



**ACT**  
Government



**CULTURAL  
FACILITIES  
CORPORATION**





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

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

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### CULTURAL FACILITIES CORPORATION

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Canberra City ACT 2601

ABN: 88187240846

Published by the Cultural Facilities Corporation, Canberra.

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

[www.culturalfacilities.act.gov.au](http://www.culturalfacilities.act.gov.au);

[www.canberratheatrecentre.com.au](http://www.canberratheatrecentre.com.au);

[www.cmag.com.au](http://www.cmag.com.au); and

[www.historicplaces.com.au](http://www.historicplaces.com.au).

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Information about the directorate and an electronic version of this annual report can be found on the website:

[www.culturalfacilities.act.gov.au](http://www.culturalfacilities.act.gov.au).

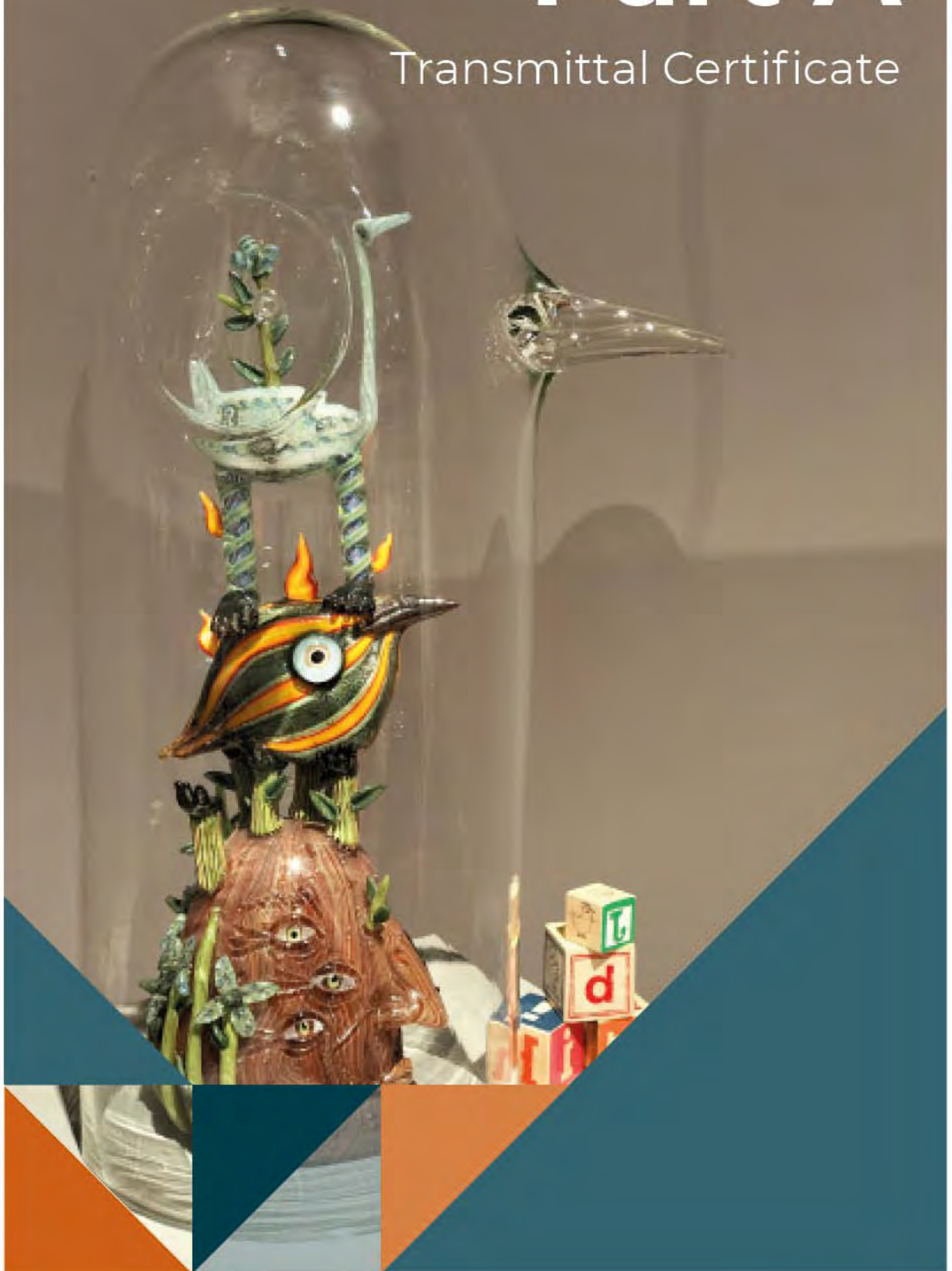
*Front cover CMAG Canberra/Kamberri: Place & People.  
Image: CFC*

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# Part A

## Transmittal Certificate



Ms Tara Cheyne MLA  
Minister for the Arts  
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 2022 to 30 June 2023.

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).

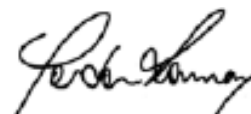
Section 13 of the *Annual Reports (Government Agencies) Act 2004* requires that you present the Report to the ACT Legislative Assembly within 15 weeks after the end of the reporting year.

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

Yours sincerely



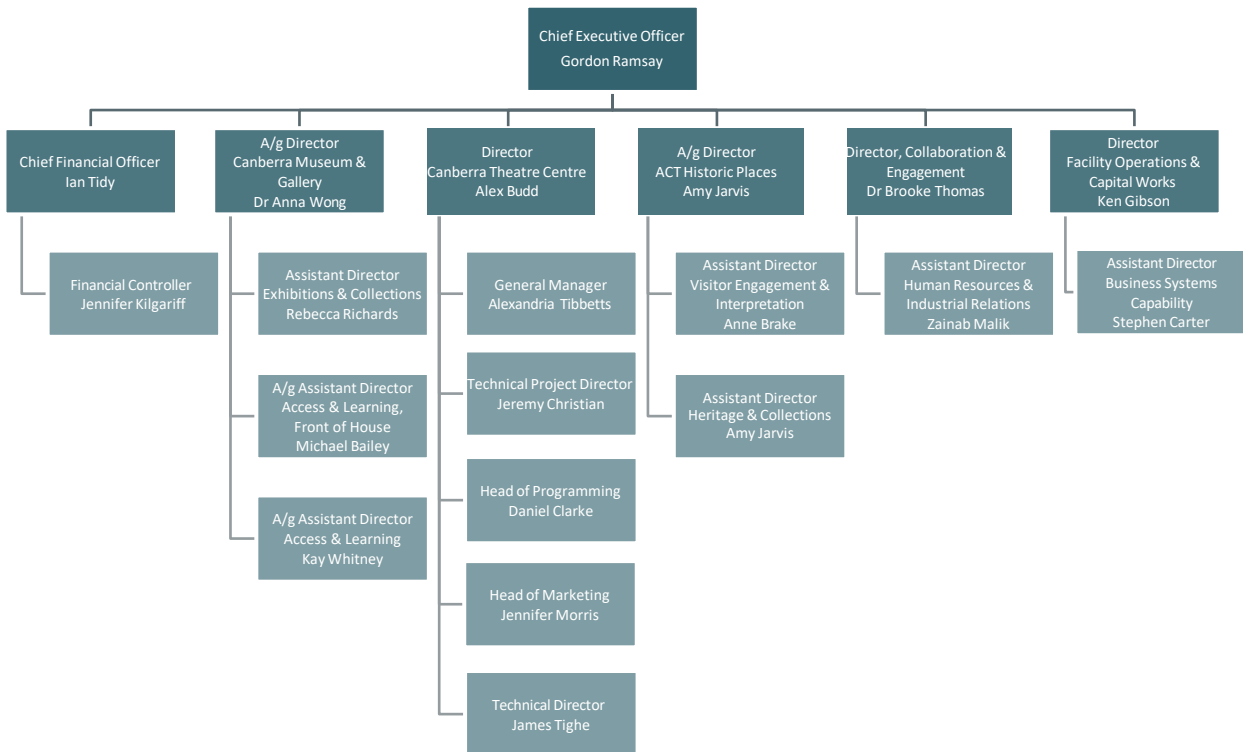
Helen O'Neil  
Chair  
Cultural Facilities Corporation  
28 September 2023



Gordon Ramsay  
Chief Executive Officer  
Cultural Facilities Corporation  
28 September 2023

# CFC Organisation Chart

The 2022-23 CFC organisation chart reflects the CFC’s high-level structure for the majority the year, noting that some organisational realignment began around May 2023.



# Year at a Glance

## July 2022



Kinloch Kilby's boombox collection, image: courtesy of collector

- *Back to the Boombox* CMAG exhibition showcased the private collection of Kinloch Kilby – an avid collector and music appreciator (picture opposite).
- CMAG hosted *Sidney Nolan: Search for Paradise* from the Heide Museum of Modern Art, highlighting Nolan's deepest impulses and his journey of self-discovery.
- *The Young Nolan Project* continued this year at CMAG, with hundreds of Canberra school students and teachers exploring the work of Sidney Nolan.
- Bangara Dance Company performed *Terrain* at the Canberra Theatre.

## August 2022



Eirborne, image: courtesy of production

- Ben Kopilow held a *Landscape and Nature Photography workshop* in the beautiful wintry surrounds of Lanyon.
- CMAG showcased *Continuous Culture* - works by Dr Danie Mellor, Jennifer Kemarre Martiniello OAM, and Paul House - established Indigenous Australian artists working in the Canberra region.
- The Live rock show *Eirborne*, a celebration of Irish dance toured at the Canberra Theatre (picture opposite).

## September 2022



From Guangzhou to Braidwood, image: CMAG

- ACTHP held several events for the *Bloom Festival*, as part of the Floriade Community Program.
- Tim the Yowie Man presented *Stories at Sunset* recounting tales of Lanyon's early families and workers of the historic cemetery, then under the cloak of darkness provides a behind-the-scenes tour of Lanyon and surrounds.
- CMAG presented *From Guangzhou to Braidwood: Nomchong family history* display bringing together objects and images from CMAG as well as those held by the Braidwood and District Historical Society. The display reflects the Chinese heritage of the region (picture opposite).
- Initial activation of the former Elections ACT office began under the City Renewal Authority's Second Space pilot.

## October 2022



Matthew Thorne: *Jingo was born in the slum*, image: CMAG

- Direct from its sell-out tour in the US, the ice-skating spectacular *Fairytales on Ice* opened at the Canberra Theatre.
- Calthorpes' House featured Dawn Waterhouse's royal souvenir collection, with a focus on *Queen Elizabeth II*.
- CMAG opened the exhibition *Matthew Thorne: Jingo was born in the Slum* featuring photographs and costumes from Justin Kurzel's film, True History of the Kelly Gang, alongside Sidney Nolan's Ned Kelly paintings that influenced the film (picture opposite).
- *Nick Cave and Warren Ellis* performed their Australian Carnage tour at the Canberra Theatre.

## November 2022



Abundant Wonder, image: CMAG

- In partnership with the *DESIGN Canberra Festival* and celebrating *50 years of Craft ACT: Craft + Design Centre* makers, showcased a curated selection of work from five decades of creative practice in Canberra.
- The CFC hosted the *DESIGN Canberra Festival* hub and pop-up shop in the Second Space.
- Robin Davison from Rebus Theatre chatted with staff about the connection between the performing arts, inclusion, and wellbeing as part of CFC's National Mental Health Month morning tea.
- CMAG hosted the touring exhibitions *Tom Moore: Abundant Wonder* Jam Factory Icon (picture opposite).

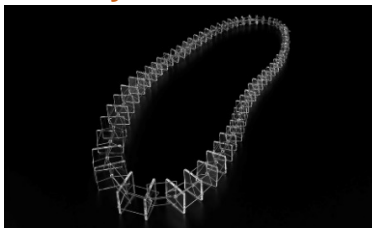
## December 2022



Moon in a Dew Drop, image: Anna Kučera

- CMAG exhibition by artist Lindy Lee, *Lindy Lee: Moon in a Dew Drop* ran from September to December (picture opposite).
- Human Nature performed *A Christmas Celebration* at the Canberra Theatre.
- The Canberra Theatre presented nine performances of the beloved Charles Dickens' *A Christmas Carol*.
- Christmas music with CSO Brass Ensemble and choir *Andante Andante* at various venues.

## January 2023



Ripple Effect, image: Grant Hancock

- *Storytime Ballet: The Sleeping Beauty* created a magical experience at The Playhouse performed by the Australian Ballet.
- CMAG showcased the work of *Blanche Tilden: a ripple effect - a 25 year survey* from November to February to celebrate the 2022 International Year of Glass (picture opposite).
- Karen Collins collection has been her passion for nearly 20 years and her collection *Platypus: A Curious Creature* featured at CMAG from January to June 2023.

## February 2023



Stronger Together, image: Marzena Wasikowska

- CMAG presented *Stronger Together: Artists' perspectives with the ACT COVID-19 frontline health response* (picture opposite).
- The 2022 *Don Aitkin Awards* recognised three staff members for their contribution and achievements: Amy Jarvis (ACTHP staff member); Gillian Schwab (CTC staff member); and Michael Bailey (CMAG staff member).
- Leading participants through a mindful exercise, Fran Romano (local ceramicist) held Wellbeing Workshops: *Clay Thought Vessels* at Lanyon and CMAG's Second Space.
- Anh Do brought *The Happiest Refugee Live!* show to the Canberra Theatre.
- CMAG worked with the *National Multicultural Festival*, providing sanctuary spaces and family activities.

## March 2023



Light, Colour, Humanity, image: CMAG

- Chief Minister Andrew Barr opened the new permanent exhibition *Canberra/Kamberrri: Place & People* on Canberra Day.
- CMAG Curators presented a *CURATOR'S TALK: Women of Canberra* to celebrate International Women's Day.
- *Light Colour Humanity – the Legacy of Alastair Swayn*, opened by ACT Arts Minister Tara Cheyne, featured as the inaugural exhibition in CMAG's new immersive gallery 'CMAG on Circuit' (picture opposite).
- The CFC partnered with the City Renewal Authority for *Enlighten in the City*, bringing huge dinosaur puppets to Civic Square, and a jungle themed bar to the theatre Terrace.
- Lanyon held its annual *Harvest Day Out* with record attendance.
- Major conservation works commenced to Lanyon, including roof replacement and fabric conservation.

## April 2023



Lanyon Homestead, Image: ACTHP

- CTC co-produced with Sydney Theatre Company a sell-out season of the world premiere of *Julia* starring Justine Clarke as Julia Gillard.
- Presented to coincide with Refugee Week, CMAG hosted *Settled/Unsettled* which uses the universal language of visual art to address personal and profound issues faced by Australia's asylum seekers, refugees and migrants.
- Showcasing the rich landscape that sustained Aboriginal culture and supported European settlement the ACT Heritage Festival, *Stories Beyond the Farm Gate* tour explores places that are not usually seen by the public at Lanyon (picture opposite).
- Bell Shakespeare performed *Macbeth* in The Playhouse.

## May 2023



Canberra/Kamberrri: Place & People, image: CMAG

- CMAG won a prestigious National Australian and Museum Galleries Award for the new permanent exhibition, *Canberra/Kamberrri: Place & People* (picture opposite).
- As part of this year's *Reconciliation Concert* Canberra Theatre presented legendary band Yothu Yindi.
- Lanyon hosted *Creative Photography + Story Telling* - exploring the lives of the First Nations people through to early colonists and convicts and the pastoralists of the 20th century.
- The record-breaking murder mystery Agatha Christie's *The Mousetrap* toured to The Canberra Theatre.

## June 2023



Settled/Unsettled, image: courtesy the artist

- Junkyard Dog presented the worldwide smash hit, Tony and Olivier award-winning musical *Come From Away* at the Canberra Theatre.
- Canberra Youth Theatre presented the world premiere of *The Initiation* by Cathy Petocz in the Courtyard Studio.
- Calthorpes' House held numerous education programs of *Dawn's Surprise*.
- Three extraordinary women shared their stories during Refugee Week 2023 sharing the development of Kathrin Longhurst's series of portrait paintings in the CMAG exhibition *Settled/Unsettled* (picture opposite).
- *How Cities Work*, the touring children's exhibition from The Museum of History NSW, opened in CMAG.

# Part B

## Organisational Overview and Performance



# B.1 Organisational Overview

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## B.1.1 Vision, mission and values

### Strategic Plan 2021-24

During 2022-23, the CFC began shifting to a new Strategic Plan for the period 2023-27, replacing the existing 2021-24 Strategic Plan earlier than anticipated to drive the organisation's growth in accordance with the government's *Statement of Ambition for the Arts*, moving away from a focus on COVID-19 recovery and towards a more ambitious future that includes the major project to redevelop Canberra Theatre Centre.

As the 2021-24 Plan was in operation for the majority of 2022-23, reporting presented here is in accordance with that framework. The 2021-24 Strategic Plan identifies the CFC's role, vision, key values and principles, and key priorities. It also identifies the mission, purpose, vision and key strategies both for the organisation as a whole and for its three business arms:

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

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## VISION

Our vision under the Strategic Plan 2021-24 is for Canberra to be a creative capital that values the arts for their intrinsic qualities, their contribution to building a more inclusive and resilient society, their support for making the city an exciting place to live and an attractive destination for business and tourism, and their

important role in the economy of the ACT and region.

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

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## MISSION

Mission/purpose statements are identified in the CFC Strategic Plan 2021-24 as a whole and for each business arm. These are supported by vision statements for each area and statements as to what the CFC is seeking to achieve (from page 38).

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## VALUES

(under the Strategic Plan 2021-24)

### Leadership

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

### Engagement

- We actively seek to engage our communities in a greater understanding of the value of the arts, and of our cultural heritage, through our programs and activities, placing customer service as our

primary goal and recognising the diverse needs and expectations of our customers.

## Collaboration

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

## Professionalism

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

In observing these values, we are committed to implementing the ACT Government Service Values: respect, integrity, collaboration, and innovation. The CFC is committed to its role in fulfilling Canberra's *Statement of Ambition for the Arts 2021-26* - to be recognised as Australia's arts capital, engaging the following strategies:

- Create amazing art and culture;
- Develop arts, cultural and creative industry, practice and facilities; and
- Promote our arts and culture.

## New Strategic Plan 2023-27

In April 2023, the CFC Board endorsed the new Strategic Plan which has been developed consultatively with staff, the Board, and key stakeholders, and defines a new vision and mission for the CFC as well as more dynamic values and ambitious goals. The new plan will underpin all CFC activity, planning and reporting from 2023-24, having begun operational phase-in from May 2023.

## Mission 2023-27

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

## Vision 2023-27

- Building Australia's arts and culture capital.

## Values 2023-27

- 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.

## Strategic Goals 2023-27

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 Role, functions and services

The CFC was established under the *Cultural Facilities Corporation Act 1997* (the CFC Act), which came into operation as from 1 November 1997. The functions of the CFC, as set out in the CFC Act (Section 6) are:

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

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

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

With responsibility for the CTC, CMAG and ACTHP, the CFC's functions include the performing arts, the visual arts, social history and cultural heritage management. The organisation delivers a range of cultural services to the community providing theatre presentations, exhibitions, education and community programs, and conservation and presenting significant aspects of the ACT's cultural heritage.

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

## Key clients and stakeholders

During 2022-23, the CFC reported to the Minister for the Arts. The Chief Minister, Treasury and Economic Development Directorate (CMTEDD) is the “parent” directorate for the CFC. The CFC’s other clients and stakeholders include:

- Ngunnawal and other First Nations peoples;
- Artists, arts workers, and other arts, culture and heritage organisations;
- the community of the ACT and region;
- visitors to the ACT;
- the arts, cultural, heritage, education, business, night time economy, and tourism sectors;
- national producers of the performing arts, including commercial and funded companies;
- the City Renewal Authority, the National Capital Authority, and Major Projects Canberra;
- ArtsACT and the Office for the Arts;
- the diplomatic community and the Office of the International Engagement Commissioner;
- Events ACT, Visit Canberra, Canberra and Region Tourism Leaders Forum, and the National Capital Attractions Association; and
- hirers of CFC venues.

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## B.1.3 Organisational structure, environment and planning framework

### Organisational structure

The top-level organisational chart of the CFC as at 30 June 2023 is provided on page 7.

In order to deliver on the updated vision, mission and goals of the CFC under the new 2023-27 Strategic Plan, the CFC began restructuring in May 2023 into three main “creative expressions”, being Galleries, Museums and Heritage, Canberra Theatre Centre, and District and Events, supported by centralised Finance, Corporate, and Facility Operations and Capital Works teams.

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### Organisational environment

During 2022-23, the CFC had close working relationships with a number of ACT Government agencies and entities including CMTEDD, City Renewal Authority, ArtsACT,

Minister’s Creative Council, Major Projects Canberra, Events ACT, Visit Canberra, ACT Health, Environment, Planning and Sustainable Development Directorate, ACT Government Solicitor, ACT Heritage, Access Canberra, ACT Property Group, Territory Records Office, Public Sector Workforce Health, Safety and Wellbeing, Transport Canberra and City Services, ACT Treasury and ACT Audit Office.

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### Strategic Framework

As noted in Section B.1.1, page 12, during 2022-23, the CFC operated in accordance with the Strategic Plan 2021-24 which has now been replaced by a new plan for 2023-27. These plans provide the overarching framework for the organisation’s activities, including for the development of its annual business plans.

Due to development of the new Strategic Plan during 2022-23, the CFC did not update its Business Plan but operated according to the 2021-22 Business Plan, based on its 2021-24 Strategic Plan. Results relating to these actions are reported in summary in this section and in detail in Section B.2, page 34.

The CFC's accountability indicators and targets for 2022-23 were identified in the CFC's 2022-23 Statement of Intent, which was included in the 2022-23 ACT Budget statements. The Statement of Intent also identified the CFC's strategic objectives and indicators. Results

relating to the CFC's accountability and strategic indicators are reported in summary in this section.

Further details about the CFC's accountability indicators are provided in the 2022-23 Statement of Performance at Attachment 1, page 183 to this report.

Further details about the CFC's strategic indicators are provided in Section B.2, page 34.

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## B.1.4 Summary of performance in achieving objectives and target

Performance outcomes for the CFC in 2022-23 were higher than the previous year as the result of increased activity in all of CFC's venues, after emerging from the 2021 lockdowns and the wider effects of COVID-19 on the cultural and tourism sectors.

This resulted in the CFC meeting or exceeding the majority of its accountability indicator targets for 2022-23. For example, during 2022-23 the CFC:

- welcomed over 383,000 visitors and patrons to its facilities and programs, 46% above target
- recorded 702 days total venue usage at the Canberra Theatre Centre locations, 48% above target.

Detailed performance results and variance explanations are included in the 2022-23 Statement of Performance at Attachment 1, page 183 to this report.

The CFC averaged **31,918** visitors per month and achieved an own-sourced revenue figure of **55.4%** against a target of **49.8%** and a cost to government per patron/visitor of **\$26.64** against a target of **\$39.02**

## Summary of performance outcomes

The CFC's overall financial result for 2022-23 saw an increase in all aspects of the CTC revenue. This reflects an increase in venue hire and patron activity during the financial year. 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.

The CFC commenced the majority of its 2021-22 capital works and capital upgrade projects by year-end, although certain expenditure on, and funding for, capital projects for ACT Historic Places, CMAG and CTC, was deferred from 2022-23 into 2023-24. This was due to revised project schedules; delays in obtaining necessary approvals; and COVID-19 related restrictions on interstate contractors and supplies. The CFC will complete the identified capital works program through the 2023-24 financial year under a new, centralised Facility Operations and Capital Works unit.

A full analysis of the CFC's financial results and financial position is set out in the Management Discussion and Analysis at Attachment 1, page 182 to this report.



*Le Noir Act I. Image: Mark Turner*

## Performance outcomes—Strategic Objectives/Indicators

**Strategic Objective 1:** *The CFC provides cultural leadership in the Canberra region and beyond*

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



Canberra/Kamberri: Place & People. Image: Paul Webb

### Recovery from COVID-19

- During 2022-23, the CFC accelerated its recovery from the effects of COVID-19 on the cultural and tourism sectors with engaging creative programming pushing audience and visitor numbers back toward pre-pandemic levels.

### Leadership: A cultural leader in the ACT region and beyond

- Throughout the year, as noted in further detail below, the CFC pursued its goal of providing leadership in cultural planning, administration, and management.

- A key area of leadership was in participating on the selection of the Lead Design Partner for the Canberra Theatre Redevelopment Project (CTRP). This procurement concluded in May 2023 with a consortium of architects Henning Larson, Architectus, and engineering firm ARUP winning the bid.
- Across each of its creative arms, the CFC has focused resources into fostering the creativity of local arts practitioners and organisations. In particular, the CTC supports local young and emerging artists through its New Works program.
- The CFC also plays a leadership role in early consideration of the future of Civic Square and surrounds through the CEO's chairing of the Canberra Civic and Culture District Coordination Group.
- The CFC continues to coordinate regular meetings of the National Cultural Institutions to foster a more collaborative future approach to marketing, programming, and tourism product development.
- The CEO is also on the Board of the Canberra and Region Tourism Leaders Forum.
- In 2022-23 the CFC has had a strong focus on contributing to memorable visitor experiences in Civic Square in partnership with other organisations and agencies. These included:
  - Winter in the City;
  - the CRA's Second Space initiative;

- the DESIGN Canberra Festival;
- the Canberra Art Biennial (Contour 556);
- Christmas in the City;
- the National Multicultural Festival;
- Enlighten in the City;
- the World Cup Soccer screening;
- the Heritage Festival; and
- a dance flash mob in honour of Tina Turner.

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### Strategy: A clear direction for the future

- During 2022-23, the CFC commenced work on a new Strategic Plan to better reflect the growing role of the CFC in the Canberra’s cultural life and visitor economy, and to bring focus to the redevelopment of CTC. While this consultative work was occurring, the CFC operated under the 2021-22 Business Plan as an interim plan, under the guidance of the Board.
- The new Strategic Plan 2023-27 was endorsed by the Board in April 2023 and will underpin all reporting from 2023-34.
- The new Plan supports the ACT Government’s *Statement of Ambition for the Arts*, and is a major contributor to creating, developing, and promoting arts, culture, creativity, and heritage under *Canberra’s Arts, Culture and Creative Policy 2022-26*.
- The newly defined mission of the CFC is to create and drive diverse and remarkable experiences that enliven and elevate arts, culture, and heritage in the Capital, and our vision is to build Australia’s arts and culture capital. This is lived out in our five strategic goals:
  - 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.

- 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.
- 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.
- Sector Leadership and Development – We will lead our sector in the ACT, growing audiences, engaging artists, and developing people.
- Best Practice Governance, Organisational Capacity, and Culture – Our operational model will be best practice.

---

### Governance: An accountable and dynamic organisation

- The CFC maintained robust governance systems to provide a high standard of accountability throughout the year.
- Board member current terms:
  - 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)

- Julian Widdup completed his term during the reporting year (1 February 2020 - 31 December 2022)
- Shad Sears resigned during the reporting year (2 July 2022 - 8 December 2022).

accessible Core Learning Framework to support foundational APS skills while also ensuring proactive regulatory compliance around a range of WHS-related training areas.

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### **People: An employer of choice**

- The CFC focused on attracting, developing and retaining highly skilled staff and volunteers, and on ensuring its sites are safe and rewarding places to work.
- COVIDSafe plans continued to be observed in line with Government requirements, transitioning to recommended COVID Smart Behaviours from the lifting of public health restrictions in March 2023.
- A number of improvements were made to support robust, timely recruitment processes and an increasing number of tools, form and policies were moved to the CFC intranet to empower and equip staff.
- The CFC participated in all four whole-of-government Secure Work Conversion rounds, resulting in three casual or non-ongoing staff taking up an offer of permanent employment.
- A number of staff wellbeing activities were offered including mindfulness workshops, a morning tea with Robin Davidson from Rebus Theatre for Mental Health month, and free weekly yoga sessions in the galleries. Three staff also received Mental Health First Aid accreditation.
- Enterprise bargaining continued through 2022-23, with agency-specific consultative sessions with staff held alongside whole-of-government broader bargaining. The draft agreement at the time of this report represents a significant modernisation of the EA that will substantially benefit staff while also improving operations.
- The CFC continued to develop consultatively with staff a consistent,

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

- In 2022-23 the CFC maintained high standards of financial management and reporting.
- The audit of the CFC's 2022-23 Financial Statements by the ACT Auditor-General resulted in an unmodified audit.
- The CFC developed two bids which were funded in the 2023-24 ACT Budget, leading to further 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.

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

- High quality asset management continued to be a key priority for the CFC during 2022-23, in view of its responsibility for major cultural sites.
- The CFC's Resource Management Plan continued to provide the framework for the CFC's sustainability and energy efficiency practices.

Further details regarding outcomes against Strategic Objective 1 and Strategic Indicator 1 are provided under Section B.2, page 34.

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

**Strategic Indicator 2:** *The extent to which the CFC connects people with rich and diverse cultural experiences through activities at its venues, in the following areas.*



Beanies. Image: Grant Leslie

### **A smooth recovery from the COVID-19 pandemic**

- COVIDSafe plans continued to be observed in line with Government requirements, transitioning to recommended COVID Smart Behaviours from the lifting of public health restrictions in March 2023.
- The CTC launched new marketing branding on the theme “Immerse Yourself” which, combined with broader multi-channel, data-informed marketing, has seen ticket sales begin to recover to pre-pandemic levels.

### **Customers: Audiences that are growing, diverse, engaged and entertained**

- The CTC continued to act in accordance with ACT Health Guidelines and utilised a range of communicate methods for this. The CTC sends all patrons attending the Theatre an email ahead of their visit that outlines COVID-19 safety, and local traffic and construction information.
- The CTC continued work on the procurement tender process of a ticketing management system. The successful

tenderer QTIX was selected in the first part of 2023-2024.

### **Programming: A diverse, high quality, entertaining and distinctive program**

- The CTC supported a variety of artists, companies and producers to access its venues through subsidies and sponsorships including Canberra Youth Theatre, Heart Strings Theatre Company, Cahoots Lab - You Are Here, QL2, and Ausdance ACT.
- Major touring productions at the CTC included:
  - Bangarra Dance Theatre’s *Terrain*;
  - *Girl From the North Country*;
  - Agatha Christie’s *The Mousetrap*;
  - *Come From Away*; and
  - Charles Dickens’ *A Christmas Carol*.
- The CTC partnered with Sydney Theatre Company to co-produce the sell-out world-premiere season of Joanna Murray-Smith’s *Julia*.
- The CTC continued its commitment to First Nation’s programming with presentations including Bangarra Dance Theatre’s *Terrain*, Australian Dance Theatre’s *SAVAGE*, and a Reconciliation Day Eve Concert headlined by Yothu Yindi.
- CTC also continued its *New Works* program including a New Idea’s lab and incubator program, 3 paid week-long creative developments of Jake Silvestro’s *Alienation*, Mark Salvestro’s *The Queen’s City of the South*, and Christopher Samuel Carroll’s *Commitment to the Cause*, and the

presentation of the premier season of *Batchelor + Lea: A Dance Week Double Bill*. New Works also supported further project development for choreographer Melanie Lane's *Mountain* and Little Dove Theatre Art's *Francesca Giselle*.

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

- The CTC undertook the second year of a three-year program of upgrades to enhance accessibility and safety for patrons, ensure a high level of Work Health and Safety standards for staff, enhance security infrastructure, and implement other essential works.

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

- CFC played a vital role in progress on the Canberra Theatre Redevelopment Project, contributing to evaluating the responses from the three shortlisted consortiums, leading to the appointment in May 2023 of the Lead Design Partner, led by Architects Henning Larson, Architectus and engineering firm ARUP.
- Since the appointment of the lead design team in May 2023 the CFC has worked closely in the design and business case process with Major Projects Canberra.

Further details regarding outcomes against Strategic Objective 2 and Strategic Indicator 2 are provided under Section B.2, page 34.

Reconciliation Day. Image: Courtesy of Artists and CTC



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

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



*Light, Colour, Humanity. Image: CMAG*

#### **A smooth recovery from the COVID-19 pandemic**

- CMAG continued to provide management and recovery measures relating to COVID-19. Although there were no COVID-19 restrictions relating to CMAG's venues and operations, the COVID-19 recovery was ongoing throughout the year.

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

- CMAG continually seeks to improve customer satisfaction with their visit to, and experience of, CMAG, with surveys available to complete online and onsite. Surveys are sent via scheduled email to invite feedback from participants after an event.
- Accessibility upgrades were made to gallery doors and ramps to improve the experience at CMAG for people living with disabilities.
- CMAG presented exhibitions for a range of audiences including for families, notably *How Cities Work*, a travelling show from Museums of History NSW. Surveys showed

that 63% of attendees at the exhibition were new visitors to CMAG.

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

- CMAG presented a high-quality exhibition program in 2022-23 that reflected the diverse interests of the Canberra community.
- CMAG opened a new exhibition space, the Circuit Gallery, with inaugural exhibition, *Light, Colour, Humanity: The Legacy of Alistair Swain*.
- A new permanent exhibition, *Canberra/Kamberrri: Place & People*, was opened on Canberra Day by Chief Minister Andrew Barr, and won the AMaGA National Award in the Permanent Exhibition category.
- Other key exhibitions in 2022-23 included:
  - *Sidney Nolan: Search for Paradise* presented by the Heide Museum of Modern Art and CMAG - our largest ever display of the work of Sidney Nolan;
  - Coinciding with Design Canberra 2022 and the International Year of Glass, touring shows, Jam Factory Icon *Tom Moore: Abundant Wonder* and Geelong Gallery's *Blanche Tilden: Ripple Effect* were installed; and
  - *Settled/Unsettled* part touring show and part CMAG curated Canberra-based visual artists addressing migrant and refugee experiences.
- In addition to artist and curator talks about exhibitions, other significant programming included supporting the DESIGN Canberra

2022 Festival on *Canberra Design Symposium* in collaboration with Craft ACT and the Australian National University; a forum related to *Settled/ Unsettled* with the Canberra Refugee Action Campaign; a Canberra Symphony Orchestra Quartet concert as part of the *Search for Paradise Sidney Nolan* exhibition; an 'in conversation' event for *Platypus: a curious creature* with Waterwatch ACT; *CMAG After Dark @ Enlighten Festival - Light, Colour, COCKTAILS* with the Martini Whisperer.

*Sidney Nolan, Search for Paradise* in partnership with the Heide Museum of Modern Art.

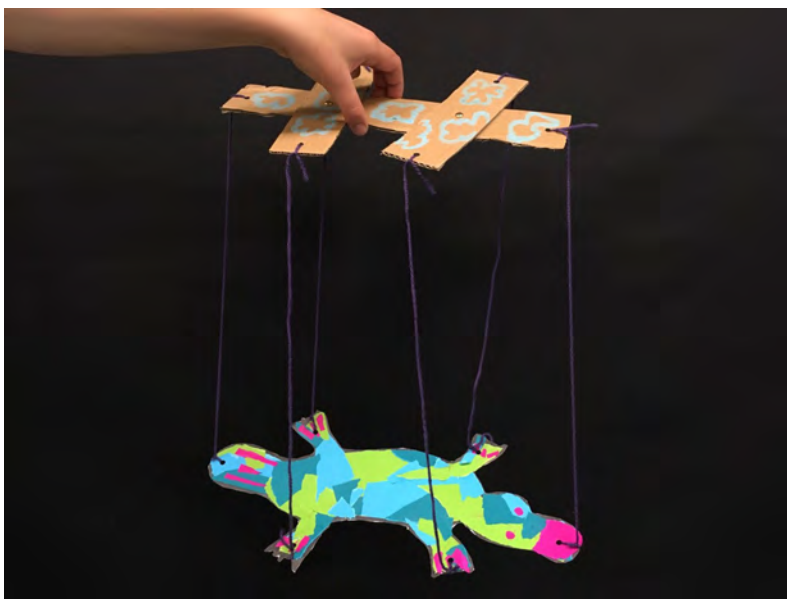
**Stewardship: Venues and collections that allow us to tell the many stories of Canberra**

- A range of best practice policies and procedures were developed and updated to ensure adherence to international museum standards.
- CMAG continued to conserve, research, interpret and manage the Nolan Collection under the Nolan Management Agreement with the Commonwealth. Two new Nolan exhibitions were held - *Matthew Thorne: Jingo was born in the slum* and *Fly Fly! Sidney Nolan's Birds*, in addition to hosting

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

- The former Mr Wei restaurant was transformed into a new gallery space with windows fronting London Circuit and Civic Square and opened in March 2023.
- The former Elections ACT office facing Civic Square was converted into a collaborative arts space, branded as the Civic Square Hub after an initial period of activity under the City Renewal Authority's Second Space pilot program. The space hosted a range of activities with Craft ACT, the ANU, and a number of other activators and events.
- CMAG partnered with the CRA to enhance family programming for *Enlighten in the City* through a range of events, activities, and activations.

Further details regarding outcomes against Strategic Objective 3 and Strategic Indicator 3 are provided under Section B.2, page 34.



CMAG on Saturdays – Workshops. Images: CMAG

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

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

#### **A smooth recovery from the COVID-19 pandemic**

- ACTHP continued to provide management and recovery measures relating to COVID-19. Although there were no COVID-19 restrictions relating to ACTHP's venues and operations, the COVID-19 recovery was ongoing throughout the year.

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

- ACTHP had a strong focus both on retaining existing audiences through the disruption of conservation works at Lanyon as well as building new audiences. Measures included precinct, garden, and landscape tours, and the introduction of the ACTHP Art Prize which encourages new ways of engaging with the heritage values of Lanyon.

#### **Programming: Programs that explore Canberra's history by interpreting each place**

- ACTHP provided a broad range of activities that increased people's understanding and enjoyment of Lanyon, Calthorpes' House and Mugga-Mugga, their collections, and landscape settings.
- A diverse range of activities continue to be offered at ACTHP sites – Lanyon, Calthorpes' House and Mugga-Mugga – with the aim of extending and diversifying our audiences and broadening engagement with the heritage values of each venue. Notable offerings included Wellness and Sustainability art workshops, Aboriginal Story

Telling, Cultural Weaving, and Floriade-related art classes and tours. Lanyon also hosted Harvest Day Out in March which saw nearly 2,000 people attend in a single day.

#### **Stewardship: Buildings, grounds and collections that are conserved and researched**

- A range of activities was undertaken throughout the year to conserve, research and interpret the Historic Places.
- Extensive conservation works were undertaken at Lanyon including replacement of the roof sheeting and plumbing, restoring water damaged ceilings,

In 2022-23,  
ACTHP  
welcomed over  
**55,000** visitors  
across Lanyon,  
Calthorpes'  
House and  
Mugga-Mugga

and repairing timber, masonry, concrete and tiles.

- Review and concept development began for the adaptive reuse of the Lanyon Shearer’s Precinct for an arts precinct, and for the conversion of the Lanyon Heritage Centre to staff office accommodation.
- Acquisition of Dawn Waterhouse’s personal collection of Calthorpes’ House items including objects that were not originally purchased by the government and kept by Dawn and her family due to a deep family connection.
- A range of works were undertaken at Lanyon regarding a permanent water source, tree management, and erosion control. There was also conservation and repair work at Mugga-Mugga and Calthorpes’ House, and digitising, accessioning, and cataloguing of a significant volume of collection items.
- Launch of three new online exhibitions to increase access and interpretation of ACTHP collections and site histories including:
  - *Preserving the Past*;
  - *An Exciting New World* (Calthorpes’ House); and
  - *Christmas for the Cunninghams*.

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

- ACTHP has been developing and strengthening relationships with a variety of industry partners in the museum, arts and heritage sectors as well as in with local education and environmental areas of ACT government.
- Professional development, collaboration, and networking opportunities have been strengthened.



ACT Historic Places Tour. Image ACTHP

## B.1.5 Outlook

### Current and future priorities

During 2022-23, the CFC's 2021-24 Strategic Plan guided the work of the Board, advisory committees, staff and volunteers in line with the following six key priorities.

#### 1. Progress the development of a major new theatre for the nation's capital

- Work with other agencies to refine planning for a fit-for-purpose, audience-focused venue.
- Build towards this new venue through programming large scale productions and through creative partnerships at local, regional, national and international levels.

#### 2. Expand and enhance CMAG

- Extend CMAG's facilities and programs within North Building.
- Enhance CMAG's presence and profile on Civic Square and London Circuit.

#### 3. Position the Canberra Civic and Culture District as a premier cultural location

- Grow the District as the vibrant creative heart of Canberra.
- Place the new theatre as its centrepiece and an enhanced CMAG as a key aspect.

#### 4. Celebrate the multi-layered heritage values and cultural relevance of ACTHP

- Highlight their contemporary relevance and their role in enhancing community wellbeing.
- Develop innovative programming and increased business and tourism opportunities.

#### 5. Promote Indigenous engagement and reconciliation

- Create partnerships with First Nations peoples.
- Reflect the CFC's commitment to Indigenous engagement and reconciliation through Reconciliation Action Planning.

#### 6. Deliver cultural leadership for the ACT region, including in COVID-19 recovery

- Position the CFC as a leader in the region's creative recovery from COVID-19.
- Advocate for the value of arts and heritage to community wellbeing and the economy.

Looking ahead to 2023-24, the priorities for the CFC are those expressed in the new Strategic Plan 2023-27. These are as follows:

## **GOAL 1**

### ***Custodianship, Creativity, and Storytelling:***

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

## **GOAL 2**

### ***Growth and Financial Sustainability:***

- 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 focused 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.

## **GOAL 3**

### ***Redevelopment of the Canberra Theatre Centre and Canberra Civic and Culture District:***

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

## **GOAL 4**

### ***Sector Leadership and Development:***

- 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.
- 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 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.

## GOAL 5

### **Best Practice Governance, Organisational Capacity and Culture:**

- a. Ensuring the CFC governance is rigorous and transparent.

We are committed to providing cultural leadership, excellence, and innovation.

## Future directions

The decision of the CFC Board and Senior Leadership in late 2022 to refresh the Strategic Plan has been driven by a need to move beyond the focus of the past three years of navigating and recovering from COVID-19, and toward an ambitious future of growth and sector leadership.

The new Strategic Plan is strongly aligned to the ACT Government's *Statement of Ambition for the Arts*, the *Arts, Culture and Creativity Policy*, and the CFC's deliverables under the Policy's Action Plan.

## New Theatre Project and Civic Square

The CFC is excited to be embarking on the next, significant stage of the redevelopment of the CTC. Alongside ensuring the design is world-class, we are working on business cases both for construction and for the future operating model and advocating to position the renewed CTC as a performing arts

centre of national significance. We are also focused on ensuring we keep our audiences engaged throughout the various stages of the redevelopment.

Our ambition is to realise Canberra Theatre Centre's potential on the world's stage, creating a destination that attracts artists and audiences from across the city, region, nation and globe. Our vision is for a new 2,000 seat world class theatre, a transformed flexible Canberra Theatre, a refreshed Playhouse and a new Studio theatre – more than doubling the current Centre's capacity and cementing its place as a leader in the nation's cultural conversation.

The redevelopment will offer expanded opportunities for many performance genres including musical theatre, contemporary music, ballet, opera, classical music, circus and immersive performances. We are focused on an expansion of First Nations works and on growing diversity and youth engagement in the arts. We are excited for the creative learning and community engagement and outreach potential.

Through this major project, we are committed to:

- supporting artistic creativity and development of local, national, and global works
- enhancing community access to arts and cultural experiences for all generations and cultures
- increasing visitation, growing the economy, creating jobs, and developing arts and culture-related training programs
- driving growth in the city's economy through expanded programming and food and beverage offerings.

We are also looking ahead to the future of Civic Square and its potential as the heart of Canberra's Civic and Cultural District. We will continue to contribute and to grow our involvement in enlivening the Square through use of our outward-facing premises – CMAG's Circuit Gallery and Hub, and the CTC's terrace and laneways – and by supporting and creating events and activations in the Square.



*Render of the façade of the new theatre redevelopment. Image: Architectus, Danish Architects Henning Larsen, international theatre designers Arup and a First Nations consultancy team (Yerrabingin)*

## B.1.6 Internal Accountability

The Leadership team of the CFC comprised the following positions:

CFC Leadership Team		
<b>Chief Executive Officer</b>	<b>Chief Financial Officer</b>	<b>Chief of Staff</b>
Gordon Ramsay	Ian Tidy	Dr Brooke Thomas
<b>Director, CTC</b>	<b>A/g Director, ACTHP</b>	<b>A/g Director, CMAG</b>
Alex Budd	Amy Jarvis	Dr Anna Wong
<b>Director, Facility Operations and Capital Works</b>		
Ken Gibson		

Information about the Leadership Team is provided at Appendix 1, page 106 (for the Chief Executive Officer, as a CFC Board member) and Appendix 2, page 109 (for the other six leadership team positions).

The responsibilities of each leadership team position are reflected in the organisational chart at page 7. Further information relating to the structure of the organisation is provided at Section B.1.3, page 15.

The team members meet as a Senior Leadership Team 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 (refer to Section B.10, page 87)



Lanyon. Images: Tourism Australia

## Board of the CFC

### Composition

Section 10 of the CFC Act provides for the CFC Board to have seven members. The Chair, Deputy Chair, and four Members of the CFC Board are appointed by the Minister in accordance with the provisions of the Financial Management Act 1996 (the FM Act), Sections 78–79. The CFC’s Chief Executive Officer is also a Member of the CFC Board in accordance with Section 80 of the FM Act. remuneration during 2022.

CFC Board Members	
Chair	Deputy Chair
Helen O’Neil	Dr Rachael Coghlan
(Ex officio as CEO)	
Gordon Ramsay	
Members	
Genevieve Jacobs AM	
Shad Sears	
Julian Widdup	
Christine Shannon	
Tim Lo Surdo	
Michael Sollis	

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

Further information about the 2022-23 Board members is provided at Appendix 1, page 106.

### 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. 13 of 2022 are:

Remuneration Rates	
Chair	Deputy Chair
\$ 29,550	\$ 14,790
Members	
\$ 10,365	

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

### Meetings

The CFC’s Board meetings are convened and conducted in accordance with the provisions of the FM Act (Division 9.4). Information about attendances at these meetings, is at Appendix 1, page 106.

2022-23 Board Meetings	
2022	2023
18 August	23 February
20 October	27 April
7 December	15 June

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

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

### Board Charter

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

## Audit Arrangements

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

The Audit Committee Charter is provided as Part G of the CFC Board Charter, available at:

<http://www.culturalfacilities.act.gov.au>.

## Advisory Committees

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

The current advisory committee members' terms are from 1 January 2022 to 31 December 2024 and in 2022-23, members of the three advisory committees attended meetings for approximately 12 hours of time in total. During 2022-23 the CMAG and CTC advisory committee met three times, and the ACTHP committee met four times.

The operation of the advisory committees is governed by an Advisory Committees Charter, which is available at <http://www.culturalfacilities.act.gov.au>. Details about Advisory Committee members are provided at Appendix 3, page 112.

2022-23 CFC Advisory Committee Membership		
CMAG Advisory Committee	CTC Advisory Committee	ACTHP Advisory Committee
Prof Nicholas Brown (Convenor)	Meg Williams (Convenor)	Barbara Reeve, FIIC, M. ICOMOS (Convenor)
Prof Denise Ferris	Claudia Santangelo (Deputy Convenor)	Dr Dianne Firth OAM (Deputy Convenor)
Squadron Leader Gary Oakley OAM	Soelily Consen-Lynch	Alistair Grinbergs
Dr Charlotte Craw	Fredeliza Campos	Joanne Lisinski
Sara Kelly	David Hobbes	Shannyn Palmer
Amelia Zeraftis	Kels Bagust	
	Shannyn Palmer	

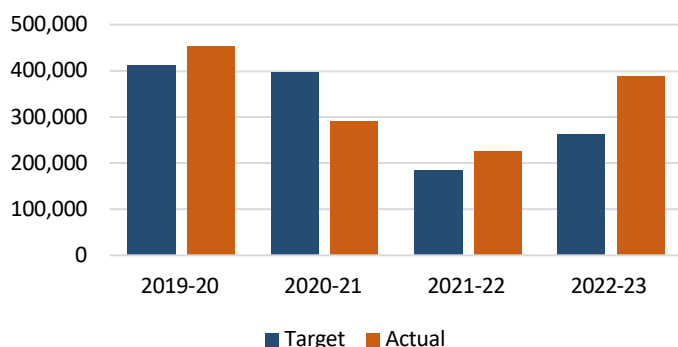
## B.2 Performance Analysis

The CFC’s 2022-23 Statement of Intent was prepared in accordance with Section 61 of the *Financial Management ACT 1996* and published in the 2022-23 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, page 16.

The 2022-23 Statement of Intent also 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 2022-23 Statement of Performance at Attachment 1, page 183, with a summary provided under Section B.1.4, page 16.

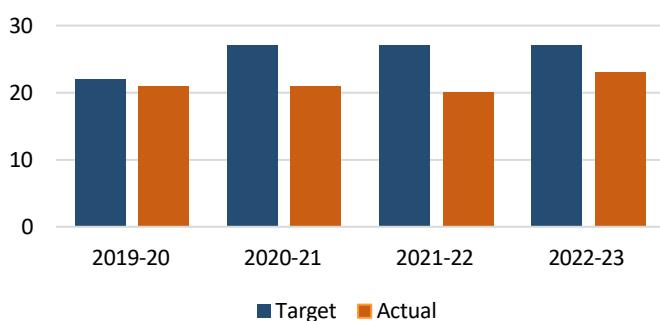
To allow an understanding of trends relating to these key performance indicators, charts are presented below of results for the indicators from 2019-20 to 2022-23.

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



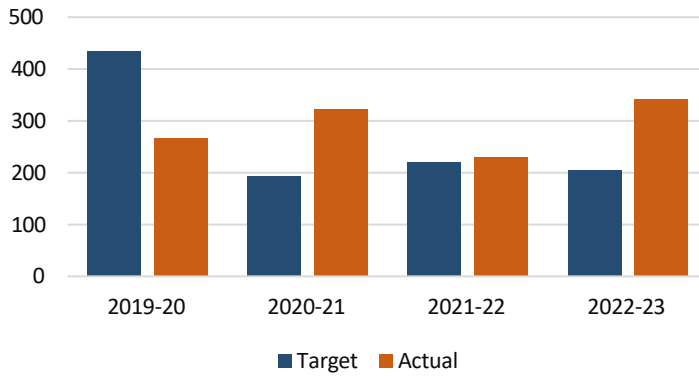
Visitor numbers for 2022-23 were 383,026, 46% above target and have grown post COVID-19, exceeding numbers for the previous two financial years.

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



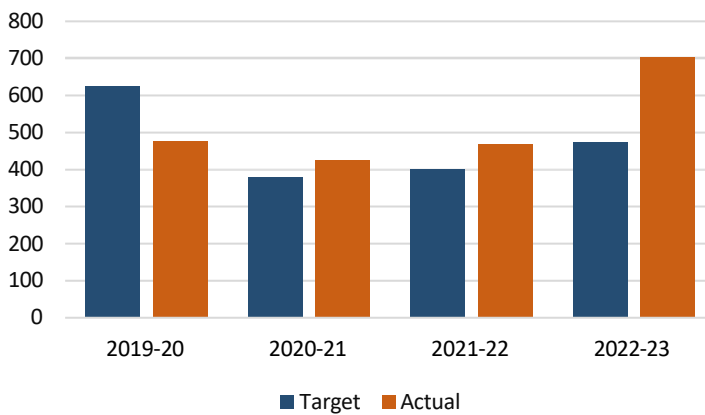
CFC-managed exhibitions have seen growth post COVID-19 with an increase in 2022-23 from the previous four financial years. It is anticipated that growth will continue into 2023-24 and beyond.

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



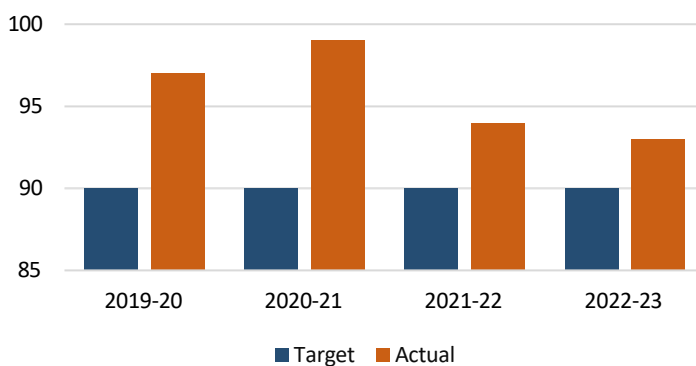
Demand for education and community programs remained strong reaching 382, 86% above CFC's target for 2022-23.

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



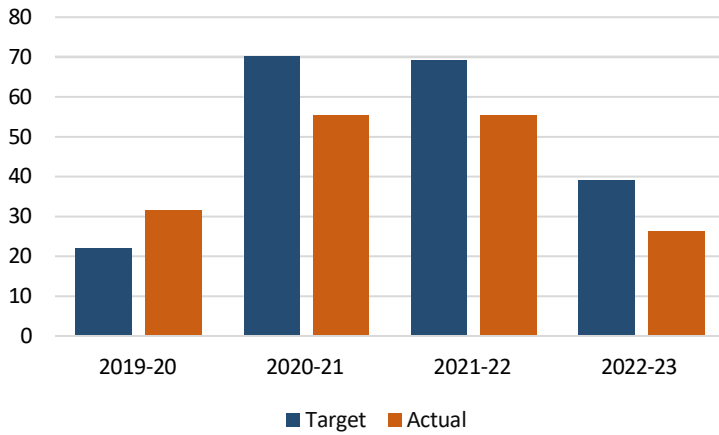
Above target usage rates were achieved for the venues of the Canberra Theatre Centre in 2022-23. There were 702 days of venue usage, 48% above target for the financial year.

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



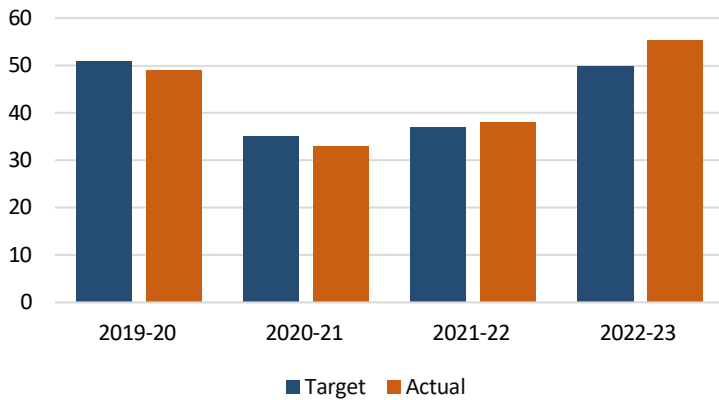
Customer satisfaction levels over the past four years have been above target, reflecting attempts by each venue to achieve as high a standard as possible. The level for 2022-23 was 93%, 3% above target.

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



With a target cost to government of \$39.02 CFC achieved an actual cost of \$26.64 for 2022-23, resulting in (32%) reduction for the financial year.

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



CFC's own sourced revenue increased significantly during 2022-23 reaching 55.4%, 11% above the target of 49.8%.

# CORPORATE/FINANCE/HR AT A GLANCE

Managed the HUMAN RESOURCE NEEDS of



**116** FTE

**176** Headcount

**94** Casual staff

## STAFF DIVERSITY



**61%** Female

**38%** Male

**2%** Non Binary

Number of MEETINGS

• CFC Board

**6**

• Audit Committee

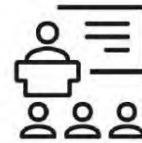
**4**



## CFC WORK HEALTH & SAFETY



TRAINING & DEVELOPMENT



**218**

staff participated from across CFC

COST TO GOVERNMENT PER VISITOR



FINANCE & PAYROLL



**6,112** individual pays processed **13,832** transactions processed for payments totalling more than **\$18** million

The following section provides a analyses of the organisation’s performance against the mission/purpose statements for the CFC, CTC, CMAG and ACTHP as set out in the CFC’s 2021-22 Business Plan, based on the CFC’s 2021-24 Strategic Plan.

The section provides a medium to long term view of the performance of each of CFC’s business arms. Each section incorporates strategic objectives and outcomes, as identified in the CFC’s 2021-24 Strategic Plan, and includes strategies and key outcomes in line with the CFC Statement of Performance under the Financial Management Act.

## B.2.1 Cultural Facilities Corporation (CFC)

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



Mugga-Mugga Cottage. Image: Tourism Australia

## A smooth recovery from the COVID-19 pandemic

### Strategies to achieve this:

Manage through, and recover from, the COVID-19 pandemic, ensuring that, to the extent possible:

- negative impacts of COVID-19 on the CFC's venues and operations are minimised;
- positive impacts are retained and built upon;
- the CFC's financial sustainability is maintained; and
- the CFC provides cultural leadership in the recovery from COVID-19.

### Key outcomes in 2022-23 against the above strategies

- After a strong focus on navigating COVID-19 and its significant impact on the Arts,

the CFC performed strongly in 2022-23 with audiences returning and broadly reaching pre-pandemic levels by the end of the year.



*Bell Shakespeare's Macbeth. Image: Brett Boardman*

## Leadership - A cultural leader in the ACT region and beyond

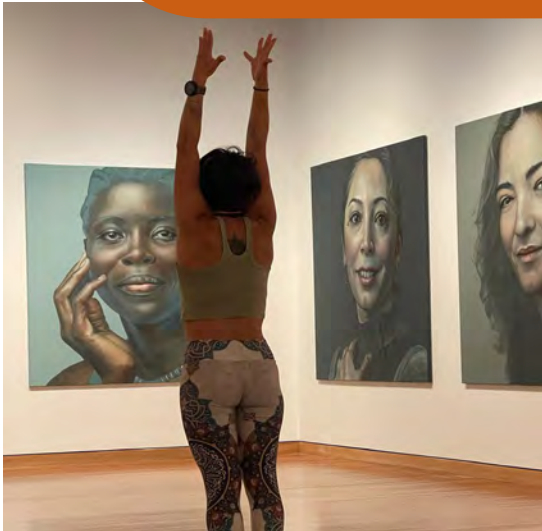
### Strategies to achieve this:

Provide cultural leadership in the ACT region's creative recovery from COVID-19.

Play a leading role in developing the Canberra Civic and Culture District, in partnership with the City Renewal Authority (CRA) and other agencies.

Work with Major Projects Canberra (MPC) to reduce negative impacts, and promote positive outcomes, for the CFC's city-based operations from Light Rail Stage 2.

Provide leadership in cultural planning and management, including through creative partnerships; through a commitment to Indigenous engagement and reconciliation; and by demonstrating the importance of arts and heritage to individual and community wellbeing.



Yoga in the Gallery. Image: CMAG

### Key outcomes in 2022-23 against the above strategies

- As above, in 2022-23, the CFC was able to shift focus from COVID-19 recovery and into areas of future growth and leadership.
- With the launching of the government's *Arts, Culture and Creative Policy 2022-26*, the CFC is contributing strongly to the Policy's Action Plan, with direct responsibility for 26 of the 82 actions under the Arts policy and a significant role in a further 9 areas.
- Other key areas of leadership in 2022-23 included the CEO chairing the District Coordination group leading government consideration of the future of the Canberra Civic and Culture District; the CEO sitting on the Board of the Canberra and Region Tourism Leaders Forum; and the CEO hosting regular meetings of all the head of the National Cultural Institutions together.
- Relationships were maintained with the Minister's Creative Council and the Childers Group through periodic briefings with the CFC Board. The Board is also regularly briefed by the CRA and MPC.
- Advocacy has been maintained regarding minimisation of the impact of Stage 2 Light Rail on CTC and CMAG with minimal concerns emerging now that those works are well underway. Future advocacy in this area is more likely to focus on pedestrian connectivity from light rail stops to the theatre.

- Throughout the year, CFC staff participated in a range of activities with peak cultural and tourism bodies, including conferences and meetings of the Canberra Region Tourism Advisory Forum, Visit Canberra, the National Capital Attractions Association, the Australian Museums and Galleries Association, and the Art Association of Australia and New Zealand.
- For details regarding initiatives to support the inclusion of Aboriginal and Torres Strait Islander people in CFC governance and staffing, please refer to B.9 Aboriginal and Torres Strait Islander reporting, page 85.



*Curator Talk - Canberra/Kamberri: Place & People. Image: CMAG*

## Strategy – A clear direction for our future

### Strategies to achieve this:

Ensure our governance systems provide a high standard of accountability.

Maintain our Board at full strength, with members who are highly skilled, diverse, and committed to continuous improvement.

Maintain our three advisory committees as important sources of advice to the organisation, and of engagement with the communities we serve.



New Ideas Lab. Image CTC

- For the majority of 2022-23 while the new Strategic Plan was being developed, the CFC operated according to the CFC's 2021-22 Business Plan, with the work of the Board, advisory committees, staff and volunteers guided by the CFC 2021-24 Strategic Plan.
- The Board remained at full strength with one resignation and one recruitment and met a total of 6 times.
- The advisory committees were also at full strength and met a total of 10 times.
- The 2021-22 Business Plan incorporated priorities to guide the CFC operations, with a particular focus on managing the impact of the continuing COVID-19 pandemic.
- The CFC's web portal was updated, in response to Freedom of Information requests, the CFC's online disclosure log includes access applications, decision notices and released documents.

### Key outcomes in 2022-23 against the above strategies

- As outlined earlier, a new Strategic Plan 2023-27 has been developed and reflects CFC's involvement in implementation of the ACT Government's *Statement of Ambition for the Arts, Canberra: Australia's Arts Capital*.
- Following the updating of the CFC's Strategic Plan, a new Business Plan will be approved in 2023-24.

## Governance – An accountable and dynamic organisation

### Strategies to achieve this:

Ensure our governance systems provide a high standard of accountability.

Maintain our Board at full strength, with members who are highly skilled, diverse, and committed to continuous improvement.

Maintain our three advisory committees as important sources of advice to the organisation, and of engagement with the communities we serve.



Activities at Mugga-Mugga. Image: Tourism Australia

### Key outcomes in 2022-23 against the above strategies

- The CFC maintained robust governance systems to provide a high standard of accountability throughout the year. On 2 July 2022 Deputy Chair, Helen O’Neil was appointed as Chair, Dr Rachael Coghlan was appointed as Deputy Chair, Michael Sollis commenced a term with the Board, and Genevieve Jacobs was reappointed to the Board until 31 December 2024. Two new Board members were welcomed – Tim Lo Surdo (appointed from 1 January 2023) and Christine Shannon (appointed 14 April 2023).
- The renewal process for membership of CFC’s three advisory committees was completed in 2021 in accordance with the procedures set out in the CFC’s Advisory Committees Charter, for the period 1 January 2022 to 31 December 2024. New members were inducted and an annual work program for each committee was developed.
- Representatives of the ACT Audit Office were invited to all meetings of the CFC’s Audit Committee during 2022-23. An ACT Audit Office representative provided a briefing to the October 2022 Board meeting on the audit of the CFC’s 2021-22 Financial Statements and 2021-22 Statement of Performance.
- The CFC’s quality assurance program for the year focused calculation on long service leave balances, petty cash, password changes for the finance system, and Accounts Payable vendor verification.
- The CFC Fraud Risk Register was approved by the Board at its December 2022 meeting.
- The CFC’s Security Executive Group met throughout the year to discuss security matters.

- The Senior Leadership Team meet fortnightly, consisting of the CEO, CFO, and Directors of CTC, CMAG, ACTHP, Collaboration & Engagement, and Facility Operation & Capital Works.
- The key documents register (KDR) continued to be used by the CFC during the year, in order to centralise policies, develop consistent formatting, ensure alignment to the Strategic Plan and identify timeframes for review, updating and approval.
- An audit of the KDR was completed resulting in an increasing shift toward consistency with and utilisation of whole-of-government documents and a more streamlined approach in the processing and approval of CFC documents, including notably in the areas of recruitment and human resources.
- Key policies, plans, and strategies received Board approval throughout the year.



*Bangarra Dance Theatre Terrain. Image: Daniel Boud*

## People – An employer of choice

### Strategies to achieve this:

Attract, develop and retain staff and volunteers who are highly skilled, diverse and passionate about their work.

Ensure our workplace is safe, respectful and rewarding for staff and volunteers.



Bee Hotel Workshop Mugga-Mugga. Image: ACTHP

### Key outcomes in 2022–23 against the above strategies

- After the successful introduction of working-from-home provisions for many roles at the CFC as a result of COVID-19 restrictions, hybrid working arrangements continued to be available staff throughout 2022-23.
- The CFC is focused on attracting, developing, and retaining highly skilled staff and volunteers, and on ensuring its sites are safe and rewarding places to work.
- CFC Induction sessions are aimed at supporting and settling new employees within the CFC with a focus on providing relevant information to new staff regarding the business of the organisation, including the Enterprise Agreement, staff entitlements, Employee Assistance Program, Work Health and Safety/RiskMan, performance management and First Aid. Employees are provided with an Induction Pack which includes all supporting documents relating to the session.
- The interim CFC Enterprise Agreement 2021–22 continued to be in operation throughout 2022-23 while whole-of-government enterprise bargaining continued. Agency-specific negotiations were carried out across the different pools of staff and are continuing into 2023-24 with ballot likely to occur in late 2023.
- The CFC participated in whole-of-government Secure Work Conversions with the result of one temporary and two casual staff members being found eligible for conversion to permanent roles.
- The CFC continued to implement the Respect, Equity and Diversity (RED) Framework. RED training occurring in July 2022.
- The CFC uses a range of tools to keep staff informed and connected including a CFC intranet site, a collaborative approach to meetings, holding all-staff townhall meetings, and regular all staff emails.
- The CFC Work Health and Safety (WHS) Committee met quarterly in February, May, August and November to discuss WHS issues across the organisation. Representatives from the Community and Public Sector Union and Media, Entertainment and Arts Alliance (both

unions with coverage in the CFC) were invited to attend and CFC business unit Health and Safety meetings were held throughout the year for CMAG and ACTHP.

- WHS and injury management improvement strategies continued to be implemented throughout the year, and a report on workplace safety was provided to all Board meetings. In addition to these regular reports, a further report was provided to the Board every six months on key safety risks identified for CFC workplaces, and how these risks were being managed.
- The CFC's three advisory committees operated throughout 2022-23. All committee members provide their time on a voluntary basis. Individual committee meetings were held in 2022-23. During National Volunteer Week in May 2023, ACTHP held a thank you morning tea for volunteers to recognise and celebrate their contributions.

- A flu vaccination program was available to all CFC staff in April 2023.
- The 2022 Don Aitkin Awards were held on 1 February 2023 and recognised three staff members for their contribution and achievements: Amy Jarvis (ACTHP staff member); Gillian Schwab (CTC staff member); and Michael Bailey (CMAG staff member).



*Cyanotype Workshop ACTHP. Image ACTHP*

## Finances – Long-term financial sustainability

### Strategies to achieve this:

Maintain high standards of financial management and reporting.

Maximise both government and own-sourced income, to ensure financial sustainability and support future growth.



*Fantastic Creatures Workshop, CMAG on Saturday.  
Image: CMAG*

### Key outcomes in 2022-23 against the above strategies

- In 2022-23 the CFC maintained high standards of financial management and reporting.
- The audit of the CFC's 2022-23 Financial Statements by the ACT Auditor-General resulted in an unmodified audit.
- For 2022-23, the CFC achieved own-sourced revenue of 55.4% comparable with a target of 49.8%.
- The CFC achieved a cost to government per visitor outcome of \$26.64 compared with a target of \$39.02. The better than target figure relates primarily to higher than expected visitors/patrons in the second half of the year and ceasing of COVID-19 related restrictions.
- The CFC's 2022-23 internal budget included strategies to address COVID-19 and long-term financial sustainability.
- The Government provided additional COVID-19 Response funding of \$2.517 million to the CFC in 2021-22 to enable it to continue its operations and to keep employing its staff during the COVID-19 pandemic. Additionally, \$438,000 COVID-19 economic support initiative funding was reprofiled from the previous year to continue support in responding to the loss of revenue from the COVID-19 pandemic.
- The Corporate Finance area continued to meet deadlines for payroll, theatre show acquittals, accounts payments and the collection of receivables.
- The CFC developed two bids which were funded in the 2023-24 ACT Budget, leading to further 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.

## Assets - Support for delivering high quality cultural experiences

### Strategies to achieve this:

Maintain high standards of asset management.

Achieve high standards of disability access.

Ensure ICT resources, business systems and records support our work and deliver high quality outcomes.



Wally Bell Harvest Day Out. Image: Jane Duong

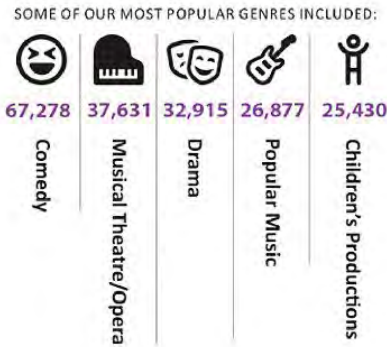
### Key outcomes in 2022-23 against the above strategies

- High quality asset management continued to be a key priority for the CFC during 2022-23, in view of its responsibility for major cultural sites.
- Work continued on introducing a consistent learning and development framework for all staff.
- The CFC's Intranet continued to ensure staff key information is shared and located in a

central location, enabling greater communication and collaboration across the CFC.

- In May 2023 CFC tested its preparedness in the event of a disruption, and high-level response and recovery capabilities in relation to major crises including bushfires, smoke haze and COVID-19. The CFC contracted RiskLogic to finalise a new Business Continuity Plan in 2021-22 and levels of readiness were tested through a desktop crisis management exercise in April 2023.
- The CFC continues to use the Whole of Government Electronic Document Records Management System (EDRMS) HPE Content Manager/TRIM (with WIRE interface) for its record management.
- Digitisation of records continued across the CFC and the CFC is presented at Records and Information Management Community of Practice meetings facilitated by Territory Records Services.
- The CFC's Resource Management Plan continued to provide the framework for the CFC's sustainability and energy efficiency practices.

# CANBERRA THEATRE CENTRE AT A GLANCE



## TOURISM AND ECONOMIC IMPACT

Data verified by Orima Research



- 82% of Canberra Theatre Centre visitors were from ACT, Jerrabomberra or Queanbeyan
- 16% from elsewhere in NSW
- 2% from elsewhere in Australia

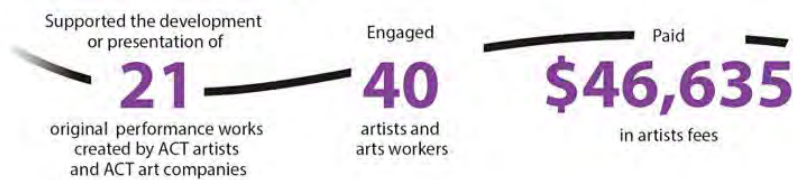


### Economic Impact from out of town visitors

Combined average expenditure per out of town visitor: \$523  
Total number of out of town visitors 32,100  
Total estimated expenditure \$16,782,474

## NEW WORKS

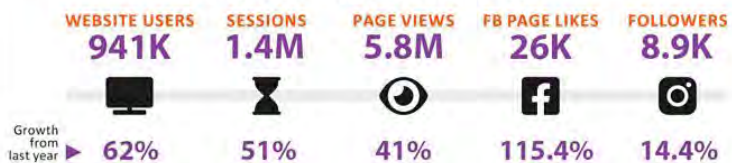
In the past 12 months of the program New Works has:



CTC'S FIRST NATIONAL CO-PRODUCTION  
**JULIA**  
WORLD PREMIERE WITH 8 SOLD OUT PERFORMANCES



## DIGITAL ENGAGEMENT



# CANBERRA THEATRE CENTRE

## B.2.2 Canberra Theatre Centre

<b>What we are</b>	The Canberra region's main theatre centre, incorporating the Canberra Theatre, The Playhouse and the Courtyard Studio
<b>What we do</b>	We connect people with theatre experiences of national and international quality
<b>Our vision</b>	To be the leading theatre centre in Australia and Asia
<b>What we want</b>	<p><b>Customers:</b> Audiences that are growing, diverse, engaged and entertained</p> <p><b>Programming:</b> A diverse, high quality, entertaining and distinctive program</p> <p><b>Business:</b> Venues, systems and people that support high quality live performances</p> <p><b>Leadership:</b> An integral part of the cultural life of the Canberra region and beyond</p>

### A smooth recovery from the COVID-19 pandemic

#### Strategies to achieve this:

Manage through, and recover from, the COVID-19 pandemic, ensuring that, to the extent possible:

- negative impacts of COVID-19 on the CTC's venues and operations are minimised;
- positive impacts are retained and built upon.
- the CTC's financial sustainability is maintained; and
- the CTC provides cultural leadership in the recovery from COVID-19.

#### Key outcomes in 2022-23 against the above strategies

- The Canberra Theatre Centre (CTC) recorded a strong recovery from the COVID-19 pandemic within the 2022-23 financial year; recording its highest number of tickets sold (+2.3% increase from the previous high in 2018-2019), nights usage (1.3% increase on 2017-2018) and venue hire (24.4% increase on 2018-2019 actuals) in recent history.
- The CTC continued its commitment to extensive marketing support to presenters from outside of the region. This helped to achieve ticket sale objectives, utilising its large database and engaged social media following.
- CTC continued its commitment to developing greater capacity and visibility for the ACT region's performing arts sector and creating meaningful opportunities for local artists through its *New Works* program.
- The 2022/23 *New Works* program included a professionally mentored New Ideas Lab, two week-long funded developments, and two sponsored two-week developments for local artists.

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

### Strategies to achieve this:

Ensure that customers remain at the centre of all that we do.

Increase our audience and diversify it in terms of age, geography, and cultural background.

Develop a suite of marketing and ticketing technology that enhances the customer experience and builds the CTC brand.



Jake Silvestro Acrobatics ALC. Image Martin Ollman

### Key outcomes in 2022-23 against the above strategies

- The CTC continued work on the procurement tender process of a ticketing management system. The successful tenderer is expected to be confirmed in the first part of 2023-24.
- The CTC continued to successfully employ a range of communication methods including “info emails” and text messages to inform patrons of ACT Health’s safety guidelines, traffic and construction information, access information, show warnings and show time/venue update information.
- The CTC continued to promote opportunities for customers to engage in dialogue with and provide feedback to the CTC 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 programmed a range of associated programming and activations providing a holistic experience for customers. These included special Q&A events for *Girl from the North Country*, Sydney Dance Company, and *Julia*; a community choir night for *Choir Boy*; two *Babes in Arms* performances for *Pony*; and custom cocktails, DJ and facepainting event for *Briefs Dirty Laundry*.
- The CTC held an end of year celebration event for previous subscribers, launching the CTC brand campaign and announcing 7 new productions, including two world premieres.
- The CTC reviewed its options for audience engagement and value adding, continuing analysis as a foundation for a membership program.
- The CTC collaborated with a wide range of national and local institutions and festivals including the National Portrait Gallery, National Museum of Australia, Museum of Australia Democracy, Questacon, Canberra Museum and Gallery, National Dinosaur Museum, Floriade, increasing its reach to new audiences.

- The CTC's brand campaign was launched with a range of assets in venue and used across digital channels, providing a framework to continue to build the CTC brand.
- Works presented at CTC included artists of diverse backgrounds and lived experiences across its stages including works by LGBTIQ+ artists, First Nations artists,

Culturally and Linguistically Diverse artists and young artists Including Essential Theatre's Emilia, Griffin Theatre Company's Whitefella Yella Tree, National Theatre of Parramatta's Choir Boy, and Briefs Factory International's Briefs- Dirty Laundry, Kae Tempest, and Canberra Youth Theatre's How to Vote.



*Emilia. Image: Arts Centre Melbourne*

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

### Strategies to achieve this:

Deliver a program of performances of the highest quality possible.

Develop strategic partnerships with producers and presenters.

Contribute to, and nurture, the deepening of creativity in the ACT.

Increase the number of Indigenous performances presented by the CTC.



Miss Peony. Image: Brett Boardman

### Key outcomes in 2022-23 against the above strategies

- Comedy remains incredibly and growingly popular with our audience, with over 65,000 ticket sales (a 32% increase from 21-22). Total GBO for Comedy in 22-23 amounted to \$4.7M - 26% increase from previous high in 18-19. CTC attracted the presentation of many high-quality comedians, including:
  - Jimmy Carr
  - Jimmy Rees
  - Kitty Flanagan
  - Sarah Millican
  - Dylan Moran
  - RuPaul's *Drag Race Down Under*
  - Over 30 artists across 34 events of the *Canberra Comedy Festival 2023*, amounting to over 8,000 ticket sales.
- The CTC continues to attract high quality contemporary music events throughout the year, yielding more than 25,000 tickets sold, with performers including:
  - Amy Shark
  - Vika & Linda Bull
  - The Whitlams
  - Guy Sebastian
  - Nick Cave & Warren Ellis
  - Kae Tempest
  - Human Nature.
- CTC partnered with Sydney Theatre Company to co-produce the world-premiere season of Joanna Murray-Smith's *Julia* which played to sold out houses in both Canberra and Sydney.
- CTC supported a variety of local artists, companies and producers to access its venues through subsidies and sponsorships including Canberra Youth Theatre, Heart Strings Theatre Company, Cahoots Lab – You Are Here, QL2, and Ausdance ACT.
- Shake & Stir's *Charles Dickens' A Christmas Carol*, a holiday favourite from Brisbane.
- The *New Works* program continued with information sessions, a New Idea's lab and incubator program, 3 paid week-long creative developments of Jake Silvestro's *Alienation*, Mark Salvestro's *The Queen's City of the South*, and Christopher Samuel Carroll's *Commitment to the Cause*, and the presentation of the premier season of *Batchelor + Lea: A Dance Week Double Bill*. New Works also supported further project development for choreographer Melanie Lane's *Mountain* and Little Dove Theatre

Art's *Francesca Giselle*.

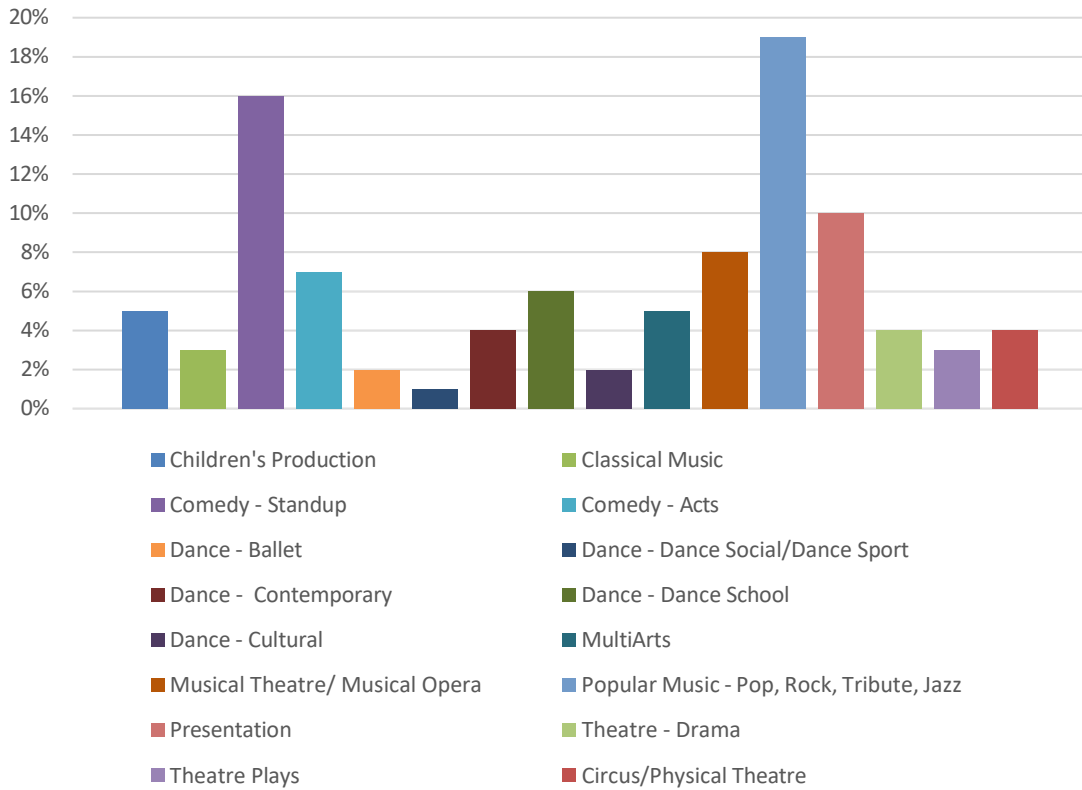
- CTC continued to work closely with commercial presenters, attracting several national touring works of significant scale to the Centre including:
  - *Girl From the North Country*
  - Agatha Christie's *The Mousetrap*
  - *Come From Away*.
- Family programming included:
  - Brisbane favourite Shake & Stir Theatre Co's *The Twits*
  - Canberra connected children's musicians *The Beanies' Eggstraordinary Day*
  - International acclaimed circus duo *Acrobuffo's' Air Play*
  - Australian urban circus *360 ALLSTARS*
  - Perth based puppetry company The Last Great Hunt presented a double bill for Enlighten called *The Adventures of Alvin Sputnik: Deep Sea Explorer & New Owner*.
- CTC's *ACT UP!* Student fringe program continued into its 9<sup>th</sup> year, with regenerated audiences and student participation from across ACT and regional NSW. 2023 saw participation from 17 schools, 35 teachers, 290 students and 6 local professional artists. Audience attendance was improved and hopes to continue this trend for the 10<sup>th</sup> anniversary of ACT UP in 2024.

- The CTC continued its commitment to First Nation's programming with presentations including Bangarra Dance Theatre's *Terrain*, and Australian Dance Theatre's *Savage*, a work about identity and colonialism choreographed by Canberra connected Wiradjuri man Daniel Riley in his first work with ADT as Artistic Director. 2023 also saw the return of the highly celebrated *Reconciliation Day Eve Concert* headlined by Yothu Yindi, and supported by local First Nations Artists Alinta Barlow and Stewart Barton, and hosted by Tahalianna.
- CTC has committed to an *Emerging First Nations* program through to the end of the 23-24 Financial year, aimed at increasing opportunities for Emerging First Nations music performers, local and national, at the Theatre. The first event was held in APR 2023, featuring Pirritu, a proud Wangaaypuwan mayi of the Ngiyampaa.

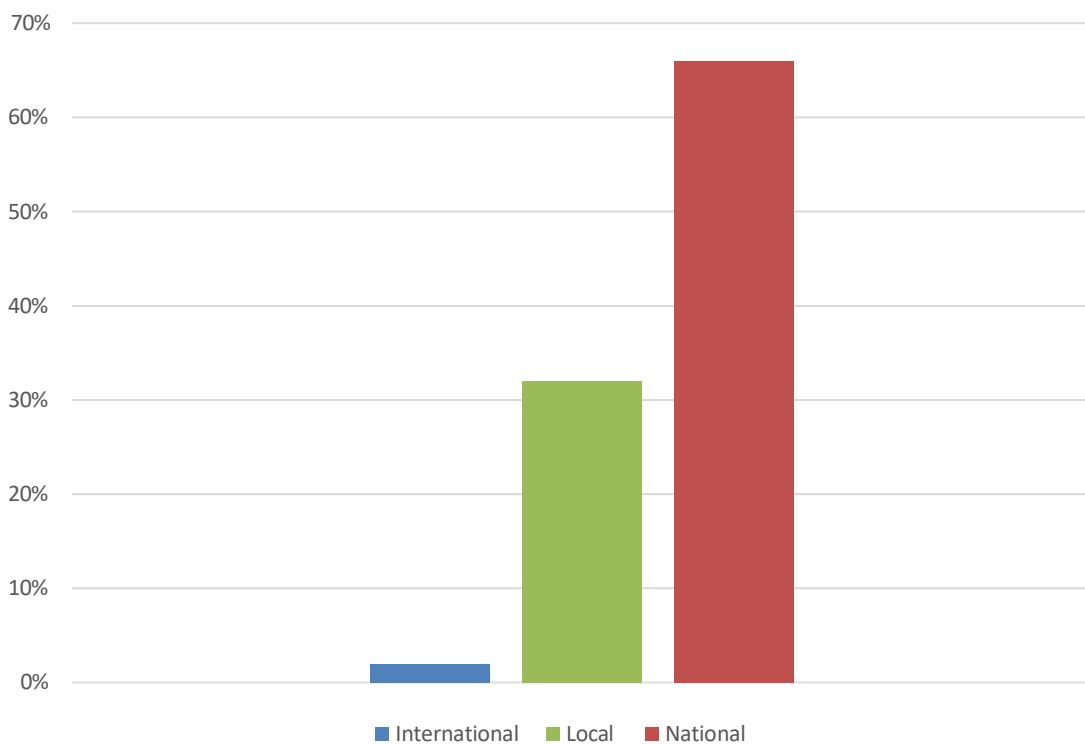


Roald Dahl - *The Twits*. Image: David Fell

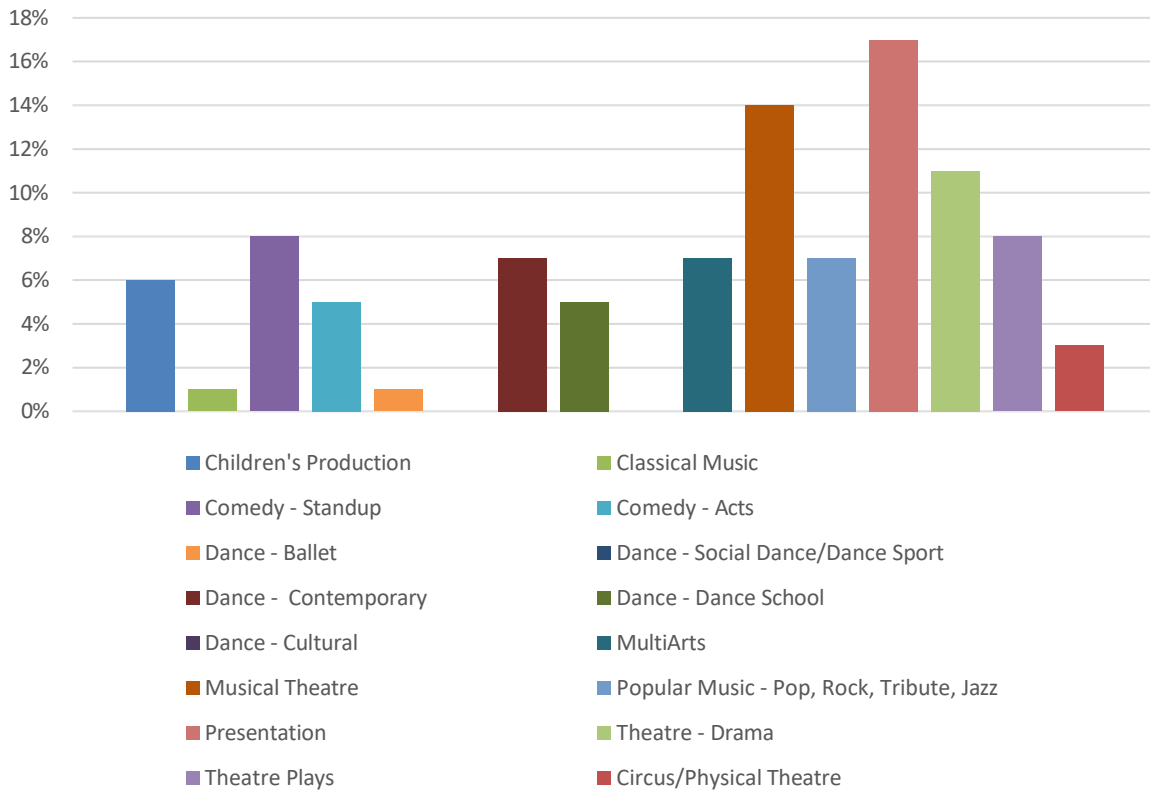
## Contracts by Genre



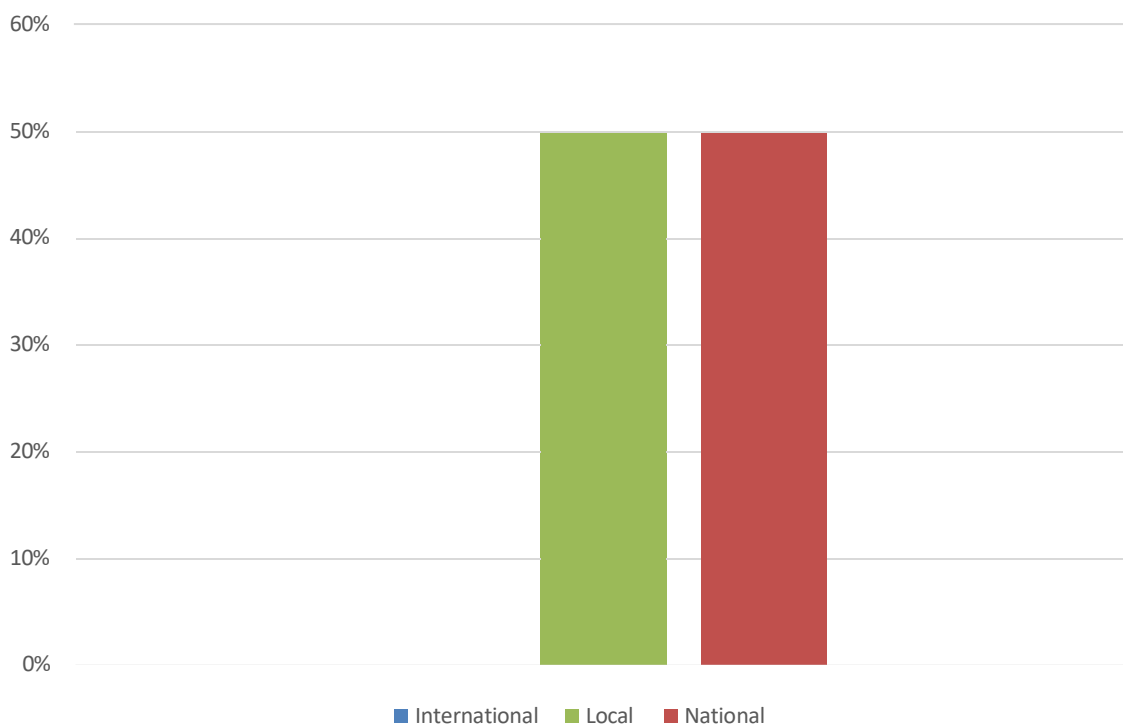
## Contracts by Locality



## Nights Usage by Genre



## Nights Usage by Locality



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

### Strategies to achieve this:

Grow the CTC business as it transitions to a 5,000 seat facility.

Develop Canberra Ticketing into the ACT's leading ticketing agency.

Build strength and resilience in the CTC's budget, to ensure high quality delivery and maintenance of facilities.



Render of the 2,000-seat theatre. Image: Architectus, Danish Architects Henning Larsen, international theatre designers Arup and a First Nations consultancy team (Yerrabingin)

### Key outcomes in 2022-23 against the above strategies

- The CTC conducted work on the procurement tender process of a ticketing management system. The successful tenderer is expected to be confirmed in the first part of 2023-24.
- In Q4 of 2022-23, CTC commenced a brand refresh for Canberra Ticketing in order to develop Canberra Ticketing into the

White Pearl. Image: Phil Erbacher



ACT's leading ticketing agency after the implementation of the new ticketing management system.

- The marketing of Canberra Ticketing will be further expanded following the outcome of the ticketing system procurement.
- A review of food and beverage options to enhance the customer experience and generate increased revenues has been re-cast as a potential collaborative project across the CFC which will continue throughout the 2023-24 financial year.

Bower. Image: Gregory Lorenzutti



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

**Strategies to achieve this:**

Plan for the transformation of the CTC into a leading Australian performing arts centre, through the major new theatre project.

Provide leadership in theatre education from primary through to tertiary and vocational education.

Grow the CTC's contribution to the creative sector and economy of the Territory.



*Alvin Sputnik Down and Down. Image: Michelle Robin Anderson*

**Key outcomes in 2022-23 against the above strategies**

- The Canberra Theatre Redevelopment Project reached a project milestone with the procurement of the Lead Design Partner in May 2023. The winning design team lead by Architects Henning Larson, Architectus and engineering firm ARUP were successful in the Government procurement process. CTC played a vital role in evaluating the responses from the three shortlisted consortiums and advocating on behalf of the future users of the new theatres.
- Since the appointment of the lead design team in May 2023 the CTC worked closely in the design and business case process with Major Projects Canberra.
- During 2023, CTC renewed its partnership with CIT as a facilitator of the Cert III in Live Production. The focus of the course for the next two years of this partnership will be career pathways into the ACT sector, and particularly in supporting CTC's programming with additional training and support to local theatre technicians. 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.
- The CTC connected with local artists, teachers, students and undergraduates through training in design and stagecraft planning. The CTC's highly regarded Work Experience program was conducted twice during the year. Each program ran for five days, and hosts up to ten Year 9-12 students, and provides a creative immersion program including guest speakers, creative projects, viewing a performance and several technical drills/exercises.
- The CTC created a suite of New Works videos, promoting the New Works

- programs, and the creative developments of two artists. Artists were able to use these assets as proof of concept for the continuation of the development of their works, including for grant applications.
- The CTC developed a marketing trailer and suite of promotional photos for the co-production *Julia*, which were used in campaigns in both the Canberra and Sydney markets.
  - The CTC's creation of marketing and publicity materials across 2022-2023 was supported by over 20 freelancers and small businesses within the ACT, including designers, photographers, videographers, and printers.



*Ascent - Sydney Dance Company, Forever and Ever. Image: Pedro Greig*

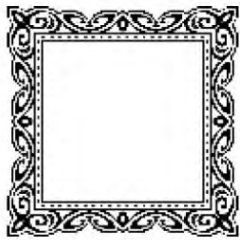
# CANBERRA MUSEUM & GALLERY AT A GLANCE

## ACCOLADES

**CANBERRA  
PLACE &  
PEOPLE  
KAMBERRI**

**Winner**

Permanent Exhibition  
or Gallery Fit out at the  
**AMaGA NATIONAL  
AWARDS**



**419**

Objects  
Catalogued

**1,607**

objects prepared for  
display for CMAG  
exhibitions

## VISITORS



**57,034**

**152**

Community and  
Education  
Programs



## VENUE HIRE



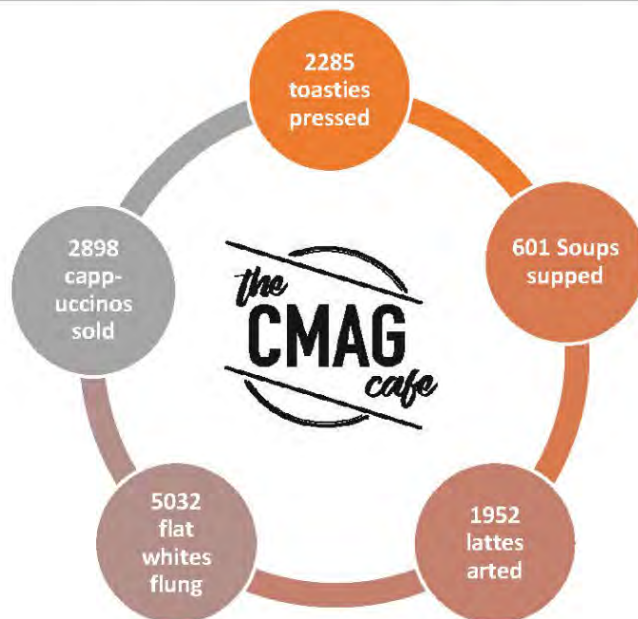
**3,268**

people attended  
private events at  
CMAG

## EXHIBITIONS



**23**



## B.2.3 Canberra Museum and Gallery

<b>What we are</b>	A museum and gallery dedicated to the visual arts and social history of the Canberra region	
<b>What we do</b>	We connect people with the Canberra region's rich and diverse stories, sense of place, and contemporary identity	
<b>Our vision</b>	To be the leading regional cultural venue in Australia and beyond	
<b>What we want to achieve</b>	<b>Customers:</b>	Audiences that are growing, diverse and engaged
	<b>Programming:</b>	Exhibitions and programs that reflect Canberra's unique identity
	<b>Stewardship:</b>	Venues and collections that allow us to tell the many stories of Canberra
	<b>Leadership:</b>	An integral part of the cultural life of the Canberra region and beyond

### A smooth recovery from the COVID-19 pandemic

#### Strategies to achieve this:

Manage through, and recover from, the COVID-19 pandemic, ensuring that:

- negative impacts of COVID-19 on the CMAG's venues and operations are minimised;
- positive impacts are retained and built upon;
- CMAG's financial sustainability is maintained; and
- CMAG provides cultural leadership in the recovery from COVID-19.

#### Key outcomes in 2022-23 against the above strategies

- CMAG continued to provide management and recovery measures relating to COVID-19. Although there were no COVID-19 restrictions relating to CMAG's venues

and operations, the COVID-19 recovery was ongoing throughout the year.

- Relevant infection control measures from COVIDSafe plan have been adopted into business-as-usual risk controls.

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

### Strategies to achieve this:

Ensure that customers remain at the centre of all that we do.

Design programs and marketing to reach those audiences that do not currently access our services.

Conduct market research to enable greater focus on target audiences in



Tom Moore Abundant Wonder. Image: CMAG

### Key outcomes in 2022-23 against the above strategies

- CMAG continually seeks to improve customer satisfaction with their visit to, and experience of, CMAG, with surveys available to complete online and onsite. Surveys were sent via scheduled email to invite feedback from participants after an event.
- CMAG presented exhibitions specifically for a family audience including *How Cities Work*, a travelling show from Museums of History, NSW and *Fly Fly! Sidney Nolan's Birds*.
- A specific exhibition survey was included in the exhibition *How Cities Work* exhibition to assess the impact of the exhibition with new visitors to CMAG. 63% of the visitors were first time visitors to CMAG to end of June 2023.

- Funding was secured in the 2021-22 Budget to enhance CMAG's accessibility for people living with disabilities and to undertake a range of physical improvements such as the Gallery 1 and Circuit Gallery auto door upgrade works completed in January 2023. Further funding 2023-24.
- With a more intentional focus on building CMAG's online activity and social media presence, the following was achieved:
  - CMAG website attracted 30.53% more visitors than in 2021-22;
  - Instagram profile visits were up 35.8% from 2021-22; and
  - The CMAG Facebook reach increased by 191.8% from 2021-22.
- The total value of donations to the CMAG Collection was around \$115,000.



*How Cities Work*. Image: CMAG

## Programming – Exhibitions and programs that reflect Canberra’s unique identity

### Strategies to achieve this:

Program excellent, innovative exhibitions, with a well-balanced mix of exhibitions that respond to a breadth of themes and societal issues.

Develop a range of community and learning programs and events that complement the exhibition program and contribute to activation of the precinct.

Ensure exhibitions feature cultural and gender diversity and Indigenous content, with a commitment to exhibitions of Indigenous content being Indigenous led, such as through Indigenous guest curators.



Reconciliation Week workshop. Image CMAG: Sarah Richards

### Key outcomes in 2022-23 against the above strategies

- CMAG presented a high-quality exhibition program in 2022-23 that reflected the diverse interests of the Canberra community.
- The *Canberra/Kamberrri: Place & People* exhibition was opened on Canberra Day by Chief Minister Andrew Barr. The exhibition also won the AMaGA National Award in the Permanent Exhibition category. The permanent exhibition includes art and objects from the CMAG Collection with a moving image component curated by Shane Breynard and supported by the National Film and Sound Archive.
- CMAG opened a gallery CMAG on the Circuit that included a complete refit of the former restaurant space. *Light, Colour, Humanity: The Legacy of Alistair Swayn* was the inaugural exhibition.
- *Sidney Nolan: Search for Paradise* Presented by the Heide Museum of Modern Art and Canberra Museum and Gallery is CMAG’s largest display of the work of Sidney Nolan.
- *Dean Cross: Sometimes I Miss the Applause*, a First Nations contemporary response to Nolan.
- Coinciding with Design Canberra 2022 and the International Year of Glass, touring shows, *Jam Factory Icon Tom Moore: Abundant Wonder* and Geelong Gallery’s *Blanche Tilden: Ripple Effect* were exhibited.
- *Settled/Unsettled* part touring show and part CMAG curated Canberra-based visual artists addressing migrant and refugee experiences.
- *How Cities Work*, a travelling show from Museums of History NSW, based on the book of the same name by Lonely Planet Kids, provided an interactive,

immersive exhibition for children and families. This exhibition was a ticketed exhibition and recovered costs.

- The CMAG Foyer and entrance was activated with costumes from the film *The True History of the Kelly Gang*; a Diprotodon display for *Enlighten 2023*, *Jan Brown's: A life with Art*, *The Nom Chong Family*, and *Colours of Canberra*.
- The Open Collections Gallery included *Life is Art: Works by John Nixon*, and *Platypus: a curious creature*.
- CMAG on the Square included exhibitions by Canberra practitioners Tony Clarke and Karena Keys.
- The Nolan Foundation Collection in the Nolan Gallery was complemented by the rotating exhibitions *Sidney Nolan's Inferno*; *Matthew Thorne: Jingo was born in the Sun and Fly Fly! Sidney Nolan's Birds*.
- A full list of CMAG exhibitions presented in 2022-23 is provided in Appendix 5, page 120.
- During the year, CMAG presented a comprehensive range of community and learning programs and other activities, often in association with specific exhibitions or special events:
  - *Lindy Lee: Moon in a Dewdrop* included an Artist Talk, lecture and guided Zen Meditation, and a MakerSpace activity Lantern inspired by Lindy Lee's sculptures
  - *Sidney Nolan: Search for Paradise* included a highlights tour with Senior Curator, a tour with Lesley Harding, a lecture with Artistic Director HEIDE MoMA, Head Curator Kendrah Morgan lecture with Nolan collector and author Andrew Turley, and a ticketed sell-out performance with the Canberra Symphony Orchestra Ensemble with a program inspired by themes of the exhibition. A

MakerSpace activity for children was developed to enable them to make their own NedHead

- CMAG's Design Canberra 2022 offering included a *Canberra Design Symposium* in collaboration with Craft ACT DESIGN Canberra Festival and The Australian National University; The presentation of the exhibitions *Tom Moore: Abundant Wonder* and *Blanche Tilden: Ripple Effect*; CraftACT's installation of a temporary exhibition in the CMAG on the Square Gallery; Australian National University-based artist's residency in CMAG's Second Space
- CMAG partnered with the National Film and Sound Archive to present a screening of *True History of the Kelly Gang and a Q+A*; and *In conversation: An armour of lace and silk – costuming the Kelly Gang* with NFSA Assistant Curator Jenny Gall in the Nolan Gallery.
- CMAG began the program development of a lower and upper Primary Education Resource for *Canberra/Kamberrri: Place & People* exhibition
- *Settled/ Unsettled* included a forum with the Canberra Refugee Action Campaign, artist Kathrin Longhurst and refugee Nazanin Bagheri
- *Platypus: a curious creature* included an 'in conversation' event with Senior Curator Dr Hannah Paddon, collector Karen Collins and Jed Pearson from Waterwatch ACT.
- A Wellness Event: *Yoga in the Gallery* was initiated as part of the Multicultural Festival.
- Reel McCoy film group continued their bi-weekly film screenings at CMAG, showcasing 20 classic films during 2022-23.
- 388 students participated in the onsite Nolan focused learning program, *Every Picture Tells a Story*.

- 21 Nolan Access and Learning programs were delivered (onsite and via outreach).
- Several programs were delivered to coincide with the *Enlighten Canberra* festival including:
  - *CMAG After Dark @ Enlighten Festival*
  - *Light, Colour, COCKTAILS* with the Martini Whisperer
  - *CMAG on Saturday: Dino Days*
  - *The Great Dino Escape - Earth roving Dinosaur Puppets.*

Programs were delivered to coincide with the *Heritage Festival* including:

- *Precinct Tour: Canberra's Mid Century Modern Heart*
- Creative Workshop (all ages): *Drawing in the Gallery*
- Creative Workshop (teens and adults): *Watercolour with Waratah Lahy.*
- For a list of Australian First Nations exhibitions and programming see B.8 Community Engagement and support.



CMAG. Image CFC

## Stewardship – Venues and collections that give us a distinct place in Canberra’s cultural landscape

### Strategies to achieve this:

Maintain CMAG’s venues and facilities to accepted international museum standards.

Develop, conserve, research and interpret CMAG’s visual arts and social history collection, and the Commonwealth-owned Nolan Collection.

Market the collections, so that these important resources are leveraged to the benefit of CFC, the ACT Government, and the community.



40th Heritage Festival April 23 - LAHY Waratah, Playing in the apocalypse 2020 - Watercolour workshops

### Key outcomes in 2022-23 against the above strategies

- A CMAG Collection Manager was appointed.
- Best practice policies and procedures have been developed and are in development including:
  - Collections Disaster Plan
  - Deaccessioning Policy
  - Temporary Accession Numbers
  - Acquisition Proposals KPIs
  - In-house Vernon training for staff
  - Object handling training for staff.
- A Cultural Gift was submitted to the Australian government for the acquisition of a major work by Imants Tillers.
- CMAG continued to conserve, research, interpret and manage the Nolan Collection

under the Nolan Management Agreement with the Commonwealth:

- A collection management and conservation assessment of the Nolan Collection has been completed. A scoping of proposed work is underway, and the Commonwealth will be contacted with a status report and proposed actions for essential conservation works in line with CMAG’s obligations under the Collection Management Agreement with the Commonwealth.
- New exhibitions held within the Nolan Gallery included:
  - *Sidney Nolan, Search for Paradise*, 9 July-22 October 2022. The exhibition, curated by Kendrah Morgan and Dr Nancy Underhill, presented 40 years of Nolan’s career with works from the Heide collection, the Nolan Collection and CMAG’s collection with additional works on loan from major institutions and private lenders
  - *Matthew Thorne: Jingo was born in the slum*, 1 October-16 April 2023 in partnership with the National Film and Sound Archive. The exhibition featured 20 photographic prints by Matthew Thorne, with Alice Babidge’s costumes from the film on loan from the National Film and Sound Archive as

well as all 24 paintings from the Nolan Collection

- *Fly Fly! Sidney Nolan's Birds*, 29 April-17 September 2023. An exhibition for children and families focusing on the birds in Sidney Nolan's works. This display also featured materials from Nolan's set and costume design for the Australian Ballet production of *The Dislay*, 1964. The interpretative text was aimed at a younger audience and contained prompts for activities for children to complete at home.
- CMAG collaborated with relevant individuals and agencies to bring works from the Nolan Collection to a wider audience as follows:
  - Heide Museum of Modern Art
  - National Film and Sound Archive
  - Justin Kurzel, Director of *True History of the Kelly Gang*
  - Costume designer, Alice Babbidge
  - Artist, Matthew Thorne
  - Musician Nick Cave was given a private tour of the exhibition
  - Arts Melbourne
  - ACT Heritage Library
  - The Sidney Nolan Trust, United Kingdom
  - The Canberra Symphony Orchestra.
- Four works on paper by Sidney Nolan were purchased for the CMAG collection to support new exhibitions in the Nolan gallery.

- To acknowledge and celebrate the 50th Anniversary of Nolan's gift to the people of Australia in 2025, CMAG is planning a suite of exhibitions, public and education programs, collection management and conservation projects.

Kamberra/Canberra: Place & People Opening. Images: Paul Webb



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

### Strategies to achieve this:

Enhance CMAG's role as a state/territory level museum, especially by developing a greater footprint in the North Building and enhancing CMAG's visibility on London Circuit and Civic Square, in order to support activation of the Canberra Civic and Culture District and promotion of CMAG as a major visitor attraction in the city centre of Canberra.

Identify and implement opportunities that demonstrate CMAG's initiative and entrepreneurship and create a mix of income streams.

Ensure that CMAG's cultural leadership, and people management and leadership are core to its values and work priorities.



Kamberra/Canberra: Place & People Opening.  
Images: Paul Webb

### Key outcomes in 2022-23 against the above strategies

- The former Mr Wei restaurant was transformed into a new gallery space with windows fronting London Circuit and Civic Square and opened in March 2023. Exhibition-specific signage was installed on the exterior of the new gallery.
- CMAG adjusted its opening hours to open seven days a week in 2023 allowing improved access to tourists and visitors to Canberra.
- The former Elections ACT office facing Civic Square was converted into a collaborative arts space, branded as the Civic Square Hub after an initial period of activity under the City Renewal Authority's Second Space pilot program. It hosted a variety of activities including serving as the hub for the DESIGN Canberra Festival in November 2022 and hosting artists from ANU to develop sculptural works. There was also pop-up retail, school holiday activities, and a range of arts and crafts workshops.
- CMAG partnered with City Renewal Authority to present *The Great Dino Escape: Roving Performance* as part of the CRA's City Illuminations in conjunction with the Enlighten Festival.
- CMAG supported the *Festival of Everyday Art* 20 May-13 July by hosting workshops in the CMAG theatrette and presenting an exhibition of photographs in the Civic Square Hub.
- A permanent Cafe Manager was recruited for the CMAG Cafe leading to increased revenue and a greater profile amongst patrons and workers in the City Hill area.
- CMAG Cafe revenue was up 28% compared to 2021-2022.
- CMAG Venue Hire attracted 244% more visitors than in 2021-2022, reflective of recovery from COVID-19.

- CMAG hosted a ticketed exhibition with *How Cities Work*.
- Several CMAG staff participated in conferences and museum sector initiatives as follows:
  - ANU: Brenda L. Croft and Aidan Hartshorn in conversation—*Murrudha: Sovereign walks, tracking cultural actions through art, country, language and music*
  - Roger Benjamin Roundhouse tour
  - *Australian Museums and Galleries Association (AMaGA) 2023* Conference by the Acting Director
  - *Museum of Australian Policing* stakeholder consultations, including a presentation about the role of the arts and heritage and community well-being
  - Ngunnawal Language workshop.
- CMAG’s Senior Curator was opening speaker for a Mandy Martin Exhibition opening at Belconnen Arts Centre, the Naomi Zower Exhibition Megalo Print Studio, Hannah Gason, Canberra Glassworks exhibition, the Sammy Hawker Exhibition *Thor’s Hammer*, and *Photography is Dead Long live Photography* at Photo Access.
- The Senior Curator also participated in the following panels: ANU Sustainable Careers Forum *What’s a Creative producer*; Design Canberra Panel Speaker *Transforming Spaces* in Canberra Kambri ANU; and *Design Canberra* Panel Speaker Respondent to Elizabeth Farrelly.
- CMAG continued to develop new partnerships with other relevant organisations, institutions and agencies as follows:
  - *Lindy Lee: Moon in a Dewdrop*, a touring exhibition from the Museum of Contemporary Art
  - National Film & Sound Archive partnerships for *Canberra/ Kamberrri: Place & People* and *Matthew Thorne: Jingo was Born in the slum*
  - *Stronger Together: A collaborative exhibition* with ACT Health
  - *Blanche Tilden: Ripple Effect*, a Geelong Gallery touring show
  - *Tom Moore: Abundant Wonder*, a Jam Factory touring show
  - *Light, Colour and Humanity: The Legacy of Alistair Swayne*, a Monash University and Swayne Foundation exhibition
  - *How Cities Work*, a Museums and History of NSW touring exhibition.
  - *Stronger Together: A collaborative exhibition* with ACT Health
  - *Blanche Tilden: Ripple Effect*, a Geelong Gallery touring show.
  - *Tom Moore: Abundant Wonder*, a Jam Factory touring show
  - *Light, Colour and Humanity: The Legacy of Alistair Swayne*, a Monash University and Swayne Foundation exhibition
  - *How Cities Work*, a Museums and History of NSW touring exhibition.
- *Canberra’s Biggest Nutbush Dance* held in Civic Square in memory of the late and great Tina Turner, was a fun and free event organised by CMAG, attended by around 300 people.

## ACT HISTORIC PLACES AT A GLANCE

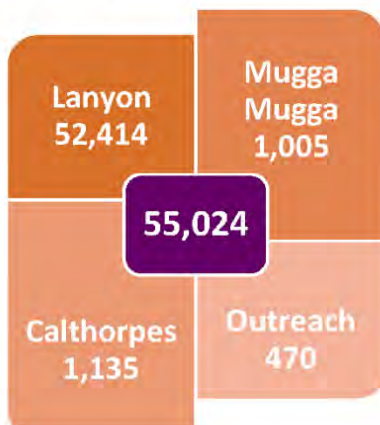
### VISITORS



2,500

people visited Lanyon in  
one day during  
Harvest Day Out

### TOTAL NUMBER OF VISITORS/PATRONS



### VOLUNTEERS



399

hours of assistance  
from our committed  
volunteers

4,000



students participated  
in learning programs  
across the three  
ACTHP sites

### COLLECTIONS

2,000+

paper-based  
collection items  
from Mugga Mugga  
were digitised

1,000s

of collection items  
were carefully cleaned  
and presented by  
Housekeepers,  
Conservation  
Assistants and  
Collection across our  
three sites

### GARDENS & GROUNDS



6 different brands of corrugated iron (dating back to the 1930s-1950s) were discovered during the Lanyon roof restoration works. 5 different shades of cream and white paint were used within the homestead to match the original ceiling shades. 8,800 bulbs were planted for Floriade events

### DID YOU KNOW?

- Salvaged timber from Tharwa Bridge was used to support the 160+ year old wisteria at the entrance to Lanyon Homestead
- 70m<sup>3</sup> of storage space was needed to temporarily house the Lanyon collection during conservation works

## B.2.4 ACT Historic Places

<b>What we are</b>	Three historic places that reflect different aspects of Canberra’s history: Lanyon, Calthorpes’ House and Mugga-Mugga	
<b>What we do</b>	We connect people with Canberra’s rich and diverse stories and heritage	
<b>Our vision</b>	To be the leading historic places in Australia and beyond	
<b>What we want to achieve</b>	<b>Customers:</b>	Audiences that are growing, diverse and engaged
	<b>Programming:</b>	Programs that explore Canberra’s history by interpreting each place
	<b>Stewardship:</b>	Buildings, grounds and collections that are conserved and researched
	<b>Leadership:</b>	An integral part of the cultural life of the Canberra region and beyond

### A smooth recovery from the COVID-19 pandemic

#### Strategies to achieve this:

Manage through, and recover from, the COVID-19 pandemic, ensuring that:

- negative impacts of COVID-19 on the CMAG’s venues and operations are minimised;
- positive impacts are retained and built upon;
- CMAG’s financial sustainability is maintained; and
- CMAG provides cultural leadership in the recovery from COVID-19.

#### Key outcomes in 2022–23 against the above strategies

- ACTHP continued to provide management and recovery measures relating to COVID-19. Although there were no COVID-19

restrictions relating to ACTHP’s venues and operations, the COVID-19 recovery was ongoing throughout the year.

- Relevant infection control measures from COVIDSafe plan have been adopted into business-as-usual risk controls.

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

### Strategies to achieve this:

Ensure that customers remain at the centre of all that we do.

Develop initiatives to foster special interests and experiences, and increased opportunities for visitor engagement.

Improve public recognition of ACTHP's brand and profile.



Grasslands tour with Geoff Robertson. Image: ACTHP

### Key outcomes in 2022-23 against the above strategies

- Developed a tour of the heritage precinct including outbuildings, to engage visitors while the homestead at Lanyon was closed for conservation works.
- Encouraged new audiences and supporting artistic opportunities and ways of viewing the heritage values of Lanyon through the inaugural *ACT Historic Places Art Prize*. The prize was launched in November 2022 by Minister for the Arts, Tara Cheyne and submissions closed in May 2023. Over 90 works were submitted, with twenty-eight finalists chosen for display in an exhibition in the homestead.
- Special interest tours, particularly relating to the gardens and landscapes at Lanyon, including the *Beyond the Farm Gate* tour, were developed and delivered.
- In 2022-23, ACTHP welcomed just over 55,000 visitors to the three sites including casual visitors, tour participants, venue hire, education and community programs, or those engaging with us through our outreach programs. 52,024 people visited Lanyon including approximately 5,050 for education and community programs. 1,005 visited Mugga-Mugga including over 660 for education and community programs, and 1,135 visited Calthorpes' House including some 730 for education and community programs.
- Three on-line exhibitions were developed, including *Christmas for the Cunninghams*, *An exciting new world*, and *Preserving the past* collections and stories connected to our three heritage sites, extending our engagement with geographically and demographically challenged audiences.
- With greater attention to building ACTHP's online activity and social media presence the following statistics were achieved:
  - the HP website attracted 34% more visits than in 2021-22
  - Instagram profile visits were up 127% from 2021-22
  - Facebook page visits increased by 19% from 2021-22
  - feedback showed most visitors were satisfied or very satisfied with their visit to HP sites.
- Word of mouth remains the main way people hear about ACTHP sites.

- Visitors indicated the main reasons for coming to ACTHP sites was their interest in history and heritage and to spend time with friends and family.
- Most of our visitors come from the ACT with NSW close behind.
- *Harvest Day Out*, an event that promotes sustainable practices, attracted bumper crowds with around 2,500 people enjoying the beautiful grounds, participating in the various programs, demonstrations, talks and a bite to eat at the market stalls.
- Engagement with First Nation’s people continues to be an important goal for Historic Places. As well as a number of programs led by First Nation’s people.
- Consultation in relation to interpretation and learning programs was pursued and investigations into the development of appropriate protocols around oral history programs were undertaken.
- 2022-23 has seen an increase in the delivery of school holiday programs.

Historic Places  
volunteers  
contributed over  
**400** hours to  
support visitors.

ACTHP Jazz Picnic. Image: ACTHP



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

### Strategies to achieve this:

Deliver a diverse and contemporary program of exhibitions and of community, learning and on-line programs, which enhances an understanding of each site’s history, natural and cultural values and contemporary relevance.

Develop and deliver programs based on the principles of lifelong and immersive learning to reach broader audience groups.

Develop programs that support Indigenous reconciliation, cultural values and storytelling.



Learning about Calthorpes’ House. Image Jane Duong

### Key outcomes in 2022-23 against the above strategies

- A diverse range of activities continue to be offered at ACTHP sites – Lanyon, Calthorpes’ House and Mugga-Mugga – with the aim of extending and diversifying our audiences and broadening engagement with the heritage values of each venue.
- Wellness and Sustainability art workshops included:
  - *Rounding the Narrative* with artist Mariana del Castillo (Mugga-Mugga)
  - *Basketry* with grasses with Lisa Stevenson (Mugga-Mugga)
  - *Nature printing* with Peter McLean. (Mugga-Mugga)
  - *Stitching the Landscape* with Sharon Peoples (Mugga-Mugga).
- Three new online exhibitions were launched to increase access and interpretation of ACTHP collections and site histories including:
  - *Preserving the Past*
  - *An Exciting New World*
  - *Christmas for the Cunninghams*.
- First Nations programs included:
  - *Aboriginal Story Telling* for children with Larry Brandy using artefacts and animal masks (Lanyon)
  - *Cultural Weaving* workshop with Jessika Spender (HDO) (Lanyon)
  - *An Indigenous plant use* talk with Aaron Chatfield (HDO) (Lanyon)
  - *Maring Ngala Walk - cultural walk to an onsite scar tree* with Wally Bell (HDO) (Lanyon)
  - *Reconciliation Week* was celebrated with a Dreamtime Connections workshop on plant use with Aaron Chatfield. (Mugga-Mugga).
- A focus on children’s activities included an increase in our school holiday program offerings as well as at special events like Harvest Day Out and Floriade.
- School holiday activities included *Grass Sculptures* (Mugga-Mugga) and *Funky Felt Flower* making (Lanyon).
- ACTHP was part of the Floriade community hosting several events including:

*Botanical Illustrations* workshop with Halina Steele (Lanyon)

- *Grassland tours* at Mugga-Mugga Cottage with Geoff Robertson from Friends of Grasslands
  - *A Family Jazz Picnic* (which was postponed until after Floriade due to the weather)
  - *Making a Bee Hotel* with Tracey Bool (Mugga-Mugga).
- *Harvest Day Out* – a celebration of all things Autumn in the significant Lanyon landscape. A range of workshops, tours and demonstrations and sustainable practices were held as well as accommodating around 20 market stalls and food vans including:
    - Workshops - *Kids Workshop and Garden trail* – drawing and badge making, *Build a Bee Hotel, Cultural Weaving, Breaking New Ground, Beginners guide to seed saving, Love*

*Lettuce, and a demonstration – Making Mrs Calthorpes’ Marmalade*

- Talks - *Growing and caring for Dahlias, Mrs B Thrifty Preserving History, and Indigenous plant use*
  - Tours - *Garden tour* with Head Gardener and the *Maring Ngala Walk*
  - *Music in the Homestead* with Grace Chan and local band, The Fuellers.
- *Stories Beyond the Farm Gate* as part of the ACT Heritage Festival.
  - Over 70 Collection items were included in small exhibits at Calthorpes’ House (*Growing up with Princess Elizabeth*) and Lanyon on *Harvest Day (Preserving and Conserving)*
  - Dawn Waterhouse was interviewed at Calthorpes’ House to capture more than seven hours of footage and audio for future use including a series of audio stories planned for Calthorpes’ House.

*Neil's garden tour. Image: Jane Duong*



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

### Strategies to achieve this:

Provide leadership in cultural heritage management, including in documentation, research, conservation, interpretation and visitor engagement.

Recognise, conserve and promote the multi-layered heritage values and cultural relevance of each ACTHP site, in the areas of ecological heritage, Indigenous heritage and stories, Canberra's convict and colonial history, and Canberra's social history as the Federal Capital.

Realise the potential of each site collection to provide further access and understanding for on-line visitors.



ACTHP Harvest Day Out. Image: Jane Duong

### Key outcomes in 2022-23 against the above strategies

- Extensive conservation works at Lanyon meant that the homestead building was closed for 4 months. The most significant aspect of the works was the replacement of the roof sheeting and roof plumbing both dating from the 1890s onwards. The original shingles remain under the roof sheets. Other works included restoring water damaged ceilings, repairs to timber, masonry, concrete and tiles.
- Over 1,000 items and their parts from the Lanyon collection were dismantled, packed, relocated and then returned to Lanyon to support the building conservation works.
- Over 105 square metres of flooring - in addition to the skirting, architraves, trims and ledges - required four layers of protective material (soft flocking, ply board cut and fitted to size, construction plastic and ram board) to protect the original heritage features throughout the robust plaster repair work and painting program.
- Consultation and design development commenced for the conversion of the former Nolan Gallery, now the Lanyon Heritage Centre, for staff accommodation.
- Review and concept development for the adaptive reuse of the Shearer's Precinct for an arts precinct at Lanyon.
- Monitoring and minimising further damage while planning remediation works for significant bank erosion of the Murrumbidgee River at Lanyon.
- Tests to establish a bore to secure permanent water on site at Lanyon have been unsuccessful. Other options are now being considered.
- Tree and arboreal management around Lanyon have included the completion of tree assessment with works to mitigate dangerous tree issues under way.
- Grasslands management as per the 2019 Grassland Management Plan continues at Mugga-Mugga.

- Building conservation and repair work at Mugga-Mugga Cottage and the Mugga-Mugga Education Centre continue.
- Upgrade works to Cottage 6 at Lanyon allowed for its leasing from December 2022.
- Security upgrades at Mugga-Mugga and Calthorpes' House including external cameras and duress alarms.
- NBN delivered to Mugga-Mugga and Calthorpes' House – awaiting final connection.
- 12 framed works and papered and painted surfaces on timber collection items and internal wall fabric received specialist conservation consolidation treatment at Mugga-Mugga Cottage.
- The original 1927 tiled surface surrounding the kitchen stove at Calthorpes' House was consolidated by a specialist conservator.
- The original linoleum floor surfaces throughout Calthorpes' House received a condition/comparison assessment by a

specialist conservator to assist in maintaining these original features.

- 45 audio tapes containing Lanyon In Living Memory oral histories were digitised for future research projects and exhibitions at Lanyon.
- Over 115 items from the Calthorpes' House collection were accessioned/added to the database.
- Over 400 items have been catalogued into the *Dawn Waterhouse Research and Exhibition collection* (Calthorpes' House).



Packing in preparation for conservation works. Image: ACTHP



Original roofing at Lanyon. Image: ACTHP

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

### Strategies to achieve this:

Position ACTHP and its sites as cultural places that grow the education and tourism sector in Canberra.

Provide leadership in heritage place activation in order to showcase the cultural, social, education and economic benefits of engaging with cultural heritage.

Provide leadership in cultural planning and management, including through creative partnerships and by demonstrating the importance of arts and heritage to individual and community wellbeing.



*Mugga-Mugga Cottage. Image: Tourism Australia*

### Key outcomes in 2022-23 against the above strategies

- ACTHP has developed and strengthened relationships with a variety of industry partners including the National Trust of Australia ACT, Australia ICOMOS, Museums of Australian Democracy staff, ACT Heritage and Australian Museums and Galleries.
- ACTHP Director spoke at the National Australian Museum and Gallery Conference, and the ACT Region Heritage Conference about the role of the arts and heritage in supporting community well-being.
- ACTHP Acting Director was the guest speaker for the opening of the 2023 Heritage Festival.
- ACTHP participated in the 2022 Floriade program with our Bloom Festival under the community events program. This included macro photography, watercolor landscape painting, felt flower badge making, botanical illustrations and build a bee hotel workshops as well as garden tours, an Indigenous plants talk and a family jazz picnic across the month of Floriade.
- Participation in the Design Canberra Festival with a talk and tour of Calthorpes' House.
- Professional development opportunities were strengthened with the implementation of regular training sessions for Front of House staff including heritage management basics, customer service, bush fire training and visitor engagement.
- Other professional development opportunities have included:
  - First Aid
  - Respect Equity and Diversity
  - Behavioral de-escalation
  - Cultural learning.
- ACTHP developed and strengthened partnerships with relevant education, government and non-government organisations and institutions. These included:

- Wombat mange treatment and survey at Lanyon with ACT Wildlife
- Erosion management with ACT Parks and Conservation in the river corridor
- Participation in ACT Heritage's Canberra and Region Heritage Festival
- The provision of learning opportunities for University of Canberra Bachelor of Arts (Heritage Tourism) and Graduate Certificate in Heritage Materials Conservation and ANU Centre for Heritage and Museum Studies students.
- ACTHP recruited a curator to undertake research and interpretation development in relation to the heritage values and stories associated with ACTHP properties.
- The ACT Historic Places Advisory Committee met 4 times. The Advisory Committee includes expertise in heritage management, community consultation and engagement, conservation, archaeology and education and provides ongoing support and advice.
- A partnership program was established with CraftACT (now Craft + Design Canberra) and the Tuggeranong Arts Centre for the inaugural ACT Historic Places Art Prize. Both organisations provided expertise and significant prizes in the support and encouragement of ACT artists and in the development of new ways of presenting and representing ACT heritage and history.
- Staff participated in the ArtsACT + Canberra Innovation Network Collaboration Lab.
- A baby was born at Mugga-Mugga Cottage for the first time in over 130 years.

Collection Recipe Talks. Image ACTHP



## B.3 Scrutiny

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There were no Auditor-General, ACT Ombudsman or Legislative Assembly Committee reports that related specifically to the CFC in 2022-23.

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

## B.4 Risk Management

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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 disaster preparedness and business continuity plans.

A revised Strategic Risk Management Register was approved by the Board in December 2022.

## B.5 Internal Audit

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The CFC Audit Committee, a subcommittee of the CFC Board, met on six occasions during 2022-23. Meetings were held on 13 July 2022, 28 September 2022, 24 November 2022, 19 January 2023, 24 March 2023 and 25 May 2023.

Name of Member	Position	Meetings attended
Shad Sears	Chair	Three
Christine Shannon	Chair	One
Dr Rachael Coghlan	Acting Chair	Two
Gordon Ramsay	Member	Six
Tim Lo Surdo	Member	One
Helen O'Neil	Member	One

The CFO and 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.

The 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 <http://www.culturalfacilities.act.gov.au>.

## Internal Audit

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

This financial year the CFC commenced two taxation compliance audits, one on FBT and one on GST. These audits are still ongoing with no final reports being issued as yet.

## B.6 Fraud Prevention

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

CFC has no reports or allegations of fraud or corruption throughout 2022-23. Fraud awareness training was last conducted in March 2023.

Details of risk assessments conducted: 0

Fraud awareness training: 13

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

## B.7 Freedom Of Information

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

Number of decisions to publish Open Access information. 3

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. 6

Number of applications where access to all information requested was given. 0

Number of applications where access to only some of the information requested was given (partial release). 5

Number of applications where access to the information was refused. 1

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

Total applications decided within the time to decide under section 40. 4

Applications not decided within the time to decide under section 40. 2

Number of days taken to decide over the time to decide in section 40 for each application. 18

This was with the approval of the respondent under section 41 within 20 working days of the 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). 1

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

**Fees - Section 96 (3) (f)**

Total charges and application fees collected from access applications. 0

FOI requests can be made by contacting the Cultural Facilities Corporation FOI Information Officer, GPO Box 782 Canberra City ACT 2601 or emailing [CFCcorporatefinance@act.gov.au](mailto:CFCcorporatefinance@act.gov.au).

Further information can be found at <http://www.culturalfacilities.act.gov.au>.

## B.8 Community Engagement and Support

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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 2022-23 in terms of community engagement and support is provided below, with detailed information presented about each of these actions under Section B.2.

### Community Engagement Activities

During the year, CMAG and ACT Historic Places (ACTHP) 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. The Canberra Theatre Centre (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.

The CFC's digital strategies continued to provide new community engagement opportunities through the use of social media and digital programming. CFC appointed a Publicity and Content Officer, increasing the relevance and frequency of social media. Museum online learning programs and online catalogues continued to extend the access to exhibitions, collections and programs. ACTHP developed two on-line only exhibitions *Preserving the past: recipes from Calthorpes' House* and *Mugga-Mugga Cottage and Calthorpes, House: an exciting new world*.

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 2022-23 Statement of Performance. Information gained from the surveys was 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 2022-23, the CFC's advisory committees provided advice on a range of specialised matters relating to the operation of the CFC's three program areas: CMAG; ACTHP; and the CTC.

Engagement tools included individual sessions of each committee with approximately 17 advisory committee members participating, providing expert strategic advice on a voluntary basis, and providing important links between the CFC and the wider community.

## B.9 Aboriginal and Torres Strait Islander Reporting

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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 2022-23 are provided below.

### Canberra Theatre Centre

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

- Bangarra Dance Theatre's *Terrain* – a breathtaking exploration of Australia's largest salt lake. The nine-part performance evokes the power of body and land converging to bring spirit to place.
- CTC presented Australian Dance Theatre's *SAVAGE* under the artistic direction of Wiradjuri man, Daniel Riley. This work was an exploration of the 'violence of forgetting' and was designed by Dean Cross, an artist of Worimi descent, born and raised on Ngunnawal/Ngambri Country.
- Ngiyampaa man and First Nations singer-songwriter and storyteller Pirritu (Brett Lee) presented classic folk storytelling performance with elements connecting the song man's personal journey of self-discovery to country and culture.
- In the Courtyard Studio SEARMS Community Housing Aboriginal Corporation and Sista 2 Sista presented a forum on family violence; Sista 2 Sista: Hear Our Voices Yarn Up
- In March in the Canberra Theatre, Senator David Pocock, Referendum Council Co-Chair Aunty Pat Anderson AO, and constitutional lawyer and UN Human Rights Council member, Professor Megan Davis held an In Conversation event; Referendum and Voice to Parliament Information Night, facilitated by Virginia Haussegger AM.
- Griffin Theatre Company's *Whitefella Yella Tree*, a queer love story told on the brink of colonial invasion. *Whitefella Yella Tree* was produced by a majority First Nations creative team and written by Canberra based award-winning playwright and Palawa man Dylan Van Den Berg.
- The CTC's annual Reconciliation Day Eve Concert featuring performances from the legendary indigenous band Yothu Yindi, and showcased Canberra based First Nations artists Alinta Barlow, Stewart Barton. The event was opened and MC'd by Canberra local and Wiradjuri teen Tahalianna Soward-Mahanga from *The Voice* (TV Program).

### Canberra Museum and Gallery

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

- CMAG presented a moving image installation by *Worimi man*, Dean Cross commissioned by Heide Museum of Modern Art.
- CMAG presented a new exhibition *Canberra/Kamberri: Place & People*. This permanent exhibition features a dedicated First Nations display, *Always Was, Always Will be - The*

*Everywhen* that includes objects and artworks made by Ngunnawal and Ngambri People and other Aboriginal people living, working and creating in the region. Beyond the display, acknowledgement of First Nations connections to place and community runs throughout the exhibition. Local First Nations community members, Dr Aunty Matilda House, Professor Brenda L. Croft, Paul House and Tyrone Bell have visited the exhibition.

- CMAG presented the display *Continuous Cultures* in the Ramp Showcase, highlighting First Nations makers from the region with works that re-imagine ‘traditional’ making practices and objects.
- CMAG hosted a *CareerTrackers* intern in Exhibitions and Collections, Access and Learning and Front of House. This program supports Aboriginal and Torres Strait Islander students.
- CMAG was approached by ArtsACT First Nations Engagement Unit requesting safe storage for objects developed during a community consultation arts project. CMAG stored the works for six months in the Collections store.

The following learning programs were delivered at CMAG in 2022-23, each featuring Indigenous content in response to the key cross curriculum priority of Aboriginal and Torres Strait Islander Histories and Cultures in the Australian Curriculum:

- *What Do Artists Make* – onsite learning program for Preschool to Year 2 students. During this program students engage with works by Aboriginal artists Paul House and Tom Rowney.
- *Old Macdonald’s Farm* – Outreach resource for Preschool to Year 2 students. This program features the work by Matilda House, *Possum Skin Cloak*, 2010.
- *Blue Suitcase* – Outreach resource for Preschool to Year 8 students. This program features the work of Wiradjuri and Ngunnawal artist Lorraine Webb.

The following community programs were delivered at CMAG in 2022-23, featuring Aboriginal and Torres Strait Islander artists:

- Worimi artist Dean Cross and Wiradjuri dancer and artistic director, Daniel Riley held an in-conversation event, reflecting on their long friendship and successful careers in the arts.
- To celebrate NAIDOC Week and Reconciliation Week, CMAG invited teenagers to learn from contemporary Aboriginal artist Sarah Richards in studio workshops.

## ACT Historic Places

In 2022-23, ACT Historic Places 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:

- With the appointment of a new Researcher and Curator, ACT Historic Places has undertaken extensive research on Calthorpe’s House and Lanyon. These properties, based on Ngunnawal and Ngambri 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 following community programs were delivered at ACTHP in 2022-23, featuring First Nations People:

- Larry Brandy *Aboriginal Story Telling* program for young children using artefacts and animal masks held at Lanyon.
- *Harvest Day Out*, a festival in celebration of autumn, included several activities including
  - a cultural weaving workshop with Jessika Spender
  - an Indigenous plant use talk with Aaron Chatfield
  - Maring Ngala Walk (cultural walk to an onsite scar tree) with Wally Bell
- *Reconciliation Week* was celebrated with a Dreamtime Connections workshop on plant use with Aaron Chatfield
- *NAIDOC Week* was celebrated with two Ngunnawal language workshops – one for the general public and one for CMAG and ACTHP staff.
- Consultation with Ngunnawal Traditional Owners with regards the inclusion of First Nation’s stories, themes and voices in interpretation and learning programs.
- Consultation and engagement with First Nation’s people regarding the interpretation of pre and post the development of Canberra at Calthorpes’ House including the establishment of an Aboriginal Embassy in the house next door. Research on Aboriginal connections through institutions such as AIATSIS.
- Consultation in relation to the timing and appropriateness of cultural burns at our sites.
- Research on the development of culturally appropriate protocols associated with the recording, storage, access and use of Aboriginal oral histories.

## B.10 Work Health and Safety

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

The CFC is committed to prioritising the health and safety of its employees, volunteers and visitors/patrons. The CFC has:

- a CFC WHS Policy Statement, which has been advised to all staff;
- created a WHS section on its new intranet site;
- created four Work Groups;
- nominated five Health and Safety Officers;
- commenced monthly HSR meetings;
- continued with the CFC WHS Committee (WHSC) and Work Unit Health and Safety Committees (WUHSC); and
- ensured that WHS issues are discussed regularly at fortnightly meetings of the CFC Senior Leadership Team – refer to B.1.6.

The CFC is served by two WUHSC, reporting to CFC WHSC. During 2022-23, 22 staff participated in these Committees. The WUHSC conducted a number of site inspections where risks are reviewed and improvements recommended as appropriate.

The highest rated risks for CFC include:

- Electrocutation;
- Fire Emergency Management; and
- Working at heights.

The CFC is treating these risks by a number of measures, including ensuring regular test and tag of electrical equipment, Fire Warden training, testing of emergency systems, evacuation practice and ongoing training for working at heights and manual handling.

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

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

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

## Work Health and Safety Act 2011

In 2022-23, the CFC received Improvement notices:

- N-0000004464, 4465, 4466, and 4467 under Part 10 of the *Work Health and Safety Act 2011*. The notices were issued on 20 June 2022, and received on 24 June 2022. The notices related to improvements required of the Canberra Theatre Centre (CTC) in relation to EWIS, Emergency, First Aid & Fire Panel training. The CTC fully complied with all Improvement Notices, and all notices were confirmed by WorkSafe as closed on 7 July.
- N-0000005921 under Part 10 of the *Work Health and Safety Act 2011*. This notice was issued on 18 October 2022, and received on 18 October 2023. The notice related to improvements required of the Canberra Theatre Centre (CTC) in relation to section 19 of *Work Health and Safety Act 2011* - Primary duty of care and clause 150 of *Work Health and Safety Regulation 2011* - Inspection and testing of electrical equipment. The CTC fully complied with all Improvement Notices, and all notices were confirmed by WorkSafe as closed on 9 January 2023.

In 2022-23, the CFC did not receive notices of enforceable undertakings under Part 11 of the *Work Health and Safety Act 2011*.

In 2022-23, the CFC did not receive notices of failure to comply with a safety duty under Part 2, Division 2.2, 2.3 or 2.4 of the *Work Health and Safety Act 2011*.

In 2022-23, CFC staff members were trained in WHS through participation in a number of courses, including the following training:

- First Aid/Refresher;
- Mental Health First Aid;
- Fire Warden;
- Authorised Persons
- Behavioural De-Escalation;
- RED Training
- Health and Safety Rep
- Negotiation
- Bushfire Training
- Emergency Control Organisation training and video training;
- QPR training (Question, Persuade, Refer)
- Suicide prevention training;
- In-House COVID-19 Safe training;
- Manual Handling; and
- CTC Tech rigging training.

There were three serious injury, illness or dangerous incidents reported to WorkSafe ACT in accordance with Part 3 Section 38 of the *Work Health and Safety Act 2011* in 2022-23.

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## B.11 Human Resources Management

### B.11.1 Human Resources Management

During 2022-23, the CFC's approach to Human Resources (HR) management and workforce planning as in accordance with its interim HR Plan, aligned to the 2021-26 CFC Strategic Plan with the twin high-level priorities of achieving a highly skilled and capable workforce, and providing a health work-life balance. Further information about HR management is provided in Section B.2.1.

The CFC convenes meetings of its Agency Consultative Committee (ACC) consisting of staff, management and union representatives to provide ongoing feedback on industrial relations matters. The ACC met on 26 July, 16 August, 20 September and 29 November 2022. In 2023, the purpose of these meetings shifted to consideration of ideas for the new CFC Enterprise Agreement 2023-26 (still under negotiation at the time of this report).

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### B.11.2 Learning and Development

The CFC places high importance on staff training and development. During 2022-23, the CFC established a dedicated position for leading on learning and development which has resulted in the creation of a Core Learning Framework, which provides consistency for staff induction and the development of essential ACT Public Service knowledge and skills. Large numbers of staff have participated in training that focusses on safe and healthy work, including the use of Authorised Persons powers, Behavioural De-escalation, First Aid training, and Mental Health First Aid.

Staff also attended a range of conferences and seminars, and other professional development opportunities. This included attendance at meetings and conferences for the arts and museum sector, such as the annual national conference of the Australian Museums and Galleries Association where CMAG won a MAGNA award.

Other examples of professional development opportunities attended by staff in 2022-23 included the Dementia Forum run by Dementia Australia; Canberra Region Tourism Advisory Forum; BIGSOUND 22 music conference, Brisbane; Everyday Heritage Festival workshops; Visitor Engagement Training; ATO Open Forum Webinar; Health and Safety Representative Training; artACT + Canberra Innovation Network Collab Lab; Still in my mind: Gurindji location, experience and visuality symposium; and the Vernon Systems Collection Management Webinar.

Expenditure on staff training and professional development during 2022-23 amounted to \$49,625. This includes membership fees for professional development programs, staff training and conference fees. Associated travel and accommodation costs are not included in this amount. During the year, over 100 staff members participated in courses provided by ACTPS Training Calendar at a total cost of \$22,913.

## B.11.3 Staffing Profile

The CFC's Staffing Profile as at 22 June 2023 (the last pay date for the 2022-23 financial year) was as follows:

### FTE and headcount by division/branch

Division/branch	FTE	Headcount
Cultural Facilities Corporation	116	176

### FTE and headcount by gender

	Female	Male	Non-Binary	Total
Full Time Equivalent	47.6	65.72	2.68	116
Headcount	107	66	3	176
Percentage of Workforce	61%	37.3%	1.7%	100%

## Headcount by classification and gender

Classification groups	Female	Male	Non-Binary	Total
Administrative Services Officers	45	15	1	61
General Services Officers including apprentices	2	5	2	9
Professional Officers	9			11
Senior Officers	8	5		13
Senior Professional Officers	1			1
Executive Contract		2		2
Theatre Box Office Staff	9	5		14
Theatre Patron Services Staff	26	16		42
Theatre Technical Services Staff	7	18		25
<b>Total</b>	<b>107</b>	<b>66</b>	<b>3</b>	<b>176</b>

## Headcount by employment category and gender

	Female	Male	Non-Binary	Total
Casual	57	36	1	94
Permanent Full-time	33	21	1	55
Permanent Part-time	13	3		16
Temporary Full-time	1	5	1	7
Temporary Part-time	3	1		4
<b>Total</b>	<b>107</b>	<b>66</b>	<b>3</b>	<b>176</b>

## Headcount by diversity group

Division/branch	Headcount	Percentage of agency workforce
Aboriginal and Torres Strait Islander Peoples	0	0%
Culturally and Linguistically diverse	19	10%
People with Disability	2	1%

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

## Headcount by age group, gender and average length of service

Age Group	Female	Average length of service	Male	Average length of service	Non-Binary	Average length of service
Under 25	18	1	16	1	1	0
25-34	25	2	14	2	2	0
35-44	17	5	14	6		
45-54	22	3	11	8		
55 and over	25	8	11	8		

## Recruitment and separation rates for the agency

	Recruitment rate	Separation rate
CFC	16%	21%

## Attraction and Retention Initiatives (ARins)

	Total
Number of ARINS as at 30 June 2023	3

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

## B.12 Ecologically Sustainable Reporting

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### Climate Change and Greenhouse Gas Reduction policies and programs

The Water Supply Infrastructure Upgrade project for Lanyon did not locate a viable source of bore water. After three exploratory test bores were drilled across 2021-22 and 2022-23, no suitable water source was located. Other options are now being explored.



*Lanyon Windmill. Image: Tourism Australia*

## Sustainable Development Performance: 2022-23 & 2021-22

Indicator as at 30 June	Unit	Current FY	Previous FY	Percentage Change
<b>Stationary energy usage</b>				
Electricity use	Kilowatt hours	1,788,726 <sup>1</sup>	1,608,187	11%
Natural gas use (non-transport)	Megajoules	6,345,736	5,806,970	9%
Diesel use (non-transport)	Kilolitres	-	-	-
<b>Transport fuel usage</b>				
Battery Electric Vehicles (BEV)	Number	-	-	-
Hydrogen Fuel Cell Electric Vehicles (FCEV)	Number	-	-	-
Plug-in Hybrid Electric Vehicles (PHEV)	Number	-	-	-
Hybrid Electric Vehicles (HEV)	Number	1	1	-
Internal Combustion Engine (ICE) vehicles	Number	-	-	-
Total number of vehicles	Number	4	5	(20%)
Fuel use – Petrol	Kilolitres	.5	.5	-
Fuel use – Diesel	Kilolitres	.3	1.5	(80%)
Fuel use – Liquid Petroleum Gas (LPG)	Kilolitres	-	-	-
Fuel use – Compressed Natural Gas (CNG)	Gigajoules	-	-	-
<b>Water usage</b>				
Water use	Kilolitres	5,621	5,554	(1%)
<b>Resource efficiency and waste</b>				
Reams of paper purchased	Reams	261 <sup>2</sup>	199	31%
Recycled content of paper purchased	Percentage	30% <sup>3</sup>	79%	(62%)
Waste to landfill	Litres	38,955 <sup>4</sup>	45,760	(15%)
Co-mingled material recycled	Litres	51,123 <sup>5</sup>	22,880	123%
Paper & Cardboard recycled (incl. secure paper)	Litres	54,951 <sup>6</sup>	22,880	140%
Organic material recycled	Litres	Note <sup>7</sup>	Note	-
<b>Greenhouse gas emissions</b>				
Emissions from natural gas use (non-transport)	Tonnes CO <sub>2</sub> -e	327	299 <sup>8</sup>	9%
Emissions diesel use (non-transport)	Tonnes CO <sub>2</sub> -e	-	-	-
Emissions from transport fuel use	Tonnes CO <sub>2</sub> -e	2	5	(62%)
Emissions from refrigerants	Tonnes CO <sub>2</sub> -e	.1	.1	
Total emissions	Tonnes CO <sub>2</sub> -e	327	304	7%

The information used for calculations in the above table was provided by ActewAGL, Weston Energy, ICON Water, ACT Property Group, WINC, 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.

1. The increase in natural gas and electricity use is due to differing patterns of operations as CFC emerges from the COVID-19 pandemic. For example, usage in 2017-18 was comparable.
2. The increase in reams of paper purchased is due to the CFC's transition from COVID-19 lockdown. We anticipate the paper usage will remain stable due to the increase in electronic record management.
3. The decrease in the purchase of recycled content of paper corresponds to an overall reduction in paper use.
4. The decrease in waste to landfill is due to CFC's commitment to recycle and reduce.
5. The increase in co-mingled recycling is due to point 4.
6. The increase in recycled Paper & Cardboard (incl. secure paper) is due to point 4.
7. Large amounts of garden waste are collected, composted and re-used to replenish the gardens at the ACT Historic Places. However, it is not possible to quantify the amount of organic material recycled.

#### Footnotes for 2022-23 Emissions/Utility Reporting

1. Please note that actual electricity consumption may vary from that shown above/below. Data integrity issues at the time of data extraction from the Enterprise Sustainability Platform (ESP) has resulted in some small market sites erroneously reporting higher electricity consumption. This discrepancy is likely to be marginal in the context of annual consumption figures.
2. Note that the figures above may include accrued data. Where actual data is not available, the ESP provides estimates using an accrual function. Accruals are calculated from the average annual daily consumption of the most current 12-month period applied for the number of days of missing data.
3. Some utility data may be incomplete at the time of data extraction. Where appropriate, accrued data is used to address any gaps. There may be some residual data gaps that will be addressed retrospectively in next year's reporting period.
4. Note that some data reported for 2022-23 in the table above/below may differ slightly from figures reported in the 2022-23 annual report. These are due to retrospective updates to agency occupancy and historical consumption data.
5. The ACT Government reports zero greenhouse gas emissions from electricity use as a result of the ACT's 100% renewable electricity supply.
6. Emissions reported for stationary energy and transport fuels include Scope 1 and Scope 2 emissions only. Scope 1 are direct emissions from sources owned and operated by the government, including emissions from transport fuel and natural gas use. Scope 2 are indirect emissions from mains electricity which is considered zero in the ACT.
7. Emission factors used to calculate natural gas and fleet fuel are based on the latest National Greenhouse Accounts factors.

## Treatment of plug-in hybrids

A plug-in hybrid electric vehicle (also known as a range-extended vehicle) is fueled by electricity as well as having either a petrol or diesel tank to extend the range of the vehicle for long trips. PHEVs are considered zero emissions vehicles (ZEVs) under the ACT Government Fleet Procurement and Management Policy and are counted as ZEVs in reporting.

# Part C

## Financial Management and Reporting



## C.1 Financial Management Analysis

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A full analysis of the CFC's 2022-23 financial results and financial position is set out in the Management Discussion and Analysis at Attachment 1, page 126 to this report.

## C.2 Financial Statements

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The CFC's 2022-23 Financial Statements are set out at Attachment 1, page 126 to this report.

*Picture Opposite - Mugga-Mugga. Image: Tourism Australia*

## C.3 Capital Works

### 2022-23 CAPITAL WORKS TABLE

Project	Estimated completion date	Actual completion date	Original project value \$0,000	Revised project value \$0,000	Prior year expenditure \$0,000	Current year expenditure \$0,000	Total expenditure to date \$0,000
<b>New Capital Works</b>							
Arts and culture - Canberra Theatre Centre expansion and redevelopment	June 25	-	2,393	2,393	-	268	268
Arts and culture - Lanyon Homestead Upgrades	June 26	-	915	915	-	27	27
Lanyon Urgent Driveway Upgrades and Stabilisation of the Shearers' Precinct	June 25	-	3,903	3,903	-	7	7
<b>Works in Progress</b>							
Improvements to the Canberra Museum and Gallery and the North Building	June 24	-	600	600	106	270	376
Improvements to the Canberra Theatre Centre	June 25	-	1,442	1,442	460	197	657
Upgrading Lanyon Homestead	June 25	-	3,097	3,097	811	793	1,604
<b>Better Infrastructure Fund</b>							
Cultural Facilities Corporation	June 23	June 23	450	450	-	450	450
<b>Total Capital Works Program</b>			<b>12,800</b>	<b>12,800</b>	<b>1,377</b>	<b>2,012</b>	<b>3,389</b>

## 2022-23 CAPITAL WORKS RECONCILIATION

	2022-23 Approved Financing \$0,000	2022-23 Drawdown Amount \$0,000	2022-23 Actual Expenditure \$0,000
<b>New Capital Works</b>			
Arts and culture -Canberra Theatre Centre expansion and redevelopment	1,688	268	268
Arts and culture - Lanyon Homestead Upgrades	375	27	27
Lanyon Urgent Driveway Upgrades and Stabilisation of the Shearers' Precinct	927	7	7
<b>Works in Progress</b>			
Improvements to the Canberra Museum and Gallery and the North Building	520	270	270
Improvements to the Canberra Theatre Centre	737	197	197
Upgrading Lanyon Homestead	943	793	793
<b>Better Infrastructure Fund</b>			
Cultural Facilities Corporation	450	450	450
<b>Total Capital Works Program</b>	<b>5,640</b>	<b>2,012</b>	<b>2,012</b>
<b>Works Funded from Other Sources</b>			
Adjusted for Capital funded through Own Sourced Revenue	-	-	408
Adjusted for funding received in 2nd Appropriation	(927)	-	-
<b>Balances per Capital Works Management</b>	<b>4,713</b>	<b>2,012</b>	<b>2,420</b>
<b>Balances per cash flow statements</b>	<b>4,713</b>	<b>2,012</b>	<b>2,420</b>

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

## C.4 Asset Management

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### C.4.1 Assets Managed

The CFC managed assets with a total value of \$75,287,000 as at 30 June 2023. The CFC's major assets and approximate values are:

Description	\$0,000
Canberra Theatre Centre at fair value	34,719
Land at fair value	21,203
Historic Places buildings at fair value	6,740
Plant and equipment at fair value	4,746
Art and Social History Collection	5,686
Capital Works in Progress	2,193
Intangible Assets	1

During 2022-23 the following major assets were added to the CFC's asset register:

Description	\$0,000
Property, plant and acquisitions	939
Building upgrades	1,426
Art and Social History Objects (including donated art)	150

There were no significant assets removed from the CFC's asset register during 2022-23.

## C.4.2 Assets Maintenance and Upgrade

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

Major asset upgrades (including works funded and reported through the capital works program) completed during 2022-23 were:

Description	\$0,000
Works in Progress improving facilities at the Canberra Theatre Centre	275
Upgrading Lanyon Homestead	1,918
CMAG Expansion and Activation	270

For building assets, the expenditure on repairs and maintenance was \$386,000, which represented 0.9% of the assets written down value. For Plant and Equipment assets, the expenditure on repairs and maintenance was \$87,000, which represented 1.8% of the assets written down value.

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

## C.4.3 Office Accommodation

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

In view of the wide range of workplaces in which CFC staff work (including historic places, theatre and gallery environments, where areas used by staff as offices may be combined with other uses such as ticketing, patron servicing etc.), it is difficult to provide a precise figure of the average area occupied by each employee. An estimate of the total office area occupied as at 30 June 2023 is 1,147 square metres and an estimate of the average area occupied by each (FTE) employee as at 30 June 2023 is 10 square metres.

## C.5 Government Contracting

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### C.5.1 Procurement Principles and Processes

The CFC engaged external sources of goods, services and works during 2022-23 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 and Works

The online ACT Government Contracts Register records contracts with suppliers of goods, services and works, with a value of \$25,000 or more.

A full search of Cultural Facilities Corporation contracts notified with an execution date from 1 July 2022 to 30 June 2023 can be made at <https://www.tenders.act.gov.au/contract/search>.

### Secure Local Jobs Code

Pursuant to section 22H (3) of the *Government Procurement Act 2001*, I exempt the Cultural Facilities Corporation from the requirements set out in sections 22G (1), (2) and (3) of the *Government Procurement Act 2001* in respect of the procurements as advised to me by the Cultural Facilities Corporation for the proposed heritage conservation works related to Lanyon and Mugga-Mugga Cottage (**Procurements**).

This exemption is granted solely for the Procurements.

The works proposed are specialised heritage and conservation works to ACT Historic Places and as such I consider there are 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 is for specialist heritage trade contractors and does **not** extend to general trades engaged as 3rd party subcontractors to complete associated works captured by the Code requirements.

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

No.	ATSIPP Performance Measure	Result
1.	The number of unique Aboriginal and Torres Strait Islander Enterprises that respond to the reporting entity's tender and quotation opportunities.	Nil
2.	The number of unique Aboriginal and Torres Strait Islander Enterprises attributed a value of addressable spend in the financial year.	Nil
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

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The CFC's 2022-23 Statement of Performance is set out in at Attachment 1, page 183 to this report.

# Appendices



# Appendix 1

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## Members of the CFC Board During 2022-23

### **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 is a board member of South East Arts. She 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 she was Senior Adviser to the Minister for the Arts, The Hon Simon Crean, and also worked with the Minister for Communications, The Hon Kim Beazley. Helen 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 COGLAN**

#### **(Deputy Chair)**

Rachael Coghlan is an experienced CEO, cultural strategist and design curator with 20 years' experience leading transformation projects in Canberra's creative organisations and national institutions. She is currently establishing a cultural strategy program at Parliament House and is the public art curator

for the Canberra Light Rail. 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 and a BA (first class honours) from University of Canberra. Her research bridges practice and research, specifically how museums can become relevant, multi-vocal platforms for the wider social good. She is a board member of the Canberra Region Tourism Leaders Forum and was an ex officio member of the Craft ACT board.

### **GORDON RAMSAY**

#### **(Ex officio as Chief Executive Officer)**

Gordon is a former member of the ACT Executive (2016–2020) during which he held 6 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 2 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 currently a member of the Board of The Neighbourhood Canberra and the Uniting Church National Assembly Taskforce to develop an apology to the LGBTIQ+ community. He was recognised in the Australian of the Year awards as an ACT Local Hero finalist in 2015.

### **GENEVIEVE JACOBS AM**

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 Cultural Facilities Corporation, the Conflict Resolution Service and the Australian Centre for Christianity and Culture. She chaired the ACT Arts Minister's advisory council and Canberra International Music Festival and has an enduring interest in building and strengthening community engagement.

### **MICHAEL SOLLIS**

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, and the very first Artistic Director, Education for Musica Viva Australia. As a teaching artist Michael has facilitated projects in places such as Scottish prisons, Egyptian schools, work in urban, rural and remote schools across Australia, and lecturing composition at the Australian National University. 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**

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 (largest youth-focused international development organisation with over 200,000 members), a senior adviser to two Senators, the Campaigns Director at Jhatkaa (a movement of 1.9 million people taking action for a fairer India), the National Communications Director at UN Youth Australia, and co-founded Open Sky (one of India's most well-known performance art communities). Tim has served as a Non-Executive Director on 15 Boards and is currently a Director of Plan International, No to Violence, the Australian Marine Conservation Society, Environment Victoria, the Alliance for Gambling Reform, Inner Melbourne Community Legal, the Consumer Policy Research Centre, and the Victorian Government's Sustainability Fund. For his work, Tim was appointed in 2020 as one of 17 UN Young Leaders for the Sustainable Development Goals.

### **CHRISTINE SHANNON**

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 Canberra Theatre Centre and the expansion of the

Canberra Museum and Gallery. 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.

# Appendix 2

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## Senior Managers of the CFC

### **ALEX BUDD – DIRECTOR, CANBERRA THEATRE CENTRE**

Alex Budd commenced his arts career in the lighting department at the Canberra Theatre Centre. 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, Canberra Theatre Centre 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 a currently an

Executive Council Member of the Association of Asia Pacific Performing Arts Centres.

### **DR ANNA WONG - ACTING DIRECTOR, CANBERRA MUSEUM AND GALLERY**

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.

## **AMY JARVIS - ACTING DIRECTOR, ACT HISTORIC PLACES**

Amy is a heritage conservation and engagement expert with more than 15 years of research and project management experience. Having held key public and private sector leadership and advisory roles, she specialises in built heritage assessment, integrated management planning, community consultation and in the activation and adaptive reuse of heritage places. As an experienced speaker, tour guide and lecturer, Amy has presented in public forums, at conferences, on expert panels and in the media. Her research and practice have focussed on physical building conservation, social history, domestic heritage and communication through education, visitor engagement and interpretation. In her former role as University Heritage Advisor at the Australian National University, she led award-winning projects including the restoration and activation of the Mt Stromlo Director's Residence and in partnership with local First Nations community members, developed the ANU Aboriginal and Torres Strait Islander Heritage Trail. Amy is also a Churchill Fellow, and Co-Founder and Creative Director of Canberra Modern, an event-based advocacy platform which celebrates the mid-century modern places and spaces of Canberra and has won multiple industry awards. Since 2021, both in her role as Assistant Director, Heritage and Collections, and as Acting Director, Amy has overseen the strategic direction of ACT Historic Places in line with the Cultural Facilities Corporation's Strategic Plan, relevant legislation and heritage best practice, as well as the recovery of the sites' following COVID-19 disruptions. She has delivered major conservation and infrastructure projects including the large-scale restoration of Lanyon, as well as overseeing the development of signature events including

Harvest Day Out (which saw over 2,500 visitors to Lanyon).

## **DR BROOKE THOMAS – DIRECTOR, COLLABORATION AND ENGAGEMENT**

Brooke has 20 years' experience in a range of public service, tertiary sector, community arts, and political advisory roles including at both the Territory and Federal levels in portfolios including Arts and Attorney-General. She has expertise in social policy development and implementation, complex program management, stakeholder engagement, organisational change, and international relations. In a previous role at Austrade she worked in the area of visitor economy recovery, leading extensive nation-wide consultations for, and delivery of, *THRIVE 2030*, the national ten-year strategy for visitor economy recovery. She has a PhD in Literature with several publications, and a considerable contribution in ACT community arts sector leadership including as a former Chair of Canberra Dance Theatre and of The Stellar Dance Company, and as a dance teacher, performer, volunteer, and fundraiser. Her role includes 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 capacity building through a range of projects, and leading on collaboration, business development and audience diversification with the goal of boosting the CFC's contribution to the ACT visitor economy.

## **IAN TIDY – CHIEF FINANCIAL OFFICER**

Ian is a member of Chartered Accountants Australia and New Zealand and has held previous financial roles in retail with Discount Variety Group and in the audit team at BDO Kendalls in Brisbane. He has been employed with the CFC since December 2005, most

recently as the Financial Controller before taking up this position 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.

**KEN GIBSON – DIRECTOR, FACILITY OPERATIONS & CAPITAL WORKS**

Ken is a client-focussed, experienced senior Government executive with proven record of improving business systems and delivery of transformation Programs within complex environments. Ken is adept at bridging the people, process and technology principles

required for optimising operational and strategic processes and workflows. He is a qualified and experienced Program Director with over 20 years' experience in engineering drafting, ICT program management, project management, procurement, construction, land management, asset management, contract administration within Australian private sector, Commonwealth and State government sectors. Ken is currently delivering the realignment of a centralised Cultural Facilities Corporation (CFC) integrated facility operations and capital works operating model (towards 30 June 2023).

# Appendix 3

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## Advisory Committees

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

### Canberra Museum and Gallery Advisory Committee Membership during 2022-23

**PROFESSOR NICHOLAS BROWN (CONVENOR)**  
Nicholas Brown is a professor in the School of History, College of Arts and Social Sciences, Australian National University. He has recently served as the Visiting Cabinet Historian with the National Archives of Australia as a member of 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, most recently *A History of Canberra* (2016) with Cambridge University Press.

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

including the District Six Museum, Cape Town and Nara City, Japan.

**SQUADRON LEADER GARY OAKLEY OAM**  
Currently serving in the Royal Australian Air Force 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. Gary Started his career as a 15-year-old Junior Recruit in the Royal Australian Navy (RAN) and served for 22 years mostly in submarines. As a Vietnam War veteran for service in HMAS Sydney, he left the RAN to take up a position as an Assistant Curator in the Military and Heraldry Section of the Australian War Memorial and after several years moved to the then Gallery Development later Exhibitions section as the Exhibitions Curator in which time he curated most of the galleries currently in the Memorial. Gary also spent time researching, and as a curator at the Bavarian Army Museum in Ingolstadt Germany. He was the first Indigenous Liaison Officer appointed by the Memorial. Whilst a curator at the Memorial he stayed in the RAN Reserve doing programs with the Navy History Section and Australian Defence Force Indigenous Affairs. Gary was offered a position in Air Force in their newly set up Equity and Diversity branch and retired from the Public Service to take up a commission in the Air Force.

### **DR CHARLOTTE CRAW**

Charlotte Craw is an arts, culture and heritage professional with experience working in cultural institutions, public policy, community arts and tertiary education in Australia, Cambodia and New Zealand. She holds a PhD in Australian Indigenous Studies, and her most recent roles have focused on Aboriginal and Torres Strait Islander cultures and heritage. She is a co-author of the *Ningaloo Coast and Sambor Prei Kuk* World Heritage nominations, and her other publications include academic articles, art criticism, poetry and short fiction.

### **SARA KELLY**

Sara Kelly has been a museum consultant for the last four and a half years, also undertaking research for cultural institutions on a voluntary basis. Since early 1982 she has worked in art galleries and museums at a National, State, University and Local level, as a Director, Curator, and a Loans and Collections Manager. In addition to a Fine Art degree from the ANU, Sara has a Diploma in Law and Collection Management, which facilitated extensive work on state and international transport logistics, compliance across a number of areas including Indemnity and Sanctions, and their reporting for the movement of cultural material.

### **AMELIA ZARAFTIS**

Amelia Zaraftis 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.

The CMAG Advisory Committee last met on 5 May 2023.

### **ACT Historic Places Advisory Committee Membership during 2022-23**

#### **BARBARA REEVE, FIIC, M. ICOMOS (CONVENOR)**

Barbara served as the Australian War Memorial's Head of Collection Services in 1998 – 2014 and was responsible for the Conservation, Registration, and Collection Management System teams. She then stepped into the role of Manager, Heritage Preservation Projects, until her retirement in 2017. Prior to moving to Canberra, she was the inaugural Head of Conservation, Australian National Maritime Museum during 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 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. Since 2018 she has been president of Ozquilt Network Inc, an organization which promotes art quilters across Australasia.

**ALISTAIR GRINBERGS**

Alistair is a research scholar with the Centre for Creative and Cultural Research at the University of Canberra. His research focusses on the potential benefits of centering First Nations culture, experience and values in heritage management practice and seeking to understand how that might determine what forms of engagement and investigation are required and what questions about the past then become relevant. 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.

**JOANNE LISINSKI**

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 (Australian National University), 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**

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 Australian National University 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.

The ACTHP Advisory Committee last met on 27 April 2023.

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#### **Canberra Theatre Centre Advisory Committee Membership during 2022-23**

##### **CLAUDIA SANTANGELO (CONVENOR)**

Claudia works at the National Centre for Aboriginal and Torres Strait Islander Wellbeing Research at the Australian National University (ANU). She supports this Indigenous majority, led, and governed team with funding partnerships and project delivery. Prior to joining the Centre in May 2023, she worked for almost 8 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. Prior to this she managed the IBM Cape York Program, working with Indigenous Enterprise Partnerships to coordinate staff secondments supporting community driven projects. 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.

Claudia also has the privilege of being recently appointed to the Board of Arts Capital Limited.

### **KELS BAGUST**

Kels is a passionate and established arts producer, festival manager, curator of events and general manager. Kels is currently employed at the City of Sydney as the Night Time Economy Project Manager, and is responsible for managing and designing programs to improve vibrancy, diversity and safety at night. Kels has previously worked as Contemporary Music Producer for Sydney Opera House and as Live Music Manager for the University of Canberra's live music arm, UC Live. Kels is a member of MusicACT, and has worked in event management, operations, and curatorial roles for a number of Canberra based arts organisations, including Ainslie and Gorman Arts Centres and Dionysus.

### **SOËLILY CONSEN-LYNCH**

Soëlify 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, Soëlify 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**

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 Australian National University as part of the secretariat for the

Indo-Pacific Prehistory Association, a large organization 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 HOBBS**

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 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.

#### **DR SHANNYN PALMER**

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 Australian National University 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.

The CTC Advisory Committee last met on 22 June 2023.

# Appendix 4

## Facilities and Business/Activities under Management

### The Canberra Theatre

Asset	Business Activity	General Description of Business Activity
<ul style="list-style-type: none"> <li>• Canberra Theatre (1,239 seats)</li> <li>• The Playhouse Theatre (614 seats)</li> <li>• The Courtyard Studio (90 seats)</li> <li>• Other venues and spaces including - Link/Foyer; Technical Workshop; and the CTC Forecourt</li> </ul>	<ul style="list-style-type: none"> <li>• Presentation of live performances</li> <li>• Technical services support to presenters</li> <li>• Marketing/sales support to presenters</li> <li>• Front of house support to presenters</li> <li>• Front of house services to patrons</li> <li>• Box Office services</li> <li>• Building maintenance services, asset management etc</li> <li>• Discovery and Learning</li> </ul>	<ul style="list-style-type: none"> <li>• Presentation of live performances</li> <li>• Providing excellent patron experiences</li> <li>• Foster performing arts skills through creative learning and vocational education and training</li> </ul>

### Canberra Museum and Gallery

Asset	Business Activity	General Description of Business Activity
<ul style="list-style-type: none"> <li>• Canberra Museum and Gallery (including the Nolan Collection)</li> <li>• Gallery spaces</li> <li>• Art studio</li> <li>• Theatrette</li> <li>• Meeting rooms</li> <li>• Foyer</li> <li>• Civic Square Hub</li> <li>• Collection storage area</li> </ul>	<ul style="list-style-type: none"> <li>• Visual arts/social history programs (exhibitions, museological activities, etc) curated by the facility or in partnership with community groups, private organisations or other institutions</li> <li>• Front of house services to visitors</li> <li>• Technical services support for exhibition installation</li> <li>• Research, learning and community programs.</li> <li>• Venue Hires/usage by commercial/community users</li> <li>• CMAG Café</li> </ul>	<ul style="list-style-type: none"> <li>• Development and presentation of visual arts and social history programs</li> <li>• Development, conservation and research of an integrated social history visual arts collection</li> </ul>

## ACT Historic Places

Asset	Business Activity	General Description of Business Activity
<ul style="list-style-type: none"> <li>Lanyon Homestead /Historical Precinct</li> </ul>	<ul style="list-style-type: none"> <li>House museum and grounds, with associated tours, activities etc</li> <li>Conservation management</li> <li>Commercial/community venue hire (weddings etc)</li> <li>Research, learning and community programs</li> <li>Technical/caretaking/gardening services</li> <li>Catering/concessions</li> </ul>	<ul style="list-style-type: none"> <li>Conservation, interpretation and presentation of cultural heritage resource with associated supporting services and facilities</li> <li>Presentation of exhibitions and outdoor performances and events especially in association with festivals</li> </ul>
<ul style="list-style-type: none"> <li>Calthorpes' House Red Hill</li> </ul>	<ul style="list-style-type: none"> <li>House museum and gardens with associated tours, activities etc</li> <li>Conservation management</li> <li>Research, learning and community programs</li> <li>Technical/gardening/security support services</li> </ul>	<ul style="list-style-type: none"> <li>Conservation, interpretation and presentation of cultural heritage resource associated with support services</li> </ul>
<ul style="list-style-type: none"> <li>Mugga-Mugga, Symonston</li> </ul>	<ul style="list-style-type: none"> <li>House museum and grounds with associated tours, activities etc</li> <li>Conservation and management</li> <li>Education Centre and associated programs</li> <li>Commercial/community hires/usages</li> <li>Technical/gardening/security support services</li> </ul>	<ul style="list-style-type: none"> <li>Conservation, interpretation and presentation of cultural heritage resource associated with support services</li> <li>Presentation of events especially in association with festivals</li> <li>Environmental education activities</li> </ul>

## Appendix 5

### Canberra Museum and Gallery and ACT Historic Places Venues – Schedule of Exhibitions, Programs and Events

The following is a list of exhibitions, community and education programs and events at CMAG and the ACT Historic Place venues in 2022-23.

Canberra Museum and Gallery – Exhibitions	Date/s
<i>The Nolan Collection</i>	Permanent Exhibition
<i>Brian Corr: Timeshel</i>	Permanent Exhibition
<i>Canberra/Kamberri: Place &amp; People</i>	Permanent Exhibition
* <i>Canberra Raiders: 40 Years in the Limelight</i>	26 February 2022 – 27 August 2022
* <i>Delene White: Flower Power</i>	4 December 2021 – 3 September 2022
* <i>Sidney Nolan: Inferno</i>	9 April 2022 – 17 September 2022
* <i>Glass Alphabet</i>	7 May 2022 – 1 August 2022
* <i>Jan Brown: A life with Art</i>	17 June 2022 – 30 March 2023
<i>Sidney Nolan: Search for Paradise</i>	9 July 2022 – 22 October 2022
<i>Dean Cross: Sometimes I Miss the Applause</i>	9 July 2022 – 22 October 2022
<i>Life is Art: Works by John Nixon from the collection of Susan Taylor and Peter Jones</i>	30 July 2022 – 30 November 2022
<i>Lindy Lee: Moon in a Dew Drop</i>	17 September 2022 - 3 December 2022
<i>Tony Clark: Buehnenbild</i>	30 November 2022
<i>Matthew Thorne: Jingo was Born in a Slum</i>	1 October 2022 – 16 April 2023
<i>JamFactory ICON Tom Moore: Abundant Wonder</i>	5 November 2022 – 12 February 2023
<i>Blanche Tilden: ripple effect – a 25 year survey</i>	5 November 2022 – 12 February 2023
<i>Platypus: A Curious Creature</i>	16 January 2023 – 18 June 2023
<i>Stronger Together – Artists' perspectives on the ACT COVID-19 frontline health response</i>	4 February 2023 – 30 July 2023
<i>Karena Keys: Wanna Sip</i>	11 February 2023 – 6 August 2023
<i>Light, Colour, Humanity: the Legacy of Alastair Swayn</i>	11 March 2023 – 28 May 2023
<i>Settled/Unsettled</i>	4 March 2023 – 24 June 2023
<i>Fly Fly! - Sidney Nolan's Birds</i>	29 April 2023 – 17 September 2023

**Exhibitions** \*Exhibitions recorded in 2021-22 Annual Report.

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

### Canberra Museum and Gallery – *The Nolan Collection*

*Sidney Nolan: Search for Paradise* – Artist Talks, Exhibition Tours, Highlights Tours

Andrew Turley - *Nolan's Africa: The Paradise Paradox*

Kendrah Morgan on *Nolan's Search for Paradise*

*Sidney Nolan: Search for Paradise* - MakerSpace NedHead

### Canberra Museum and Gallery – *Outreach Programs*

*Blue Suitcase* – Torrens Preschool

*Old MacDonalds Farm* - Wanniasa Primary School

### Canberra Museum and Gallery – *Venue Hire*

Venues within CMAG were hired by 39 different organisations during 2022-23, 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, and private sector organisations.



CMAG Nolan Gallery Matthew Thorne *Jingo was born in the slum*. Image: CMAG

## ACT Historic Places - Exhibitions

### Lanyon

<i>Within Living Memory</i>	Permanent Exhibition
<i>The Cunningham Family Album</i>	Permanent Exhibition
<i>The Convict Years</i>	Permanent Exhibition

### Calthorpes' House

<i>Calthorpes' House Orientation Exhibition</i>	Permanent Exhibition
<i>Preserving the Past</i>	Online Exhibition
<i>An Exciting New World at Calthorpes'</i>	Online Exhibition
<i>Christmas for the Cunninghams Lanyon</i>	Online Exhibition

### Mugga-Mugga

<i>Getting it Together</i>	Permanent Exhibition
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## ACT Historic Places – Learning and Community Programs

### Lanyon

<i>Convicts and Who were the Convicts?</i>	Learning programs discussing the profiles of convicts assigned to Lanyon, attended by various schools.
<i>James' Diary</i>	Learning programs providing a tour of the homestead in the footsteps of James Cunningham, attended by various schools
<i>Child's Play</i>	Learning programs exploring the world of old-fashioned games and Victorian paper dolls, attended by various schools.

### Calthorpes' House

<i>Dawn's Surprise</i>	Program taking children on a journey around the house, attended by various primary schools.
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### Mugga-Mugga

<i>At the Garden Gate</i>	Program that focuses on the landscape and environment of Mugga-Mugga, attended by various primary schools and early learning centres.
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**Other Programs Included:** *Christmas exhibitions, Winter Landscapes* at Lanyon Photography Workshop; *Princess Elizabeth and I* exhibition; *Aboriginal Storytelling* with Larry Brandy; *'Stories at Sunset'* with Tim the Yowie Man; Spring Flower Macro Photography; Making Funky Felt Flower Badges; Free Tours of Lanyon Gardens; *Watercolour Landscape Painting* in Lanyon Gardens; Mugga-Mugga Cottage Grasslands; *Botanical Illustrations* with Halina Steele; *Floral Art Demonstration* with Lou Lou Moxom of Moxom and Whitney; *Build a Bee Hotel* with Tracey Bool; *Family Picnic and Jazz*; *Make your Own Victorian Christmas Decorations*; *Legends of Lanyon* with Tim the Yowie Man; and *Find, Make, Renew - Sustainable Art Workshops*.

**Venue Hire/Function Usage:** Spaces within Lanyon and Mugga-Mugga were used by 16 different organisations and groups during 2022-23.

# Appendix 6

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## Canberra Museum and Gallery – Acquisitions (Purchases and Donations)

### PURCHASES

#### Social History

- Album page with two albumen photographs of Duntroon House, 1873
- Dawn Waterhouse Collection of Canberra-related objects
- Riverslake, book
- Motorists' Map of the South Coast

#### Visual Arts

- Carl Plate, *Study for Pine Forest Mt Stromlo*, 1945, mixed media on paper
- Carl Plate, *Pine Forest Mt Stromlo*, 1945, mixed media on paper
- Carl Plate, *Untitled (Mt Stromlo landscape)*, 1947, mixed media on paper
- Carl Plate, *Untitled (Mt Stromlo landscape)*, 1947, mixed media on paper
- Carl Plate, *Untitled (Mt Stromlo landscape)*, 1947, mixed media on paper
- Graeme Inson, *Big Rock, Delegate Station*, oil on board
- Sidney Nolan, *Weeping face*, c. 1940, mixed media on paper
- Sidney Nolan, *Flowers on the mantelpiece at Heide*, c. 1946, mixed media on paper
- Sidney Nolan, *Woman*, c.1946 mixed media on paper
- Sidney Nolan, *Leda and the Swan*, c.1960, mixed media on paper
- Dionisia Salas, *Untitled*, 2023, mixed media on paper
- Chelsea Lemon, *Callam Offices Tray*, 2023, dyed veneer and walnut
- James Tylor, *CIPX Aidan Hartshorn (Walgalu people of the Ngurmal Nation)*, 2022, digitally printed daguerreotype photograph

- John Hopkins, *Capital Hill*, 1974, acrylic on canvas
- Blanche Tilden, *Epicormic Growth - Black Saturday*, 2009, glass and silver neckpiece
- Tom Moore, *Pickled Power Beacon*, 2014, hot joined blown and solid glass, epoxy and metal with a wooden base
- Frank Hinder, *Self*, etching and aquatint on paper
- Peter Alwast, *In the City*, 2022 oil on linen
- Genesis Owusu, *Smiling With No Teeth*, 2022 vinyl LP special edition
- Mandy Martin, *Drawing for Red Break*, 1984, mixed media on paper

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### DONATIONS

#### Social History

- Zoe Rose, Ken Behrens t-shirt
- Collection of 19<sup>th</sup> Century lace and lace garments and 19<sup>th</sup> century letter book of Edward K. Crace, Gungahlin
- Canberra Festival Posters
- Craig Colins, Motorised electric bicycle
- Canberra: General Notes for the Information of Public Servants, April 1926
- Collection of 1963 Canberra Jubilee stamps
- The Canberra Dairy Society Limited, Milk Recipes booklet
- Namadgi High School hoodie and Namadgi High School polo t-shirt
- Collection of 'Canberra 100' ephemera
- Collection of garments by Christopher Palmer

## Visual Arts

- Imants Tillers, *Ocean Surface I and Ocean Surface II*, mixed media on boards
- Faye Skyring, *Coat*, textile
- Doug Alexander, dinner set, ceramic  
Collection of ceramics and glass by Janet De boos, Ian Jones, Patsy Hely and Sarah Rice, Alan Astin, Hiroe Swen, Henri Le Grand and Richard Whiteley, Sarit Cohen Derek

Wrigley, Marquette Jan Brown collection of illustrated Christmas cards

- Carl Plate, *Untitled (Mt Stromlo landscape)*, 1947, mixed media on paper

Note: in some cases the acquisition process was being finalised as at 30 June 2023.



40th Heritage Festival - Precinct Tour – Garema Place 1954. Image: Fairfax Archive Photographs

# Appendix 7

## Major Funding, Sponsorship and Support

The CFC enjoyed the continuing support of Government agencies and of several major sponsors, as well as the assistance of many donors and supporters during 2022-23. Without their generous support many of the CFC's performances, exhibitions, programs and events would not be possible.

### **CFC Government Funding**

ACT Government

### **CANBERRA MUSEUM AND GALLERY**

#### **Government Funding**

Commonwealth Department of Infrastructure,  
Transport, 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 Joan Adler

Estate of The Late Mandy Martin

#### **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 L D Yeend

Jacqueline Pinkava

Estelle Barnes

Bill and Beverley Wood

Dorothy Cameron

Marian Hill

Judith Bibo

Gabrielle Watt

Karina Harris and Neil Hobbs

Dr Roslyn V Russell

Kristine Reithmiller

Joan Adler

Paul G White PSM

Dr Mark Lax

Lynette Henderson

Ms Marian Hill

Richard Rolfe

### **ACT HISTORIC PLACES**

#### **ACT Government Funding**

Environment, Planning and Sustainable  
Development Directorate

### **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 and  
Performance Statements and  
Management Discussion  
and Analysis

## 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 2023 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 2023, and its financial performance and cash flows for the year then ended; and
- (ii) are presented in accordance with the *Financial Management Act 1996* and comply with Australian Accounting Standards.

### Basis for opinion

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

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

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

### Responsibilities of the Corporation for the financial statements

The Governing Board is responsible for:

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

### **Auditor's responsibilities for the audit of the financial statements**

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

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

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

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

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

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




Tim Larnach  
Audit Principal, Financial Audit  
28 September 2023

**Cultural Facilities Corporation  
Financial Statements  
For the Year Ended 30 June 2023**

**Statement of Responsibility**

In my opinion, the Cultural Facilities Corporation's financial statements fairly reflect the financial operations for the year ended 30 June 2023, and its financial position on that date.



Helen O'Neil  
Chair  
Cultural Facilities Corporation

14 September 2023

**Cultural Facilities Corporation  
Financial Statements  
For the Year Ended 30 June 2023**

**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 2023 and the financial position on that date.



Ian Tidy  
Chief Finance Officer  
Cultural Facilities Corporation

14 September 2023

**Cultural Facilities Corporation  
Contents of Financial Statements  
For the Year Ended 30 June 2023**

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**Cultural Facilities Corporation  
Operating Statement  
For the Year Ended 30 June 2023**

	Note No.	Actual 2023 \$'000	Original Budget 2023 \$'000	Actual 2022 \$'000
<b>Income</b>				
Controlled Recurrent Payments	#	10,204	10,204	12,802
Sales of Goods and Services from Contracts with Customers	5	11,762	9,931	6,608
Grants and Contributions Revenue	6	150	65	246
Interest Revenue		323	135	82
Other Income	7	429	-	430
Gains on Disposal of Asset		-	-	2
<b>Total Income</b>		<b>22,868</b>	<b>20,335</b>	<b>20,170</b>
<b>Expenses</b>				
Employee Expenses	8	13,262	10,746	11,496
Supplies and Services	9	9,978	9,345	7,367
Depreciation and Amortisation	12	2,707	2,904	2,602
Other Expenses		79	70	87
<b>Total Expenses</b>		<b>26,026</b>	<b>23,065</b>	<b>21,552</b>
<b>Operating Result</b>		<b>(3,158)</b>	<b>(2,730)</b>	<b>(1,382)</b>
<b>Other Comprehensive Income</b>				
<i>Items that will not be reclassified subsequently to profit or loss</i>				
Increase in the Asset Revaluation Surplus	16	9,024	-	-
<b>Total Other Comprehensive Result</b>		<b>9,024</b>	<b>-</b>	<b>-</b>
<b>Total Comprehensive Result</b>		<b>5,866</b>	<b>(2,730)</b>	<b>(1,382)</b>

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 the CFC's Operating Statement for the Cultural Facilities Management Output Class.

**Cultural Facilities Corporation  
Balance Sheet  
As at 30 June 2023**

	Note No.	Actual 2023 \$'000	Original Budget 2023 \$'000	Restated <sup>1</sup> Actual 2022 \$'000
<b>Current Assets</b>				
Cash and Cash Equivalent	10	6,269	1,831	8,129
Receivables	11	320	669	268
Inventories		36	32	38
Other Assets		39	140	28
<b>Total Current Assets</b>		<b>6,664</b>	<b>2,672</b>	<b>8,463</b>
<b>Non-Current Assets</b>				
Property, Plant and Equipment	12	75,326	68,076	66,477
Intangible Assets		1	36	19
<b>Total Non-Current Assets</b>		<b>75,327</b>	<b>68,112</b>	<b>66,496</b>
<b>Total Assets</b>		<b>81,991</b>	<b>70,784</b>	<b>74,959</b>
<b>Current Liabilities</b>				
Payables and Contract Liabilities	13	4,720	650	5,972
Employee Benefits	14	2,452	2,351	2,012
Lease Liabilities		19	19	23
Other Liabilities	15	-	-	36
<b>Total Current Liabilities</b>		<b>7,191</b>	<b>3,020</b>	<b>8,043</b>
<b>Non-Current Liabilities</b>				
Lease Liabilities		20	42	39
Employee Benefits	14	145	165	120
<b>Total Non-Current Liabilities</b>		<b>165</b>	<b>207</b>	<b>159</b>
<b>Total Liabilities</b>		<b>7,356</b>	<b>3,227</b>	<b>8,202</b>
<b>Net Assets</b>		<b>74,635</b>	<b>67,557</b>	<b>66,757</b>
<b>Equity</b>				
Accumulated Funds		25,646	27,592	26,792
Reserves	16	48,989	39,965	39,965
<b>Total Equity</b>		<b>74,635</b>	<b>67,557</b>	<b>66,757</b>

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

<sup>1</sup> See Note 4 for details.

**Cultural Facilities Corporation  
Statement of Changes in Equity  
For the Year Ended 30 June 2023**

	Accumulated Funds Actual 2023 \$'000	Asset Revaluation Surplus Actual 2023 \$'000	Other Reserves Actual 2023 \$'000	Total Equity Actual 2023 \$'000	Total Equity Original Budget 2023 \$'000
<b>Balance at 1 July 2022</b>	<b>26,792</b>	<b>38,735</b>	<b>1,230</b>	<b>66,757</b>	<b>65,574</b>
<b>Comprehensive Income</b>					
Operating Result	(3,158)	-	-	(3,158)	(2,730)
Increase in the Asset Revaluation Surplus	-	9,024	-	9,024	-
<b>Total Comprehensive Result</b>	<b>(3,158)</b>	<b>9,024</b>	<b>-</b>	<b>5,866</b>	<b>(2,730)</b>
<b>Transactions Involving Owners Affecting Accumulated Funds</b>					
Capital Injections	# 2,012	-	-	2,012	4,713
<b>Total Transactions Involving Owners Affecting Accumulated Funds</b>	<b>2,012</b>	<b>-</b>	<b>-</b>	<b>2,012</b>	<b>4,713</b>
<b>Balance at 30 June 2023</b>	<b>25,646</b>	<b>47,759</b>	<b>1,230</b>	<b>74,635</b>	<b>67,557</b>

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 2023**

	Accumulated Funds Actual 2022 \$'000	Asset Revaluation Surplus Actual 2022 \$'000	Other Reserves Actual 2022 \$'000	Total Equity Actual 2022 \$'000
<b>Balance at 1 July 2021</b>	<b>26,882</b>	<b>38,735</b>	<b>1,230</b>	<b>66,847</b>
<b>Comprehensive Income</b>				
Operating Result	(1,382)	-	-	(1,382)
<b>Total Comprehensive Result</b>	<b>(1,382)</b>	<b>-</b>	<b>-</b>	<b>(1,382)</b>
<b>Transactions Involving Owners Affecting Accumulated Funds</b>				
Capital Injections #	1,292	-	-	1,292
<b>Total Transactions Involving Owners Affecting Accumulated Funds</b>	<b>1,292</b>	<b>-</b>	<b>-</b>	<b>1,292</b>
<b>Balance at 30 June 2022</b>	<b>26,792</b>	<b>38,735</b>	<b>1,230</b>	<b>66,757</b>

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 2023**

	Note No.	Actual 2023 \$'000	Original Budget 2023 \$'000	Restated <sup>2</sup> Actual 2022 \$'000
<b>Cash Flows from Operating Activities</b>				
<b>Receipts</b>				
Controlled Recurrent Payments		10,204	10,204	12,802
Sales of Goods and Services from Contracts with Customers		13,369	9,903	7,471
Grants and Contributions Receipts		34	-	67
Interest Received		323	135	82
Goods and Services Tax Input Tax Credits from the Australian Taxation Office		381	244	873
Goods and Services Tax Collected from Customers		710	267	501
Receipts from Ticket Purchasers through Canberra Ticketing		19,228	-	12,968
<b>Total Receipts from Operating Activities</b>		<b>44,249</b>	<b>20,753</b>	<b>34,764</b>
<b>Payments</b>				
Employee		12,796	10,676	12,189
Supplies and Services		9,822	9,243	7,738
Goods and Services Tax Paid to Suppliers		1,159	515	848
Other		79	90	80
Payments to Presentations through Canberra Ticketing		21,822	-	12,271
<b>Total Payments from Operating Activities</b>		<b>45,678</b>	<b>20,524</b>	<b>33,126</b>
<b>Net Cash (Outflows) / Inflows from Operating Activities</b>	10	<b>(1,429)</b>	<b>229</b>	<b>1,638</b>
<b>Cash Flows from Investing Activities</b>				
<b>Receipts</b>				
Proceeds from Sale of Property, Plant and Equipment		-	-	2
<b>Total Receipts from Investing Activities</b>		<b>-</b>	<b>-</b>	<b>2</b>
<b>Payments</b>				
Purchase of Property, Plant and Equipment		1,041	4,863	1,226
Purchase of Capital Works		1,379	-	311
<b>Total Payments from Investing Activities</b>		<b>2,420</b>	<b>4,863</b>	<b>1,537</b>
<b>Net Cash (Outflows) from Investing Activities</b>		<b>(2,420)</b>	<b>(4,863)</b>	<b>(1,535)</b>

<sup>2</sup> See Note 4 for details.

**Cultural Facilities Corporation  
Statement of Cash Flows - Continued  
For the Year Ended 30 June 2023**

	Note No.	Actual 2023 \$'000	Original Budget 2023 \$'000	Restated <sup>3</sup> Actual 2022 \$'000
<b>Cash Flows from Financing Activities</b>				
<b>Receipts</b>				
Capital Injections		2,012	4,713	1,292
<b>Total Receipts from Financing Activities</b>		<b>2,012</b>	<b>4,713</b>	<b>1,292</b>
<b>Payments</b>				
Repayment of Lease Liabilities - Principal		23	12	27
<b>Total Payments from Financing Activities</b>		<b>23</b>	<b>12</b>	<b>27</b>
<b>Net Cash Inflows from Financing Activities</b>		<b>1,989</b>	<b>4,701</b>	<b>1,265</b>
<b>Net (Decrease) / Increase in Cash and Cash Equivalents</b>		<b>(1,860)</b>	<b>67</b>	<b>1,368</b>
Cash and Cash Equivalents at the Beginning of the Reporting Period		8,129	1,764	6,761
<b>Cash and Cash Equivalents at the End of the Reporting Period</b>	10	<b>6,269</b>	<b>1,831</b>	<b>8,129</b>

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

<sup>3</sup> See Note 4 for details.

**Cultural Facilities Corporation  
Statement of Appropriation  
For the Year Ended 30 June 2023**

**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 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.

	<b>Original Budget 2023 \$'000</b>	<b>Total Appropriated 2023 \$'000</b>	<b>Appropriation Drawn 2023 \$'000</b>	<b>Appropriation Drawn 2022 \$'000</b>
Controlled Recurrent Payments	10,204	10,204	10,204	12,802
Capital Injections	4,713	2,012	2,012	1,292
<b>Total Appropriation</b>	<b>14,917</b>	<b>12,216</b>	<b>12,216</b>	<b>14,094</b>

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

**Cultural Facilities Corporation  
Statement of Appropriation (Continued)  
For the Year Ended 30 June 2023**

**Variations between 'Original Budget', 'Total Appropriated' and 'Appropriation Drawn'**

<b>Reconciliation of Appropriation for 2022-23</b>	<b>Controlled Recurrent Payments \$'000</b>	<b>Capital Injections \$'000</b>
Original Appropriation for 2022-23	10,204	4,713
Reprofiling	-	(2,701)
<b>Total Appropriated</b>	<b>10,204</b>	<b>2,012</b>
<b>Appropriation Drawn</b>	<b>10,204</b>	<b>2,012</b>

The difference between the Original Budget and Total Appropriated of \$2.701 million is largely due to design and approval delays associated with the 'Lanyon Homestead Upgrades and extension' projects and the 'Canberra Theatre Centre' projects. Some appropriation was not drawn down for these projects and has been reprofiled to be used in the following reporting period. Some of the delays in expenditure were related to a season of consistently wet and rainy conditions which impacted project delivery.

**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 the CFC itself 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.

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2023**

**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 entities.

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

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

These general-purpose financial statements have been prepared 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 non-current assets, property, plant and equipment, which were valued at fair value in accordance with the (re)valuation policies applicable to the CFC during the reporting period.

**Currency**

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

**Individual Not-For-Profit Reporting Entity**

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

**Reporting Period**

These financial statements state the financial performance, changes in equity and cash flows of the CFC for the year ended 30 June 2023 and the financial position of the CFC as at 30 June 2023.

**Comparative Figures**

*Budget Figures*

To facilitate a comparison with the Budget Papers, as required by the FMA, budget information for 2022-23 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 2023**

**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**

At the 30 June 2023, the CFC's current liabilities (\$7.191m) exceeded its current assets (\$6.664m) by \$0.527m. The CFC's cash needs are funded through appropriation by the ACT government on a cash-needs basis.

The 2022-23 financial statements have been prepared on a going concern basis as the CFC has been funded in the ACT Government 2023-24 Budget and the Budget Papers include forward estimates for the CFC.

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

Standards and Interpretations issued but yet to be applied have been assessed as not being relevant to the CFC or will have an immaterial financial impact on the CFC. However, the CFC is currently assessing whether AASB 2022-10 Amendments to Australian Accounting Standards – Fair Value Measurement of Non-Financial Assets for Not-For-Profit Public Sector Entities (application date 1 January 2024) will have a material financial impact.

AASB 2022-10 amends AASB 13 by adding authoritative implementation guidance and providing related illustrative examples, for fair value measurements of non-financial assets of not-for-profit public sector agencies not held primarily for their ability to generate net cash inflows. The standard now:

- (a) specifies that agencies are required to consider whether the asset's highest and best use differs from its current use only when it is held for sale or held for distribution to owners in accordance with AASB 5 Non-current Assets Held for Sale and Discontinued Operations or it is highly probable that the asset will be used for an alternative purpose to its current use;
- (b) clarifies that the asset's use is 'financially feasible' if market participants would be willing to invest in the asset's service capacity, considering both the capability of the asset to be used to provide needed goods or services to beneficiaries and the resulting cost of those goods or services;

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2023**

**Note 3 Impact of Accounting Standards Issued But Yet to be Applied (Continued)**

- (c) specifies that, if both the market selling price of a comparable asset and some market participant data required to measure the fair value of the asset are not observable, an agency uses its own assumptions as a starting point in developing unobservable inputs and adjusts those assumptions to the extent that reasonably available information indicates that other market participants (including, but not limited to, other not-for-profit public sector agencies) would use different data; and
- (d) provides guidance on how the cost approach is to be applied to measure the asset's fair value, including guidance on the nature of costs to include in the replacement cost of a reference asset and on the identification of economic obsolescence.

The CFC does not intend to adopt these standards and interpretations early, and as such they will be adopted from their application date.

**Note 4 Correction of a Prior Period Error**

**Correction of a Prior Period Error – Recognition of Third Party Monies**

In August 2023, the CFC was advised that its previous accounting treatment for Third Party Monies needed to be changed to be in line with ACT Accounting Policy, *Third Party Monies*, issued on 30 June 2022.

An assessment has been made and the changes are material and a restatement of balances from 2021-22 is required. Funds held in the Canberra Ticketing bank account were previously reported as a Third Party Monies note disclosure in the statements. Following an assessment under Australian Accounting Standards, it was determined that the CFC has control of the cash held in the Canberra Ticketing bank account and therefore the funds should be recognised on the balance sheet as an asset with a corresponding liability reflecting the fact that the funds will either be dispersed to various parties (including CFC) upon completion of the performance or refunded to patrons if it is cancelled. Therefore, the following statements and note disclosures have been restated as indicated:

Item Affected	Restated		Variance \$'000	Reason
	Actual 2022 \$'000	Actual 2022 \$'000		
<b>Balance Sheet</b>				
<u>Current Assets</u>				
Cash and Cash Equivalents	2,368	8,129	5,761	Balance of cash held in the Canberra Ticketing bank account as at 30 June 2022 previously recorded under Note 27 Third Party Monies.

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2023**

**Note 4 Correction of a Prior Period Error – Recognition of Third Party Monies**  
**(Continued)**

Item Affected	Actual 2022 \$'000	Restated Actual 2022 \$'000	Variance \$'000	Reason
Receivables	1,026	268	(758)	Transfer receipts due to CFC from the Canberra Ticketing bank account, previously reported as a receivable.
<u>Current Liabilities</u>				
Payables and Contract Liabilities	969	5,972	5,003	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 the CFC (venue rental, ticketing commissions and other recoveries) after the relevant event has occurred.

**Cash Flow Statement**

Receipts

Receipts from Ticketing Purchasers through Canberra Ticketing	-	12,968	12,968	Deposit receipts recorded through the Canberra Ticketing bank account from ticket purchasers.
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Payments

Payments to Presenters through Canberra Ticketing	-	12,271	12,271	Payments made from the Canberra Ticketing bank account for performance after the event has occurred.
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Net increase in Cash and Cash Equivalents	671	1,368	697	Net cash movement in the Canberra Ticketing bank account now included in cash flow statement.
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Cash and Cash Equivalents at the Beginning of the Reporting Period	1,697	6,761	5,064	Additional balance from cash in the Canberra Ticketing bank account at 30 June 2022.
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Cash and Cash Equivalents at the End of the Reporting Period	2,368	8,129	5,761	Additional balance from cash in the Canberra Ticketing bank account as at 30 June 2023.
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**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2023**

**Note 4 Correction of a Prior Period Error – Recognition of Third Party Monies (Continued)**

Item Affected	Actual 2022 \$'000	Restated Actual 2022 \$'000	Variance \$'000	Reason
<b>Note 10 Cash and Cash Equivalents</b>				
Cash held in the Canberra Ticketing bank account	-	5,761	5,761	Additional balance from cash in the Canberra Ticketing bank account as at 30 June 2023.
<b>Note 11 Receivables</b>				
Accrued Revenue	758	-	(758)	Reclassified as cash rather than as a receivable.
<b>Note 13 Payables and Contract Liabilities</b>				
Amounts Received Related to Contracts with Customers for ticket sales and gift vouchers where the Performance Obligation has not yet been Satisfied	318	5,321	5,003	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 the CFC (venue rental, ticketing commissions and other recoveries) after the relevant event has occurred.
<b>Note 17 Financial Instruments</b>				
Financial Assets Measured at Amortised Cost	3,268	8,270	5,002	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 the CFC (venue rental, ticketing commissions and other recoveries) after the relevant event has occurred.

There is no impact to the Statement of Changes in Equity.

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2023**

**Note 5 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*

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

*Venue Hire Contracts 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 Contracts and Shared Risk Contracts Revenue*

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. In some arrangements the CFC is required to pay the production fees, royalties and any other reasonable expenses agreed, under the contract, to be paid to the producer.

*CTC Box Office Revenue*

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 fee is non-refundable.

	<b>2023</b>	<b>2022</b>
	<b>\$'000</b>	<b>\$'000</b>
<b>Sale of Goods and Services from Contracts with Customers</b>		
CTC Programming and Shared Risk Contracts <sup>a</sup>	3,945	1,878
Venue Hire and Associated Revenue <sup>a</sup>	3,362	1,822
Theatre Ticketing Service Fees <sup>a</sup>	2,180	1,441
Sale of Goods <sup>a</sup>	1,677	915
Nolan Curatorial Services	531	520
Other Revenue	67	32
<b>Total Sales of Goods and Services from Contracts with Customers</b>	<b>11,762</b>	<b>6,608</b>

<sup>a</sup>. The increase in all aspects of Theatre revenue reflects an increase in venue hire and patron activity at the Canberra Theatre Centre. This is indicative of a return to more normal activities, particularly the return of international performances, after the lifting of travel restrictions due to COVID-19.

**Cultural Facilities Corporation  
Notes to and Forming Part of the Financial Statements  
For the Year Ended 30 June 2023**

**Note 6 Grants and Contributions Revenue**

**Description and Material Accounting Policies relating to Grants and Contributions Revenue**

*Resources Received Free of Charge*

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.

Services that are received free of charge are only recognised in the Operating Statement if they can be reliably measured and would have been purchased if not provided to the CFC free of charge.

*Grants and Contributions*

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

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

The CFC is required by the ACT Government to contribute to Shared Services. Given Shared Services is directly appropriated by the ACT Government to provide certain services at a fixed cost to the CFC, it means that the CFC does not have to pay for these services. No such services were received in 2022-23 and no amount for resources received free of charge has been recognised.

*Other Grants and Contributions*

The 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 the 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 2023**

**Note 6 Grants and Contributions Revenue (Continued)**

	<b>2023</b>	<b>2022</b>
	<b>\$'000</b>	<b>\$'000</b>
<b>Resources Received Free of Charge</b>		
Shared Services Finance and Human Services – Fixed Costs	-	11
Legal Services	21	29
<b>Total Resources Received Free of Charge</b>	<b>21</b>	<b>40</b>
<b>Other Grants and Contributions</b>		
Donations	34	67
Donations of Property, Plant and Equipment	95	139
<b>Total Other Grants and Contributions</b>	<b>129</b>	<b>206</b>
<b>Total Grants and Contributions Revenue</b>	<b>150</b>	<b>246</b>

**Note 7 Other Income**

<b>Rental Income from Properties</b>		
ACT Government Entities	360	360
Non-ACT Government Entities	69	70
<b>Total Revenue Income from Properties</b>	<b>429</b>	<b>430</b>

**Expense Notes**

**Note 8 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 the CFC will have different superannuation arrangements due to the type of superannuation schemes available at the time of commencing employment, including both defined benefit and defined contribution superannuation scheme arrangements.

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2023**

**Note 8 Employee Expenses (Continued)**

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

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

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

	<b>2023</b>	<b>2022</b>
	<b>\$'000</b>	<b>\$'000</b>
Wages and Salaries	10,135	8,556
Annual Leave Expense	649	520
Long Service Leave Expense	122	36
Payroll Tax	641	596
Workers' Compensation Insurance Premium	276	304
Superannuation Contributions to the Territory Banking Account	367	422
Productivity Benefit	40	46
Superannuation to External Providers	1,032	1,016
<b>Total Employee Expenses</b>	<b>13,262</b>	<b>11,496</b>

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2023**

**Note 9 Supplies and Services**

**Description of Material Accounting Policies Relating to Supplies and Services**

*Insurance*

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

*Repairs and Maintenance*

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

*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 the CFC by the ACT Audit Office.

No other services were provided by the ACT Audit Office.

	<b>2023</b>	<b>2022</b>
	<b>\$'000</b>	<b>\$'000</b>
Lease Rental Payments	1,323	1,264
Production Costs and Royalties <sup>a</sup>	3,378	1,694
Supplies and Administration	1,892	1,435
Communication and Computer	694	588
Repairs and Maintenance	772	853
Utilities	645	493
Cleaning and Caretaking	514	428
Museum and Gallery Exhibition and Program Costs	314	219
Advertising and Marketing	368	317
Audit fees	78	76
<b>Total Supplies and Services</b>	<b>9,978</b>	<b>7,367</b>

<sup>a</sup>. The increase in production costs and royalties is mainly due to increased 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 2023**

**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 10 Cash and Cash Equivalent**

**Description and Material Accounting Policies Relating to Cash**

*Cash and Cash Equivalent*

Cash includes cash at bank and cash on hand.

The CFC has cash deposits held with Westpac Bank that earned an average floating interest rate of 3.77% in 2022-23 (0.98% in 2021-22).

**(a) Cash Balances**

	<b>2023</b>	<b>Restated<sup>4</sup></b>
	<b>\$'000</b>	<b>\$'000</b>
Cash on Hand	4	5
Deposits Held at Call with a Financial Institution	1,888	2,363
Cash held in Canberra Ticketing bank account <sup>a</sup>	4,377	5,761
<b>Total Cash</b>	<b>6,269</b>	<b>8,129</b>

<sup>a</sup>. Cash in the Canberra Ticketing bank account is held on behalf of the ticket purchaser and can only be made available to the CFC (ticketing receipts and ticketing fees) after the relevant event has occurred. In prior years these amounts were presented as a Receivable on the Balance Sheet and a note disclosure on Third Party Monies. See Note 4 for details.

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<sup>4</sup> See Note 4 for details.

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2023**

**Note 10 Cash and Cash Equivalent (Continued)**

**(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.**

	<b>2023</b>	<b>Restated<sup>5</sup></b>
	<b>\$'000</b>	<b>2022</b>
		<b>\$'000</b>
Total Cash and Cash Equivalents Recorded in the Balance Sheet	6,269	8,129
<b>Cash and Cash Equivalents at the End of the Reporting Period as Recorded in the Statement of Cash Flows</b>	<b>6,269</b>	<b>8,129</b>

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

Operating Result	(3,158)	(1,382)
<b>Add/(Less) Non-cash Items</b>		
Depreciation	2,707	2,602
Donated Assets	(95)	(139)
<b>Add/(Less) Items Classified as Investing or Financing</b>		
Net Loss on Disposal of Non-Current Assets	1	4
Accrued Expenses for Capital Items classified as Investing Activities	-	20
<b>Cash Before Changes in Operating Assets and Liabilities</b>	<b>(545)</b>	<b>1,105</b>
<b>Changes in Operating Assets and Liabilities</b>		
(Increase) in Receivables	(52)	(25)
Decrease/(Increase) in Inventories	2	(6)
(Increase) in Other Assets	(11)	17
(Decrease)/Increase in Contract and Other Liabilities	(1,394)	1,190
Increase in Payables	106	48
Increase/(Decrease) in Employee Benefits	465	(691)
<b>Net Changes in Operating Assets and Liabilities</b>	<b>(884)</b>	<b>533</b>
<b>Net Cash Inflows from Operating Activities</b>	<b>(1,429)</b>	<b>1,638</b>

<sup>5</sup> See Note 4 for details.

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2023**

**Note 11 Receivables**

**Description and Material Accounting Policies Relating to Receivables**

*Accounts Receivables*

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.

*Impairment loss – Accounts Receivables*

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

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

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

All trade receivables are expected to settle within 12 months.

	<b>2023</b>	<b>Restated<sup>6</sup></b>
	<b>\$'000</b>	<b>\$'000</b>
Trade Receivables	163	140
Contract Assets from Future Theatre Productions	56	95
Net Goods and Services Tax Receivable	101	33
<b>Total Receivables</b>	<b>320</b>	<b>268</b>

**Reconciliation of Contract Assets**

<b>Opening Balance of Contract Assets</b>	<b>95</b>	<b>124</b>
Add: Additional costs to be recovered from customers	56	95
Less: Contract Assets Transferred to Income	(95)	(124)
<b>Closing Balance of Contract Assets</b>	<b>56</b>	<b>95</b>

<sup>6</sup> See Note 4 for details.

**Cultural Facilities Corporation  
Notes to and Forming Part of the Financial Statements  
For the Year Ended 30 June 2023**

**Note 12 Property, Plant and Equipment**

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

The CFC has the following four 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 includes leasehold land held by the CFC.
- **Buildings** include a performing arts complex and historical buildings and land improvements. Land improvements include roads and fences.
- **Plant and equipment** 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 the CFC. Plant and equipment tend to be smaller and more mobile in nature than other types of property, plant and equipment like buildings and land. Plant and equipment includes office and computer equipment, furniture and fittings and other mechanical, lighting and sound equipment.
- **Heritage and Community assets** refer to assets that have unique cultural, historical, geographical, scientific, and/or environmental attributes that the Government intends to preserve indefinitely because of those attributes. Heritage assets held by the CFC include CMAG's art and social history collection, public art held by the CFC, and social history collections at three historic sites.

*Acquisition and Recognition of Property, Plant and Equipment*

Property, plant and equipment is initially recorded at cost.

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

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

*Measurement of Property, Plant and Equipment 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.

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2023**

**Note 12 Property, Plant and Equipment (Continued)**

*Valuation of Non-Current Assets*

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

*Revaluation*

Land, buildings, plant and equipment, and heritage assets are revalued every three years. However, if at any time management considers that the carrying amount of an asset materially differs from its fair value, then the asset will be revalued regardless of when the last valuation took place. Any accumulated depreciation relating to buildings, plant and equipment, and heritage assets at the date of revaluation is written back against the gross carrying amount of the asset and the net amount is restated to the revalued amount of the asset. The last independent valuations were undertaken as at 30 June 2023.

*Impairment of Assets*

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

Any resulting impairment losses 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:

<b>Class of Assets</b>	<b>Depreciation Method</b>	<b>Useful Life (Years)</b>
Buildings	Straight Line	12 – 48
Plant and Equipment	Straight Line	2 – 10

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2023**

**Note 12 Property, Plant and Equipment (Continued)**

**Reconciliation of Property, Plant and Equipment – 2022-23**

	Land	Buildings	Plant and Equipment	Plant and Right-of-use Equipment	Work in Progress	Heritage and Community Assets	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
<b>Carrying Amount at the Beginning of the Reporting Period</b>	17,580	37,514	5,110	62	813	5,398	66,477
Additions	-	46	939	-	1,380	150	2,515
Revaluation Increment/(Decrement)	3,623	5,836	(573)	-	-	138	9,024
Depreciation	-	(1,937)	(729)	(23)	-	-	(2,689)
Disposals	-	-	(1)	-	-	-	(1)
<b>Carrying Amount at the End of the Reporting Period</b>	<b>21,203</b>	<b>41,459</b>	<b>4,746</b>	<b>39</b>	<b>2,193</b>	<b>5,686</b>	<b>75,326</b>

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

Gross Book Value	21,203	41,459	4,746	114	2,193	5,686	75,401
Accumulated Depreciation	-	-	-	(75)	-	-	(75)
<b>Carrying Amount at the End of the Reporting Period</b>	<b>21,203</b>	<b>41,459</b>	<b>4,746</b>	<b>39</b>	<b>2,193</b>	<b>5,686</b>	<b>75,326</b>

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2023**

**Note 12 Property, Plant and Equipment (Continued)**

**Reconciliation of Property, Plant and Equipment – 2021-22**

	Land	Buildings	Plant and Equipment	Plant and Right-of-use Equipment	Work in Progress	Heritage and Community Assets	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Carrying Amount at the Beginning of the Reporting Period	17,580	38,698	5,184	89	657	5,207	67,415
Additions	-	570	585	-	311	191	1,657
Transfers	-	155	-	-	(155)	-	-
Depreciation	-	(1,909)	(649)	(27)	-	-	(2,585)
Disposals	-	-	(10)	-	-	-	(10)
<b>Carrying Amount at the End of the Reporting Period</b>	<b>17,580</b>	<b>37,514</b>	<b>5,110</b>	<b>62</b>	<b>813</b>	<b>5,398</b>	<b>66,477</b>

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

Gross Book Value	17,580	41,298	6,371	114	813	5,398	71,574
Accumulated Depreciation	-	(3,784)	(1,261)	(52)	-	-	(5,097)
<b>Carrying Amount at the End of the Reporting Period</b>	<b>17,580</b>	<b>37,514</b>	<b>5,110</b>	<b>62</b>	<b>813</b>	<b>5,398</b>	<b>66,477</b>

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2023**

**Note 12 Property, Plant and Equipment (Continued)**

**Fair Value Hierarchy**

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

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

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

**2023**

	<b>Classification According to Fair Value Hierarchy</b>		
	<b>Level 2</b>	<b>Level 3</b>	<b>Total</b>
	<b>\$'000</b>	<b>\$'000</b>	<b>\$'000</b>
<b>Property, Plant and Equipment at Fair Value</b>			
Land	4,180	17,023	21,203
Buildings	-	41,459	41,459
Plant and Equipment	503	4,282	4,785
Heritage and Community Assets	5,686	-	5,686
	<b>10,369</b>	<b>62,764</b>	<b>73,133</b>

**2022**

	<b>Classification According to Fair Value Hierarchy</b>		
	<b>Level 2</b>	<b>Level 3</b>	<b>Total</b>
	<b>\$'000</b>	<b>\$'000</b>	<b>\$'000</b>
<b>Property, Plant and Equipment at Fair Value</b>			
Land	3,900	13,680	17,580
Buildings	-	37,514	37,514
Plant and Equipment	318	4,854	5,172
Heritage and Community Assets	5,398	-	5,398
	<b>9,616</b>	<b>56,048</b>	<b>65,664</b>

**Cultural Facilities Corporation  
Notes to and Forming Part of the Financial Statements  
For the Year Ended 30 June 2023**

**Note 12 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: 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 where there is no active market or significant land restrictions, is valued through the market approach.

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

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

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2023**

**Note 12 Property, Plant and Equipment (Continued)**

Significant Unobservable Inputs:

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

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

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

There has been no change to the above 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)**

	<b>Land</b>	<b>Plant and Equipment</b>	<b>Buildings</b>
<b>2023</b>	<b>\$'000</b>	<b>\$'000</b>	<b>\$'000</b>
Fair Value at the beginning of the Reporting Period	13,680	4,854	37,514
Additions	-	902	46
Revaluation Increments/(Decrements) recognised in Other Comprehensive Income	3,343	(775)	5,836
Depreciation	-	(699)	(1,937)
<b>Fair Value at end of the reporting period</b>	<b>17,023</b>	<b>4,282</b>	<b>41,459</b>

	<b>Land</b>	<b>Plant and Equipment</b>	<b>Buildings</b>
<b>2022</b>	<b>\$'000</b>	<b>\$'000</b>	<b>\$'000</b>
Fair Value at the beginning of the Reporting Period	13,680	5,037	38,698
Additions	-	520	570
Other Movements	-	(93)	155
Depreciation	-	(610)	(1,909)
<b>Fair Value at End of the Reporting Period</b>	<b>13,680</b>	<b>4,854</b>	<b>37,514</b>

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2023**

**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 the CFC does not have an unconditional right to defer settlement of the liability for at least 12 months after the reporting date. Liabilities, which do not fall with the current classification, are classified as non-current.

**Note 13 Payables and Contract Liabilities**

**Description and Material Accounting Policies Relating to Payables and Contract Liabilities**

*Payables*

Payables include Trade Payables and Accrued Expenses.

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

*Contract liabilities*

Contract liabilities relate to consideration received in advance from customers in respect of theatre ticket sales and gift vouchers where the performance obligation has not yet been satisfied. When an amount of consideration is received from a customer prior to the CFC transferring a good or service to the customer, the balance of the consideration which has not been transferred is presented as a contract liability. Income is recognised or funds are passed to the presenter after the relevant event has occurred.

	<b>2023</b>	<b>Restated<sup>7</sup></b>
	<b>\$'000</b>	<b>2022</b>
		<b>\$'000</b>
<b>Current Payables and Contract Liabilities</b>		
Trade Payables	299	-
Accrued Expenses	458	651
Amounts Received Related to Contracts with Customers for ticket sales and gift vouchers where the Performance Obligation has not yet been Satisfied	3,963	5,321
<b>Total Current Payables and Contract Liabilities</b>	<b>4,720</b>	<b>5,972</b>
<b>Payables are aged as follows:</b>		
Not overdue	98	-
Overdue for Less than 30 Days	175	-
Overdue for 30 to 60 Days	23	-
Overdue for More than 60 Days	3	-
<b>Total Payables</b>	<b>299</b>	<b>-</b>

<sup>7</sup> See Note 4 for details.

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2023**

**Note 14 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% (101.8% in the previous financial year); and
- payments for long service leave is 93.0% (95.3% in the previous financial year).

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

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

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

The significant judgements and assumptions included in the estimation of annual and long service leave liabilities include an assessment by an actuary. The Australian Government Actuary performed this assessment in December 2021. The next actuarial review is expected to be undertaken by late 2024.

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2023**

**Note 14 Employee Benefits (Continued)**

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

*Superannuation Liability*

The employer superannuation benefits payable to CFC employees, who are members of the defined benefit CSS or PSS schemes, are recognised in the financial statements of the Superannuation Provision Account.

	<b>2023</b>	<b>2022</b>
	<b>\$'000</b>	<b>\$'000</b>
<b>Current Employee Benefits</b>		
Annual Leave	856	816
Long Service Leave	902	984
Accrued Salaries	694	212
<b>Total Current Employee Benefits</b>	<b>2,452</b>	<b>2,012</b>
<b>Non-Current Employee Benefits</b>		
Long Service Leave	145	120
<b>Total Non-Current Employee Benefits</b>	<b>145</b>	<b>120</b>
<b>Total Employee Benefits</b>	<b>2,597</b>	<b>2,132</b>
<b>Estimate of when Leave is Payable</b>		
<b>Estimated Amount Payable within 12 months</b>		
Annual Leave	582	525
Long Service Leave	177	199
Accrued Salaries	694	212
<b>Total Employee Benefits Payable within 12 months</b>	<b>1,453</b>	<b>936</b>
<b>Estimated Amount Payable after 12 months</b>		
Annual Leave	274	291
Long Service Leave	870	905
<b>Total Employee Benefits Payable after 12 months</b>	<b>1,144</b>	<b>1,196</b>
<b>Total Employee Benefits</b>	<b>2,597</b>	<b>2,132</b>

At 30 June 2023, the CFC employed 116 full-time equivalent (FTE) staff. There were 90 FTE staff as at 30 June 2022.

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2023**

**Note 15 Other Liabilities**

**Description and Material Accounting Policies Relating to Other Liabilities**

*Revenue Received in Advance*

Revenue received in advance is recognised as a liability if there is a present obligation to return the funds received, otherwise all are recorded as revenue. Revenue received in advance arises from transactions that are not contracts with customers.

	<b>2023</b>	<b>2022</b>
	<b>\$'000</b>	<b>\$'000</b>
<b>Current Other Liabilities</b>		
Revenue Received in Advance	-	36
<b>Total Current Other Liabilities</b>	-	<b>36</b>
<b>Total Other Liabilities</b>	-	<b>36</b>

**Other Notes**

**Note 16 Reserves**

**Asset Revaluation Surplus**

<b>Balance at the Beginning of the Reporting Period</b>	<b>38,735</b>	<b>38,735</b>
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	-
<b>Total Increase in the Asset Revaluation Surplus</b>	<b>9,024</b>	-
<b>Balance at the End of the Reporting Period</b>	<b>47,759</b>	<b>38,735</b>

**Other Reserves**

The Theatre Reserve supports the programming and/or production of larger scale theatre shows, assists in managing fluctuations in theatre trading outcomes, and provides for greater confidence and certainty in forward planning into future years.

The Acquisition Reserve supports the acquisition, for the Collection of the Canberra Museum and Gallery (CMAG), of larger scale works of art and social history objects, or of collections of works of art or social history objects.

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

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2023**

**Note 16 Reserves (Continued)**

	<b>2023</b>	<b>2022</b>
	<b>\$'000</b>	<b>\$'000</b>
<b>Theatre Reserve</b>		
<b>Balance at the Beginning of the Reporting Period</b>	<b>1,200</b>	<b>1,200</b>
Transfer from Accumulated Funds	-	-
<b>Balance at the End of the Reporting Period</b>	<b>1,200</b>	<b>1,200</b>
<b>Acquisition Reserve</b>		
<b>Balance at the Beginning of the Reporting Period</b>	<b>30</b>	<b>30</b>
Transfer from Accumulated Funds	-	-
<b>Balance at the End of the Reporting Period</b>	<b>30</b>	<b>30</b>
<b>Total Other Reserves</b>	<b>1,230</b>	<b>1,230</b>
<b>Total Reserves</b>	<b>48,989</b>	<b>39,965</b>

**Note 17 Financial Instruments**

**Material Accounting Policies Relating to Financial Instruments**

Details of the material accounting policies and methods adopted, including the criteria for recognition, the basis of measurement, and the basis on which income and expenses are recognised, with respect to each class of financial asset and financial liability are disclosed in the note to which they relate. In addition to these policies, the following are also accounting policies relating to financial assets and liabilities.

Financial assets are subsequently measured at amortised cost, fair value through other comprehensive income or fair value through profit or loss on the basis of both:

- (a) the business model for managing the financial assets; and
- (b) the contractual cash flow characteristics of the financial assets.

The following are the classification of the CFC's financial assets under AASB 9 Financial Instruments:

	<b>Business Model</b>	<b>Solely for payment of Principal and Interest</b>	
<b>Items</b>	<b>Held to collect principal and interest/sell</b>	<b>SPPI Test (basic lending characteristics)</b>	<b>Classification</b>
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.

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2023**

**Note 17 Financial Instruments (Continued)**

**Interest Rate Risk**

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

A significant portion of financial assets are held in floating interest rate arrangements. No financial liabilities are subject to floating interest rates. This means the CFC is not exposed to movements in interest payable; however, it is exposed to movements in interest receivable. Interest rates have increased during the financial year ended 30 June 2023, and the CFC held higher cash balances throughout the year, resulting in an increase in the amount of interest received.

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

*Sensitivity Analysis*

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

**Credit Risk**

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

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

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

The CFC also manages credit risk for receivables by undertaking an analysis of customer balances to determine the concentration of credit risk for particular customers. This is undertaken by reviewing the proportion that each debtor's outstanding balance contributes to the total of receivables. No concentration of credit risk was identified in this analysis. There have been no significant changes in credit risk exposure since the last reporting period.

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

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2023**

**Note 17 Financial Instruments (Continued)**

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

**Liquidity Risk**

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

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

**Price Risk**

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

**Fair Value of Financial Assets and Liabilities**

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

	2023	Restated <sup>8</sup> 2022
	\$'000	\$'000
<b>Carrying Amount of Each Category of Financial Asset and Financial Liability</b>		
<b>Financial Assets</b>		
Financial Assets Measured at Amortised Cost	6,432	8,270
<b>Financial Liabilities</b>		
Financial Liabilities Measured at Amortised Cost	757	651

<sup>8</sup> See Note 4 for details.

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2023**

**Note 18 Capital and Other Expenditure 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**

	<b>2023</b>	<b>2022</b>
	<b>\$'000</b>	<b>\$'000</b>
Within One Year	3,427	1,983
Later than One Year but not later than Five Years	-	-
Later than Five Years	-	-
<b>Total Capital Commitments</b>	<b>3,427</b>	<b>1,983</b>

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

**Note 19 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 \$0.320 million as at 30 June 2023 (\$0.250 million: 30 June 2022). Any liability arising from this claim is expected to be covered by insurance held by the CFC.

There are no contingent assets as at 30 June 2023 (Nil: 30 June 2022).

**Note 20 Related Party Disclosures**

**Description and Material Accounting Policies Relating to Related Party Disclosures**

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

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

KMP of the CFC are the Portfolio Minister, 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 2023**

**Note 20 Related Party Disclosures (Continued)**

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

**(A) Controlling Entity**

The CFC is an ACT Government controlled entity.

**(B) Key Management Personnel**

*B.1 Compensation of Key Management Personnel*

Compensation of all Cabinet Ministers, including the Portfolio Minister, is disclosed in the note on related party disclosures included in the ACT Executive's financial statements for the year ended 30 June 2023.

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 2023.

Compensation by CFC to KMP is set out below:

	<b>2023</b>	<b>2022</b>
	<b>\$'000</b>	<b>\$'000</b>
Short-term employee benefits	289	372
Post-employment benefits	50	60
Board member fees	82	83
<b>Total Compensation to KMP</b>	<b>421</b>	<b>515</b>

*B.2 Transactions with Key Management Personnel*

There were no transactions between KMP and the CFC.

**(C) Transactions with other ACT Government Controlled Entities**

The notes to the Financial Statements provide the details of transactions with other ACT Government Entities. Below is a summary of the Material transactions with Other ACT Government Entities.

*Revenue*

- Appropriation (Statement of Appropriation) – The CFC's main ongoing source of funding is received from the ACT Government through the Territory Banking Account. This funding is in the form of Controlled Recurrent Payment appropriation and Capital Injection appropriation.

*Expenses*

- Supplies and Services (Note 9) – The CFC paid \$1.323 million in 2023 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 2023**

**Note 21 Events after the Reporting Period**

*Cancellation of a performance season*

On 3 August 2023, the CFC was advised that a series of performances by a particular company would no longer be proceeding. All tickets sold for these performances will be refunded. The total ticket sales for the performance season, at the time of cancellation, totalled \$0.655 million. This amount will be paid, as refunds to patrons, from the Canberra Ticketing bank account in 2023-24.

**Note 22 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 2023 \$'000	Original Budget 2023 \$'000	Variance \$'000	Variance %
<b>Operating Statement Line Items</b>					
Sales of Goods and Services from					
Contracts with Customers	1	11,762	9,931	1,831	18
Employees	2	13,262	10,746	2,516	23
Supplies and Services	3	9,978	9,345	633	7

**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 2023**

**Note 22 Budgetary Reporting (Continued)**

	Variance Explanation	Actual 2023 \$'000	Original Budget 2023 \$'000	Variance \$'000	Variance %
<b>Balance Sheet Line Items</b>					
Cash and Cash Equivalent	4	6,269	1,831	4,438	242
Property, Plant and Equipment	5	75,326	68,076	7,250	11
Payables and Contract Liabilities	6	4,720	650	4,070	626

**Variance Explanations**

4. Cash balances now includes cash held in the Canberra Ticketing bank account as at 30 June 2023 previously recorded under Note 27 Third Party Monies (refer also to Note 4 Correction of a Prior Period Error).
5. All Property, Plant and Equipment assets were revalued by independent valuers as at 30 June 2023.
6. Payables and 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 the 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.

	Variance Explanation	Actual 2023 \$'000	Original Budget 2023 \$'000	Variance \$'000	Variance %
<b>Statement of Cash Flows Line Items</b>					
Sales of Goods and Services from Contracts with Customers	7	13,369	9,903	3,466	35
Receipts from Ticket Purchasers through Canberra Ticketing	8	19,228	-	19,228	100
Payments for Employees	9	12,796	10,676	2,120	20
Payment to Presenters through Canberra Ticketing	10	21,822	-	21,822	100
Purchase of Property, Plant and Equipment, and Capital Works	11	2,420	4,863	(2,443)	(50)
Receipts from Capital Injections	12	2,012	4,713	(2,701)	(57)

**Variance Explanations**

7. Sales of Goods and Services from Contracts with Customers is higher than budget primarily because of increased activity at the Canberra Theatre Centre.
8. Receipts from Ticketing Purchasers through Canberra Ticketing is now recorded due to correction of a prior period error as disclosed in Note 4.

**Cultural Facilities Corporation**  
**Notes to and Forming Part of the Financial Statements**  
**For the Year Ended 30 June 2023**

**Note 22 Budgetary Reporting (Continued)**

9. Payments for Employees was higher due to increased activity at the Canberra Theatre Centre, with increased need for casual Front of House and Technical staff.
10. Payment to Presenters through Canberra Ticketing is now recorded due to correction of a prior period error as disclosed in Note 4.
11. Payments for Property Plant and Equipment and Work in Progress was lower mainly due to the delays in some capital works projects for 2022-23, primarily due to environmental, heritage and planning approval requirements extending the timeframes.
12. Receipts from Capital Injections was lower mainly due to the delays in some capital works projects for 2022-23. Some appropriation was not drawn down for these projects and has been rolled over to the following reporting period.

## **Management Discussion and Analysis for the Cultural Facilities Corporation for the Financial Year Ended 30 June 2023**

### **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 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. This fund has been developed from the proceeds of previous theatre commercial activity, and now stands at \$1.2 million.

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.

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

The Plan was revised and updated during 2022–23 to reflect recent experiences and will be further updated in 2023-24.

## **Financial Performance**

The following financial information is based on audited Financial Statements for 2021-22 and 2022-23.

### **Operating Result**

#### *Comparison to Budget*

The operating deficit for 2022-23 was \$3.158m, which was \$0.428m (15.7%) higher than the 2022-23 budgeted deficit of \$2.730m. The higher than estimated deficit was primarily due to additional accrued employee expenses for expected increases from the enterprise bargaining agreement.

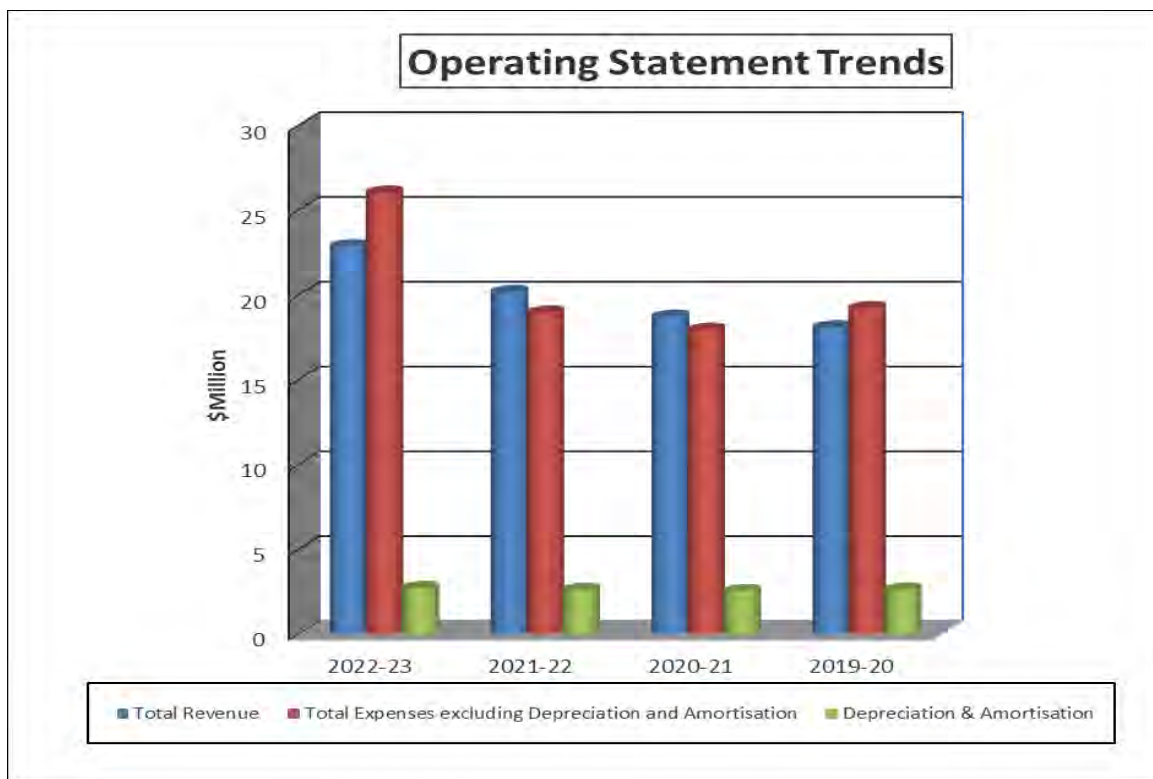
#### *Comparison to 2021-22 Operating Result*

The operating deficit for 2022-23 was \$1.776m (128.5%) higher than the 2021-22 operating deficit. The higher operating deficit was primarily due to the additional COVID-19 funding from Government received in 2021-22.

## 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 2022-23 being a revaluation year. Figure 1 indicates that depreciation represents a significant expense (10.4% 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.

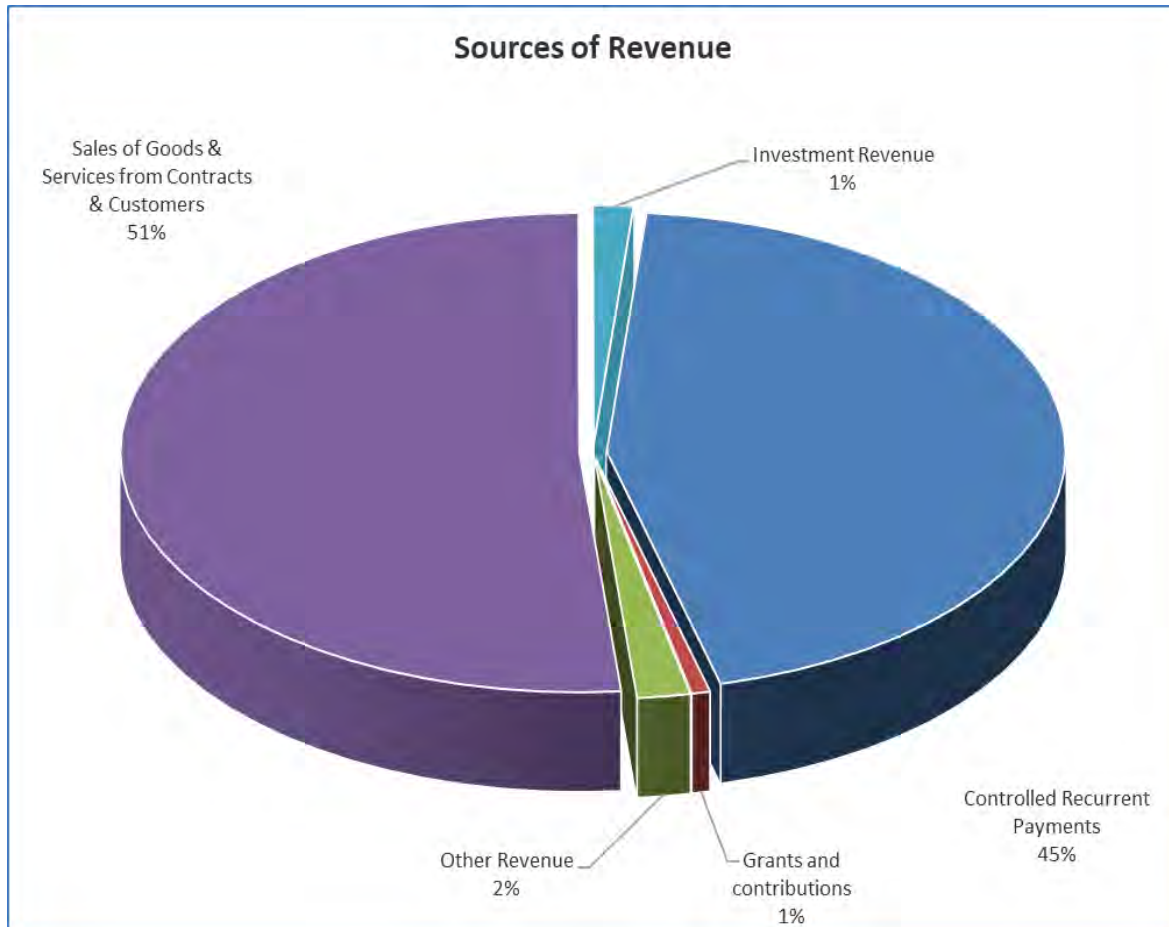
**Figure 1 – Operating Statement Trends**



## Total Revenue

Figure 2 indicates that for the financial year ended 30 June 2023, the CFC received 55% 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 2022-23**



### Comparison to Budget

**Total revenue of \$22.868m for the year ending 30 June 2023 was \$2.533m (12.5%) higher than the 2022-23 budget of \$20.335m.**

### Comparison to 2021-22 Total Revenue

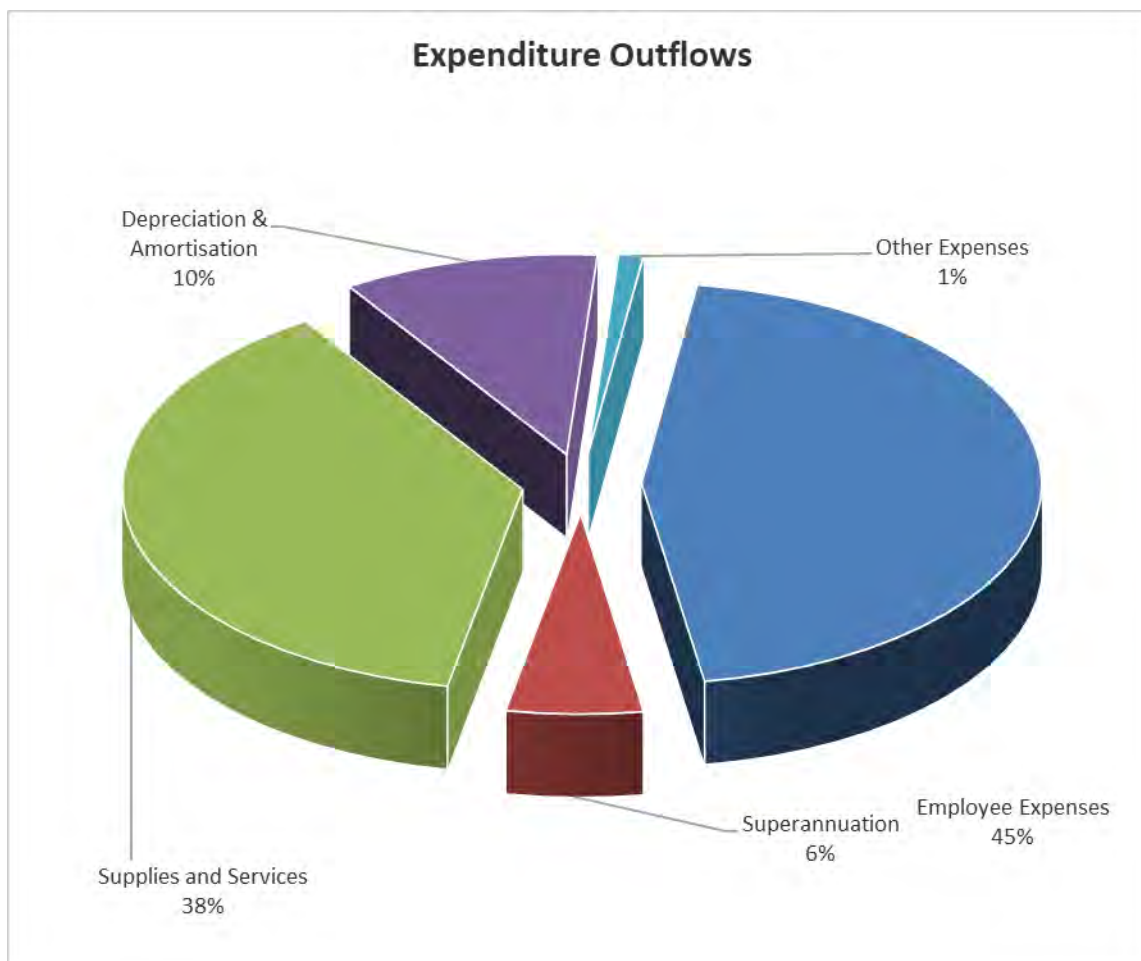
Total revenue was **\$2.698m (13.4%)** higher than the 2021-22 actual result.

The higher total revenue for both was primarily due to increased theatre revenues from an increase in the number of nights venue hire at the Canberra Theatre Centre.

## Total Expenditure

Figure 3 indicates that for the financial year ended 30 June 2023, the CFC spent **51%** of its total expenditure on employee and superannuation expenses.

**Figure 3 - Components of Expenditure 2022-23**



### *Comparison to Budget*

Total expenditure for 2022-23 of **\$26.026m** was **\$2.961m (12.8%)** higher than the 2022-23 Budget of **\$23.065m**. The higher than expected expenditure was mainly due to increased employee expenses due to increased theatre activities at the Canberra Theatre Centre.

### *Comparison to 2021-22 Total Expenditure*

Total expenditure was **\$4.474m (20.8%)** higher than the 2021-22 actual result. The higher total expenditure was primarily due to higher supplies and services expenses from increased theatre activities at the Canberra Theatre Centre.

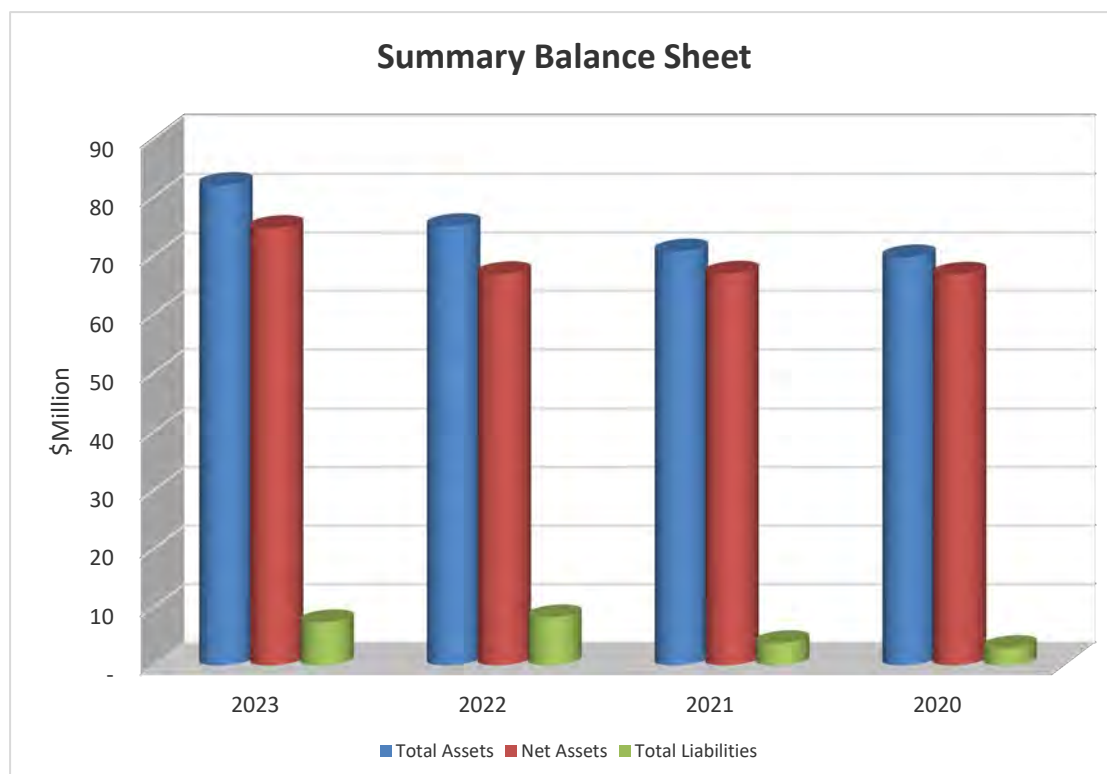
## Financial Position

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

### Sustained Asset Base

The ability of the CFC to sustain its asset base is indicated by changes in its net assets. *Figure 4* indicates that, at the end of 2022-23, 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 2023 of **\$74.635m** was **\$7.078m (10.5%)** higher than the 2022-21 budget of **\$67.557m**.

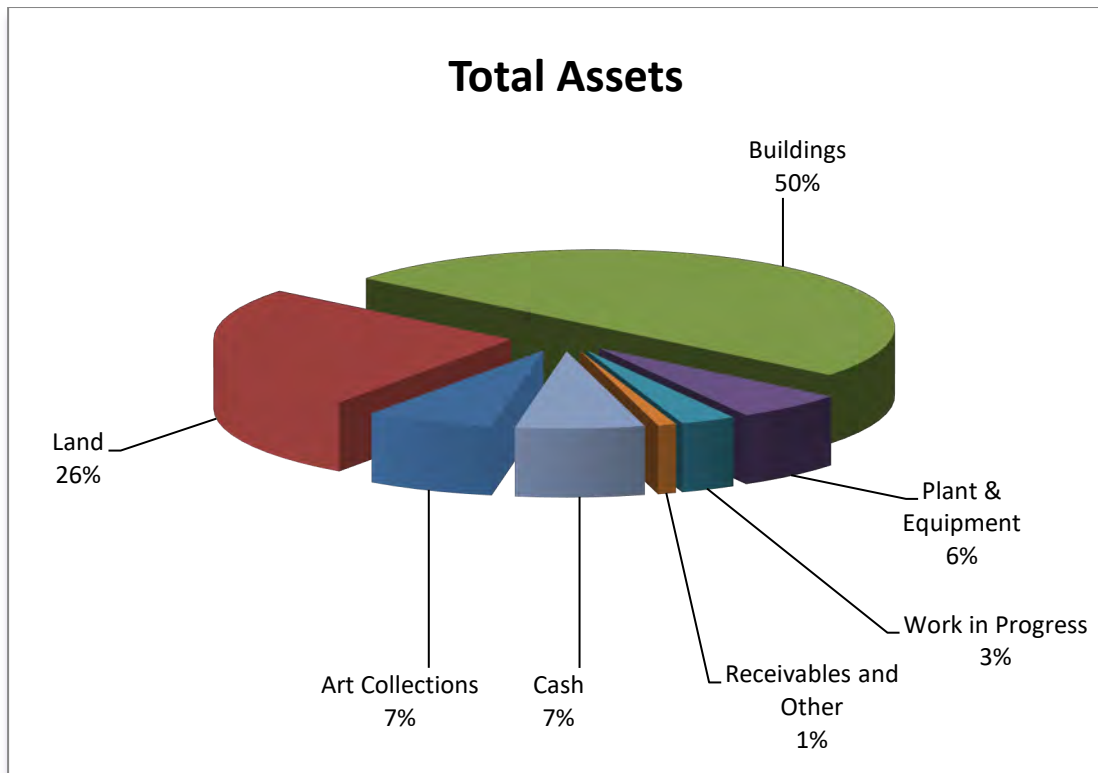
### Comparison to 2021-22 net assets

The 2022-23 actual net asset position was **\$7.878m (11.8%)** higher than the 2021-22 actual position.

The higher net asset position for both was as a result of asset revaluations as at 30 June 2023. These revaluations increased the asset totals by **\$9.024m**.

Figure 5 indicates that as at 30 June 2023, **92%** of CFC's assets were Property Plant and Equipment.

**Figure 5 – Total Assets**



*Comparison to Budget*

Total assets of **\$81.991m** as at 30 June 2023 were **\$11.207m (15.8%)** higher than the 2022-23 budget of **\$70.784m**.

*Comparison to 2021-22 Total Assets*

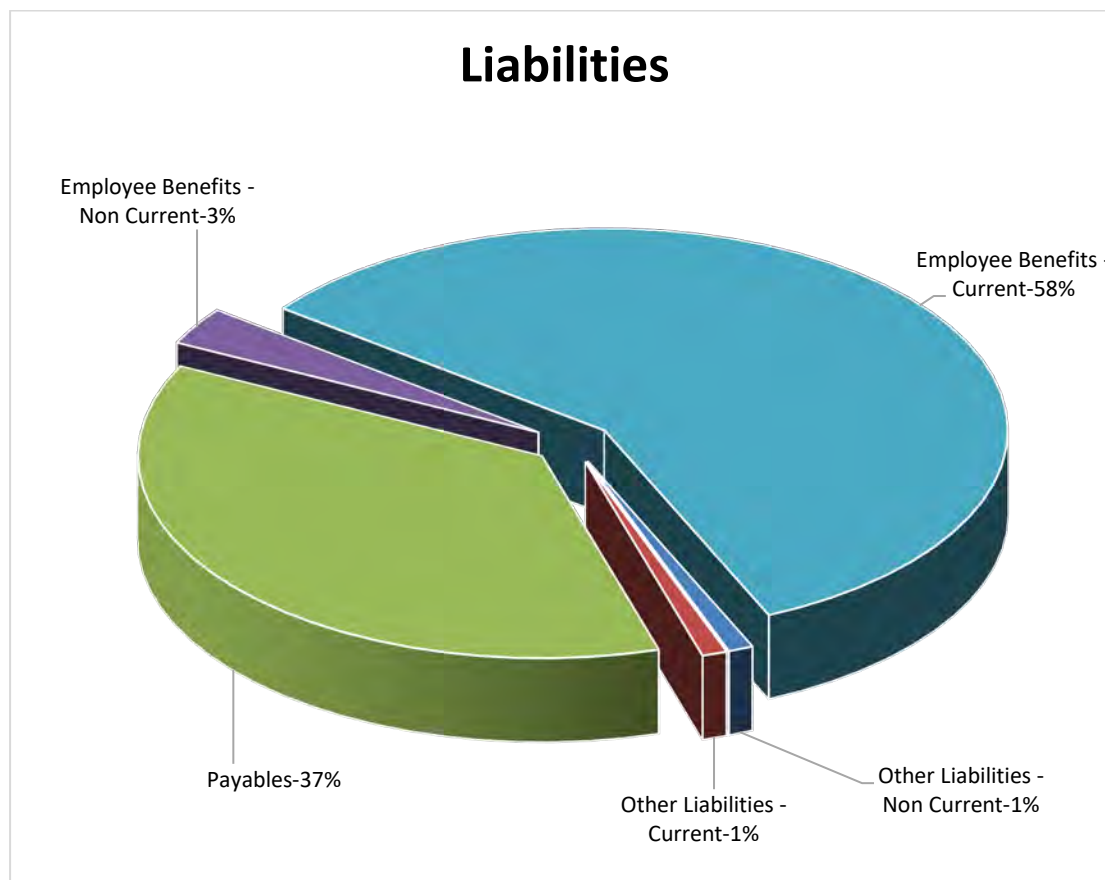
The total assets as at 30 June 2023 were **\$7.032m (9.4%)** higher than the total assets as at 30 June 2022.

The higher Total Assets for both was as a result of asset revaluations as at 30 June 2023. These revaluations increased the asset totals by **\$9.024m**.

## Liabilities

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

**Figure 6 – Liabilities**



### *Comparison to Budget*

The current liability position as at 30 June 2023 of **\$7.191m** was **\$4.1714m (138.1%)** higher than the 2022-23 budget of **\$3.020m**.

### *Comparison to 2021-22 Liabilities*

The 2022-23 current liability position was **\$0.852m (10.6%)** lower than the 2021-22 actual position.

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 2023, the CFC's current liabilities (**\$7.191m**) were more than its current assets (**\$6.664m**) by **\$0.527m (7.9%)**.

### *Comparison to 2021-22 Liquidity*

As at 30 June 2022, the CFC's current assets (**\$8.463m**) were more than its current liabilities (**\$8.043m**) by **\$0.420m (5.2%)**.

CFC is not considered a liquidity risk as the CFC's cash needs are funded through appropriation by the ACT Government on a cash-needs basis. This is consistent with the whole-of-Government cash management regime, which requires excess cash balances to be held centrally rather than within individual agency bank accounts.

## 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 2023.

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 2023 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  
28 September 2023

**STATEMENT OF PERFORMANCE**

**FOR THE YEAR ENDED**

**30 JUNE 2023**

**CULTURAL FACILITIES CORPORATION**

**Cultural Facilities Corporation  
Statement of Performance  
For the Year Ended 30 June 2023**

**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 2023 and also fairly reflects the judgements exercised in preparing the Statement of Performance.



Helen O'Neil  
Chair  
Cultural Facilities Corporation

24 August 2023



Gordon Ramsay  
Chief Executive Officer  
Cultural Facilities Corporation

24 August 2023

**CULTURAL FACILITIES CORPORATION  
STATEMENT OF PERFORMANCE  
FOR THE YEAR ENDED 30 JUNE 2023**

**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 2022-23  \$'000	Result 2022-23  \$'000	Variance from Original Target  %	Explanation of Material Variances
<b>Total Cost</b>	23,065	26,026	12.8%	<p>Employee expenses are higher than 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).</p> <p>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.</p>

**CULTURAL FACILITIES CORPORATION  
STATEMENT OF PERFORMANCE  
FOR THE YEAR ENDED 30 JUNE 2023**

<b>Controlled Recurrent Payments</b>	10,204	10,204	0%	
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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 2023**

**ACCOUNTABILITY INDICATORS INCLUDED IN THE CORPORATION'S 2022-23 BUDGET**

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**Output Class 1: Cultural Facilities Management**

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**Output 1.1: Cultural Facilities Corporation**

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**Table 2: Accountability Indicators**

	Original Target 2022-23	Result 2022-23	Variance from Original Target %	Explanation of Material Variances
1. Estimated number of visitors/patrons to CFC facilities/programs	261,500	383,026	46%	(i)
2. Number of exhibitions at facilities managed by CFC	27	23	(15%)	(ii)
3. Number of education and community programs provided by CFC	205	382	86%	(iii)
4. Number of days venue usage at the Canberra Theatre Centre's venues	475	702	48%	(iv)
5. Customer satisfaction with quality of services provided by CFC, as measured by annual survey	90%	93%	3%	-
6. Cost to Government per estimated visitor/patron to CFC facilities/programs	\$39.02	\$26.64	(32%)	(v)
7. Own sourced revenue as a proportion of total revenue for CFC	49.8%	55.4%	11%	(vi)

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 2023**

**EXPLANATION OF MATERIAL VARIANCES**

- Note (i) The variance is due to the consistent growth in numbers of visitors/patrons to CFC facilities, post COVID-19.
- Note (ii) The opening of the permanent exhibition, *Canberra/Kamberri: Place, People exhibition*, opening in Gallery 1, as well as a general trend toward longer-running exhibitions means that fewer new exhibitions open each year.
- Note (iii) The variance is due to the efforts of highly active education and public programming teams creating great visitor experiences.
- Note (iv) The variance is due to growing confidence of producers of touring content, programming decisions of the CTC creative team, and the general growing confidence of audiences to re-engage with live performance experiences, post-COVID.
- Note (v) The cost to government per visitor has reduced due to higher than anticipated patron numbers, particularly at CTC, as well as higher than projected venue hire.
- Note (vi) The variance is explained by higher volumes of revenue-generating activity at the Canberra Theatre Centre.

**CULTURAL FACILITIES CORPORATION  
STATEMENT OF PERFORMANCE  
FOR THE YEAR ENDED 30 JUNE 2023**

**COMMENTS ON ACCOUNTABILITY INDICATORS**

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

<sup>\*</sup>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 café at Lanyon.

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

Indicator 5 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 and 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	MWh	megawatt hour
CFO	Chief Financial Officer	NAIDOC	National Aboriginal and Torres Strait Islander Peoples Day Observance Committee
CMAG	Canberra Museum and Gallery	NSW	New South Wales
CMTEDD	Chief Minister, Treasury and Economic Development Directorate	PD	Professional Development
CNG	Compressed Natural Gas	PhD	Doctor of Philosophy
CMP	Conservation Management Plan	PHEV	Plug-in Hybrid Electric Vehicle
COVID-19	Coronavirus disease 2019	PO	Professional Officer
CPI	Consumer Price Index	RED	Respect, Equity and Diversity Section
CRA	City Renewal Authority	S	Senior Executive Service
CRM	Client Relationship Management	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		
FM	Financial Management		

# Compliance Statement

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

## Part 1 - Directions Overview

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

In compliance with section 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 6;
- Part B. Organisational Overview and Performance, inclusive of all subsections, see page 12; and
- Part C. Financial Management Reporting, inclusive of all subsections, see pages 97.

## Part 3 - Reporting by Exception

The CFC has nil information to report by exception under Part 3 of the Directions for the 2022-23 reporting year.

## Part 4 - Reporting entity Specific Annual Report Requirements

The following subsection of Part 4 of the 2022 Directions is applicable to the CFC.

- Ministerial and Director-General Directions - The CFC has nil information to report for the 2022-23 reporting period.

## Part 5 - Whole of Government Annual Reporting

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

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

## Part 6 - State of the Service report

- Public Sector Standards and Workforce Profile, see the annual State of the Service Report.
- ACT Public Service Directorate annual reports are found at the following web address:  
[http://www.cmd.act.gov.au/open\\_government/report/annual\\_reports](http://www.cmd.act.gov.au/open_government/report/annual_reports)





**ACT**  
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