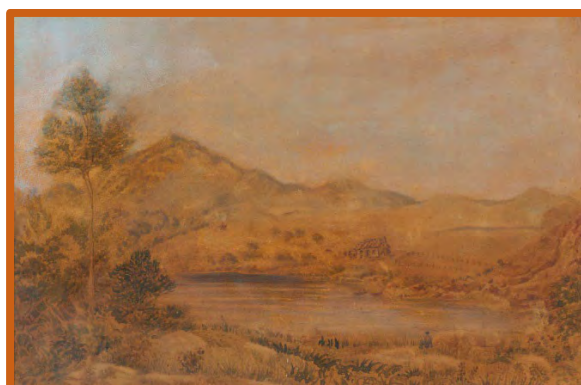
- Megan Daley (Ngunnawal/Wiradjuri), grey gum scarf, silk painting, 2024
- Rechelle Turner (Wiradjuri), Dhumbaa (Spotted red gum tree) scarf, silk painting, 2024, and
- Francis Burke Fabrics, *Black Opal (Canberra Theatre Curtain)*, 1964, screenprint on linen, by transfer Canberra Theatre Centre 2024.

A complete list of **new acquisitions** in 2024-25 is at [Appendix 5](#).

912 objects/works were prepared for display at CMAG, Lanyon Homestead, Calthorpes House and Mugga-Mugga Cottage. **375 objects were accessioned and 35 exhibitions** presented across the CFC's museums and galleries, with **33 of these curated in-house**, that promoted and interpreted the visual arts and social history of the Canberra region and The Nolan Collection.

Exhibition highlights included:

- *Hiroe and Cornel Swen: Making a Creative Life*
- *Outerspace: Stromlo to the Stars* (pictured)
- *Djara*
- *Beyond Measure: Expanding the Sky*, and
- *Taglietti: Life in Design*.



Robert Hoddle, View of Mount Tennant. Image: GMH

The CFC featured **167 Canberra artists** through its exhibition program and held **30 artist-led public programs**. The Craft + Design Canberra Artist in Residence program was based at Lanyon Homestead, Calthorpes House and Mugga-Mugga Cottage in 2024, with related exhibitions and programs held at the Craft + Design Canberra gallery in 2025.

The **2025 Lanyon Art Prize** was launched in January 2025. This Art Prize invites artists from the Canberra region to submit creative works that provide interpretative responses to the history, stories, collections, and landscape at Lanyon Homestead. The Art Prize includes \$20,000 in prize money and an exhibition of the finalists and winners presented at Lanyon Homestead in August 2025. The inaugural Lanyon Art Prize was in 2022-23.



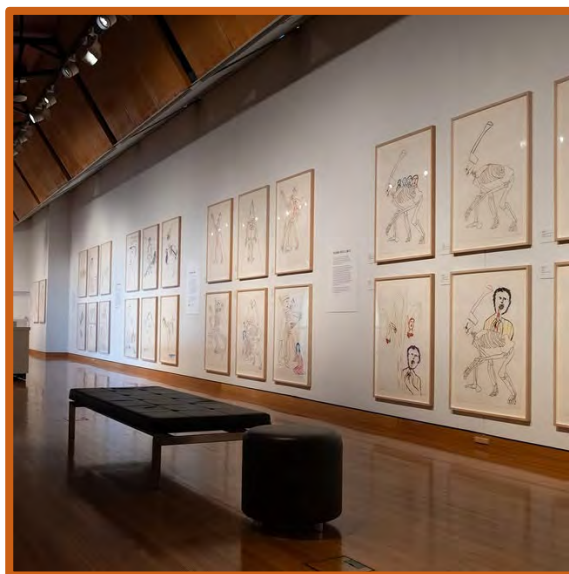
Growing Up Modern: Alex Jelinek and Canberra's Round House. CMAG Exhibition. Image: Wolfgang Sievers

Canberra stories and social history

featured strongly at CMAG that brought together objects from community and private collections, as well as objects from CFC's collections to showcase local Canberra history through exhibitions like:

- *Growing Up Modern: Alex Jelinek and Canberra's Round House* (pictured)
- *Tartans and Thistles: Burns Club 100 Years*
- *Sylvia Curley: Woman on a Mission*, and
- *Celebrating 50 Years of the Australian Honours System*.

The **50th anniversary of the Nolan Collection** - the collection of works gifted by Sidney Nolan to the people of Australian in 1974 and first exhibited in 1975 - was marked by launched of the **Nolan50** program. This program of exhibitions, public programs, and the conservation of the foundational works will continue to 2027.



*For the Term of His National Life Nolan exhibition
Image: Sarah Nash*

Highlights for 2024-25 included:

- *For the Term of His National Life* exhibition (pictured)
- *A Total Work of Art: Sidney Nolan and the Stage* exhibition
- *Dean Cross: Looking for the Lyre* digital work shown in Civic Square
- The commencement of the

conservation project for the 24 foundational works of the Nolan Collection.

A complete **list of exhibitions** presented in 2024-25 is included at [Appendix 4](#).

Visitor Engagement

In 2024-25, the CFC welcomed **159,144 visitors** to its galleries, museums and historic sites, which was **62% above** the annual target.

CMAG saw its **highest onsite visitation** of 102,014 visitors, an **increase of 15%** from 2023-24 and **surpassing the previous record in 2013-14 by 10%**. This growth was due to the high quality and breadth of exhibitions and programs, and an increase in public programs and site activations delivered.



Djara. CMAG Exhibition. Image courtesy of Wilay Designs

The CFC delivered **224 public programs** across its galleries, museums, and historic sites. **19,246 visitors** (an **increase of 45% from 2023-24**) participated in workshops, talks, concerts, special tours, and children/family-friendly activities that connected audiences to our exhibitions, collections and historic sites through art, craft, design, science, music, and performing arts, history and heritage, and the environment. We delivered **1,002**

guided tours to **5,525 visitors**.

Based on our ticketed programs, we welcomed **55.25% first time visitors** to our historic sites/museums and **28.5% first time visitors** to CMAG.

Program and event highlights include:

- **Harvest Day Out** - started during Covid, this has grown into signature ACT event that celebrates the historic gardens and autumn harvest and promotes sustainable practices and First Nations culture through talks, workshops, and demonstrations at Lanyon Homestead. **2,930 visitors attended Harvest Day Out (11% increase from 2024)**
- **Kids Day Out** - a new multi-program event designed specifically for pre-school to primary aged children, and young families. It included hands-on art and craft activities that encouraged exploration and understanding of the gardens and environment at Lanyon Homestead. **53% of the 1,157 attendees** were first time visitors
- **Live at Lanyon** with the **Canberra Symphony Orchestra** - this family-friendly open-air Spring concert was launched in 2023 and has quickly become a local favorite with **1,169 patrons** attending in 2024 (**56% increase from 2023**), and
- **Panel Talk: Djara and First Nations Sky Stories** - moderated by Nobel Laureate Professor Brian Schmidt, artist Lynnice Letty Church (Ngunnawal, Wiradjuri, and Kamilaroi peoples), educator Tyronne Bell (Ngunnawal) and astrophysicist Peter Swanton (Gamilaraay and

Yuwaalaraay peoples) shared their First Nations sky knowledge as part of the *Djara* (pictured page 48), and *Outerspace: Stromlo with the Stars* exhibitions.

2,817 students from **pre-schools, primary and secondary schools and universities** connected to our livestream International Women's Day event (pictured) at CMAG with Katherine Bennell-Pegg - **Australia's first astronaut**.



International Women's Day event at CMAG with Katherine Bennell-Pegg. Image: GMH

1,229 visitors attended the **CMAG Open Day** to celebrate the **50th anniversary of the Nolan Collection** with family-friendly activities, guided tours of the Nolan Gallery, and behind-the-scenes demonstration with a conservator (and special Nolan50 birthday cupcakes!).

Taglietti's Songbook - in association with the *Taglietti: Life in Design* exhibition, a

concert with the **National Opera** presented music and songs from the Taglietti family collection and the family's Italian heritage.

Our galleries, museums, and historic sites featured prominently in **Canberra's festivals** and **major events** including:

- **Floriade**

- o **Lanyon Homestead** continued to be the **official Floriade Satellite Site**. Aligning with the Floriade theme of 'Art in Bloom' we featured a floral display reflecting Nolan's Ned Kelly works
- o welcomed **7,647 visitors** during the Floriade period (**23% increase** from 2023), and
- o delivered **82 museum tours** and **77 public programs** including talks connecting Sidney Nolan with Lanyon Homestead, themed house and garden tours, *Kids Day Out*, *First Nations Sky Storytelling*, and *Dark Sky Gazing* with the ANU.

- **Craft + Design Festival**

- o CMAG presented the **4 exhibitions** - *Hiroe and Cornel Swen: A Creative Life*, *Bruce Reynolds: How Soon is Now*, *Growing Up Modern: Alex Jelinek and Canberra's Round House*, and *That All Just Happened* (pictured), and presented **7 associated Public Programs**.



That All Just Happened, Nathan Nhan. CMAG exhibition Image: Sarah Nash



CMAG Sanctuary - National Multicultural Festival
Image: Dominic Northcott

- **National Multicultural Festival**
 - o CMAG welcomed **2,402 visitors** to its 'Family Sanctuary' (pictured) as part of the National Multicultural Festival. CMAG is one of the few indoor venues that provides family activities and quiet spaces during the Festival weekend.
- **Canberra and Region Heritage Festival**
 - o CMAG hosted the launch of the 2024 Canberra and Region Heritage Festival. Themed 'Unearthed', we presented **6 exhibitions and 20 public programs** out of the 130 Heritage Festival event listings across our galleries, museums, and historic sites.

A list of our public programs and events is included in [Appendix 4](#).

District and Events

The CFC continued to activate its Civic Square frontage, the **Civic Square Hub, a multi-purpose art space able to host and support a range of arts activations**. In 2024-25 this included:

- **July 2024** - the final month of the CFC's partnership with the Royal Australian Mint to host their retail shop while the Mint's Deakin premises was being upgraded. Overall, **the Mint delivered 342 education programs at CMAG to 12,994 students**
- **August 2024** - cataloguing of the Canberra Hospital Collection commenced in the Circuit Gallery and the Hub, **forming part of a behind-the-scenes activation program** (pictured)



Sneak-a-peak at the Canberra Hospital Collection CMAG exhibition. Image: GMH

- **September 2024** - **The Hub hosted a pop-up bar alongside the Chicago season**, featuring the newly commissioned Lanyon Gin in partnership with Big River Distillery, with food by Le Cheeserie
- **October 2024** - Elections ACT hired the Hub and Circuit Gallery for pre-polling and low-sensory voting spaces, **supporting inclusive civic participation**

- *November 2024* – the CFC provided **in-kind venue support for the *DESIGN Canberra Festival***, with the Hub serving as an exhibition, retail, event, and information space
- *December 2024* – the *DESIGN Canberra Festival* activities continued in the Hub, including workshops and exhibitions, and
- *January - July 2025* - “*Elsie’s Community Cinema*” (pictured), a City Renewal Authority Placemaking Grant initiative led by Alice Taylor, operated in the Hub, **aligning with CFC’s programming and Civic Square activation goals.**

Facility Operations and Capital Works

Accessible toilets for CMAG and auto-doors for Galleries 2 and 3 were completed in June 2025, improving visitor accessibility. Lanyon Homestead tree conservation and replacement continued.

Detailed designs were completed on Lanyon Homestead driveway and the internal road to inform the road design package of works for the driveway restoration.

The North Building and Canberra Theatre Technical staff kitchens were refurbished to create more welcoming and collaborative spaces for staff.

Elsie’s Film House at The Hub, CMAG. Image: Dominic Northcott



Strategic Goal 2

Growth and Financial Sustainability

We will position the CFC for the future by expanding its income streams and relevance to the arts, culture and heritage sectors, audiences, and economy.

Operational Priorities

- a) Expanding and diversifying revenue streams to support the vision of the CFC, including building philanthropic engagement and funding partnerships; commercial activation of sites; and expanding our ticketing, retail, food and beverage offering.
- b) Ensuring relevance for our existing audiences and building new audiences by making programming decisions focussed on the patron experience, informed by data.
- c) Contributing to growing the ACT visitor economy and advocating to a greater understanding of the ACT'S arts, culture, and heritage in the visitor economy.
- d) Creating new and increased reserves for future acquisitions and innovative and adaptive re-use investments.

Corporate

In 2024-25 the CFC maintained high standards of financial management and legislative compliance.

The audit of the CFC's 2024-25 Financial Statements by the ACT Auditor-General resulted in an unmodified audit and for 2024-25, the CFC maintained its strong financial sustainability and **achieved own-sourced revenue of 65.5% comparable with a target of 51.5%.**

The CFC achieved a **cost to government per visitor outcome of \$24.11 compared with a target of \$29.05.** The better-than-target figure relates primarily to higher-than-expected visitors/patrons in live performance attendance at Canberra Theatre Centre and public programs across Galleries, Museums & Heritage.

The Government provided \$10.458 million in 2024-25 to the CFC for its operations and \$1.948 million for capital works projects.

Corporate Finance processed **6,959 individual pays, 153 theatre show acquittals, \$18.5 million revenue and \$13.7 million payments requests.**

The CFC Audit Committee met four times in 2024-25. Representatives of the ACT Audit Office were invited to all meetings of the CFC's Audit Committee. CFC's Strategic Risk and Fraud Corruption Risk registers are reviewed in each meeting.

The CFC's quality assurance program for the year focused on petty cash, asset stock take, delegation signature register, accounts payable supplier details, and ICT asset audit.

Philanthropic Development

Philanthropic development in this financial year has been assisted by **the appointment of a Head of Philanthropic Development**.

Philanthropic activity has included:

- the delivery of an end of financial year campaign for Galleries Museums & Heritage in support of the acquisition of early colonial watercolour by Robert Hoddle *Mount Tennant, on the Murrumbidgee River, the resort of a notorious bushranger, New South Wales, 1834-1835*
- Canberra Theatre Centre end of financial year campaign in support of education objectives at the centre, raising awareness of the community impact CTC has across its education programming
- **notable gifts** in this financial year include:
 - o The Griffin Foundation PL ATF's generous donation in support of the acquisition of glass artist Mel Douglas's *Tonal Value* 2019 (pictured)
 - o Meredith Hinchliffe's support of acquisitions at CMAG
 - o The Keir Foundation's support of Creative Development at CTC
 - o former Board Chair Helen O'Neil's donation in support of acquisitions at CMAG
 - o Harriet Elvin AM's support of the CFC Staff Fellowship
 - o Dr Linda Young's generous support of the Hoddle acquisition, and
 - o Gordon Ramsay's generous support of Canberra Theatre Centre.



Mel Douglas, *Tonal Value 1-9*, 2019. Image: GMH

Further information about the CFC's funding, donors and supporters is at [Appendix 6](#).

Canberra Theatre Centre

In 2024-25, **foundational work began on a centralised CRM system**, including business requirements, stakeholder engagement, and product scoping. This work sets the stage for procurement in 2025-26, supporting strategic integration across ticketing, marketing, and development to drive audience engagement and growth.

Extensive work in 2024-25 has progressed the **consolidation of CFC's ticketing operations**, with efforts continuing into FY26 to improve efficiency, scalability, and the patron experience - supporting broader commercial and audience engagement goals.

CTC's data informed, patron focused programming in 2024-25 delivered strong outcomes - **tickets sold rose by 9.95%, recording 59.6% of unique bookers demonstrating a strong audience engagement and growth**. Driving an **18.43% increase in night usage and a 7.10% uplift in contracts** managed year-on-year.

Night-time usage of CTC **venues comprised 44% local acts and 56% national acts** (graphs on page 55), demonstrating the high level of engagement by the local live performance sector and reinforces CTC's role as a cornerstone venue supporting artistic talent and cultural development.

CTC's rental income, ticketing charges, food and beverage sales, and commercial hirer services reflected strong trading activity.

CTC's generated self-source revenue increased by 34% year on year. A review of food and beverage offerings aimed at enhancing customer experience and driving revenue growth will continue throughout 2025-26, supported by the introduction of new infrastructure. This strategic review has already **contributed to a 40% increase in food and beverage revenue** in 2024-25 compared to the previous financial year.

CTC continued to promote customer feedback and dialogue through patron surveys, social media engagement, direct phone contact, and in-person interactions with Box Office and Front of House staff - **supporting continuous improvement in service delivery and audience experience.**

Further audience development initiatives included:

- collaborations with a wide range of national and local institutions including the National Film and Sound Archive, Ausdance ACT, Canberra Symphony Orchestra, National Portrait Gallery, and Canberra Youth Theatre, and
- opening the doors to the general public for a free Open Day for the first time in ten years. Regular attendees

and first time visitors were invited to explore behind-the-scenes, enjoying free entertainment and gaining valuable insight into how live performance is made (pictured).



*CFC Open Day. Behind the scenes at the Canberra Theatre Centre
Image: Martin Ollman*

Canberra Theatre Centre, Crossroads Live and Visit Canberra worked collaboratively on a regional outreach program for Chicago. As a result, **regional audiences attended with enthusiasm and constituted 26.22% of all patrons across the season.**

CTC invested in and presented the Australian premiere of Broadway hit **Peter and the Star Catcher**, produced by Dead Puppets Society and Jones Theatrical Group, developing bespoke content for the campaign, which has since toured nationally, launching our largest education and young audience programs to date.

CTC's inaugural families festival, **Summer Holiday Fun**, saw over **20,000 patrons** experience both ticketed and free activations in a full-venue takeover.

The successful promotion of our New Works opportunities **resulted in the most diverse group of candidates to date.**

Figure B2.a Canberra Theatre Centre – Contracts by Genre – 2024–25

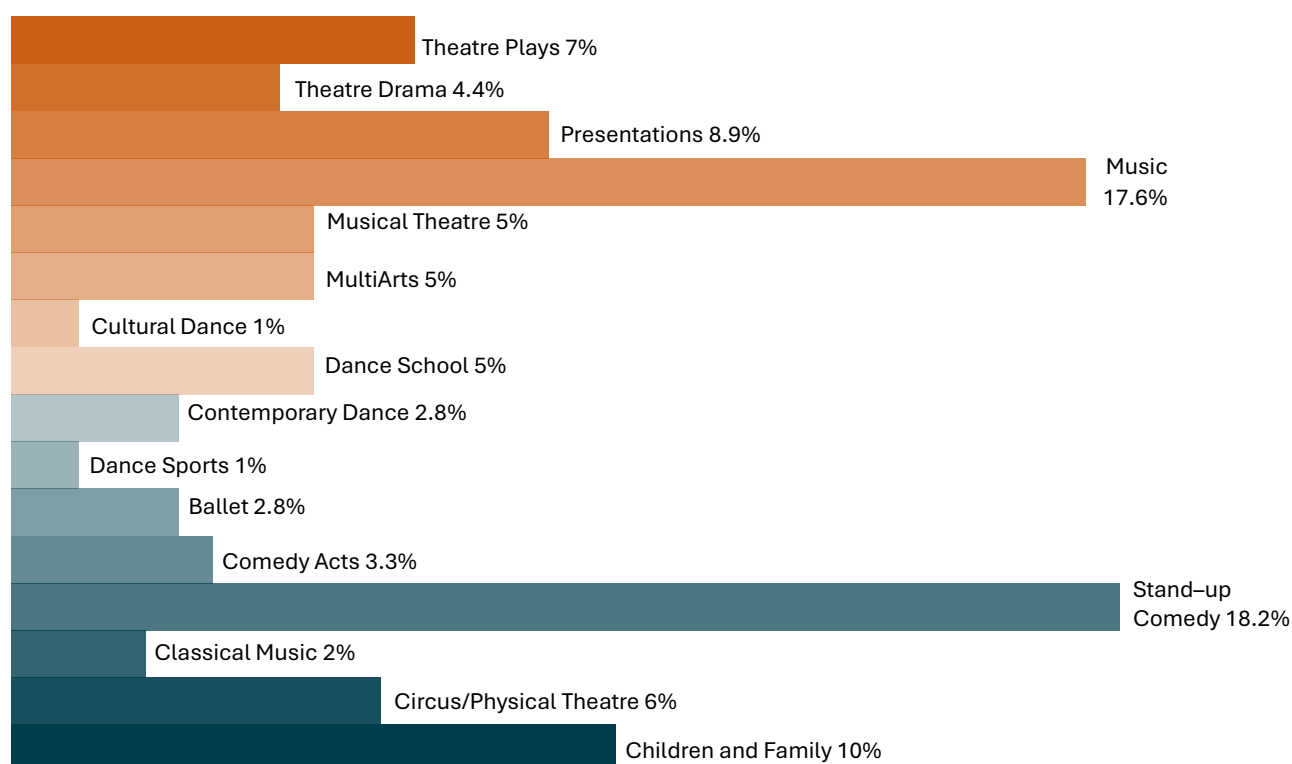
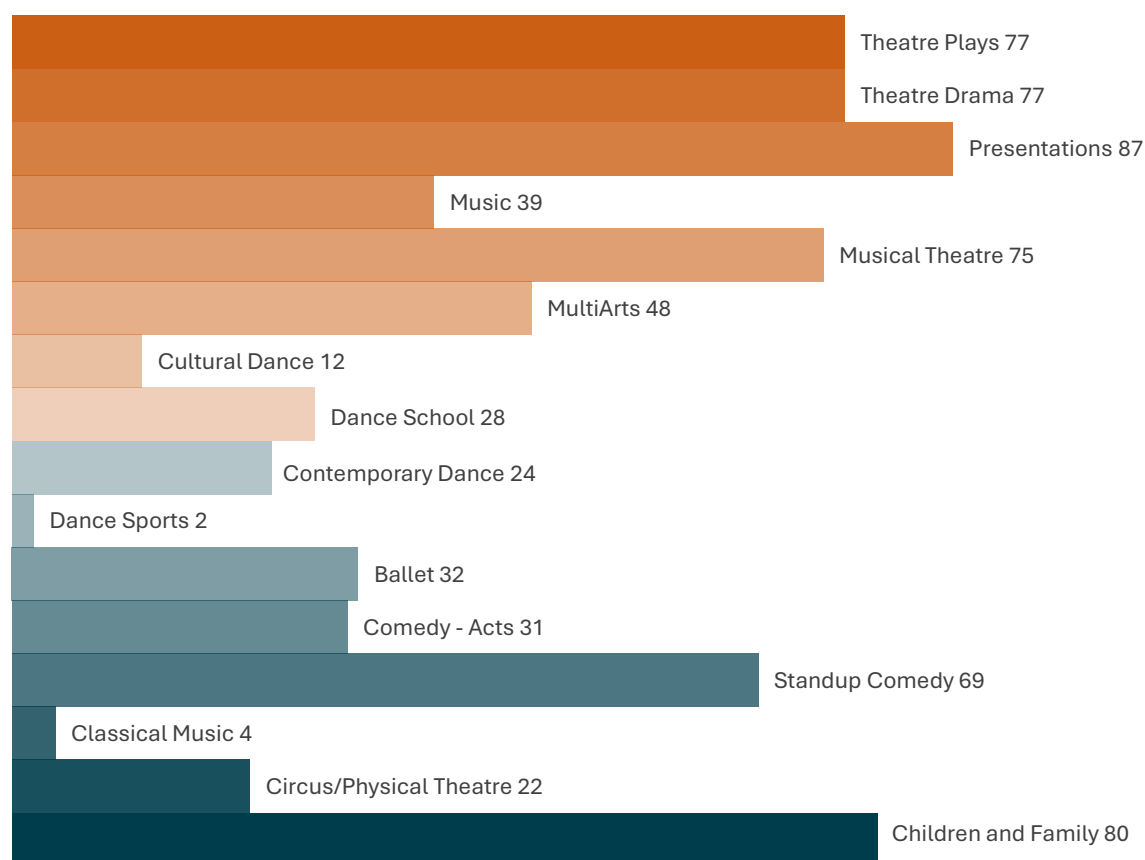


Figure B2.b Canberra Theatre Centre – Nights usage by Genre – 2024–25



Galleries, Museums & Heritage

Self-sourced revenue generated from programming, ticketing, retail, venue hire, and external funding sources **increased by 23.6%** in 2024-25, and the retail footprint at CMAG was broadened to provide merchandising associated with exhibitions (such as *Outerspace: Stromlo to the Stars* and *Taglietti: Life in Design*) resulting in an **18.7% increase** in retail revenue.

A review of Education Program fees in 2023-24 resulted in a sustainable delivery model that provides education programs at an affordable price point while covering delivery costs. Education program revenue **increased by 37%** in 2024-25. Stronger marketing campaigns resulted in high levels of **digital engagement (2,346,443 for CMAG and 1,114,856 for ACT Historic Places)**. This has supported the strong visitation numbers and program ticketing sales.

Continual improvements in understanding our audiences to inform our program design has resulted in **the majority of our public programs selling out**. This includes providing more family-friendly events and programs and scaling up existing major events, such as *Kids Day Out*, *Harvest Day Out*, and the *Live at Lanyon* concert.

Participation and partnership with major ACT events and festivals, particularly the **National Multicultural Festival and Floriade**, broadened our audience reach.



Flowers in the House tour, Floriade @ Lanyon. Image: GMH

District and Events

Throughout 2024-25, **the Hub was activated through an eclectic mix of commercial hire and in-kind support for artists and community groups.**

Commercial arrangements such as those with the Royal Australian Mint and Elections ACT support the CFC's ability to enhance events like the *DESIGN Canberra Festival* and demonstrate the Hub's versatility as a civic and cultural venue. At the same time, initiatives like *Elsie's Community Cinema*, supported through a CRA Placemaking Grant, highlight the CFC's commitment to community-led programming and creative placemaking. This balanced approach enabled the CFC to generate revenue while fostering inclusive access and cultural activation in Civic Square.

In 2024-25, the **CFC partnered with Big River Distillery to launch Lanyon Gin**, a bespoke product inspired by the heritage and character of Lanyon Homestead. Initially launched as a bar offering at CFC events, the gin has since expanded into retail sales at CMAG and Lanyon, suggesting possibilities for revenue diversification through unique, place-based products and celebrating local partnerships.

Strategic Goal 3

Redevelopment of the Canberra Theatre Centre and Cultural District

We will provide a vision and key leadership for the redevelopment of the CTC and CCCD, developing our organisation to leverage the opportunities these present.

Operational Priorities

- a) Ensuring the development and management of the project around design, disruption, construction, and operating model; with design to include safety, public approval and engagement, and excellence.
- b) Supporting the processes for procurement, design, and construction of world class plans, and funding to develop the new Theatre and CCCD.
- c) To strengthen the CFC's capacity to provide governance, oversight, and management for the CCCD and the CTC.
- d) Rethinking the position of CMAG in the CCCD to lift CMAG's visibility, profile, and audiences.
- e) Developing the capabilities to oversee, operate, and activate in the new venue and district and in so doing create a national hub of creative excellence.

Canberra Theatre Redevelopment

The CFC continues its exciting journey of the transformation of CTC. With a focus on **designing a world-class performing arts centre**, we are committed **to fostering artistic creativity, supporting the development of local stories, and creating works of local, national, and global, significance.**

Community engagement - Infrastructure Canberra has provided various opportunities for the public to engage with the project, including online surveys, onsite pop-up iPad stands, and interactions with a pop-up team at selected performances.

Engagement with the ACT cultural sector is ongoing, including meetings with the Performing Arts Reference Group, as well as First Nations peoples, people living with disabilities, people from the multicultural community, and broader sector stakeholders.

Multiplex were successful in the procurement process to engage an Early Contractor Involvement (ECI) contract. Design has continued within the ECI working towards National Capital Authority (NCA) Works Approval and towards final government decision on the Design and Construction (D&C) contract approval later this year. Consultation will continue with stakeholders to test design functionality.

In alignment with these design and construction efforts, the Canberra Theatre Redevelopment Project (CTRP) team, along with the Business Improvement Manager, is also focusing on operational readiness planning. This includes workforce planning and growth, systems change and integration, and the commercialisation of CTC's services. Preplanning is underway for disruption and operational readiness throughout construction.

The Project presents a **place-making opportunity to transform Canberra's Civic and Cultural District and create a vibrant and energised precinct in the heart of the city**. Investing in this precinct now will secure a fit-for-purpose creative environment for the future and realise the ACT Government's ambition to **be recognised as Australia's arts capital**.



CFC Open Day 2025. Image: Martin Ollman

Galleries, Museums & Heritage

As part of the CCCD Master Plan being worked on by the City Renewal Authority, the CFC is providing future requirements for a "re-imagined CMAG" and possible new uses for the North Building.

The Master Plan aims to revitalise the area around Civic Square and CTC, creating a vibrant arts and cultural hub. The redevelopment is intended to feature **new cultural attractions and public spaces designed to foster a sense of community and celebrate the region's rich cultural heritage**.

The transformation is expected to bring **significant economic benefits**, including job creation in the creative sector and increased investment in the area, and the reimagined CMAG will continue to **celebrate Canberra's social history and visual arts with dynamic exhibitions and community programs**.

District and Events

The CFC continues to play a central role in the broader planning for and activation of the Canberra Civic and Culture District.

Executive Leadership and Governance - at the executive level, the CEO of the CFC chairs the Canberra Civic and Culture District Coordination Group, a cross-agency body that supports strategic alignment and coordination across the District. The CEO and Director of Canberra Theatre Centre also sit on the CTR Project Board, providing high-level guidance and oversight.

The Canberra Civic and Culture District Coordination Group plays a key role in maximising the impact of planning, development, and activation across the District. While not a formal decision-making body, it embodies the ACT Government's "one government" approach, advocating for the success of the CTR Project and related initiatives.

Strategic Communications and Stakeholder Engagement - CFC remains actively involved in stakeholder communications for the CTR Project, which is led by Infrastructure Canberra.

This includes coordination across government agencies to ensure consistent messaging and community engagement.

A senior officer-level Working Group meets fortnightly to plan and coordinate stakeholder engagement activities related to the CTR Project. This group facilitates information sharing, resolves interface issues, and ensures alignment with broader government priorities.



CTC Foyer for Chicago. Patrons enjoying a beverage. Image: Photox

Strategic Goal 4

Sector Leadership and Development

We will lead our sector in the ACT, growing audiences, engaging artists, and developing people.

Operational Priorities

- a) Being a leader in the ACT cultural sector to promote Canberra as a creative capital; coordinating programming and collaborations within the sector; and promoting professional development opportunities.
- b) Being committed to providing a means of respectful connection to First Nations arts, cultures, and history, and to do so with authentic engagement.
- c) Continuing to grow our role in research.
- d) Celebrating and elevating Canberra through our collections, interpretation, and programs through the growth of collecting, curatorial, exhibiting, conservation, and education expertise.
- e) Growing unique, diverse, and high-quality products and experiences, including specific links to education, children, and youth.
- f) Collaborating within the CFC and across the arts, events and festival sector to develop programming and audience experiences that are aligned with and contribute to Canberra's signature events.

Promoting professional development

During 2024-25, the CFC continued its **partnership between CTC and CIT for delivery of the Certificate III in Live Production and Technical Services**. This course provides career pathways into the ACT arts sector through gaining qualifications and experience in Lighting, Sound and AV operation as well as bump-in and bump-out processes and stage management in the live production industries. **In 2024-25, 21 people graduated from this course.**

The WEX (Work Experience) program continues to be fully subscribed and

sought-after, including strong interest from interstate participants. Each program runs for five days, hosting up to ten Year 9-12 students, and providing hands-on experience in various aspects of theatre production, including directing, stage management, lighting, sound, and more. It is a creative immersion program including guest speakers, creative projects, viewing a performance and several technical drills/exercises. **In 2024-25 CTC hosted 45 WEX students.**

The CFC also hosted one marketing intern from the University of Canberra Faculty of Art and Design. The CTC's creation of marketing and publicity materials across

2024-25 was **supported by over 20 small businesses within the ACT**, including designers, photographers, videographers, and printers.

At the CFC Open Day in May 2025, the CFC Human Resources team ran a **Creative Industries Careers booth**, distributing over 300 flyers promoting career pathways, work experience, casual employment, and study options within the cultural sector. The booth attracted interest from prospective employees and students, with representatives from ANU, UC, and CIT also contributing materials and support.

First Nations

CTC continued its commitment to **showcasing and promoting the work of First Nations artists and strengthening the diversity and cultural connection** of its program through the presentation of the following events:

- Bangarra Dance Theatre's **Horizon** (pictured)

- Bangarra Dance Theatre's **Waru**
- Marrugeku's **Jurrungu Ngan-Ga - Straight Talk**, and
- Insite Arts and Compagnia TPO's **Saltbush** (pictured page 62).

CTC New Works established the inaugural First Nations Artist in Residence, a ten-month program of mentorship and producer development with a local First Nations artist.

GMH's Aboriginal and Torres Strait Islander engagement during the year included the following:

- works by **First Nations artists** in the permanent CMAG exhibition **Canberra/Kamberri: Place and People**, and in the temporary exhibitions **Djara** (with Lynnice Letty Church, Tyronne Bell, Jai Bell and Peter Swanton) and Dean Cross' digital work, **Looking for the Lyre** as part of the **Nolan50** program



Horizon, Bangarra Dance Theatre. Image: Daniel Boud

- **13 First Nations led public programs**, including *Cultural Weaving* with Jessika Spencer, *Bush Animal Weaving* with Ronnie Jordon, *First Nations Sky Stories* at Lanyon Homestead with Peter Swanton, and a *First Nations Sky Stories* panel talk with Lynnice Letty Church, Tyronne Bell, Jai Bell, and Peter Swanton, and
- CMAG hosted a CareerTrackers intern in Exhibitions and Collections. This program **supports Aboriginal and Torres Strait Islander university students** to gain industry experience, achieve high academic marks, and secure full-time employment upon graduation.

Further detail on the CFC's First Nations engagement is at [Section B.9](#).

Elevating the Capital

The CFC CEO chairs the District Coordination Group leading government consideration of the future of the CCCD. The CEO also sits on the Board of the Canberra and Region Tourism Leaders Forum, and attends regular meetings of all the heads of the National Cultural Institutions.

At the working level, the CFC is a member of the monthly National Capital Authority's facilitated National Triangle network meetings. This forum **fosters cooperation between the National Cultural Institutions and other major cultural attractions on events and promotion**.

CTC Director and Executive Producer represented the organisation at local,

national, and international festivals and conferences including:

- the annual conference of the Association of Asia Pacific Performing Arts Centres as an executive councillor, and to South Korea for a range of meetings and venue inspections
- the Major Festivals Initiative at *Adelaide International Festival* to investigate major productions to support and invest in, and
- the Performing Arts Network New Zealand (PANNZ) and *Te Ahurei Toi o Tāmaki Auckland Arts Festival* broadening networks and connecting with the Festival, producers, performing artists and companies, while discussing potential productions and collaborations for CTC.



Saltbush. CTC. Image: TJ Harvie

CMAG hosted the launch of the 2025 *Canberra and Region Heritage Festival* in April and the end-of-year AMaGA event in 2024.

Galleries, Museums & Heritage Director and Curatorial staff presented at local, national and international conferences, forums, and openings including:

- *'Lanyon Homestead: Exploring Multiple Histories through Contemporary Art', Keeping House Symposium*, University of Melbourne, November 2024
- Opening Speaker, *'Regeneration'* Artists-in-Residence Exhibition and Sue Peachey's *With Moth* exhibition, Craft+Design Canberra, April 2025
- *'A smorgasbord of fascinating objects: the CMAG Social History Collection'*, Canberra and District Historical Society monthly talk, October 2024
- Panel conversation *'Sidney Nolan and the Term of His Natural Life'* - National Film Sound Archive February 2025
- *'Curatorship as intervention/Shaping new understandings of place through the intersection of creative practices and histories'*. International Council of Museums (ICOM) CAMOC/ COMCOL Amsterdam October 2024 (Conference for the ICOM committees of Museums of Cities and Collections Group)
- AAANZ Canberra ANU Nov 2024 *'Art Histories with others with Cross disciplinary curatorial practice in action'* Co-Convenor with Dr Anthea Gunn AWM
- Catalogue Essay Tony Clark *'Buehnenbild Two Sections from Clark's Myriorama'* 2022 Essay in Tony Clark Buxton Contemporary University of Melbourne October 2024
- presenting as Opening Speaker Tuggeranong Arts Centre *'Longing and Belonging'* August 16, 2024

- *'Sidney Nolan Experimenter'* ANU Art History May 2024, and
- *'The influence of Pompeii on Australian Artists'* - National Museum of Australia Event at Embassy of Italy March 2025.

Throughout the year, **CFC staff participated in a range of activities with peak cultural and tourism bodies**, including conferences and meetings of the Canberra Region Tourism Advisory Forum, Visit Canberra, the Canberra and Region Tourism Industry Council, the National Capital Attractions Association, the Australian Museums and Galleries Association, Aotearoa NZ Festival of the Arts, PANNZ, and Major Festivals Initiative.

Education experiences

CTC offers a diverse education program tailored to students from early childhood through to secondary school as follows:

- school performances are curated to align with curriculum outcomes and provide meaningful engagement with the performing arts
- programs include pre-show resources, risk assessment support, and tailored experiences to help schools plan enriching excursions
- special initiatives such as **ACT UP!** and **The One Week Project** offer students hands-on opportunities to create, perform, and manage productions in professional theatre settings
- work experience programs allow senior students to explore careers in performance, technical production, and stage management

- partnerships with artists and arts organisations to deliver in-school workshops and enrichment activities that deepen students' creative learning, and
- subsidised participation fees and inclusive programming ensure accessibility for schools with diverse needs and backgrounds.

In 2024-25, **11,000 students benefited from these CTC programs.**

CMAG offers a variety of educational programs designed to engage students and **provide a deeper understanding of art and history** through learning and interactive experiences including:

- onsite Lower Primary (Years 1-4) and Upper Primary (Years 5-6): Programs about *Canberra/Kamberri: Place + People*
- Foundation to Year 2 programs such as *Every Picture Tells A Story* and *What Do Artists Make?* allow students to engage with artworks and create their own in the CMAG studio and engage with the Nolan Collection
- self-Guided Tours available for all year levels, allowing students to explore exhibitions at their own pace. Italian language tours were developed as part of the *Taglietti: Life in Design* exhibition (pictured)
- Outreach Programs provide resources to enhance classroom lessons with materials related to CMAG's exhibitions

- images and materials from the CMAG collection are available for teachers to use in the classroom, and
- the Nolan Secondary Learning Resource is designed for Years 7-12 and encourages students to investigate and draw inspiration from the Nolan Collection with links to the Visual Arts Curriculum.



Taglietti: Life in Design CMAG exhibition. Image: Dominic Northcott

In 2024-25, **8,042 students benefited from these CMAG programs.**

A highlight was the **livestreaming** of the International Women's Day talk with **Katherine Bennell-Pegg - the first Australian astronaut. Over 2,800 students** connected to our livestream event from pre-schools, primary and secondary schools and universities.

CMAG held its annual **Secondary School Photography Prize** with its theme - *Materiality tied to the Materiality...But not as we know it* (pictured page 65). There were **75 entries across public and independent schools.**



CMAG Secondary School Photography Prize
1st place: 'I am material for the eye,
what's the verdict' by Aiofe-Piper Wilson

There was also a variety of educational programs offered at Mugga-Mugga, Calthorpes House, and Lanyon Homestead, with programs emphasizing heritage, history, and the environment, and providing immersive and hands-on experiences for students. Onsite Programs included:

- Mugga-Mugga Cottage - *Humans and Nature* (Years 1-2) exploring the connections between humans, animals, and the environment, and *At The Garden Gate* (Foundation-Year 2), examining how Canberra's landscape has changed over time
- Lanyon Homestead - *James' Diary* (Foundation-Year 2) looks at children's lives in mid-19th century pastoral Australia, and *Convicts* (pictured), (Years 3-6) offering an experience of the life of a convict, and

- Calthorpes House - *Dawn's Surprise* (Foundation - Year 2) compares childhood in the 1930s to today.



Convicts, onsite learning at Lanyon. Image: GMH

Outreach Programs, *Artefact Chat*, *Dawn's Suitcase* and *Convicts*, and Online resources, *Exploring Place* - Visual Art Teacher Resource (Year 11-12) which exposes students to various artworks related to the concept of place at ACT Historic Places.

In 2023-24, **3,956 students benefited from these Historic Places programs.**

Contributing to Canberra's signature events

The **CFC contributed to a number of signature ACT events** - *Floriade*, *SpringOUT*, *Design Canberra*, the *National Multicultural Festival*, *Enlighten*, and the *Canberra and Region Heritage Festival*, providing programs, venues, events, and activations. Highlights included:

- CTC hosted a promotional stall at the *Spring Out Market Day*, promoting several upcoming shows, chatting with the community and offering the chance to win tickets to see *Briefs*:

Bite Club, presented by CTC during the festival, and

- CTC Programmed *Saltbush* (pictured page 62) as part of the *Enlighten Beyond* Festival, welcoming audiences into the city precinct with immersive First Nations storytelling for the whole family.

Our galleries, museums, and historic sites featured prominently in **Canberra's festivals** and **major events** including:

- **Floriade**
 - o **Lanyon Homestead** continued to be the **official Floriade Satellite Site**. Aligning with the *Floriade* theme of 'Art in Bloom' we featured a floral display reflecting Nolan's Ned Kelly works
 - o We welcomed **7,647 visitors** during the Floriade period (**23% increase** from 2023), and
 - o We delivered **82 museum tours** and **77 public programs** including talks connecting Sidney Nolan with Lanyon Homestead, themed house and garden tours, *Kids Day Out*, *First Nations Sky Storytelling*, and *Dark Sky Gazing* with the ANU.

- **Design Canberra Festival**

- o CMAG presented the **four exhibitions** *Hiroe and Cornel Swen: A Creative Life*, *Bruce Reynolds: How Soon is Now* (pictured), *Growing Up Modern: Alex Jelinek and Canberra's Round House*, and *That All Just Happened*. CMAG also presented **seven associated public programs**.

- **National Multicultural Festival**

- o CMAG welcomed **2,402 visitors** to its 'Family Sanctuary' as part of the *National Multicultural Festival*. CMAG is one of few indoor venues that provide family-friendly activities and quiet spaces during the Festival weekend.

- **Canberra and Region Heritage Festival**

- o CMAG hosted the launch of the 2024 *Canberra and Region Heritage Festival*. Themed '*Unearthed*', we presented 6 exhibitions and 20 public programs out of the 130 Heritage Festival event listings across our galleries, museums, and historic sites.



Bruce Reynolds: How Soon is Now. CMAG exhibition. Image: Dominic Northcott

Strategic Goal 5

Best Practice Governance,
Organisational Capacity and
Culture

Our operational model will be best practice.

Operational Policies

- a) Ensuring the CFC governance is rigorous and transparent.
- b) Reviewing the identity, brand, and naming of the CFC and of sub-entities of the CFC.
- c) Continue reviewing the CFC's organisational structure to ensure resources can be deployed most effectively for the CFC to achieve its goals. As such, aligning the growth of the CFC with the capacity and volume of its resources, existing and new.
- d) Building a secure and resilient workforce, offering development and other opportunities for our staff so we are an employer of choice and a training ground for people seeking careers with us and the sector.
- e) Demonstrating a workplace culture that lives the values of the CFC and the ACT Public Service.
- f) Ensuring best practice management and development of our assets and collections.
- g) Increasing productivity through continuous upgrading of systems, frameworks, and practices.

Organisational Capability

In 2024-25, the CFC continued to foster a positive and inclusive workplace culture through a range of staff-focused initiatives. Monthly wellbeing sessions were introduced to support employee health and morale, while events such as *International Women's Day* and *Harmony Day* **provided opportunities to celebrate diversity and strengthen team connections.**

During *National Volunteer Week* in May 2025, GMH held a **thank you morning tea**

for Historic Places volunteers to recognise and celebrate their contributions (pictured).



Volunteer thank you morning tea. Image: Garry Yu

The annual Don Aitkin Awards **acknowledging outstanding contributions by staff** to the work of the CFC were held on 5 December 2024 with CFC Board Chair Helen O’Neil attending. With a strong field of 18 nominations, Jem Natividad (CTC), Rebecca Richards (GMH), Cerri Murphy (Finance) and Karina Leotta (Events and Activations) were this year’s deserving recipients (pictured).

During 2024-25 the CFC matured its Core Learning Framework, which provides consistency for staff induction and the development of **essential ACT Public Service knowledge and skills**.

In 2024-25 **CFC staff achieved 848 course completions**, and expenditure on staff training and professional development during 2024-25 amounted to \$136,176.

For details on Learning and Development, see [Section B.14](#).

To improve the timeliness and accuracy of work health and safety incident reporting the CFC produced a range of online resources and conducted webinars on use of the ACT Government’s Safety Portal system. The CFC Work Health and Safety Committee meets every three months. For details on Work Health and Safety, see [Section B.13](#).

CFC Don Aitkin Award recipients with CFC CEO Gordon Ramsay. Image: Sarah Nash



B3 Scrutiny

In 2024-25, the CFC was part of the ACT Auditor-General *Audit of Governing Boards of selected ACT Government entities (Report 11/2024)* 29 November 2024. In response to this audit, the CFC has agreed to a series of recommendations aimed at strengthening governance practices. The CFC supports the clarification of the status of its Advisory Committees, pending finalisation of the review of the *Cultural Facilities Corporation Act 1997*. The CFC also agreed to update its Board Charter to define the handling of matters of material interest.

To enhance strategic alignment, the CFC will strengthen the connection between its strategic objectives and organisational risks in the next update of its Strategic

Plan, scheduled for 2027. Additionally, the CFC will formalise and strengthen its processes for reviewing board performance, ensuring regular evaluations, documentation of outcomes, and monitoring of implementation actions.

These measures reflect the CFC's commitment to continuous improvement and best practice governance.

There were no ACT Ombudsman or Legislative Assembly Committee reports that related specifically to the CFC in 2024-25.

For further information contact: CFO, CFC Finance (02) 6205 9658.



Amy Shark, CTC. Image: Jackson Loria

B4 Risk Management

The CFC manages risk through a Risk Appetite statement, a comprehensive Risk Management Framework and Policy and Risk Management Plan that guide activities across the organisation, including in areas of strategic risk, fraud and corruption control, and work health and safety. These documents **provide a structured approach to identifying, assessing, and mitigating risks, ensuring that risk management is embedded in all aspects of CFC's operations.** The CFC has in place a comprehensive Strategic Risk Management Register, which is implemented, monitored, and updated on an ongoing basis. This register outlines supporting strategies and plans relating to more specific areas of risk, such as financial risks, disaster preparedness, and business continuity plans.



Curator Talk, Harvest Day Out, Lanyon. Image: GMH

The CFC pursues its mission and vision within the Risk Appetite statement and the framework that informs decision-making by the Board, Executive, and staff. The risk appetite statement covers key risk categories including reputational, artistic, financial, asset, and people risk, and ensures that decisions are made with a clear understanding of acceptable risk levels. **Risk considerations are aligned with both the CFC's organisational values and the ACT Public Service Values,** reinforcing a culture of integrity, accountability, and transparency, and compliance with all relevant legislation.



Visible Mending workshop with Michele Grimston, Mugga-Mugga Cottage. Image: GMH

B5 Internal Audit

The **CFC Audit Committee**, a subcommittee of the CFC Board, met on four occasions during 2024-25. Meetings were held as follows:

Audit Committee Meetings		
Meeting Dates	Members and Positions	Meetings Attended
15 July 2024 26 September 2024 20 February 2025 29 May 2025	Christine Shannon Chair	4
	Dr Rachael Coghlan Member	4
	Julian Widdup External Member	4

The CEO, CFO, and Assistant Director, Finance are invited to each meeting as observers. An open invitation is extended to the ACT Audit Office to send an observer to each meeting.



Exhibition Launch - Celebrating 50 Years of the Australian Honours System with Governor-General Her Excellency the Honourable Sam Mostyn AC. Image: Dominic Northcott

Part G of the CFC Board Charter sets out the operations for the Audit Committee and incorporates specific roles for risk management and audit matters.

The Charter is available at www.culturalfacilities.act.gov.au.

Internal Audit

The Audit Committee approved the CFC’s internal audit program for 2023-26 and an internal audit on contract management process and compliance has been conducted in 2024-25.

In 2024 -25, the annual Quality Assurance Program continued to ensure the effectiveness and relevance of CFC policies and procedures, supporting continuous improvement and identifying areas for corrective action. This year’s focus areas included petty cash, asset stock take, delegation signature register, accounts payable supplier details, and ICT asset audit.

B6 Fraud Prevention

The CFC maintains a strong commitment to fraud prevention and integrity, underpinned by a comprehensive governance framework. The CFC's Fraud and Corruption Prevention Plan and Fraud Risk Register - last updated in May 2025 and due for review in April 2026 - form the foundation of our fraud control strategy. These documents are aligned with the ACT Integrity Policy and Australian Standard 8001:2021, and are reviewed biennially by the Board and Audit Committee.

The CFC's fraud risk assessment identifies and categorises risks across revenue, expenditure, assets, and other areas, using a qualitative risk matrix. Risks deemed unacceptable are addressed through targeted mitigation strategies, with responsibilities and timelines clearly defined.

Fraud prevention measures include robust internal controls such as information security, staff timesheets, and policies on gifts, hospitality, and travel. The CFC also

promotes a proactive culture of awareness through mandatory fraud and corruption training.

The CFC's Staff Induction packages and Core Learning Framework and Policy support employees to ensure they act in accordance with the law and behave in a manner consistent with the ACT Public Sector Code of Conduct. Staff have access to a range of resources on the CFC Workplace Integrity Intranet page and access to relevant training from the ACT Integrity Commission.

The Audit Committee plays a key oversight role, ensuring that fraud-related processes are current and effective. The CFC Board is responsible for setting strategic direction and approving risk management policies.

The CFC had no reports or allegations of fraud or corruption during the 2024-25 reporting period, reflecting the effectiveness of its prevention and detection strategies.

English. CTC. Image: Pia Johnson



B7 Freedom of Information

Basis of requirement: *Freedom of Information Act 2016* (the FOI Act), section 96.

Open Access Information - Section 96 (3)(a) (i), (ii) and (iii)	
Number of decisions not to publish Open Access information.	0
Number of decisions 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.	0
Number of applications where access to all information requested was given.	0
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.	0
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 ACAT 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

B8 Community Engagement

In 2024-25, the CFC continued to prioritise meaningful engagement with its diverse audiences, **deepening public understanding of the value of the arts and cultural heritage through a wide range of programs and initiatives**. With patron experience at the heart of its operations, the CFC tailors its offerings to meet the varied needs and expectations of audiences across its venues, from immersive heritage experiences to contemporary exhibitions, and live performances. The following summary outlines key community engagement activities undertaken during the year, complementing the Clients and Stakeholders information provided in [Section B1.1](#).

Community Engagement Activities

During the year, GMH presented a **diverse range of high-quality exhibitions, learning and community programs and other activities**, including on site, off site (through 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.

CTC connected the community with the performing arts, including through initiatives that addressed special needs. CTC also provided a wide range of activities for the education system.

Professional Development and Networking

CTC New Works hosted three industry knowledge-building and networking events focused on sector development and capacity building for ACT artists, partnering with national organisations including TNA, Creative Wellbeing, and Merrigong X.

ACT Venue Collaboration

CTC hosted three ACT performing arts venue meetups with representatives from Belconnen Arts Centre, Tuggeranong Arts Centre, Ainslie + Gorman, The Q, and Llewellyn Hall in attendance, fostering sector-wide collaboration and knowledge sharing.



Outerspace Learning at CMAG. Image: Dominic Northcott



Grug. CTC. Image: Sia Duff

Local Arts Support

CTC engaged and supported ACT artists, producers and organisations through:

- presentation of Canberra Youth Theatre's *Work, But This Time Like You Mean It*
- presentation of Ausdance ACT *Youth Dance Festival*
- collaboration with Canberra Youth Theatre on their Young Critics program
- partnership with Canberra Symphony Orchestra on several projects, including performances for Australian Ballet's *Carmen* and *Mimi's Symphony*, and
- Canberra Artist Spotlight, an ongoing open invitation for local producers to share event information through CTC's database via selected eNews and social media.

In 2024-25, **64% of content in CMAG's 28 exhibitions and displays featured works by Canberra artists. A total of 181 Canberra artists were exhibited.** CMAG also manages the Nolan Collection and hosts touring exhibitions, enriching the local arts landscape. Through initiatives like the *Lanyon Art Prize* and public programs, GMH provides career-building opportunities for local artists.

Education and Young People

The CFC delivers a wide range of education and youth engagement programs across CTC and GMH, designed to inspire curiosity, creativity, and learning through hands-on experiences in the arts, heritage, and performance. In 2024-25, the CFC recorded

its **highest-ever participation in education and public programs**, reflecting our commitment to accessible, curriculum-aligned learning opportunities for students of all ages and backgrounds.

Community Consultations

As part of the CTR Project, CFC worked with Infrastructure Canberra to deliver community consultations throughout the design phase. These consultations helped test design directions and ensured that the needs and perspectives of patrons, performers, and the broader arts community were thoroughly considered. These consultations included engaging with First Nations, LGBTQI+, local creative, multicultural, and disability communities through a range of in person and online sessions and more focused meetings where necessary.

The three advisory committees are also a key part of the CFC's community engagement, providing advice on a range of specialised matters relating to CTC, CMAG, and the Historic Places.

Customer Satisfaction

The **CFC continually seeks to improve customers' satisfaction with their visit to, and experience of, its venues.** Customer satisfaction surveys were conducted throughout the year and reported as part of the CFC's 2024-25 Statement of Performance. Information gained from the surveys is used in future planning to improve facilities and services.

Media Activity

The **CFC maintained a strong and consistent media presence throughout the year**, showcasing the work of Canberra Theatre Centre and Galleries, Museums & Heritage, and connecting with the community through diverse media channels.

The Director, CTC featured extensively in outlets including Artshub, ABC Radio and TV News, WIN News, The Canberra Times, HerCanberra, Region Media, and Capital Radio, speaking on a wide range of topics.

Media engagement reached a peak during **the CTC Open Day and the Centre's 60th Anniversary celebrations**, which attracted significant coverage and widespread public interest.



CTC Open Day, CTC. Image: Martin Olman

CTC's Executive Producer also gave several high-profile interviews to promote major productions such as *Shirley Valentine* (pictured), *1984*, *Marrow*, and *La Bohème*. Together, these efforts **amplified the CTC's profile, strengthened audience connections, and reinforced its reputation as a leading voice in the arts.**



Shirley Valentine. Image: CTC

Media coverage of GMH events also surged in 2024-25, with a **total reportable reach exceeding 17 million**. The Director, GMH and her team were interviewed by both ACT-based and national media, shining a spotlight on several high-profile projects, including the Nolan50 celebrations, *Outerspace: Stromlo to the Stars*, *Kids Day Out* (2024), and *Live at Lanyon*. **This unprecedented visibility further elevated the CFC's cultural profile and strengthened its connection with audiences across the region and the nation.**

B9 Aboriginal and Torres Strait Islander Reporting

The CFC is **committed to respectfully celebrating and amplifying the voices, stories, and cultures of Aboriginal and Torres Strait Islander peoples through its programming and engagement**. Across exhibitions, theatre presentations, and public programs, the CFC continues to embed First Nations perspectives as a vital part of its cultural offering. The following examples highlight how each area of the CFC contributed to this commitment during 2024-25.

Canberra Theatre Centre

CTC continued its **commitment to showcasing and promoting the work of First Nations artists and strengthening the diversity and cultural connection** of its program through the following presentations and activities:

- **Bangarra Dance Theatre's *Horizon*** - Bangarra's first mainstage cross-cultural collaboration saw leading Māori choreographer and Arts Laureate Moss Te Ururangi Patterson collaborate with Bangarra alumna Deborah Brown. Together they guided Bangarra's award-winning ensemble in stories that honour their mother countries and the spirit that calls them home
- **Bangarra Dance Theatre's *Waru*** - Bangarra's first dedicated work for children inspired by the totemic system of the green turtle. *Waru* was an interactive and immersive

introduction to Torres Strait Islander culture and dance for 3 to 7-year-olds

- **Marrugeku's *Jurrungu Ngan-Ga - Straight Talk*** (pictured), a new and urgent work by co-artistic directors, Dalisa Pigram and Rachael Swain connected the shockingly disproportionate levels of Indigenous Australians in custody and the indefinite detention of asylum seekers in Australia's immigration detention centres in a story told through energetic and inventive choreography



Marrugeku's *Jurrungu Ngan-Ga-Straight Talk*. Image: Prudence Upton

- **Insite Arts and Compagnia TPO's *Saltbush*** centred around the journey of two friends and their spiritual guide on foot as they cross Australian landscapes told through spoken word, dance and multi-media by acclaimed Aboriginal artists Lou Bennett (music), Delwyn Mannix

(visual art), Deon Hastie and Anna Balducci (choreography), and Sasha Zahra (dramaturgy), under the artistic direction of Jason Cross and Davide Venturini

- **ACT UP! Secondary Schools festival** increased programming alignment with *Reconciliation Week* activities and engaged First Nations playwright Dylan van den Berg as Festival Ambassador, and
- CTC New Works established the **inaugural First Nations Artist in Residence**, a ten-month program of mentorship and producer development with a local First Nations artist. Lead artist Emma Laverty worked with Project Dust to develop and present their first work called *Country*, with the CTC Production team supporting the project through design advice and skills development.

Embedding First Nations principles into the culture of CTC is the first of four guiding principles in CTC's *Vision for our Future* that provides guiding principles for the theatre redevelopment. First Nations perspectives are integral through the process of Designing with Country, led by Yerrabingin, so that the theatre can become a place for traditional storytelling and gathering of First Nations people. This facilitates greater opportunities for elevation, participation, and community connection with respect to First Nations art and culture, local First Nations people and the broader community.

Galleries, Museums & Heritage

CMAG and the Historic Places **engage with Aboriginal and Torres Strait Islander communities to strengthen and improve our approach to interpretation and management of First Nations stories and values** through specific activities in 2024-25 including:

- works by **First Nations artists** in the permanent CMAG exhibition *Canberra/Kamberri: Place and People; Djara* (with Lynnice Letty Church, Tyronne Bell, Jai Bell, and Peter Swanton) and Dean Cross' digital work, *Looking for the Lyre* as part of the **Nolan50** program
- **13 First Nations led public programs**, including *Cultural Weaving* with Jessika Spencer, *Bush Animal Weaving* with Ronnie Jordon, *First Nations Sky Stories* at Lanyon Homestead with Peter Swanton, and a *First Nations Sky Stories* panel talk with Lynnice Letty Church, Tyronne Bell, Jai Bell, and Peter Swanton
- hosting a CareerTrackers intern in Exhibitions and Collections. This program **supports Aboriginal and Torres Strait Islander university students** to gain industry experience, achieve high academic marks, and secure full-time employment upon graduation
- in partnership with the Humanities Research Centre (HRC) of the ANU and Canberra Glassworks, CMAG **co-hosted Visiting Fellow, Yorta Yorta/Wamba Wamba/Mutti Mutti/Boonwurrung artist Maree**

Clarke, who undertook a research project on the reed necklace on long-term loan to CMAG. Maree will hold an exhibition in CMAG on the Square in 2025 as an outcome of her residency, and

- the Lanyon Machinery shed's interpretative panels include a didactic panel on former Lanyon shearer, Muruwari man, William 'Deucem' Smith, produced in consultation with the Smith Family.

Facility Operations and Capital Works

In delivering capital works projects, the FOCW team actively engages with the Aboriginal and Torres Strait Islander Enterprise List Database to identify Indigenous businesses (both head contractors and subcontractors) within the Canberra region.

Contractors are encouraged to seek opportunities for Indigenous enterprise involvement, particularly on larger projects, and contract structures are designed, where feasible, to include Indigenous participation targets. These targets are verified through the contract administration process, in alignment with the Aboriginal and Torres Strait Islander Policy and the Canberra Region Local Participation Policy.

The FOCW team places strong emphasis on securing local employment, recognising the importance of retaining specialist knowledge and skills related to the CFC's unique facilities and collections. This local expertise ensures the delivery of high-quality, reliable services and supports the long-term sustainability of operations.

First Nations Sky Stories at Lanyon Homestead with Peter Swanton. Image: GMH



B10 Disability Inclusion Act 2024

Reporting

Measures to Support the Development and Implementation of Disability Inclusion Strategies and Plans

In 2024-25, the CFC continued to **prioritise access and inclusion for people with disability across its venues and programs**. While a formal Disability Inclusion Plan framework is anticipated for development in 2025-26, **the CFC has proactively delivered a range of inclusion initiatives and infrastructure improvements throughout the year**. These measures reflect the CFC's commitment to reducing barriers and fostering welcoming environments across its business units, including Canberra Theatre Centre and Galleries, Museums & Heritage.

Inclusion Measures (2024-25)

While awaiting the development of a formal framework in 2025-26, the CFC has implemented the following inclusive initiatives:

- **inclusive employment partnerships** with The Disability Trust and Rebus Theatre at CTC, creating supported work and training opportunities for people with disability
- **expanded access programming** at CTC, offering a growing number of accessible performances, including Auslan, audio description, tactile tours, relaxed performances, and captioning services
- **digital and physical accessibility upgrades** to CTC's booking systems, website, and performance spaces, with dedicated staff training to support these services, and
- **facility upgrades** at CMAG including the installation of a new accessible public toilet and gallery auto doors

to improve physical access for all visitors.

These interim actions demonstrate the CFC's early alignment with the intent of the Disability Inclusion Act 2024 and **set the foundation for longer-term, sustainable inclusion planning**.



Jack Maggs. CTC. Image: Matt Byrne



Open Day Careers booth. Image: CTC

Disability Inclusion Strategies

The CFC has supported the ACT Government's broader disability strategies through active engagement in infrastructure planning and service delivery. As part of the Canberra Theatre Redevelopment Project, the CFC has worked closely with Infrastructure Canberra to prioritise accessibility in the design of a new Lyric Theatre. Community consultation has informed inclusive design features such as:

- level access throughout the auditorium, stage, and front/back of house areas
- lift access to technical areas including the grid and sound/light box
- change facilities and accessible amenities for patrons and staff, and
- integration of current and emerging access technologies, including hearing augmentation.

These **design proposals aim to deliver an equitable experience for all theatre users and reflect the ACT community's diverse needs.**

CTC Enhancing Access Services and Inclusive Programming

In 2024-25, CTC **significantly expanded its accessible performance offerings**, delivering **39 inclusive performances across 31 seasons - an increase from 21 performances in 2023-24**. This included:

- 11 Auslan-interpreted performances
- 7 tactile tours
- 8 audio-described performances
- 14 live-captioned performances, and
- 6 relaxed performances.

CTC supported 16 accessible seasons, featuring diverse genres such as theatre, musical theatre, dance, circus, comedy, and children's productions. To enhance accessibility, CTC streamlined booking processes through online forms and dedicated Box Office support. Website functionality was improved with screen reader compatibility and font enlargement options. Hearing access was supported through FM radio-assisted hearing units and captioning services.

Facilities and Physical Accessibility Improvements

CTC has continued its **focus on mobility assistance and seating customisation**, including:

- wheelchair seating with staff prioritisation at collection
- lift access to the first balcony in The Playhouse

- special seating request processes for patrons with access needs, and
- continued collaboration with access service providers including Vision Australia, Better Hearing Australia, and The Captioning Studio.

These collective efforts reflect the **CFC's ongoing commitment to creating inclusive, accessible, and welcoming cultural spaces for all members of the ACT community**. As we progress toward a formal Disability Inclusion Plan in 2025-26, our focus remains on embedding equity and participation across every aspect of our operations.



CFC staff Disaster Response Training. Image: CFC



Anthony Callea and Tim Campbell. Image: CTC

B11 Multicultural Reporting

The CFC plays a vital role in telling the stories of Canberra and the surrounding region: stories that are diverse, dynamic, and deeply rooted in the lived experiences of our community.

As a statutory authority and cultural institution, CFC makes independent creative decisions guided by Board-endorsed exhibition, collections, and programming policies. These decisions are shaped by a commitment to reflect and engage the wider community, explore the region's history and identity, and present work that entertains, challenges, and resonates with Canberrans.

In doing so, CFC actively supports the principles of the ACT Multicultural Charter, which affirms the right of all individuals to express and celebrate their cultural identity safely and freely. CFC's programming increasingly showcases the cultural and linguistic diversity of Canberra, **ensuring that people from all backgrounds feel welcomed and represented in our venues.**

This commitment is reflected in:

- **inclusive programming** that highlights diverse artistic voices and traditions.
- **accessible cultural spaces** where communities can gather, perform, and celebrate.
- **equitable participation** in Canberra's cultural life through outreach and engagement.

- **promotion of mutual respect and understanding** through storytelling and shared experiences.

Through this approach, the CFC continues to foster a sense of belonging and inclusion, ensuring that our cultural institutions remain vibrant, relevant, and reflective of the community they serve.

Canberra Theatre Centre

Highlights from **CTC's multicultural programming** during 2024-25 included:

- ***The Peasant Prince*** - an award-winning children's work by Monkey Baa. The children's version of Li Cunxin's iconic autobiography, Mao's Last Dancer, *The Peasant Prince* told the remarkable true story of a 10 year old peasant boy's journey from impoverished rural China to the international dance scene
- ***English*** - Sanaz Toossi's Pulitzer award winning script produced by Melbourne Theatre Company, directed by Canberran Tasnim Hossain and starring **Osamah Sami** (*ABC's Savage River*), *English* explored the choices that people who seek a new home must make, and all that they lose and gain along the way
- ***Briefs Bite Club*** - Led by Fez Faanana (aka Shivanana) *Briefs' Dirty Laundry* was a bold cabaret performance that blends circus, drag, and burlesque with political edge. The Briefs Factory

International collective prioritises cultural diversity, with company members who have come from a diverse background of cultures, genders and archetypes, and

- **Rodrigo Y Gabriela** - a Mexican guitarist duo, brought their instrumental flamenco roots into their own sound, influenced by nuevo flamenco, heavy metal, and rock n' roll.

The CTRP team also **engaged with the ACT multicultural community** as part of stakeholder consultation on design of the new theatre.

Galleries, Museums & Heritage

Multicultural programming at our museums during 2024-25 included:

- **Hiroe and Cornel Swen: A Creative Life** exhibition, celebrating the artistic works and partnership of renowned Japanese Australian ceramicist Hiroe Swen and her late husband, Dutch Australian graphic designer and artist Cornel
- **Taglietti: Life in Design** exhibition celebrating the design legacy of Italian Australian architect Enrico Taglietti. Italian language tours have been developed for visitors and schools
- **Tartans and Thistles: Burns Club 100 Years** exhibition (pictured) marking the **100th anniversary of the Burns Club and Scottish migration** and community in Canberra



Tartans and Thistles: Burns Club 100 Years CMAG exhibition. Image: Sarah Nash

- **Growing up Modern: Alex Jelinek and Canberra's Round House** exhibition and the design by Czech emigree architect Alex Jelinek
- **Ikebana @ CMAG** featuring vessels by 7 contemporary artists and Ikebana creations by artist Sachie Terasaki
- **CMAG was also the 'Sanctuary'** area for the **National Multicultural Festival** with a range of free children's activities in a cool and quiet environment. CMAG provided a range of free children and family-friendly activities, and
- a talk by Fernando Pino on **Chilean migrant workers** employed at **Lanyon Homestead** during the 1860s, as part of the **2025 Canberra and Region Heritage Festival**.

B₁₂ Period Products and Facilities (Access) Act 2023 Reporting

The CFC does not manage any premises that are required to provide free access to period products. As a workplace, the CFC provides access to relevant facilities and provides information via the intranet for employees regarding menstruation and menopause flexible work arrangements and leave entitlements.

B₁₃ Work Health and Safety

The CFC is committed to the physical and psychosocial health, safety, and wellbeing of our workers, and strives to provide a safe and healthy work environment in accordance with the *Work Health and Safety Act 2011*.

A key focus in 2024-25 has been improving the scope and timeliness of incident and hazardous situation reporting. This has included the publication of a new incident and hazardous situation reporting flowchart, a webinar to support this new resource, and webinars for staff and managers on the effective use of Safety Portal.

Governance

The CFC Board has established key performance indicators in relation to the timeliness of WHS incident reporting, lost time injuries, and training. It receives a report for each of its two-monthly meetings, including statistical information on reported incidents, KPIs, and WHS strategy and policy. 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.

The CFC Work Health and Safety Committee (WHSC) comprises the CFC Senior Leadership Team and elected Health and Safety Representatives. They meet every three months, and the minutes are posted on WHS noticeboards, including the virtual noticeboards on the CFC intranet.



Canberra Symphony Orchestra (CSO) launch. CMAG. Image: Dominic Northcott

WHS Risk Management

The highest rated risks for the CFC include:

- electrocution
- fire and emergency management, and
- working at heights.

The **controls implemented by the CFC to address these risks** include regular testing and tagging of electrical equipment, improved emergency response procedures and training, emergency evacuation exercises, and the professional maintenance of lifting equipment.

CFC staff participated in ACT Insurance Authority (ACTIA) workshops to enhance their **understanding of risk management principles and practices** (see Capability and Capacity).

Capability and Capacity

The CFC has adapted its standard induction program format and learning items to include casual staff and volunteers. The all-staff induction session has been adapted to meet changing ACT Government and CFC structures and systems.

To increase the knowledge, skills, and confidence of its workers in relation to WHS, the CFC continues to develop its induction, learning and webinar programs, and connect to whole of government learning.

Authorised Persons	Number of completions
ACT Government Solicitors Office Authorised Persons	5
Emergency Training	
Bushfire pre-season training (conducted in collaboration with the ACT Rural Fire Service)	24
Canberra Theatre Centre Smoke Detector Isolation Training	9
Chief Warden training	21
Emergency control organisation training	77
Emergency Procedures Training	24
First attack/fire extinguisher training	34

Hazardous Manual Tasks Training	
Hazardous Manual Tasks	1
Health and Safety Representative Training	
Health & Safety Representative Training - 5 days	1
Induction	
CFC All Staff Induction Session	39
CFC Business Area Induction	25
General Awareness Work, Health, Safety e-Learn	25
Protective Security Training	
Protective Security Policy Framework Awareness	22
Respect, Equity and Diversity	
Respect, Equity and Diversity in Practice - General Training	34
Respectful Behaviours Workshop	2
Safe Use of Fleet Vehicles Webinar	
Our fleet vehicle policy and arrangements have changed. What does this mean for you?	33
Sharps	
Safe Handling of Sharps and Infectious Waste	3
WHS incident reporting Webinars	
Welcome to Safety Portal	17
Safety Portal for Supervisors	25
Timely Reporting of WHS incidents for directors, managers, and supervisors	17

WHS Risk Management

ACTIA Bespoke Introduction to Risk Management	29
ACTIA Risk Community of Practice	3
ACTIA Risk Register Development/Review Workshop	31

Webinars were recorded and made available to workers on the CFC Intranet.

Work Health and Safety Act 2011

In 2025-26, the CFC received no improvement notices, notices of enforceable undertakings, or notices of failure to comply with a safety duty under the Work Health and Safety Act 2011.



At the Garden Gate, Mugga-Mugga Cottage learning. Image: GMH

B14 Human Resource Management

B14.1 - Human Resources Management

The CFC employs its staff under the provisions of the *Public Sector Management Act 1994*, with appointments made as executives or officers of the ACT Public Service. The organisation operates under a single Enterprise Agreement, which includes tailored provisions to reflect the diverse and specialised roles unique to the CFC - such as museum and gallery curators, collections officers, theatre technicians, and front-of-house staff - roles not typically found elsewhere in the ACT Government.

Human resource management at the CFC is closely aligned with **Goal 5 of the Strategic Plan 2023-27: Best Practice Governance, Organisational Capacity and Culture**. This goal prioritises building a secure and resilient workforce by offering professional development and career pathways, positioning the CFC as both an employer of choice and a training ground for the cultural sector. It also emphasises fostering a workplace culture that reflects the values of both the CFC and the ACT Public Service.

This approach is further guided by the CFC's core value of being *Magnetic* -

attracting and retaining exceptional employees, artists, audiences, and partners.

The CFC's Agency Consultative Committee (ACC) plays a key role in supporting effective workplace relations and governance. Established under Clause F1.5 of the *ACT Public Sector Cultural Facilities Corporation Enterprise Agreement 2023-2026*, the ACC monitors the operation and implementation of the Enterprise Agreement, reviews proposed changes to related policies and guidelines and provides a forum for consultation on workplace matters that significantly affect employees. Through these functions, the ACC ensures that staff perspectives are considered in decision-making, and that the CFC maintains a collaborative and transparent working environment. In 2024-25, the ACC met four times.

During 2024-25 the CFC participated in all whole-of-government Secure Work Conversion Rounds with two employees found eligible for conversion.

B14.2 - Learning and Development

The CFC is committed to its staff having **the knowledge, skills, and confidence to perform their roles effectively, efficiently, and safely**. During 2024-25 the CFC continued to broaden the implementation

of its Core Learning Framework, which provides consistency for staff induction and the development of essential ACT Public Service knowledge and skills.

ACTPS Training learning items completed

Aboriginal and Torres Strait Islander Cultural Awareness Workshop

ACT Public Service Induction Program e-Learn

ACTIA - Bespoke Introduction to Risk Management

ACTIA - Risk Register Development/Review Workshop

ACTPS SBS Culture Module 1

Best Practice Recruitment & Staff Selection

Core Inclusion Program Part 1 of 4 (SBS) e-Learning

Cyber Security Essentials

Cyber Security Essentials for Executives

Essential Writing Skills: Government Emails and Letters

Excel for Finance Staff - Intermediate/Advanced

Foundational Procurement Modules:

- ACT Government Procurement Framework
- Value for Money
- Probity in Procurement
- Procurement Delegations
- Charter of Procurement Values
- Aboriginal and Torres Strait Islander Procurement Policy
- Implementing and Managing Territory Contracts
- Governance in Procurement
- Understanding and Addressing Modern Slavery
- Preventing Corruption in Procurement

General Awareness Information Privacy e-Learn

General Awareness Record Keeping and Freedom of Information

Health and Safety Representative Training - 5 days

Procurement and Probity Training Video

Protective Security Policy Framework Awareness (e-Learning)

Social Media Guidelines e-Learn

Excel for Finance Staff - Intermediate/Advanced

CFC initiated courses

ACTPS Procurement Training - Notifiable Contracts

Best Practice Recruitment & Staff Selection

Business Area Induction

Canberra Theatre Centre Emergency Chief Warden Training

Canberra Theatre Centre Emergency Warden First Attack Training

Canberra Theatre Centre Emergency Warden Training

Canberra Theatre Centre Smoke Detector Isolation Training

Getting Started with DocuSign

Pre-bushfire Season Training

Respect, Equity and Diversity in Practice - General Training

CFC Webinars:

- Timely Reporting of WHS incidents for directors, managers, and supervisors
- Our fleet vehicle policy and arrangements have changed. What does this mean for you?
- Philanthropic Fundraising at the Cultural Facilities Corporation
- Safety Portal for Supervisors
- Welcome to Safety Portal
- What is the Gender Action Plan?

In 2024-25 CFC staff participated in 27 separate ACT Public Service courses, including those provided by CMTEDD, ACTIA, ACT Integrity Commission, and ACT Property Group, as well as a wide range of other training sessions, listed below. **In total there were 401 instances of completion by CFC staff.**

In 2024–25, CFC invested \$136,176 in staff training and professional development, covering training programs and conference registrations. This figure excludes associated travel and accommodation costs.

Specialised licensing training was provided to theatre technicians and maintenance and horticultural staff, including forklift operation, working at heights, chainsaw use, high-risk work, scissor lift operation, dogging, and electrical test and tag procedures.

Staff also attended a range of conferences and seminars to support their professional growth. These included events in the performing arts and museum sectors such as the Australian Performing Arts Exchange, Culture and Business, the Australian Labour and Employment

Relations Conference, and the Ticketing Business Forum in Manchester, UK.

With the continued generous donor support, the CFC maintained its **Staff Development Scholarship** in 2024-25. Inspired by the Churchill Fellowship model, the scholarship offers up to \$10,000 to enable professional development

opportunities that would otherwise be out of reach for CFC employees. Applications are assessed based on the potential for personal growth, alignment with the CFC's mission and strategic direction, and the broader impact the experience may have on the cultural sector. One of this year's scholarship recipients is profiled on [page 18](#).

B14.3 - Staffing Profile

The CFC's Staffing Profile at 26 June 2024 (the last pay date for the 2024-25 financial year) was as follows:

Full-time equivalent (FTE) and headcount by agency		
Division/Branch	FTE	Headcount
Cultural Facilities Corporation	113	256

FTE and headcount by gender				
	Female	Male	Non-Binary	Total
Full Time Equivalent	91	20.75	1.25	113
Headcount	162	91	3	256
Percentage of Workforce	63.3%	35.5%	1.2%	100%

Headcount by classification and gender				
Classification groups	Female	Male	Non-Binary	Total
Administrative Service Officers	49	15	1	65
General Service Officers (incl apprentices)	6	9	1	16

Professional Officers	10	1	0	11
Senior Officers	14	6	0	20
Executive Contract	0	2	0	2
Theatre Box Office Staff	9	6	0	15
Theatre Patron Services Staff	53	18	0	71
Theatre Technical Services Staff	21	34	1	56
Total	162	91	3	256

Headcount by employment category and gender by agency				
Category	Female	Male	Non-Binary	Total
Casual	103	53	2	158
Permanent Full-time	41	29	1	71
Permanent Part-time	10	5	0	15
Temporary Full-time	7	4	0	11
Temporary Part-time	1	0	0	1
otal	162	91	3	256

Headcount by diversity group by agency		
Diversity Group	Headcount	% of agency workforce
Aboriginal and Torres Strait Islander Peoples	1	0.4
Culturally and Linguistically Diverse	7	2.7
People with Disability	2	0.8

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	Av. length of service	Male	Av. length of service	Non-Binary	Av. length of service
Under 20	14	1	2	1	0	0
20 - 29	46	1	29	2	2	2
30 - 39	36	3	24	2	1	2
40 - 49	21	5	16	6	0	0
50 - 59	24	5	14	7	0	0
60 - 69	16	9	6	8	0	0
Over 70	5	7	0	0	0	0

Recruitment and separation rates by classification group and agency

Division/Branch	Recruitment rate	Separation rate
Cultural Facilities Corporation	28%	12%

Attraction and Retention Incentives (ARIns)

Total
Number of ARIns as at 30 June 2025
2

Special Employment Arrangements (SEAs)

Total
Number of SEAs as at 30 June 2025
0

B14.4 - Gender Action Plan and Gender Impact Assessment Reporting

In 2024-25, the CFC developed its first Gender Action Plan, aligned with the priority areas of the ACTPS Gender Equity Strategy 2023-2028. The plan was informed by a Gender Impact Assessment that reviewed CFC payroll data, staff survey results, and incident reports, and it continues to focus on actions that benefit all genders, including gender-diverse and non-binary employees.

While challenges remain in collecting detailed gender-diverse workforce data due to low self-identification in HR systems, the CFC is on track with the Plan's implementation. Actions underway are designed to promote safe, inclusive, and respectful workplaces for all, supported by zero-tolerance policies on gender discrimination and violence.

Our workforce profile remains consistent with last year, broadly reflecting ACTPS trends, with **a majority female workforce and a higher proportion of non-binary employees than the wider public service**. Gender segmentation continues in certain role types, such as outdoor work, technical theatre, curatorial, collections, and exhibitions roles, and remains a focus in recruitment, mentorships, and training.

Throughout the year, **the CFC has continued delivering training and development programs for staff and leaders to strengthen inclusive workplace practices, build awareness, and support cultural change**.

Flexible work arrangements and work/life balance initiatives are also actively supported by managers through performance planning and training.

CFC will continue to build on these foundations, **ensuring that gender equity remains embedded in everyday workplace culture**. By keeping gender considerations central to decision-making and workplace planning, we are laying the groundwork for sustainable, long-term change. The CFC is right on target with its Gender Action Plan and remains firmly committed to achieving the goals of the ACTPS Gender Equity Strategy. The Plan and accompanying Gender Impact Assessment will be reviewed alongside the next ACTPS All Staff Survey, in late 2025, ensuring that future actions are informed by the most current workforce data and employee feedback.



Sidney Nolan's male Lyrebird in the Australian Ballet, 'The Display' 1964. Image: National Library of Australia

B15 - Ecological Sustainability Reporting

Indicator as at 30 June 2025	Unit	2024-25	2023-24	% Change
Stationary energy usage				
Electricity use	Kilowatt hours	1,955,186	1,917,926	2%
Fossil fuel gas use (non-transport)	Megajoules	4,679,019	4,394,481	6.5%
Diesel use (non-transport)	Kilolitres	N/A	N/A	N/A
Liquid Petroleum Gas	Kilolitres	N/A	N/A	N/A
Fleet vehicles				
Zero Emissions Vehicles (ZEV)	Number	1 ¹	0	100%
Plug-in Hybrid Electric Vehicles (PHEV)	Number	N/A	N/A	N/A
Hybrid Electric Vehicles (HEV)	Number	1	1	0%
Internal Combustion Engine (ICE) vehicles	Number	2	3	(67%)
Water usage				
Water use	Kilolitres	4,826 ²	5,510	(13%)
Resource efficiency and waste				
Waste to landfill	Litres	48,000 ³	48,267	0%
Co-mingled material recycled	Litres	35,594	35,594	0%
Paper and cardboard recycled (incl. secure paper)	Litres	23,958	23,958	0%
Organic material recycled	Litres	N/A	N/A	N/A
Greenhouse gas emissions				
Emissions from natural gas use (non-transport)	Tonnes CO ₂ -e	243	226	7%
Emissions from diesel use	Tonnes CO ₂ -e	5 ⁴	3	50%
Emissions from petrol and E10 use	Tonnes CO ₂ -e	1.5	2	(29%)
Emissions from Compressed Natural Gas (transport) where applicable	Tonnes CO ₂ -e	N/A	N/A	N/A
Emissions from refrigerants	Tonnes CO ₂ -e	97	97	0%
Total emissions*	Tonnes CO₂-e	345	328	5%

1. The CFC replaced their Skoda Octavia (ICE) vehicle with a BYD ATT03 (FEV) vehicle.
2. The CFC water usage figures also include external water delivery to Lanyon Homestead.
3. FY24-25 resource efficiency and waste data may differ from actual consumption due to issues regarding the primary waste contractor's migration of system resulting in confounded and unreliable data for 2024-25. The CFC was unable to source data within the required timeframe.
4. Diesel vehicle use across the CFC has increased due to supply and delivery requirements relating to new work activities at Lanyon Homestead Café.

Data for this reporting period was extracted at 4.50pm on 28 July 2025. At the time of data extraction, the Enterprise Sustainability Platform had 96.82% actual data, 2.15% estimated data, and 1.03% accrued data.

Note that some data reported for 2023-24 in the table above may differ from figures reported in the 2023-24 Annual Report. These differences are due to utility invoice data entering the system after the data extraction date (28 July 2024) and retrospective updates to agency occupancy.

Actual utility consumption and emissions may vary marginally from that reported in the table above. This is due to accrued data being used for sites where invoice data was not available at the date of data extraction. This discrepancy is likely to be

marginal in the context of annual consumption figures and will be addressed in next year's reporting period.

Emissions reported include Scope 1 and Scope 2 emissions only. Scope 1 are direct emissions from sources owned and operated by the government, including emissions from transport fuel, fossil fuel gas, and refrigerants. Scope 2 emissions from mains electricity is considered zero in the ACT due to the ACT's 100% renewable electricity supply.

Emission factors used to calculate natural gas and fleet fuel are based on the latest National Greenhouse Accounts factors. Baseline (2019 calendar year) emissions have been amended to include refrigerants. Change in emissions for subsequent years has been revised accordingly.

PHEVs are no longer considered zero emissions vehicles (ZEV's) as of 31 December 2022. Plug-in Hybrid Electric Vehicle (PHEVs) can run solely as an electric vehicle for a very short driving range (around 50km's) and then will begin to run on petrol/diesel. As such, a PHEV is not considered a Zero Emissions Vehicle in the Territory.

Climate Change and Greenhouse Gas Reduction

Information used for the sustainability table was provided by the Enterprise Sustainability Team. Additional data was provided by ELGAS, Iron Mountain, Cleanaway, SG Fleet, Infrastructure Canberra, and AAA All Areas Water Carrying.

Part C

Financial Management and Reporting



Harvest Day Out - Lanyon Homestead
Making Flower Crowns.
Image: GMH

C1 Financial Management Analysis

A full analysis of the CFC's 2024-25 financial results and financial position is set out in the Management Discussion and Analysis at [Attachment 1](#) to this report.

C2 Financial Statements

The CFC's 2024-25 Financial Statements are set out at [Attachment 1](#) to this report.



Enemies of Grooviness, CTC. Image: Joseph Mayers

C3 Capital Works

2024-25 Capital Works Projects

Project	Estimated completion date	Original project value \$000	Actual completion date	Revised project value \$000	Prior year expenditure \$000	Current year expenditure \$000	Total expenditure to date \$000
Works in Progress							
Arts and culture - CTC expansion and redevelopment	June 26	2,393	-	2,393	683	294	977
Arts and culture - Lanyon Homestead upgrades	June 26	951	-	951	256	96	352
Lanyon Urgent Driveway Upgrades and Stabilisation of the Shearers' Precinct	June 27	3,903	-	3,903	33	198	231
Upgrading Lanyon Homestead	June 26	3,097	-	3,097	2,635	32	2,668
Completed works							
Improvements to the Canberra Theatre Centre	June 25	1,442	Sept 24	1,442	1,206	236	1,442
Transforming the Canberra Museum & Gallery and development Canberra Theatre Centre technicians	June 25	423	June 25	423	163	260	423
Asset Renewal Program							
Cultural Facilities Corporation		707	-	707	-	707	707
Total Capital Works Program		12,916		12,916	4,967	1,833	6,800

2024-25 Capital Works Reconciliation

Reconciliation of approved financing, expenditure and financial statements	\$000
Approved current Capital Works Program Financing to capital injection per Cash Flow Statement	2,933
Add: Capital Injection for Projects not in the Capital Works Program	-
Less: Capital Injection Not Drawn in 2024-25	985
Current year expenditure to Capital Injection as per Cash Flow Statement	1,948
Less: Expenditure funded by Capital Injection not in the Capital Works Program ¹	-
Less: Net Impact of Accruals between Financial Years	90
Total Purchase of Capital Works per Cash Flow Statement	1,858

C4 Asset Management

C4.1 - Assets Managed

The CFC managed assets with a total value of \$73,557,000 as at 30 June 2025. The CFC's major assets and approximate values are:

Asset	Value
Description	\$000
Buildings at fair value	40,865
Land at fair value	21,203
Plant and equipment	2,019
Art and Social History Collection	5,869
Capital Works in Progress	1,480
Leasehold Improvements	2,122

During 2024-25 the following assets were added to the CFC's asset register:

Major Asset	Value
Description	\$000
Property, plant and acquisitions	879
Building upgrades	640
Art and Social History Objects (including donated art)	124

here were no significant assets removed from the CFC's asset register during 2024-25



44 Sex Acts In One Week. CTC. Image: Brett Boardman

C4.2 - Assets Maintenance and Upgrade

The CFC maintains its assets in accordance with the CFC's Strategic Asset Management Plan. Asset upgrades (including works funded and reported through the capital works program) completed during 2024-25 were:

Major Asset Upgrades	Value
Description	\$000
Transforming CMAG and developing CTC Technicians	423
Improvements to the Canberra Theatre Centre	1,442

For building assets, the expenditure on repairs and maintenance was \$367,000, which represented 0.9% of the assets written down value. For Plant and Equipment assets, the expenditure on repairs and maintenance was \$88,000, which represented 2.1% 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 all assets are reviewed annually for any impairment.



Hiroe and Cornell Swen: A Creative Life. CMAG exhibition. Image: Sarah Nash

C4.3 - Office Accommodation

As at 30 June 2025, CFC staff members occupy or use premises at Canberra Theatre Centre, Canberra Museum & Gallery, North Building, Lanyon Homestead, Calthorpes House, and Mugga-Mugga locations.

In view of the wide range of workplaces, and the collaborative nature of our work across historic places, theatre, and gallery environments, areas used by staff as offices may be combined with other uses such as ticketing, patron servicing, it is difficult to provide a precise figure of the average area occupied by each employee. An estimate of the total office area occupied by the CFC is 1,147 square metres, and an estimate of the average area occupied by each (FTE) employee as at 30 June 2025 is 10.2 square metres.

C5 Government Contracting

C5.1 - Procurement Principles and Processes

The CFC engaged external sources of goods, services and works, during 2024-25 and these goods, services and works, were procured with the support and assistance of Procurement ACT as required. The CFC's procurement selection and management processes comply with the *Government Procurement Act 2001*. We liaise regularly with Procurement ACT on procurement matters including through the involvement of officers of Procurement ACT in the more complex or higher value procurement processes.

C5.2 - External Sources of Goods, Services and Works

The online ACT Government Contracts Register records contracts with suppliers of goods, services, and works, with a value of \$25,000 or more. A full search of CFC contracts notified with an execution date from 1 July 2024 to 30 June 2025 can be made at www.tenders.act.gov.au/contract/search.

Secure Local Jobs Code

The CFC was granted an exemption in relation to procurements for heritage conservation works related to Lanyon and Mugga-Mugga Cottage. These works are highly specialised heritage, and conservation works to our Historic Places. No suitable entities to tender or contract for the respective Procurements would enable the requirements in section 22G (1), (2) and (3) of the *Government Procurement Act 2001* to be met. While CFC did not have any active conservation works at historic sites for 2024-25, the approved exemption enables future conservation works to be completed. This exemption was in relation to specialist heritage trade contractors only and did not extend to general trades engaged as third-party subcontractors to complete associated works captured by the Code requirements.

Aboriginal and Torres Strait Islander Procurement Policy (ATSIPP) Performance Measures

No.	ATSIPP Performance Measure	Result
1.	The number of unique Aboriginal and Torres Strait Islander Enterprises that respond to the reporting entity's tender and quotation opportunities.	3
2.	The number of unique Aboriginal and Torres Strait Islander Enterprises attributed a value of addressable spend in the financial year.	3
3.	Percentage of the financial year's addressable spend which is spent with Aboriginal and Torres Strait Islander Enterprises.	Less than 1%

C6 Statement of Performance

The CFC's 2024-25 Statement of Performance is set out in at [Attachment 1](#) to this report.



Reefinity, Beth O'Sullivan. CMAG exhibition. Image: GMH

Appendices



*Macy Gray - Canberra Theatre Centre.
Image: Sarah Nash*

Appendix 1

Members of the CFC Board

Helen O'Neil Chair

Helen is an experienced non-executive director and leader in the arts and creative industries. She was Chair of Performing Arts Connections, representing arts centres, touring companies and service organisations in Australian live performance, and of South East Arts. Helen was a Board member of Craft ACT, Currency House Inc, and the Australian Film Finance Corporation. Her executive experience includes roles as Country Director of the British Council in Australia leading cultural relations in the arts, science and higher education; 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 Helen was Senior Adviser to the Minister for the Arts, The Hon Simon Crean. She has worked in screen and digital areas with News Ltd, and as a journalist with the ABC and The Age. Helen has degrees from the University of Melbourne (BA) and from Harvard University's Kennedy School (MPA). She is also a Councillor in the Bega Valley Shire.

Dr Rachel Coghlan Deputy Chair

Rachael Coghlan is an award-winning cultural and creative sector leader and passionate Canberran. She is an experienced Executive, CEO, Board Director and researcher with a track record of executing strategic renewal and commercial programs in complex environments to achieve quality outcomes. She led the strategic transformation of Parliament House's public engagement, implementing an ambitious renewal program across retail, visitor services, and tourism products. As CEO Craft ACT, she curated international exhibitions, strengthened stakeholder relationships, and significantly grew DESIGN Canberra festival attendance and philanthropy. Rachael has led major capital works including the National Arboretum Canberra and National Museum gallery redevelopment. Recognised with an Australian Institute of Architects Clem Cummings Award, she holds a PhD in museum studies from ANU, with her thesis receiving an Australian Museums and Galleries Association National Award for Research.

Gordon Ramsay Ex Officio as Chief Executive Officer

Gordon is a former member of the ACT Executive (2016-2020), where his portfolios included Attorney-General and Minister for the Arts. He holds a Bachelor of Arts and Bachelor of Laws (Hons) and a Bachelor of Theology. His legal career focused on commercial and intellectual property law at Freehill Hollingdale & Page. Gordon later led Kippax Uniting Church and UnitingCare Kippax for 19 years, focusing on social inclusion, poverty alleviation, and community services. From 2011-2016, he oversaw governance and structural reform at UnitingCare NSW/ACT. He has contributed to numerous ACT government initiatives, including

the Targeted Assistance Strategy and Community Inclusion Board. He has led strategic consultancy across governance, policy, and organisational development and is currently on the Board of the Uniting Church NSW.ACT Synod. He was an ACT Local Hero finalist in the 2015 Australian of the Year awards.

Genevieve Jacobs AM Member

Genevieve Jacobs AM is CEO of Hands Across Canberra, the ACT's community foundation supporting over 250 local organisations. A journalist for more than 30 years, she was a longtime presenter with ABC Canberra and later Group Editor of Region Media. She is a graduate of the Australian Institute of Company Directors and serves as a director of the Cultural Facilities Corporation, Regional Development Australia (Southern NSW/ACT), and the Australian Centre for Christianity and Culture. Genevieve chairs the Canberra International Music Festival and previously chaired the ACT Minister's Creative Council. She is widely respected for her leadership in community engagement, strategic communication, and governance. In 2021, she was appointed a Member of the Order of Australia for her service to broadcasting and the community

Michael Sollis Member

Michael Sollis is an interdisciplinary artist and educator who explores how the arts foster creative thinking and community connection. He is founder and director of the Griffyn Ensemble, co-artistic director of the National Folk Festival, and was Musica Viva Australia's inaugural Artistic Director, Education. Michael has led creative projects in diverse settings - from Scottish prisons to Egyptian schools - and lectured in composition at ANU, where he is completing a PhD on creativity and nature. His research on sung stories in Papua New Guinea is published by ANU E-Press and the Australian Journal of Linguistics. He was founding chair of the International Music Council's Youth Board and helped establish the Canberra Artists Action Group. Michael was born and raised on Ngunnawal country, following in the footsteps of custodians who have listened to this land for generations.

Tim Lo Surdo Member

Tim is the Founder of Democracy in Colour, Australia's first racial and economic justice organisation led by people of colour. He has held senior roles with Hospo Voice, Oaktree, UN Youth Australia, and Jhatkaa, and advised two Senators. Tim has served on 22 boards across government and civil society, and currently chairs No to Violence and the Jane Goodall Institute Australia. He is a Non-Executive Director of Plan International Australia, Environment Victoria, and several other national and international organisations. Tim is a member of advisory councils for the Australian Red Cross, Multicultural Queensland, and UWA's Public Policy Institute. His work has earned recognition as an Asia-Pacific Obama Leader, Victorian Young Achiever of the Year (2021), and one of the UN's 17 Young Leaders for the Sustainable Development Goals.

Christine Shannon Member

Christine Shannon brings over 25 years of expertise in governance, risk, and financial strategy. She led the development of Defence's first enterprise risk and accountability frameworks for a \$6 billion capital program. Internationally, she directed Australia's public diplomacy efforts in the US, forging strategic partnerships and expanding cultural influence. Christine is a governance expert and legal professional, advising on corporate structure, legal risk, cyber security, and workforce transformation. She supports the Cultural Facilities Corporation's growth strategy, including redevelopment of the Canberra Theatre Centre and expansion of CMAG. Christine holds a Master of Laws, MBA, Bachelor of Commerce/Laws, and AMusA, and is a member of the Australian Institute of Company Directors. She chairs the CFC's Audit and Risk Committee.



Pirates of Penzance. CTC. Image: Hayes Theatre Co.

Appendix 2

CFC Senior Leadership Team

Sharon Lu Chief Financial Officer and Chief Information Officer

Sharon is a member of Certified Practising Accountants Australia. She has a Master of Professional Accounting and a Master of Financial Management from the Australian National University. Following her experience in the not-for profit sector, Sharon joined the ACT Government in 2013 and has held various managerial positions in the ACT Government to promote financial sustainability, strong governance, and stakeholder collaboration. Before joining the CFC in 2023, Sharon was the acting Chief Finance Officer and a member of the Senior Executive Leadership group of Major Projects Canberra, guiding the organisation through complex financial landscapes and driving strategic decision-making in the infrastructure delivery of the ACT Government.

Alex Budd Director, Canberra Theatre Centre

Alex Budd is a senior arts executive with over 20 years of experience in opera, dance, musical theatre, and cultural leadership. His career began in the lighting department at Canberra Theatre Centre, where he returned in 2019 as Director. He was a founding member of Stopera and later toured internationally with Sydney Dance Company as Head Electrician and Lighting Designer. At Opera Australia, Alex held senior roles including Tour Manager, General Manager - Melbourne and Enterprises, and Executive Producer - Touring and Commercial, overseeing major productions and touring programs. He also worked at London's Royal Opera House and served on the Federal Government's Playing Australia Committee. Alex currently sits on the Executive Council of AAPPAC and is a former Executive Councillor, now Observer, for Live Performance Australia.

Dr Anna Wong Director, Galleries, Museums & Heritage

Anna has worked across a wide range of historic, cultural, and natural sites and museums in Australia, including precinct-based cultural site activation. Her previous roles span archaeology, cultural heritage, planning, and museum-related positions with the NSW Government Architect's Office, NSW National Trust, NSW National Parks and Wildlife Service, and the National Capital Authority. Anna also lectured in Heritage Studies at the University of Sydney. Her doctoral research explored the Australian heritage conservation movement through the house museum genre, examining its influence on national identity and cultural representation via collections, conservation, exhibitions, public programs, and community engagement. In 2005 Anna received a research fellowship at the International Centre for Jefferson Studies at Monticello and the Winterthur Museum in the USA. Anna has a strong interest in cultural history and in integrating contemporary programs, stories, and site activation to ensure museums, collections, and cultural environments remain relevant to today's communities and audiences.

Dr Brooke Thomas Director, Collaboration and Engagement

Brooke has over 20 years' experience in a range of public service, tertiary sector, community arts, and political advisory roles with expertise in social policy development and implementation, complex program management, stakeholder engagement, organisational change, and international relations. She has a PhD in Literature with several publications, HR qualifications from the Australian Institute of Management, and a 20-year dance practice including performing, teaching, and governance. Her role at the CFC has a broad remit including human resources leadership, corporate governance, stakeholder engagement, government relations, business development, strategic communications, and organisational development.

Danielle Buffier Director, Facility Operations and Capital Works (until May 2025)

Danielle has over 25 years of experience in program and project management across civil engineering, transport, and infrastructure. She has led a variety of large-scale projects, including roads, bridges, airport infrastructure, and renewable energy developments. Her expertise includes guiding multidisciplinary teams and overseeing complex projects from initial planning through to completion. Danielle's portfolio also includes work on solar and wind farms, Indigenous housing, education and health facilities, as well as highly technical initiatives such as air traffic control systems and airport terminals.

Corinna Cullen Head of Philanthropic Development

Corinna Cullen is a professional fundraiser, arts administrator, and writer experienced in communicating persuasively about the creative arts. Corinna is driving the creation of a philanthropic culture around the Cultural Facilities Corporation across all creative arms. Corinna has worked at an executive level for the National Gallery of Australia, National Museum of Australia, National Film and Sound Archive and as an independent consultant. She has worked in both commercial and government sectors of the Australian creative economy, beginning her career in 2004 at art auction house Deutscher-Menzies.



Calthorpes House garden. Dawn Waterhouse and her cousin. Image: GMH

Appendix 3

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

Canberra Museum & Gallery Advisory Committee

Professor Nicholas Brown **Convenor**

Nicholas Brown FASSA 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, on the ACT Heritage Council and continues as a member of 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, including *A History of Canberra* (2016) with Cambridge University Press.

Professor Denise Ferris **Member**

Denise Ferris is an Emeritus Professor at the Australian National University, in the School of Art & Design where she was previously Head of School. She is a co-opted board member of the Deans and Directors of Creative Arts (DDCA), a peak body for the tertiary art and design sector, and a board member of South East Arts (SEA). Denise holds degrees from Sydney University and University of Technology Sydney. An art practitioner, Ferris' photographs are held in Australian public collections, including the National Gallery, National Library, Australian War Memorial, ACT Legislative Assembly Art Collection and Canberra Museum & Gallery as well as international collections including the District Six Museum, Cape Town and Nara City, Japan.

Squadron Leader Gary Oakley OAM **Member**

Gary Oakley serves in the Royal Australian Air Force (RAAF) History and Heritage section as the Indigenous Historian/Curator and is National President of the Aboriginal and Torres Strait Islander Veterans and Services Association. He began his career as a 15-year-old Junior Recruit in the Royal Australian Navy (RAN), serving 22 years, mostly in submarines. A Vietnam War veteran, he later joined the Australian War Memorial as Assistant Curator, then Exhibitions Curator, curating many current galleries. He was the Memorial's first Indigenous Liaison Officer and also worked at the Bavarian Army Museum in Germany. As a RAN Reservist, he contributed to Navy History and Defence Indigenous Affairs. He later joined the RAAF's Equity and Diversity branch, retiring from the Public Service to take up a commission in the RAAF.

Dr Charlotte Craw **Member**

Charlotte Craw is an arts, culture and heritage professional with experience working in cultural institutions, public policy, community arts and tertiary education in Australia, Cambodia and New Zealand. She holds a PhD in Australian Indigenous Studies, and her most recent roles have focused on Aboriginal and Torres Strait Islander cultures and heritage. She is a co-author of the

Ningaloo Coast and Sambor Prei Kuk World Heritage nominations, and her other publications include academic articles, art criticism, poetry and short fiction.

Sara Kelly Member

Since early 1982 Sara has worked in art galleries and museums at a National, State, University and Local level. Roles undertaken include Director, Curator, Registrar, and Loans and Collections Manager. In addition to a Fine Arts degree from the ANU, she has a Diploma in Law and Collection Management. The latter qualification facilitated extensive work on state and international transport logistics and compliance across a number of areas, including Indemnity and Sanctions and their reporting for the movement of cultural material. For the last six years Sara has undertaken consulting work, and volunteer research and committee work for cultural institutions.

Amelia Zاراftis Member

Amelia Zاراftis is an executive leader, fundraiser, educator, artist, and reconciliation advocate, living on Ngunnawal Ngambri Country. As the Director of Advancement at Burgmann College, a not-for-profit residential college on the ANU campus, Amelia leads the College's alumni relations, communications, and fundraising program, and champions the College's Reconciliation program. At the ANU School of Art & Design, Amelia also co-leads the ArtsACT-funded Sharing Stories Arts Exchange project which facilitates artists' engagement with First Nations communities in Canberra and surrounds. Early in her career, Amelia was the Education and Community Programs Officer at CMAG. In 2018, Amelia was a co-recipient of the ANU Vice Chancellor's Award for Reconciliation. Amelia holds a Bachelor of Visual Arts (First Class Honours) from the ANU and a Bachelor of Education from the University of Canberra.



Panel Talk: Djara and First Nations Sky Stories. CMAG. Image: GMH

ACT Historic Places Advisory Committee

Barbara Reeve, FIIC, M.ICONOS, CPHD Convenor

Barbara Reeve is a heritage professional and conservator with extensive experience in cultural institutions. She served as Head of Collection Services at the Australian War Memorial (1998-2014), overseeing conservation, registration, and collection management. As Manager of Heritage Preservation Projects (2014-2017), she led major initiatives including the reconstruction of the Commemorative Area and installation of the Menin Gate Lions in Ypres. Prior to this, she was the inaugural Head of Conservation at the Australian National Maritime Museum. Her international work includes conservation training at Hong Kong University and projects across Europe, the Asia-Pacific, and the Middle East. A Fellow of the International Institute for Conservation, Barbara's interests include conservation education, bushfire recovery, and sustainability in heritage practice.

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, a registered landscape architect, and Fellow of the Australian Institute of Landscape Architects. She led the university's Landscape Architecture program until 2012 and served as Deputy Chair of the ACT Heritage Council until 2018. Her PhD explored the landscape and politics of Lake Burley Griffin. Dianne's research, publications and lectures focus on Canberra's designed landscape and its heritage. She has contributed to major planning and heritage reviews for the ACT Government and National Capital Authority. In 2017, she received an OAM for service to landscape architecture and education. She is also a textile artist with works held in public collections in Australia and overseas.

Alistair Grinbergs Member

Alistair Grinbergs is a research scholar at the University of Canberra's Centre for Creative and Cultural Research. His work explores how First Nations culture, experience and values can shape heritage management practices. He has held heritage advisory roles with NSW National Parks & Wildlife Service and the Australian Heritage Commission, including work on the Snowy Mountains Scheme and amendments to the EPBC Act. Alistair led a heritage assessment of Atlas Cove in the sub-Antarctic and has consulted on heritage tourism, national park restructures, and National Heritage List assessments. As Director of Ironbark Heritage & Environment, he focused on First Nations heritage in WA's mining sector. His career spans government, academia and consulting, with a strong emphasis on inclusive and culturally informed heritage practice.

Joanne Lisinski Member

Joanne Lisinski is a Senior Conservator at the Australian War Memorial, specialising in modern materials and materials analysis. She has extensive experience in archaeological and built heritage preservation, including 15 years working in Conservation and Technical Art History in the Middle East. Joanne holds Master's degrees in Conservation Science (University College London) and Middle Eastern and Central Asian Studies (ANU), and a Fine Arts degree from RMIT. Her interests include experimental and contemporary art practice. She is Board Chair of You Are Here (YAH) and Secretary of the AMaGA Art, Craft and Design National Network. In 2020, she joined the Audrey Fagan Board Traineeship Program and completed a mentorship with CFC's

previous CEO. Her work focuses on conservation science, collection risk management, and cultural heritage safety.

Dr Shannyn Palmer Member

Shannyn Palmer is a community-engaged practitioner, facilitator, researcher and award-winning writer living and working on the Ancestral lands of the Ngunnawal and Ngambri peoples. She works with cultural institutions and communities to facilitate ethical community engaged practice and enable meaningful intercultural collaborations. She has a PhD in History from the Australian National University and her first book, *Unmaking Angas Downs: Myth and History on a Central Australian Pastoral Station*, won the 2023 Prime Minister's Literary Award for Australian History, the 2023 Northern Territory Chief Minister's History Book Award and the 2024 Ernest Scott Prize.



Kids Day Out. Lanyon Homestead. Image: Dominic Northcott

Canberra Theatre Centre Advisory Committee

Claudia Santangelo Convenor

Claudia is Stakeholder Engagement Manager at Yardhura Walani (meaning strong, healthy place in Ngunnawal), the National Centre for Aboriginal and Torres Strait Islander Wellbeing Research at ANU. She supports this Aboriginal and Torres Strait Islander-led team through partnerships, grant writing, and event delivery. Previously, she was a major gift fundraiser at ANU, supporting Indigenous, environmental, and public health initiatives. Claudia has a strong background in the arts, having produced shows for Sydney Fringe, co-directed a multi-day arts and music festival, and managed the Sydney Film Festival's Travelling Film Festival. She has also worked in Timor-Leste as an Australian Youth Ambassador and DFAT consultant. Claudia currently serves on the Board of Arts Capital Limited, the Canberra Theatre Centre Advisory Committee, and the TRIMOB Partners, Fundraising & Event Subcommittee.

Kels Bagust Member

Kels is an experienced producer, curator and economic development specialist more than 10 years' experience within commercial, public sector and DIY music contexts. Between 2017 and 2021, Kels worked as Live Music Manager at University of Canberra. In 2022, Kels relocated to Gadigal to work as the Contemporary Music producer at Sydney Opera House. Currently, Kels applies their industry knowledge at City of Sydney, managing the delivery of place and sector based economic development programs. Underlining this work is a deep commitment to diversity, accessibility and sustainability.

Soëli Consen-Lynch Member

Soëli Consen-Lynch is a Dutch-trained legal professional in employment law and industrial relations, currently Assistant Director in the ACT Government. Since relocating to Canberra in 2013, she has actively contributed to community and cultural life through volunteer roles and advocacy. She served on the ACT Minister's Multicultural Advisory Council and chaired the Mental Health Foundation Australia's ACT Multicultural Ambassadors. Soëli regularly volunteers as MC for major events including citizenship ceremonies, Floriade, and the National Multicultural Festival. She is a member of the Canberra Theatre Centre Advisory Committee and has contributed to the Celebrate Gungahlin Festival and Sexual Health and Family Planning ACT Youth Advisory Group. Her work reflects a strong commitment to inclusion, empowerment, and cultural celebration across Canberra's diverse communities.

Fredeliza Campos Member

Fredeliza Campos is an archaeologist and ethnomusicologist with a strong background in cultural heritage and music. In the Philippines, she held roles with BMG Records, the National Philharmonic Orchestra, and the University of the Philippines' Center for Ethnomusicology. She holds postgraduate degrees in Archaeology and Ethnomusicology and has received fellowships to study museum collections in Chicago, Leiden, and the Philippines. Fredeliza is affiliated with ANU as part of the Indo-Pacific Prehistory Association secretariat and conducts research on cultural and religious festivals, focusing on traditional musical instruments. She is an active

member of Rondanihan, a rondalla group in Canberra, and contributes to cultural activities within the Philippine-Australian diaspora, blending academic expertise with community engagement.

David Hobbes Member

David was a practising architect in Sydney and Canberra for over 30 years and also a heritage consultant during the last 20 years he has lived in Canberra. Having retired from architectural practice he continues on a variety of heritage projects in Canberra and the surrounding region, is Heritage Advisor to Goulburn Mulwaree Council and Yass Valley Council and was recently appointed to the ACT Heritage Council. He has worked on many significant Canberra buildings including the Canberra Theatre having co-authored the Conservation Management Plan for Civic Square. He is a keen supporter of Canberra's public life, culture and institutions. With the time he has left he is renovating an 1895 workers cottage in the Snowy Mountains.



Arc by Erth. CTC. Image: Jacquie Manning

Appendix 4

The following is a list of **CTC presentations and events, and GMH exhibitions and gallery activities** at CMAG, the Nolan Gallery, Lanyon Homestead, Calthorpes House, and Mugga-Mugga for 2024-25:

Canberra Theatre Centre Presentations

July

- *Snatch Game LIVE on Tour (In The Dark Presents Pty Ltd)*
- *ERAS 2024 (PLAY - The Dance Company)*
- *The Woman in Black (Gooding and Woodward Theatrical)*
- *Macy Gray - 25th Anniversary Tour (Showtune Productions Pty Ltd)*
- *David Hobson and Colin Lane - In Tails (Entertainment Consulting Pty Ltd)*
- *The Grandparents Club - A Comedy Musical (The Grandparents Club Pty Ltd)*
- *Horizon (Bangarra Dance Theatre)*
- *44 Sex Acts in One Week (Club House Productions)*
- *Women's Revue 2024: It's a Femininomenon! (ANU Women's Revue)*
- *Secret Screening with Beau Miles (Beard & Wicket)*
- *Grug (Windmill Theatre Company)*
- *Joep Beving (Top Shelf Productions Pty Ltd)*
- *Hannah Gadsby - Woof! (Token Events Pty Ltd)*
- *Wakakirri 2024 ACT Performance Night (The Wakakirri Story Dance Association Inc)*
- *Seven Drunken Nights - The Story of the Dubliners (Andrew Kay & Associates P/L)*
- *Julia - Return Season (Sydney Theatre Company)*

August

- *Manage Your Expectations (House of Sand)*
- *Teeny Tiny Stevies: Twice the Love Tour (DoubleU Artists)*
- *Tommy Little Has a Regular Size Deck (Token Events Pty Ltd)*
- *Trophy Boys (Soft Tread Enterprises)*
- *Missy Higgins: The Second Act Tour - Celebrating 'The Sound of White' 20th Anniversary (The Frontier Touring Co Pty Ltd)*
- *The Comedians (A-List Entertainment)*
- *Queanbeyan Schools Performing Arts Festival: ICONIC (NSW Department of Education)*
- *Mike Oldfield's Tubular Bells in Concert (David Roy Williams Pty Ltd)*
- *Miss Pole Dance Australia - ACT Heats (The Brass Room)*
- *Em Rusciano: Outgrown Tour (The Frontier Touring Co Pty Ltd)*
- *Ballet International Gala: V (BIG Live Pty Ltd)*
- *The Comedy of Errors (ANU Shakespeare Society)*

- *Jurrungu Ngan-ga [Straight Talk] (Marrugeku)*
- *Cirque Bon Bon (JACs Entertainment)*
- *Wakakirri 2024 Awards (The Wakakirri Story Dance Association Inc)*
- *The Addams Family (ANU Musical Theatre Company)*
- *Yesterday's Gone - The Fleetwood Mac Legacy (Mellen Touring T/A Mellen Events)*
- *Music at Midday (The Royal Military College Band)*
- *The Peasant Prince (Arts On Tour)*
- *Marcia Hines: The Still Shining Tour (Moorea Holdings Pty Ltd)*
- *Sydney Comedy Festival Showcase Tour (Century Entertainment Australia Pty Ltd)*

September

- *Enemies of Grooviness Eat Sh!t (Performing Lines)*
- *English (Melbourne Theatre Company)*
- *In a Nutshell: The Poetry of Violence (Bell Shakespeare)*
- *New Works Creative Development - In the Belly of the Whale*
- *Terry Snow Memorial*
- *Work, But this time Like you Mean it (Canberra Youth Theatre)*
- *The Eagles Greatest Hits (Jeff Shane Carter)*
- *I Love China 2024: Friendship Beyond the Ocean (The Federation of Chinese Associations of ACT)*
- *CHICAGO the Musical (Crossroads Live Australia)*
- *Guy Montgomery - Over 50,000,000 Guy Fans Can't Be Wrong (Live Nation Australasia Pty Ltd)*
- *Michael Jackson - The Legacy Tour (The Harbour Agency)*
- *ARC by Erth (Arts On Tour)*
- *Lightening the Load - Grace Tame (Fane Productions Australia Pty Ltd)*
- *De Birds and Degrees (ANU Arts Revue)*

October

- *Dracula's: Sanctuary (Newman Entertainment International)*
- *Mystique (Boyd Productions)*
- *Kaz & Jude's Menopausal Night Out (Token Events Pty Ltd)*
- *Peter and the Starcatcher (Peter and the Starcatcher Australia Unit Trust)*
- *Celtic Illusion (Base Entertainment Pty Ltd)*
- *Kip Moore: Nomad World Tour (The Frontier Touring Co Pty Ltd)*
- *New Works Program - Chips Dips and Sips*
- *360 ALLSTARS (Onyx Productions)*
- *LOL Season (Canberra Comedy Company Pty Ltd):*
 - *Laura Johnston - That's...Brave*
 - *Maddy Weeks - Never Gonna Die*
 - *Frankie McNair - An Intimate Evening with Tabitha Booth*
 - *Andrew Hansen - Everyone Else is Wrong*

- o *Chris Marlton - Eggplants and Cigarettes*
- o *Paul McDermott Plus One - Redux*
- *Arj Barker - The Mind Field (A-List Entertainment)*
- *Cirque Africa (Rokit Entertainment)*
- *Only Everything (Show Within a Show)*
- *Herbie Hancock (Live Nation Australasia Pty Ltd)*
- *Music at Midday (The Royal Military College Band)*
- *Superstars Live - Jon Stevens and Kate Ceberano (Circle Music Pty Ltd)*
- *The Whitlams: Love This City Tour (Craft Music)*
- *Abbie Chatfield - The Trauma Dump Tour (MG Live Pty Ltd)*
- *A Conversation with Tim Minchin - You Don't Have to Have a Dream (Fane Productions Australia Pty Ltd)*
- *BOO! A trick or treat comedy (Lightbulb Improv)*
- *The End of the Wharf as We Know It (Soft Tread Enterprises)*

November

- *An Evening with John Butler Performing 'STILL SEARCHING' (Koota-Boya Pty Ltd)*
- *Ausdance ACT Youth Dance Festival 2024 (Ausdance ACT)*
- *William Dalrymple - How Ancient India Transformed the World (Fane Productions Australia Pty Ltd)*
- *Monty Franklin - Yeah Nah Tour (Century Entertainment Australia Pty Ltd)*
- *WARU: Journey of the Small Turtle (Bangarra Dance Theatre)*
- *The Subtle Art of Not Giving a F*ck, Live with Mark Manson (Fane Productions Australia Pty Ltd)*
- *Emma Memma's Boop and Twirl Tour (Live Nation Australasia Pty Ltd)*
- *The 60 Four: Hits of the 60s and 70s (Ben Francis t/as The 60 Four)*
- *METAMORPHOSIS + UNIQUELY ME (Dance Central)*
- *Drizzle Boy (Queensland Theatre)*
- *Briefs: Bite Club ft Sahara Beck (Briefs Factory International)*
- *Anh Do - The Happiest Refugee (A-List Entertainment)*
- *Rockwiz Live! (Rockwiz Pty Ltd)*
- *Jon Ronson's Psychopath Night 2024 (Fane Productions Australia Pty Ltd)*
- *Nurse Georgie Carroll - Survival of the Fittest (A-List Entertainment)*
- *Hocus Pocus (Kim Harvey School of Dance)*
- *Inside Out & Back to Front (Lisa Clark Dance Centre)*

December

- *PROUD 2024 (PLAY - The Dance Company)*
- *Music at Midday (The Royal Military College Band)*
- *5678! (Dance Development Centre)*
- *War on 2024 - Annual Comedy Gala (The Anti-Experts)*
- *The Gruffalo (CDP Theatre Producers)*

- *Jack Maggs (State Theatre Company of South Australia)*
- *A Very Canberra Comedy Festival Christmas (Canberra Comedy Company Pty Ltd)*
- *End of Year Concert (Jessica Maree Music Studio)*
- *Unconditional (Capital Dance Studios)*
- *The Christmas Spectacular (Boyd Productions)*
- *The Nutcracker (BIG Live Pty Ltd)*
- *Cheek Live with Hannah Ferguson and Sarah-Jane Adams (Fane Productions Australia Pty Ltd)*
- *The Red Shoes (Ballet Canberra)*
- *UCSSC Lake Ginninderra Graduation*

January

- *New Works Creative Development - Resonance by James Batchelor*
- *Circus of Illusion (Boyd Productions)*
- *Summer Holiday Fun (CTC Programming)*
- *Storytime Ballet - The Sleeping Beauty (The Australian Ballet)*
- *Sea Of Light (Patch Theatre Company)*
- *Dionne Warwick - One Last Time Tour (MG Live Pty Ltd)*
- *Steve Blackwell - Ocean (Adrian Bohm Presents)*
- *The 78-Storey Treehouse (CDP Theatre Producers Pty Ltd)*
- *The Listies: Make Some Noise (Arts On Tour)*
- *Bluey's Big Play: The Stage Show (HVK Productions)*
- *Damien Rice (The Frontier Touring Co Pty Ltd)*
- *Amy Shark - The Solo Acoustic "Songs & Stories" Tour (Select Music)*
- *New Works Creative Development - Country*

February

- *An Evening with David Sedaris (Token Events Pty Ltd)*
- *Music at Midday (Canberra City Band)*
- *Sarah Blasko - I Just Need to Conquer This Mountain (Collective Artists Booking Agency)*
- *Carl Barron - Trying to Work it Out (A-List Entertainment)*
- *Lunar New Year Concert 2025 - Hong Kong String Orchestra (Ausfeng Event Productions)*
- *Daryl Braithwaite (Redbird Music Pty Ltd)*
- *Richard Clapton (Redbird Music Pty Ltd)*
- *Saltbush (Insite Arts International)*
- *New Works Creative Development - Michele Lee*
- *New Works Program - Chips Dips and Sips*

March

- *New Works Creative Development - Yolanda Lowatta*
- *Canberra Comedy Festival 2025 (Canberra Comedy Company Pty Ltd)*
 - *Alex Ward - Clip Clop, Don't Stop*
 - *Anisa Nandaula - You Can't Say That*

- o *ANU Law Revue - A Sketch Comedy Show!*
- o *Canberra Comedy Festival Gala*
- o *Carlo Ritchie - A Bit of This, A Bit of That*
- o *Chris Marlton - American Pope*
- o *Class Clowns*
- o *Community Noticeboard Live*
- o *Dave Hughes - WTF?*
- o *Festival Club*
- o *Geraldine Hickey - Meander*
- o *Gillian Cosgriff - Fresh New Worries*
- o *He Huang - White Man's Burden*
- o *John Safran - Squatting at Kanye's and Other Adventures*
- o *Kirsty Webeck - Everything I need to say about sea creatures*
- o *Lloyd Langford - Powerful Energy*
- o *Luke McGregor - Ok, Wow*
- o *Melanie Bracewell - A Little Treat*
- o *Nath Valvo - The Nath Valvo Show*
- o *Nick Starkey & Charlotte Kuruc - The Marketplace Of Bad Ideas*
- o *Sara Pascoe - I Am A Strange Gloop*
- o *Schalk Bezuidenhout - Crowd Pleaser*
- o *Sean Choolburra - Didj and Dance!*
- o *The Stevenson Experience - O Brother, Where Art Thou?*
- o *The Unholy Trinity of Music, Death, and Politics*
- o *The Women's Room - Underestimated*
- o *Unedjamacated*
- *Canberra Studio Opening Event (Architectus Australia Holdings Pty Ltd)*
- *Shirley Valentine (Neil Gooding Productions)*
- *Ben Elton - Authentic Stupidity (Live Nation Australasia Pty Ltd)*
- *Room on the Broom (CDP Theatre Producers)*
- *Disney's Alice in Wonderland Jr (Perform Australia)*
- *Kasey Chambers - Backbone Tour 2025 (Premier Artists)*
- *Anthony Callea and Tim Campbell: The Songs of Elton & George (Green Room Antics Pty Ltd)*
- *The Pirates of Penzance (Hayes Theatre Co)*

April

- *Music at Midday (The Royal Military College Band)*
- *Swan Lake (Victorian State Ballet)*
- *Henry 5 (Bell Shakespeare)*
- *The Mirror (Gravity & Other Myths)*
- *Ratburger (CDP Theatre Producers)*
- *Rodrigo y Gabriela (Bluesfest Tours Pty Ltd)*

- *The Black Blues Brothers* (Rokitz Entertainment)
- *Rhys Darby - The Legend Returns* (Adrian Bohm Presents)
- *Madagascar the Musical* (Showcase Entertainment Group)
- *Sh!tfaced Shakespeare - A Midsummer Night's Dream* (A-List Entertainment)
- *Adam Kay - This Is Going to Hurt: Secret Diaries of a Junior Doctor* (Adrian Bohm Presents)
- *New Works - First Nations Residency - Country*
- *Kitty Flanagan: It's Whiteboard O'clock* (Work in Progress Show) (A-List Entertainment)

May

- *Sammy J - The Kangaroo Effect* (Laughing Stock Productions Pty Ltd)
- *The Cruel Sea - Straight into the Sun Australian Tour* (Face to Face Touring Pty Ltd)
- *Canberra Theatre Centre OPEN DAY - Celebrating 60 Years*
- *The Dictionary of Lost Words* (State Theatre Company of South Australia)
- *The TEN Tenors 30th Anniversary World Tour* (Mellen Touring Pty Ltd)
- *Alice By Heart* (ANU Musical Theatre Company)
- *Dion Pride Sings the Songs of his Father* (Concert Events Ltd)
- *Spellbound* (Base Entertainment)
- *Ross Noble - Cranium of Curiosities* (A-List Entertainment)
- *Wankernomics - Just Touching Base* (The Anti-Experts)
- *Fanning Dempsey National Park* (Village Sounds)
- *New Works - New Ideas Lab 2025*
- *Tommy Emmanuel* (Top Shelf Pty Ltd)
- *Psychology of Serial Killers* (TEG Dainty Pty Ltd)
- *Mimi's Symphony* (Canberra Symphony Orchestra & Double Yolk Productions Pty Ltd)
- *Sydney Comedy Festival Showcase 2025* (Century Entertainment Australia Pty Ltd)
- *New Works Creative Development - Mary Rachel Brown*

June

- *ACT UP! 2025* (CTC Education)
- *Music at Midday* (The Royal Military College Band)
- *Night Night* (The Last Great Hunt)
- *1984* (shake & stir theatre co)
- *Kate Ceberano - Australian Made Tour 2025* (Premier Artists)
- *2025 State Team AusCaliCarnivale Showcase* (Calisthenics ACT Inc)
- *Ross Wilson and the Peaceniks - 50 Years of Hits Tour* (Leicashow Pty Ltd)
- *Lawrence Mooney - Dead Set Country* (A-List Entertainment)
- *Carmen* (The Australian Ballet)
- *The Queen's Nanny* (Arts On Tour)
- *Queen: It's a Kinda Magic* (Showtime Australia Pty Ltd)
- *Jimmy Barnes - Defiant Tour 2025* (The Frontier Touring Co Pty Ltd)
- *New Works Program - Chips Dips and Sips*

Galleries, Museums & Heritage Exhibitions and Events

Exhibitions

- **Backyard Archaeology*
- **Change: Stories from your pocket*
- **Duntroon Estate: Work with all your might*
- **Materiality...but not as we know it*
- **Riverbend - Nolan*
- **Shades of Shadows - Hannah Gason*
- *Growing Up Modern: Alex Jelinek and Canberra's Round House*
- *That All Just Happened*
- *Reinfinity: Material Science, Ecology, Ceramic Technology & Design*
- *Nolan: For the Term of His Natural Life*
- *Sneak-a-Peek of the Historic Canberra Hospital Collection at CMAG*
- *2024 Secondary Students Photography Prize Exhibition*
- *Tartans and Thistles: Burns Club 100 Years*
- *Ikebana @ CMAG*
- *Bruce Reynolds : How Soon is Now*
- *Hiroe and Cornel Swen: Making a creative life*
- *Outer Space: Stromlo to the Stars*
- *Christmas at Calthorpe House*
- *Christmas at Lanyon Homestead*
- *Djara*
- *Resonance: Art as the Voice of Nature*
- *A Total Work of Art: Sidney Nolan and the Stage*
- *Beyond Measure: Expanding the Sky*
- *Celebrating 50 Years of the Australian Honours System*
- *Taglietti: Life in Design*

Permanent Exhibitions

- *Brian Corr: Timeshel*
- *Calthorpes House Orientation Exhibition (updated in 2024)*
- *Canberra/Kamberri: Place + People*
- *Cunningham Family Album - Lanyon Homestead*
- *Getting it Together - Mugga-Mugga Cottage*
- *Jan Brown: A Life with Art*
- *The Convict Life - Lanyon Homestead*
- *The Nolan Collection*
- *The Young Nolan Project*
- *Within Living Memory - Lanyon Homestead*
- *Collections: New Acquisitions*

Online Exhibitions

- *An Exciting New World at Calthorpes Christmas for the Cunninghams*
- *Creating Lanyon*
- *Duntroon Estate: Work with all your might*
- *Happy 100th Birthday Dawn*
- *Preserving the Past - Mugga-Mugga Cottage*
- *Sonic Suburbia*
- *Dean Cross: Looking for the Lyre*

Activities and Events

SPECIAL EVENTS:

- **POP UP: Royal Australian Mint Coin Shop at CMAG (until 21 July 2024)*
- *Aunty Matilda 80th Birthday Event*
- *Canberra Symphony Orchestra 2025 season launch*
- *Canberra Symphony Orchestra: Family concert and instrument petting zoo*
- *CMAG Secondary School Photography Prize Awards Presentation*
- *Dinner with the Stars - Dinner and Stargazing*
- *Face Painting*
- *Family Sanctuary (National Multicultural Festival) at CMAG*
- *Floriade at Lanyon*
- *Harvest Day Out "Grow - Preserve -Sustain" - Lanyon Homestead*
- *Heritage Festival at CMAG and ACTHP 2025*
- *Kids Day Out*
- *Lanyon Art Prize 2025*
- *LAUNCH: ACT Heritage Festival*
- *LAUNCH: Outer Space: Stromlo to the Stars*
- *LAUNCH: Nolan50*
- *Le Cheeserie x Capital Brewing Masterclass*
- *Le Cheeserie x Mount Majura Vineyard Masterclass*
- *Legends of Lanyon with Tim the Yowie Man - Lanyon Homestead*
- *Live at Lanyon Canberra with the Canberra Symphony Orchestra Concert*
- *Music with The Fuelers (HDO)*
- *Resonant Spaces Solo Piano Concert Series with David Bridie and Sophie Hutchings*
- *School Holiday Fun at CMAG*
- *Sidney Nolan In Bloom at Lanyon*
- *Stargazing at Lanyon Homestead*
- *Stories at Sunset with Tim the Yowie Man*
- *Storytelling Sessions*
- *Taglietti's Songbook with National Opera*
- *Wedding Open Days - Lanyon Homestead*

ARTIST & CURATOR TALKS:

- *Bruce Reynolds - How Soon is Now*
- *Hiroe Swen*
- *Marian Drew - Materiality*
- *Mel Douglas - Objects in Motion - Materiality*

TALKS:

- *Backyard Archaeology with Dr Steve Brown*
- *Captain Faunce - Policing Canberra's Colonial Frontier (Heritage Festival 2025)*
- *Celebrating Sylvia Curley - Canberra's Trailblazing Pioneer (Heritage Festival 2025)*
- *Chile to Lanyon - Migration Connections and Earthen Constructions (Heritage Festival 2025)*
- *Djara and First Nations Sky Stories (Reconciliation Week)*
- *For the Term of His Natural Life*
- *Hiroe Swen - Lenders Afternoon Tea*
- *How Soon Is Now? with Bruce Reynolds*
- *Making a Creative Life with Hiroe Swen*
- *Professor Roger Benjamin - Growing up Modern - Alex Jelinek and Canberra's Round House*
- *Representing Convict History in Museums*
- *Science meets Art meets Design (Science Week)*
- *Taglietti: Life in Design*
- *War, Art and the Love Story Behind Roland Wakelin's Canberra (Heritage Festival 2025)*
- *Who's Who at Lanyon (HDO)*
- *World Environment Day - Exploring Biodiversity and Creativity (Panel Talk)*

IN CONVERSATION:

- *Elspeth Pitt with Virginia Rigney - Sidney Nolan's Ned Kelly works 1945-1947*
- *Katherine Bennell Pegg - International Women's Day*

TOURS:

- *Calthorpes House Gardens Unearthed (Heritage Festival 2025)*
- *Calthorpes' House Tours*
- *Italian Language Tour of Taglietti: Life in Design*
- *Lanyon Homestead Tours*
- *Mugga-Mugga Cottage Tours*
- *The Law and the Profits - Who was who on Mugga Way? (Heritage Festival 2025)*
- *Wedding Open Days*

WORKSHOPS:

- *Art in Action - Exploring Stage Design*
- *Basic Ikebana with Traditional Principles*
- *Bush Animal Weaving with Ronnie Jordan (NAIDOC Week)*

- *Build a Bee Hotel (HDO)*
- *Build a Landscape - Monoprinting inspired by Riverbend*
- *Christmas Card Making*
- *Create a Ceramic Coral Reef*
- *Creating Ephemeral Clay Vessels with Fran Romano*
- *Creating storyboards with Valerie Kirk*
- *Crepe Paper Native Flower Making (School Holidays)*
- *Cultural Weaving (Harvest Day Out)*
- *Eternal Ikebana with Preserved Flowers*
- *Flower Crown Making (Harvest Day Out)*
- *Holiday Card Making*
- *How Soon is Now - Plaster Relief*
- *Demo: Mrs Calthorpe's Apricot Jam and other historic preserves (Harvest Day Out)*
- *Little Looms Craft - Kids Craft (Harvest Day Out)*
- *Making Do at Mugga-Mugga - Art Workshop Series*
- *Native Plant Use and Traditional Tools (Harvest Day Out)*
- *Nature Journaling Landscapes at Lanyon Homestead*
- *Nature Art Journaling at Mugga-Mugga Cottage*
- *Paint N Create - Puppy Puppets*
- *Paint N Create - Treehouse Creations*
- *Planning a Vegetable Garden (Harvest Day Out)*
- *Pressing Matters - Plaster Relief with Bruce Reynolds*
- *Robots Revolutionising Agriculture (Harvest Day Out)*
- *Storytelling through Photography at Mugga-Mugga Cottage (Heritage Festival 2025)*
- *The Wandering Line - Drawing Perspectives with John Pratt*
- *Visible Mending with Michele Grimston*
- *Watercolour painting*
- *Weaving your Cultural Colours*
- *Whip Cracking (Harvest Day Out)*
- *Winter's Imprint with Mariana Del Castillo*

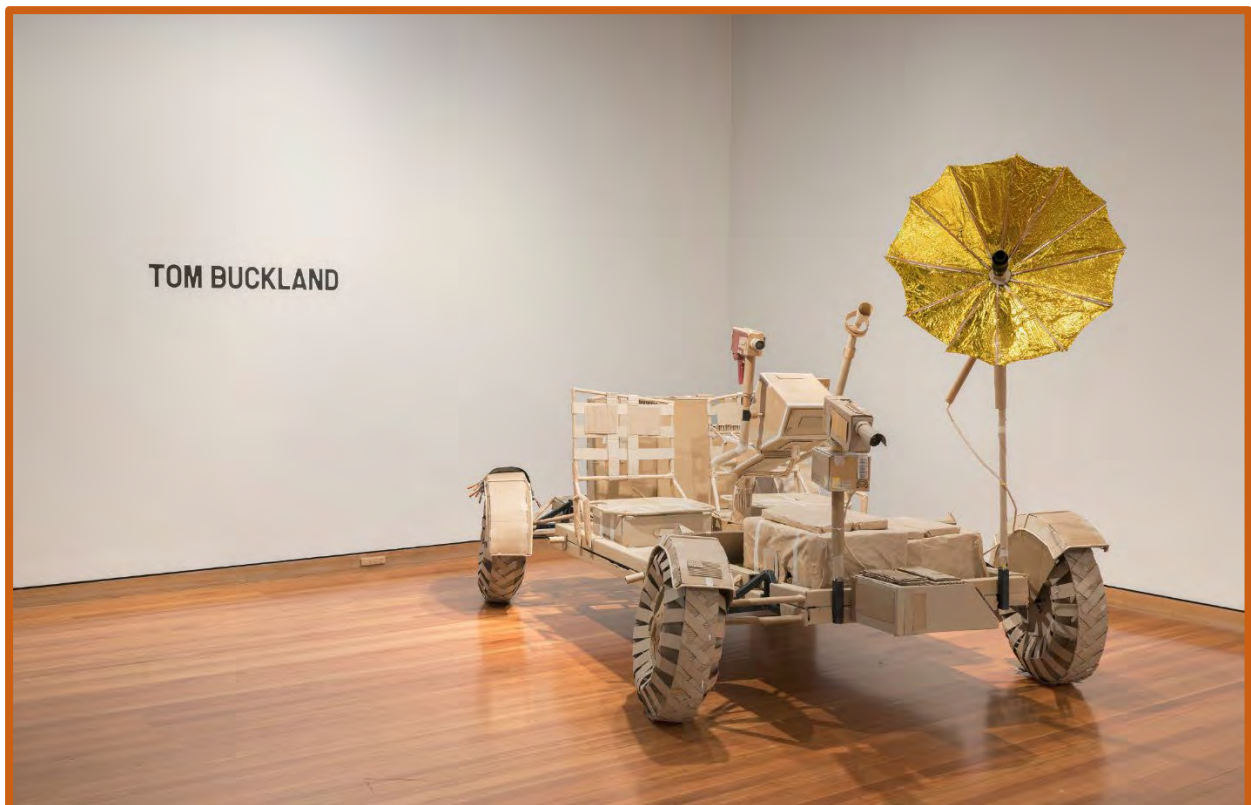
MAKERSPACE:

- *Create Sun & Stars*
- *Emu in the Sky*
- *Friendship Bracelets*
- *Native Yam Daisies*

LEARNING:

- *A Meteor of Minds (Year 9-10)*
- *Artefact Chat 1 to 4 - Outreach (Foundation-Year 2)*
- *Astronomical Fun! (Years 5-6)*
- *At the Garden Gate - Mugga-Mugga Cottage (Foundation-Year 2)*

- *Blue Suitcase - Outreach*
- *Canberra/Kamberri: Place + People - Self Guided Tour (Foundation-Yr 12)*
- *CONVICTS - Lanyon Homestead (Year 3-6)*
- *Convicts - Outreach (Year 4-6)*
- *Dawn's Surprise - Calthorpes House (Foundation-Year 2)*
- *Dawn's Suitcase - Outreach (Foundation-Year 2)*
- *Every Picture Tells a Story (Foundation-Year 2)*
- *Exploring Place - Visual Art Teacher Resource - Online (Year 11-12)*
- *Guardian Of Our Galaxy (Years 7-8)*
- *Highlights Tour - Canberra/Kamberri Place + People (Primary Schools)*
- *James' Diary - Lanyon Homestead (Foundation-Year 2)*
- *Learning Programs at CMAG (Foundation-Year 6)*
- *Lucy Irvine School Holiday Program*
- *Mugga-Mugga: Humans and Nature (Years 1-2)*
- *Natural Heritage and Ecological Management of Mugga-Mugga - Secondary Science Teacher Resource - Online (Secondary Students)*
- *Old Macdonald's Farm - Outreach*
- *Outer Space: Stromlo to the Stars - Self Guided Tour (Foundation-Year 12)*
- *Riverbend School Holiday Program*
- *The Art Box: Animals + Plants*
- *The Art Box: Landscapes + Figures*
- *The Mint Education Program*
- *What Do Artists Make? (Foundation-Year 2)*
- *Who Were the Convicts - Lanyon Homestead (Years 3-6)*



Tom Buckland - Beyond Measure Expanding the Sky. CMAG exhibition. Image: Brenton McGeachie

Appendix 5

Canberra Museum & Gallery Acquisitions (Purchases and Donations)

Purchases Social History

- Robert Hoddle, *Mount Tennant, on the Murrumbidgee River, the resort of a notorious bushranger, New South Wales*, c1932, watercolour on paper.
- Lanyon Home Station, NSW, 1869, engraving.
- Lynnice Church (Ngunnawal/Wiradjuri/Kamilaroi), *Djara*, 2024, digital media.
- 2024 \$5 Selectively Gold-Plated Fine Silver Proof Coin - *Australian Paralympic Team*: Adam Ball and Daniel Thorne.
- Poster, Business and residential sites at Ainslie, 1924.

Purchases Visual Arts

- Aiden Hartshorn, (Walgalu (Wolgal, Wolgalu)/Wiradjuri), *Shield III*, 2024 printed vinyl on glass and *Untitled Shield IV*, 2024, glass. Purchased with funds from the Meredith Hinchliffe Fund 2025.
- Holly Grace, *Summertime in the Namadgi - Manna gum leaves with Bogong Moth*, 2025, wall installation - blown glass, hot sculpted with gold lustre surfaces and *Walk Lightly - Gudgenby Valley*, 2024, light installation - blown glass with glass powder and metal leaf surfaces. Purchased with funds from the Meredith Hinchliffe Fund 2025.
- Sidney Nolan, *Abstract*, mixed media on tissue paper, 1939 and *Icare Abstract*, c. 1940, transfer drawing on paper.
- Aileen Dent, *Road to the City*, c1940 oil on board and *Untitled (Red Hill)*, c. 1940, oil on board.
- Hiroe Swen AM, *Vase*, c. 1974, Stoneware, Purchased with assistance from Meredith Hinchliffe 2024.
- Douglas Pratt, *Canadian Pin-Oak and Autumn Gold, Canberra* c.1955- 1965, oil on canvas on board.
- Megan Daley (Ngunnawal/Wiradjuri), grey gum scarf, silk painting, 2024.
- Rechelle Turner (Wiradjuri), *Dhumbaa (Spotted red gum tree)* scarf, silk painting, 2024.

Donations Social History

- Canberra Services Club billiard table and ephemera, 1940-1970s, Gift of Judith Dodd and Rowan Grigg 2025.
- Photographs and ephemera relating to Sylvia Curley, 1910s-1990s, Gift of Jan Wryell on behalf of Barbara Hutchinson 2025.
- 1960s evening dress, 'Sylvia Parsons of Canberra', Gift of Anne Watt 2025.
- Peuan Thai Studios, Silk evening dress, 1980s, Gift of Sonja Sagar 2024.

- Collection of colour and black and white photos of Canberra, 1970s, Gift of Neil Johnston 2024.
- Clothing c.1920s, cookery books, plan of 2 Mugga Way, etc. Gift of the Tillyard Family 2025 (37 items).
- Akubra Hat and Disabled Olympics Badge, Gift of Rodney Roberts 2024.
- 'Some of the Best Fitzgerald' book, 'How to vote' leaflet, Gift of Erika Edmondstone 2024.
- Key tags, Gift of Karen Collins 2024 (49 items).
- 'Ally Nish' sign, Gift of Bob Cargill 2024.
- Ketley Collection (migration story), Gift of Merle Ketley 2024 (37 items).
- Crace family lace articles and letterbook, 1870s, Gift of Jacquelyn Crace and Carolyn Corkery 2024 (18 items).
- Australian Flag c.1927 and Bundy Clock, Gift of Helen McIntyre 2024.
- 2 designer hats 1950-1980s, Gift of Rebecca Richards 2024.
- 'Beyond Q' bookshop door, Gift of John Butcher 2024.
- Map printing plate, Gift of Warren Webb 2024.
- Menu for 'The Tower Restaurant', Gift of Philip Eliason 2024.
- Colour photograph of Canberra bus C-59351, Gift of John Davenport 2024.
- Colour postcard of St Andrew's, Gift of Michael Queale 2024.
- Canberra railway station signs, Gift of Chris Bradley, 2024 (4 items).

Donations Visual Arts

- Mel Douglas, *Tonal Value, 1-9*, 2019. Gift of The Griffin Foundation, 2024.
- Ethel Agnes Waddell, *Canberra*, 1926, oil on canvas on board. Gift of Ron Ramsey and Merry Gates, 2025.
- Ingo Kleinert, *Fenced Landscape I and II*, plywood from tea chest, mulga wood. Gift of Ingo Kleinert, 2025.
- Wendy Dodd, *Keeping the Goal in Sight, 1994*, space-dyed thread, wood, plastic beads. Gift of Dick Roe, 2024.
- Marion Halligan Collection of Australian Ceramics by Doug Alexander, Les Blakeborough, Doris Dutch, Ian Jones, Madeleine Meyer, Jeff Mincham, Milton Moon, Barbara Romulus and Elisabeth Cummings, Peter Rushforth AM, Shigeo Shiga, Hiroe Swen AM, c. 1970s-90s. Gift of Marion Halligan, 2024. In Memory of Lucy and James Halligan.
- Francis Burke Fabrics, *Black Opal (Canberra Theatre Curtain)*, 1964, screenprint on linen, by transfer Canberra Theatre Centre 2024.

Note that some items have been accessioned in one year but purchased or acquired in previous years.

Appendix 6

Throughout 2024-25, the CFC was fortunate to receive ongoing **support from government agencies, major sponsors, and a wide network of generous donors and dedicated supporters**. Their commitment and contributions played a vital role in enabling the CFC to deliver an ambitious and diverse program of performances, exhibitions, and events. We are deeply grateful for their belief in our mission and for the invaluable role they play in enriching the cultural life of our community. Without their support, much of what we achieved this year would simply not have been possible.

Major Government Funding

CFC Government Funding	Galleries, Museums & Heritage
ACT Government	Commonwealth Department of Infrastructure, Transport, Regional Development, Communications, Sports and the Arts

CFC Non-Government Donors and Supporters

CFC supporters over \$10,000

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Andrew Blanckensee	Prue Deacon	Richard Jones
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Peter Bradley	Annette Donovan	Connie Leikas
David Brand	Robyn Duncan	Allan Mallory
The Brock Family	Prof Helen Ennis	Joseph Mann
Peter Browning	Dr Dianne Firth OAM	Anthony & Madeleine Maple
Julia Butler	Matthew Frawley	Alex Marsden
Elizabeth Charles	Rohan Goyne	Caitlin McCoull
Sophie Chessell	A J Hall	Noela McDonald

Alex & Linda Church	Steven Holland	F McGee
Cocco Corporation	Kylie Hull	Jeannie McLellan
A McGuinness	Glenn Schwinghamer	Stephen Mills
Lyn Moorhouse	Garth Setchell	Margaret Toner
Jenny & Chris Oates	Dr Maggie Shapley	J Wagner
Jacqui Pinkava	Ann Smith	Annabel Wallace
Andrew Reading	Helen Smith	David Wardle
Astrid Reed	Wendy Smith	Dr Hilary Warren
Anthony Reid	M J Smythe	Danielle Wickman
Jane Roberts	Michael Sollis	Lily Withycombe
Marie Anne Robinson	Carmel Summers	Kathy Wong
Glenys Roper	Nick Swain	Dr Linda Young
Adele Rosalky	Ken & Maggie Taylor	Peter Zanetti
Trish Ryan	R & S Telford	Amelia Zeraftis
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Historic Places supporters over \$10,000

Friends of Mugga-Mugga

Historic Places supporters up to the value of \$10,000

Mary Agoni	Sandra Griffin	Sarah Philpot
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Hannah Chan	Beverley Liddicoat	Christine Smith
Vanessa Collier	Mandy Lister	Alan Traves
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Sarah Deves	Heath McMichael	Sandra Gaye Watson
Kathy Ehmann	Tony Melville	Antony Webber
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CTC supporters up to the value of \$10,000

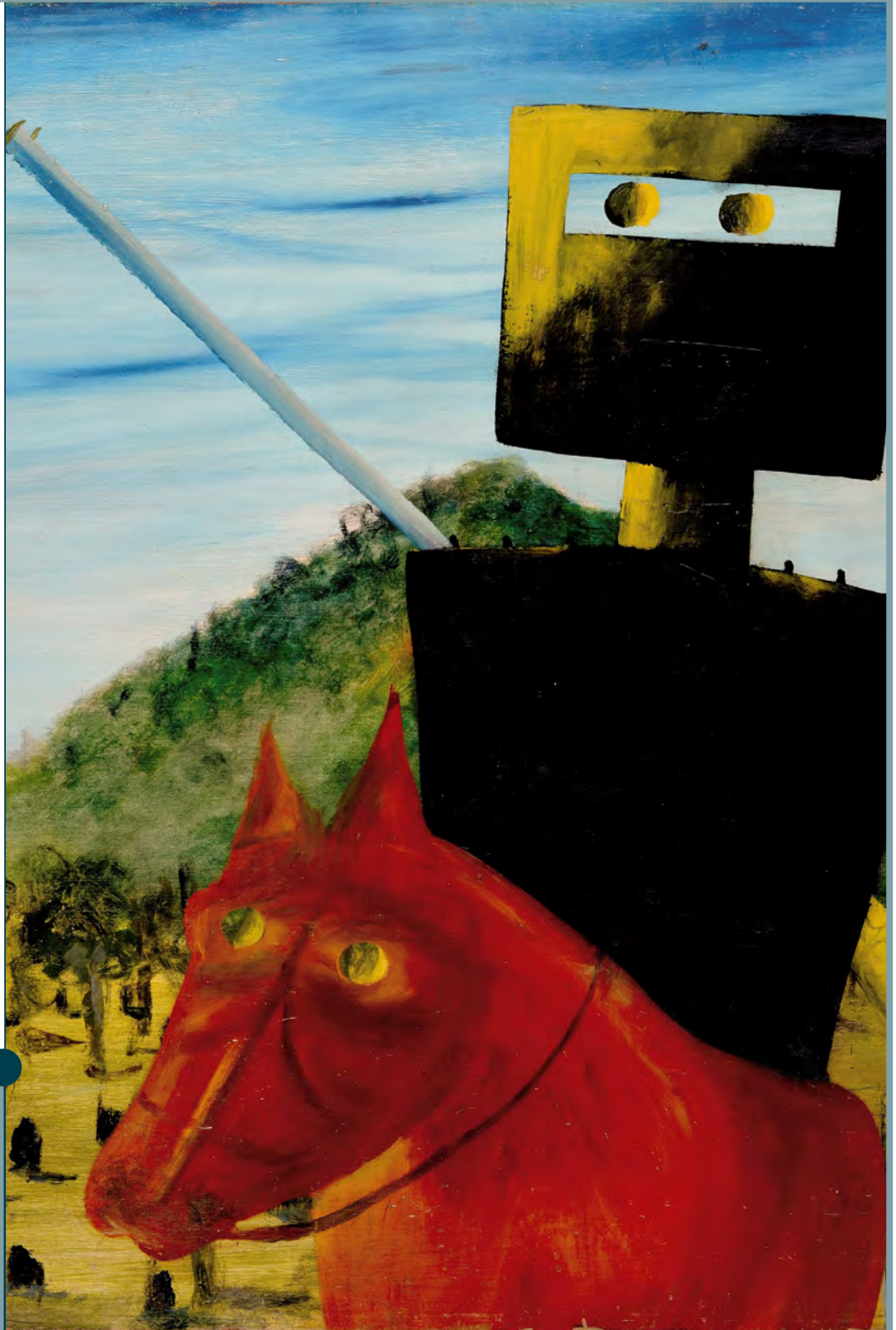
Michael Allam	John Hunt	Gordon Ramsay
M Beanland	Gary James	Pam Rodda
Nancye Burkevics	L Jones	Ian Torrance
Dr Sheon Chua	Tania Kraus	Maryanne Voyazis, Fred Smith and Olympia Smith
F J Clarke	Anne Merkel	Lachlan Woods
Sam Harkiss	Robyn Priddle	

Contributions to the Canberra Region Treasures Fund 2014-2022

Joan Adler	John & Dianne Firth	John Olsen OBE AO
Estelle Barnes	Maureen Fisher	Jacqueline Pinkava
Frank Bergersen	Lynette Henderson	Kristine Reithmiller
Judith Bibo	Virginia Haussegger AM (former CFC Board Member)	Richard Rolfe
Phoebe Bischoff OAM	John Hindmarsh AM (former CFC Chair)	Dr Roslyn V Russell
Dorothy Cameron	Marian Hill	Jody Turner
Kerry-Anne Cousins	Karina & Neil Hobbs	Dawn Waterhouse
Laura Cree	Dr Mark Lax	Gabrielle Watt
Louise Douglas (former CFC Chair)	John Mulvaney AO	Paul G White PSM
Robyn A Duncan	Koula Notaras	Lady D Yeend
Harriet Elvin (former CEO)		

Attachments

*Kelly and Horse, Sidney Nolan
Nolan50. Image: The Nolan
Collection, GMH*



INDEPENDENT AUDITOR'S REPORT

To the Members of the ACT Legislative Assembly

Opinion

I have audited the financial statements of the Cultural Facilities Corporation (Corporation) for the year ended 30 June 2025 which comprise the statement of responsibility, statement by the chief finance officer, operating statement, balance sheet, statement of changes in equity, statement of cash flows, statement of appropriation and notes to the financial statements, including a summary of material accounting policies and other explanatory information.

In my opinion, the accompanying financial statements:

- (i) present fairly, in all material respects, the Corporation's financial position as at 30 June 2025, 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 (including Independence Standards)* (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.



Tim Larnach
Audit Principal, Financial Audit
19 September 2025

**Cultural Facilities Corporation
Financial Statements
For the Year Ended 30 June 2025**

Statement of Responsibility

As the Chairperson of the Cultural Facilities Corporation, I'm responsible for the preparation of the annual financial statements as well as the judgements exercised in preparing it. In my opinion, the Cultural Facilities Corporation's financial statements fairly reflect the financial operations for the year ended 30 June 2025, and its financial position on that date.



Prof. Mathew Trinca
Board Chair
Cultural Facilities Corporation
17 September 2025

**Cultural Facilities Corporation
Financial Statements
For the Year Ended 30 June 2025**

Statement by the Chief Finance Officer

In my opinion, the Cultural Facilities Corporation's financial statements have been prepared in accordance with the Australian Accounting Standards and the ACT Accounting and Disclosure policies, are in agreement with its accounts and records, and fairly reflect its financial operations for the year ended 30 June 2025 and the financial position on that date.



Sharon Lu
Chief Finance Officer
Cultural Facilities Corporation
08 September 2025

**Cultural Facilities Corporation
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For the Year Ended 30 June 2025**

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**Cultural Facilities Corporation
Operating Statement
For the Year Ended 30 June 2025**

		Actual 2025 \$'000	Original Budget 2025 \$'000	Actual 2024 \$'000
Income				
Controlled Recurrent Payments	#	10,458	10,458	10,393
Sales of Goods and Services from Contracts with Customers	4	18,450	10,658	13,009
Grants and Contributions Income	5	462	289	337
Interest Revenue		378	139	316
Other Income		551	-	524
Total Income		30,299	21,544	24,579
Expenses				
Employee Expenses	6	16,691	11,840	14,429
Supplies and Services	7	13,677	9,523	11,000
Depreciation and Amortisation	10	3,323	3,230	3,165
Other Expenses		2	70	24
Total Expenses		33,693	24,663	28,618
Operating Result		(3,394)	(3,119)	(4,039)
Total Comprehensive Result		(3,394)	(3,119)	(4,039)

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

Refer to the Statement of Appropriation.

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

Cultural Facilities Corporation
Balance Sheet
As at 30 June 2025

	Note	Actual	Original	Actual
	No.	2025	Budget	2024
		\$'000	2025	\$'000
		\$'000	\$'000	\$'000
Current Assets				
Cash and Cash Equivalents	8	6,642	6,242	7,737
Receivables	9	356	322	356
Contract Assets	9	467	-	176
Inventories		35	36	30
Other Assets		21	39	22
Total Current Assets		7,521	6,639	8,321
Non-Current Assets				
Property, Plant and Equipment	10	72,077	74,219	70,991
Capital Works in Progress	10	1,480	1,201	3,939
Total Non-Current Assets		73,557	75,420	74,930
Total Assets		81,078	82,059	83,251
Current Liabilities				
Payables	11	1,185	827	1,207
Contract Liabilities	11	3,863	3,963	4,915
Employee Benefits	12	2,574	1,768	2,487
Lease Liabilities		16	3	12
Other Liabilities		142	-	-
Total Current Liabilities		7,780	6,561	8,621
Non-Current Liabilities				
Lease Liabilities		21	20	8
Employee Benefits	12	368	158	268
Total Non-Current Liabilities		389	178	276
Total Liabilities		8,169	6,739	8,897
Net Assets		72,909	75,320	74,354
Equity				
Accumulated Funds		26,469	26,331	27,566
Reserves	13	46,440	48,989	46,788
Total Equity		72,909	75,320	74,354

The above Balance Sheet is to be read in conjunction with the accompanying notes.

**Cultural Facilities Corporation
Statement of Changes in Equity
For the Year Ended 30 June 2025**

		Accumulated Funds Actual 2025 \$'000	Asset Revaluation Surplus Actual 2025 \$'000	Other Reserves Actual 2025 \$'000	Total Equity Actual 2025 \$'000	Total Equity Original Budget 2025 \$'000
Note No.						
	Balance at 1 July 2024	27,566	45,558	1,230	74,354	75,506
	Comprehensive Income					
	Operating Result	(3,394)	-	-	(3,394)	(3,119)
	Total Comprehensive Result	(3,394)	-	-	(3,394)	(3,119)
	Transactions Involving Owners Affecting Accumulated Funds					
	Transfer between Accumulated Funds and Other Reserves	348	-	(348)	-	-
13 #	Capital Injections	1,948	-	-	1,948	2,933
	Total Transactions Involving Owners Affecting Accumulated Funds	2,296	-	(348)	1,948	2,933
	Balance at 30 June 2025	26,469	45,558	882	72,909	75,320

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

Refer to the Statement of Appropriation

Cultural Facilities Corporation
Statement of Changes in Equity- Continued
For the Year Ended 30 June 2025

		Accumulated Funds Actual 2024 \$'000	Asset Revaluation Surplus Actual 2024 \$'000	Other Reserves Actual 2024 \$'000	Total Equity Actual 2024 \$'000
	Note No.				
Balance at 1 July 2023 ^a		27,847	45,558	1,230	74,635
Comprehensive Income					
Operating Result		(4,039)	-	-	(4,039)
Total Comprehensive Result		(4,039)	-	-	(4,039)
Transactions Involving Owners Affecting Accumulated Funds					
Capital Injections	#	3,758	-	-	3,758
Total Transactions Involving Owners Affecting Accumulated Funds		3,758	-	-	3,758
Balance at 30 June 2024		27,566	45,558	1,230	74,354

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

Refer to the Statement of Appropriation

- a) \$2.201 million of Asset Revaluation Surplus was reclassified from Asset Revaluation Surplus to Accumulated funds retrospectively due to a change in accounting policy this year for measurement of Plant and Equipment and Leasehold improvement assets, further disclosure is included in Note 10.

**Cultural Facilities Corporation
Statement of Cash Flows
For the Year Ended 30 June 2025**

	Note No.	Actual 2025 \$'000	Original Budget 2025 \$'000	Actual 2024 \$'000
Cash Flows from Operating Activities				
Receipts				
Controlled Recurrent Payments		10,458	10,458	10,393
Sales of Goods and Services from Contracts with Customers		18,090	10,630	12,868
Grants and Contributions Receipts		158	-	46
Interest Received		378	139	316
Goods and Services Tax Input Tax Credits from the Australian Taxation Office		1,397	244	1,190
Goods and Services Tax Collected from Customers		1,104	267	749
Receipts from Ticket Purchasers through Canberra Ticketing		19,659	-	18,553
Other		551	-	524
Total Receipts from Operating Activities		51,795	21,738	44,639
Payments				
Employee Payments		16,503	11,748	14,271
Supplies and Services		13,609	9,152	10,468
Goods and Services Tax Remitted to the Australian Taxation Office		1,437	-	730
Goods and Services Tax Paid to Suppliers		1,122	515	1,111
Payments to Presentations through Canberra Ticketing		20,293	-	17,648
Other		-	90	-
Total Payments from Operating Activities		52,964	21,505	44,228
Net Cash (Outflows)/Inflows from Operating Activities	8	(1,169)	233	411
Cash Flows from Investing Activities				
Payments				
Purchase of Property, Plant and Equipment		1,350	1,960	936
Purchase of Capital Works		508	1,123	1,746
Total Payments from Investing Activities		1,858	3,083	2,682
Net Cash (Outflows) from Investing Activities		(1,858)	(3,083)	(2,682)

Cultural Facilities Corporation
Statement of Cash Flows - Continued
For the Year Ended 30 June 2025

	Note No.	Actual 2025 \$'000	Original Budget 2025 \$'000	Actual 2024 \$'000
Cash Flows from Financing Activities				
Receipts				
Capital Injections		1,948	2,933	3,758
Total Receipts from Financing Activities		1,948	2,933	3,758
Payments				
Repayment of Lease Liabilities - Principal		16	16	19
Total Payments from Financing Activities		16	16	19
Net Cash Inflows from Financing Activities		1,932	2,917	3,739
Net (Decrease)/Increase in Cash and Cash Equivalents		(1,095)	67	1,468
Cash and Cash Equivalents at the Beginning of the Reporting Period		7,737	6,175	6,269
Cash and Cash Equivalents at the End of the Reporting Period	8	6,642	6,242	7,737

The above Statement of Cash Flows is to be read in conjunction with the accompanying notes.

**Cultural Facilities Corporation
Statement of Appropriation
For the Year Ended 30 June 2025**

Description and Material Accounting Policies relating to Controlled Recurrent Payments

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

CRP are recognised when the Cultural Facilities Corporation (CFC) gains control over the funding which is obtained upon the receipt of cash, given it does not contain enforceable and sufficiently specific performance obligations as defined by AASB15 *Revenue from Contracts with Customers*.

Capital injection appropriations are not recognised as income, but instead are recognised as equity injections and a cash inflow which is used to purchase/build an asset(s) or to reduce a liability(ies).

Column Heading Explanations

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

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 CFC during the year. This amount appears in the Statement of Cash Flows.

	Original Budget 2025 \$'000	Total Appropriated 2025 \$'000	Appropriation Drawn 2025 \$'000	Appropriation Drawn 2024 \$'000
Controlled Recurrent Payments	10,458	10,458	10,458	10,393
Capital Injections	2,933	2,933	1,948	3,758
Total Appropriation	13,391	13,391	12,406	14,151

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

Variances between '2024-25 Controlled Recurrent Payments Appropriation Drawn' and '2023-24 Controlled Recurrent Payments Appropriation Drawn'

The increase in Controlled Recurrent Payments was mainly due to changes in indexation, partially offset by the reduction of appropriation due to whole of Government savings target allocated to the CFC.

**Cultural Facilities Corporation
Statement of Appropriation – Continued
For the Year Ended 30 June 2025**

Variances between ‘Original Budget’, ‘Total Appropriated’ and ‘Appropriation Drawn’

Reconciliation of Appropriation for 2024-25	Controlled Recurrent Payments (CRP) \$'000	Capital Injections (CI) \$'000
Original Appropriation	10,458	2,933
Total Appropriated	10,458	2,933
Undrawn Funds	-	(985)
Appropriation Drawn	10,458	1,948

The difference between the ‘Total Appropriated’ and ‘Appropriation Drawn’ for Capital Injection is largely due to the revised delivery timeframes of Lanyon Homestead upgrades following a storm damage insurance claim which impacted the project scope, as well as improvements to the Canberra Theatre Centre projects. Appropriation not drawn down for the projects have been reprofiled into future reporting periods.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2025

Overview Notes

Note 1 Objectives of the Cultural Facilities Corporation

The Cultural Facilities Corporation (CFC) is a not-for-profit ACT Government entity in the General Government Sector (as profit is not its principal objective) that 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*;
- Lanyon Homestead;
- Calthorpes' House; and
- Mugga-Mugga.

The CFC supports the ACT Government's Statement of Ambition for the Arts, as a major contributor to creating, developing, and promoting arts, culture, creativity, and heritage under *Canberra's Arts, Culture and Creative Policy 2022-26*.

The mission of the CFC is to create and drive diverse and remarkable experiences that enliven and elevate arts, culture, and heritage in the Capital, in line with our vision to build Australia's arts and culture capital. This is lived out in our five strategic goals:

1. Custodianship, Creativity, and Storytelling – We will deliver creative excellence and custodianship for the CFC's activities, deepen our contribution to the ACT's arts, culture and heritage ecology, and grow our national role.
2. Growth and Sustainability – We will position the CFC for the future by expanding its income streams and relevance to the arts, culture, and heritage sectors, audiences, and economy.
3. Redevelopment of the Canberra Theatre Centre (CTC) and Canberra Civic and Culture District (CCCD) – We will provide a vision and key leadership for the redevelopment of the CTC and CCCD, developing our organisation to leverage the opportunities these present.
4. Sector Leadership and Development – We will lead our sector in the ACT, growing audiences, engaging artists, and developing people.
5. Best Practice Governance, Organisational Capacity, and Culture – Our operational model will be best practice.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2025

Note 2 Basis of Preparation of the Financial Statements

Legislative Requirements

The *Financial Management Act 1996* (FMA) requires the preparation of annual financial statements for ACT Government territory authorities.

The FMA and the *Financial Management Guidelines* issued under the Act, requires the CFC's financial statements to include:

- (i) an Operating Statement for the year;
- (ii) a Balance Sheet at the end of the year;
- (iii) a Statement of Changes in Equity for the year;
- (iv) a Statement of Cash Flows for the year;
- (v) a Statement of Appropriation for the year;
- (vi) an Operating Statement for each class of output for the year (excluding Other Comprehensive Income); and
- (vii) other statements as necessary to fairly reflect the financial operations of the CFC during the year and its financial position at the end of the year.

These general-purpose financial statements have been prepared in accordance with:

- (i) Australian Accounting Standards (as required by the FMA); and
- (ii) ACT Accounting and Disclosure Policies.

Accrual Accounting

The financial statements have been prepared using the accrual basis of accounting. The financial statements are prepared according to historical cost convention, except for property, plant and equipment, 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 Not-For-Profit Reporting Entity

The CFC is an individual not-for-profit reporting entity.

Reporting Period

These financial statements state the financial performance, changes in equity and cash flows of the CFC for the year ended 30 June 2025 and the financial position of the CFC as at 30 June 2025.

Comparative Figures

Budget Figures

To facilitate a comparison with the Budget Papers, as required by the FMA, budget information for 2024-25 has been presented in the financial statements. Budget numbers in the financial statements are the original budget numbers that appear in the Statement of Intent.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2025

Note 2 Basis of Preparation of Financial Statements - Continued

Prior Year Comparatives

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

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

Rounding

All amounts in the financial statements have been rounded to the nearest thousand dollars (\$'000). Use of “-” represents zero amounts or amounts rounded down to zero.

Going Concern

As at 30 June 2025, the CFC's current liabilities (\$7.780 million) exceed its current assets (\$7.521 million) by \$0.259 million. However, this is not considered a liquidity risk as its 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 with individual agency bank accounts.

The 2024-25 financial statements have been prepared on a going concern basis as the CFC has been funded in the ACT Government 2025-26 Budget and the Budget Papers include forward estimates for the CFC.

Note 3 Impact of Accounting Standards Issued But Yet to be Applied

Standards and Interpretations issued but yet to be applied have been assessed as not being relevant to the CFC or will have an immaterial financial impact on the CFC. However, AASB 18 *Presentation and Disclosure in Financial Statements* (applicable to annual periods on or after 1 January 2028 for not-for-profit public sector entities) does contain some major presentation/disclosure changes that will impact on the CFC including:

- (a) that operating, investing and financing categories as well as additional subtotals have to be included in the operating statement;
- (b) the disclosure of management-defined performance measures and reconciliations of these measures with the subtotals required by AASB Standards; and
- (c) enhanced requirements for the grouping (aggregation and disaggregation) of information in the financial statements and in the notes.

The AASB is currently reviewing the application of the disclosure requirements in AASB 18 to public sector not-for-profit agencies. This review may result in not-for-profit ACT Government agencies being able to continue applying the existing disclosure requirements contained in AASB 101 *Presentation of Financial Statements* after the new AASB 18 is released.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2025

Income Notes

Material Accounting Policies – Income

Income Recognition

Revenue is recognised in accordance with AASB 15 *Revenue from Contracts with Customers* where the contract is enforceable and contains sufficiently specific performance obligations, otherwise income is in the scope of AASB 1058 *Income of Not-for-Profit Entities*.

Note 4 Sales of Goods and Services from Contracts with Customers

Description and Material Accounting Policies relating to the Sale of Goods and Services

Sale of Goods

The CFC earns revenue from the sale of goods, mainly through bar sales and coffee shop sales. Revenue from the sale of goods is recognised when the goods are sold.

Nolan Curatorial Services Revenue

The CFC is party to a collection management agreement with the Commonwealth of Australia for management of the Nolan Collection. The agreement is for the Commonwealth to pay for CMAG to provide storage and curatorial care of the collection. Revenue from the agreement is recognised on a straight-line basis each month as the services are provided.

Venue Hire and Associated Revenue

The CFC earns revenue from venue hire contracts that primarily comprise hire fees and other related charges to presenters. This may include ancillary services such as providing support and technical staff. The CFC recognises revenue from Venue Hire contracts over the time of the hire period using the output method as the CFC provides the venue hire service.

Canberra Theatre Centre (CTC) Programming and Shared Risk Contracts

The CFC earns revenue from theatre programming and shared risk contracts containing various performance obligations which include the supply of the venue, the provision of technical, front of house and administrative support staff and the supply and placement of all advertising and promotional material for a given show. Under programming and shared risk contracts, the CFC recognises revenue from ticket sales once the show performance is completed.

Theatre Ticketing Service Fees

The CFC earns transaction fee revenue on box office sales and services to its patrons. The CFC recognises this revenue at the time the transaction occurs, as the tickets are generally non-refundable.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2025

Note 4 Sales of Goods and Services from Contracts with Customers – Continued

	2025	2024
	\$'000	\$'000
Sale of Goods and Services from Contracts with Customers		
CTC Programming and Shared Risk Contracts ^a	7,641	4,555
Venue Hire and Associated Revenue ^a	3,610	3,367
Theatre Ticketing Service Fees ^a	2,718	2,379
Sale of Goods	2,118	1,577
Nolan Curatorial Services	598	544
Other Revenue ^b	1,765	587
Total Sales of Goods and Services from Contracts with Customers	18,450	13,009

a) The increase in all aspects of theatre revenue reflects an increase in programming shows and patron activities at the Canberra Theatre Centre.

b) The increase in Other Revenue is due to revenue received from Infrastructure Canberra for the Canberra Theatre Redevelopment project support.

Note 5 Grants and Contributions Income

Description and Material Accounting Policies relating to Grants and Contributions Income

Goods and services received free of charge from ACT Government agencies are recognised as resources received free of charge, whereas goods and services received free of charge from entities external to the ACT Government are recognised as donations.

Resources Received Free of Charge

All the services listed below are recognised in the Operating Statement or Balance Sheet as appropriate as services received free of charge given they are reliably measurable and would have been purchased if not provided to the CFC free of charge.

Legal Services

Legal Services are received free of charge from the ACT Government Solicitor's Office who provided the CFC with the fair value of services provided.

Digital, Data and Technology Solutions Group (DDTS)

The DDTS group in Chief Minister, Treasury and Economic Development Directorate provides information and communication technology (ICT) services to the CFC. DDTS is directly appropriated by the ACT Government to provide these ICT services to the CFC and as such, the CFC receives these services free of charge. The CFC is required by the ACT Government to use DDTS for these services.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2025

Note 5 Grants and Contributions Income – Continued

Project Management Services provided by Infrastructure Canberra (iCBR)

iCBR provides procurement and infrastructure delivery services to the CFC free of charge. iCBR is directly appropriated to deliver these services and as such, the CFC is required to use these services. The fair value of these services provided are capitalised on the Balance Sheet as they are directly attributable to the creation of the assets for which the service is provided.

Other Grants and Contributions Income

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 \$25,000 and sponsorship greater than \$40,000 require approval by the CFC's Board. Donations of works of art with a value less than \$25,000 require approval by the Director, Galleries, Museums and Historic Places.

The CFC has determined that the agreements/arrangements relating to 'Other Grants and Contributions Income' line items included in this note are not enforceable and they do not contain sufficiently specific performance obligations for recognising revenue from contracts with customers under AASB 15 *Revenue from Contracts with Customers*.

This is because none of the arrangements require the CFC to provide an equal amount in return for the consideration received. As such, AASB 1058 *Income of Not-for-Profit Entities* has been applied for recognising this revenue. This revenue is recognised upon receipt of the donation.

	2025	2024
	\$'000	\$'000
Resources Received Free of Charge		
Information and Communication Technology services provided by the Digital, Data and Technology Solutions Group	237	179
Project Management Services provided by Infrastructure Canberra	16	99
Legal Services	5	2
Total Resources Received Free of Charge	258	280
Other Grants and Contributions Income		
Donations	145	46
Donations of Property, Plant and Equipment	46	11
Other Grants and Contributions	13	-
Total Other Grants and Contributions Income	204	57
Total Grants and Contributions Revenue Income	462	337

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2025**

Expense Notes

Note 6 Employee Expenses

Description and Material Accounting Policies Relating to Employee Expenses

Employee expenses comprise all costs incurred in relation to employing staff including wages and salaries, fringe benefits tax, leave entitlements, annual leave loading, termination payments, workers' compensation insurance premiums, accrued flextime, non-monetary benefits, and other employee benefits and on-cost expenses.

Wages and salaries are recognised in the reporting period when the employee renders services to the CFC. They are measured based on the amount paid to employees during the year as well as any wages and salaries due to employees that remain unpaid at the end of the financial year.

Superannuation Expense

Employees of the CFC will have different superannuation arrangements due to the type of superannuation schemes 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 (CSS) and Public Sector Superannuation Scheme (PSS) the 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 (PSSAP) and schemes of employee choice) the 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
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2025

Note 6 Employee Expenses – Continued

	2025	2024
	\$'000	\$'000
Wages and Salaries ^a	12,470	10,466
Annual Leave Expense	900	788
Long Service Leave Expense	385	530
Payroll Tax	891	739
Workers' Compensation Insurance Premium	175	242
Superannuation Contributions to the Territory Banking Account	379	396
Productivity Benefit	38	41
Superannuation to External Providers	1,453	1,227
Total Employee Expenses	16,691	14,429

a) The increase is mainly due to the increase in permanent employees during the year at the Canberra Theatre Centre as a result of the increased programming shows.

Note 7 Supplies and Services

Description of Material Accounting Policies Relating to Supplies and Services

Lease Rental Payments

Lease Rental Payments include short-term leases of 12 months or less and low value leases up to \$10,000 as well as non-specialised accommodation leases with Infrastructure Canberra.

Production Costs and Royalties

The CFC incurs costs for production, artists' fees and royalty payments for programming and shared risk theatre productions.

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.

Auditor Service Fees

Auditor's remuneration consists of financial audit services and review of Statement of Performance provided to the CFC by the ACT Audit Office. No other services were provided by the ACT Audit Office.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2025

Note 7 Supplies and Services – Continued

	2025	2024
	\$'000	\$'000
Lease Rental Payments	1,331	1,268
Production Costs and Royalties ^a	5,998	4,112
Supplies and Administration ^b	2,679	1,920
Communication and Computer	676	1,011
Repairs and Maintenance	916	810
Utilities	600	502
Cleaning and Caretaking	568	459
Museum and Gallery Exhibition and Program Costs	599	633
Advertising and Marketing	200	204
Auditor Service Fees	110	81
Total Supplies and Services	<u>13,677</u>	<u>11,000</u>

a. The increase in production costs and royalties is mainly due to increased programming and shared risk shows at the Canberra Theatre Centre.

b. The increase is mainly due to the Canberra Ticketing merchant service fees previously included in IT software fees under 'Communication and Computer' now separated and included in 'Supplies and Administration'.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2025

Asset Notes

Note 8 Cash and Cash Equivalents

Description and Material Accounting Policies Relating to Cash

Cash and Cash Equivalents

Cash includes cash at bank and cash on hand.

The CFC holds a number of bank accounts with Westpac Banking Corporation as part of the whole-of-government banking arrangements. The CFC earned a floating interest rate on balances held within the accounts.

(a) Cash Balances

	2025	2024
	\$'000	\$'000
Cash on Hand	2	2
Deposits Held at Call with a Financial Institution	1,993	2,454
Cash held in Canberra Ticketing bank account ^a	4,647	5,281
Total Cash	6,642	7,737

a. Cash in the Canberra Ticketing bank account is held on behalf of the ticket purchaser and can only be made available to the CFC (ticketing receipts and ticketing fees) or passed to the presenters after the relevant event has occurred.

(b) Reconciliation of Cash and Cash Equivalents at the End of the Reporting Period in the Statement of Cash Flows to the Equivalent items in the Balance Sheet

Total Cash and Cash Equivalents Recorded in the Balance Sheet	6,642	7,737
Cash and Cash Equivalents at the End of the Reporting Period as Recorded in the Statement of Cash Flows	6,642	7,737

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2025

Note 8 Cash and Cash Equivalents – Continued

(c) Reconciliation of the Operating Result to Net Cash Inflows from Operating Activities.

	2025	2024
	\$'000	\$'000
Operating Result	(3,394)	(4,039)
Add/(Less) Non-cash Items		
Depreciation	3,323	3,165
Donated Assets	(46)	(11)
Add/(Less) Items Classified as Investing or Financing		
Net Loss on Disposal of Non-Current Assets	3	25
Project Management Services Free of Charge from Infrastructure Canberra Classified as Investing Activities	(16)	(99)
Cash Before Changes in Operating Assets and Liabilities	(130)	(959)
Changes in Operating Assets and Liabilities		
(Increase) in Receivables	-	(92)
(Increase) in Contract Assets	(291)	(121)
(Increase)/Decrease in Inventories	(5)	6
Decrease in Other Assets	2	17
(Decrease)/Increase in Contract Liabilities	(1,052)	952
Increase in Other Liabilities	142	-
(Decrease)/Increase in Payables	(22)	450
Increase in Employee Benefits	187	158
Net Changes in Operating Assets and Liabilities	(1,039)	1370
Net Cash (Outflows)/Inflows from Operating Activities	(1,169)	411

Note 9 Receivables and Contract Assets

Description and Material Accounting Policies Relating to Receivables and Contract Assets

Accounts Receivable

Accounts receivable (including trade receivables and other trade receivables) are measured at amortised cost, with any adjustments to the carrying amount being recorded in the Operating Statement. Receivables relating to the Sale of Goods and Services from Contracts with Customers are recognised when invoiced, as this is the point in time that the consideration is unconditional because only the passage of time is required before the payment.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2025

Note 9 Receivables and Contract Assets – Continued

Expected Credit Losses – Accounts Receivable

The allowance for expected credit losses represents the amount of trade receivables and other trade receivables the CFC estimates will not be repaid. The allowance for impairment losses is based on objective evidence and a review of overdue balances. The CFC measures expected credit losses of a financial instrument in a way that reflects:

- (a) an unbiased and probability-weighted amount that is determined by evaluating a range of possible outcomes;
- (b) the time value of money; and
- (c) reasonable and supportable information that is available without undue cost or effort at the reporting date about past events, current conditions, and forecasts of future economic conditions.

The CFC applies the simplified approach under AASB 9 to measure expected credit losses on Accounts Receivable. Based on historical experience of no uncollected debts, no expected credit loss has been recognised for the year.

	2025	2024
	\$'000	\$'000
Current Receivable and Contract Assets		
Current Receivables		
Trade Receivables	295	354
Net Goods and Services Tax Receivable	61	2
Total Current Receivables	356	356
Current Contract Assets		
Contract Assets from Future Theatre Productions	467	176
Total Current Contract Assets	467	176
Total Current Receivables and Contract Assets	823	532
Reconciliation of Contract Assets		
Opening Balance of Contract Assets	176	56
Add: Additional costs to be recovered from customers	467	176
Less: Contract Assets Transferred to Income	(176)	(56)
Closing Balance of Contract Assets	467	176

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2025

Note 9 Receivables and Contract Assets – Continued

Ageing of Receivables and Contract Assets

	Estimated total gross carrying amount \$'000	Expected credit loss \$'000	Expected credit loss %
30 June 2025			
Not overdue	659		
1-30 Days Past Due	4	-	-
31-60 Days Past Due	10	-	-
61-90 Days Past Due	-	-	-
>91 Days Past Due	150	-	-
Total Current Receivables and Contract Assets	823	-	-
30 June 2024			
Not overdue	514	-	-
1-30 Days Past Due	10	-	-
31-60 Days Past Due	6	-	-
61-90 Days Past Due	-	-	-
>91 Days Past Due	2	-	-
Total Current Receivables and Contract Assets	532	-	-

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2025

Note 10 Property, Plant and Equipment

Description and Material Accounting Policies relating to Property, Plant and Equipment

The CFC has the following seven classes of Property, Plant and Equipment.

- **Land** is defined as the ground, including the soil covering, land under roads and any associated surface waters. Land incorporates the vegetation on the land and earthworks associated with that vegetation. Land held by the CFC includes leasehold land and land listed on the ACT Heritage Register, including Calthorpes' House, Mugga Mugga Cottage and Lanyon Homestead.
- **Buildings** are structures that have a roof and walls which stand permanently in one place. These structures are separately identifiable from the land they are constructed upon and as such do not include this land. The CFC buildings include a performing arts complex, historic buildings and land improvements that are adjoining a building. The CFC buildings also include ACT Heritage Register listed buildings at Calthorpes' House, Mugga Mugga Cottage, Lanyon Homestead and Canberra Theatre Centre. Land improvements are long-life items erected on land that increase the land's usefulness or value. The CFC land improvements include roads and fences around a building.
- **Plant and Equipment** are tangible assets like machinery, apparatus, appliances, containers, implements or tools that are used by the CFC to assist in providing services to the community. Plant and Equipment are assets that are used directly by the CFC. Plant and equipment tend to be smaller and more mobile in nature than other types of property, plant and equipment like buildings and land. Plant and equipment includes office and computer equipment, furniture and fittings and other mechanical, lighting and sound equipment.
- **Leasehold Improvements** are capital expenditure items incurred in relation to leased assets. Leasehold improvements represent fit-outs in leased buildings.
- **Heritage and Community assets** refer to assets that have unique cultural, historical, geographical, scientific, and/or environmental attributes that the Government intends to preserve indefinitely because of those attributes. Heritage assets held by the CFC include CMAG's art and social history collection, public art held by the CFC, and social history collections at historic sites. Heritage assets which have a functional use are included in their functional asset classes.
- **Right-Of-Use Plant and Equipment assets** have the same definition as plant and equipment, with the exception that they are held under a lease. Right-of-use plant and equipment held by the CFC included motor vehicles.
- **Capital Works in Progress (CWIP)** is property, plant and equipment that is in the process of being constructed and as such is not yet in use or available for use. That is, CWIP is property, plant and equipment which is not in a location and condition necessary for it to be capable of operating in a manner intended by management. CWIP held by the CFC include buildings and leasehold improvements under construction. Works in Progress relating to intangible assets are included in intangible assets.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2025

Note 10 Property, Plant and Equipment – Continued

Acquisition and Recognition of Property, Plant and Equipment

Property, Plant and Equipment is initially measured at cost, which comprises its purchase price, any directly attributable costs and the initial estimate of the costs of dismantling and removing the item and restoring the site on which it is located.

For right-of-use assets cost comprises the initial amount of the lease liability, initial indirect costs, prepaid lease payments, estimated cost of removal and restoration less any lease incentives received.

Capital works in progress are recognised at the time the construction activity occurs. These assets are measured at the cost of constructing the asset. The cost includes direct construction costs (e.g. direct materials and direct labour costs), 'directly attributable' costs in bringing the asset to a location and condition ready for use and the initial estimate of the costs of dismantling and removing the item and restoring the site on which it is located.

Directly attributable costs included in capital works in progress by the CFC are the cost of site preparation, initial delivery and handling costs of materials, installation and assembly costs, functional testing and professional fees.

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

Capital works in progress and visual art collections with a minimum value of \$1 is capitalised. Other property, plant and equipment with a minimum value of \$2,000 is capitalised.

Measurement of Property, Plant and Equipment After Initial Recognition

Land, buildings and heritage and community assets are measured at fair value. In 2024-25, the CFC elected to measure its plant and equipment and leasehold improvement at cost instead of fair value subsequent to its initial recognition. The CFC considers the cost model providing a more objective, transparent and auditable basis for the plant and equipment and leasehold improvement valuation, compared with fair value method based on unobservable inputs for these assets. The cost model elected is considered a voluntary change in accounting policy and applied retrospectively to prior years in accordance with AASB 108. The amount of assets in the most recent independent valuation has been used as the cost base for this year and prior year for comparison.

Right-of-use assets are initially measured at cost. After the commencement date, right of use assets are measured at cost less any accumulated depreciation and accumulated losses and adjusted for any re-measurement of the lease liability. Right-of-use assets are classified in the property, plant and equipment under the relevant asset class.

Valuation of Non-Current Assets

The CFC has made a significant estimate regarding the fair value of its property, plant and equipment. 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
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2025

Note 10 Property, Plant and Equipment - Continued

Revaluation

Land, buildings and heritage assets are revalued every three years. Towards the end of each financial year, the CFC assesses whether there are any 'indicators' that the carrying amount of their PPE is materially different to fair value. Where these indicators exist, the asset will be revalued regardless of when the last valuation took place. Any accumulated depreciation relating to buildings, and plant and equipment at the date of revaluation is written back against the gross carrying amount of the asset and the net amount is restated to the revalued amount of the asset. The last independent valuations were undertaken as at 30 June 2023.

Impairment of Assets

At each reporting date, the CFC assesses whether there is any indication of impairment for assets that are measured at cost subsequent to initial recognition and for non-specialised Property, Plant and Equipment measured at fair value subsequent to initial recognition. Property, Plant and Equipment is also reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount may not be recoverable.

Any resulting impairment losses relating to non-specialised land and buildings 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.

Depreciation and Useful Life

Depreciation is the systematic allocation of the cost of an asset less its residual value over its useful life. Depreciation is applied to physical assets such as buildings and plant and equipment. The useful lives of all major assets held are reassessed on an annual basis.

Land and heritage and community assets have an unlimited useful life and are therefore, not depreciated.

Right-of-use plant and equipment are depreciated over the estimated life of each asset, or the unexpired period of the relevant lease, whichever is shorter.

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

Depreciation for property, plant and equipment is determined as follows:

Class of Assets	Depreciation Method	Useful Life (Years)
Buildings	Straight Line	9 – 45
Plant and Equipment	Straight Line	2 – 10
Leasehold Improvements	Straight Line	2 - 10

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2025

Note 10 Property, Plant and Equipment – Continued

Reconciliation of Property, Plant and Equipment – 2024-25

	Land	Buildings	Plant and Equipment	Right-of-use Plant and Equipment	Leasehold Improvements	Heritage and Community Assets	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Carrying Amount at the Beginning of the Reporting Period	21,203	39,935	2,159	20	1,929	5,745	70,991
Additions	-	2,967	753	33	535	124	4,412
Depreciation	-	(2,037)	(926)	(17)	(343)	-	(3,323)
Disposals	-	-	(3)	-	-	-	(3)
Carrying Amount at the End of the Reporting Period	21,203	40,865	1,983	36	2,121	5,869	72,077

Carrying Amount at the End of the Reporting Period, is represented by:

Gross Book Value	21,203	44,864	3,770	118	2,758	5,869	78,582
Accumulated Depreciation	-	(3,999)	(1,787)	(82)	(637)	-	(6,505)
Carrying Amount at the End of the Reporting Period	21,203	40,865	1,983	36	2,121	5,869	72,077

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2025

Note 10 Property, Plant and Equipment – Continued

Reconciliation of Property, Plant and Equipment – 2023-24

	Land	Buildings	Plant and Equipment	Right-of-use Plant and Equipment	Leasehold Improvements	Heritage and Community Assets	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Carrying Amount at the Beginning of the Reporting Period	21,203	41,459	2,964	39	1,782	5,686	73,133
Additions	-	437	109	-	442	59	1,046
Depreciation	-	(1,961)	(890)	(19)	(295)	-	(3,165)
Disposals	-	-	(23)	-	-	-	(23)
Carrying Amount at the End of the Reporting Period	21,203	39,935	2,160	20	1,929	5,745	70,991

Carrying Amount at the End of the Reporting Period, is represented by:

Gross Book Value	21,203	41,896	3,034	113	2,224	5,745	74,214
Accumulated Depreciation	-	(1,961)	(874)	(93)	(295)	-	(3,223)
Carrying Amount at the End of the Reporting Period	21,203	39,935	2,160	20	1,929	5,745	70,991

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2025

Note 10 Property, Plant and Equipment – Continued

	2025	2024
	\$'000	\$'000
Reconciliation of Depreciation and Amortisation Amounts from the Notes to the Amount on the Face of the Operating Statement		
Depreciation Expense (from Note 10 <i>Property, Plant and Equipment</i> above)	3,323	3,165
Total Depreciation Expense on the Operating Statement	3,323	3,165

	Infrastructure Works in Progress \$'000	Building Works in Progress \$'000	Total \$'000
Reconciliation of Capital Works in Progress 2024-25			
Carrying Amount at the Beginning of the Reporting Period	2,925	1,014	3,939
Additions	326	182	508
Capital Works in Progress Completed and Transferred to another class of Property, Plant and Equipment	(2,636)	(331)	(2,967)
Carrying Amount at the End of the Reporting Period	615	865	1,480

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2025

Note 10 Property, Plant and Equipment – Continued

	Infrastructure Works in Progress \$'000	Building Works in Progress \$'000	Total \$'000
Reconciliation of Capital Works in Progress 2023-24			
Carrying Amount at the Beginning of the Reporting Period	1,918	275	2,193
Additions	1,007	739	1,746
Carrying Amount at the End of the Reporting Period	2,925	1,014	3,939

	2025 \$'000	2024 \$'000
Reconciliation of Capital Works in Progress Amount from the Notes to the Amount on the Face of the Balance Sheet		
Capital Works in Progress (from Note 10 <i>Property, Plant and Equipment</i> directly above)	1,480	3,939
Total Capital Works in Progress on the Balance Sheet	1,480	3,939

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2025

Note 10 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 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, 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 is as follows:

2025

**Classification According to Fair Value
Hierarchy**

Level 2 \$'000	Level 3 \$'000	Total \$'000
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Property, Plant and Equipment at Fair Value

Land	4,180	17,023	21,203
Buildings	-	40,865	40,865
Heritage and Community Assets	5,869	-	5,869
	10,049	57,888	67,937

2024

**Classification According to Fair Value
Hierarchy**

Level 2 \$'000	Level 3 \$'000	Total \$'000
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Property, Plant and Equipment at Fair Value

Land	4,180	17,023	21,203
Buildings	-	39,935	39,935
Heritage and Community Assets	5,744	-	5,744
	9,924	56,958	66,882

**Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2025**

Note 10 Property, Plant and Equipment - Continued

Transfers Between Categories

There have been no transfers between Levels 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 is the market approach, which reflects recent transaction prices for similar properties (comparable in location and size), and art and social history collections.

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.

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.

Heritage and Community Assets: 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 is valued using the market approach adjusted to reflect the specialised nature of the land being valued, where applicable.

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 2025

Note 10 Property, Plant and Equipment - Continued

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.

There has been no change to the above valuation 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.

	Land	Buildings
	\$'000	\$'000
2025		
Fair Value at the beginning of the Reporting Period	17,023	39,935
Additions	-	132
Disposals	-	-
Other Movements		2,836
Depreciation	-	(2,038)
Fair Value at end of the reporting period	17,023	40,865

	Land	Buildings
	\$'000	\$'000
2024		
Fair Value at the beginning of the Reporting Period	17,023	41,459
Additions	-	437
Disposals	-	-
Depreciation	-	(1,961)
Fair Value at end of the reporting period	17,023	39,935

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2025

Liability Notes

Note 11 Payables and Contract Liabilities

Description and Material Accounting Policies Relating to Payables and Contract Liabilities

Payables

Payables include Trade Payables and Accrued Expenses.

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.

Contract liabilities

Contract liabilities relate to consideration received in advance from customers in respect of theatre ticket sales and gift vouchers where the performance obligation has not yet been satisfied. When an amount of consideration is received from a customer prior to the CFC transferring a good or service to the customer, the balance of the consideration which has not been transferred is presented as a contract liability. Income is recognised or funds are passed to the presenters after the relevant event has occurred.

	2025	2024
	\$'000	\$'000
Current Payables and Contract Liabilities		
Current Payables		
Trade Payables	385	120
Accrued Expenses	800	1,087
Total Current Payables	<u>1,185</u>	<u>1,207</u>
Current Contract Liabilities		
Amounts Received from Venue Hire Shows Related to Contracts with Customers for ticket sales and gift vouchers where the Performance Obligation has not yet been Satisfied	3,137	2,723
Amounts Received from Programming Shows Related to Contracts with Customers for ticket sales and gift vouchers where the Performance Obligation has not yet been Satisfied	726	2,192
Total Current Contract Liabilities	<u>3,863</u>	<u>4,915</u>
Total Current Payables and Contract Liabilities	<u>5,048</u>	<u>6,122</u>

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2025

Note 11 Payables and Contract Liabilities – Continued

Payables are aged as follows:

	2025	2024
	\$'000	\$'000
Not overdue	1,185	1,207
Overdue for Less than 30 Days	-	-
Overdue for 30 to 60 Days	-	-
Overdue for More than 60 Days	-	-
Total Payables	1,185	1,207

Reconciliation of Contract Liabilities

Contract Liabilities at the Beginning of the Reporting Period	4,915	3,963
Add: Payments received for performance obligations which have not yet been completed at the end of the Reporting Period	3,863	4,915
Less: Revenue recognised that was included in the Contract Liability Balance at the beginning of the Reporting Period	(2,192)	(482)
Less: Funds passed to the presenters that were included in the Contract Liability Balance at the beginning of the Reporting Period	(2,723)	(3,481)
Contract Liabilities at the End of the Reporting Period	3,863	4,915

Note 12 Employee Benefits

Description and Material Accounting Policies Relating to Employee Benefits Liabilities

Accrued 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. Consideration is given to the future wage and salary levels, experience of employee departures and periods of service. At the end of each reporting period, the present value of future annual leave and long service leave payments is estimated using market yields on Commonwealth Government bonds with terms to maturity that match, as closely as possible, the estimated future cash flows.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2025

Note 12 Employee Benefits – Continued

Annual leave liabilities have been estimated on the assumption that they will be wholly settled within three years. This financial year the rate used to estimate the present value of future:

- annual leave payments is 99.5% (98.2% in the previous financial year); and
- payments for long service leave is 100.1% (91.2% in the previous financial year).

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

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

Significant judgements have been applied in estimating the annual and long service leave liabilities, given that the CFC uses the Whole-of-Government present value, probability and on-cost factors. These factors are issued by ACT Treasury and apply to all ACT Government Agencies. ACT Treasury organises an actuarial review to be undertaken every three years by the Australian Government Actuary to estimate each of these factors. The latest assessment was undertaken in December 2024 and early 2025, with the next review expected to be undertaken by late 2027.

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.

Superannuation Liability

The employer superannuation benefits payable to the CFC employees, who are members of the defined benefit CSS or PSS schemes, are recognised in the financial statements of the Superannuation Provision Account.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2025

Note 12 Employee Benefits – Continued

Flextime Liability

The Flextime liability is expected to be wholly settled within twelve months after the end of the reporting period, and as such is measured at nominal value based on the remuneration rates that the CFC expects to pay when the liability is settled. Judgement has been applied in estimating the Flextime liability. The CFC has used the actual flextime balance of eligible employees, in hours, and applied hourly rates and applicable on-costs adjusted for the percentage of flextime taken in service to calculate the Flextime liability. The flextime balance in hours for an individual employee is capped at their normal weekly hours as this is the maximum flextime credits eligible to be paid out upon the cessation of their employment in accordance with the *Cultural Facilities Corporation Enterprise Agreement 2023-26*.

The flextime liability is classified as a current liability in the Balance Sheet as the agency does not have an unconditional right to defer the settlement of the liability for at least 12 months.

	2025	2024
	\$'000	\$'000
Current Employee Benefits		
Annual Leave	1,227	1,065
Long Service Leave	1,241	1,067
Accrued Salaries	-	355
Flextime	106	-
Total Current Employee Benefits	2,574	2,487
 Non-Current Employee Benefits		
Long Service Leave	368	268
Total Non-Current Employee Benefits	368	268
 Total Employee Benefits	2,942	2,755

	2025	2024
	\$'000	\$'000
Estimate of when Leave is Payable		
Estimated Amount Payable within 12 months		
Annual Leave	864	742
Long Service Leave	294	323
Accrued Salaries	-	355
Flextime	106	-
Total Employee Benefits Payable within 12 months	1,264	1,420

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2025

Note 12 Employee Benefits – Continued

	2025	2024
	\$'000	\$'000
Estimated Amount Payable after 12 months		
Annual Leave	363	323
Long Service Leave	1,315	1,012
Total Employee Benefits Payable after 12 months	<u>1,678</u>	<u>1,335</u>
Total Employee Benefits	<u>2,942</u>	<u>2,755</u>

At 30 June 2025, the CFC employed 113 full-time equivalent (FTE) staff. There were 124 FTE staff as at 30 June 2024.

The increase in the Flextime liability is due to a change in accounting policy regarding flextime. Last financial year the CFC did not recognise its Flextime liability as it was assessed as immaterial. However, in this year's financial statements the CFC recognised a Flextime liability regardless of materiality.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2025

Other Notes

Note 13 Reserves

Asset Revaluation Surplus

	2025	2024
	\$'000	\$'000
Balance at the Beginning of the Reporting Period	45,558	45,558
Increment in Land due to Revaluation	-	-
Increment in Buildings due to Revaluation	-	-
Increment in Art and Social History Collections due to Revaluation	-	-
Total Increase in the Asset Revaluation Surplus	-	-
Balance at the End of the Reporting Period	45,558	45,558

Other Reserves

The Theatre Reserve supports the programming and/or production of larger scale theatre shows, assists in managing fluctuations in theatre trading outcomes, and provides for greater confidence and certainty in forward planning into future years.

The Acquisition Reserve supports 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.

It is the 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.

Theatre Reserve

Balance at the Beginning of the Reporting Period	1,200	1,200
Transfer to Accumulated Funds ^a	(348)	-
Balance at the End of the Reporting Period	852	1,200

Acquisition Reserve

Balance at the Beginning of the Reporting Period	30	30
Balance at the End of the Reporting Period	30	30
Total Other Reserves	882	1,230
Total Reserves	46,440	46,788

a) The transfer of the Theatre Reserve is to fund the co-production of a programming show.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2025

Note 14 Financial Instruments

Material Accounting Policies Relating to Financial Instruments

Details of the material accounting 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 the note to which they relate. In addition to these policies, the following are also accounting policies relating to financial assets and liabilities.

Financial assets are subsequently measured at amortised cost, fair value through other comprehensive income or fair value through profit or loss on the basis of both:

- (a) the business model for managing the financial assets; and
- (b) the contractual cash flow characteristics of the financial assets.

The following are the classification of the CFC's financial assets under AASB 9 *Financial Instruments*:

Items	Business Model Held to collect principal and interest/sell	Solely for payment of Principal and Interest SPPI Test (basic lending characteristics)	Classification
Cash and Cash Equivalents	Held to collect	Yes	Amortised cost
Accounts Receivables	Held to collect	Yes	Amortised cost
Accrued Revenue	Held to collect	Yes	Amortised cost
Contract Assets	Held to collect	Yes	Amortised cost

Financial liabilities are measured at amortised cost.

Interest Rate Risk

Interest rate risk is the risk that the fair value or 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 have increased during the financial year ended 30 June 2025, and the CFC held higher cash balances throughout the year, resulting in an increase in the amount of interest received.

Interest rate risk for financial assets is not actively managed by the CFC. It is not a significant risk for the CFC since 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.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2025

Note 14 Financial Instruments – Continued

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.

Credit risk is managed by the CFC for cash at bank by holding bank balances with the ACT Government's appointed transactional bank, Westpac Banking Corporation (Westpac). S&P Global Ratings has assigned a AA- issuer credit rating to Westpac. A 'AA' credit rating means the obligor has a 'very strong to strong capacity to meet its financial commitments'.

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 customer balances to determine the concentration of credit risk for particular customers. 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.

Trade receivables are 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.

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

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2025

Note 14 Financial Instruments – Continued

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 unit prices. The CFC has no exposure to price risk.

Fair Value of Financial Assets and Liabilities

The carrying amount of financial assets and financial liabilities of the CFC approximate their fair value at the end of the reporting period.

Maturity Analysis for Financial Liabilities

Maturity analysis for financial liabilities has been considered and all financial liabilities of the CFC are non-interest bearing.

	2025	2024
	\$'000	\$'000
Carrying Amount of Each Category of Financial Asset and Financial Liability		
Financial Assets		
Financial Assets Measured at Amortised Cost	7,404	8,267
Financial Liabilities		
Financial Liabilities Measured at Amortised Cost	5,048	6,122

Note 15 Commitments

Capital Commitments

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

Capital Commitments – Property, Plant and Equipment

	2025	2024
	\$'000	\$'000
Within One Year	100	-
Total Capital Commitments	100	-

All amounts shown in the commitments note are inclusive of GST. The increase is mainly due to commitments as at 30 June 2025 related to the design of Canberra Theatre Centre expansion and redevelopment project.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2025

Note 16 Contingent Liabilities and Contingent Assets

Material Accounting Policies Relating to Contingent Liabilities and Contingent Assets

Contingent liabilities and contingent assets are not recognised in the Balance Sheet due to the uncertainty regarding any possible amount or timing of any underlying claim or obligations. Instead, they are disclosed and, if quantifiable, the best estimate is disclosed.

Legal advice indicates that there is a contingent liability of \$0.080 million as at 30 June 2025 (\$0.020 million: 30 June 2024). Any liability arising from this claim is expected to be covered by insurance held by the CFC.

Note 17 Events after the Reporting Period

On 1 July 2025, the management and custodianship of Albert Hall was transferred to the Cultural Facilities Corporation from Infrastructure Canberra, as part of the ACT Government 25-26 Budget announcement. A key aim of this move is to increase the utilisation of the iconic building, supporting it to reach its full potential as a centre for creative and community life in the city. The total value of net assets transferred after the reporting date is \$7.190 million.

Note 18 Related Party Disclosures

Description and Material Accounting Policies Relating to 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 the CFC, directly or indirectly.

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

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

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

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2025

Note 18 Related Party Disclosures – Continued

(A) Controlling Entity

The CFC is an ACT Government controlled entity.

(B) Key Management Personnel

B.1 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 2025.

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 (CMTEDD) financial statements for the year ended 30 June 2025.

Compensation by the CFC to KMP is set out below:

	2025	2024
	\$'000	\$'000
Short-term employee benefits	306	298
Post-employment benefits	54	54
Other long-term benefits	10	9
Board member fees	87	88
Total Compensation to KMP	457	449

B.2 Transactions with Key Management Personnel

There were no transactions between KMP and the CFC.

(C) Transactions with other ACT Government Controlled Entities

The notes to the Financial Statements provide the details of transactions with other ACT Government Entities. Below is a summary of the Material transactions with Other ACT Government Entities.

Revenue

- Appropriation (Statement of Appropriation) – the CFC's main ongoing source of funding is received from the ACT Government through the Territory Banking Account. This funding is in the form of Controlled Recurrent Payment appropriation and Capital Injection appropriation.
- Other Revenue – the CFC received \$1.591 million from Infrastructure Canberra for the Canberra Theatre Redevelopment project support.

Expenses

- Supplies and Services (Note 7) – the CFC paid \$1.331 million in 2025 to the ACT Property Group for rent and occupancy costs for 3,801 sq metres of space in the North Building for CMAG and its corporate administration offices.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2025

Note 19 Budgetary Reporting

Significant Accounting Judgements and Estimates – Budgetary Reporting

Significant judgements have been applied in determining what variances are considered as 'major variances'. 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 actual category amount (Income, Expenses, Assets, Liabilities 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% and \$500,000 of the budget for the financial statement line item.

Original Budget refers to the amounts presented to the Legislative Assembly in the original budgeted financial statements in respect of the reporting period Budget Statements. These amounts have not been adjusted to reflect supplementary appropriation or appropriation instruments.

	Variance Explanation	Actual 2025 \$'000	Original Budget 2025 \$'000	Variance \$'000	Variance %
Operating Statement Line Items					
Sales of Goods and Services from					
Contracts with Customers	1	18,450	10,658	7,792	73
Employee Expenses	2	16,691	11,840	4,851	41
Supplies and Services	3	13,677	9,523	4,154	44

Variance Explanations

1. Sales of Goods and Services revenue was higher than the budget estimate due largely to higher volumes of revenue-generating activity at the Canberra Theatre Centre.
2. Employee expenses are higher than the budget estimate largely due to increased activity at the Canberra Theatre.
3. Supplies and Services costs were higher than the budget estimate due largely to higher production costs and royalties relating to higher volumes of revenue-generating activity at the Canberra Theatre Centre.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2025

Note 19 Budgetary Reporting – Continued

	Variance Explanation	Actual 2025 \$'000	Original Budget 2025 \$'000	Variance \$'000	Variance %
Balance Sheet Line Items					
Current Employee Benefits	4	2,574	1,768	806	46

Variance Explanations

4. Current Employee Benefits is higher than budgeted due to higher Full Time Equivalents related to the increased activities in Canberra Theatre Centre.

Statement of Changes in Equity – these line items are covered in other financial statements.

Statement of Cash Flows Line Items

Sales of Goods and Services from					
Contracts with Customers	5	18,090	10,630	7,460	70
Receipts from Ticket Purchasers through					
Canberra Ticketing	6	19,659	-	19,659	-
Employee Payments	7	16,503	11,748	4,755	40
Supplies and Services	8	13,609	9,152	4,457	49
Payments to Presentations through					
Canberra Ticketing	9	20,293	-	20,293	-
Purchase of Property, Plant and					
Equipment	10	1,350	1,960	(610)	(31)
Purchase of Capital Works	11	508	1,123	(615)	(55)
Receipts from Capital Injections	12	1,948	2,933	(985)	(34)

Variance Explanations

5. Sales of Goods and Services are higher than budget due largely to higher volumes of revenue-generating activity at the Canberra Theatre Centre.
6. Receipts and payments through Canberra Ticketing which were categorised as third-party monies in the original budget are now included in the Statement of Cash Flows.
7. Payments for Employees are higher due to increased activity at the Canberra Theatre Centre, with increased need for casual Front of House and Technical staff.
8. Supplies and Services are higher than budget due largely to higher production costs and royalties payments at Canberra Theatre Centre.
9. Payments to Presentations through Canberra Ticketing which were categorised as third-party monies in the original budget are now included in the Statement of Cash Flows.
10. Purchase of Property Plant and Equipment are lower mainly due to the delays in some capital works projects for 2024-25, primarily due to design delays.
11. Purchase for Capital Work in Progress are lower mainly due to the delays in some capital works projects for 2024-25, primarily due to design delays.
12. Receipts from Capital Injections are lower mainly due to the revised delivery timeframes of Lanyon Homestead upgrades following a storm damage insurance claim, as well as improvements to the Canberra Theatre Centre projects. Appropriation not drawn down for the projects have been reprofiled into future reporting periods.

Management Discussion and Analysis for the Cultural Facilities Corporation for the Financial Year Ended 30 June 2025

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*;
- Lanyon Homestead;
- Calthorpes' House; and
- Mugga-Mugga.

The mission of the CFC is to create and drive diverse and remarkable experiences that enliven and elevate arts, culture, and heritage in the Capital, in line with our vision to build Australia's arts and culture capital.

Risk Management

The CFC operates within a clearly defined Risk Appetite Framework that informs decision-making across the organisation – from the Board and Executive to all staff. This framework addresses key areas of risk, including reputational, artistic, financial, asset-related, and people-focused risks. Risk is assessed and managed in alignment with both the CFC's core values and the ACT Public Service Values, with a strong commitment to full compliance with all relevant legislation.

The CFC's Risk Management Framework and Policy and Risk Management Plan guide and inform risk management activities across the CFC including for the CFC's Strategic Risks, Fraud Corruption and Control, and Work Health and Safety. The CFC has in place a comprehensive Strategic Risk Management Register, which is implemented, monitored and updated on an ongoing basis. This register outlines supporting strategies and plans relating to more specific areas of risk, such as financial risks, disaster preparedness and business continuity plans.

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 form the majority of the CFC's non-government revenue and represent the main variable in its financial performance.

The CFC's theatre revenues are highly dependent on the variability nature of the performing arts business. These are impacted by such factors as: the availability of performing arts productions for touring; commerciality of available productions; national developments with regard to major performing arts

companies; popularity of productions; and discretionary consumer expenditure, which is vulnerable to general economic downturns. The CFC's theatre reserve supports the organisation's programming and production of live performances, assists in managing fluctuations in theatre trading outcomes and provide for greater confidence and certainty in forward planning into future years.

Financial Performance

The following financial information is based on audited Financial Statements for 2023-24 and 2024-25.

Operating Result

Comparison to Budget

The operating deficit for 2024-25 was **\$3.394 million**, which was **\$0.275 million (8.8%)** higher than the 2024-25 budgeted deficit of **\$3.119 million**. This was primarily due to higher than expected employee expenses and show production costs offset by higher than expected programming revenue at the Canberra Theatre Centre.

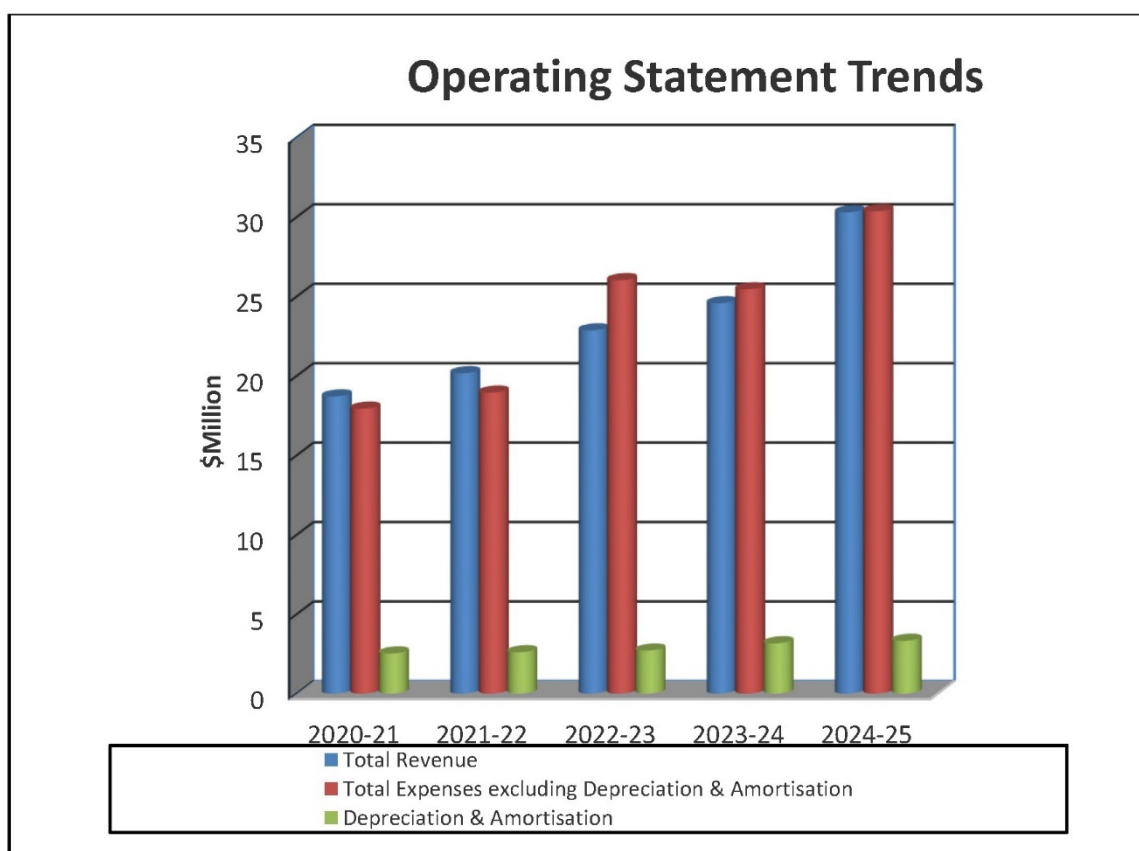
Comparison to 2023-24 Operating Result

The operating deficit for 2024-25 of **\$3.394 million** was **\$0.645 million (16.0%)** lower than the 2023-24 operating deficit of **\$4.039 million**. This was primarily due to the increase in programming shows revenue at the Canberra Theatre Centre.

Operating Statement Trends

Due to its large asset holdings and consequent significant depreciation expense, the CFC expects to incur operating deficits. Revaluations are undertaken every three years, with the latest revaluation undertaken in 2022-23. *Figure 1* indicates that depreciation represents a significant expense (9.9% 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.

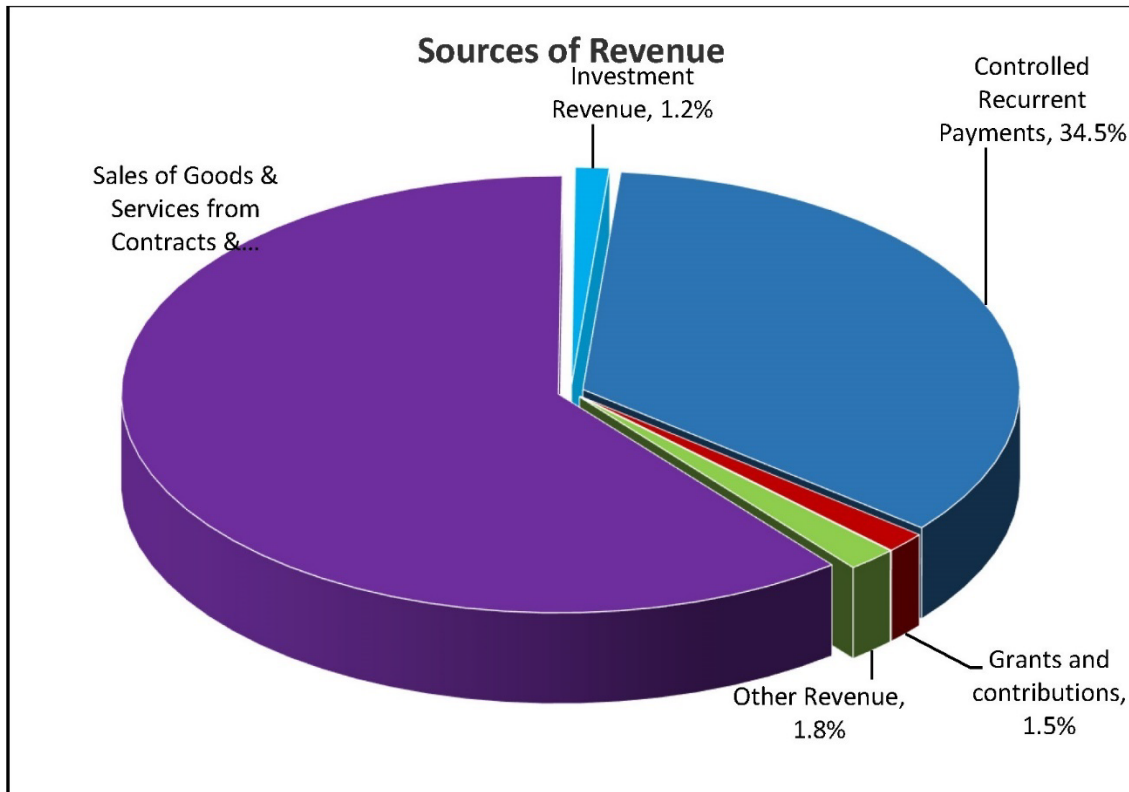
Figure 1 – Operating Statement Trends



Total Revenue

Figure 2 indicates that for the financial year ended 30 June 2025, the CFC received **65.5%** of its total revenue from sources other than ACT Government Appropriations (Controlled Recurrent Payments). This was made up primarily of revenues from programming shows, hiring out theatres and selling tickets to the public for the performing arts.

Figure 2 - Sources of Revenue 2024-25



Comparison to Budget

Total revenue of **\$30.299 million** for the year ended 30 June 2025 was **\$8.755 million (40.6%)** higher than the 2024-25 budget of **\$21.544 million**.

Comparison to 2023-24 Total Revenue

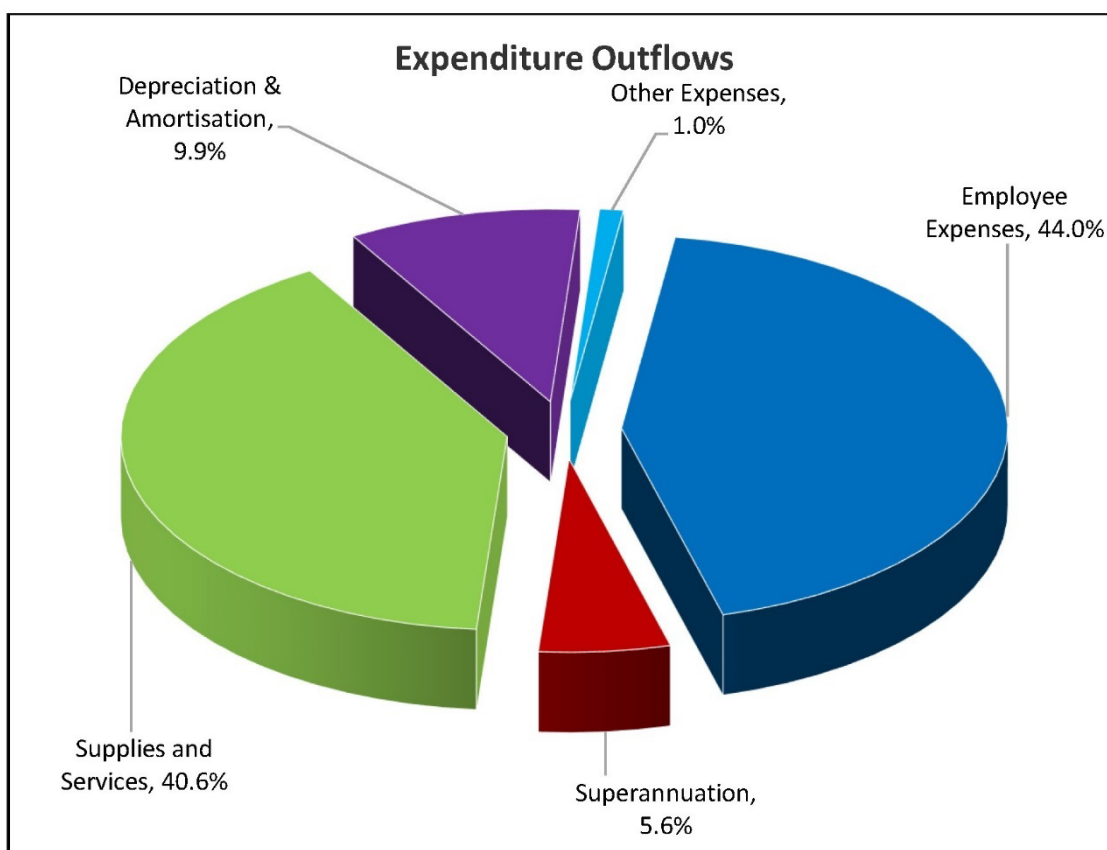
Total revenue was **\$5.720 million (23.3%)** higher than the 2023-24 actual result of **\$24.579 million**.

The higher total revenue for both was primarily due to increased programming shows and patron activities in the Canberra Theatre Centre.

Total Expenditure

Figure 3 indicates that for the financial year ended 30 June 2025, the CFC spent **50%** of its total expenditure on employee and superannuation expenses.

Figure 3 - Components of Expenditure 2024-25



Comparison to Budget

Total expenditure for 2024-25 of **\$33.693 million** was **\$9.030 million (36.6%)** higher than the 2024-25 Budget of **\$24.663 million**.

Comparison to 2023-24 Total Expenditure

Total expenditure was **\$5.075 million (17.7%)** higher than the 2023-24 actual result of **\$28.618 million**.

The higher total expenditure for both was mainly due to higher expenditure in increased employee and supplies and services from increased shows and patrons activities at the Canberra Theatre Centre.

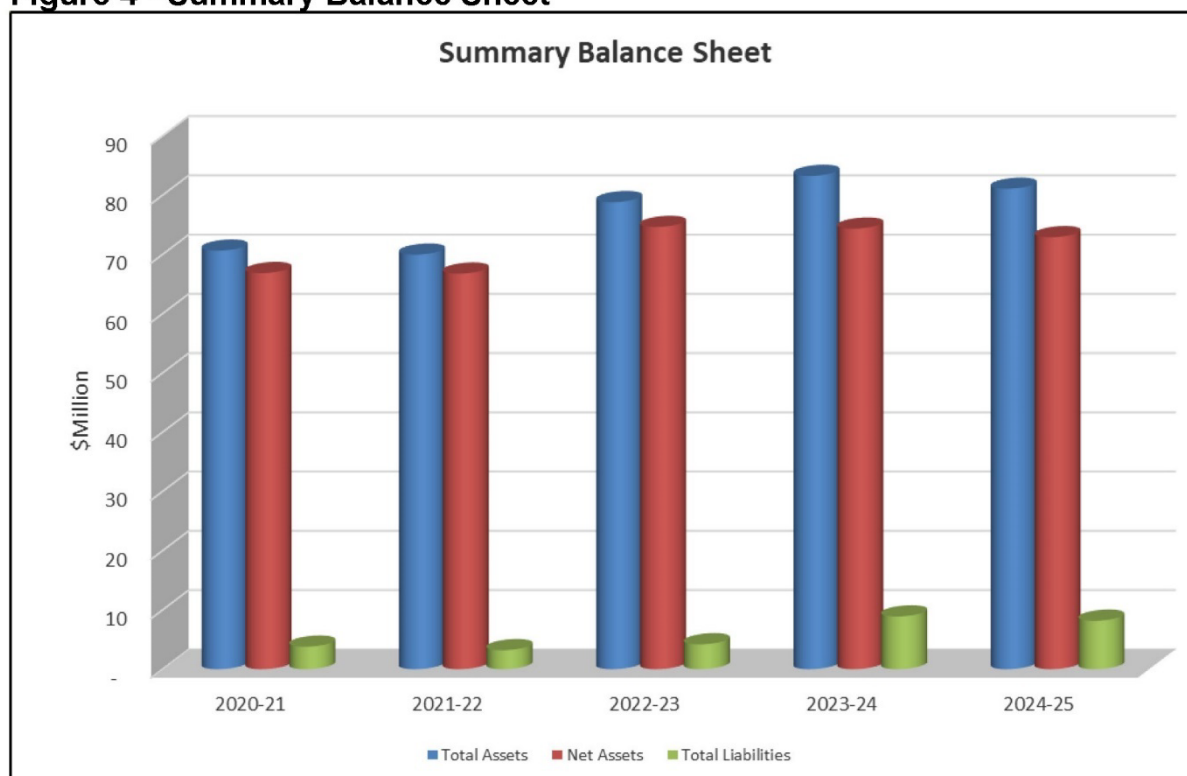
Financial Position

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 2024-25, 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



Comparison to Budget

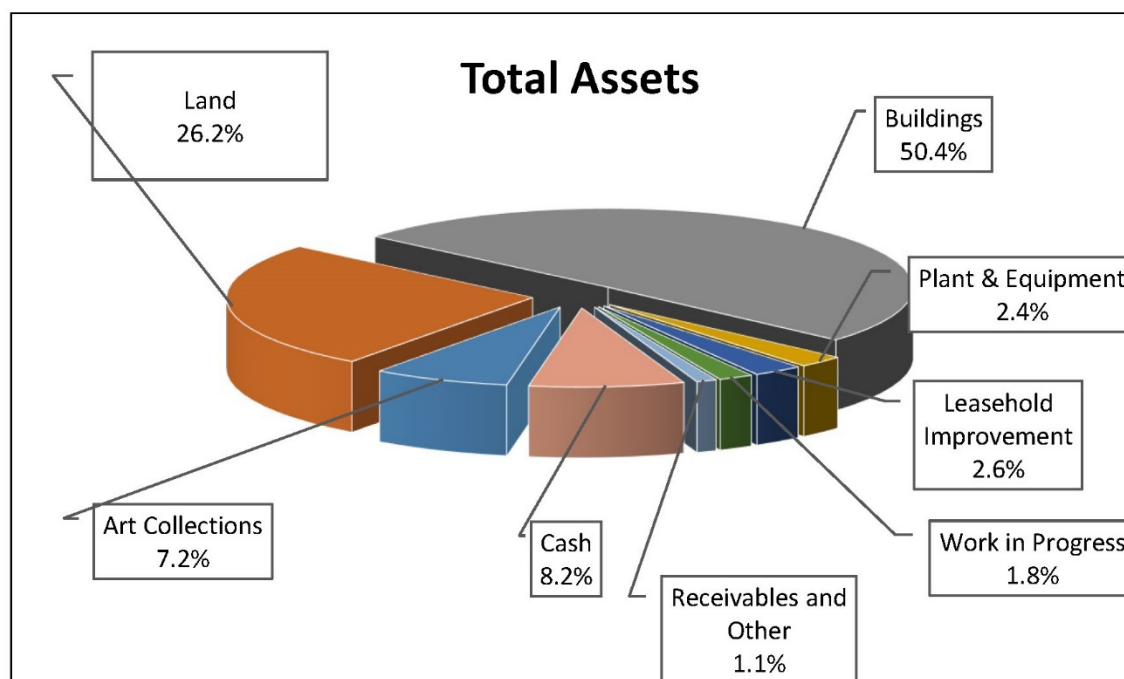
The net asset position as at 30 June 2025 of **\$72.909 million** was **\$2.411 million (3.2%)** lower than the 2024-25 budget of **\$75.320 million**. This was mainly due to delays in Lanyon Homestead upgrade as a result of the finalisation of a storm damage insurance claim which impacted the project scope and delays experienced in improvements to the Canberra Theatre Centre projects.

Comparison to 2023-24 net assets

The 2024-25 actual net asset position was **\$1.445 million (1.9%)** lower than the 2023-24 actual position of **\$74.354 million**. This is mainly due to depreciation of the CFC's assets for the year, partially offset by the asset additions from capital works projects.

Figure 5 indicates that as at 30 June 2025, **88.9%** of CFC's assets were Property Plant and Equipment.

Figure 5 – Total Assets



Comparison to Budget

Total assets of **\$81.078 million** as at 30 June 2025 were **\$0.981 million (1.2%)** lower than the 2024-25 budget of **\$82.059 million**.

Comparison to 2023-24 Total Assets

The total assets as at 30 June 2025 were **\$2.173 million (2.6%)** lower than the total assets of **\$83.251 million** as at 30 June 2024. This was mainly due to lower:

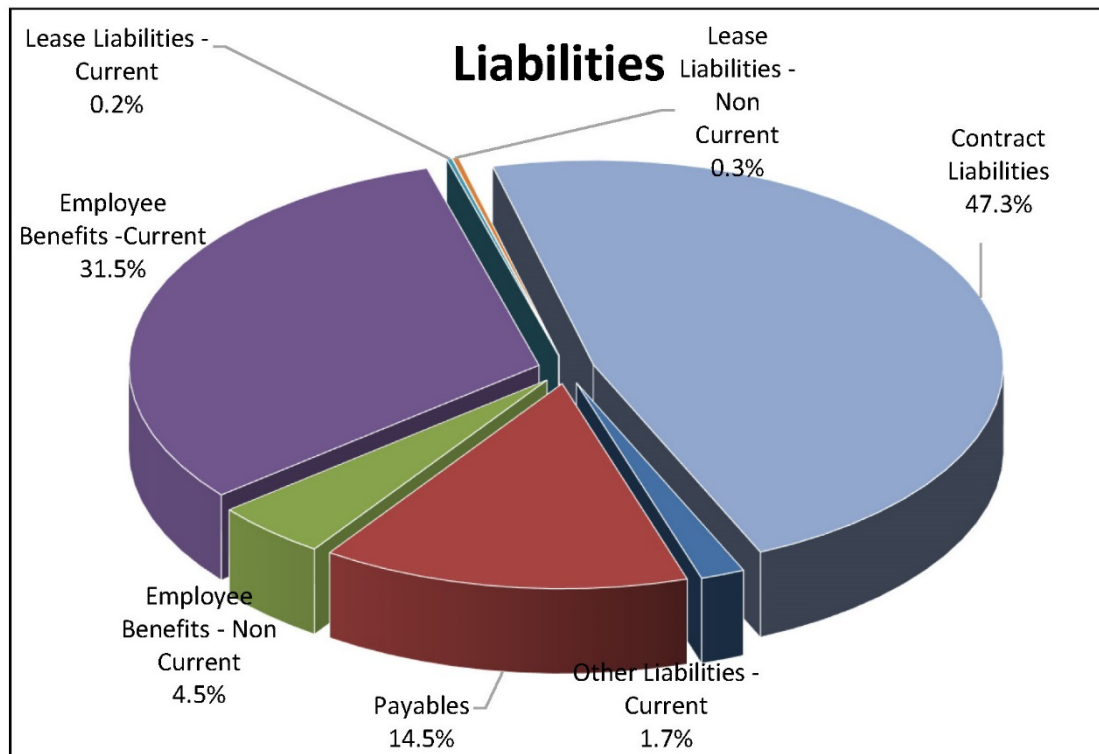
- cash held in the Canberra ticketing account due to less tickets purchased for future shows; and
- Property plant and equipment value due to depreciation of the year.

This is partially offset by asset additions from finished capital works in progress at Lanyon Homestead and the Canberra Theatre Centre.

Liabilities

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

Figure 6 - Liabilities



Comparison to Budget

The total liability position as at 30 June 2025 of **\$8.169 million** was **\$1.43 million (21.2%)** higher than the 2024-25 budget of **\$6.739 million**. This was mainly due to higher than budgeted employee benefits liabilities as a result of higher Full Time Equivalents (113) compared to budget (99).

Comparison to 2023-24 Liabilities

The 2024-25 total liability position was **\$0.728 million (8.2%)** lower than the 2023-24 actual position of **\$8.897 million**. This was mainly due to the decrease in contract liabilities from future shows expected as at 30 June 2025.

Liquidity

'Liquidity' is the ability of the CFC to meet its short-term debts as they fall due. As at 30 June 2025, the CFC's current liabilities of **\$7.780 million** were more than its current assets of **\$7.521 million** by **\$0.259 million (3.4%)**. However, the CFC is not considered at liquidity risk as the CFC's cash needs are funded through appropriation by the ACT Government on a cash-needs basis. This is consistent with the whole-of-Government cash management regime, which requires excess cash balances to be held centrally rather than within individual agency bank accounts.

STATEMENT OF PERFORMANCE
FOR THE YEAR ENDED
30 JUNE 2025

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 (Corporation) for the year ended 30 June 2025.

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 2025 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 ASQM 1 *Quality Management for Firms that Perform Audits or Reviews of Financial Reports and Other Financial Information, or Other Assurance or 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.



Tim Larnach
Audit Principal, Financial Audit
29 September 2025

**Cultural Facilities Corporation
Statement of Performance
for the year ended 30 June 2025**

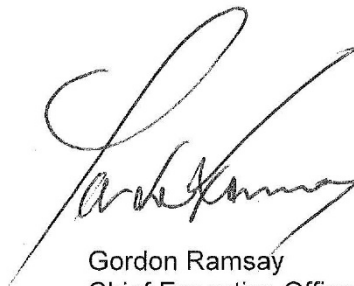
Statement of Responsibility

In our opinion, the Statement of Performance is in agreement with the Cultural Facilities Corporation's records and fairly reflects the service performance of the Cultural Facilities Corporation for the year ended 30 June 2025 and also fairly reflects the judgements exercised in preparing the Statement of Performance.



Prof. Mathew Trinca
Chair
Cultural Facilities Corporation

29 September 2025



Gordon Ramsay
Chief Executive Officer
Cultural Facilities Corporation

29 September 2025

**Cultural Facilities Corporation
Statement of Performance
for the year ended 30 June 2025**

Output Class 1: Cultural Facilities Management

Output 1.1: Cultural Facilities Corporation

Description

The CFC connects people with rich and diverse cultural experiences through activities at the venues it manages. These venues are:

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

Through its activities at these venues, the CFC provides cultural services across the performing arts, the visual arts, social history, and cultural heritage management, by:

- providing performing arts presentations, exhibitions, education programs, community programs and other events; and
- conserving and interpreting the historic sites that it manages.

Table 1: Output 1.1 Cultural Facilities Corporation

	Original Target 2024-25	Result 2024-25	Variance from Original Target	Explanation of Material Variances
	\$'000	\$'000	%	
Total Costs	24,663	33,693	37%	Total costs are higher than budget mainly due to higher employee expenses and supplies and services costs from higher volumes of revenue-generating activity at the Canberra Theatre Centre
Controlled Recurrent Payments	10,458	10,458	0	N/A

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

**Cultural Facilities Corporation
Statement of Performance
for the year ended 30 June 2025**

ACCOUNTABILITY INDICATORS INCLUDED IN THE CORPORATION'S 2024-25 BUDGET

Output Class 1: Cultural Facilities Management

Output 1.1: Cultural Facilities Corporation

Table 2: Accountability Indicators

	Original Target 2024-25	Result 2024-25	Variance from Original Target %	Explanation of Material Variances
a. Estimated number of visitors/patrons to CFC facilities/programs	360,000	431,110	20%	Note (1)
b. Number of exhibitions at facilities managed by CFC	35	35	0%	
c. Number of education and community programs provided by CFC	270	529	96%	Note (2)
d. Number of days venue usage at the Canberra Theatre Centre's venues	600	707	18%	Note (3)
e. Customer satisfaction with quality of services provided by CFC, as measured by annual survey	90%	93%	3%	
f. Cost to Government per estimated visitor/patron to CFC facilities/programs	\$29.05	\$24.11	(17%)	Note (4)
g. Own sourced revenue as a proportion of total revenue for CFC	51.46%	64.63%	26%	Note (5)

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

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

**Cultural Facilities Corporation
Statement of Performance
for the year ended 30 June 2025**

EXPLANATION OF MATERIAL VARIANCES

- Note (1) Visitation to all CFC venues was higher than anticipated, due to growth in Canberra Theatre Centre ticket sales and venue usage, as well as strong exhibition attendance and participation in public programs across Galleries, Museums and Heritage.
- Note (2) The result for number of education and community programs provided by CFC was higher than target because additional community programs were developed and delivered at Canberra Museum and Gallery and Lanyon Homestead.
- Note (3) The result for number of days venue usage at the Canberra Theatre Centre's venues was higher than expected driven primarily by increased non-ticketed usage, including activities such as rehearsals, community events, corporate hires, and educational programs have grown. These activities, while not generating direct ticket revenue, contribute to overall venue occupancy and support long-term audience development and stakeholder engagement goals.
- Note (4) Cost to Government per estimated visitor/patron to CFC facilities/programs is better than target due to higher than anticipated visitor numbers.
- Note (5) Own sourced revenue as a proportion of total revenue for CFC is higher than projected due to high visitor take up of ticketed events and experiences.

**Cultural Facilities Corporation
Statement of Performance
for the year ended 30 June 2025**

NOTES ON ACCOUNTABILITY INDICATORS

Indicator a. Estimated number of visitors/patrons to CFC facilities/programs

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 Homestead, on the basis that this represents a reasonable average across cars, minibuses, buses, and other vehicles. Where the traffic counter was inoperative, a reasonable estimation was made based around activity through the cafe at Lanyon Homestead.

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 Canberra Museum and Gallery, on the basis that this represents a reasonable estimation of non-visitors passing through the automated door counters.

Indicator e. Customer satisfaction with quality of services provided by CFC, as measured by annual survey

The Canberra Theatre Centre contracts Orima Research (a firm that is independent of the CFC) to survey its patrons on selected performances throughout the year. In CMAG and ACT Historic Places, visitors were given the opportunity to provide feedback by completing a visitor feedback form. In all cases, the visitors were asked to rate their experience on a sliding scale, and only ratings of either good or excellent were counted as satisfied. The customer satisfaction result was calculated as the total of responses with satisfied results divided by the total number of patrons and visitors that provided feedback.

Glossary of Abbreviations and Acronyms

ABC	Australian Broadcasting Corporation	GMH	Galleries, Museums & Heritage
ACC	Agency Consultative Committee	GSO	General Services Officer
ACT	Australian Capital Territory	GST	Goods and Services Tax
ACTHP	ACT Historic Places	HR	Human Resources
ActewAGL	ACT Electricity and Gas	ICOMOS	International Council on Monuments and Sites
ACTPS	ACT Public Service	iCBR	Infrastructure Canberra (formerly MPC - Major Projects Canberra)
AM	Member of the Order of Australia	IT	Information Technology
AMaGA	Australian Museums and Galleries Association	FOCW	Facility Operations and Capital Works
ANU	Australian National University	Kg	Kilogram
AO	Officer of the Order of Australia	kWh	kilowatt hour
ASO	Administrative Services Officer	LED	Light-emitting diode
ASOC	Artist Society of Canberra	LPA	Live Performance Australia
ATSIPP	Aboriginal and Torres Strait Islander Procurement Policy	LPG	Liquid Petroleum Gas
BA	Bachelor of Arts	MBA	Master of Business Administration
BCP	Business Continuity Plan	MCC	Minister's Creative Council
BSc	Bachelor of Science	MD&A	Management Discussion and Analysis
C&E	Collaboration and Engagement	MEAA	Media Entertainment and Arts Alliance
CEO	Chief Executive Officer	MLA	Member of the Legislative Assembly
CFC	Cultural Facilities Corporation	MWh	megawatt hour
CFO	Chief Financial Officer	NAIDOC	National Aboriginal and Torres Strait Islander Peoples Day Observance Committee
CIO	Chief Information Officer	NGA	National Gallery of Australia
CMAG	Canberra Museum & Gallery	NSW	New South Wales
CMTEDD	Chief Minister, Treasury and Economic Development Directorate	OIRWS	Office of Industrial Relations and Workforce Strategy
CNG	Compressed Natural Gas	PD	Professional Development
CMP	Conservation Management Plan	PhD	Doctor of Philosophy
COVID-19	Coronavirus disease 2019	PHEV	Plug-in Hybrid Electric Vehicle
CPI	Consumer Price Index	PO	Professional Officer
CRA	City Renewal Authority	RED	Respect, Equity and Diversity
CRM	Client Relationship Management	S	Section
CTC	Canberra Theatre Centre	SES	Senior Executive Service
CTR	Canberra Theatre Redevelopment	SLT	Senior Leadership Team
CYT	Canberra Youth Theatre	SOG	Senior Officer Grade
DA	Development Application	SPO	Senior Professional Officer
ESA	Emergency Services Agency	SRMP	Strategic Risk Management Plan
EPSDD	Environment, Planning and Sustainable Development Directorate	t	Tonne
ESD	Ecologically Sustainable Development	TRO	Territory Records Office
ESP	Enterprise Sustainability Platform	VET	Vocational Education and Training
FBT	Fringe Benefits Tax	WEX	Work Experience
FCP	Fraud Control Plan	WHS	Work Health and Safety
FM	Financial Management	ZEVs	Zero Emissions Vehicles
FM Act	Financial Management Act 1996		
FM	Frequency Modulation		
FOI	Freedom of Information		
FTE	Full Time Equivalent		
GHG	Green House Gas		



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**CULTURAL
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