

Annual Report

2023-24



ACT
Government



**CULTURAL
FACILITIES
CORPORATION**



Cover page

- *Floriade at Lanyon - Hazel tree and Homestead*
Image: GMH
- *Materiality...but not as we know it - Paul Girrawah*
House - Coolamons
Image: CFC
- *Akram Khan's The Jungle Book Reimagined*
Image: Camilla Greenwell

The Cultural Facilities Corporation acknowledges the Ngunnawal people as traditional custodians of the ACT and recognises any other people or families with connection to the lands of the ACT and region.

We respect the Aboriginal and Torres Strait Islander people, particularly our Aboriginal and Torres Strait Islander staff, and their continuing culture and contribution they make to the Canberra region and the life of our city.

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Information about the Cultural Facilities Corporation 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.

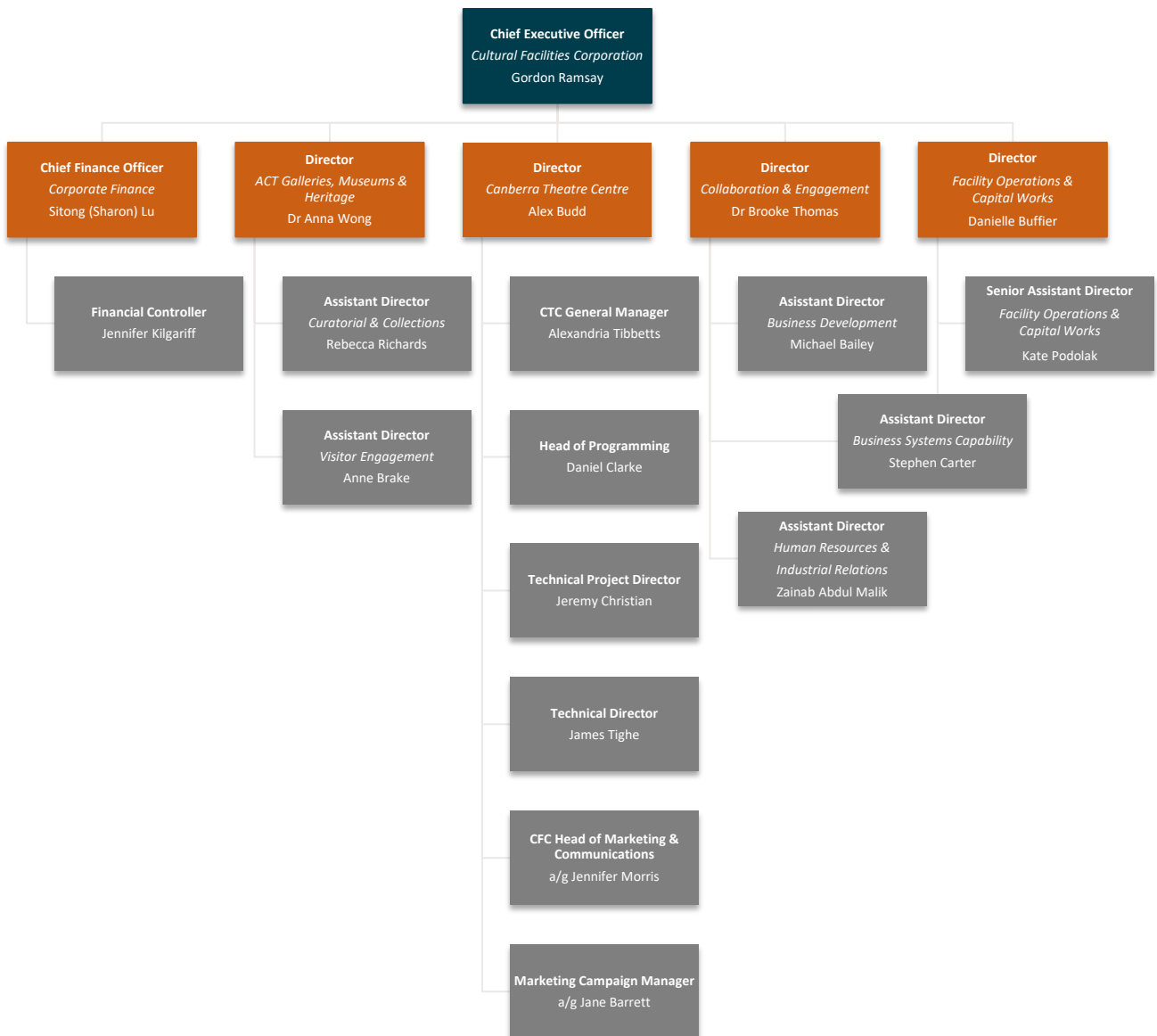
Contents

Organisation Chart.....	5
PART A TRANSMITTAL CERTIFICATE	
Transmittal Certificate	6
PART B ORGANISATIONAL OVERVIEW & PERFORMANCE	
B.1 Organisational Overview	9
B.2 Performance Analysis	36
B.3 Scrutiny	71
B.4 Risk Management	71
B.5 Internal Audit.....	72
B.6 Fraud Prevention	72
B.7 Freedom of Information	73
B.8 Community Engagement	74
B.9 Aboriginal and Torres Strait Islander Reporting	76
B.10 Multicultural Act 2023 Reporting	79
B.11 Work Health & Safety	81
B.12 Human Resource Management.....	83
B.13 Ecologically Sustainable Reporting.....	89
PART C FINANCIAL MANAGEMENT & REPORTING	
C.1 Financial Management Analysis	91
C.2 Financial Statements	91
C.3 Capital Works.....	93
C.4 Asset Management.....	95
C.5 Government Contracting.....	96
C.6 Statement of Performance	97
APPENDICES	
Appendix 1 – Members of the CFC Board	99
Appendix 2 – Senior Leadership Team of the CFC.....	102
Appendix 3 – Advisory Committees.....	105
Appendix 4 – Presentations & Exhibitions.....	111
Appendix 5 – Acquisitions (Purchases & Donations).....	119
Appendix 6 – Funding, Sponsorship & Support	120
ATTACHMENTS	
Attachment 1 - Financial & Performance Statements & Management Discussion & Analysis.....	121
Abbreviations & Acronyms	186
Compliance Statement	187

Organisation Chart

The 2023-24 organisation chart reflects the Cultural Facilities Corporation’s (CFC’s) high-level structure as of 30 June 2024.

To deliver on the **vision, mission** and **goals** of the CFC under the 2023-27 Strategic Plan, the CFC established three main creative expressions, being **Galleries, Museums and Heritage (GMH)**, **Canberra Theatre Centre (CTC)**, and **District and Events**, supported by centralised **Finance, Corporate, Human Resources, and Facility Operations and Capital Works (FOCW)** teams.



PART A

Transmittal Certificate



*White Out - upcycled sheets to shirts
CIT Fashion School
Image: GMH*

Ms Tara Cheyne MLA
Minister for the Arts, Culture, and the Creative Economy
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 2023 to 30 June 2024.

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*).

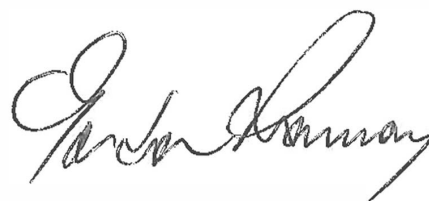
Section 13 of the *Annual Reports (Government Agencies) Act 2004* requires that we present the Report to the ACT Legislative Assembly within 15 weeks after the end of the reporting year.

We commend this Annual Report to you.

Yours sincerely



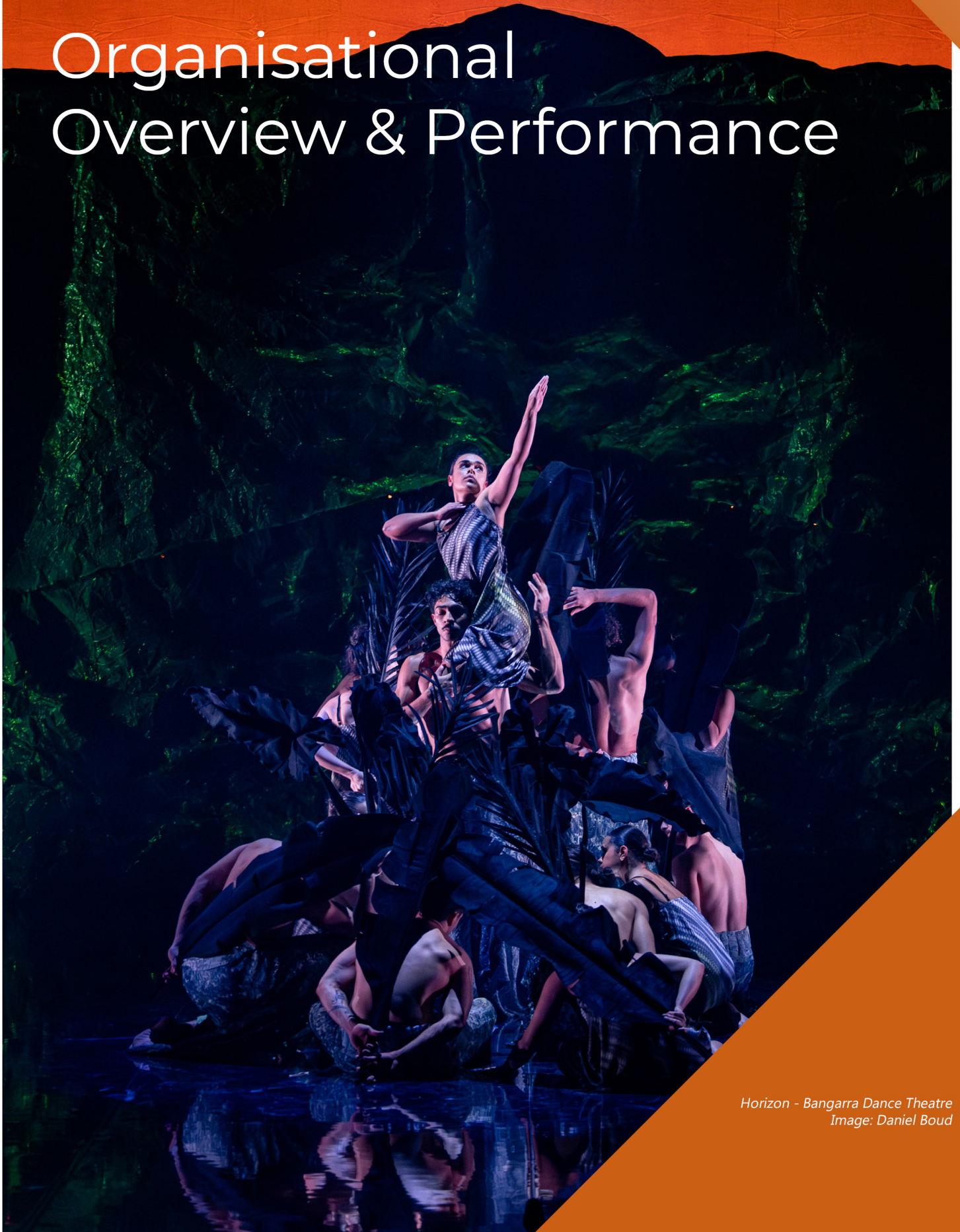
Dr Rachael Coghlan
Acting Chair
Cultural Facilities Corporation
19 September 2024



Gordon Ramsay
Chief Executive Officer
Cultural Facilities Corporation
4 September 2024

PART B

Organisational Overview & Performance



*Horizon - Bangarra Dance Theatre
Image: Daniel Boud*

B.1 Organisational Overview

B.1.1 Vision, Mission & 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 CTC. In observing our values, we are committed to implementing the ACT Government Service Values of respect, integrity, collaboration and innovation.

VISION
Building Australia’s arts and culture capital

MISSION
We create and drive diverse and remarkable experiences that enliven and elevate arts, culture, and heritage in the capital.

VALUES
Daring
Responsibility
Excellence
Agility
Magnetic

GOALS
*Custodianship, Creativity, and Storytelling
*Growth and Sustainability
*Redevelopment of Canberra Theatre Centre and the Cultural District
*Sector Leadership and Development
*Best Practice Governance, Organisational Capacity, and Culture

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

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.

B.1.2 Functions & 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.

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:

- **The Canberra Theatre Centre (CTC)**
- **The Canberra Museum and Gallery (CMAG)** including 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 management, 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.

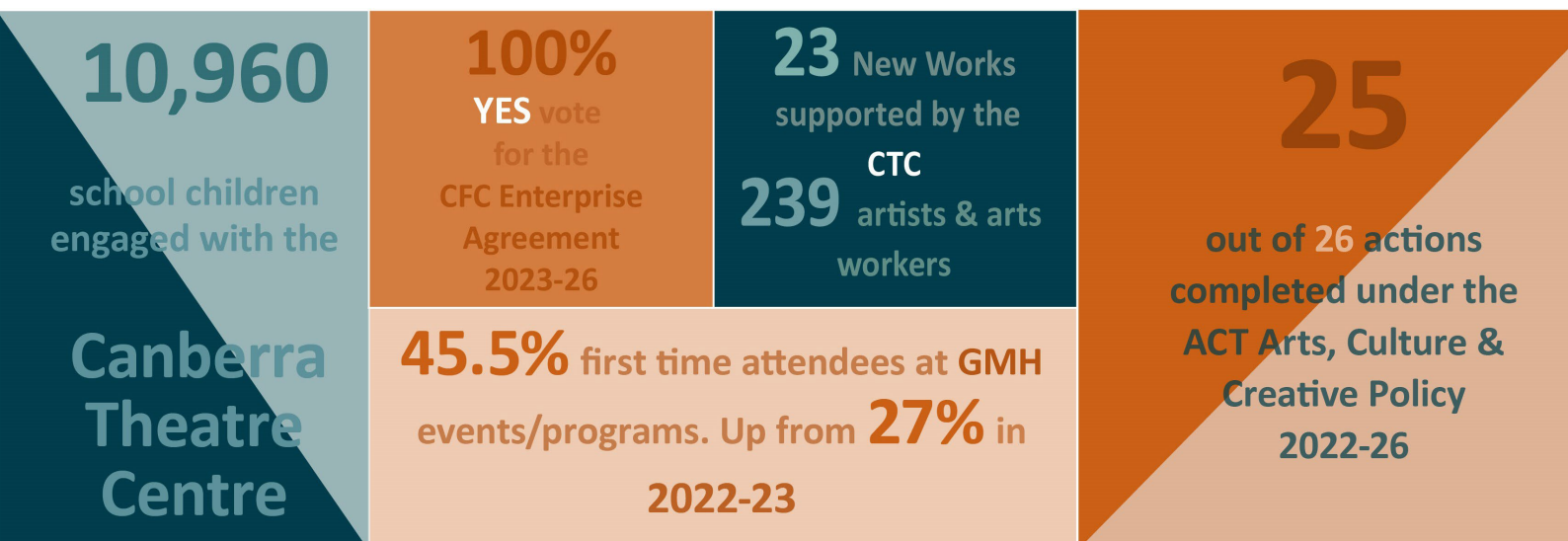
The CTC is the major presenter of performing arts in the region. It presents a range of programming and independent productions, and also works with community and commercial hirers to deliver a broad program of theatre, dance and music. In particular, the New Works and Sector Development Program supports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

The 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, and both large and intimate stages where productions can be created that can tour nationally and internationally, increasing the profile of Canberra creatives and **lifting Canberra's reputation as a performing arts destination**.

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

CMAG manages a collection of over 10,000 artworks and objects, including paintings, ceramics, photographs, prints, textiles, glass, drawings, mixed media, as well as social history items including signs, clothing, domestic items, furniture, and maps.

CMAG's various gallery spaces provide platforms for local artists as well as for touring exhibitions of different scales and in a range of formats, including digital, interactive, and multi-media, with some gallery areas dedicated to showcasing local community and private collections. Notably, **CMAG has an award-winning permanent exhibition - Canberra/Kamberri, Place and People - devoted to the unique story of Canberra**. It is also the custodian of the **141 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.



CMAG/Nolan Collection

92,005

visitors

7,508

attendees at public programs

15,469

school students attending education programs

↑ 59%

from **2022-23**

↑ 35%

from **2022-23**

↑ 945%

from **2022-23**

53%

first-time attendees at **CTC** shows

up from **30%** in **2022-23**

6

co-productions invested in by the **CTC**

14

graduates from the

CTC/CIT Cert III in Live Production & Technical Services

409,779

visitors to the **CFC**
14.5% above target

ACT Historic Places

70,536

visitors to ACTHP

↑ 28%
from **2022-23**

7,047

attendees at public programs

↑ 26%
from **2022-23**

7,508

students attending education programs

↑ 76%
from **2022-23**

A GROWING ARTS ORGANISATION

The three heritage-listed historic places in the CFC's care showcase aspects of the ACT's significant natural and cultural heritage.

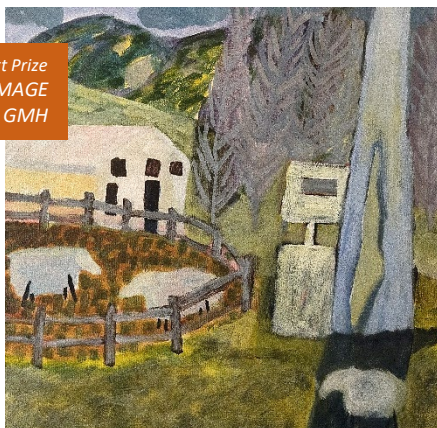
Lanyon Homestead, built in 1859, is located along the Murrumbidgee River and Brindabella ranges, encompasses the important Indigenous and non-Indigenous heritage values of the landscape, and the history of European settlement and pastoralism in the Canberra region.

Mugga-Mugga Cottage, a stone cottage built in the 1850s, is one of only three surviving workers' cottages built as part of the expansive Duntroon estate. It includes the rare domestic working-class collection of the Curley family, former Duntroon estate workers who moved to Mugga-Mugga Cottage in 1913 when Duntroon was resumed by the Commonwealth for the creation of the Federal Capital. The Cottage is also surrounded by listed endangered native temperate grasslands.

Calthorpes House was built in 1927 and was one of the earliest residences constructed in the new Federal Capital of Canberra. The Calthorpe family had continuous occupation to the 1980s, when it was purchased by the Commonwealth government, including the domestic furnishings and personal belongings of the Calthorpes family. It provides an insight into the taste and experiences of the new population moving to Canberra in the 1920s and 30s.

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.**

ACTHP Art Prize
Lynne Flemons - HOMAGE
Image: GMH



ACTHP Art Prize
Robyn Campbell - DWELLING PLACE
Image: GMH



ACTHP Art Prize
Jessika Spencer - OCHRE
Image: GMH

ACTHP Art Prize
Craft + Design Prize - Sue Peachey -
ELIZABETH’S HANDKERCHIEF WITH MOTH
Image: GMH





Sidney Nolan, *Kelly in Bush, 1945*, Image: GMH

In the frame

Riverbend

In partnership with the ANU, *Sidney Nolan's Riverbend 1964-65* Nolan Gallery exhibition is a monumental nine panel work showing Ned Kelly eluding police within a snaking Australian river landscape. Made during the artist's **ANU Fellowship** in 1964-65, the CMAG exhibition provided a rare opportunity to see the work in dialogue with **CMAG's Nolan Collection**, in particular *Kelly in Bush, 1945*. The pairing of the works- made just under 20 years apart invites consideration of Nolan's longstanding engagement with the Kelly myth and articulations of the Australian landscape.

In the square

Nutbush

Breaking last year's record the **CFC** once again embraced *Canberra's Biggest Nutbush* dance event in remembrance of Tina Turner and the Australian dance she inspired. The dance was led by **CMAG** Director Dr Anna Wong with the cast of *TINA The Ultimate Tribute to the Queen of Rock 'n' Roll* prior to the show's opening the same night at the **CTC**. The event brought over **325** enthusiastic Nutbushers to **Civic Square** to dance and celebrate.

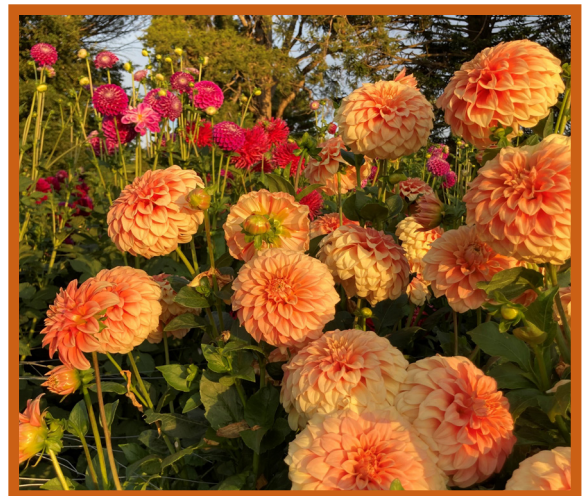


Canberra's Biggest Nutbush, Image: CFC

In the gardens

Harvest Day Out

Harvest Day Out, celebrating **Lanyon Homestead's Autumn kitchen garden**, and sustainable food and growing practices, is an annual event growing in popularity with **2,632** people attending in March 2024. The day included a range of workshops, demonstrations, talks, and tours on the theme of **Grow, Preserve, Sustain**, as well as market stalls, music, and food offerings. *Harvest Day Out* promotes activities that have sustained generations of people including the First Nations people of the area. Many of the methods and practices of the past such as preserving, pickling, seed saving and gardening practices are being embraced once again as people choose to take better care of themselves and the environment.



Dahlias (*Harvest Day Out*), Image: Jane Duong

The Hello Girls, Image: CTC



In the spotlight

The Hello Girls

In September 2023, **CTC** proudly co-presented *The Hello Girls* in **The Playhouse** with **Heart Strings Theatre Co**, producers of 2022's sold out hit *Urinetown the Musical*. A contemporary musical brimming with catchy folk and pop tunes, *The Hello Girls* charted the journey of a group of trail-blazing women who turned the US Army on its head and made history. Founded in 2021, Heart Strings Theatre Co is a **Canberra based production company** committed to presenting exciting contemporary works and investing in the creative capital of the region, particularly professional artists that are based in or connected to the region.



Capturing Canberra, Image: GMH

On the walls Capturing Canberra

In 2017, **CMAG** acquired a collection of press images dating from the 1920s- 1990s. The **3,500** images tell visual stories about the people and places of Canberra from the earliest days in the capital. CMAG's *Capturing Canberra* exhibition showcased over 100 images, on display for the first time. Highlights included historical press photography cameras, a partnership with **PhotoAccess** to create an interactive darkroom experience, a hands-on editorial desk featuring a typewriter and dress-up activity, and video oral histories with photojournalists whose work featured in the exhibition explaining the big Canberra stories they photographed. The exhibition inspired the **CMAG Secondary Art Prize**, which saw over 100 entries. Prizes were awarded by the ACT Minister for the Arts.

On tour Julia

JULIA, by playwright **Joanna Murray Smith** and directed by **Sarah Goodes**, based on the life and political impact of former Prime Minister Julia Gillard, was **CTC's** first co-production with Sydney Theatre Company (STC) and the STC's first premiere outside of Sydney. After a **sold-out season in Canberra**, the production transferred to Sydney Opera House where it also sold out. Following the success of the 2023 seasons, a 2024 tour was planned, seeing the production play Melbourne and Adelaide, as well as return seasons in Canberra and Sydney. The Melbourne season, presented by the Melbourne Theatre Company, broke box office records and had to sell standing room in an attempt to satisfy demand. The Adelaide season also sold out, with former PM Gillard attending the final performance. Further seasons are in planning for 2025.

Julia, Image: Lukas Coch



CMAG Cafe trainees, Image: CFC



In the community CMAG Cafe

In June 2024, the **CMAG Cafe** began a 7-week programme training 6 participants provided by the **Multicultural Employment Services**. Participants learnt and developed quintessential cafe skills for subsequent employment in Canberra's cafes.



Rosieville, Image: CYT

In the studio

Rosieville

The Canberra Theatre Centre (CTC), in collaboration with **Canberra Youth Theatre (CYT)**, presented the world premiere of ***Rosieville***, a play written by local Canberran and CYT alumni Mary Rachel Brown. The script, commissioned by the CYT, was awarded the runner up position for the Shane and Cathryn Brennan Prize for playwriting. Mary is also a member of the National Playwriting Awards honour roll. *Rosieville* ran from the 29 September to 8 October in the **Courtyard Studio**.

On the web

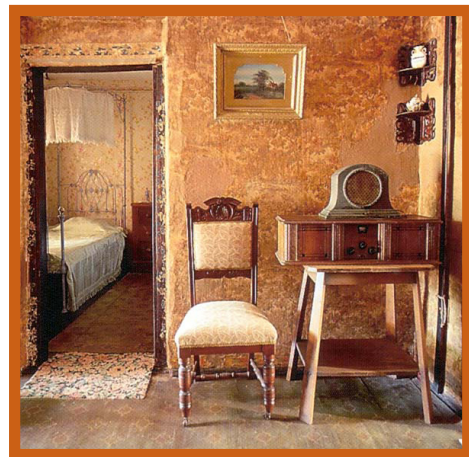
Exploring Place

ACT Historic Places (ACTHP) provide a unique insight into Canberra's local heritage. Each property showcases a nexus of country and environment, design and aesthetic conventions in the built environment and human stories that reveal social and political aspects of Canberra's past. Online learning activities in ***Exploring Place*** are designed to expose students to a variety of works of art with relevance to the concept of place at one of three ACTHP sites- Lanyon Homestead, Mugga-Mugga Cottage and/or Calthorpes House. The resources are designed for use with **Years 11 & 12** ACT BSSS Visual Art curriculum requirements and can also be adapted for other learning programs.

Canberra Museum & Games, Image: GMH



ACTHP - Exploring Place, Image: GMH



In the Hub

Canberra Museum & Games

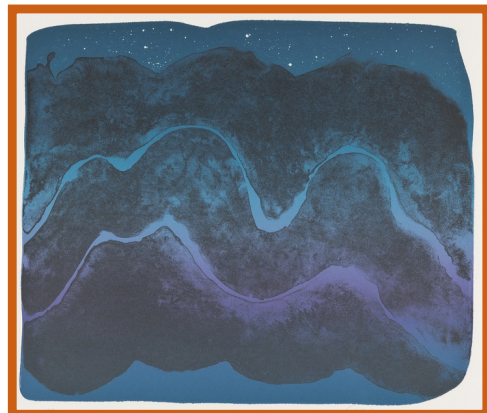
As a **collaboration between the CFC, Games Plus and CanDev** to help diversify audiences, CMAG hosted a **SOLD OUT** fun family friendly evening in December 2023 celebrating Canberra-made games. Local game developers showcased a wide variety of table top, digital, and VR games for attendees to test and play. There was a creative space for people to try making their own board games, as well as talks and a range of activities. **52% percent of attendees** had never been to **CMAG** before.

Matilda House (1944), Murrumbeeja dooligah, 1996, lithograph

On Country

First Nations

ACTHP engages with Aboriginal and Torres Strait Islander communities to strengthen and improve our approach to interpretation of **First Nations** stories and values at our heritage properties. In 2023-24 this has included new interpretative panels at Lanyon about **Muruwari man**, William 'Deucem' Smith- a shearer at Lanyon in the early 1900s, Ngunawal Custodian **Tyronne Bell** providing talks on the Ngunawal six seasons as part of *Harvest Day Out* at Lanyon Homestead, and tours by Ngunawal Elder **Wally Bell** - with the *Maring Ngala Walk*- including visiting a scar tree, storytelling, and demonstrations of cultural knowledge and tools.



In conservation

Tree Management

The tree count across the three **ACTHP** sites totals **900 trees**. **77 tree species** were surveyed at Lanyon Homestead, **26 species** at Calthorpes House and **14** at Mugga-Mugga. A **5-10 year** tree removal and seasonal replanting strategy is underway to maintain safety, aesthetics and botanical quality. Extensive risk management reports identified the health and viability of each of the existing trees as well as any hazard potential they may present. Trees deemed a safety concern have been removed with the remaining to receive ongoing monitoring, maintenance, care and propagation to ensure the dynamic and varied treescape continues to add value to the sites, stakeholders and visitors for decades to come.



Lanyon Homestead, Image: GMH

In training

Cert III in Live Production & Technical Services

Delivered **in partnership with CIT**, the *Certificate III Live Production and Technical Services* is a one-year course providing real-world, hands-on training in a world class theatre environment. Lighting, audio and production skills are key components of the course, making graduates valuable employees in a range of contexts including theatre, live music, venues, festivals and corporate events. Many graduates go on to secure employment with **CTC** and a number of other Canberra live performance venues, as well as sound and lighting businesses.

Kristy Griffin - Scholarship Recipient, Image: Kristy Griffin



In New York

Staff Development Scholarship

In 2023-24, with generous donor support, the CFC established the **CFC Staff Development Scholarship**. Modelled on the Churchill Fellowship, it allows CFC staff to apply for a contribution of up to **\$10,000 for professional development** that would otherwise not be possible. The Scholarship 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. The inaugural recipient, **Kristy Griffin**, attended the Broadway Teachers Workshop in New York to look at ways to improve how students and young people engage with performing arts education. With the CFC's capacity to enable students to access arts and cultural institutions, Kristy is now working to develop high-level arts education programming, contributing to sector regeneration, audience development, and future-proofing for the arts sector.

Key Clients & Stakeholders

The CFC's mission to create diverse and remarkable experiences in arts, culture, and heritage relies on understanding and meeting the needs of its stakeholders, including artists, audiences, cultural organisations, and the broader community. **Stakeholder engagement is at the heart of our values of being daring, responsible, agile, and magnetic, and pursuing excellence**, to ensure that the work of the CFC remains relevant, inclusive, and impactful.

Engaging with stakeholders helps the CFC **preserve cultural assets, support local artists, expand our audience, and enhance financial sustainability**. Being a collaborative and accessible part of the broader ACT arts ecology means we can foster participation through programming and events, support artists in creating new works, and promote inclusive access.

During 2023-24, the CFC reported to the Minister for the Arts. In addition to our ACT Government stakeholders listed on [page 19](#), our broader stakeholder network is far-reaching and inter-connected through:

- Nggunawal 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, and

- National Museum of Australia
- relevant Commonwealth Agencies including the Office for the Arts and the National Capital Authority
- key touring companies and other Australian arts centres and galleries
- key industry associations and research organisations including:
 - Australian Performing Arts Centres Association
 - Creative Australia
 - Australia Museums and Galleries Association
 - National Capital Attractions Association
 - Australian National University (ANU) Schools of Art and Design, Music, History Astronomy and Astrophysics
 - University of Canberra Centre for Creative and Cultural Research

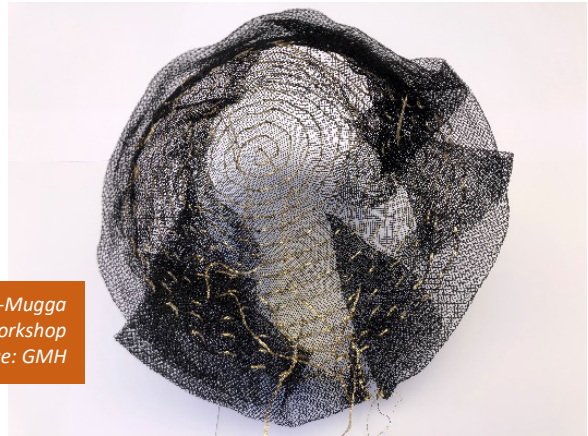


*Dr Brenda Croft with Dr Matilda House
Canberra/Kamberri: Place + People
Image: GMH*

- local arts advocates including the Childers Group
- national producers of the performing arts, including commercial and funded companies
- the City Renewal Authority (CRA) and Major Projects Canberra (MPC)
- artsACT and ACT Heritage
- the diplomatic community and the

- Office of International Engagement
- Events ACT, Visit Canberra, Canberra and Region Tourism Leaders Forum, and
- National Capital Attractions Association.

*Flyscreen Sculpture at Mugga-Mugga
Autumn School Holiday Workshop
Image: GMH*



B.1.3 Organisational Structure, Environment & Strategic Planning Framework

Organisational Structure & Environment

To deliver on the vision, mission, and goals of the CFC under the 2023-27 Strategic Plan, the CFC has established three main creative expressions, being **Galleries, Museums and Heritage (GMH)**, **Canberra Theatre Centre (CTC)**, and **District and Events**, supported by centralised **Finance, Corporate, and Facility Operations and Capital Works (FOCW)** teams. The high-level organisational structure is at [page 5](#).

During 2023-24, the CFC had close working relationships with a number of ACT Government agencies and entities including: artsACT, Events ACT, VisitCanberra, Territory Records Office, Public Sector Workforce Health, Safety and Wellbeing, and Access Canberra within the Chief Minister, Treasury and Economic Development Directorate (CMTEDD); Minister's Creative Council; CRA; MPC, including ACT Property Group; ACT Health; Environment, Planning and Sustainable Development Directorate including ACT Heritage; ACT Government Solicitor; Transport Canberra and City Services; and the ACT Audit Office.

Strategic & 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 provides the overarching framework for the CFC's activities, including for the development of its business plan and work plans. The CFC's overarching business plan connects the CFC's Vision, Mission, and Goals to its Accountability Indicators and internal key performance indicators, articulating the key business activities that support each goal as well as the supporting key 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.

Statement of Performance at [Attachment 1](#) to this report. Detailed reporting against the CFC's strategic goals is at [Section B.2](#).

Further details about the CFC's accountability indicators are provided in the 2023-24



*The Hub - The Royal Australian Mint Coin Shop
Image: CFC*



B.1.4 Summary of CFC's Performance in Achieving Objectives & Targets

The CFC's accountability indicators and targets for 2023-24 are identified in the **CFC's 2023-24 Statement of Intent**, which was included in the 2023-24 ACT Budget statements.

Performance outcomes for the CFC in 2023-24 were higher than the previous year as the result of increased activity in all of the CFC's venues. This resulted in the CFC meeting or exceeding the majority of its accountability indicator targets for 2023-24. During 2023-24 the CFC welcomed over **409,000 visitors and patrons** to its facilities and programs, **14.5% above target**, and recorded **737 education and community programs** across the CFC, **169.5% above target**.

Detailed performance results and variance explanations are included in the 2023-24 Statement of Performance at [Attachment 1](#) to this report.

Summary of Performance Outcomes

The CFC's overall financial result for 2023-24 saw an **increase in own sourced revenue**. This reflects an increase in programming shows and patron activity during the financial year and **is the highest proportion of own source revenue in the CFC's history**.

It should be noted that, due to its large asset holdings and consequent significant depreciation expenses, the CFC always expects to have an operating deficit as it is not funded for depreciation but receives capital injections through the capital works program. The higher than estimated deficit was primarily due to additional accrued employee expenses for expected increases from the enterprise bargaining agreement and higher depreciation expenses following the asset revaluation in 2022-23.

As of 30 June 2024, **the CFC had completed all of its 2023-24 Asset Renewal Program works**, capital improvements on CMAG's exterior profile and disability access to Gallery One, as well as upgrading the CTC administrative area to address Work Health and Safety concerns. Delays were experienced in some capital

projects, mainly due to upcoming event booking schedules, weather conditions, insurance claims and staffing constraints of the Facility Operations and Capital Works Unit. The CFC has **exceeded targets on six of our seven Accountability Indicators** with the exception of Indicator 4 - nights of usage at CTC - which is an indicator highly subject to market force beyond the CFC's control.

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 **higher-than-anticipated number of exhibitions** is reflective of the commitment by our GMH team not only to tell the stories of Canberra and the region, but also to be agile when presented with unplanned opportunities to collaborate on exhibitions and installations.

Education and community (public) programs run by the CFC experienced an **unprecedented uptake in activity** due to more public programs at CMAG and ACTHP as well as the delivery of education programs by the Royal Australian Mint when they temporarily relocated to CMAG.

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



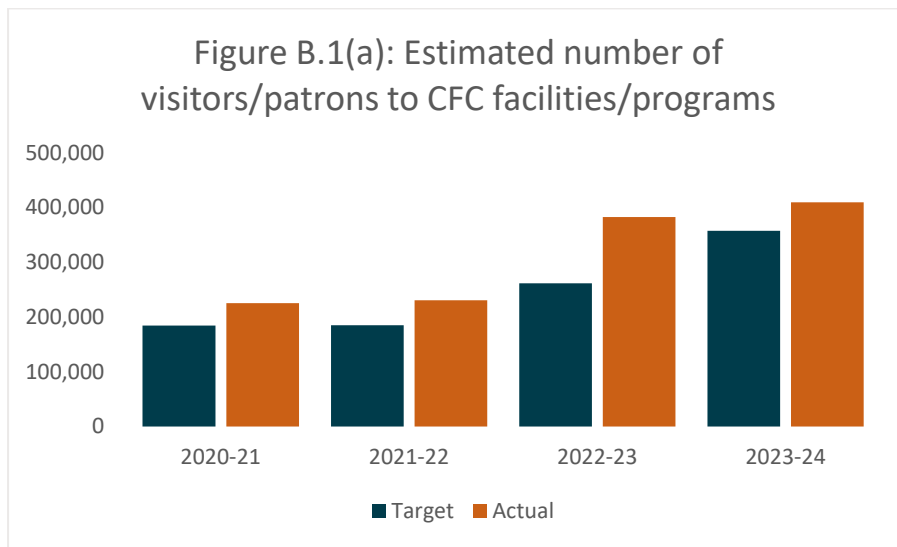
*Every Picture Tells a Story
Nolan Early Learning Program
Image: GMH*

Performance Outcomes

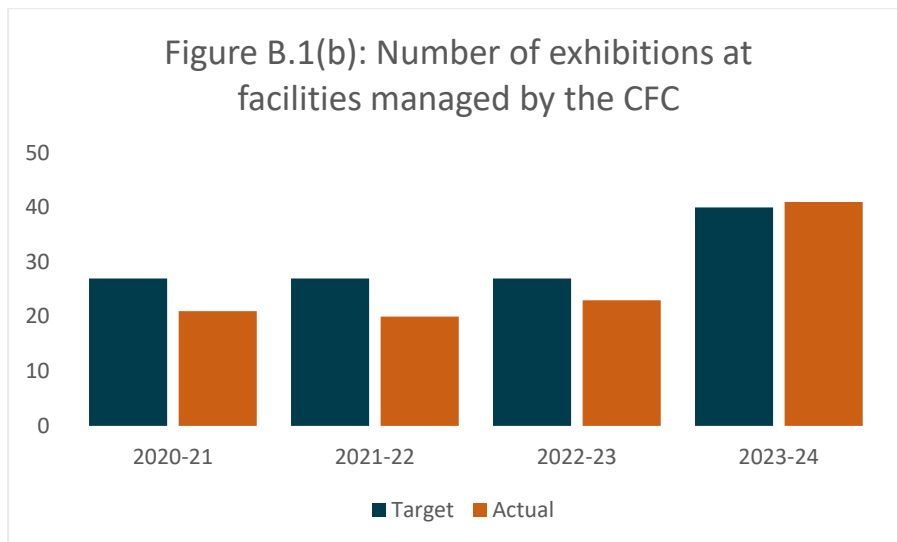
The 2023-24 Statement of Intent identified targets for the CFC’s accountability indicators, which represent the CFC’s key performance indicators. A detailed analysis of outcomes against these targets is presented in the CFC’s 2023-24 Statement of Performance at [Attachment 1](#), with a summary provided under [Section B.1.4](#).

To allow an understanding of trends relating to these key performance indicators, charts are presented below as a visual representation of the results for the indicators from 2020-21 to 2023-24.

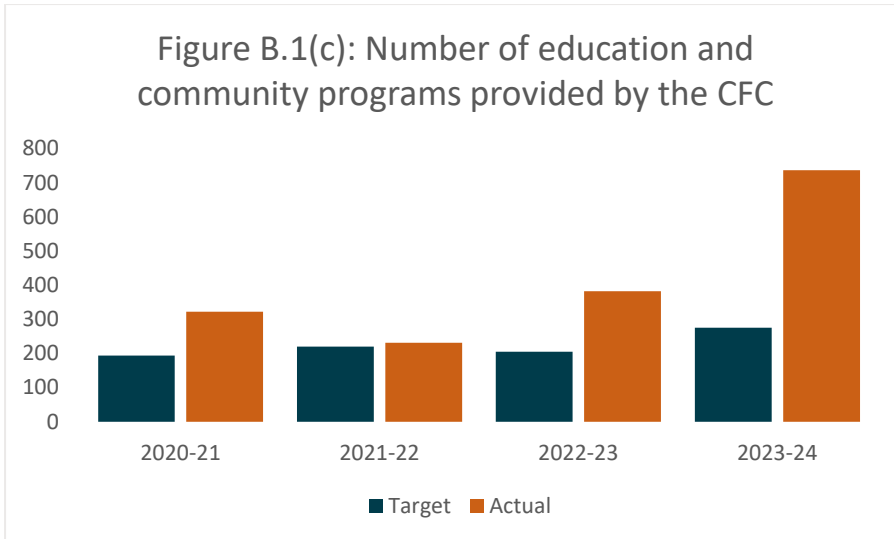
CFC Performance Indicators - Graphs



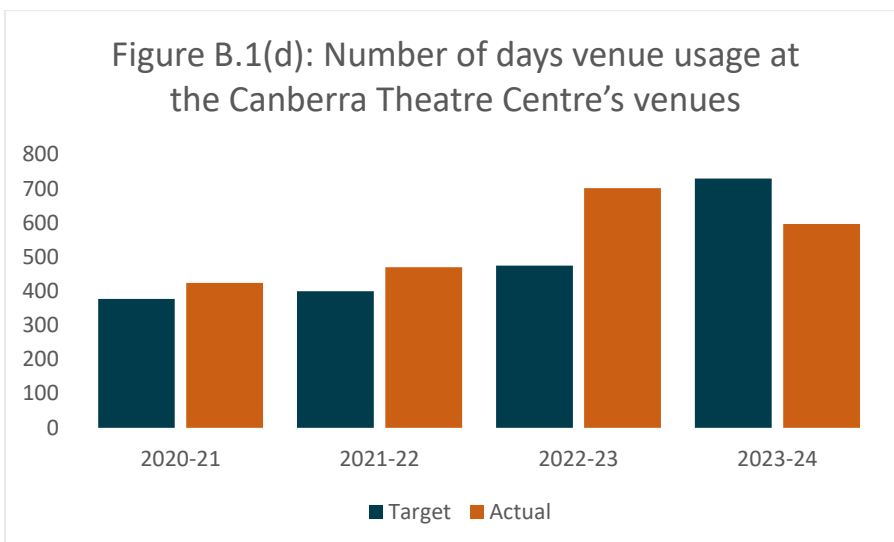
Visitor numbers for 2023-24 were 409,779 - 14.5% above target and, the highest since 2018-19, before the pandemic.



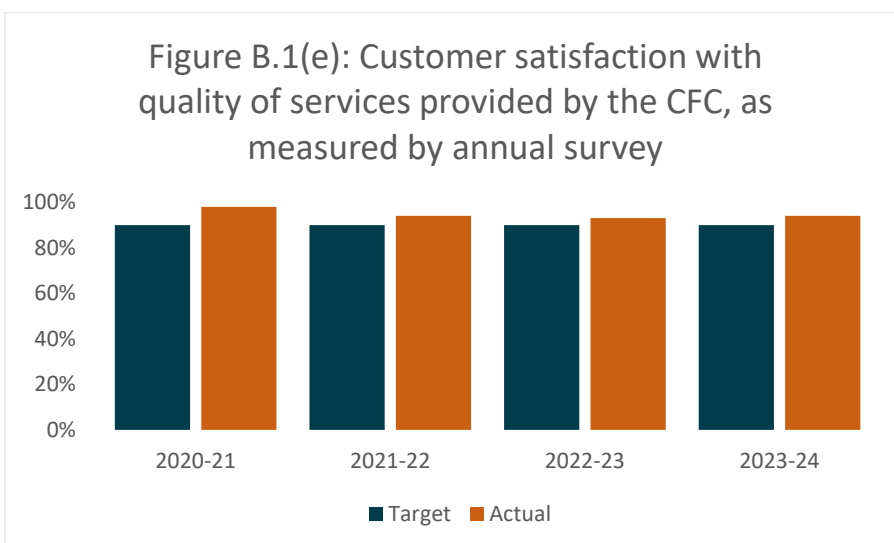
CFC-managed exhibitions have met the CFC’s targets for 2023-24 with 41 exhibitions, up 2.5% from our target.



Education and community programs remained strong, accelerating to 737, 168% above the CFC's target for 2023-24.

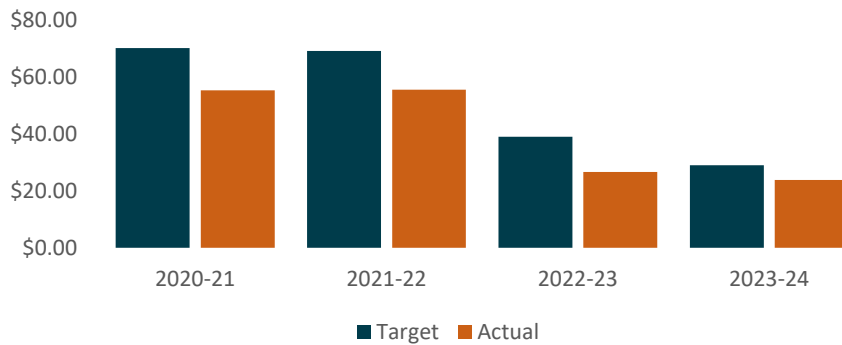


There were 597 days of venue usage (18.2%) on the previous financial year. This below target result in 2023-24 was primarily due to a major touring production removing Canberra from its run.



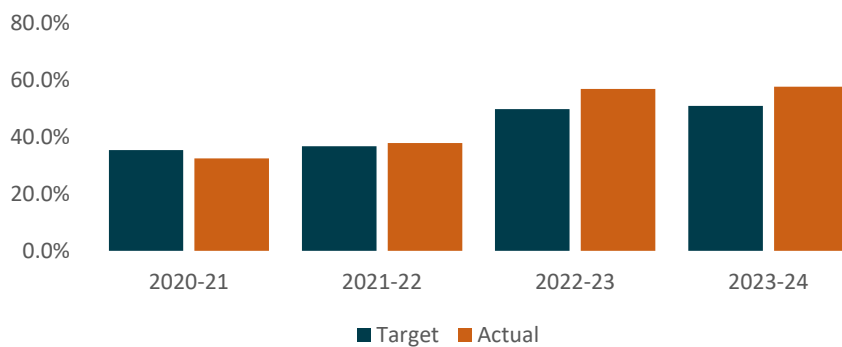
Customer satisfaction levels over the past four years have remained above target, reflecting a commitment by each venue to achieve as high a standard as possible. The level for 2023-24 was 94%, 4.4% above target.

Figure B.1(f): Cost to government per estimated visitor/patron to CFC facilities/programs



With a reduced cost to government target of \$29.05 in 2023-24, the CFC achieved an actual cost of \$25.36 for 2023-24, resulting in a 12.7% reduction per visitor/patron to CFC facilities/programs this financial year.

Figure B.1(g): Own Sourced Revenue as a Proportion of Total Revenue for the Corporation



CFC's own sourced revenue increased significantly during 2023-24 reaching 57.7%, 13.4% above the target of 50.9%. **This is the highest proportion of own sourced revenue in the CFC's history.**



Metaverse of Magic - CTC
Image: Jeff Busby

Daring

We are not afraid to experiment. We challenge our audiences, our collaborators and ourselves.

Responsibility

We respect the places, spaces, and collections we manage and develop, and the landscapes in which we work; we value our staff and their wellbeing and safety; we honour First Nations people and their cultures and heritage; and we celebrate our diverse communities.

Excellence

We strive for best practice in everything we do – including creativity, inclusion, accessibility, integrity, customer experience, and professionalism.

Agility

We are flexible, embrace new opportunities, and respond collaboratively.

Magnetic

Great employees, audiences, artists, and partners will be drawn to us.



Daring

Guns & Flowers eX de Medici

21 Oct 2023 - 21 Mar 2024

In an original concept CMAG Senior Curator, **Virginia Rigney**, created a striking new exhibition **Guns & Flowers eX de Medici** | **Sidney Nolan**, mounted in the Nolan Gallery.

The exhibition explored extremes of imagery in the two artists' works - the beauty and delicacy of flowers and the violence of guns. A second site-specific installation by eX de Medici was mounted at Lanyon Homestead.

The provocative and enormously popular CMAG exhibition included an *In Conversation: eX de Medici Lanyon*, with eX de Medici and writer and curator Dr Jennifer McFarlane charting the depiction of firearms as a major element within Medici's practice.

A bold installation at Lanyon Homestead included the 1905 pink bedroom for a Cunningham bride transformed into a challenging art space with a large new work by eX de Medici and interventions to the furniture. The installation initiated powerful dialogue about how women occupied the Homestead.



Responsibility

Calthorpes House Interpretation

2023-24

Calthorpes House, built in 1927 for stock and station agent Harry Calthorpe, his wife Della and daughters Del and Dawn, was designed by leading Modernist architecture firm Oakley and Parkes and was one of the earliest domestic homes built in Canberra.

To place Calthorpes House in the wider context of Canberra and provide a greater interactive experience for visitors, the GMH team embarked on a **Calthorpes House Interpretation**.

Curator, **Cathy Pryor**, interviewed Dawn Calthorpe, now 100 years old, who provided an oral history, forming the basis of the production of audio narratives about life in the house, and early Canberra in the 1920s-40s. A digital guide was updated to provide an interactive visual journey through the house and gardens.

Included are memories and insights from the family of Keith Smith, the leader of an Aboriginal embassy neighbouring the property in the 1970s. Incorporating Smith's personal history into this renewed interpretation highlights the ongoing connections for First Nations people to this area.



CFC Values

Excellence

RBG: Of Many, One 12 - 21 Apr 2024

CTC hosted Canberra's premiere of the Sydney Theatre Company's sold-out production of **RBG: Of Many, One**.

RBG brings together Olivier Award winner Australian playwright Suzie Miller along with Heather Mitchell in her award-winning performance of Ruth Bader Ginsburg- the woman who changed the face of the American legal system.

RBG: Of Many, One chronicles Ginsburg's wins and dissents, tracing the most pivotal moments of her life.

As the second woman to be appointed to the US Supreme Court, Ruth Bader Ginsburg was a trailblazer in the American judiciary and a fierce advocate for gender equality and reproductive rights.

RBG met budget targets two weeks prior to the season opening with 120 patrons attending the opening night function at the CTC, and over 7,000 tickets were sold for 12 performances at The Playhouse.

CTC worked to create a successful Canberra premiere, showcasing our commitment to bringing quality and excellence to CTC programming and audiences.

Agility

Mint Collaboration

19 Feb - 31 Jul 2024

During 2024, the CFC partnered with the **Royal Australian Mint** to host an exclusive off-site exhibition and Coin Shop during renovation at the Mint's Deakin premises. Co-located in the CMAG gallery spaces, the Mint's exhibition **Change: Stories from your pocket**, explored how the coins in our pocket contain the stories of Australia.

GMH's **Rebecca Richards** and **Anne Brake** collaborated with the Mint staff to create the exhibition space and deliver the popular **Mintventures at CMAG: People, Place and Portraits** school holiday program. Director of Collaboration and Engagement, Dr Brooke Thomas, assisted with transformation of the CFC Civic Square Hub into an inner-city gift shop.

The collaboration provided an opportunity for visitors to see a different side of the Mint and access parts of its collection not usually available to the public.

The partnership between the Mint and the CFC represents a significant milestone in the cultural landscape of Canberra, bringing together two institutions dedicated to preserving and promoting Australian history and creativity.

Magnetic

Darkfield

28 Mar - 21 Apr 2024

Partnering with the CTC, with an extended season due to its popularity, **Darkfield: Séance and Flight** exceeded targets and attracted many first time ticket buyers and visitors to the CTC.

Darkfield immerses participants into darkness inside custom -built shipping containers. Using 360° audio sensory effects and hyper-realistic sets, visitors physically experienced two intense and memorable narratives.

CTC's Program and Presenter Services, and Collaboration and Engagement's Activations team, **Michael Bailey** and **Karina Leotta**, worked closely with *Darkfield* to produce an exciting and popular event in Civic Square. The Civic Square activation included a CTC pop-up bar and marked the ACT premiere of the *Darkfield* experience.

Younger patrons provided plenty of positive feedback and future collaborations are underway.



B.1.5 Outlook

The coming year will be one of important milestones as the CFC celebrates two big anniversaries and continues work on the redevelopment of the CTC.

The **60th anniversary of the opening of the CTC**, and **the 50th anniversary of the Sidney Nolan's initial gift of 24 of his iconic paintings to the nation** and ultimately into the care of CMAG, are opportunities for celebration and reflection that will bring into focus both the redevelopment of the CTC and the future of CMAG in a reimagined Canberra Civic and Cultural District (CCCD).

A key priority for the next several years, as expressed in the CFC's Strategic Goal No. 3, is the redevelopment of the CTC - itself the leading edge of a new vision for the Civic Square precinct. **The CFC's vision for the expansion and redevelopment of the CTC will see the centre elevated to a contemporary arts centre of national and global significance**, fully integrated into the city's fabric and identity, and serving as a destination for storytelling, reflection, and engagement across artforms, cultures, and generations.

This significant cultural infrastructure investment will enable the CFC to deliver sustainable community, cultural, and economic benefits for the ACT and be a major driver in positioning Canberra as Australia's arts capital, supporting artistic creativity and development of local, national, and global works. The redeveloped CTC will enhance community access to arts and cultural experiences for all generations and cultures, increase visitation to the ACT, grow the economy, create jobs, and open up commercial growth opportunities. A key commitment of this project is the continued access of local art organisations to

theatre venues and to the ongoing development of new works. We aspire to grow the next generation of performing artists, foster the creation of new works by local artists that tell stories of national significance, **inspire young performers with access to a world class facility**, be a training ground for people both on stage and backstage, and lift and encourage the entire local sector.

The redevelopment will also offer expanded opportunities for many performance genres including musical theatre, contemporary music, ballet, opera, classical music, circus, and immersive performances, as well as enabling the expansion of the scope and depth of artistic programming, with a focus on First Nations, community, diversity, and youth representation.



Charley Crockett
Image: Ian Laidlaw

The CFC's planning for the redevelopment involves working closely with MPC to ensure the design meets operational needs, performer expectations, audience needs, and architectural excellence; procurement and construction are appropriate and value for money; that there is a programming strategy in

place to address protracted disruption to usual business; and that the organisation is scaled up in capacity and capability, ready to operate a theatre centre of significantly greater size and complexity in the future.

We are also **building 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, corporate) and planned giving.

We continue to work toward greater financial sustainability through investigating other potential revenue streams. Among these, we are excited about the possibilities for a holistic approach to food and beverage across our unique and diverse property portfolio that includes bars, cafes, and gardens.

Momentum is also growing for transformation of the CCCD, encompassing the CTC, CMAG, Civic Square and surrounds to create a modern, meaningful, engaging heart to Canberra’s arts and community life. The **CFC will be at the centre of this reimagined district, driving programming and outdoor activations, attracting visitors, and supporting both the visitor, and night-time economies.**

In the immediate planning years, the CFC will focus on strengthening our capacity to provide governance, oversight, and management for the future District, and contemplating what a future CMAG could look like in this space in terms of its building, collections, programs, and audiences.



*Kelly and Horse, 1945
Image: Nolan Collection, GMH*

Respect

We treat others with sensitivity, courtesy and understanding, and recognise that everyone has something to offer. This rests on a foundation of fundamental decency when dealing with colleagues and clients alike.

Integrity

We practice integrity, being honest, having sound moral character and adherence to moral and ethical principles. We pursue high standards of professionalism, both in what we do and how we do it.

Collaboration

We actively share information and resources and work together towards shared goals. We actively seek opportunities for breaking down silos and genuinely engaging with colleagues and with the community.

Innovation

We actively seek out new and better ways of performing tasks and not settling for how it has always been. We empower colleagues at all levels to raise new ideas and necessitate sensible and thoughtful engagement with risk.



Respect

Madonna40: A Celebration

14 Oct 2023 - 3 Mar 2024

Madonna40: A Celebration was an enormously popular exhibition, attracting repeat and new audiences to CMAG, with more than half of the attendees never having visited CMAG before. It was also a great opportunity to partner with the *SpringOUT Festival*, in celebrating Australia's most LGBTQIA+ friendly city and our diverse LGBTQIA+ community. The exhibition highlighted the music icon's championing of queer culture.

GMH Curator, **Dr Hannah Paddon**, designed fun and inclusive public programs with broad appeal. A floor talk by the collector, Jerry Kirbell, and local drag artist, Venus Mantrap, sold out fast and included a very enthusiastic Q&A, and sharing of stories of Madonna encounters. What better way to celebrate the icon than with a sold-out after-hours dance party? 150 enthusiastic party goers, dressed in outfits from their favourite Madonna era, enjoying a boisterous evening with music, cocktails, and non-stop dancing.

At the close of the exhibition, CMAG screened ***Desperately Seeking Susan***, one of Madonna's renowned film roles, in our theatrette in a yet another sold out event.

Integrity

Enterprise bargaining – 100% yes vote

In 2023-24, the CFC concluded enterprise bargaining on its new **Enterprise Agreement 2023-26**, our first entirely new agreement since before the pandemic, and the first opportunity in many years to modernise pay and conditions in keeping with industry developments, particularly in relation to the live performance sector.

The enterprise bargaining process was characterised by frequent internal communications, accessible consultation sessions, and openness to new ideas. Extensive consultation sessions were held across the multiple venues of the CFC, as well as outside of normal business hours to reach staff who work more often in the evenings.

Input from staff resulted in a significant number of improvements and innovations in the Enterprise Agreement and when voting was conducted in late 2023, the CFC experienced its highest ever voter turnout and achieved a feat unprecedented in the ACT Public Service- **a 100% yes vote.**

ACTPS Values



Collaboration

Enlighten Up Late

1-11 Mar 2024

The National Gallery of Australia (NGA) reached out to CTC producer **Jem Natividad** in late December, to source four headline First Nations artists to perform as part of the NGA Enlighten Festival evening event **Enlighten Up Late**.

Jem was able to secure all four artists for the First Nations driven entertainment program, with performer contracts and budgets negotiated by mid-January 2024!

Thelma Plum, Jem Cassar-Daley, Dan Sultan and Briggs performed to a backdrop of First Nations visual artist projections from Emily Kam Ngwarray and Vincent Namatjira at the NGA, over four evenings. Over 9,500 patrons attended the Up Late events.

Due to the success of the event, Jem and the CTC have been invited to collaborate further with the NGA, as well as other arts and cultural organisations, for future Canberra and region events.

Innovation

Gravitational Weave

14 Aug 2024

CMAG's Assistant Director, **Rebecca Richards**, and Senior Curator, **Dr Hannah Paddon**, successfully applied for a Creative Australia, Digital Specialist in Residence Grant to develop digital capacity and pilot a new digitally led project. Working closely with a specialist to develop a digital prototype product involved a digital assessment of our organisation, a 14-week program working one day a week with our nominated digital specialist, and monthly peer-support cohort meetings and online lectures.

Gravitational Weave will feature in the upcoming CMAG exhibition **Outer Space Stromlo to the Stars** and will be the first immersive digital offering produced by CMAG. Gravitational Weave will also be able to be packaged as a touring product.

Images: GMH, CTC, Mt Stromlo Observatory & Kerrie Brewer (NGA)

B.1.6 Internal Accountability

CFC Leadership Team

The Leadership team of the CFC is currently comprised of the following positions:

Senior Leadership Team

Chief Executive Officer
Gordon Ramsay

Chief Financial Officer
Sharon Lu

Director - Galleries, Museums & Heritage
Dr Anna Wong

Director - Canberra Theatre Centre
Alex Budd

Director - Collaboration & Engagement
Dr Brooke Thomas

**Director - Facilities Operations
& Capital Works**
Danielle Buffier

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 meet 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 Audit and Risk Management.

Board of the CFC

The Board of the CFC promotes, and is responsible for, good governance of the CFC.

Board Charter

The Board has adopted a Board Charter to guide its operations and performance. The Charter sets out the framework within which the Board operates, and the Board's role, composition, and responsibilities.

The CFC's system of governance is intended to ensure 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.

Composition

Section 10 of the CFC Act provides for the CFC Board to have seven members. The Chair, Deputy Chair, and four Members of the CFC Board are appointed by the Minister in accordance with the provisions of the *Financial Management Act 1996* (the FM Act), Sections 78-79. The CFC’s Chief Executive Officer is also a Member of the CFC Board in accordance with Section 80 of the FM Act.

CFC Board Members

Chair
Helen O’Neil

Deputy Chair
Dr Rachael Coghlan

Members
Genevieve Jacobs AM
Christine Shannon
Tim Lo Surdo
Michael Sollis
Gordon Ramsay
(Ex officio as CEO)

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).

Remuneration

The FM Act (Division 9.2, Clause 78 (6)) provides that the remuneration of the CFC’s Chair, Deputy Chair, and appointed Members shall be determined by the ACT Remuneration Tribunal.

The current annual remuneration rates, set by the Tribunal’s Determination No. 18 of 2023 are:

Remuneration Rates	
Chair	\$30,585
Deputy Chair	\$15,310
Members	\$10,730

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

Board member terms as at 30 June 2024:

- Chair, Helen O’Neil
(2 July 2022 - 31 December 2024)
- Deputy Chair, Dr Rachael Coghlan
(2 July 2022 - 30 June 2024)
- Genevieve Jacobs
(2 July 2022 - 31 December 2024)
- Michael Sollis
(2 July 2022 - 30 June 2025)
- Tim Lo Surdo
(1 January 2023 - 31 December 2025)
- Christine Shannon
(14 April 2023 - 31 December 2025)

Further information about the 2023-24 Board members is provided at [Appendix 1](#).

Meetings

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

Board Meetings	
2023	2024
17 August	15 February
19 October	11 April
7 December	20 June

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

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 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 established Advisory Committees. The Advisory Committees 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 through its three business arms - CMAG, CTC and ACTHP. The current advisory committee members' terms are from 1 January 2022 to 31 December 2024.

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](#).

Advisory Committee Membership

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 Zraftis

CTC

Advisory Committee

To provide strategic and policy advice in relation to how the planned development of the CTC can provide cultural leadership, excellence and innovation.

Claudia Santangelo (Convenor)
Soelily Consen-Lynch
Fredeliza Campos
David Hobbes
Kels Bagust

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

B.2 Performance Analysis

The CFC's 2023-24 **Statement of Intent** was prepared in accordance with Section 61 of the *Financial Management ACT 1996* and published in the 2023-24 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

2023-24 was a year of significant growth, activity, and diversification for the CFC with most areas of the organisation achieving record numbers of visitors/patrons including participants in education and public programs, and notable success in attracting new audiences.

Much work was done in advancing the CTC Redevelopment Project, and CTC's New Works program reached an all-time high in both the number of works supported and the number of arts workers employed.

The organisational realignment commenced in 2022-23 and implemented gradually, reached its end result in 2023-24 of centralising a Facility Operations and Capital Works team and the Marketing team, in addition to centralised CFC Corporate Finance and Human Resources services.

The benefits of this structural transformation include:

- increased collaboration to amplify the offering, reach and appeal of our programs, presentations, products, exhibitions, experiences, and events while fostering teamwork and communication within the organisation, and
- improved efficiency through streamlining processes, eliminating duplication of roles across the organisation, and grouping up service contracts to achieve better value for money, reduce overheads and optimise resource allocation.

The new structure allows the CFC to better align its resources and efforts with its vision, mission and strategic goals. This section details the CFC's progress against its strategic goals in 2023-24.

Strategic Goal 1 Custodianship, Creativity & 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

- Reinforcing the CFC's role to preserve, keep, and present the collections and assets under our management including sharing the stories of this place.
- 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.
- Fostering participation in the arts and heritage - including through virtual access - for everyone - audiences, students, artists, our community, and other organisations.
- Supporting artists in the creation of new works, development, education, and residencies.
- Commissioning or producing new Australian works and capturing the voices of the nation.
- Establishing priority company relationships with the CTC and enticing world class artists to Canberra.

OUR ACHIEVEMENTS

Canberra Theatre Centre



- In 2023-24 the CTC **exceeded its financial year** and **patron number targets**
- The CTC presented original theatre from many leading national companies including Sydney Theatre Company, Belvoir St Theatre, Bangarra Dance Theatre, and Bell Shakespeare
- The CTC co-commissioned the Farm's *Stunt Double*, in partnership with Brisbane

Festival, Darwin Festival, Perth Festival and HOTA

- The CTC presented **8 works for young audiences and schools**, with successes including *The Visitors*, *Possum Magic*, *The Very Hungry Caterpillar Show* and *The River That Ran Uphill*
- A complete list of presentations at the CTC is provided at [Appendix 4](#)
- The CTC's ongoing **New Works** program continued to deliver an expanded program of capacity building and artistic development programs including:
 - 39 one-on-one artist chats
 - 2 x industry networking sessions Chips, Dips and Sips
 - a week-long program for the seeding of new work The New Ideas Lab
 - 4 x week-long Creative Developments of *Must Go On* by Nick Delatovic and

Charley Allannah, *Fortuna* by Sugar Kaye Grefaldeo, *The Complete Works of Scomo* (Abridged) by Paul McDermott and Glenn Morehouse, and *Shame* by Charlie Wan

- supported developments of *Diamond* by Liz Lea, *How These Things Go* by Thea Jade, *Only Everything* by Show within a Show, and
- provided a Mentor Chat for Lisa Richards with Deborah Conway.



The River That Ran Uphill
Image: Andy Rasheed

- In 2023-24, **New Works** supported a total of **23 works** and provided **employment for 239 artist and arts workers**
- The CTC's New Works and Sector Development Program supports artists and producers in the commissioning, creative development, and presentation of live performances. The multi-year approach to programming connects artists who live and work in Canberra and the region to a national network of live performance makers through mentorship and collaborative opportunities. The program aims to:
 - create opportunities for Canberra professional artists to develop new work at the CTC
 - develop greater capacity and visibility for the region's performing artists, with an opportunity for these artists to leverage this support for future projects and collaborations, including with the CTC, which result in excellent, vibrant, and dynamic new performance made in Canberra, and

- establish a reputation for the ACT as a site for making live performance work of national significance that includes meaningful engagement with ACT artists.

- Through the New Works program, the CTC also supported the presentation of *Co:Lab_24* by Australian Dance Party, *The Hello Girls* with Heart Strings Theatre Company, and mentored Lucid Theatre in their use of the Courtyard Studio Space for their original work *People You May Know*
- The New Works program is funded within the existing CTC Programming budget, which is managed separately from ACT Government Infrastructure and Capital Works projects
- **The CTC also supports the local theatre industry** in a range of ways in addition to the New Works Program by:
 - purchasing productions, such as in 2023-24 Heart String Theatre Co's *The Hello Girls* and House of Sand's *Manage Your Expectations*. The CTC pays artist fees and covers presentation costs, and
 - offering rental subsidies, and supporting access to technical, front of house, marketing and box office for local companies including in 2023-24 Canberra Youth Theatre, QL2 Dance, Australian Dance Party, Lucid Theatre Co, You Are Here Canberra, and Heart Strings Theatre Co.



The Trials - Canberra Youth Theatre
Image: CYT

- In 2023-24, the **CTC also supported presentations by local artists and companies:**

- Canberra Youth Theatre's
 - *The Trials* (pictured)
 - *You Can't Tell Anyone, and*
 - *Rosieville*
- QL2 Dance's *Subject to Change* (pictured), and *Gather: The Meet Up Performance*
- You Are Here's Cahoots Lab 2023
 - *Implications* by Ashlee Bye and Beth Lane, and
 - *Colony in the Spirit* by Lynden Bassett.



QL2 Dance's - *Subject to Change*
Image: Olivia Wikner

- Many pieces supported by the New Works program have gone on to be performed locally, nationally and internationally. In 2023-24 this included:
 - *Alienation* by Jake Silvestro was performed at the Melbourne Fringe Festival 2023
 - Paul McDermott and Glenn Moorhouse's *The Complete Works of Scomo (Abridged)* was performed at Smith's Alternative in May 2024
 - Melanie Lane's *Mountain* was performed at Phoenix Central Park in Sydney in November 2023, and
 - *The Hello Girls* by Heart Strings Theatre transferred to Sydney for a successful season at the Hayes Theatre in early 2024.
- **At least 60% of artists employed as part of the New Works Program live and work in the ACT.** Artists from outside the region are also employed so that **ACT-based artists are connected to a national network of**

practice, helping to build sustainable careers for our local artists

- In 2022-24, the **CTC also provided local artists opportunities to connect with the international and national arts** community. This included an Akram Kahn Company workshops with QL2 Dance, and a Circa workshop with Warehouse Circus
- The CTC also supports local organisations and artists in their "Canberra Spotlight" section of our e-news which is sent to over 120,000 people, and on their social media channels
- **Comedy remained popular** with Canberra audiences, with **over 29,000 ticket sales**. The CTC attracted the presentation of many high-quality comedians, including:
 - *John Cleese*
 - *Randy Feltface*
 - *Tommy Little*
 - *Myf Warhurst & Zan Rowe*, and
 - *Ross Noble*.
- **Over 40 artists performed** across 39 events of the Canberra Comedy Festival 2024, amounting to **over 11,000 ticket sales**



Canberra Comedy Festival Gala
Image: CTC

- The CTC continues to **attract high quality contemporary music** events throughout the year, with **over 30,000 tickets sold**, with performers including:
 - *The Teskey Brothers*
 - *The Waifs*
 - *Morgan Evans*
 - *Kate Miller-Heidke*
 - *Wilco*
 - *Kate Ceberano*
 - *Satinder Sartaaj*

- *Vika & Linda*
- *James Bay, and*
- *Dirty Three.*
- CTC collaborated with the National Gallery of Australia's *Enlighten Up Late* program, featuring leading First Nation performers, and attracted an estimated **19,000+ attendants over four performances**
- The CTC increased partnerships, participation, and audience attendance for the *ACT UP! Secondary Schools festival*. This festival increased programming alignment with Reconciliation Week activities, and engaged First Nations playwright Dylan van den Berg as Festival Ambassador. NIDA, Slingsby and Australian Theatre Live also partnered on the event to give secondary school students a robust experience of industry immersion, and
- During 2023-24, a new ticketing system was implemented which improves customer experience notably by including offering virtual stage views when selecting seats for purchase.

Galleries, Museums & Heritage

- The CFC continued its important role of 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
- In 2024-24, CMAG **acquired 214 objects**, including:
 - Paul Girrawah House, Walgalu/Gundungurra/Ngunnawal/Wiradjuri b. 1969 - *Gulamons* (10 elements), blown and cold worked glass with associated metal mounts made at Canberra Glassworks, 2023-2024. Purchased 2024 (pictured)

- Hannah Gason, b. 1980 - *Twelve Hours of Daylight*, engineered glass, stainless steel, 2023. Donated by the Canberra Centre, and
- *Faunce Sterling Silver Service* - Eight items, dated 1789-1839. Purchased 2023.



Gulamons (10 elements)
- Paul Girrawah House
Image: CFC

- A complete list of new acquisitions in 2023-24 is at [Appendix 5](#).
- **991 objects were digitised, and 4,868 objects were prepared for display** at CMAG, Lanyon Homestead, Mugga-Mugga Cottage and Calthorpes House
- **41 exhibitions** were presented across the CFC's museums and galleries, with **39 exhibitions curated in-house** that promoted and interpreted the visual arts and social history of Canberra and the Nolan Collection. Exhibition highlights included:
 - *Capturing Canberra*
 - *Materiality...but not as we know it*, and
 - *Guns and Flowers, eX de Medici* | Sidney Nolan.



Guns and Flowers
eX de Medici | Sidney Nolan
Image: courtesy of private collection - Sullivan+Strumpf, photo by RDLI

- The CFC featured **73 practising artists** through its exhibition program and **50 practising artists** through its public programs. The Craft + Design Canberra Artist in Residence program was based at ACTHP properties in 2024, with related exhibitions to be held at the Craft + Design Canberra gallery in 2025
- Community-based Canberra stories featured strongly at CMAG through exhibitions like *Telopea Park School 100 Years* and *Duntroon: Work with all your Might* that brought together objects from community and private collections, as well as objects from CFC's collections to showcase local Canberra history
- We also increased access to our collections and stories through two new digital exhibitions, including:
 - *Happy 100th Birthday Dawn*. A celebration of the **100th birthday of Dawn Waterhouse** (nee Calthorpe) was held in December 2023. Dawn is the youngest daughter of the Calthorpe family who built and resided at Calthorpes House. The house and gardens were built in 1927 for the Calthorpe family, who lived there continuously until it was purchased by the Commonwealth. The house includes the intact domestic collection owned by the family. It was one of the first suburban houses built in the newly established Federal Capital, and
 - *Duntroon: Work with all your Might* extended the onsite exhibition to provide a more in-depth history of the **Duntroon estate**, the Campbell family, and the families and workers who were part of the estate. The digital exhibition included objects and photographs from range of private, community and government collections. It was **the first time that these objects and archival material were brought together** to tell the story

of Duntroon, which was the largest European landholding in Canberra prior to its resumption by the Commonwealth to establish the Federal Capital.

- In 2023-24, the CFC saw an **increase of 45% in visitation** to its galleries, museums and historic sites compared to last year. CMAG visitation of **92,005** people marked a **59% increase** from last year and was **the highest level of visitation since 2013-14**, when Canberra celebrated its Centenary. This growth was due to greater diversity of exhibition and event programming, which included exhibitions targeted at children. This included the touring exhibitions, *How Cities Work* and *On the Move*, and the in-house Nolan exhibition - *Fly! Fly!: Sidney Nolan's Birds*



Dawn Waterhouse's 100th Birthday
Image: GMH

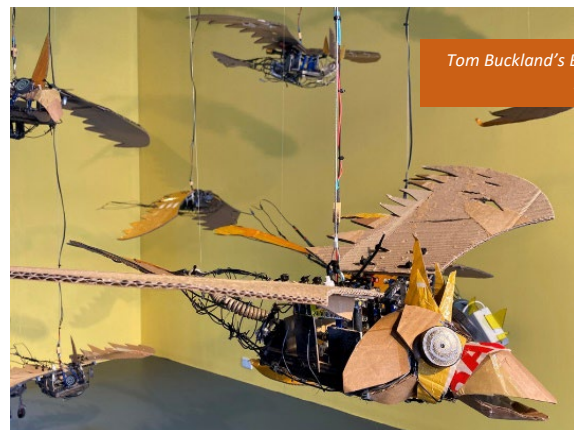
- **66% of visitors** to the two touring exhibitions were **first time visitors** to CMAG. The strong visitation numbers at CMAG were also generated by the partnership with the Royal Australian Mint, who delivered its school program at CMAG while the Mint's Deakin premises was being upgraded. The Mint school program contributed 14% of CMAG visitation



How Cities Work Workshop
Image: GMH

- Visitation to tour historic places museums **increased by 28%** from last year with visitation to Lanyon Homestead at its **highest for over 15 years**. The increase in visitation to Lanyon is due to the successful programming, particularly the signature annual event *Harvest Day Out*, and the month-long programming in Spring to coincide with *Floriade*. The CFC continued to build new audiences through new partnerships, such as the *Dinner with the Stars* events at Lanyon Homestead with Mount Stromlo Observatory (ANU)
- The Summer school holidays saw significant growth in visitor numbers this year:
 - **60% of visitors** to the *On the Move* children’s exhibition were **first time visitors to CMAG**, with **13% from interstate**, and
 - ACTHP saw **3,016 visitors** - a **22% increase** from the previous financial year and CMAG attracted **2,844 visitors** - an **increase of 26%**.

‘For our Elders’ with Indigenous Artist Sarah Richards (pictured)



Tom Buckland's Bird Machine
Image: GMH



NAIDOC Week - 'For our Elders'
Creative Workshop
Image: GMH

Winter at CMAG

Curatorial & Exhibitions

- *Mr Fluffy: Our Voices* - personal accounts by impacted Canberrans
- *Capturing Canberra* - CMAG’s Press Photography 3,500 strong collection, recently acquired and **on display for the first time**
- *Telopea Park School 100 Years* exhibition
- *White-out: upcycled sheets to shirts* from CIT Fashion School
- *How Cities Work* - a touring exhibition from the Museum of History NSW, and
- *Tom Buckland’s Bird Machine* (pictured).

Visitor Engagement & Interpretation:

- *A Flock of Birds!* Poetry and art workshop inspired by *Fly, Fly!: Sidney Nolan Bird’s* exhibition
- *Creative Workshop: celebrate NAIDOC Week*

- *Art Workshop: Pop Up City* - a touring workshop with illustrator and designer James Gulliver Hancock and *Art Workshop: Design your own vehicle*, inspired by the *How Cities Work* exhibition
- **CMAG launched its Secondary School Art Prize** with over \$700 in prizes. The medium, **photography**, linked with CMAG’s *Capturing Canberra* exhibition of press photography of Canberra. The Art Prize was open to secondary students attending school in Canberra. Prizes were awarded in two categories: Year 7 to 10 and Year 11 to 12, with a selection of entries displayed in CMAG’s gallery
 - 1st prize - Year 10 Amelia Bobbin, **BIKE REFLECTIONS**



Secondary School Art Prize recipients with Minister for the Arts, Tara Cheyne
CMAG Foyer
Image: GMH

- 1st prize - Year 11 Zachary Pile, *THE WINTER WALK*
- *Capturing Canberra - CMAG's Press Photography Collection* - kids drop-in poetry and art workshop inspired by the *Capturing Canberra* exhibition
- *Songs and Poems Lyric Writing Workshop* with Mr Tim and Nathalie, and
- *Celebrating Telopea Park School 100 Year Anniversary* with Esther Davies, Telopea School archivist.

Winter at ACTHP

Curatorial & Exhibitions

- The **ACT Historic Places Art Prize** was launched in 2023 and held at Lanyon Homestead from July to October 2024. **Supporting ACT and regional artists, to exhibit their works**, and to encourage a deeper appreciation of Canberra's cultural and natural heritage through artistic engagements with our cultural places, winners and finalists' works were exhibited at Lanyon Homestead until 15 October with Minister for the Arts, Tara Cheyne, presenting at the awards ceremony and announcing the winners and finalists on

29 July 2023

- The 2023-24 winners (pictured below) included:
 - 1st prize (\$7,000) - Robyn Campbell, *DWELLING PLACE*
 - 2nd prize (\$3,000) - Jessika Spencer, *OCHRE*
 - 3rd Prize Tuggeranong Arts Centre Prize - Lynne Flemons, *HOMAGE*, and
 - Craft + Design Prize - Sue Peachey, *ELIZABETH'S HANDKERCHIEF WITH MOTH*.



ACTHP Art Prize recipients
Lanyon Homestead
Image: GMH

Visitor Engagement & Interpretation

- Lanyon Homestead re-opened in July 2024 after the completion of significant conservation and maintenance works to the main Homestead. Lanyon was open again for tours and exhibitions from 30 July 2024

Spring at CMAG

Curatorial & Exhibitions

- *Madonna 40: A Celebration*
- *Nara - Canberra: 30 years of friendship*
- *eX de Medici's Guns and Flowers* in the Nolan Gallery
- *On the Move* (touring children's exhibition), and
- *Royal Australian Mint exhibition, Change: Stories from your Pocket*.

Visitor Engagement & Interpretation

- *Masterclass: Watercolour with Nicola Dickson* provided an introduction to the art of botanical drawing and painting during September
- October School Holiday Program *Unlocking Cities, Block by Block!* a **SOLD-OUT** immersive Minecraft experience was held in the CMAG foyer inspired by the *How Cities Work* exhibition
- CMAG offered an eight-week mentored black and white darkroom photography workshop *Canberra on Film* presented in conjunction with CMAG's *Capturing Canberra* exhibition. The workshops were **fully booked**
- *CMAG on Saturday: Sew What?* Inspired by the 'Kelly and Horse' painting from the Nolan Collection, and
- *In conversation: Madonna40* collector Jerry Kirbell and local drag artist Venus Mantrap discussed their passion for all things Madonna and the artist's impact in the queer community.

Spring at ACTHP

Curatorial & Exhibitions

- Special *Christmas displays at Lanyon, Mugga-Mugga and Calthorpes House* opened in late-mid November to 17 December 2023.

Visitor Engagement & Interpretation:

- *Find, Make, Renew: Sustainable Art Workshops Series II* commenced with a series of artist led workshops linked to the history of Mugga-Mugga Cottage and upcycling programmed for November 2023 was **sold out**
- During Spring 2023 Lanyon Homestead became the inaugural Floriade Satellite site during September and October, with additional plantings and gorgeous floral

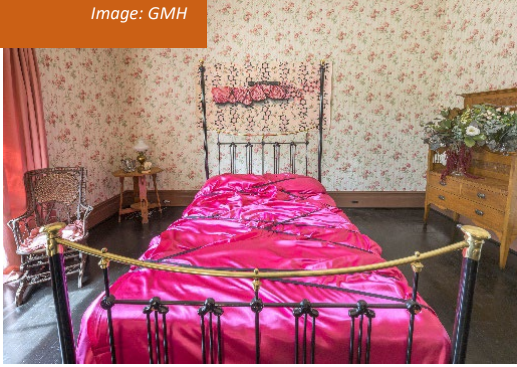
displays. Strong visitor results followed the official satellite site. As well as additional floral garden displays, Spring programming included:

- *Spring Wonderland Picnic Concert* with the Canberra Symphony Orchestra String Quintet and Rachael Thoms
- *Grow Your Garden Plant Fair*
- *Drought and Other Plays* by Milicent Armstrong
- *ACTHP Art Prize* Finalist Exhibition, and
- Garden tours.



- Visitation patterns included:
 - a **307% increase** in overall visitation (compared with the same period in 2022)
 - **95% booked capacity** for guided tours (compared to 35% booked capacity the previous year), and
 - **42% first time visitors** for the *Canberra Symphony Orchestra* concert with 27% from Tuggeranong, 10% from the ACT region (NSW), and 1% from interstate (beyond the ACT region).

Guns and Flowers: eX de Medici
Lanyon Homestead
Image: GMH



- *Guns and Flowers: eX de Medici/Nolan*, including and installation at Lanyon Homestead (pictured) as an extension of the exhibit as well as an *In Conversation: eX de Medici*, Curator Virginia Rigney and Dr Jennifer McFarlane held at Lanyon.

Summer at CMAG

Curatorial & Exhibitions

- Stephen Harrison's *The Sphinx Bureau*
- *Materiality - but not as we know it*
- *Backyard Archaeology* (pictured), and



Backyard Archaeology Exhibition
Image: CFC

- *Duntroon Estate: Work with all your Might* showcasing never before seen objects and images from the house, families, woolshed and dairy.

Visitor Engagement & Interpretation

- *Flights of Fancy Creative Workshop* with artist Mariana del Castillo, inspired by the *Fly, Fly!: Sidney Nolan Bird's* exhibition (pictured)
- A special screening of *Desperately Seeking*

Susan was shown at the CMAG Theatrette, part of the *Madonna40* celebrations, and

- As part of the *National Multicultural Festival* CMAG provided a *Children's Sanctuary* and workshops.

Summer at ACTHP

Curatorial & Collections

- A joint Dark Sky public and education program with Mount Stromlo/ANU commenced in Lanyon in March 2024.



CMAG Creative Workshop
Flights of Fancy with Mariana del Castillo
Image: Courtesy of the artist

Visitor Engagement & Interpretation

- CMAG launched a digital exhibition celebrating *Dawn Waterhouse's 100th birthday* and her childhood at Calthorpes House. GMH supported family celebrations with special openings of Calthorpes House for Dawn's family and friends.

Autumn at CMAG

Visitor Engagement & Interpretation

- *CMAG After Dark* coincided with *Enlighten's Illuminations* and the CRA's *Before Us|A Night Walk Through Time* in Civic Square, creating a collaborative sculpture connecting Civic Square to CMAG's

Materiality exhibition and *Lucy Irvine's Civic Systems* workshop

- Artist Lucy Irvine hosted *Civic Systems* workshops as part of the *Materiality...but not as we know it* CMAG exhibition
- Senior Curator Virginia Rigney hosted *In Conversation: with eX de Medici* as part of the International Women's Day events
- *CMAG on Saturday: Imagination into the World* inspired by *Stephen Harrison's The Sphinx Bureau* exhibition
- *Kids Workshop: Mintventures* inspired by *Canberra/Kamberrri: People + Place* and the *MINT* collaboration
- *Panel Talk: Memory, Identity and the Past-Connecting Canberrans to Territory Collections* as part of the *Heritage Festival 2024* brought together curators, archivists and librarians
- CMAG's Dr Hannah Paddon facilitated *Curator Talk: Duntroon Estate and its People* as part of the 2024 Heritage Festival
- Senior Curator Virginia Rigney hosted *Curator Talk: Materiality*
- *Artists Talk: Materiality Collaboration* with artist Errol Evans, Tanya Singert and Trent Jansen (pictured)



Artists Talk: Materiality Collaboration with artists Errol Evans, Tanya Singert & Trent Jansen
Image: GMH

- *Symposium: Backyard Archaeology* for *National Archaeology Week*, and
- To celebrate *Reconciliation Week* CMAG held *Artist Talk: Materiality* with Paul Girrawah House.

Autumn at ACTHP

Visitor Engagement

As part of the 2024 *Harvest Day Out*, Lanyon held a wide range of workshops, tours and talks, market stalls, music and eateries

including:

- *Ngunawal Seasons Talk*
- *Rockabilly with The Fuelers*
- *Making Clay Seed Pod Animals Kids Workshop*
- *Ikebana With Upcycled Materials Workshop*
- *A Garden Through Time* with Lanyon's Head Gardener Tour
- *Communities Making Climate Cooling Microforests Talk*
- *Cool Jazz* at the Homestead, and
- *Making Mrs Calthorpe's Marmalade and Other Preserves* (pictured - Dr Anna Wong, Director GM H demonstrating the historical preserving recipes from Calthorpes House (*Making Mrs Calthorpes' Marmalade Workshop, Harvest Day Out* at Lanyon Homestead)).

Dr Anna Wong making Mrs Calthorpes' Marmalade
Image: GMH



- *Dinner with the Stars* - Dinner and Stargazing at Lanyon Homestead in partnership with the Stromlo Observatory

- Calthorpes House Garden Tours as part of the Canberra and Region Heritage Festival, and
- *Legends of Lanyon* tour, talk and dinner with Tim the Yowie Man.

District & Events



Briggs - Enlighten Up Late
Image: Kerrie Brewer (NGA)

Collaboration & Engagement

- The CFC continued to **evolve the former Elections ACT office - now known as the CFC Civic Square Hub - into a multi-purpose art space able to host and support a number of different arts activations**. This included:
 - supporting CRA-funded arts activators through hosting PeopleLab's *Festival of Everyday Art* exhibition July 2023
 - hosting the *Uncharted Territory Festival* hub in our Civic Square Hub in July 2023 which included the *Canberra 2060* Workshop by Boho Interactive as part of *Uncharted Territory*, and
 - creating pop-up bars with live music in summer.
- For the second half of 2023-24, the Hub was leased to the Royal Australian Mint (see Goal 2 below)
- The CFC participated in the National Capital Attractions Association *Director Showcase* at Parliament House on 18 October 2023 to promote the CFC alongside the National

Cultural Institutions and other major ACT Visitor destinations. The CFC displayed Dr Matilda House's Possum Skin Cloak, showcased concepts for the Theatre Redevelopment, and gave out heritage recipe postcards connected to our historic properties and exhibition catalogues

- The CFC Events team hosted *Christmas Carols on the Terrace* alongside the CTC's *A Christmas Carol* theatre performances and assisted with delivery of the immersive sensory experience *Darkfield: Séance and Flight* in Civic Square
- The CFC had a strong **partnership with the 2023 SpringOUT Festival**, hosting four **sold out** Queer Elders Speak events at CMAG:
 - *Queer Elders Speak Event 1: Tales from the Lesbian Sisterhood* presented by TRANZ Aust and SpringOUT
 - *Queer Elders Speak Event 2: Mateship and Memories Gay Gentlemen's Chronicle*
 - *Queer Elders Speak Event 3: Bisexual Journey's - Between Two Worlds*, and
 - *Queer Elders Speak Event 4: The Rainbow Collective*.

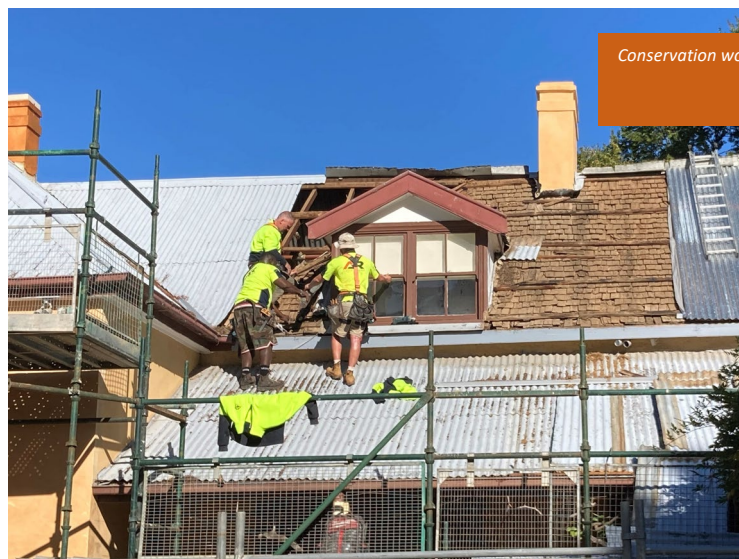


Queering CMAG Workshop
Image: GMH

- CMAG held a **QUEERING CMAG** workshop with artists Fox May and Gerald Jones holding drawing sessions in the *Guns and Flowers* exhibition (pictured).

Facility Operations & Capital Works

- Lanyon Homestead conservation works were commenced and completed with internal works, roofing and landscaping activities undertaken.
- Tree assessments at the CFC's heritage sites were undertaken and our database updated. With a large number of trees at end of life, a program of removal and replacement gained headway in 2023-24, in addition to the clearing of fallen trees and arboricultural works on other trees
- Further geotechnical investigations were made at Lanyon to inform the road design package of works for the Driveway restoration
- Refurbishment of the North Building office space was undertaken with completion and re-occupancy in March 2024. This is the first major update to the administration areas which are now more user friendly and welcoming
- The CTC staff administration area also underwent a refurbishment, creating a better work environment and enabling co-location for those working on the CTC re-development project
- Final designs were completed for the adaptive re-use of the Lanyon heritage centre into staff accommodation, and
- A centralised FOCW operating model was developed to support the management, maintenance and enhancement facilities and assets in line with industry standards and expectations.



*Conservation works at Lanyon Homestead
- original shingle roof
Image: GMH*



*Conservation works at Lanyon Homestead
- new corrugated iron roof
Image: GMH*

Strategic Goal 2 Growth & 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.

OUR ACHIEVEMENTS

Corporate Finance

- In 2023-24 the CFC maintained high standards of financial management and reporting
- The audit of the CFC's 2023-24 Financial Statements by the ACT Auditor-General resulted in an unmodified audit
- The CFC has been funded in the ACT Government 2024-25 Budget and the Budget Papers include forward estimates for the CFC
- For 2023-24, the CFC **achieved own-sourced revenue of 57.7% comparable with a target of 50.9%**
- The CFC achieved a **cost to government per visitor outcome of \$25.36 compared with a target of \$29.05**. The better-than-target figure relates primarily to higher-than-expected visitors/patrons due to strong attendance at events at Lanyon, popular family-focused exhibitions at CMAG, presence of the Mint, and new CFC run events including in Civic Square, capturing new audiences
- The Government provided \$0.380 million in 2023-24 to the CFC for its Enterprise Agreement bargaining and pay offers.
- The CFC developed two bids which were funded in the 2023-24 ACT Budget, leading to **funding for the jointly delivered CTC-CIT Certificate III in Live Production and Technical Services** for the training of backstage theatre professionals, and **funding to support the ongoing expansion of CMAG into vacant ground floor spaces in the North Building and to contribute to the activation of Civic Square**. These are the Circuit Gallery (formerly the Mr Wei restaurant) and the Civic Square Hub (formerly the Elections ACT office). The new areas in turn support future financial sustainability through the income generation opportunities they present

- The Corporate Finance area continued to **meet deadlines for payroll, theatre show acquittals, accounts payments and the collection of receivables**
- The CFC Audit Committee met four times in 2023-24. Representatives of the ACT Audit Office were invited to all meetings of the CFC's Audit Committee. An ACT Audit Office representative provided a briefing to the September 2023 Audit Committee meeting on the audit of the CFC's 2022-23 Financial Statements and 2022-23 Statement of Performance
- In January 2024, **the Board endorsed the CFC Risk Appetite Statements** which guides decision-making for the Board, Executive and Staff in the areas of reputational, artistic, financial, asset and people risk. The **Risk Management Framework and Policy, Risk Management Plan, Fraud and Corruption Prevention Plan and Strategic and Fraud Risk Registers were subsequently approved by the Board** at its June 2024 meeting, and
- The CFC's quality assurance program for the year focused on petty cash, asset stock take, delegation and signature register and ICT asset audit.

Canberra Theatre Centre

- **QTix was confirmed as the successful new ticketing system tenderer**, with the implementation of Nliven (the CTC's new ticketing management system) integrated and went live in July 2024
- In the 2023-24 financial year, the CTC commenced a brand refresh for Canberra Ticketing in order to develop ACT's leading ticketing agency after implementation of the new ticketing management system
- A review of food and beverage options to enhance the customer experience and generate increased revenues was expanded as a collaborative project across the CFC within the 2023-24 financial year and will continue throughout 2024-25
- The **CTC continued to promote opportunities for customers to engage in dialogue with and provide feedback** through its patron survey, social media community engagement, direct phone calls to Box Office, and in person with Box Office and FOH staff
- The CTC continued to refine post-performance surveys, adding 27 questions, to gain a deeper and more nuanced understanding of the patron experience
- Further audience development initiatives included:
 - collaborations with a wide range of national and local institutions including the National Gallery of Australia, National Film and Sound Archive, Ausdance ACT, Canberra Symphony Orchestra, and the National Portrait Gallery



Akram Khan's *The Jungle Book Reimagined*
Image: Production Shot

- marketing *Akram Khan's The Jungle Book Reimagined* into Sydney and Melbourne, and working with national contacts and partners including A by Adina, The Saturday Paper, Bell Shakespeare, and Carriageworks to promote the work and the CTC's role in bringing it to Australia. **The campaign doubled our average interstate attendance** for *The Jungle Book* season

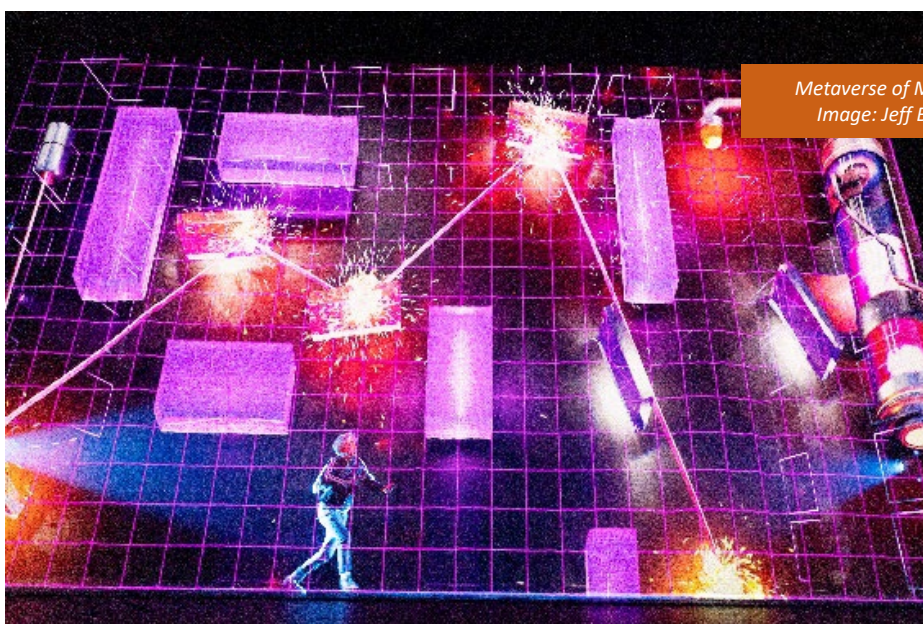
- **multiple sold-out performances** for Sydney Theatre Company's *RBG*, supported by a highly successful waitlist campaign



Miss Peony
Image: Jason Lau

- a successful outreach campaign to people with Chinese heritage and language **in partnership with a local consultant and Region Media Chinese outlets** for *Miss Peony*
- collaboration with Jones Theatre Co. to **deliver the world's first interactive magic spectacular, *Metaverse of Magic***, developing bespoke content for the campaign, which has since toured internationally
- launch of our largest post-COVID education and young audience programs to date

- successful promotion of our New Works opportunities, **resulting in the most diverse group of candidates to date**
- launch of ticket sales for *Chicago*, organising a media event featuring Lucy Maunder alongside the Chief Minister at a speakeasy in Canberra, with the **campaign achieving the highest ever first-week sales for any major musical at the CTC**, and
- Secondary school audiences increased through other engagement opportunities including access to *Akram Khan's The Jungle Book: Reimagined*, and **teacher engagement has been high due to digital, face to face and professional learning opportunities.**
- The new ticketing system now includes **views from seats** that customers can access when selecting seats for purchase. In 2023-24, the night usage of the CTC venues was split almost equally between local and national acts - **48% local and 50% national** - with the **remaining 2% being international acts**. This is clear demonstration of the high level of usage of the CTC by the local live performance sector.



Metaverse of Magic
Image: Jeff Busby

Figure B.2(a): Contracts by Genre
2023 - 2024

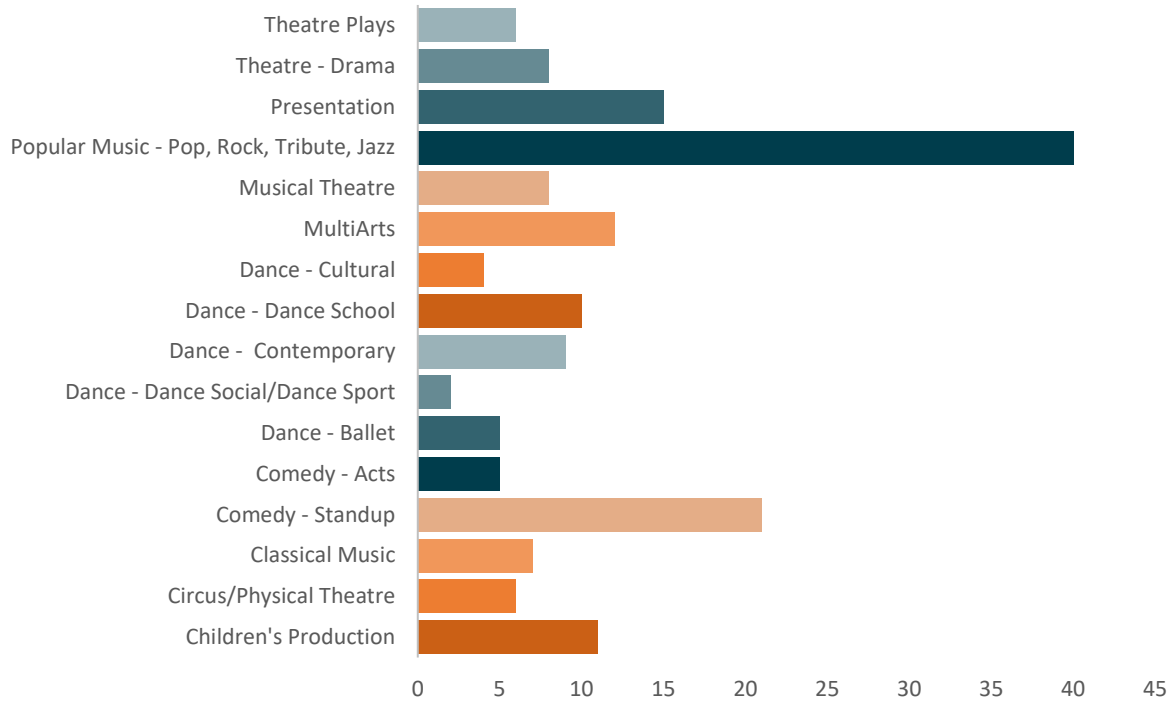
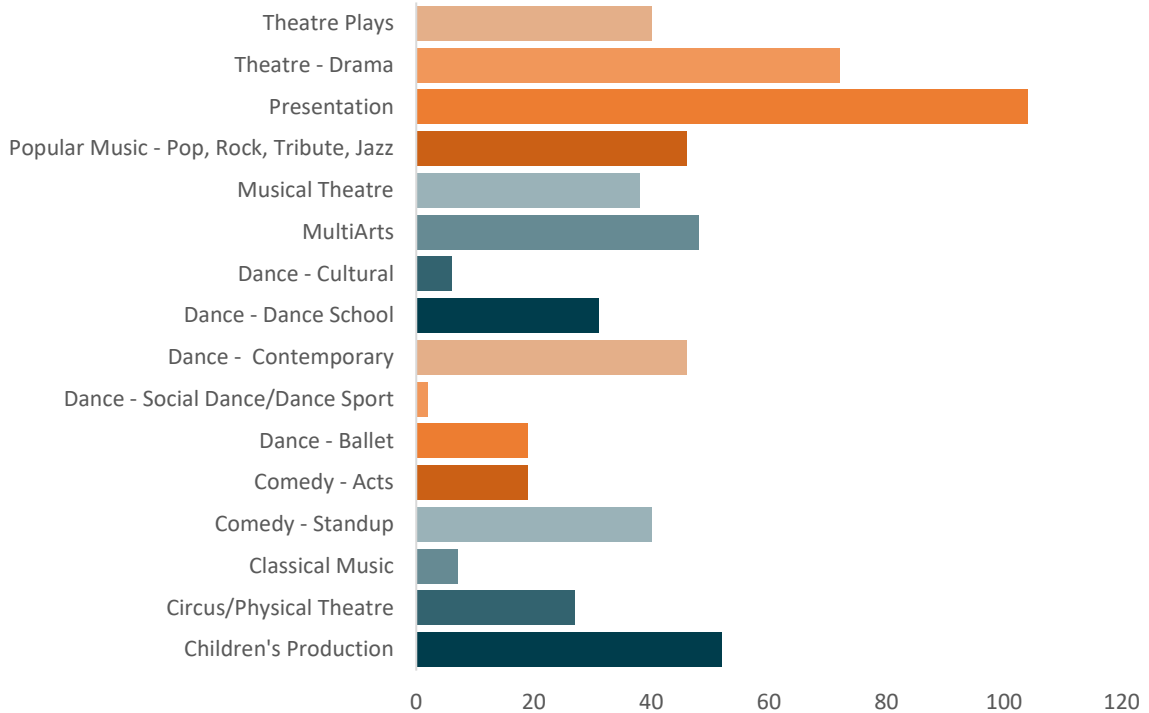


Figure B.2(b): Nights Usage by Genre
2023 - 2024



Galleries, Museums & Heritage

- The ticketed model for the *How Cities Work* exhibition demonstrated income generating potential of paid experiences at CMAG. Subsequently *On the Move* was ticketed for the summer holiday period
- The CFC leveraged the CRA's Winter in the City ice and snow experience in Civic Square and Ainslie Place to **boost visitation to CMAG** through complementary and co-marketed school holiday activities
- A ticketed *Spring Wonderland Picnic Concert* was a successful pilot for potential paid concert series at Lanyon Homestead, **drawing an audience of 750 patrons**
- *Dinner with the Stars*, a ticketed partnership with Mount Stromlo Observatory at Lanyon launched in March 2024 (pictured). **This dark sky gazing experience proved to be immensely popular, repeatedly selling out**



Dinner with the Stars - Lanyon
Image: James Harcombe

- The established partnership with Tim the Yowie Man is ongoing with future events to be held at Lanyon, **creating positive partnerships**
- The Commonwealth Government, through the Office for the Arts, renewed the Nolan Collections Management Agreement for a further 3 years
- During 2023-24, the CMAG Café refined its staffing model and menu, and **attracted an exclusive coffee bean partner**. The

purchase of a coffee cart allowed café service to be run in Civic Square and at Historic places events. Overall, café revenue is increasing

- CMAG venues were **hired by 42 different organisations** during 2023-24, with a number of these organisations hiring venues on multiple occasions. Organisations ranged from Federal and ACT agencies to not-for-profit organisations, community groups, as well as private sector organisations, and
- Spaces within Lanyon and Mugga-Mugga were used by **12 different organisations** and groups during 2023-24.



Wedding at Lanyon
Image: Kali Rebecca Photography

District & Events

Collaboration & Engagement

- In January 2024, the CFC entered into an **arrangement with the Royal Australian Mint** for short-term lease of the Hub, Circuit Gallery and CMAG Theatre from February to July to continue the Mint's education and

public programs and to open a pop-up shop while their Deakin premises were being renovated

- The CFC Events team created a dance party - *Into the Groove* - in the CMAG foyer to celebrate the *Madonna40* exhibition in November 2023. The event **sold-out at 150 tickets, made a significant profit, and received extremely positive feedback in the post-event survey**
- In December 2023, the CFC held a new audience development event, *Canberra Museum and Games*, in partnership with GamePlus and CanDev. **The sold-out ticketed family friendly evening** celebrated Canberra-made games with local developers showcasing a wide variety of tabletop, digital and VR games for patrons to test, play, make and buy. **The event saw largely first-time visitors to CMAG** and included access to CMAG's interactive family-friendly exhibition *On the Move*
- To trial possible future revenue generation opportunities from Lanyon gardens produce, the **CFC collaborated with Canberra Brewers for a small test batch of beer from hops grown at Lanyon.**

- A private tasting held for the Chief Minister received positive feedback on our English Pale Ale



Chief Minister Barr with CFC CEO Gordon Ramsay - tasting the Lanyon beer
Image: CFC

- In June 2024, we commissioned a **Lanyon Gin with Big River Distillery** which will become part of a range of retail products under development in the CFC, and
- During December 2023 CMAG hosted pop-up terrace bars, musicians, and carolers outdoors to **enliven the Square in the Summer evenings.**



Into the Groove Madonna40 Dance Party
Image: CFC

Strategic Goal 3

Redevelopment of the Canberra Theatre Centre & 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

- 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.
- Supporting the processes for procurement, design, and construction of world class plans, and funding to develop the new Theatre and CCCD.
- To strengthen the CFC's capacity to provide governance, oversight, and management for the CCCD and the CTC.
- Rethinking the position of CMAG in the CCCD to lift CMAG's visibility, profile, and audiences.
- 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.



Fourteen
Image: Joel Devereux

OUR ACHIEVEMENTS

Canberra Theatre Redevelopment

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

and creating works of local, national, and global, significance

- Community engagement** has been a key focus of the project, with consultations beginning in October 2023. The CTC has provided various opportunities for the public to engage with the project, including online surveys, on-site 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
- The ACT Government is now seeking industry involvement and partnership to advance the project. Suitably experienced and qualified contractors will be asked to submit their interest to work in partnership

with MPC and the CFC on a transformed CTC

- The partnership will be an early contractor involvement (ECI) delivery model, with procurement starting in July 2024. This will be a two-stage process. Following assessment of the Expressions of Interest, the ACT Government will invite shortlisted tenderers to respond to the Request for Tender stage
- 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 the CTC's services
- Pre-planning is underway for disruption and operational readiness next financial year
- 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**, and
- 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**.

Facility Operations & Capital Works

- In 2023-24, the **FOCW team supported the Canberra Theatre Redevelopment Project** through representation on the Redevelopment Risk Management Committee and Design Control Group to assess and address underpinning business systems.

Galleries, Museums & Heritage

- As part of the CCCD Master Plan being worked on by the CRA, 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 the 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 & Events

Collaboration & Engagement

- The CFC remains closely involved in Stakeholder Communications about the CTR Project which is led by MPC
- at the Executive Level, the CEO and Director CTC sit on the CTR Project Board, and the CEO additionally chairs the District Coordination Committee
- at the senior officer level, a cross-directorate Working Group meets fortnightly to plan and discuss stakeholder engagement in relation to the CTR Project, and
- in collaboration with the Danish Embassy, the **CFC Events team facilitated a demonstration in Civic Square of the National Danish Performance Team to celebrate architects Henning Larsen involvement** in the CTR Project.

Strategic Goal 4 Sector Leadership & 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.

OUR ACHIEVEMENTS

Promoting professional development

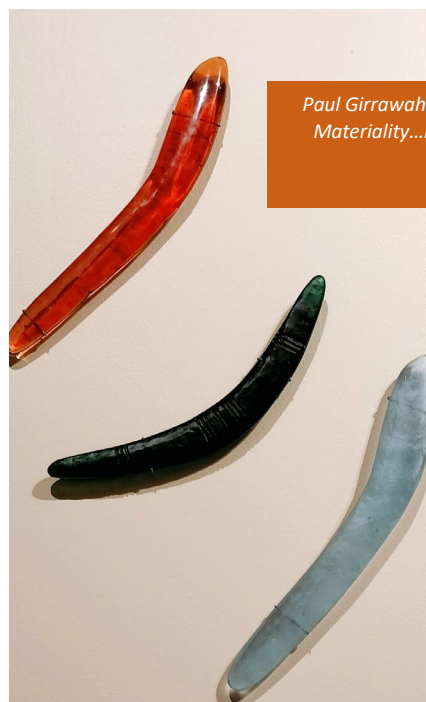
- During 2023-24, the CFC continued its **partnership between the CTC and CIT for delivery of the Certificate III in Live Production and Technical Services**. This course provides career pathways into the ACT sector. Each year the course supports 10 - 15 students to complete the qualification and gain experience in Lighting, Sound and AV operation as well as bump-in and bump-out processes and career management in the live production industries. **In 2023-24, 14 people graduated from this course**
- The CTC connected with local artists, teachers, students, and undergraduates through training in design and stagecraft planning
- **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
- **GMH also hosted work experience students and interns**, in addition to the Career Trackers student above

- The CTC's creation of marketing and publicity materials across 2023-24 was **supported by over 20 freelancers and small businesses within the ACT**, including designers, photographers, videographers, and printers, and
- CMAG Café hosted a **free seven-week barista course** plus work experience for six young people referred from the Multicultural Centre.

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 *Yuldea*
 - *The Visitors*, co-produced by Sydney Theatre Company and Moogahlin Performing Arts, and
 - *Walanbaa Yulu-Gi* - Australian ballroom dance company *Burn the Floor* collaboration with Indigenous dance star *Mitch Tambo* in a new production.
- The **ACT UP! Secondary Schools festival** increased programming alignment with **Reconciliation Week** activities, and **engaged First Nations playwright Dylan van den Berg as Festival Ambassador**
- CMAG's Aboriginal and Torres Strait Islander engagement during the year included the following:
 - works by **First Nations artists Paul Girrawah House and James Tylor** in CMAG's exhibition and accompanying publication *Materiality...but not as we know it*, 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.



Paul Girrawah House - Boomerangs
Materiality...but not as we know it
Exhibition
Image: CFC

- In 2023-24, ACTHP engaged with Aboriginal and Torres Strait Islander communities to **strengthen and improve its approach to interpretation and management of First Nations stories and values** through specific activities, including the following:
 - extensive research was undertaken on Calthorpes House and Lanyon to better understand the connections of the **Aboriginal people** to these places, and to foreground their stories in the future interpretation of these historic places, and
 - Historic Places programming for *Harvest Day Out*, **NAIDOC week** and **Reconciliation Week** featured talks, tours and children's activities by traditional custodians
- **First Nation's woman**, Jessika Spencer, won second prize in the inaugural ACT Historic Places Art Prize with her work, *Ochre*
- Further detail on the CFC's First Nations engagement is at [Section B.9](#).

Elevating the Capital

- The CFC CEO, Director CTC, and Director of Collaboration & Engagement appeared as witnesses at a hearing for the Joint Standing Committee on the National Capital and External Territories' inquiry into fostering and promoting the significance of Australia's National Capital. Key focus was to make the case for Federal investment in a National Performing Arts company and Theatre Redevelopment
- 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 hosts 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**
- The CTC hosted a meeting of the Confederation of Australian State Theatre companies (CAST). The CAST was briefed by the CTC Director on the CTR Project, as well as on current and future programming aspirations by the CTC Head of Programming
- CMAG hosted *Learning Program Workshop on the Canberra/Kamberrri Place + People* for the Arts Up Front Conference in February 2024, and also hosted a Royal Australian Mint AMaGA event, and
- Backyard Archaeology Symposium with University of Canberra
- 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, VisitCanberra, the National Capital Attractions Association, the

Australian Museums and Galleries

Association, the International Society for the Performing Arts (ISPA) Congress, Aotearoa NZ Festival of the Arts, the ANU Symposium - Discomfort in the National Capital, and the Diversity Council's - Beyond Binary session.



Education experiences

- **The CTC offers a variety of school programs designed to engage students of all ages in the performing arts:**
 - School Performances tailored for different age groups, from early childhood to secondary students, aligned to the school curriculum
 - Teacher Resources to help teachers integrate performing arts into their curriculum. This includes risk assessments and educational materials related to past performances, and
 - Special Programs including workshops and interactive sessions that allow students to engage directly with theatre professionals and learn about different aspects of theatre production.

- In 2023-24, **10,960 students benefited from these CTC programs**
- **CMAG offers a variety of educational programs** designed to engage students with art and history through interactive experiences:
 - Onsite programs for 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
 - Self-Guided Tours available for all year levels, allowing students to explore exhibitions at their own pace
 - 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
 - The Nolan Secondary Learning, and Resource is designed for Years 7-12, to help students investigate and draw inspiration from the Nolan Collection.

These programs are designed to make learning engaging and interactive, **providing students with a deeper understanding of art and history.**



Yr 10 CMAG Art Prize winner - Amelia Bobbin
Bike Reflections
Image: GMH

- In 2023-24, **15,469 students benefited from these CMAG programs**
- CMAG also **launched a Secondary School Art Prize** in July 2023 with its theme - *Photography* linked thematically to the *Capturing Canberra* exhibition. There were **109 entries from 37 students across public and private schools.**



Yr 11/12 CMAG Art Prize winner
Zachary Pile - *The Winter Walk*
Image: GMH

- **ACTHP offers a variety of educational programs across its three sites:** Mugga-Mugga, Calthorpes House, and Lanyon Homestead. These programs emphasize heritage, history, and the environment, providing immersive and hands-on experiences for students
- Onsite Programs include:
 - 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* (Years 3-6) offering a day-in-the-life experience of a convict (image below), and
 - Calthorpes House – *Dawn’s Surprise* (Foundation - Year 2) which compares childhood in the 1930s to today.



Humans and Nature -
Mugga-Mugga
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

These **programs are designed to make learning engaging and interactive, providing students with a deeper understanding of history and heritage.** In 2023-24, **7,090 students benefited from these Historic Places programs.**

Contributing to Canberra's signature events

The **CFC contributed to a number of signature ACT events** - *Uncharted Territory*, *Winter in the City*, *Floriade*, *SpringOUT*, the *National Multicultural Festival*, *Enlighten*, the *ACT Heritage Festival*, providing programs, venues, events, and activations. Highlights included:

- **CMAG created a hub of children's activities, workshops, and exhibitions** to align with the *Winter in the City* activation and the *Uncharted Territory Festival* during the July school holidays. Children's workshops were programmed with the children's exhibitions *How Cities Work and Fly, Fly! Sidney Nolan's Birds*. **CMAG exhibition and program participants contributed over 12% of the Uncharted Territory attendees.**
- **The CTC partnered with the ANU and the Australasian Dance Collective** during

Uncharted Territory to mount the innovative dance production, *Lucie in the Sky*, where human dancers performed on stage alongside drones

- **Lanyon Homestead became the first official satellite Floriade** site in September-October 2023 featuring additional floral garden displays and a month of programs including *Grow Your Garden Plant Fair*, outdoor play, *Art Prize Exhibition*, special garden tours and the *Spring Wonderland Picnic Concert* with the Canberra Symphony Orchestra String Quintet and Rachel Thoms. **42% of concert goers were first-time visitors to Lanyon Homestead; 17% were children**
- In November 2023 the CFC partnered with the *SpringOUT Festival* to host a ticketed dance party linked to the CMAG *Madonna40* exhibition. Lunchtime forums were also held on Saturdays with *Queer Elders Speak*



CMAG Sanctuary - National Multicultural Festival
Image: GMH

- CMAG was again 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. **3,356 visitors came to CMAG during the Multicultural Festival** weekend, which was a **78% increase** from the 2023 weekend
- CMAG hosted an International Women's Day program of events in collaboration with Liz

Lea and the *BOLD Festival*. The day included the *BOLD Bites launch* with Liz Lea as part of the *BOLD Festival*. Activities included dance by QL2 Dance, The Chamaeleon Collective, Asparas Arts, Canberra Dance Theatre's GOLD dancers and Vilaisan Campbell. There was also a focus on the eX de Medici exhibition with yoga, talks, and a lunch

- GMH Director Dr Anna Wong presented at the CAS-ASHA Archaeology Symposium as part of the *ACT Heritage Festival*, and there was a **tour of Lanyon Homestead**

conservation works with ICOMOS and the ACT National Trust in October 2023. Anna also opened the *Backyard Archaeology Symposium* as part of Archaeology Week, and

- The CFC supported Ausdance ACT's launch of *Australian Dance Week* with the CTC supporting the mounting of Australian Dance Party's *Co:Lab_24* in the Courtyard Studio and a formal launch event with dance film screenings held at CMAG attended by the Minister for the Arts.



Yoga in the Gallery
Image: GMH

Strategic Goal 5

Best Practice Governance, Organisational Capacity & 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.

OUR ACHIEVEMENTS

- The CFC's key achievement in 2023-24 in pursuit of the goal of building a secure and resilient workforce was the successful **conclusion of enterprise bargaining**. Extensive staff consultation resulted in the new CFC Enterprise Agreement 2023-26 achieving a number of significant improvements and innovations in pay and conditions, the highest ever CFC eligible voter participation, and an **unprecedented 100 % yes vote**
- An all-staff **Mental Health Month** event was held on 21 November 2023 including a curator-led tour of *eX de Medici's Guns & Flowers*, and a presentation from our EAP service called "Choosing your Mindset"
- During *National Volunteer Week* in May 2023, ACTHP held a thank you morning tea



for volunteers to recognise and celebrate their contributions

- The CFC developed its first Gender Action Plan which is summarised at [Section B.12.4](#)
- The annual Don Aitkin awards **acknowledging outstanding contributions by staff to the work** of the CFC were held on 6 December 2023 with the Minister for the Arts and the CFC Board Chair Helen O'Neil attending. This year a record number

of staff nominations for the Award were received. Ian Tidy (outgoing CFO), Anne Brake (ACTHP), Yoshni Chandra (CTC) and Virginia Rigney (CMAG) were this year’s recipients (pictured)

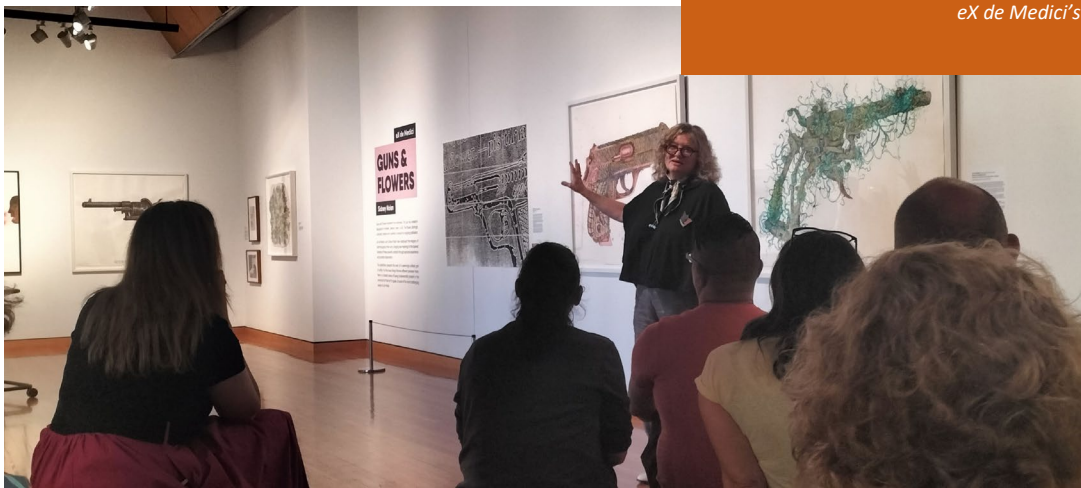


- During 2023-24 the CFC continued to implement its Core Learning Framework, which provides consistency for staff induction and the development of **essential ACT Public Service knowledge and skills**. In 2023-24 **CFC staff achieved 445 course completions**. Expenditure on staff training and professional development during 2023-24 amounted to \$103,393. For details on Learning and Development, see [Section B.12.2](#)
- After extensive planning and consultation, the CFC’s Work Health and Safety Management Policy 2023-26 began implementation. **To support our staff and workers to be safe at work the CFC has**

developed, implemented, and communicated to its workers a new WHS Strategic Plan and Action Schedule, and WHS Management Policy. The CFC Work Health and Safety Committee meets every 3 months. For details on Work Health and Safety, see [Section B.11](#).

Facility Operations & Capital Works

- The centralised FOCW operating model was established during 2023 **to support the management, maintenance and enhancement facilities, and assets in line with industry standards and expectations**
- Delivery of the new FOCW Governance Framework, WHS & Risk Management, Financial Management, FOCW Human Resource Management, Maintenance Plan and Capital Works Management Plans were developed
- **WHS inspections across all CFC sites were completed** in 2023-24
- Data capture practices were implemented for all incoming sources of maintenance requests
- Centralised Specifications for the management, maintenance and enhancement of facilities and assets were developed in line with industry standards and expectations.



CORPORATE/HR/FINANCE

At a Glance

Training & Development



416

training course completions

Human Resources

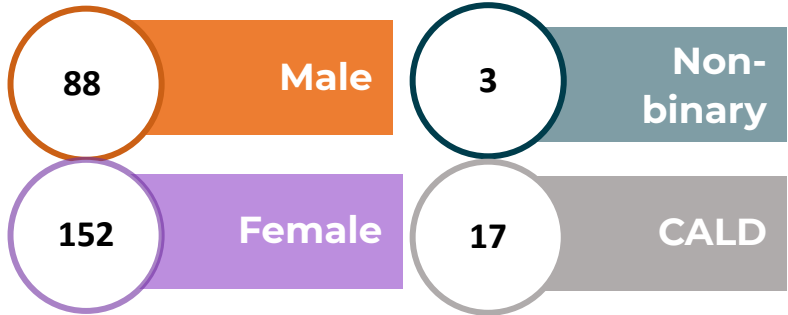
FTE **124**

Headcount **243**

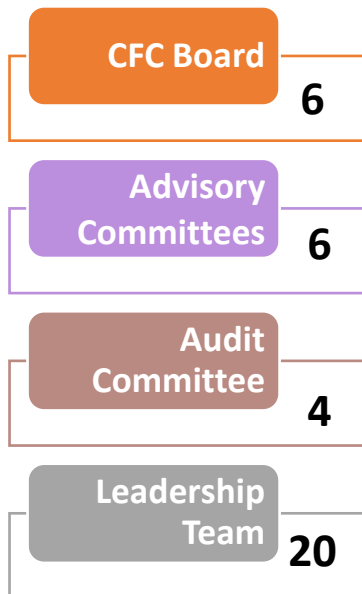
Casuals **153**



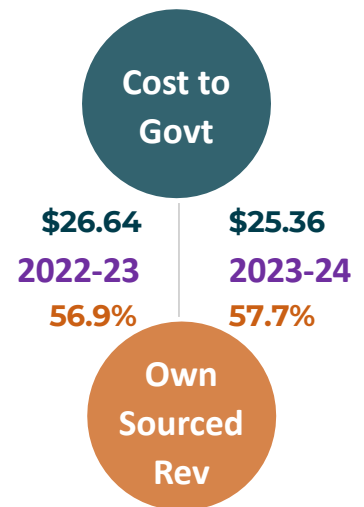
Staff Diversity



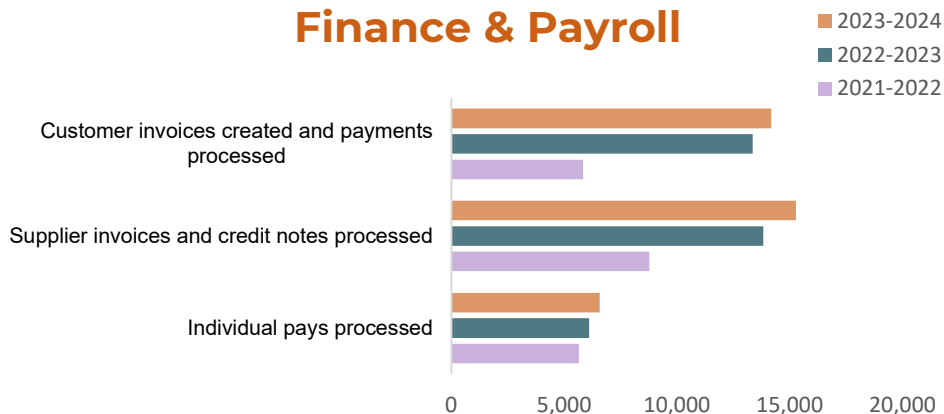
Meetings



Cost to Government & Own Sourced Revenue



Finance & Payroll



CANBERRA MUSEUM & GALLERIES

At a Glance

CANBERRA
MUSEUM
+GALLERY

THE
NOLAN
COLLECTION

Visitors



92,005

Satisfaction rating

94.21%

Objects Acquired

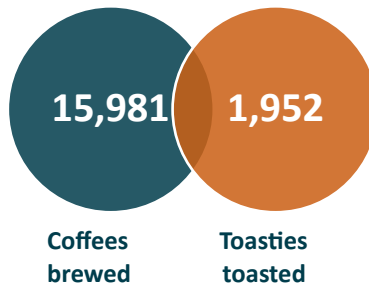
214

objects acquired
into the CMAG
Collection

Exhibitions



exhibitions across
GMH



Education & Outreach

15,467

children attended
CMAG/Nolan
Collection education
programs



1,435

via Outreach
Programs

Collections

11,021

91% of CMAG
collection items
accessioned

Ticketing



45.5% were first
time attendees at
GMH events

Food & Beverage



19% growth in
sales

Public Programs

7,508

Visitors to CMAG/
Nolan Collections

LANYON, CALTHORPES & MUGGA-MUGGA

At a Glance

Volunteers



450

hours of assistance from our committed volunteers

NAIDOC WEEK

Mugga-Mugga Education Centre Presented

Nursery Rhymes in Ngunawal

'Twinkle Twinkle Little Star'

hosted by Melissa Bell & Rebecca King

Education & Outreach

7,508

School children attended ACTHP education programs



3,226

via Outreach

Fun fact



The last of the original carpets from Calthorpes House were safely packed and stored with new replica carpets installed

Public Tours

1505

across Lanyon, Calthorpes & Mugga-Mugga historic sites

ACT HISTORIC PLACES

Visitors

70,536

Lanyon Homestead 64,114

Calthorpes' House 1,348

Mugga-Mugga 915

Satisfaction rating

94.96%

Floriade at Lanyon Homestead

visitation up from 2022 with a 307% increase

guided tours 95% booked capacity (35% in 2022)

42% first time visitors for the Spring Concert at Lanyon Homestead - Canberra Symphony Orchestra performance

FACILITY OPERATIONS & CAPITAL WORKS

At a Glance

Refurbishment



FOCW coordinated the CTC & North Building office spaces refurbishment.

30

staff worked off-site utilising ACT Government FlexiSpaces

Workplace Health & Safety



Floriade Lanyon Satellite Site

7,900 bulbs planted

20 bulb varieties



Historic Gardens



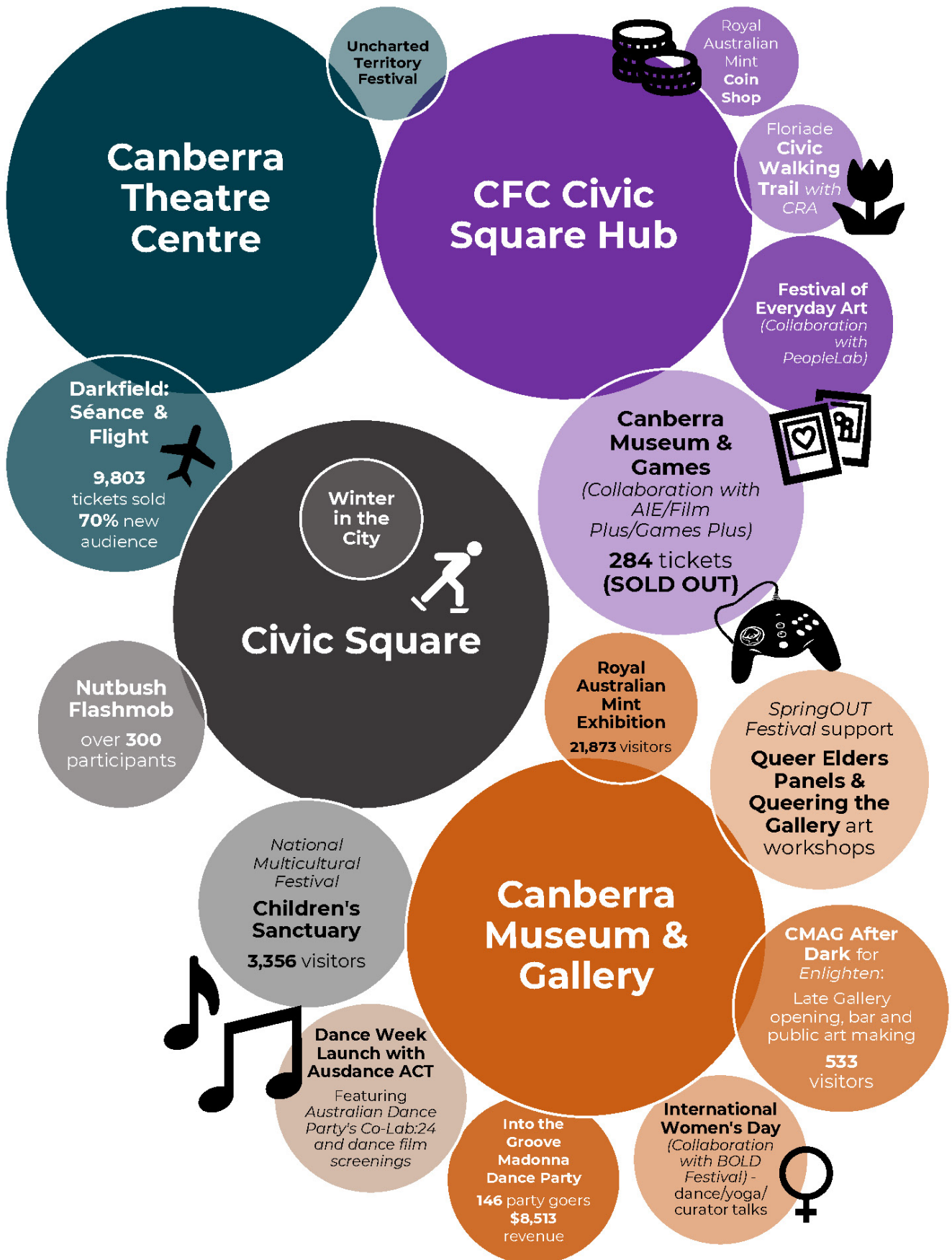
Conservation

Lanyon Homestead internal works, roofing, fencing, tree planting & landscaping completed



DISTRICT & EVENTS

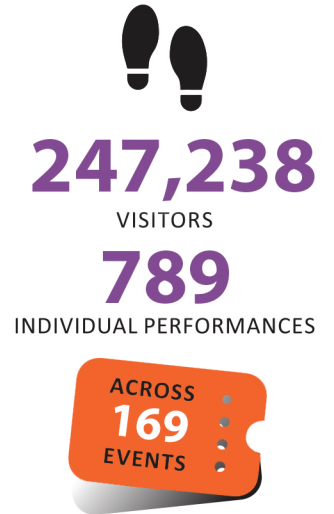
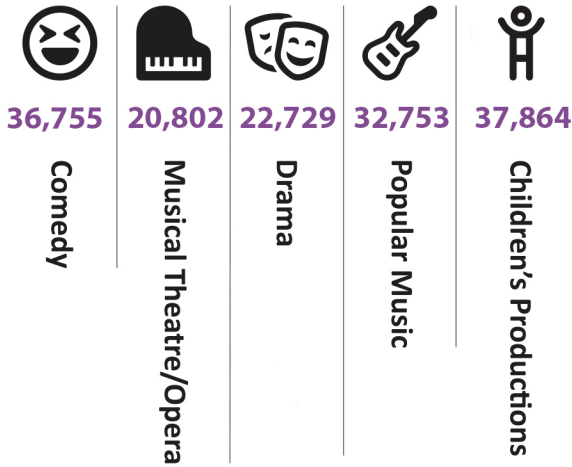
At a Glance



CANBERRA THEATRE CENTRE AT A GLANCE

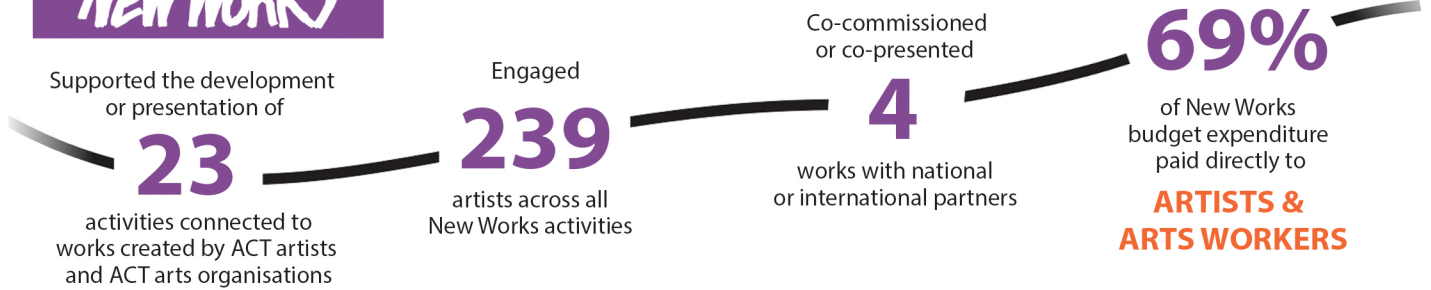


SOME OF OUR MOST POPULAR GENRES INCLUDED:



NEW WORKS

In the past 12 months of the program New Works has:



TOURISM AND ECONOMIC IMPACT

Data verified by Orima Research

- 85% of Canberra Theatre Centre patron survey respondents were from the ACT Region
- 13% from elsewhere in NSW
- 1% from elsewhere in Australia

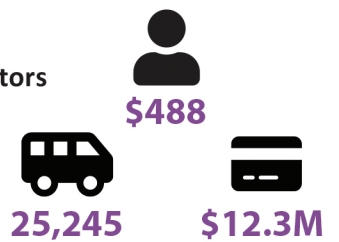


Economic Impact from out of town visitors

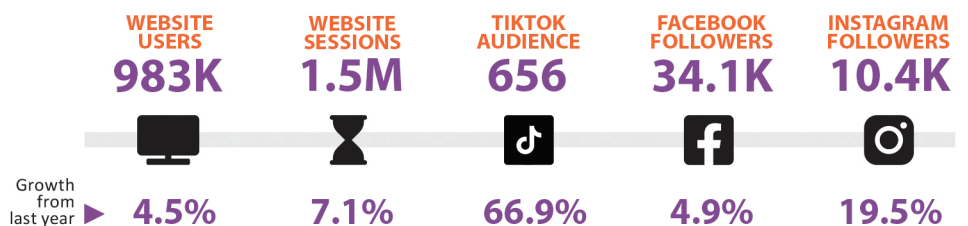
Combined average expenditure per out of town visitor: \$488

Total number of out of town visitors: 25,245

Total estimated expenditure: \$12,307,573



DIGITAL ENGAGEMENT



B.3 Scrutiny

There were no Auditor-General, ACT Ombudsman or Legislative Assembly Committee reports that related specifically to the CFC in 2023-24.

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

B.4 Risk Management

The CFC's Risk Management Framework and Policy and Risk Management Plan guide and inform risk management activities across the CFC including 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 provides the framework for supporting strategies and plans relating to more specific areas of risk, such as disaster preparedness and business continuity plans.

The CFC pursues its mission and vision within a Risk Appetite Framework that guides decision-making for its Board, Executive, and staff in the areas of reputational, artistic, financial, asset, and people risk. Consideration of risk and of appropriate levels of mitigation is done in alignment with the CFC Values and ACT Public Service Values and in the knowledge that the CFC expects compliance with all relevant legislation across all aspects of the organisation's operations.

In January 2024, the Board endorsed the CFC's Risk Appetite Statements. The CFC pursues its mission and vision within a Risk Appetite Framework that guides decision-making for its Board, Executive, and staff in the areas of reputational, artistic, financial, asset, and people risk. Consideration of risk and of appropriate levels of mitigation is done in alignment with the CFC Values and ACT Public Service Values and in the knowledge that the CFC expects compliance with all relevant legislation across all aspects of the organisation's operations. The CFC's Risk Management Framework and Policy and Risk Management Plan guide and inform risk management activities across the CFC including 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 provides the framework for supporting strategies and plans relating to more specific areas of risk, such as disaster preparedness and business continuity plans.

The Risk Management Framework and Policy, Risk Management Plan and Strategic Risk Register were approved by the Board in June 2024.

B.5 Internal Audit

The CFC Audit Committee, a subcommittee of the CFC Board, met on four occasions during 2023-24. Meetings were held on 14 July 2023, 28 September 2023, 1 February 2024 and 23 May 2024.

CFC Audit Committee		
Name of Member	Position	Meetings Attended
Christine Shannon	Chair	4
Dr Rachael Coghlan	Member	4
Julian Widdup	External Member	4

The CEO, CFO, and CFC Financial Controller are invited to each meeting as observers, and an open invitation is extended to the ACT Audit Office to send an observer to each meeting.

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. It 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 payroll process and compliance has been conducted in 2023-24. An annual Quality Assurance Program was also undertaken to ascertain that CFC policies and procedures are working properly, ensure that the policies and procedures are effective, provide information to inform a continuous improvement program so that policies and procedures are improved when required and remain relevant, and identify causes and recommend solutions where problems are discovered. The Quality Assurance Program for 2023-24 focused on petty cash, asset stock take, delegation and signature register and ICT asset audit.

This financial year the CFC finalised its triennial taxation compliance review which commenced in 2022-23. The next taxation compliance review is due in 2025-26.

B.6 Fraud Prevention

The CFC is subject to the ACT Public Service Integrity Framework, and has a comprehensive Fraud and Corruption Prevention Plan and Policy, supported by a Fraud Risk Register, both of which are

implemented and monitored on an ongoing basis. Both were most recently updated in June 2024. Oversight of this plan is undertaken by the Audit Committee, as one of the roles under its Charter - refer to www.culturalfacilities.act.gov.au.

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.

The CFC had no reports or allegations of fraud or corruption throughout 2023-04. In person training was last conducted in April 2024 by the ACT Integrity Commission.

Details of risk assessments conducted: **0**

Fraud awareness training: **13** senior staff attended

No. of reports or allegations of fraud or corruption received and investigated (and any action taken): **0**

B.7 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 to publish Open Access information. **1**
- Number of decisions not to publish Open Access information. **0**
- Number of decisions not to publish a description of Open Access information withheld. **0**

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

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

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

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

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

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

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

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

- Number of applications made to 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**

FOI requests can be made by contacting the CFC FOI Information Officer, GPO Box 782 Canberra City ACT 2601 or emailing CFCcorporatefinance@act.gov.au.

Further information can be found at www.culturalfacilities.act.gov.au.

B.8 Community Engagement

The **CFC actively seeks to engage its communities** in a greater understanding of the value of the arts, and of cultural heritage, through its programs and activities, placing customer service as its primary goal and recognising the diverse needs and expectations of customers. A summary of actions taken by the CFC during 2023-24 in terms of community engagement is provided below. This supplements the Clients and Stakeholders information 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.



*Stories at Sunset
Lanyon Homestead
Image: Karen Paula Beaumont*

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

For the CTR Project, the CFC collaborated with MPC to deliver community consultations throughout the design phases, not only to test design directions but also to ensure that we consider all angles of patron, performer, and arts worker experience. These consultations included engaging with First Nations, local creative, multicultural, and disability communities through a range of in person and online sessions and more focused meetings where necessary. The Performing Arts Reference Group (PARG) was assembled and consulted robustly. **The CTC hosted a youth event which allowed for youth focused consultations of over 200 young people within the Canberra region.** The CTRP team also committed to ensuring CFC staff were across the status and progress of the project. A user experience consultation was coordinated by the design partners engaging CFC and MPC staff in mapping user pathways.

2023-24 Consultation of the Theatre redevelopment

Community consultation on preferred experience	YourSay website, CTC foyer and Canberra local spots
First Nations	1 meeting with the Aboriginal and Torres Strait Islander Elected Body as well as individual artist consultations and Ngunnawal design consultations via Yerrabingin
Schools workshop	1 in person consultation with teachers from local schools and dance schools
Local performing arts venues	1 in-person workshop
User Experience	1 hybrid workshop
Disability community	1 online workshop
Multicultural community	1 online workshop
Youth consultation	6 sessions with a total of 200 students and 12 teachers over one day
CTRP All CFC Staff updates	2 sessions
Performing Arts Reference Group	7 meetings

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 2023-24 Statement of Performance. **Information gained from the surveys is used in future planning to improve facilities and services.**

A major community engagement activity for the CFC is the operation of its three CFC advisory committees. In 2023-24, the CFC's advisory committees provided advice on a range of specialised matters relating to CTC, CMAG and ACTHP.

The **CFC also engages with the community via the media**. Throughout the year CTC Director, Alex Budd, spoke to ABC Radio Canberra and The Canberra Times about the musical Rent, CTC's family and kids programming, and the behaviours of Canberra audiences. Alex was also interviewed by Amplify about the upcoming season of Chicago and star Hayden Baum, as well as speaking to media about the Sydney Dance Company's production Momenta. Programming Manager, Daniel Clarke spoke to Her Canberra to discuss future CTC programming and events. GMH Director Anna Wong represented the CFC with media interviews on ABC Radio Canberra regarding the Telopea Park School Centenary and CMAG Exhibition, and the ACTHP Plant Fair and Spring Wonderland Picnic.



*Canberra's Biggest Nutbush Dance
A community record-breaking event in Civic Square
with Dr Anna Wong, Director GMH, interviewed by Canberra media
Image: CFC*



B.9 Aboriginal and Torres Strait Islander Reporting

The **CFC ensures cultural diversity** is an essential feature of its regular programming, including exhibitions, theatre presentations and programs featuring Australian First Nations cultures. Examples of activities in each area of the CFC in 2023-24 are provided below.

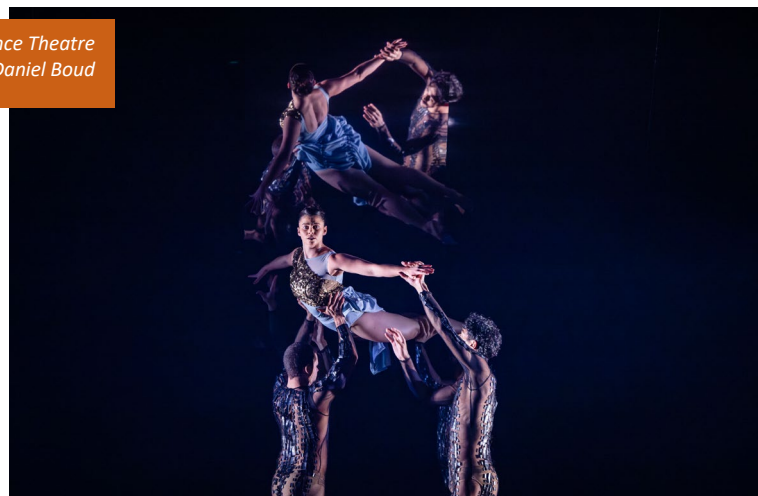
Canberra Theatre Centre

The 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 *Yuldea* - a powerful dance performance that explores the cultural and spiritual significance of water in Aboriginal culture, blending traditional and contemporary dance
- *The Visitors* - co-produced by Sydney Theatre Company and Moogahlin Performing Arts, reimagines the arrival of the First Fleet from the perspective of the Aboriginal people, blending historical events with contemporary themes
- *Walanbaa Yulu-Gi* - Australian ballroom dance company *Burn the Floor* collaboration with Indigenous dance star *Mitch Tambo* in a new production
- The *ACT UP!* Secondary Schools festival increased programming alignment with Reconciliation

- Week activities, and engaged First Nations playwright Dylan van den Berg as Festival Ambassador
- New Work development by Liz Lea and Muruwarri woman Tammi Gissell - a one woman show *Diamond*, a dance-theatre piece that explores themes of resilience and transformation, inspired by Liz Lea's personal journey with a life-changing diagnosis
- **Embedding First Nations principles into the culture of the CTC is the first of four guiding principles in the 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, facilitating greater opportunities for elevation, participation, and community connection with respect to First Nations art and culture, local First Nations people and the broader community.

Horizon - Bangarra Dance Theatre
Image: Daniel Boud



Galleries, Museums and Heritage

CMAG engages 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, including the following in 2023-24:

- GMH presented a new exhibition and accompanying publication *Materiality...but not as we know it*, **featuring work by First Nations artists** Paul Girrawah House and James Tylor. **Paul Girrawah House gave the Welcome to Country at the launch of the publication**
- 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
- In partnership with the Humanities Research Centre (HRC) of the ANU and Canberra Glassworks, CMAG submitted a proposal to co-host Visiting Fellow, Yorta Yorta/Wamba Wamba/Mutti Mutti/Boonwurrung artist Maree Clarke, who will undertake a research project on the reed necklace on long-term loan to CMAG and hold an exhibition in CMAG on the Square in 2025 as an outcome of her residency
- The Researcher and Curator of ACTHP undertook extensive research on Calthorpes House and Lanyon. **These properties, based on Aboriginal land, have long connections to First Nations People** and as part of this research ACTHP has made connections with several First Nations

community members. It is our aim that First Nations stories will be front and centre in the future interpretation of these places

- The Calthorpes Garage interpretation received a new fit-out that included First Nations connections to the area, **including the neighboring Aboriginal Embassy, in consultation with the Smith Family**
- The Lanyon Machinery shed's new interpretative panels, to be installed next Financial Year **includes a didactic panel on former Lanyon shearer, Muruwari man, William 'Deucem' Smith,** produced in consultation with the Smith Family (pictured)



Bunja Smith, Dr Anna Wong & Cathy Pryor
Calthorpes House
Image: GMH

- *Nursery Rhymes in Ngunawal: Twinkle Twinkle Little Star* was presented by Melissa Bell and Rebecca King at Mugga-Mugga Education Centre as part of **NAIDOC Week**
- First Nation's woman, Jessika Spencer, won second prize in the *ACT Historic Places Art Prize* with her work, *Ochre*
- **Ngunawal Custodian, Tyronne Bell** presented a talk on the Ngunawal six seasons as part of *Harvest Day Out*, held at Lanyon Homestead in March 2024
- *Harvest Day Out* also included a talk by Curator, Cathy Pryor which focused on rare objects in the Historic Places collection, including a station book owned by the Cunninghams. Entries in the station book indicated **First Nations people were employed at Lanyon Homestead** during the Cunningham era (1850s - 1920s), and
- The **CFC celebrated Reconciliation Week** with two tours by **Ngunawal Elder Wally Bell** - Maring Ngala Walk at Lanyon Homestead. The walk from the Homestead to a scar tree includes storytelling and demonstrations of cultural knowledge and tools.



Ngunawal Language Workshop - GMH Staff
Mugga-Mugga Education Centre
Image: GMH

Facility Operations & Capital Works

- When approaching the market to deliver works, **FOCW actively utilises the Aboriginal and Torres Strait Islander Enterprise List Database** to identify known Aboriginal and Torres Strait Islander enterprises (inclusive of head contractors for large projects/sub-contractors) in the Canberra Region
- We encourage our contractors to look for opportunities for Aboriginal and Torres Strait Islander enterprises as sub-contractors on large projects and our contracts, where possible are designed to include for Indigenous participation targets. These targets are verified under the Contract administration process. We also ensure use of the Aboriginal and Torres Strait Islander Policy and the Canberra Region Local Participation Policy
- Securing local jobs is of particular importance and interest to the CFC FOCW team due to the nature and specialty components of our facilities and collections. Keeping that knowledge and skill close assists us in ensuring exemplary and reliable services are received.

B.10 Multicultural Act 2023 Reporting

The role of the CFC is to tell the stories of the ACT and region, and this includes ensuring that **our programming reflects the community of which we are a part.**

As a statutory authority and cultural institution, the CFC makes independent creative decisions, informed by Board-endorsed Exhibition, Collections, and Programming policies. Decisions about exhibitions, acquisitions, or theatre shows are not made in consultation with any other entity but, in accordance the above polices, are intended to reflect and engage the wider community, tell stories

of the region's history and identity, **celebrate the diversity of our community**, and challenge and entertain in ways that are meaningful to Canberrans.

In this way, the CFC supports the tenets of the ACT Multicultural Charter.

Canberra Theatre Centre

CTC's multicultural programming during 2023-24 included:

- *Miss Peony* by Michelle Law - a heartfelt comedy about a young Australian-born Chinese woman navigating her cultural identity and family expectations through a beauty pageant, developed by Belvoir St Theatre
- *Jungle Book Reimagined* by Akram Khan Company - a dance-theatre retelling of Kipling's classic, set in a dystopian future where Mowgli is a climate refugee, highlighting the urgent environmental crises
- *Afrique en Cirque* - a vibrant circus show, inspired by West African culture, featuring acrobatics, dance, and live Afro-Jazz music, created by Kalabanté Productions
- *Shen Yun* performing arts show, celebrating China's rich cultural heritage through classical Chinese dance and music, and
- *The River That Ran Uphill* by Slingsby Theatre Company - the true story of Edgell Junior, a Ni-Vanuatu man from Pentecost Island, who survived Cyclone Pam in 2015. The play highlights the importance of community cooperation and resilience in the face of natural disasters, set in the Pacific Islands.

Participants in New Works program and New Ideas Lab in 2023-24:

- Sugar Kaye Sañejo Grefaldeo, presenting *Fortuna* is a one-woman dance theatre work about Sugar's journey as a Filipino migrant to Australia
- Actor-writer-artist, Linda Chen, with mentor Yasemin Sabuncu, developing work, *t(there)*, about long- distance relationships in the digital age, and
- Actor and emerging playwright, Isha Menon, with mentor Tasnim Hossain, developing satirical work, *The Coming of Babaur*.

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

Galleries, Museums & Heritage

CMAG's multicultural programming during 2023-24 included:

- An exhibition in collaboration with Mongolian Embassy, *Melbourne through the eyes of Mongolian Artist*, by artist Erdenekhuyag Dashorj, and
- An exhibition in collaboration with Japanese Embassy, *Nara - Canberra: 30 years of Friendship*.

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.

In 2023-24, there were instances of direct consultation with the Ministerial Advisory Council for Multiculturalism. Additionally, the CFC engaged with the following multicultural entities:

- The ACT Multicultural Centre - CMAG Café hosted a free seven-week barista course plus work experience for six young people referred from the Multicultural Centre
- International Organisation for Migration as hirer of our training spaces, and
- Spanish Language Day as an event hire.



Nara - Canberra: 30 years of Friendship Exhibition
Image: GMH

B.11 Work Health & Safety

The CFC recognises that the physical and psychological health, safety, and wellbeing of our workers is of primary importance, and is committed to providing a safe and healthy work environment in accordance with the *Work Health and Safety Act 2011*.

Further to this, the CFC strives to meet the targets set by the ACT Government for improving WHS performance, injury management and prevention.

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. To support its officers and workers to meet this commitment, the CFC has developed, implemented, and communicated to its workers a new WHS Strategic Plan and Action Schedule, and WHS Management 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.

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, emergency evacuation exercises, and the professional maintenance of lifting equipment.

CFC staff participated in workshops and user acceptance testing for the new ACT Government Safety Portal, which replaced RiskMan.

Capability & Capacity

The CTC continues to improve its induction program, combining e-learning and face-to-face learning to ensure all new workers participate in a well-structured induction to the ACT Public Service, CFC, and their business area. The new business area induction checklist has a strong focus on physical and psychological health and safety.

To increase the knowledge, skills, and confidence of its workers in relation to WHS, the CFC provided formal training and awareness raising to its workers:

- 28 in pre-season bushfire training, conducted in collaboration with the ACT Rural Fire Service
- 14 in *crystalline silica awareness*
- 63 in *emergency control organisation* training
- 14 in *How we can all contribute to a safe and healthy workplace* (CFC Monthly Webinar)
- 29 in provide *first aid*

- 13 in *respect, equity, and diversity*, and
 - 13 in *What's new on the CFC Intranet* (CFC Monthly Webinar).
- These webinars were recorded and made available to workers on the CFC Intranet.
-

Work Health and Safety Act 2011

In 2023-24, 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*.

B.12 Human Resource Management

B.12.1 Human Resources Management

The CFC employs its staff under, and subject to, the conditions of the *Public Sector Management Act 1994* as executives or officers of the ACTPS. The organisation has a single Enterprise Agreement with sections to articulate employee pay and conditions for the many specialist occupations that do not exist elsewhere in ACT Government including, for example, museum and gallery curatorial and collections officers and theatre technicians and ushers.

Human Resources management in the CFC is aligned to our Operational Priorities under **Goal 5 of our Strategic Plan 2023-27: Best Practice Governance, Organisational Capacity and Culture**.

The key priorities under this goal are:

- 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, and
- Demonstrating a workplace culture that lives the values of CFC and the ACT Public Service.

Our approach is also informed by the **CFC value of being Magnetic - attracting great employees, audiences, artists, and partners**.

The CFC's key achievement in 2023-24 in pursuit of the **goal of building a secure and resilient workforce was the successful conclusion of enterprise bargaining**. Extensive staff consultation resulted in the new CFC Enterprise Agreement 2023-26 achieving a number of significant improvements and innovations in pay and conditions, the highest ever CFC eligible voter participation, **and an unprecedented 100 % yes vote**.

The CFC then duly convened its Agency Consultative Committee (ACC) consisting of staff, management, and union representatives to provide ongoing feedback on industrial relations matters. Under its Terms of Reference and in accordance with the Enterprise Agreement, the ACC meets at least twice a year.

During 2023-24 the CFC participated in all four whole-of-government Secure Work Conversion Rounds with no employees found eligible for conversion.

B.12.2 Learning & Development



*Ngunawal Language Workshop - CTC & North Building staff
Image: Tyrone Bell*

The CFC places high importance on staff having the knowledge, skills, and confidence to perform their roles effectively, efficiently, and safely. During 2023-24 the CFC continued to implement its Core Learning Framework, which provides consistency for staff induction and the development of essential ACT Public Service knowledge and skills.

In 2023-24 **CFC staff participated in 17 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 445 instances of completion by CFC staff.**

Expenditure on staff training and professional development during 2023-24 amounted to \$103,393. This includes membership fees for professional development programs, staff training and conference fees. Associated travel and accommodation costs are not included in this amount.

ACTPS Training learning items completed	CFC initiated courses
ACT Government Probity in Procurement Training	Best Practice Recruitment & Staff Selection
ACT Government Procurement Module 1	Canberra Museum and Gallery Emergency Warden Training
ACT Integrity Commission Back to Basics	Canberra Theatre Centre Emergency Warden Training

ACT Public Service Induction Program e-Learn	CFC All Staff Induction Session
ACTIA - Introduction to Risk Management	CFC Business Area Induction
Cyber Security Essentials	CFC Crystalline Silica Awareness Training
Effective Risk Management: The Basics (ACTIA)	CFC Webinar: How we can all contribute to a safe and healthy workplace
General Awareness Information Privacy e-Learn	CFC Webinar: New Strategic Plan for a growing organisation
General Awareness Record Keeping and Freedom of Information e-Learn	CFC Webinar: Our New Organisational Structure
General Awareness Work, Health, Safety e-Learn	CFC Webinar: Recruitment Top Tips
Introduction to Risk in the ACT Government	CFC Webinar: The New Cultural Facilities Corporation Enterprise Agreement
North Building Emergency Warden Training	CFC Webinar: The role of the CFC in Tourism
Procurement ACT - Aboriginal and Torres Strait Islander Procurement Policy	CFC Webinar: What's new on the CFC Intranet?
Procurement ACT- Charter of Procurement Values	Cultural Facilities Corporation Provide First Aid
Protective Security Policy Framework Awareness (e-Learning)	Information session - New proposed Enterprise Agreement for the Cultural Facilities Corporation
Provide First Aid	Respect, Equity and Diversity In Practice - General Training
Social Media Guidelines e-Learn.	Ngunawal Language Workshop
Correctly Engaging Contractors	CTC Leadership Workshop

A range of licensing training was undertaken for theatre technicians, and maintenance and horticultural staff including forklift, chainsaw, high risk, scissor lift, dogging, and electrical test & tag.

Staff also attended a range of conferences and seminars to further their professional development. This included attendance at meetings and conferences for the arts and museum sector, such as the International Society for the Performing Arts (ISPA) Congress, Aotearoa NZ Festival of the Arts, the ANU Symposium - Discomfort in the National Capital, and the Diversity Council's - Beyond Binary session.

In 2023-24, with generous donor support, the CFC established the CFC Staff Development Scholarship. Modelled on the Churchill Fellowship, it allows CFC staff to apply for a contribution up to \$10,000 for 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. The story of inaugural recipient of this scholarship is at [page 17](#).

B.12.3 Staffing Profile

The CFC's Staffing Profile at 27 June 2024 (the last pay date for the 2023-24 financial year) was as follows:

Full-time equivalent (FTE) & headcount by branch

Division/Branch	FTE	Headcount
Cultural Facilities Corporation	124	243

FTE & headcount by gender

	Female	Male	Non-Binary	Total
Full Time Equivalent	75	47.9	1.1	124
Headcount	152	88	3	243
Percentage of Workforce	63	36	1	100

Headcount by classification & gender

Classification groups	Female	Male	Non-Binary	Total
Administrative Service Officers	50	14	1	65
General Service Officers (incl apprentices)	6	10	1	17
Professional Officers	7	0	0	7
Senior Officers	13	5	0	18
Executive Contract	0	2	0	2
Theatre Box Office Staff	9	6	0	15
Theatre Patron Services Staff	50	15	0	65
Theatre Technical Services Staff	17	36	1	52
Total	152	88	3	243

Headcount by employment category & gender

Category	Female	Male	Non-Binary	Total
Casual	95	56	2	153
Permanent Full-time	36	26	1	66
Permanent Part-time	10	3	0	13
Temporary Full-time	7	1	0	8
Temporary Part-time	1	2	0	3
Total	152	88	3	243

Headcount by diversity group

Diversity Group	Headcount	% of agency workforce
Aboriginal and Torres Strait Islander Peoples	0	0%
Culturally and Linguistically Diverse	17	12%
People with Disability	2	1.5%

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 & average length of service

Age Group	Female	Av. length of service	Male	Av. length of service	Non-Binary	Av. length of service
Under 25	40	1	24	2	0	0
25 - 34	34	1	14	5	3	1
35 - 44	24	4	14	5	0	0
45 - 54	22	4	17	6	0	0
55 & over	32	7	11	8	0	0

Recruitment & separation rates for the agency

Division/Branch	Recruitment rate	Separation rate
Cultural Facilities Corporation	21%	18%

Attraction & Retention Incentives (ARIns)

Total
Number of ARIns as at 30 June 2024

3

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

Special Employment Arrangements (SEAs)

Total
Number of SEAs as at 30 June 2024

0

B.12.4 Gender Action Plan & Gender Impact Assessment Reporting

In 2023-24, the CFC developed a Gender Action Plan in alignment with the key focus areas of the ACTPS Gender Equity Strategy 2023-2028.

The plan is based on a Gender Impact Assessment that reviewed CFC payroll data, staff survey results, and incident reports to identify proposed actions and areas for further research. The CFC Gender Action Plan aims to benefit all genders, including gender-diverse and non-binary individuals. Workforce data challenges arise due to the low number of people identifying as such in HR systems. However, the CFC Gender Action Plan actions, along with other initiatives across CFC and ACTPS, aim to create safe and inclusive work environments where all genders are respected and valued.

The CFC's gender distribution mirrors broader ACTPS trends, showing a majority female workforce and with a higher percentage of non-binary employees compared to the wider public service. Despite this inclusivity, gender segmentation is evident in specific roles. Almost all outdoor roles are held by men, while nearly all Curatorial, Collections, and Exhibitions staff are female. Additionally, male theatre technical staff outnumber female technical staff two to one, and female theatre patron services staff outnumber male patron services staff three to one.

The CFC Gender Action Plan aims to foster a workplace culture that is consistently safe and free from gender discrimination and violence by implementing a zero-tolerance policy, led by the Senior Leadership Team. Key actions include increasing education and awareness among all staff and leadership, implementing specific training programs on domestic, family, and sexual violence, and ensuring compliance with relevant discrimination laws. Leadership training will focus on maintaining a safe and inclusive environment, while efforts to address gender segmentation in certain roles will involve mentorships, internships, and unbiased recruitment practices. Additionally, **the CFC aims to enhance gender diversity in gender-segmented roles through equitable access to resources and opportunities, promotion of flexible work arrangements, and support for work/life balance for all genders**. Managers will play a critical role in supporting these initiatives by incorporating work/life flexibility goals into performance plans and providing training on time management and remote work strategies.

The CFC will review its Gender Action Plan annually every June until at least 2028, with the first review scheduled for June 2025. Concurrently, we will conduct a Gender Assessment Impact analysis, timed to coincide with the ACTPS Orima Survey set for March 2025. This annual review process will enable us to evaluate the Plan's effectiveness and implement adjustments based on the latest data.

B.13 Ecologically Sustainable Reporting

Sustainable Development Performance: 2023-24 & 2022-23

Indicator as at 30 June 2024	Unit	Current FY	Previous FY	% Change
Stationary energy usage				
Electricity use	Kilowatt hours	1,917,995	1,881,568	2%
Fossil fuel gas use (non-transport)	Megajoules	4,391,017	6,383,449	(31%)
Diesel use (non-transport)	Kilolitres	N/A	-	-
Liquid Petroleum Gas	Kilolitres	N/A	-	-
Transport fuel usage				
Zero Emissions Vehicles (ZEV)	Number	N/A	-	-
Plug-in Hybrid Electric Vehicles (PHEV)	Number	N/A	-	-
Hybrid Electric Vehicles (HEV)	Number	N/A	1	-
Internal Combustion Engine (ICE) vehicles	Number	N/A	-	-
Total number of vehicles	Number	4	4	0
Fuel use - Petrol	Kilolitres	.6	.5	20%
Fuel use - Diesel	Kilolitres	.7	.3	133%
Fuel use - Liquid Petroleum Gas (LPG)	Kilolitres	N/A	-	-
Fuel use - Compressed Natural Gas (CNG)	Gigajoules	N/A	-	-
Water usage				
Water use	Kilolitres	5,516	4,958	11%
Resource efficiency & waste				
Waste to landfill	Litres	48,267	38,955	24%
Co-mingled material recycled	Litres	35,594	51,123	(30%)
Paper & cardboard recycled (incl. secure paper)	Litres	23,958	54,951	(56%)
Organic material recycled	Litres	N/A	-	-
Greenhouse gas emissions				
Emissions from natural gas use (non-transport)	Tonnes CO ₂ -e	226	329	(31%)
Emissions diesel use (non-transport)	Tonnes CO ₂ -e	N/A	-	-
Emissions from transport fuel use	Tonnes CO ₂ -e	4.7	2	135%
Emissions from refrigerants	Tonnes CO ₂ -e	97	97	0%
Total emissions	Tonnes CO₂-e	328	428	(23%)

Note that Government agencies have differing levels of data granularity available to them. For example, some can differentiate between the different types of fossil fuel-gas use, or diesel use for transport and non-transport purposes, while others do not have access to these separated figures. Where data cannot be provided for a given category, "N/A" has been recorded.

Climate Change & Greenhouse Gas Reduction Policies & Programs

The information used for calculations in the above table was provided by ActewAGL, Weston Energy, ICON Water, ACT Property Group, Veolia, Iron Mountain, Cleanaway, Elgas, AAWater and SG Fleet Australia Pty Ltd., with assistance from: the Environment, Planning and Sustainable Development Directorate (EPSDD); Climate Change and Energy - Zero Emissions Government, Schools and Community; and the Enterprise Sustainability Platform.



PART C

Financial Management & Reporting



C.1 Financial Management Analysis

A full analysis of the CFC's 2023-24 financial results and financial position is set out in the Management Discussion and Analysis at [Attachment 1](#).

C.2 Financial Statements

The CFC's 2023-24 Financial Statements are set out at [Attachment 1](#).

*Darkfield – Séance and Flight
Civic Square
Image: CFC*



C.3 Capital Works

2023-24 Capital Works Table

Project	Estimated completion date	Actual completion date	Original project value \$000	Revised project value \$000	Prior year expenditure \$000	Current year expenditure \$000	Total expenditure to date \$000
New Capital Works							
Transforming Canberra Museum and Gallery and developing Canberra Theatre Centre Technicians	June 25	-	423	423	-	163	163
Works in Progress							
Arts and culture - Canberra Theatre Centre expansion and redevelopment	June 26	-	2,393	2,393	268	415	683
Arts and culture - Lanyon Homestead upgrades	June 26	-	951	951	27	229	256
Lanyon Urgent Driveway Upgrades and Stabilisation of the Shearers' Precinct	June 26	-	3,903	3,903	7	26	33
Improvements to the Canberra Museum and Gallery and the North Building	June 24	June 24	600	600	376	224	600
Improvements to the Canberra Theatre Centre	June 25	-	1,442	1,442	657	549	1206
Upgrading Lanyon Homestead	June 25	-	3,097	3,097	1,604	1,004	2608
Better Infrastructure Fund							
Cultural Facilities Corporation	June 24	June 24	461	461	-	461	461
Total Capital Works Program			13,270	13,270	2,939	3,072	6,011

2023-24 Capital Works Reconciliation

	\$000
Original Capital Works Program Financing	5,969
Add: Capital Injection for Projects not in the Capital Works Program ¹	698
Less: Capital Injection Not Drawn in 2023-24	(2,909)
Capital Injection from Government per Statement of Cash Flow	3,758
Less: Expenditure funded by Capital Injection not in the Capital Works Program ¹	(698)
Less: Net Impact of Accruals between Financial Years	378
Total Purchase of Capital Works per Statement of Cash Flows	2,682

Note 1: Capital injection for projects not in the capital works program mainly relates to payout of accrued employee entitlements and Enterprise Bargaining backpay.



*Mel Douglas, Tonal Value (1-9), 2019
Materiality...but not as we know it
Image: CFC*

C.4 Asset Management

C.4.1 Assets Managed

The CFC managed assets with a total value of \$74,930,000 as at 30 June 2024. The CFC's major assets and approximate values are:

Major Asset	Value
Description	\$000
Canberra Theatre Centre at fair value	33,391
Land at fair value	21,203
Historic Places buildings at fair value	6,544
Plant and equipment at fair value	2,180
Art and Social History Collection	5,744
Capital Works in Progress	3,939
Leasehold Improvements at fair value	1,929

During 2023-24 the following major assets were added to the CFC's asset register:

Major Asset	Value
Description	\$000
Property, plant and acquisitions	550
Building upgrades	437
Art and Social History Objects (including donated art)	59

There were no significant assets removed from the CFC's asset register during 2023-24.

C.4.2 Assets Maintenance & Upgrade

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

Major asset upgrades (including works funded and reported through the capital works program) completed during 2023-24 were:

Major Asset Upgrades	Value
Description	\$000
Works in Progress improving facilities at the Canberra Theatre Centre	576
Upgrading Lanyon Homestead	1,007
CMAG Expansion and Activation	163

For building assets, the expenditure on repairs and maintenance was \$364,000, which represented 0.9% of the assets written down value. For Plant and Equipment assets, the expenditure on repairs and maintenance was \$109,000, which represented 2.7% 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.

C.4.3 Office Accommodation

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

In view of the wide range of workplaces in which CFC staff work (including historic places, theatre and gallery environments, where areas used by staff as offices may be combined with other uses such as ticketing, patron servicing etc.), it is difficult to provide a precise figure of the average area occupied by each employee. An estimate of the total office area occupied as at 30 June 2024 is 1,147 square metres and an estimate of the average area occupied by each (FTE) employee as at 30 June 2024 is 9.25 square metres.

C.5 Government Contracting

C.5.1 Procurement Principles & Processes

The CFC engaged external sources of goods, services and works during 2023-24 and these goods, services and works were procured with the support and assistance of Procurement ACT as required. The CFC believes that its procurement selection and management processes comply with the *Government Procurement Act 2001* and Government Procurement Regulation 2007. It liaises regularly with Procurement ACT on procurement matters including through the involvement of officers of Procurement ACT in the more complex or higher value procurement processes.

C.5.2 External Sources of Goods, Services & 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 2023 to 30 June 2024 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.

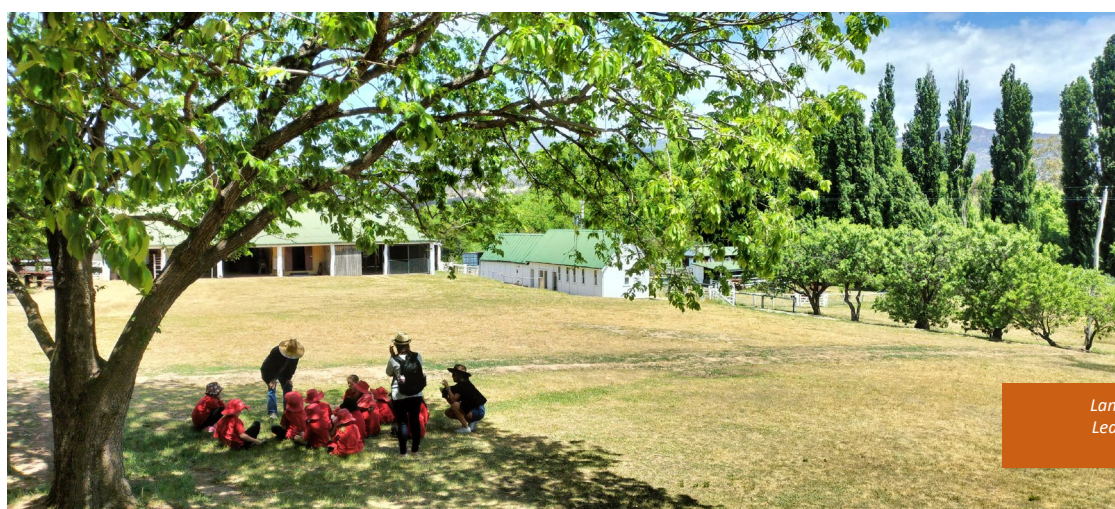
These works were highly specialised heritage and conservation works to ACT Historic Places and there were no suitable entities available at reasonable cost to tender or contract for the respective Procurements that would enable the requirements in section 22G (1), (2) and (3) of the *Government Procurement Act 2001* to be met. 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 & 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%

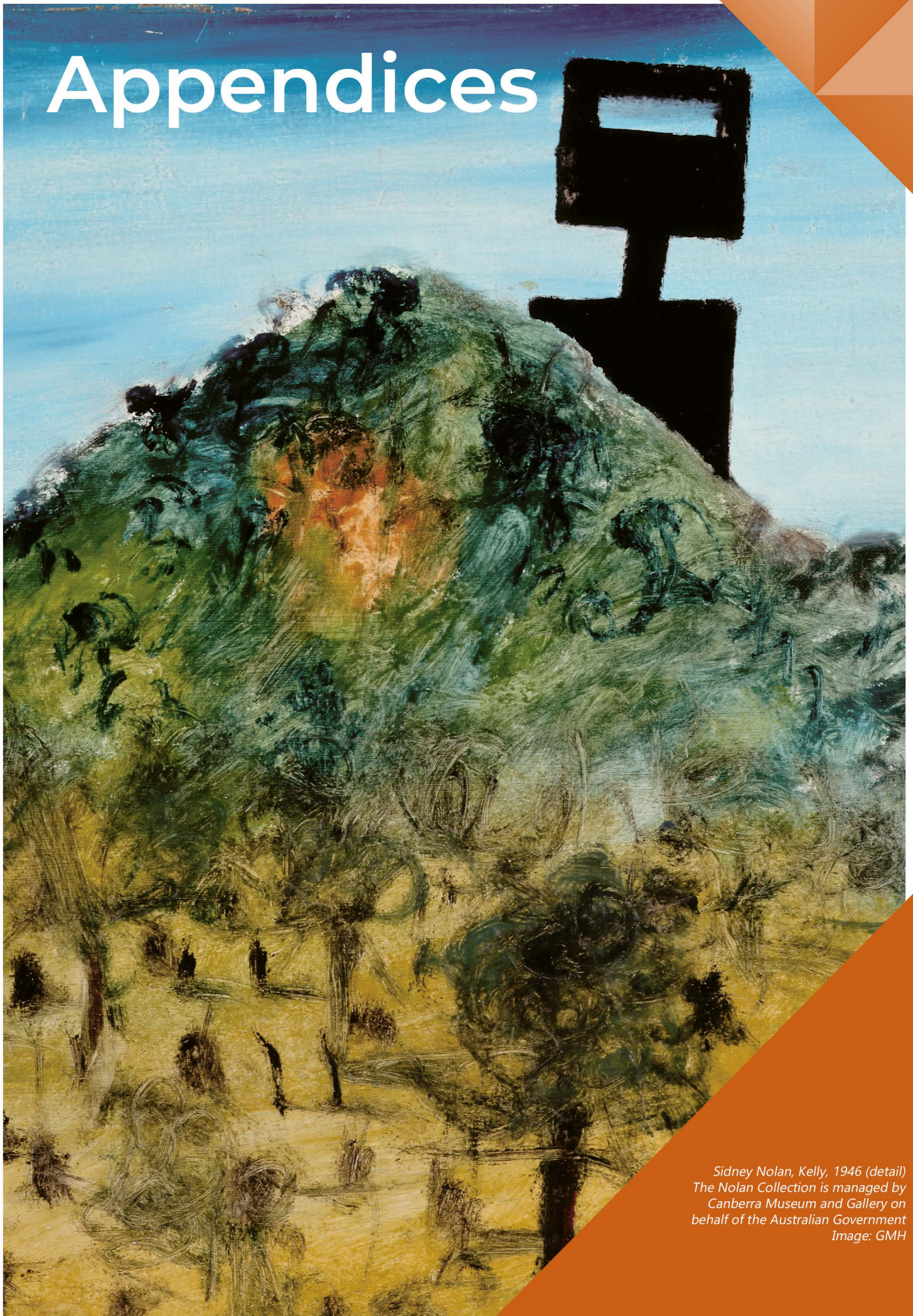
C.6 Statement of Performance

The CFC's 2023-24 Statement of Performance is set out in at [Attachment 1](#) to this report.



Lanyon Homestead
Learning Programs
Image: CFC

Appendices



Sidney Nolan, Kelly, 1946 (detail)
The Nolan Collection is managed by
Canberra Museum and Gallery on
behalf of the Australian Government
Image: GMH

Appendix 1

Members of the CFC Board During 2023-24

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 Rachael Coghlan Deputy Chair

Rachael Coghlan is an experienced CEO, cultural strategist, and Board Director with a track record of executing well-designed change management and strategic renewal programs in complex environments to achieve organisational outcomes. Rachael is CEO of the Winston Churchill Memorial Trust which offers fellowships to travel the world, further knowledge in a chosen field, and make a contribution to Australian society. She recently

led the strategic transformation of Parliament House's public engagement and implemented a renewal program of retail strategy (instore and online) to nurture enduring confidence in, and appreciation for, Australia's parliament and democracy. As CEO/artistic director of Craft ACT and the DESIGN Canberra festival, Rachael forged international partnerships to build visibility and income for local artists, and her commitment to interdisciplinary collaboration was acknowledged by the Australian Institute of Architects (ACT) Clem Cummings Medal. Rachael was awarded a PhD from the ANU examining how museums can become relevant, multi-vocal platforms for the wider social good.

Gordon Ramsay Ex Officio as Chief Executive Officer

Gordon is a former member of the ACT Executive (2016-2020) during which he held a range of portfolios, including Attorney-General and Minister for the Arts and was a member of various national ministerial councils. He has a Bachelor of Arts and a Bachelor of Law (Hons) from Sydney University and a Bachelor of Theology from the Sydney College of Divinity. After working as a lawyer in commercial and intellectual property at Freehill Hollingdale and Page, he and his family moved to Canberra where he led Kippax Uniting Church and UnitingCare Kippax for 19 years working in areas of service, social equality, inclusion and poverty. He led governance and organisational restructure with UnitingCare NSW.ACT (and then Uniting) from 2011-2016. He led the ACT Targeted Assistance Strategy and was a member of the ACT Community Inclusion Board between 2006-2008. He has provided consultancy support on policy and organisational governance, strategy and

structure locally and nationally for much of the past two decades. He has been an ACT Community Inclusion Advocate, member of the ACT Better Services Taskforce, Community Champion for the “Time to talk: Canberra 2030” and led ACT Anti-Poverty work. He is a former member of the Board of The Neighbourhood Canberra and the Uniting Church National Assembly Taskforce to develop an apology to the LGBTIQ+ community. He currently serves on the Board of the Australian Centre for Christianity and Culture. He was recognised in the Australian of the Year awards as an ACT Local Hero finalist in 2015.

Genevieve Jacobs AM Member

Genevieve Jacobs has been a journalist for 30 years, working in print and radio. She was a long time ABC Canberra presenter and is now the Group Editor for Region Media and a graduate of the Australian Institute of Company Directors. Genevieve is a director of the CFC, the Conflict Resolution Service and the Australian Centre for Christianity and Culture. She chaired the ACT Minister's Creative Council and Canberra International Music Festival and has an enduring interest in building and strengthening community engagement.

Michael Sollis Member

Michael Sollis is an interdisciplinary artist who promotes how the arts can nurture creative mindsets which generate new ideas. This has included work as founder, composer, and director of the Griffyn Ensemble, the very first Artistic Director, Education for Musica Viva Australia, and co-artistic director of the National Folk Festival. As a teaching artist, Michael has facilitated projects in places such as Scottish prisons, Egyptian schools, urban, rural, and remote schools across Australia, and lectured in composition at the ANU. Michael is currently completing a PhD at the ANU,

exploring how families can be empowered to be creative when engaging with nature. His work on sung stories in the Papua New Guinea highlands is published by ANU E-Press and the Australian Journal of Linguistics. Michael was one of several artists who brought together the ACT Creative community to form the Canberra Artists Action Group and was the founding chair of the International Music Council's Youth Board. Michael was born and raised on Ngunnawal country, following the footsteps of custodians who have listened to this land for centuries.

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. Before starting Democracy in Colour, he worked with low-paid workers to set up Hospo Voice, a new union in hospitality. Previously, Tim was the Head of Campaigns at Oaktree, a senior adviser to two Senators, the Campaigns Director at Jhatkaa, the National Communications Director at UN Youth Australia, and co-founded Open Sky. Tim has served on 22 not-for-profit and government Boards. He is currently the Chairperson of No to Violence and the Jane Goodall Institute Australia and a Non-Executive Director of Plan International Australia, the Australian Marine Conservation Society, Environment Victoria, the Alliance for Gambling Reform, Inner Melbourne Community Legal, the CFC, the Consumer Policy Research Centre, the Funders Initiative for Civil Society, the Jane Goodall Institute Global, and the Victorian Government's Sustainability Fund. He is also a member of the International Advisory Board of the University of Western Australia's Public Policy Institute, the Australian Red Cross's Divisional Advisory Board, the Multicultural Queensland Advisory Council, and Australia's Open Government Forum. For his work, Tim was named an Asia-Pacific Obama Leader, the 2021 Victorian Young Achiever of the Year, a Commonwealth Young Person of the Year finalist, one of the 40

Under 40 Most Influential Asian-Australians, and one of 17 UN Young Leaders for the Sustainable Development Goals.

Christine Shannon Member

Christine Shannon has been appointed as a member of the Board and as well as Chair of the CFC's Audit and Risk Committee. Christine brings over 25 years of experience in delivering risk and financial management expertise and strategy, as well as governance operations leadership, to the CFC. Her career highlights include delivering the first whole-of-Defence governance and accountability framework and enterprise risk management framework for the then Defence Materiel Organisation's \$6 billion capital investment program. With her extensive global and local cultural networks, Christine is well-positioned to support the CFC's growth strategy, including the redevelopment of the CTC and the expansion of CMAG. Her astute business acumen in anticipating and managing political and corporate risks, and in building stakeholder support, will be invaluable to the CFC in achieving its objectives. Christine is a governance expert and legal professional who has advised corporations on marketing and growth strategies, legal risk, enterprise-level risk, and optimal corporate structures with experience in leading workforce change, cyber security, and asset management. She is a fellow of the Australian Institute of Company Directors, and holds a Master of Laws, MBA, Bachelor of Commerce/Laws degrees and AMusA.



*Marian Drew, Your body is heavy, 2026;
Ashley Jameson Eriksmaen, Cool New Things for your house, 2024
Materiality...but not as we know it
Images: CFC*



Appendix 2

Senior Managers of the CFC

Alex Budd
Director
Canberra Theatre Centre

Alex Budd commenced his arts career in the lighting department at the CTC. He was a founding member of the Canberra based Chamber Opera Company, Stopera. He later worked as Head Electrician and Touring Lighting Designer for Sydney Dance Company, realising lighting designs for Graeme Murphy's ballets across Australia, Europe and the Americas. Alex joined Opera Australia as Tour Manager, Oz Opera in 2000, and has held several roles in Oz Opera and the wider company. After a year at Royal Opera House Covent Garden project managing the Paul Hamlyn Performances, Alex returned to Opera Australia as Manager, Oz Opera, before setting up the Company's Enterprises division. In 2004 Alex was appointed to the Federal Government's Playing Australia Committee and sat on the Committee for seven years. In 2008 he became General Manager, Melbourne and Enterprises, and in 2016 Executive Producer, Touring and Commercial, the Melbourne-based member of the Company's Executive, with oversight of the music theatre, regional and schools touring and commercial projects of the Opera Australia business. Alex produced 16 New Year's Eve Galas at the Sydney Opera House, as well as the musical tours of South Pacific, The King & I, Anything Goes, My Fair Lady, Evita, and West Side Story. Alex was appointed Director, CTC in late 2019, and returned to Canberra to lead the organisation where his career began. Alex has served on the Executive Council for Live Performance Australia and is currently an Executive Council Member of the Association of Asia Pacific Performing Arts Centres.

Dr Anna Wong
Director
Galleries, Museums & Heritage

Anna has worked in the museum and cultural heritage management sectors across a broad range of historic, cultural, and natural places and museums in Australia, including precinct-based activation of cultural sites. She previously held archaeology, cultural heritage, planning and museum-related positions with the NSW Government Architect's Office (NSW Department of Public Works), NSW National Trust, NSW National Parks and Wildlife Service and the National Capital Authority. She was previously a Lecturer in Heritage Studies at the University of Sydney. Her doctoral research examined the Australian heritage conservation movement through the house museum genre and how this shaped our national identity and cultural representation of Australia's past and present through collections, conservation, exhibitions, public programs, and community engagement. In 2005, Anna was awarded research fellowships at the International Centre for Jefferson Studies at Monticello and the Winterthur Museum in the USA. Anna has a deep interest in cultural history and the integration of contemporary programs, stories, and site activation to ensure that collections, museums, and our cultural environment continue to be relevant to current communities and audiences.

*School Holiday Program – CMAG
Sidney Nolan Riverbend Workshop
Image: GMH*



Dr Brooke Thomas
Director
Collaboration & Engagement

Brooke has 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 and is an active contributor to the ACT community dance scene as a teacher, performer, volunteer, and fundraiser. Her role at the CFC has a broad remit covering leading on human resources management and a range of corporate governance areas, ministerial and parliamentary matters, strategic coordination of communications and stakeholder engagement, driving organisational capability building through a range of projects, and leading on collaboration, business development, and audience diversification.

Sharon Lu
Chief Financial Officer
(from 5 December 2023)

Sharon is a member of Certified Practising Accountants Australia. She has a Master of Professional Accounting and a Master of Financial Management from the ANU. 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 MPC, guiding the organisation through complex financial landscapes and driving strategic decision-making in the infrastructure delivery of the ACT Government.



*Dancers perform at the Historic Places Plant Fair
Lanyon Homestead
Image: Jane Duong*

Danielle Buffier
Director
Facility Operations & Capital
Works (from 19 June 2024)

Danielle is the Director, Facilities Operations and Capital Works (FOCW), CFC and is a highly experienced Program and Project Management Leader with over 25 years of experience spearheading large-scale civil engineering, transportation, and infrastructure projects. Danielle is adept at driving strategic initiatives, delivering excellence, and fostering innovation within cross-functional teams and has a proven track record of successfully managing multi-million-dollar projects. Recognised as a values-driven leader and a champion of innovation, she creates a shared vision for success and builds positive relationships with teams based on credibility, trust and authenticity. Danielle loves building high-performing teams and fostering a culture of positivity, problem solving, and no problem is too large or small. She believes in lifting the team together, mentoring, leading equality and cohesive behaviours and caring for staff and team members on an individual basis. Danielle is skilled in leading programs and projects from inception to completion, and has extensive experience in managing civil engineering projects, including roadways, bridges, interchanges, and airport infrastructure. Danielle has also worked on programs and initiatives such as solar farms, wind farms, Indigenous housing, education facilities, health facilities, and highly technical projects such as air traffic control and airport terminals. She is all about the team, rolling up your sleeves and digging in together.

Ian Tidy
Chief Financial Officer
(end date 4 December 2023)

Ian is a member of Chartered Accountants Australia and New Zealand and has held previous financial roles in retail with Discount Variety Group and in the audit team at BDO Kendalls in Brisbane. He has been employed with the CFC since December 2005, previously as the Financial Controller before taking up this position in 2010. He has an undergraduate degree in Business with QUT and has experience in the not-for-profit sector, previously serving on the Board of ArtSound FM. Ian retired from the CFC in July 2024.



The River that Ran Uphill
Image: Andy Rasheed Eyefood

Appendix 3

Advisory Committees 2023-24

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 and 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, ANU. 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 ANU, 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. Denise holds degrees from Sydney University and University of Technology Sydney. An art practitioner, Ferris' photographs are held in Australian public collections, including the NGA, National Library, Australian War Memorial, ACT Legislative Assembly Art Collection and CMAG as well as international collections including the District Six Museum, Cape Town and Nara City, Japan.

Squadron Leader Gary Oakley OAM Member

Gary is currently serving in the Royal Australian Air Force (RAAF) in the History and Heritage section as the Indigenous Historian/Curator. He also holds the position of National President of the Aboriginal and Torres Strait Islander Veterans and Services Association. Starting his career as a 15-year-old Junior Recruit in the Royal Australian Navy (RAN) Gary served for 22 years, mostly in submarines. As a Vietnam War veteran for service in HMAS Sydney, he left to take up a position as an Assistant Curator in the Military and Heraldry Section of the Australian War Memorial. After several years Gary moved to the then Gallery Development, later Exhibitions, section as the Exhibitions Curator to curate most of the galleries currently in the Memorial. Gary was the first Indigenous Liaison Officer appointed by the Memorial. Whilst a curator at the Memorial Gary spent time as a curator and research at the Bavarian Army Museum in Ingolstadt, Germany. As a RAN Reservist Gary worked with the Navy History Section and Australian Defence Force Indigenous Affairs. Gary was offered a position in the Air Force in their newly set up Equity and Diversity branch and retired from the Public Service to take up a commission in the RAAF.

Dr Charlotte Crow Member

Charlotte Crow 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 five years Sara has undertaken consulting work, and volunteer research and committee work for cultural institutions.

Amelia Zraftis Member

Amelia Zraftis 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.



Objects from CMAG, Australian Army Museum Duntroon, Canberra and District Historical Society and the Campbell Family; Duntroon Estate: *Work with all your might* exhibition
Image: Brenton McGeachie

ACT Historic Places Advisory Committee

Barbara Reeve, FIIC, M.ICOMOS, CPHD Convenor

Barbara qualified as a Certified Passivhaus Designer/Consultant (CPHD) and Owner-Builder in 2020, and this year will move into the Passivhaus home she designed to replace her family home. From 1998-2014 she served as the Australian War Memorial's Head of Collection Services, responsible for the Conservation, Registration, and Collection Management System teams. Stepping into the role of Manager, Heritage Preservation Projects, (2014-2017), she managed the Reconstruction of the AWM's Commemorative Area, construction of the Flanders Fields Memorial Garden, and the transport and installation of the Menin Gate Lions in Ypres, amongst other projects. Prior to moving to Canberra, she was the inaugural Head of Conservation, Australian National Maritime Museum (1993-98). Her professional training includes: BA (Archaeology) Bryn Mawr College; BSc (Conservation) University of London; Museum Leadership Program, 2001, 2003, 2005; Visiting Scholar, Wolfson College, Cambridge, 2010; Advance Professional Development course, Best Practice in Managing Heritage Places, ANU, 2014; Certified Passivhaus Designer/Consultant, Passivhaus Institut, 2020. A Fellow and past Ordinary Member of Council for the International Institute for Conservation, and former Director, AusHeritage, her international experience includes establishing conservation training at Hong Kong University, and work for museums, collectors, and archaeological excavations in Europe, the Asia-Pacific, and the Middle East. Barbara's professional interests and publications include conservation education and practice, bushfire recovery, and sustainability/eco-effectiveness in the building and heritage sectors.

Dr Dianne Firth OAM Deputy Convenor

Dr Dianne Firth is Adjunct Associate Professor in the Faculty of Arts and Design at the University of Canberra and is a registered landscape architect and Fellow of the Australian Institute of Landscape Architects. She holds a PhD, B Land Arch, BSc, and Dip Ed. She was Head of the Landscape Architecture program at the University of Canberra until 2012 and was Deputy Chair of the ACT Heritage Council until March 2018. In 2017 Dianne was awarded an OAM for her service to landscape architecture and education. Her PhD, *Behind the Landscape of Lake Burley Griffin: landscape, water, politics, and the National Capital 1899-1964*, was completed in 2000. The current focus of her research, publication and lecturing is Canberra's landscape: its design, legacy, and heritage. She has served as chair for the review of the National Capital Open Space System for the National Capital Authority, as a member of the Design Review Panel for the ACT Government, and as a *landscape expert on the ACT Government's Tree Renewal Strategic Plan*. Firth is also an acknowledged textile artist with works in public collections in Australia and overseas.

Alistair Grinbergs Member

Alistair is an archaeologist and heritage management consultant working across the First Nations, historic and natural heritage environments with a particular focus on the mining and natural resources sectors in Western Australia and New South Wales. From 1993 to 1997: NSW National Parks & Wildlife Service - responsible for advice on First Nations and historic heritage places and values in the context of environmental impact assessment and negotiation with NSW and Commonwealth Government agencies on the management of

legacy Snowy Mountains Scheme assets within Kosciuszko National Park. From 1997 to 1999: Australian Heritage Commission - responsibility for coordinating complex advice to the Government on National Estate listed places and related policy matters including amendments to the Environment Protection and Biodiversity Conservation Act. In 2000: Australian National Antarctic Research Expedition to Heard & McDonald Islands - led a heritage assessment of the former Australian base at Atlas Cove. During 2001 to 2003: Environment Australia - managing a review of the Ozone Protection Act and associated amendments to the legislation to include synthetic greenhouse gasses used as alternatives to ozone depleting substances. From 2003 to 2008: Independent consulting practice - completed a range of projects including organisational restructures of Booderee and Kakadu National Parks, a national review of heritage tourism in protected areas and the assessment of National Heritage List values of the Australian Alps National Parks. From 2008 to 2016: Ironbark Heritage & Environment - Director of a consulting practice that focused on First Nations heritage assessments in the rapidly expanding WA iron ore mining sector. During 2017 to 2020: EcoLogical Australia and later Lantern Heritage. 2021-2022: Research scholar with the Centre for Creative and Cultural Research at the University of Canberra.

Joanne Lisinski Member

Joanne is a Conservator and specialises in modern materials and materials analysis. She has experience in archaeological and built heritage preservation and management and is currently a Senior Conservator at the Australian War Memorial. Prior to this, Joanne worked in the Middle East for 15 years in Conservation and Technical Art History. She completed Master's degrees in Conservation Science (University College London), Middle Eastern and Central Asian Studies (ANU), and Undergraduate studies in Fine Arts (RMIT). She

has particular interest in experimental and contemporary art practice. Joanne is a Board Member at You Are Here (YAH) and Secretary of the Australian Museums and Galleries Association Art, Craft and Design National Network (AMaGA ACD NN). In 2020, Joanne was selected to attend the Audrey Fagan Board Traineeship Program and completed a one-year mentorship program with CFC's then CEO. Her professional interests and publications include conservation science, collection hazard and risk management, and workplace health and safety.

Dr Shannyn Palmer Member

Shannyn is a community-engaged practitioner, researcher, and writer. She currently works as a consultant, helping organisations and institutions to achieve best practice in community engagement and create meaningful collaborations. She has over a decade of experience working in community engagement, facilitation, and research with First Nations and Culturally and Linguistically Diverse peoples and communities, and government and non-government organisations in the arts, cultural and cultural heritage sectors. She has a PhD in History from the ANU and recently published her first book with Melbourne University Press, *Unmaking Angas Downs: Myth and History on a Central Australian Pastoral Station*, which traces a history of colonisation in Central Australia from the perspective of Anangu who lived there. She is committed to the development of community-engaged practice and meaningful intercultural conversations and collaborations.



Mugga-Mugga grassland species.
Image: Carolyn Young

Canberra Theatre Centre Advisory Committee

Claudia Santangelo Convenor

Claudia is the Stakeholder Engagement Manager at Yardhura Walani (meaning strong, powerful and health energy and place in Ngunnawal). Yardhura Walani is the National Centre for Aboriginal and Torres Strait Islander Wellbeing Research at the ANU. Claudia supports this Indigenous led, and governed team with funding partnerships, grant writing, project delivery and stakeholder relations to support the successful growth and operations of the Centre. Prior to joining Yardhura Walani, she worked for eight years as a major gift fundraiser at ANU driving philanthropic growth in support of Aboriginal and Torres Strait Islander-led projects, and environment and public health initiatives. Claudia has a strong background in the arts industry. She has produced her own shows for Sydney Fringe, Co-Directed a multi-day arts and music festival, and spent three years as Manager of Sydney Film Festival's Travelling Film Festival, among other production and events management gigs. Through 2013- 2015 Claudia worked in Timor-Leste, first as an Australian Youth Ambassador with the Association of Community Radio, supporting this local collective to build their profile, funding and reach. She then worked with the Timor-Leste's President's office, successfully establishing a national nutrition awards program. In a Graduate scholarship position at IBM, she managed IBM's Cape York Program, working with Indigenous Enterprise Partnerships to coordinate staff secondments supporting community driven projects. Claudia also currently serves as member of the Board of Directors for Arts Capital Limited.

Briefs
Image: Naomi Reed



Kels Bagust Member

Kels is an experienced producer, curator and nighttime economy 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 at City of Sydney, managing the delivery of place and sector based economic development. 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, working as Assistant Director Industrial Relations in ACT Government. Prior to moving to Canberra with her family in 2013, she worked in corporate law and legal aid in the Netherlands. Advocacy has been her passion from early on and as she felt a void "helping people" in Australia, she commenced volunteering in various community organisations as she always tries to look for ways to support and empower people and improve people's quality of life where possible. In 2019 she joined the Multicultural advisory council of the ACT Minister of Multicultural Affairs, a position she recently vacated in April 2022, to give other community members a chance to join the council. In 2021, she was the chair of the ACT chapter of the Mental Health Foundation Australia Multicultural Ambassadors, and she was also a Volunteer Coordinator for UN Women IWD Committee Canberra. Besides work on various committees and panels, Soëli is also a regular volunteer for ACT Government as MC for citizenship

ceremonies, National Multicultural Festival, Enlighten and Floriade.

- Current - Canberra Theatre Centre Advisory Committee
- 2022 - Celebrate Gungahlin Festival Reference Group
- 2022 - Sexual Health and Family Planning ACT, Member of the Youth Advisory Group
- November 2021- March 2022, UN Women Australia/ IWD ACT Chapter - Volunteer Coordinator
- October 2019 - April 2022, Member ACT Multicultural Advisory Council to the Minister of Multicultural Affairs
- 2019, ACT Government JACS Appeal Panel - Employee Representative
- March 2021 - November 2021, Chair ACT Chapter Multicultural Ambassadors- Mental Health Foundation Australia
- 2021, Co-organiser Think Tank - Youth Growth, Empowerment and Mentoring Group.

Fredeliza Campos Member

Fredeliza Campos is an archaeologist and an ethnomusicologist. In the Philippines, she has held various music related positions, such as A&R for BMG Records, Music Specialist for the National Philharmonic Orchestra and as an Archivist for the music instrument collection of the University of the Philippines, Center for Ethnomusicology. She completed her postgraduate studies at the University of the Philippines (Master of Science in Archaeology) and the University of Hong Kong (Master of Philosophy in Ethnomusicology). As an academic, Fredeliza has received fellowships to conduct in-depth analyses of zoological specimens and musical instruments from institutional collections, such as the Field Museum of Natural History in Chicago, Naturalis Biodiversity Center in Leiden, and museums in the Philippines. She is currently affiliated with the ANU as part of the secretariat for the Indo-Pacific Prehistory

Association, a large organisation of archaeologists, anthropologists and other specialists in similar fields working in the Indo-Pacific region. She has ongoing research on cultural and religious festivals, specifically looking at the performance of traditional musical instruments and their early forms. Fredeliza is also a member of Rondanihan, a rondalla musical group based in Canberra, and plays an active role in various cultural activities as part of the Philippine-Australian diaspora.

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.



*Damien Leith
Image: Michael Oliver*

Appendix 4

Presentations & Exhibitions

The following is a list of presentations at the CTC, and exhibitions and gallery activities at CMAG, the Nolan Gallery, and the ACT historic properties in 2023-24.

Canberra Theatre Centre - Presentations

JULY

- *Come From Away* (Newtheatricals)
- *Pony* (Griffin Theatre Company)
- *Let's Celebrate* (Dance Northside)
- *Robyn Archer: An Australian Songbook*
- *Gather: The Meet Up Performance* (QL2 Dance Inc)
- *Lucie in the Sky* (pictured) (Australasian Dance Collective)
- *The Waifs: Up all Night Tour*
- *Pete Murray: Greatest Hits Tour*
- *The Ten Tenors: Greatest Hits Tour*
- *Yuldea* (Bangarra Dance Theatre)
- *Are We There Yet?* (CDP Theatre Producers)
- *Vanessa Larry Mitchell - Teardrops on my Dildo*
- *Hiccup!* (Windmill Theatre Company)
- *Swag on the Beat: Unplugged*
- *The Music of Hans Zimmer with the George Ellis Symphony Orchestra*
- *Ross Noble - Jibber Jabber Jamboree*

Lucie in the Sky
Image: David Kelly



AUGUST

- *Wakakirri 2023*
- *Randy Feltface - Feltopia*
- *You Can't Tell Anyone* (pictured) (Canberra Youth Theatre)

- *Rhythms of Ireland - 15th Anniversary Tour*
- *Music at Midday* (The Royal Military College Band)
- *An Evening with the Late John Cleese*
- *Frankie's Guys* (Samuel Klingner Entertainment)
- *Walanbaa Yulu-Gi* (Burn the Floor)
- *Sydney Comedy Festival Showcase Tour*
- *Diesel*
- *Miss Peony* (Belvoir)
- *Queen: It's a Kind of Magic*
- *The Simon and Garfunkel Story*
- *Tommy Little: Rapidly Ageing F*ckboy*
- *Family Business: A killer comedy* (Lightbulb Improv)
- *Hans Disco Spectacular Tour 2023*



You Can't Tell Anyone
Image: Andrew Sikorski

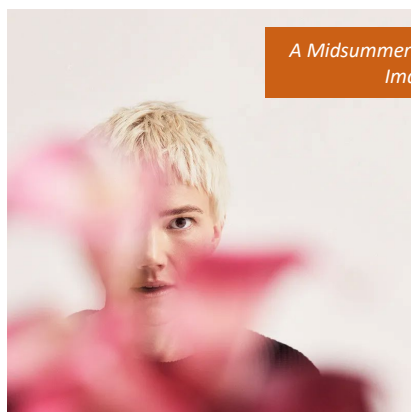
SEPTEMBER

- *Nathan Cavaleri - Miracles Album Tour*
- *Morgan Evans - Life Upside Down Tour*
- *Pseudo Echo - The Ultimate Tour 2023*
- *The Hello Girls* (Heart Strings Theatre Co)
- *Darren Criss*
- *Disney's Winnie the Pooh: The New Musical Stage Adaptation*
- *Mel Buttle - Let Me Know Either Way?*
- *Wakakirri ACT Awards Night*
- *Jon Stevens: The Noiseworks & INXS Collection*

- *Kate Ceberano: My Life Is A Symphony*
- *Hobba & Hing's Last Show Ever*
- *The White Album Concert*
- *Sleeping Beauty* (Royal Czech Ballet)
- *Yes Yes Yes* (Tandem Productions)
- *Possum Magic* (Monkey Baa Theatre Company)
- *I Love China 2023 - Mid-Autumn Festival Gala*
- *Tex Perkins playing the songs of Johnny Cash*
- *Rosieville* (Canberra Youth Theatre)
- *Mystique* (Boyd Productions)
- *Les Divas: An All-Male Revue*

OCTOBER

- TEDxCanberra 2023: BEYOND
- *Sing Australia National Gathering*
- *Twelfth Night* (Bell Shakespeare)
- *Hedley Thomas The Teacher's Pet Live*
- *Music at Midday* (The Royal Military College Band)
- *Bread and Circuses* (Ausdance ACT)
- *Creative Development Paul McDermott*
- *A Taste of Ireland* (Pace Live)
- *My Cousin Vlad - Catastroph!*
- *The Wharf Revue - Pride in Prejudice*
- *A Midsummer Night's Dream* (pictured) (Queensland Ballet)
- *Life Uncut Live* with Laura Byrne and Brittany Hockley



A Midsummer Night's Dream
Image: QLD Ballet

NOVEMBER

- *Bohemian Symphony*
- *Damien Leith in concert*
- *The Wiggles: A Wiggly Big Day Out Tour!*



The Visitors
Image: Daniel Boud

- *The Visitors* (pictured) (Sydney Theatre Company and Moogahlin Performing Arts)
- *Fearless & Intrepid* (Dance Central)
- *Metaverse of Magic* (Jones Theatrical Group)
- *Paul McDermott Plus One - Blood Orange*
- *Protégé* (Play)
- *The Greatest Show on Earth* (Classical Ballet Centre)

DECEMBER

- *Jessica Maree Music Studio End of Year Concert*
- *Burgmann Anglican School End of Year Celebrations*
- *Interplay* (Dance Development Centre)
- *Trip A Little Light Fantastic* (Kim Harvey School of Dance)
- *Music at Midday* - with The Royal Military College Band
- *The War on 2023: Annual Comedy Gala*
- *When You Wish Upon A Star* (Lisa Clark Dance Centre)
- *Deliverance* (Capital Dance Studios)
- *People You May Know* (Canberra Youth Theatre)
- *UCSSC Lake Ginninderra Graduation*
- *Dickson College Graduation*
- *Corkhill Bros Christmas Party*
- *Charles Dickens' A Christmas Carol* (Shake & Stir Theatre Co)
- *A Very Canberra Comedy Festival Christmas*

JANUARY

- *Alice in Wonderland* (pictured) (Bonnie Lythgoe Productions)
- *Storytime Ballet: Cinderella* (Australian Ballet)
- *Circus of Illusion* (Boyd Productions)

- *Diamond* - Liz Lea Creative Development
- *Dr Suess's The Cat in the Hat* (Showcase Entertainment)
- *Kate Miller-Heidke - Catching Diamonds Tour*
- *The Teskey Brothers - The Winding Way Tour.*
- *The Very Hungry Caterpillar* (CDP Theatre Productions)
- *Jungle Book Reimagined* (Akram Khan Company)



Alice In Wonderland
Image: Ben Fon

FEBRUARY

- *Charley Crockett and Emma Donovan*
- *River* (Australian Chamber Orchestra)
- *The Best of the Bee Gees* with The George Ellis Orchestra
- *The Australian Eagles Show - Life in the Fast Lane*
- *Kevin McCloud's Home Truths*
- *Monkey King Cabaret - Beneath the Dragon Moon*
- *Deborah Conway & Willy Zygiel: Songs From The Book of Life*
- *Music at Midday* (The Royal Military College Band)
- *Josh Thomas - Let's Tidy Up* (pictured)
- *Ian Moss - Rivers Run Dry*
- *Henry Winkler - The Fonz and Beyond*



Josh Thomas
Image: Daniel Boud

MARCH

- *The Canberra Comedy Festival:*
 - *Canberra Comedy Festival Gala* opening night
 - *Michelle Brasier Trilogy - Average Bear/Reform/Legacy*
 - *Sarah Ison - You Laugh Therefore I am*
 - *Chris Marlton - Mouthcave Helicopter*
 - *Nick Schuller - Still Dry White*
 - *Door to Door - One For Us, One For You: Australia's Sexiest Sketch Comedy Show*
 - *Chris Ryan - Good-O*
 - *Jeff Shen, Mitchell Woolfenden, Fateh Singh - Cool Cats*
 - *Jeffrey Charles, Anneli Cole, Dylan Holmes - Thirty Something*
 - *Suma Iyer & Felix McCarthy - The Burden of Excellence*
 - *Bronwyn Kuss - Pillows xxxx*
 - *Nath Valvo - Anyway, back to me*
 - *Mark Simmons - Quip off the Mark*
 - *Koori Crack-Up*
 - *Annabel Crabb - 50 odd Years of Crabb*
 - *Anti-Experts - Wankernomics 2.0*
 - *Geraldine Hickey - Don't Tease Me About My Gloves*
 - *Kirsty Webeck - I'll be the Judge of That*
 - *Felicity Ward - I'm Exhausting*
 - *Sh!t!faced Shakespeare - MacBeth*
 - *Jimeoin - Who's your man?*
 - *Fern Brady - I Gave You Milk to Drink*
 - *Tom Ballard - Good Point Well Made*
 - *Rob Carlton - Willing Participant*
 - *Wil Anderson - Wilegitimate*
 - *Melanie Bracewell - Attack of the Melanie Bracewell*
 - *Akmal - Red Flags*
 - *Celia Pacquola - I'm as Surprised as you are*
 - *Class Clowns 2024 - the national secondary school comedy competition*
- *The Animals 60th Anniversary - The Farewell Tour: Greatest Hits*
- *Cheap Trick & The Angels*
- *Long lost loves (and Grey Suede Gloves)* (Musica Viva Australia)
- *Afrique en Cirque!* (pictured) (Global Arts)
- *Shen Yun 2024* (Falun Dafa Association)
- *Karen Jacobsen - Misogyny Opus*
- *James Bay*
- *Peter Garrett & The Alter Egos - The True*

North Tour

- *Stunt Double (Performing Lines)*
- *Miriam Margolyes: OH MIRIAM!*
- *Séance and Flight (Darkfield)*
- *Wilco*
- *The Kings Singers (Snow Concert Hall)*



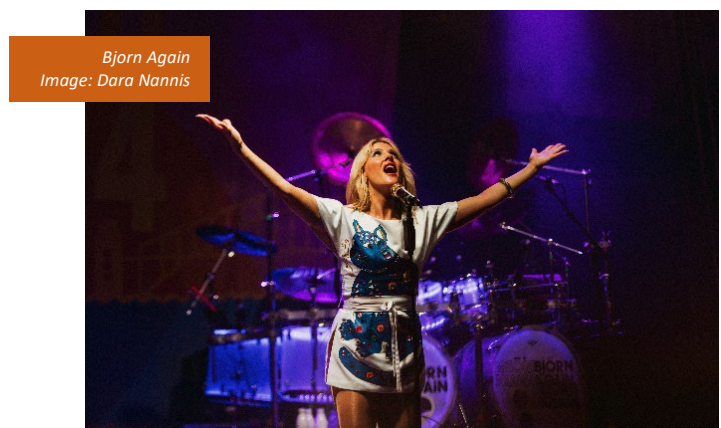
APRIL

- *Potted Potter* (Potted Productions)
- *A Kind of Hush - The Magic of Karen Carpenter*
- *Missy Higgins - The Second Act Tour*
- *Myf Warhurst and Zan Rowe - Bang On Live*
- *John Williamson*
- *The Michael Jackson History Show*
- *Dog Man: The Musical* (CDP Productions)
- *Spellbound* (Base Entertainment)
- *Co_Lab: 24* (Australian Dance Party)
- *Reuben Kaye - Apocalipstik*
- *Shannon Noll - That's What I'm Talkin' About*
- *RBG: Of Many, One* (pictured) (Sydney Theatre Company)



MAY

- *Eireborne* (Mellon Touring)
- *Jessica Mauboy - Yours Forever Tour*
- *Fourteen* (Shake n Stir Theatre Co)
- *Gaslight* (Newtheatricals)
- *The World of Musicals in Concert* (Rockitz Entertainment)
- *Realm of a Poet - Shayar Sartaag Live*
- *Tom Gleeson - Gear*
- *Humans 2.0* (pictured) (Circa)
- *Subject to Change* (QL2 Dance)
- *Joyce Yang* (Snow Concert Hall)
- *The Dollop Down Under 7*
- *Geoffrey Robertson AO, KC - How to Fix a Turbulent World*
- *Eric Bogle in concert*
- *Ari Shaffir: The Wrong Side of History*
- *The Guilty Feminist Live*
- *Beauty and the Beast* (Victorian State Ballet)
- *Bjorn Again* (pictured) - *The Waterloo Anniversary Tour*
- *Kaz and Jude's - Menopausal Night Out*
- *The River That Ran Uphill* (Slingsby)
- *ACT UP! 2024*



JUNE

- *Boney M - The Farewell Tour*
- *Rent* (LPD Productions)
- *A Midsummer Night's Dream* (Bell Shakespeare)
- *Music at Midday* (the Royal Military College Band)
- *James and the Giant Peach* (Shake n Stir Theatre Co)
- *Dirty Three*
- *Forest Song & Don Quixote* (Grand Kyiv Ballet)
- *Momenta* (Sydney Dance Company)
- *An Evening with Vika & Linda*
- *Reflections* (Dance Northside)
- *Melbourne International Comedy Festival*
- *TINA The Ultimate Tribute to the Queen of Rock n Roll*



Galleries, Museums & Heritage - Exhibitions

JULY - DECEMBER

- **Stronger Together: Artists' perspectives on the ACT COVID-19 frontline health response*
- **Fly Fly! - Sidney Nolan's Birds*
- **Karena Keys: Wanna Sip*
- **How Cities Work*
- *Mr Fluffy: Our Voices*
- *Telopea Park School 100 Years*
- *Capturing Canberra - CMAG's Press Photography Collection*
- *CMAG's Secondary Students Art Prize Exhibition*
- *ACTHP Art Prize Exhibition*
- *White-out: upcycled sheets to shirts* from CIT Fashion School
- *Tom Buckland: Bird Machine*
- *Nara - Canberra: 30 years of friendship* (pictured)
- *Madonna40: A Celebration*
- *Guns & Flowers. eX de Medici | Sidney Nolan*
- *eX de Medici: Pink for Boys*
- *On the Move*
- *John Robinson, and*
- *Canberra Museum & Games*

** Exhibitions previously also recorded in 2022-23 Annual Report.*



Nara - Canberra: 30 years of friendship
Image: GMH

JANUARY - JUNE

- *Stephen Harrison: The Sphinx Bureau* (pictured)



Stephen Harrison - The Sphinx Bureau
Image: GMH



Duntroon Estate Work with all your Might
Image: CFC

- *The Royal Australian Mint - Change: Stories from your pocket*
- *Duntroon Estate: Work with all your Might* (pictured)
- *Materiality... but not as we know it* (pictured over)
- *Backyard Archaeology*

- *Riverbend*
- *Motoring in Canberra*
- *Madonna Pride Month*
- *Hannah Gason: Shades of Shadows, and*
- *Melbourne through the eyes of Mongolian artist Erdenekhuyag Dashorj.*

Permanent Exhibitions

- *The Nolan Collection*
- *Brian Corr: Timeshel*
- *Canberra/Kamberrri: Place & People*
- *Jan Brown*
- *Calthorpes House re-interpretation and Sonic Suburbia Audio Stories*
- *Within Living Memory*
- *The Cunningham Family Album*
- *The Convict Years*
- *Getting it Together*
- *Calthorpes House Orientation Exhibition* (updated in 2024)



Calthorpes House
Image: GMH

Permanent Online Exhibitions

- *Christmas for the Cunninghams*
- *Preserving the Past*
- *Happy 100th Birthday Dawn*
- *An Exciting New World at Calthorpes*
- *Duntroon Estate* (launched 23 December 2023).

Activities in the Gallery conducted by artists, panels, CMAG staff and other experts in the field for the following exhibitions:

Activities and Events

- *Sidney Nolan + eX de Medici: Guns and Flowers* (pictured) - Launch with guest speaker Brigadier Alison Creagh AM CSC



Sidney Nolan | eX de Medici:
Guns and Flowers
Image: GMH

- *eX de Medici: Pink for Boys* - exhibition Curator Virginia Rigney and writer and curator Dr Jennifer McFarlane on Nolan and the theme of firearms in Nolan and eX de Medici's work
- In Conversation with eX de Medici for *International Women's Day*
- Friends of the Drill Hall Gallery and CMAG Members Event with curators Tony Oates, Oscar Capezio and Virginia Rigney - *Riverbend* (pictured)

Riverbend Curators talk
Image: GMH



- *In conversation: Nolan scholars Tony Oates, Oscar Capezio, Tim Bonyhady and Virginia Rigney*
- *Sidney Nolan: Search for Paradise - MakerSpace NedHead*
- *Queering CMAG*, in partnership with *SpringOUT Festival* and queer artists May Fox and Gerald Jones
- *Poetry Workshop: Flock of Words!* Poetry and Art inspired by Sidney Nolan
- *Wellness Event: Yoga in the Gallery*
- *Creative Workshop: For our Elders*
- *CraftACT Workshops*
- *Art Workshop: Pop Up City*
- *Art Workshop: Design your vehicle*
- *Drop-in Workshop: Build a City*
- *Finding Art Workshop 2: Festival of Everyday Art*
- *Reel Classics: Film Group - "The Searchers" (1956) and "The Insult" (2017)*
- *Snapping Canberra Kids Drop in Poetry Workshop*
- *Songs are Poems Lyric Writing Workshop*
- *Lucie in the Sky VIP Event*
- *Boho interactive Workshop*

- *Talk: Telopea Park School - 100-year Anniversary*
- *Reel Classics: Film Group - "Be Natural" (2018) and "Seven Brides for Seven Brothers" (1954)*
- *CMAG on Saturday*
- *CMAG Highlights Tour*
- *Self-Guided Tour - Marist College Canberra*
- *Creative Workshop: Flights of fancy ; Mariana del Castillo*
- *Reel Classics: Film Group - "The Rules of the Game" (1939) and "The Spanish Prisoner" (1997)*
- *CMAG Secondary School Students Art Prize Awards*
- *Masterclass: Watercolour with Nicola Dickson*
- *School Holiday Workshop: Minecraft*
- *Reel Classics: Film Group - "The Ghost Writer" (2010) and "Ikuru" (1952)*
- *PHOTOACCESS COURSE: Black and White Darkroom*
- *Spring Out - Queer Elders Speak Event 1*
- *CMAG on Saturday - Sew What?*
- *EventsACT Symphony in the Park 2024 Launch*
- *Delegation from Malaysia*
- *Into the Groove - Madonna Dance Party*
- *Spring Out - Queer Elders Speak - Event 2*
- *Reel Classics: Film Group - "Come Back To The 5 & Dime, Jimmy Dean, Jimmy Dean" (1982) and "Road to Nhill" (1997)*
- *Spring Out - Queer Elders Speak Event 3*
- *Spring Out -Queer Elders Speak Event 4*
- *In Conversation: Madonna Pop Icon*
- *Screening: Desperately Seeking Susan*
- *National Multicultural Festival Children's Sanctuary*
- *Arts Up Front Conference - CKPP workshop*
- *Reel Classics: Film Group - "The Getaway" (1972) and "The Last Picture Show" (1971)*
- *Materiality Workshops with Lucy Irvine*
- *International Women's Day: Free Yoga class*
- *International Women's Day: Bold Bites Launch*
- *NGA Guides Talk*
- *CMAG on Saturday: Imagination into the World*
- *Reel Classics: Film Group - "The Last Days of Chez Nous" (1992) and "Rebecca" (1940)*
- *MintVentures at CMAG: People, Place, Portraits*
- *Heritage Festival - Duntroon Estate and its people*
- *Backyard Archaeology: Floor talk*
- *Materiality Curator: Floor Talk*
- *Reel Classics: Film Group - "The American Friend" (1977) and "Election" (1999)*
- *Artists' Floor Talk: Materiality...but not as we know it with Errol Evans, Trent Jansen, and Tanya Singer*
- *Stephen Harrison book launch*
- *ANU student program with Lucy Irvine*
- *Symposium on Backyard Archaeology*
- *Reel Classics: Film Group - "Heatwave" (2022) and "The Producers" (1967)*
- *Highlights Tour*
- *Materiality Artist's Floor Talk: Reconciliation Week event*
- *Materiality...but not as we know it: Exhibition opening and catalogue launch*
- *Nutbush event, and*
- *Reel Classics: Film Group - "The Naked City" (1948).*



Lucy Irvine, *Made of holes*, 2016
Materiality...but not as we know it
 Image: GMH

Appendix 5

Acquisitions (Purchases & Donations)

Canberra Museum & Gallery - Acquisitions (Purchases & Donations)

Purchases

Social History

- Blacksmith's bellows with 'prize medal' marking on one side into wood, 1851
- 1970's linen Canberra Bus Scroll, c. 1970s
- Alured Tasker Faunce Sterling Silver Service, eight items, 1789-1839
- Duntroon Wallpaper Reproduction, 2024
- Original Auction Site Plan, 'Business & Residential Sites at Ainslie, Canberra, in the Federal Territory'

Visual Arts

- Colin Russell (b. 1958), *Greetings from Canberra*, screenprint
- Robert Emerson Curtis (1898-1996), Sketch for 'VE Day Celebrations', 1945, watercolour
- Hiroe Swen (b. 1934), *Canberra Route*, 1988, slab and coil-built stoneware
- Nancy Miller (1931-2023), *Canberra from Mount Stromlo*, water colour
- Harriet Schwarzrock, *Chambered Pair* blown studio furnace glass and mixed media. Purchased with funds from Meredith Hinchcliffe
- Paul Girrawah House, Ngambri/ Wallaballoo/ Pajong/ Wiradjuri (b. 1969), *Gulamons*, 2023-24, blown and cold works glass. Purchased with Funds from Meredith Hinchcliffe
- Omar Musa (b. 1984) *Bubu*, 2024, woodcut ink on blackout cloth
- Joel Arthur, *New Apartments*, 2024, oil on linen. Purchased with funds from Meredith Hinchcliffe

Donations

Social History

- Studio 12 of Manuka from the Estate of Heather (Nicki) Paral
- Harold Cazneaux (1878-1953) Tumut NSW, c. 1927, silver galatin print, Gift of Gael Newton and Paul Costigan

Visual Arts

- Hannah Gason (b. 1980) *Twelve Hours of daylight*, 2023, Engineered glass and stainless steel, Donated by the Canberra Centre through a partnership with Canberra Glassworks in celebration of Floriade, 2023
- Norman Allen (active 1940s-1950s), Untitled (*View towards Parliament House, Canberra*). Gift of Stephen Carter, 2023
- Wendy Dodd (1946-2023) *Keeping the goal in sight*, 1994, space dyed thread
- Robert Foster (1962-2016), *Perfume Bottle*, Sterling Silver. Gift of Janene Pellarin

Note: In some cases, the acquisition process was being finalised as at 30 June 2024.

Appendix 6

The CFC enjoyed the continuing support of Government agencies and of several major sponsors, as well as the assistance of many donors and supporters during 2023-24. Without their generous support many of the CFC's performances, exhibitions, programs, and events would not be possible.

Major Funding, Sponsorship & Support

Cultural Facilities Corporation Government Funding

ACT Government

Galleries, Museums & Heritage Funding

Commonwealth Department of Infrastructure, Transport, Regional Development, Communications, and the Arts.

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

Meredith Hinchliffe

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

Ms Harriet Elvin

Ms Joan Adler

Contributions to the Canberra Region Treasures Fund 2014-2023

John Hindmarsh AM (former CFC Chair)
Louise Douglas (former CFC Chair)
Virginia Haussegger AM (former CFC Board Member)
Harriet Elvin (former CEO)
Dawn Waterhouse
Laura Cree
Maureen Fisher
John Mulvaney AO
Kerry-Anne Cousins
Koula Notaras
John Olsen OBE AO
Jody Turner
Frank Bergersen
John and Dianne Firth
Dr Howard Galloway
Dr Charlotte Galloway
Rosanna Burston
Phoebe Bischoff OAM
Robyn A Duncan

Lady D Yeend
Jacqueline Pinkava
Estelle Barnes
Bill and Beverley Wood
Dorothy Cameron
Marian Hill
Judith Bibo
Gabrielle Watt
Karina Harris and Neil Hobbs
Dr Roslyn V Russell
Kristine Reithmiller
Joan Adler
Paul G White PSM
Dr Mark Lax
Lynette Henderson
Ms Marian Hill
Richard Rolfe

Canberra Theatre Centre

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

Ms Helen O'Neil

Mr Gordon Ramsay

Attachment 1

Financial & Performance Statements & Management Discussion & Analysis

Hannah Gason - Shades of Shadows
CMAG on the Square
Image: 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 2024 which comprise the 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 significant accounting policies and other explanatory information.

In my opinion, the financial statements:

- (i) present fairly, in all material respects, the Corporation's financial position as at 30 June 2024, 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 skepticism 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 communicated 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 identified during my audit.



Tim Larnach
Audit Principal, Financial Audit
16 September 2024

**Cultural Facilities Corporation
Financial Statements
For the Year Ended 30 June 2024**

Statement of Responsibility

As the Acting Chairperson of the Cultural Facilities Corporation, I am 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 2024, and its financial position on that date.



Dr Rachael Coghlan
Acting Board Chair
Cultural Facilities Corporation
6 September 2024

**Cultural Facilities Corporation
Financial Statements
For the Year Ended 30 June 2024**

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, are in agreement with its accounts and records, and fairly reflect its financial operations for the year ended 30 June 2024 and the financial position on that date.



Sharon Lu
Chief Finance Officer
Cultural Facilities Corporation
4 September 2024

**Cultural Facilities Corporation
Contents of Financial Statements
For the Year Ended 30 June 2024**

	Page
Operating Statement	4
Balance Sheet	5
Statement of Changes in Equity	6
Statement of Cash Flows	8
Statement of Appropriation	10
Overview Notes	12
Note 1 Objectives of the Cultural Facilities Corporation	12
Note 2 Basis of Preparation of the Financial Statements	13
Note 3 Impact of Accounting Standards Issued But Yet to be Applied	14
Income Notes	15
Note 4 Sales of Goods and Services from Contracts with Customers	15
Note 5 Grants and Contributions Revenue	17
Expense Notes	19
Note 6 Employee Expenses	19
Note 7 Supplies and Services	20
Asset Notes	21
Note 8 Cash and Cash Equivalents	21
Note 9 Receivables and Contract Assets	22
Note 10 Property, Plant and Equipment	24
Liability Notes	34
Note 11 Payables and Contract Liabilities	34
Note 12 Employee Benefits	35
Other Notes	37
Note 13 Reserves	37
Note 14 Financial Instruments	38
Note 15 Commitments	41
Note 16 Contingent Liabilities and Contingent Assets	41
Note 17 Related Party Disclosures	41
Note 18 Budgetary Reporting	43

**Cultural Facilities Corporation
Operating Statement
For the Year Ended 30 June 2024**

	Note No.	Actual 2024 \$'000	Original Budget 2024 \$'000	Actual 2023 \$'000
Income				
Controlled Recurrent Payments	#	10,393	10,400	10,204
Sales of Goods and Services from Contracts with Customers	4	13,009	10,302	11,762
Grants and Contributions Revenue	5	337	360	150
Interest Revenue		316	137	323
Other Income		524	-	429
Total Income		24,579	21,199	22,868
Expenses				
Employee Expenses	6	14,429	11,303	13,262
Supplies and Services	7	11,000	9,578	9,978
Depreciation and Amortisation	10	3,165	2,862	2,707
Other Expenses		24	70	79
Total Expenses		28,618	23,813	26,026
Operating Result		(4,039)	(2,614)	(3,158)
Other Comprehensive Income				
<i>Items that will not be reclassified subsequently to profit or loss</i>				
Increase in the Asset Revaluation Surplus	13	-	-	9,024
Total Other Comprehensive Result		-	-	9,024
Total Comprehensive Result		(4,039)	(2,614)	5,866

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 2024

	Note No.	Actual 2024 \$'000	Original Budget 2024 \$'000	Actual 2023 \$'000
Current Assets				
Cash and Cash Equivalents	8	7,737	2,502	6,269
Receivables	9	356	933	264
Contract Assets	9	176	95	56
Inventories		30	38	36
Other Assets		22	28	39
Total Current Assets		8,321	3,596	6,664
Non-Current Assets				
Property, Plant and Equipment	10	70,991	65,676	73,133
Intangible Assets		-	19	1
Capital Works in Progress	10	3,939	3,647	2,193
Total Non-Current Assets		74,930	69,342	75,327
Total Assets		83,251	72,938	81,991
Current Liabilities				
Payables	11	1,207	722	757
Contract Liabilities	11	4,915	95	3,963
Employee Benefits	12	2,487	2,154	2,452
Lease Liabilities		12	11	19
Other Liabilities		-	260	-
Total Current Liabilities		8,621	3,242	7,191
Non-Current Liabilities				
Lease Liabilities		8	31	20
Employee Benefits	12	268	124	145
Total Non-Current Liabilities		276	155	165
Total Liabilities		8,897	3,397	7,356
Net Assets		74,354	69,541	74,635
Equity				
Accumulated Funds		25,365	29,576	25,646
Reserves	13	48,989	39,965	48,989
Total Equity		74,354	69,541	74,635

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

In last year's financial statements Cash and Cash Equivalents, Contract Assets, Capital Works in Progress and Contract Liabilities were included in the Cash, Receivables, Property, Plant and Equipment, and Payables line items respectively. However, this year they have all been disclosed separately on the face of the Balance Sheet, to better assist users of the financial statements.

**Cultural Facilities Corporation
Statement of Changes in Equity
For the Year Ended 30 June 2024**

	Note No.	Accumulated Funds Actual 2024 \$'000	Asset Revaluation Surplus Actual 2024 \$'000	Other Reserves Actual 2024 \$'000	Total Equity Actual 2024 \$'000	Total Equity Original Budget 2024 \$'000
Balance at 1 July 2023		25,646	47,759	1,230	74,635	66,022
Comprehensive Income						
Operating Result		(4,039)	-	-	(4,039)	(2,614)
Total Comprehensive Result		(4,039)	-	-	(4,039)	(2,614)
Transactions Involving Owners Affecting Accumulated Funds						
Capital Injections	#	3,758	-	-	3,758	6,133
Total Transactions Involving Owners Affecting Accumulated Funds		3,758	-	-	3,758	6,133
Balance at 30 June 2024		25,365	47,759	1,230	74,354	69,541

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 2024

	Accumulated Funds Actual 2023 \$'000	Asset Revaluation Surplus Actual 2023 \$'000	Other Reserves Actual 2023 \$'000	Total Equity Actual 2023 \$'000
Balance at 1 July 2022	26,792	38,735	1,230	66,757
Comprehensive Income				
Operating Result	(3,158)	-	-	(3,158)
Increase in the Asset Revaluation Surplus	-	9,024	-	9,024
Total Comprehensive Result	(3,158)	9,024	-	5,866
Transactions Involving Owners Affecting Accumulated Funds				
Capital Injections #	2,012	-	-	2,012
Total Transactions Involving Owners Affecting Accumulated Funds	2,012	-	-	2,012
Balance at 30 June 2023	25,646	47,759	1,230	74,635

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 Cash Flows
For the Year Ended 30 June 2024**

	Note No.	Actual 2024 \$'000	Original Budget 2024 \$'000	Actual 2023 \$'000
Cash Flows from Operating Activities				
Receipts				
Controlled Recurrent Payments		10,393	10,400	10,204
Sales of Goods and Services from Contracts with Customers		12,868	10,274	12,940
Grants and Contributions Receipts		46	-	34
Interest Received		316	137	323
Goods and Services Tax Input Tax Credits from the Australian Taxation Office		1,190	244	381
Goods and Services Tax Collected from Customers		749	267	710
Receipts from Ticket Purchasers through Canberra Ticketing		18,553	-	19,228
Other		524	-	429
Total Receipts from Operating Activities		44,639	21,322	44,249
Payments				
Employee Payments		14,271	11,526	12,796
Supplies and Services		10,468	9,283	9,120
Goods and Services Tax Remitted to the Australian Taxation Office		730	-	702
Goods and Services Tax Paid to Suppliers		1,111	515	1,159
Other		-	90	79
Payments to Presentations through Canberra Ticketing		17,648	-	21,822
Total Payments from Operating Activities		44,228	21,414	45,678
Net Cash Inflows/(Outflows) from Operating Activities	8	411	(92)	(1,429)
Cash Flows from Investing Activities				
Payments				
Purchase of Property, Plant and Equipment		936	3,501	1,041
Purchase of Capital Works		1,746	2,618	1,379
Total Payments from Investing Activities		2,682	6,119	2,420
Net Cash (Outflows) from Investing Activities		(2,682)	(6,119)	(2,420)

**Cultural Facilities Corporation
Statement of Cash Flows - Continued
For the Year Ended 30 June 2024**

	Note No.	Actual 2024 \$'000	Original Budget 2024 \$'000	Actual 2023 \$'000
Cash Flows from Financing Activities				
Receipts				
Capital Injections		3,758	6,133	2,012
Total Receipts from Financing Activities		3,758	6,133	2,012
Payments				
Repayment of Lease Liabilities - Principal		19	16	23
Total Payments from Financing Activities		19	16	23
Net Cash Inflows from Financing Activities		3,739	6,117	1,989
Net Increase/(Decrease) in Cash and Cash Equivalents		1,468	(94)	(1,860)
Cash and Cash Equivalents at the Beginning of the Reporting Period		6,269	2,596	8,129
Cash and Cash Equivalents at the End of the Reporting Period	8	7,737	2,502	6,269

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

In last year's financial statements Other Receipts and Goods and Services Tax Remitted to the Australian Taxation Office were included in Sales of Goods and Services from Contracts with Customers and Supplies and Services respectively. However, this year they have been disclosed separately on the face of the Statement of Cash Flows this year, to better assist users of the financial statements.

**Cultural Facilities Corporation
Statement of Appropriation
For the Year Ended 30 June 2024**

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 2024 \$'000	Total Appropriated 2024 \$'000	Appropriation Drawn 2024 \$'000	Appropriation Drawn 2023 \$'000
Controlled Recurrent Payments	10,400	10,400	10,393	10,204
Capital Injections	6,133	6,667	3,758	2,012
Total Appropriation	16,533	17,067	14,151	12,216

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

Variances between '2023-24 Controlled Recurrent Payments Appropriation Drawn' and '2022-23 Controlled Recurrent Payments Appropriation Drawn'

The increase in Controlled Recurrent Payments was mainly due to changes in indexation and new initiatives.

**Cultural Facilities Corporation
Statement of Appropriation - Continued
For the Year Ended 30 June 2024**

Variances between 'Original Budget', 'Total Appropriated' and 'Appropriation Drawn'

Reconciliation of Appropriation for 2023-24	Controlled Recurrent Payments (CRP) \$'000	Capital Injections (CI) \$'000
Original Appropriation	10,400	6,133
Appropriation for Accrued Employee Entitlements (FMA s.16A)	-	534
Total Appropriated	10,400	6,667
Undrawn Funds	(7)	(2,909)
Appropriation Drawn	10,393	3,758

The difference between the 'Total Appropriated' and 'Appropriation Drawn' for Capital Injection is largely due to reprofiling of funding for capital works into future years, including Lanyon Homestead upgrade projects, as well as improvements to the Canberra Theatre Centre projects.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2024

Overview Notes

Note 1 Objectives of the Cultural Facilities Corporation

The Cultural Facilities Corporation (CFC) is a not-for-profit ACT Government entity (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 strategic objectives for CFC itself and for its program divisions are as follows:

Strategic Objective for CFC

To provide cultural leadership in the Canberra region and beyond.

Strategic Objective for the Canberra Theatre Centre

To be a leading theatre centre in Australasia and Asia.

Strategic Objective for Galleries and Museums

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

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2024

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 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 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 CFC during the reporting period.

Currency

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

Individual Not-For-Profit Reporting Entity

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 CFC for the year ended 30 June 2024 and the financial position of CFC as at 30 June 2024.

Comparative Figures

Budget Figures

To facilitate a comparison with the Budget Papers, as required by the FMA, budget information for 2023-24 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 2024

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 2024, CFC's current liabilities (\$8.621 million) exceed its current assets (\$8.321 million) by \$0.300 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 2023-24 financial statements have been prepared on a going concern basis as CFC has been funded in the ACT Government 2024-25 Budget and the Budget Papers include forward estimates for 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 CFC or will have an immaterial financial impact on 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 CFC including:

- (a) that operating, investing and financing categories as well as additional subtotals have to be included in the agency's 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.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2024

Income Notes

Material Accounting Policies – Income

Income Recognition

The following material accounting policies relate to each income note unless stated otherwise in the individual note. 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 revenue is in the scope of AASB 1058 *Income of Not-for-Profit Entities*.

AASB 15

The core principle of AASB 15 *Revenue from Contracts with Customers* is that revenue is recognised on a basis that reflects the transfer of promised goods or services to customers at an amount that reflects the consideration the entity expects to receive in exchange for those goods or services. Revenue is recognised by applying a five step model as follows:

1. identify the contract with the customer;
2. identify the performance obligations;
3. determine the transaction price;
4. allocate the transaction price; and
5. recognise revenue as or when control of the performance obligation is transferred to the customer.

Generally, the timing of the payment for sale of goods and rendering of services corresponds closely to the timing of satisfaction of the performance obligations, however where there is a difference, it will result in the recognition of a receivable, contract asset or contract liability.

None of the revenue streams of CFC have any significant financing terms as there is less than 12 months between receipt of funds and satisfaction of performance obligations.

AASB 1058

Where revenue streams are in the scope of AASB 1058 *Income of Not-for-Profit Entities*, CFC recognises the asset received (generally cash or other financial asset) at fair value, recognises any related amount (e.g. liability or equity) in accordance with an accounting standard and recognises revenue as the residual between the fair value of the asset and the related amount on receipt of the asset.

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

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

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.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2024

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

Venue Hire and Associated Revenue

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. CFC recognises revenue from Venue Hire contracts over the time of the hire period as CFC provides the venue hire service.

Canberra Theatre Centre (CTC) Programming and Shared Risk Contracts

CFC earns revenue from theatre programming 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, CFC recognises revenue from ticket sales once the show performance is completed.

Theatre Ticketing Service Fees

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

	2024	2023
	\$'000	\$'000
Sale of Goods and Services from Contracts with Customers		
CTC Programming and Shared Risk Contracts ^a	4,555	3,945
Venue Hire and Associated Revenue	3,367	3,362
Theatre Ticketing Service Fees ^a	2,379	2,180
Sale of Goods	1,577	1,677
Nolan Curatorial Services	544	531
Other Revenue ^b	587	67
Total Sales of Goods and Services from Contracts with Customers	13,009	11,762

^a. The increase in theatre revenue reflects an increase in programming shows and patron activities at the Canberra Theatre Centre.

^b. The increase is mainly due to recoveries from Major Projects Canberra on Canberra Theatre Redevelopment Project costs.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2024

Note 5 Grants and Contributions Revenue

Description and Material Accounting Policies relating to Grants and Contributions Revenue

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 or contributions.

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 CFC free of charge.

Legal Services

Legal Services are received free of charge from the ACT Government Solicitor's Office who provided 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 CFC. DDTS is directly appropriated by the ACT Government to provide these ICT services to CFC and as such, CFC receives these services free of charge. CFC is required by the ACT Government to use DDTS for these services.

Project Management Services provided by Major Projects Canberra (MPC)

MPC provides procurement and infrastructure delivery services to CFC free of charge. MPC is directly appropriated to deliver these services and as such, 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.

Grants and Contributions

All grants, donations and sponsorships are recognised to the extent that it is probable that the economic benefits will flow to CFC and the revenue can be reliably measured. Donations of works of art with a value greater than \$25,000 require approval by 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.

Other Grants and Contributions

CFC has determined that the agreements/arrangements relating to, "Other Grants and Contributions" 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.

This is because none of the arrangements require CFC to provide an equal amount in return for the consideration received. As such, AASB 1058 has been applied for recognising this revenue. This revenue is recognised upon receipt of the donation.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2024

Note 5 Grants and Contributions Revenue – Continued

	2024	2023
	\$'000	\$'000
Resources Received Free of Charge		
Information and Communication Technology services provided by the Digital, Data and Technology Solutions Group ^a	179	-
Project Management Services provided by Major Projects Canberra	99	-
Legal Services	2	21
Total Resources Received Free of Charge	280	21
Other Grants and Contributions		
Donations	46	34
Donations of Property, Plant and Equipment	11	95
Total Other Grants and Contributions	57	129
Total Grants and Contributions Revenue	337	150

^a. The increase is due to DDTS group being directly appropriated by ACT Government and providing ICT services free of charge from 2023-24 onwards.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2024

Expense Notes

Note 6 Employee Expenses

Description and Material Accounting Policies Relating to Employee Expenses

Employee benefits include:

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

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

Employees of 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) CFC makes employer superannuation contribution payments to the Territory Banking Account at a rate determined by the Chief Minister, Treasury and Economic Development Directorate. 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) 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.

	2024	2023
	\$'000	\$'000
Wages and Salaries	10,466	10,135
Annual Leave Expense	788	649
Long Service Leave Expense	530	122
Payroll Tax	739	641
Workers' Compensation Insurance Premium	242	276
Superannuation Contributions to the Territory Banking Account	396	367
Productivity Benefit	41	40
Superannuation to External Providers	1,227	1,032
Total Employee Expenses	14,429	13,262

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2024

Note 7 Supplies and Services

Description of Material Accounting Policies Relating to Supplies and Services

Production Costs and Royalties

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

Repairs and Maintenance

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.

Lease Rental Payments

Lease Rental Payments includes short-term leases of 12 months or less and low value leases up to \$10,000 as well as non-specialised accommodation leases with the ACT Government Property Group.

Auditor Service Fees

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

No other services were provided by the ACT Audit Office.

	2024	2023
	\$'000	\$'000
Lease Rental Payments	1,268	1,323
Production Costs and Royalties ^a	4,112	3,378
Supplies and Administration	1,920	1,892
Communication and Computer	1,011	694
Repairs and Maintenance	810	772
Utilities	502	645
Cleaning and Caretaking	459	514
Museum and Gallery Exhibition and Program Costs	633	314
Advertising and Marketing	204	368
Auditor Service Fees	81	78
Total Supplies and Services	11,000	9,978

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

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2024

Asset Notes

Material Accounting Policies - Assets

Assets – Current and Non-Current

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

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.

CFC has cash deposits held with Westpac Bank that earned an average floating interest rate of 4.71% in 2023-24 (3.77% in 2022-23).

(a) Cash Balances

	2024	2023
	\$'000	\$'000
Cash on Hand	2	4
Deposits Held at Call with a Financial Institution	2,454	1,888
Cash held in Canberra Ticketing bank account ^a	5,281	4,377
Total Cash	7,737	6,269

^a Cash in the Canberra Ticketing bank account is held on behalf of the ticket purchaser and can only be made available to 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	7,737	6,269
Cash and Cash Equivalents at the End of the Reporting Period as Recorded in the Statement of Cash Flows	7,737	6,269

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2024

Note 8 Cash and Cash Equivalents - Continued

(c) Reconciliation of the Operating Result to Net Cash Inflows from Operating Activities.		
Operating Result	(4,039)	(3,158)
Add/(Less) Non-cash Items		
Depreciation	3,165	2,707
Donated Assets	(11)	(95)
Add/(Less) Items Classified as Investing or Financing		
Net Loss on Disposal of Non-Current Assets	25	1
Project Management Services Free of Charge from Major Projects Canberra Classified as Investing Activities	(99)	-
Cash Before Changes in Operating Assets and Liabilities	<u>(959)</u>	<u>(545)</u>
Changes in Operating Assets and Liabilities		
(Increase) in Receivables	(92)	(12)
(Increase) in Contract Assets	(121)	(40)
Decrease in Inventories	6	2
Decrease/(Increase) in Other Assets	17	(11)
Increase/(Decrease) in Contract Liabilities	952	(1,394)
Increase in Payables	450	106
Increase in Employee Benefits	158	465
Net Changes in Operating Assets and Liabilities	<u>1,370</u>	<u>(884)</u>
Net Cash Inflows/(Outflows) from Operating Activities	<u>411</u>	<u>(1,429)</u>

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 2024

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 CFC estimates will not be repaid. The allowance for impairment losses is based on objective evidence and a review of overdue balances. 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.

CFC has no expected credit loss recognised in the Operating Statement (Other Expenses) as CFC has reasonable expectation of recovering all amounts owed by debtors.

All trade receivables are expected to settle within 12 months.

	2024	2023
	\$'000	\$'000
Current Receivable and Contract Assets		
Current Receivables		
Trade Receivables	354	163
Net Goods and Services Tax Receivable	2	101
Total Current Receivables	356	264
Current Contract Assets		
Contract Assets from Future Theatre Productions	176	56
Total Current Contract Assets	176	56
Total Current Receivables and Contract Assets	532	320
Reconciliation of Contract Assets		
Opening Balance of Contract Assets	56	95
Add: Additional costs to be recovered from customers	176	56
Less: Contract Assets Transferred to Income	(56)	(95)
Closing Balance of Contract Assets	176	56

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2024

Note 10 Property, Plant and Equipment

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

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

- **Land** is defined as the ground, including the soil covering, land under roads and railway lines, and any associated surface waters. Land incorporates the vegetation on the land and earthworks associated with that vegetation. Land held by 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. CFC buildings include a performing arts complex, historic buildings and land improvements that are adjoining a building. CFC buildings also include ACT Heritage Register listed buildings at Calthorpes' House, Mugga Mugga Cottage, Lanyon Homestead, Canberra Theatre Centre. Land improvements are long-life items erected on land that increase the land's usefulness or value. 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 CFC to assist in providing services to the community. Plant and Equipment are assets that are used directly by 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. In the 2022-23 financial statements Leasehold Improvements were included in the Plant and Equipment class, however in the 2023-24 financial statements these assets are listed as a separated asset class along with the comparatives to better assist users of the financial statements.
- **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 CFC include CMAG's art and social history collection, public art held by 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** 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 CFC included motor vehicles.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2024

Note 10 Property, Plant and Equipment – Continued

Acquisition and Recognition of Property, Plant and Equipment

Property, Plant and Equipment is initially recorded 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), '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 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 cost, cost is the fair value of the item as at the date of valuation.

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

Measurement of Property, Plant and Equipment After Initial Recognition

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

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 presented in the property, plant and equipment under the relevant asset class.

Valuation of Non-Current Assets

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

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2024

Note 10 Property, Plant and Equipment - Continued

Revaluation

Land, buildings, plant and equipment, leasehold improvements, and heritage assets are revalued every three years. Towards the end of each financial year, 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, plant and equipment, and heritage assets at the date of revaluation is written back against the gross carrying amount of the asset and the net amount is restated to the revalued amount of the asset. The last independent valuations were undertaken as at 30 June 2023.

Impairment of Assets

At each reporting date, CFC assesses whether there is any indication of impairment for assets that are held 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 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 non-current assets is determined as follows:

Class of Assets	Depreciation Method	Useful Life (Years)
Buildings	Straight Line	12 – 48
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 2024

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 2024

Note 10 Property, Plant and Equipment - Continued

Reconciliation of Property, Plant and Equipment – 2022-23

	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	17,580	37,514	3,389	62	1,721	5,398	65,664
Additions	-	46	586	-	353	150	1,135
Revaluation Increment/(Decrement)	3,623	5,836	(554)	-	(19)	138	9,024
Depreciation	-	(1,937)	(456)	(23)	(273)	-	(2,689)
Disposals	-	-	(1)	-	-	-	(1)
Carrying Amount at the End of the Reporting Period	21,203	41,459	2,964	39	1,782	5,686	73,133

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

Gross Book Value	21,203	41,459	2,964	114	1,782	5,686	73,208
Accumulated Depreciation	-	-	-	(75)	-	-	(75)
Carrying Amount at the End of the Reporting Period	21,203	41,459	2,964	39	1,782	5,686	73,133

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2024

Note 10 Property, Plant and Equipment – Continued

	2024 \$'000	2023 \$'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)	3,165	2,689
Total Depreciation Expense on the Operating Statement	3,165	2,689

	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

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2024

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 2022-23			
Carrying Amount at the Beginning of the Reporting Period	813	-	813
Additions	1,105	275	1,380
Carrying Amount at the End of the Reporting Period	1,918	275	2,193

	2024 \$'000	2023 \$'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)	3,939	2,193
Total Capital Works in Progress on the Balance Sheet	3,939	2,193

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2024

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

2024

Classification According to Fair Value Hierarchy

	Level 2 \$'000	Level 3 \$'000	Total \$'000
Property, Plant and Equipment at Fair Value			
Land	4,180	17,023	21,203
Buildings	-	39,935	39,935
Plant and Equipment	330	1,829	2,160
Leasehold Improvements	339	1,590	1,929
Heritage and Community Assets	5,744	-	5,744
	10,593	60,377	70,971

2023

Classification According to Fair Value Hierarchy

	Level 2 \$'000	Level 3 \$'000	Total \$'000
Property, Plant and Equipment at Fair Value			
Land	4,180	17,023	21,203
Buildings	-	41,459	41,459
Plant and Equipment	450	2,514	2,964
Leasehold Improvements	-	1,782	1,782
Heritage and Community Assets	5,686	-	5,686
	10,316	62,778	73,094

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2024

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

Inputs:

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

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

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

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.

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

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2024

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 CFC.

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

Fair Value Measurements Using Significant Unobservable Inputs (Level 3)

	Land	Plant and Equipment	Leasehold Improvements	Buildings
	\$'000	\$'000	\$'000	\$'000
2024				
Fair Value at the beginning of the Reporting Period	17,023	2,514	1,782	41,459
Additions	-	33	90	437
Disposals	-	(9)	-	-
Depreciation	-	(709)	(282)	(1,961)
Fair Value at end of the reporting period	17,023	1,829	1,590	39,935
	Land	Plant and Equipment	Leasehold Improvements	Buildings
	\$'000	\$'000	\$'000	\$'000
2023				
Fair Value at the beginning of the Reporting Period	13,680	3,074	1,721	37,514
Additions	-	585	353	46
Revaluation Increments/(Decrements) recognised in Other Comprehensive Income	3,343	(784)	(19)	5,836
Depreciation	-	(361)	(273)	(1,937)
Fair Value at End of the Reporting Period	17,023	2,514	1,782	41,459

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2024

Liability Notes

Material Accounting Policies – Liability

Liabilities – Current and Non-Current

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

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 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.

	2024	2023
	\$'000	\$'000
Current Payables and Contract Liabilities		
Current Payables		
Trade Payables	120	299
Accrued Expenses	1,087	458
Total Current Payables	1,207	757
Current Contract Liabilities		
Amounts received related to contracts with customers for ticket sales and gift vouchers where the performance obligation has not yet been satisfied	4,915	3,963
Total Current Contract Liabilities	4,915	3,963
Total Current Payables and Contract Liabilities	6,122	4,720

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2024

Note 11 Payables and Contract Liabilities - Continued

Payables are aged as follows:

	2024	2023
	\$'000	\$'000
Not overdue	1,207	556
Overdue for Less than 30 Days	-	175
Overdue for 30 to 60 Days	-	23
Overdue for More than 60 Days	-	3
Total Payables	<u>1,207</u>	<u>757</u>

Reconciliation of Contract Liabilities

Contract Liabilities at the Beginning of the Reporting Period	3,963	5,321
Add: Payments received for performance obligations which have not yet been completed at the end of the Reporting Period	4,915	3,963
Less: Revenue recognised or funds passed to the presenters that were included in the Contract Liability balance at the beginning of the Reporting Period	<u>(3,963)</u>	<u>(5,321)</u>
Contract Liabilities at the End of the Reporting Period	<u>4,915</u>	<u>3,963</u>

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.

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 98.2% (98.2% in the previous financial year); and
- payments for long service leave is 91.2% (93.0% in the previous financial year).

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2024

Note 12 Employee Benefits – Continued

The long service leave liability is estimated with reference to the minimum period of qualifying service. For employees with less than the required minimum period of 7 years 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 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 2021, with the next review expected to be undertaken by late 2024.

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 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 CFC employees, who are members of the defined benefit CSS or PSS schemes, are recognised in the financial statements of the Superannuation Provision Account.

	2024	2023
	\$'000	\$'000
Current Employee Benefits		
Annual Leave	1,065	856
Long Service Leave	1,067	902
Accrued Salaries	355	694
Total Current Employee Benefits	2,487	2,452
Non-Current Employee Benefits		
Long Service Leave	268	145
Total Non-Current Employee Benefits	268	145
Total Employee Benefits	2,755	2,597

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2024

Note 12 Employee Benefits – Continued

	2024	2023
	\$'000	\$'000
Estimate of when Leave is Payable		
Estimated Amount Payable within 12 months		
Annual Leave	742	582
Long Service Leave	323	177
Accrued Salaries	355	694
Total Employee Benefits Payable within 12 months	1,420	1,453
Estimated Amount Payable after 12 months		
Annual Leave	323	274
Long Service Leave	1,012	870
Total Employee Benefits Payable after 12 months	1,335	1,144
Total Employee Benefits	2,755	2,597

At 30 June 2024, CFC employed 124 full-time equivalent (FTE) staff. There were 116 FTE staff as at 30 June 2023.

Other Notes

Note 13 Reserves

Asset Revaluation Surplus

	2024	2023
	\$'000	\$'000
Balance at the Beginning of the Reporting Period	47,759	38,735
Increment in Land due to Revaluation	-	3,623
Increment in Buildings due to Revaluation	-	5,836
Decrement in Plant and Equipment due to Revaluation	-	(573)
Increment in Art and Social History Collections due to Revaluation	-	138
Total Increase in the Asset Revaluation Surplus	-	9,024
Balance at the End of the Reporting Period	47,759	47,759

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2024

Note 13 Reserves - Continued

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

Acquisition Reserve

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

Total Other Reserves	<u>1,230</u>	<u>1,230</u>
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Total Reserves	<u>48,989</u>	<u>48,989</u>
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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.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2024

Note 14 Financial Instruments - Continued

The following are the classification of 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 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 2024, and 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 CFC. It is not a significant risk for CFC since operations are not dependent on interest received. Interest rate risk for financial liabilities is not actively managed by CFC as there are no financial liabilities which are exposed to a floating interest rate.

Sensitivity Analysis

A sensitivity analysis has not been undertaken for the interest rate risk of 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. CFC's credit risk is limited to the amount of financial assets it holds net of any allowance for impairment. CFC expects to collect all financial assets that are not past due or impaired.

Credit risk is managed by CFC for cash at bank by holding bank balances with the ACT Government's bank, Westpac Banking Corporation (Westpac). Westpac holds a AA issuer credit rating with S&P Global Ratings. A 'AA' credit rating is defined as a 'very strong capacity to meet financial commitments'.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2024

Note 14 Financial Instruments - Continued

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.

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). CFC has assessed that there are no expected credit losses.

Liquidity Risk

Liquidity risk is the risk that 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, 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, 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 CFC has sufficient liquidity to meet its emerging financial liabilities.

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

Price Risk

Price risk is the risk that the fair value of future cash flows of a financial instrument will fluctuate because of changes in unit prices. CFC has no exposure to price risk.

Fair Value of Financial Assets and Liabilities

The carrying amount of financial assets and financial liabilities of CFC approximate their fair value at the end of the reporting period.

	2024	2023
	\$'000	\$'000
Carrying Amount of Each Category of Financial Asset and Financial Liability		
Financial Assets		
Financial Assets Measured at Amortised Cost	8,267	6,488
Financial Liabilities		
Financial Liabilities Measured at Amortised Cost	6,122	4,720

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2024

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

	2024	2023
	\$'000	\$'000
Within One Year	-	3,427
Total Capital Commitments	-	3,427

All amounts shown in the commitments note are inclusive of GST. The decrease is mainly due to commitments as at 30 June 2023 related to upgrading Lanyon Homestead and improving the Canberra Museum and Gallery which were completed in 2023-24.

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 \$0.020 million as at 30 June 2024 (\$0.320 million: 30 June 2023). Any liability arising from this claim is expected to be covered by insurance held by CFC.

There are no contingent assets as at 30 June 2024 (Nil: 30 June 2023).

Note 17 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 CFC, directly or indirectly.

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

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

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2024

Note 17 Related Party Disclosures – Continued

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

(A) Controlling Entity

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 2024.

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 2024.

Compensation by CFC to KMP is set out below:

	2024	2023
	\$'000	\$'000
Short-term employee benefits	298	289
Post-employment benefits	54	50
Other long-term benefits	9	7
Board member fees	88	82
Total Compensation to KMP	449	428

B.2 Transactions with Key Management Personnel

There were no transactions between KMP and 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) – 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.

Expenses

- Supplies and Services (Note 7) – CFC paid \$1.497 million in 2024 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 2024

Note 18 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 2024 \$'000	Original Budget 2024 \$'000	Variance \$'000	Variance %
Operating Statement Line Items					
Sales of Goods and Services from					
Contracts with Customers	1	13,009	10,302	2,707	26
Employee Expenses	2	14,429	11,303	3,126	28
Supplies and Services	3	11,000	9,578	1,422	15

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, coupled with an accrual for the impact of the proposed Enterprise Bargaining Agreement (EBA).
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 2024

Note 18 Budgetary Reporting - Continued

	Variance Explanation	Actual 2024 \$'000	Original Budget 2024 \$'000	Variance \$'000	Variance %
Balance Sheet Line Items					
Cash	4	7,737	2,502	5,235	209
Property, Plant and Equipment	5	70,991	65,676	5,315	8
Payables	6	1,207	722	485	67
Contract Liabilities	7	4,915	95	4,820	5074

Variance Explanations

4. Cash balances now include cash held in the Canberra Ticketing bank account as at 30 June 2024. It was categorised as third party monies in the original budget when the budget was published in June 2023.
5. Property, Plant and Equipment assets were revalued higher by independent valuers as at 30 June 2023 following the publication of the original budget.
6. Payables are higher mainly due to accruals for programming shows on invoices yet to be received.
7. Contract Liabilities now include the balance of restricted cash in the Canberra Ticketing bank account from ticket purchasers for future events which can only be made available to the presenter (ticketing receipts) and CFC (venue rental, ticketing commissions and other recoveries) after the relevant event has occurred.

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	8	12,868	10,274	2,594	25
Receipts from Ticket Purchasers through					
Canberra Ticketing	9	18,553	-	18,553	-
Employee Payments	10	14,271	11,526	2,745	24
Supplies and Services	11	10,468	9,283	1,185	13
Purchase of Property, Plant and					
Equipment	12	936	3,501	(2,565)	(73)
Purchase of Capital Works	13	1,746	2,618	(872)	(33)
Receipts from Capital Injections	14	3,758	6,133	(2,375)	(39)

Variance Explanations

8. Sales of Goods and Services are higher than budget due largely to higher volumes of revenue-generating activity at the Canberra Theatre Centre.
9. 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.
10. 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.
11. Supplies and Services are higher than budget due largely to higher production costs and royalties payments at Canberra Theatre Centre.
12. Payments for Property Plant and Equipment are lower mainly due to the delays in some capital works projects for 2023-24, primarily due to weather and event schedules extending the timeframes.

Cultural Facilities Corporation
Notes to and Forming Part of the Financial Statements
For the Year Ended 30 June 2024

Note 18 Budgetary Reporting - Continued

Statement of Cash Flows Line Items - Continued

Variance Explanations - Continued

13. Payments for Capital Work in Progress are lower mainly due to the delays in some capital works projects for 2023-24, primarily due to weather and event schedules extending the timeframes.
14. Receipts from Capital Injections are lower mainly due to the delays in some capital works projects for 2023-24. Undrawn appropriation has been rolled over to the following reporting periods.

Management Discussion and Analysis for the Cultural Facilities Corporation for the Financial Year Ended 30 June 2024

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

Strategic Objective for the CFC

To provide cultural leadership in the Canberra region and beyond.

Strategic Objective for the Canberra Theatre Centre

To be a leading theatre centre in Australasia and Asia.

Strategic Objective for Galleries and Museums

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

Risk Management

The CFC pursues its mission and vision within a Risk Appetite Framework that guides decision-making for its Board, Executive, and staff in the areas of reputational, artistic, financial, asset, and people risk. Consideration of risk and of appropriate levels of mitigation is done in alignment with the CFC Values and ACT Public Service Values and in the knowledge that the CFC expects compliance with all relevant legislation across all aspects of the organisation's operations.

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 provides the framework for 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 and unpredictability 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 efforts to build theatre business. The Reserve supports efforts to program larger-scale shows and assists in managing the risks inherent in theatre programming. This is particularly important as the CFC seeks to contribute to national efforts to support performing arts touring, and to bring major shows to Canberra.

Financial Performance

The following financial information is based on audited Financial Statements for 2022-23 and 2023-24.

Operating Result

Comparison to Budget

The operating deficit for 2023-24 was **\$4.039 million**, which was **\$1.425 million (54.5%)** higher than the 2023-24 budgeted deficit of **\$2.614 million**. This was primarily due to higher than expected employee leave expenses related to higher number of staff and higher depreciation expenses following the asset revaluation in 2022-23.

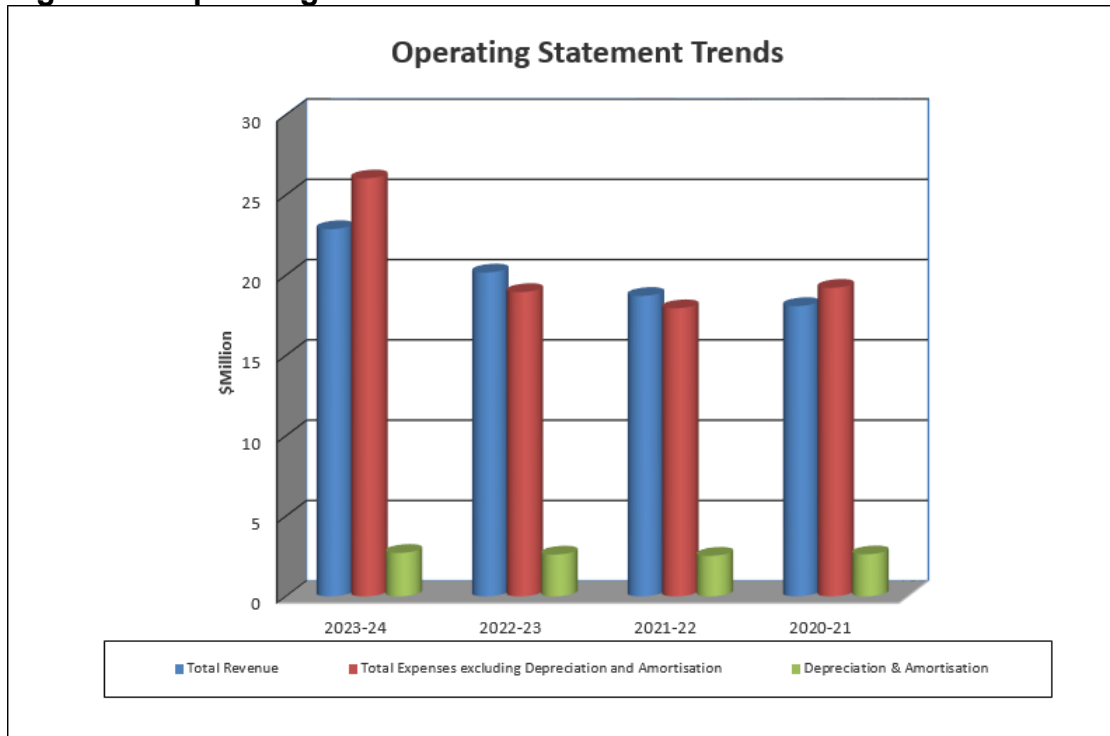
Comparison to 2022-23 Operating Result

The operating deficit for 2023-24 was **\$0.881 million (27.9%)** higher than the 2022-23 operating deficit of **\$3.158 million**. This was primarily due to higher employee leave expenses for the year and higher depreciation expenses following the asset revaluation in 2022-23.

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 (**11.1%** 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.

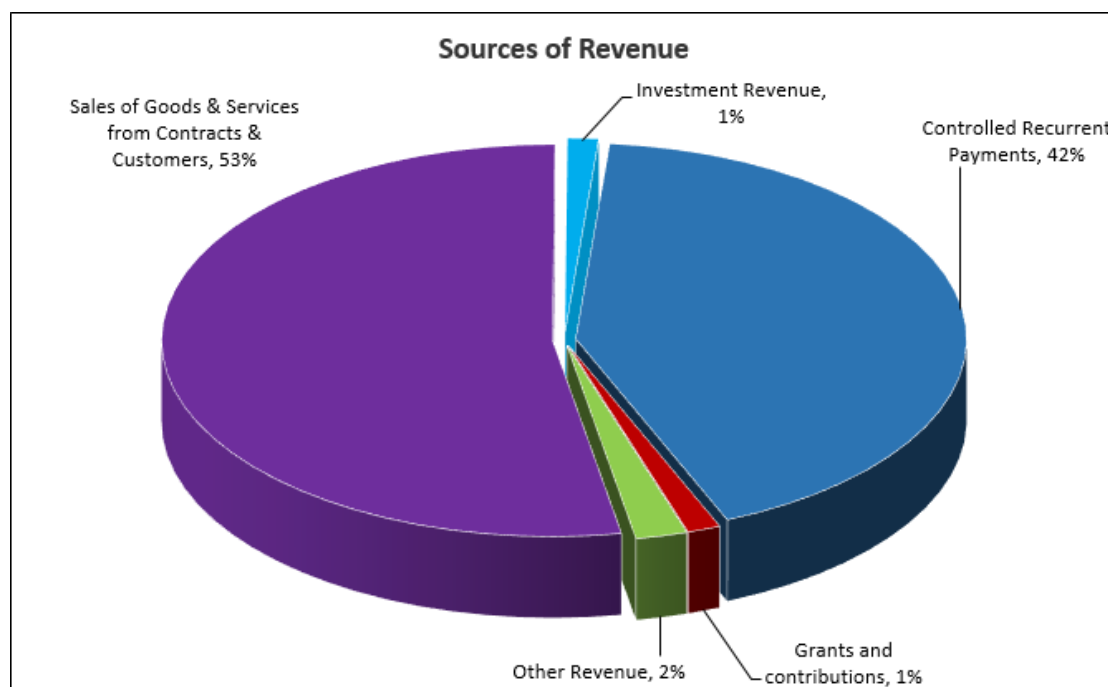
Figure 1 – Operating Statement Trends



Total Revenue

Figure 2 indicates that for the financial year ended 30 June 2024, the CFC received **58%** of its total revenue from sources other than ACT Government Appropriations (Controlled Recurrent Payments). This was made up primarily of revenues from hiring out theatres and selling tickets to the public for the performing arts.

Figure 2 - Sources of Revenue 2023-24



Comparison to Budget

Total revenue of **\$24.579 million** for the year ended 30 June 2024 was **\$3.380 million (15.9%)** higher than the 2023-24 budget of **\$21.199 million**.

Comparison to 2022-23 Total Revenue

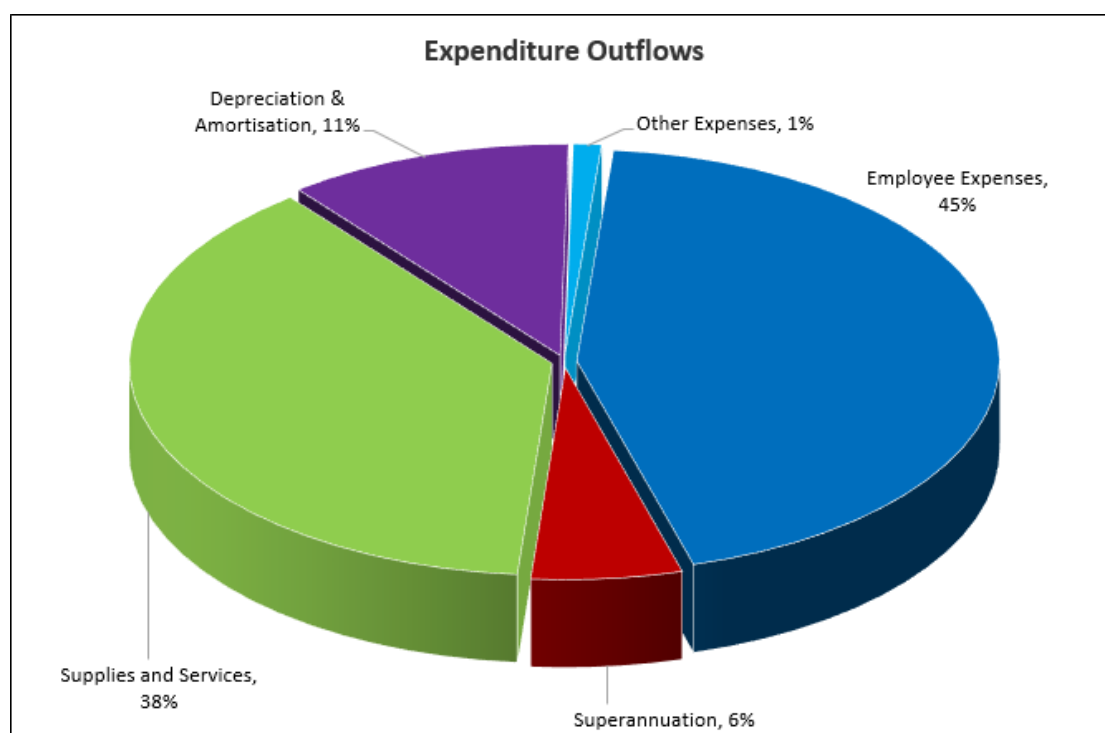
Total revenue was **\$1.711 million (7.5%)** higher than the 2022-23 actual result of **\$22.868 million**.

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 2024, the CFC spent **51%** of its total expenditure on employee and superannuation expenses.

Figure 3 - Components of Expenditure 2023-24



Comparison to Budget

Total expenditure for 2023-24 of **\$28.618 million** was **\$4.805 million (20.2%)** higher than the 2022-23 Budget of **\$23.813 million**. This was mainly due to higher than expected:

- employee expenses and production costs and royalties as a result of increased theatre activities at the Canberra Theatre Centre; and
- depreciation expenses following the asset revaluation in 2022-23.

Comparison to 2022-23 Total Expenditure

Total expenditure was **\$2.592 million (10.0%)** higher than the 2022-23 actual result of **\$26.026 million**. The higher total expenditure was mainly due to increased:

- production costs and royalties expenses as a result of increased theatre programming show activities at the Canberra Theatre Centre;
- employee leave expenses due to higher number of staff; and
- wages and salaries following the commencement of the new Enterprise Agreement.

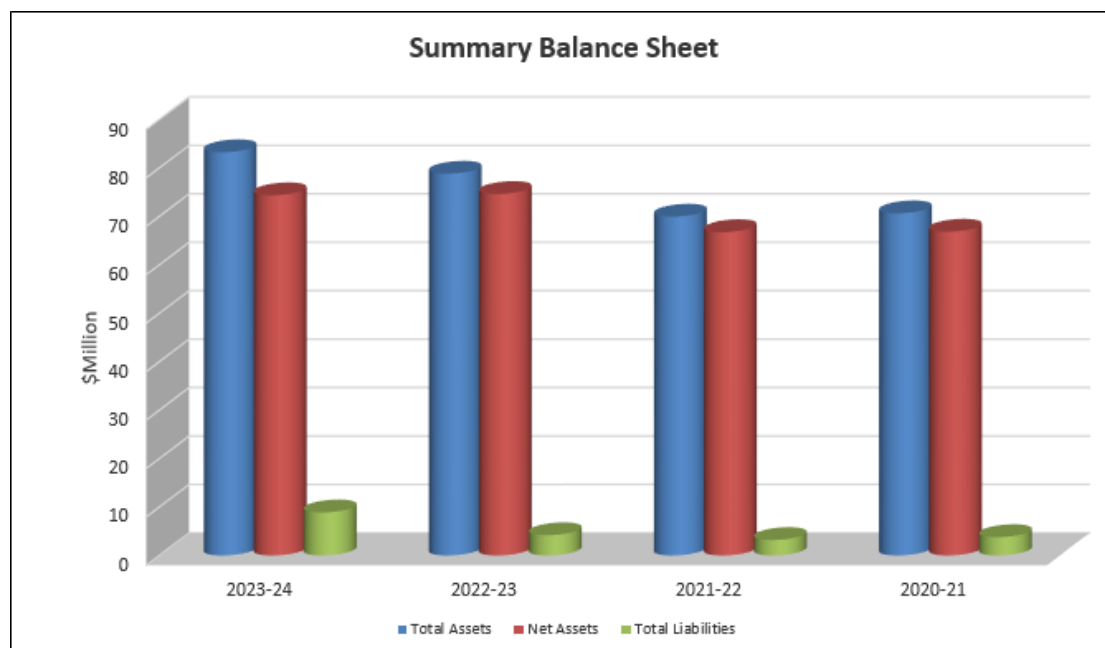
Financial Position

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 2023-24, 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

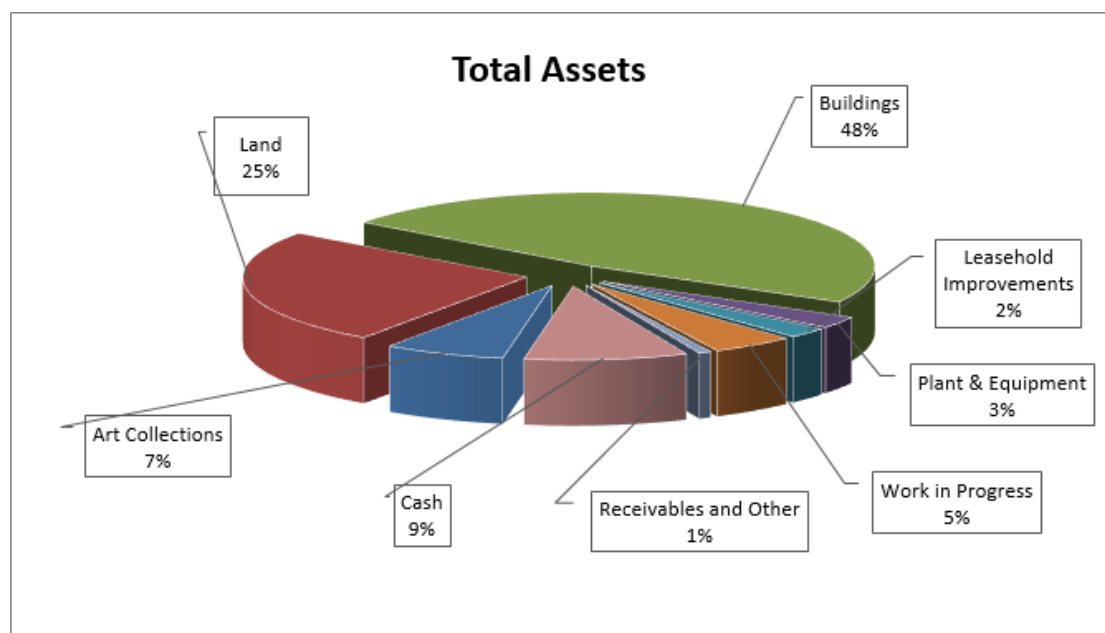
The net asset position as at 30 June 2024 of **\$74.354 million** was **\$4.813 million (6.9%)** higher than the 2023-24 budget of **\$69.541 million**. This was mainly due to increased asset values as a result of the 2022-23 asset revaluation.

Comparison to 2022-23 net assets

The 2023-24 actual net asset position was **\$0.281 million (0.4%)** lower than the 2022-23 actual position of **\$74.635 million**.

Figure 5 indicates that as at 30 June 2024, **85%** of CFC's assets were Property Plant and Equipment.

Figure 5 – Total Assets



Comparison to Budget

Total assets of **\$83.251 million** as at 30 June 2024 were **\$10.313 million (14.1%)** higher than the 2023-24 budget of **\$72.938 million**. This was mainly due to increased asset values as a result of the 2022-23 asset revaluation.

Comparison to 2022-23 Total Assets

The total assets as at 30 June 2024 were **\$1.260 million (1.5%)** higher than the total assets of **\$81.991 million** as at 30 June 2023. This was mainly due to:

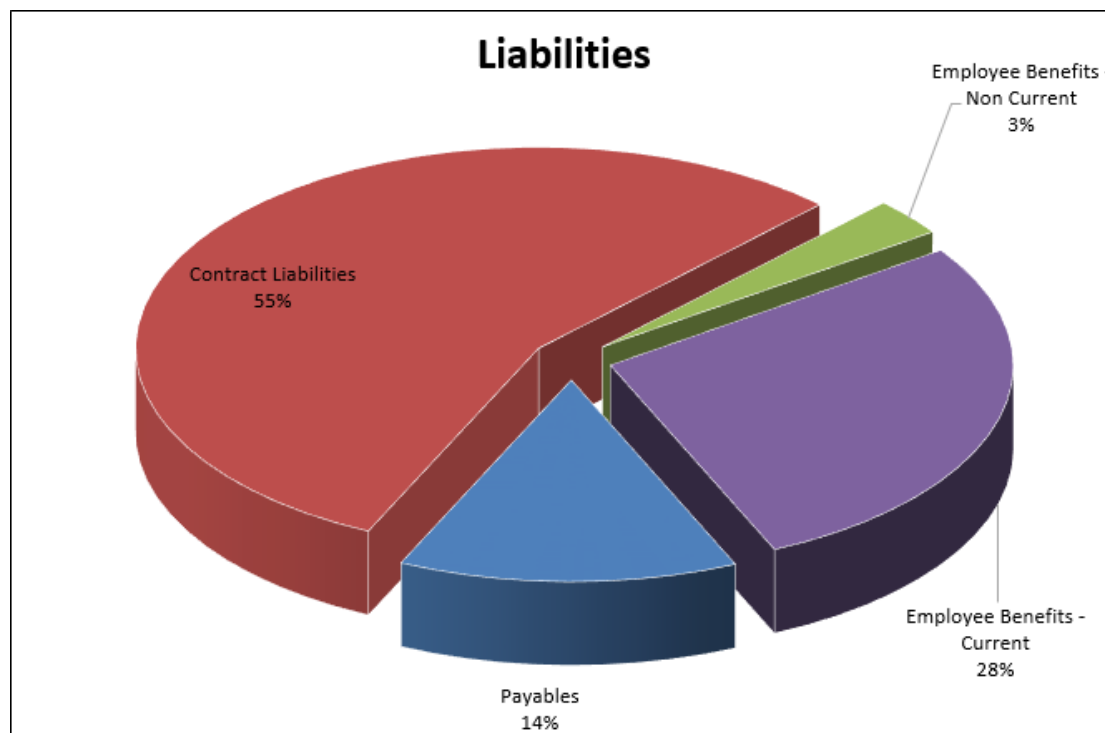
- higher cash held in the Canberra ticketing account; and
- increased capital works in progress for Lanyon Homestead upgrades and improvements to the Canberra Theatre Centre.

These are offset by the depreciation of property, plant and equipment.

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 2024 of **\$8.897 million** was **\$5.500 million (161.9%)** higher than the 2023-24 budget of **\$3.397 million**.

Comparison to 2022-23 Liabilities

The 2023-24 total liability position was **\$1.541 million (20.9%)** higher than the 2022-23 actual position of **\$7.356 million**.

The variance for both is mainly due to movements at reporting dates in Contract Liabilities for amounts received related to contracts with customers for ticket sales where the performance obligation has not yet been satisfied.

Liquidity

'Liquidity' is the ability of the CFC to meet its short-term debts as they fall due. As at 30 June 2024, the CFC's current liabilities of **\$8.621 million** were more than its current assets of **\$8.321 million** by **\$0.300 million (3.6%)**. 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 2024

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 2024.

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 2024 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
23 September 2024

**Cultural Facilities Corporation
Statement of Performance
for the year ended 30 June 2024**

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 2024 and also fairly reflects the judgements exercised in preparing the Statement of Performance.



Dr Rachael Coghlan
Acting Chair
Cultural Facilities Corporation

19 September 2024



Gordon Ramsay
Chief Executive Officer
Cultural Facilities Corporation

4 September 2024

**Cultural Facilities Corporation
Statement of Performance
for the year ended 30 June 2024**

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, 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 2023-24 \$'000	Result 2023-24 \$'000	Variance from Original Target %	Explanation of Material Variances
Total Costs	23,813	28,618	20.2	Total costs were higher than the target mainly due to higher number of employees related to increased activities at the Canberra Theatre, the impact of the new Enterprise Bargaining Agreement (EBA) pay offer, as well as higher production costs and royalties relating to more programming shows at the Canberra Theatre Centre.
Controlled Recurrent Payments	10,400	10,393	(0.1)	

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 2024**

ACCOUNTABILITY INDICATORS INCLUDED IN THE CORPORATION'S 2023-24 BUDGET

Output Class 1: Cultural Facilities Management

Output 1.1: Cultural Facilities Corporation

Table 2: Accountability Indicators

	Original Target 2023-24	Result 2023-24	Variance from Original Target %	Explanation of Material Variances
a. Estimated number of visitors/patrons to CFC facilities/programs	358,000	409,779	14.5	(1)
b. Number of exhibitions at facilities managed by CFC	40	41	2.5	
c. Number of education and community programs provided by CFC	275	737	168.0	(2)
d. Number of days venue usage at the Canberra Theatre Centre's venues	730	597	(18.2)	(3)
e. Customer satisfaction with quality of services provided by CFC, as measured by annual survey	90%	94%	4.4	
f. Cost to Government per estimated visitor/patron to CFC facilities/programs	\$29.05	\$25.36	12.7	(4)
g. Own sourced revenue as a proportion of total revenue for CFC	50.9%	57.7%	13.4	(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 2024**

EXPLANATION OF MATERIAL VARIANCES

- Note (1) The increase is due to strong attendance at events at Lanyon, popular family-focused exhibitions at CMAG, students from the temporary relocation of the Royal Australian Mint at CMAG and new CFC-run events including those held in the Civic Square capturing new audiences.
- Note (2) The significant increase is due to the growth in Galleries, Museums and Heritage Education Programs and Community Program numbers for 2023-24. March to June 2024 saw over 100 programs per month with increased numbers for CMAG, the Nolan Collection and ACT Historic Places.
- Note (3) The decrease in the number is mainly due to a major touring production (Richard O'Brien's Rocky Horror Show) removing Canberra from its run.
- Note (4) The reduction in the Cost to Government relates to well above-target visitor numbers across CFC.
- Note (5) The increase in Own Sourced Revenue is due to significant increased numbers of visitor/patrons to CFC.

**Cultural Facilities Corporation
Statement of Performance
for the year ended 30 June 2024**

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, 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.

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.

Abbreviations & Acronyms

ABC	Australian Broadcasting Corporation	FM Act	Financial Management Act 1996
ACC	Agency Consultative Committee	FM	Frequency Modulation
ACT	Australian Capital Territory	FTE	Full Time Equivalent
ACTHP	ACT Historic Places	GHG	Green House Gas
ActewAGL	ACT Electricity and Gas	GSO	General Services Officer
ACTPS	ACT Public Service	GST	Goods and Services Tax
AM	Member of the Order of Australia	HR	Human Resources
AMaGA	Australian Museums and Galleries Association	ICOMOS	International Council on Monuments and Sites
ANU	Australian National University	IT	Information Technology
AO	Officer of the Order of Australia	Kg	Kilogram
ASO	Administrative Services Officer	kWh	kilowatt hour
ASOC	Artist Society of Canberra	LED	Light-emitting diode
ATSIPP	Aboriginal and Torres Strait Islander Procurement Policy	LPA	Live Performance Australia
BA	Bachelor of Arts	LPG	Liquid Petroleum Gas
BCP	Business Continuity Plan	MBA	Master of Business Administration
BSc	Bachelor of Science	MD&A	Management Discussion and Analysis
CTC	Canberra Theatre Centre	MEAA	Media Entertainment and Arts Alliance
CEO	Chief Executive Officer	MLA	Member of the Legislative Assembly
CFC	Cultural Facilities Corporation	MPC	Major Projects Canberra
CFO	Chief Financial Officer	MWh	megawatt hour
CMAG	Canberra Museum and Gallery	NAIDOC	National Aboriginal and Torres Strait Islander Peoples Day Observance Committee
CMTEDD	Chief Minister, Treasury and Economic Development Directorate	NSW	New South Wales
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 Section
CRM	Client Relationship Management	S	Senior Executive Service
CTR	Canberra Theatre Redevelopment	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	VET	Vocational Education and Training
ESP	Enterprise Sustainability Platform	WHS	Work Health and Safety
FBT	Fringe Benefits Tax	ZEVs	Zero Emissions Vehicles
FCP	Fraud Control Plan		

Compliance Statement

The Cultural Facilities Corporation's (CFC) Annual Report must comply with the Annual Report Directions (the Directions) made under section 8 of the *Annual Reports (Government Agencies) Act 2004*. The Directions are found at the ACT Legislation Register: www.legislation.act.gov.au. The Compliance Statement indicates the subsections, under Parts 1 to 5 of the Directions, that are applicable to the CFC and the location of information that satisfies these requirements.

Part 1 - Directions Overview

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

In compliance with Section 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 9](#), and
- Part C. Financial Management Reporting, inclusive of all subsections, see [page 121](#).

Part 3 - Reporting by Exception

The CFC has nil information to report by exception under Part 3 of the Directions for the 2023-24 reporting year.

Part 4 - Reporting entity Specific Annual Report Requirements

The following subsection of Part 4 of the 2024 Directions is applicable to the CFC.

- Ministerial and Director-General Directions - The CFC has nil information to report for the 2023-24 reporting period.

Part 5 - Whole of Government Annual Reporting

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

- Bushfire Risk Management, see the annual report of the Justice and Community Safety Directorate
- Human Rights, see the annual report of the Justice and Community Safety Directorate
- Legal Services Directions, see the annual report of the Justice and Community Safety Directorate, and
- Territory Records, see the annual report of Chief Minister, Treasury and Economic Development Directorate.

Part 6 - State of the Service report

- Public Sector Standards and Workforce Profile, see the annual State of the Service Report, and
- ACT Public Service Directorate annual reports are found at the following web address:
www.cmtedd.act.gov.au/open_government/report/annual_reports





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