



ACT
Government



**CULTURAL
FACILITIES
CORPORATION**



Annual Report 2025–26

Cultural Facilities Corporation



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

The Cultural Facilities Corporation (CFC) 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 and Torres Strait Islander staff, and their continuing culture and contribution they make to the Canberra region and the life of our city.

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cultural.facilities@act.gov.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.

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

www.culturalfacilities.act.gov.au,
www.canberratheatrecentre.com.au,
www.cmag.com.au,
www.historicplaces.com.au, and
www.alberthall.com.au.

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The Sapphires. Image David Kelly
Hop In! at CMAG. Image Dominic Northcott*

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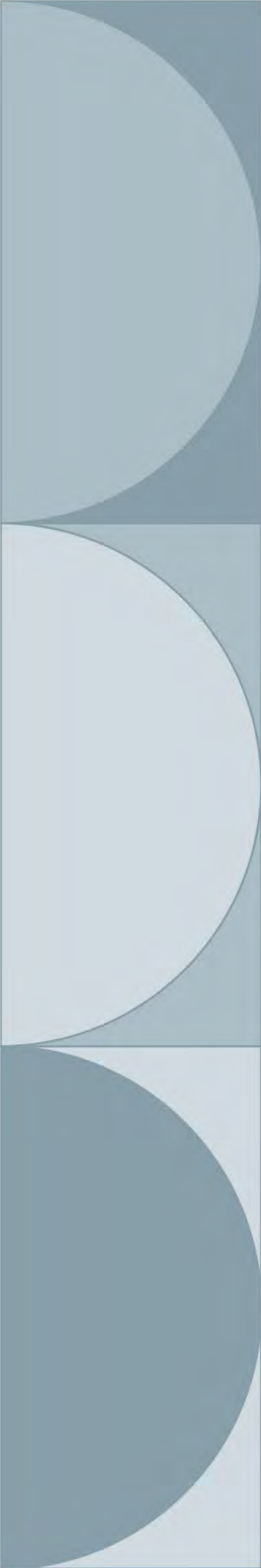
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Part A

Transmittal Certificate



Mr Michael Pettersson MLA
Minister for Arts, Creative Industries and the Night-Time Economy
ACT Legislative Assembly
CANBERRA ACT 2601

Dear Minister

This report has been prepared in accordance with Section 7(2) of the Annual Reports (Government Agencies) Act 2004 and in accordance with the requirements under 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 provided for whole-of-government reporting, is an honest and accurate account and that all material information on the operations of CFC has been included for the period 1 July 2025 to 30 June 2026.

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 Legislative Assembly within 15 weeks after the end of the reporting year.

We commend this Annual Report to you.

Yours sincerely

A blue ink signature of Professor Mathew Trinca, consisting of stylized, flowing letters.

Professor Mathew Trinca AM FAHA
Chair
Cultural Facilities Corporation Board
23 September 2026

A black ink signature of Caroline Fulton, featuring a cursive style with a prominent loop at the end.

Caroline Fulton
Acting Chief Executive Officer
Cultural Facilities Corporation
23 September 2026

CULTURAL FACILITIES CORPORATION	751,685 total visitation 79% above target	60.8% female workforce across the CFC	1,163 staff training completions up 37% from 2024-25
CANBERRA THEATRE CENTRE Canberra Theatre Courtyard Studio The Playhouse	240,148 total visitation 9% above target	\$679 spent per out-of-town visitor up 12.6% from 2024-25	62 works presented up 21.5% from 2024-25
	Reached a total of 34.9m across CTC social media platforms	Returning bookers up to 46% up from 33% in 2024-25	Food & Beverage profit up 44% from 2024-25
GALLERIES, MUSEUMS AND HERITAGE Canberra Museum + Gallery (CMAG) Nolan Collection Lanyon Homestead Calthorpes House Mugga-Mugga Albert Hall	25,456 public program patrons 1,424 education, public programs and tours delivered	5m+ social media engagement up 40% from 2024-25	6,225 students participated in education programs across Galleries, Museums and Heritage
	511,537 total visitation 153% above target	118,798 onsite visitation across Galleries, Museums and Heritage	392,739 outreach visitation across Galleries, Museums and Heritage



Part B

Organisational Overview and Performance

B1 Organisational Overview

Cultural Facilities Corporation (CFC) is an ACT Government statutory authority established under the *Cultural Facilities Corporation Act 1997*. CFC's role is to manage, develop, present, and promote cultural activities across the ACT through a diverse portfolio of performing arts, visual arts, social history and heritage venues. It has specific management responsibilities at:

- Canberra Theatre Centre
- Canberra Museum and Gallery including The Nolan Collection
- Lanyon Homestead
- Calthorpes House
- Mugga-Mugga Cottage, and
- Albert Hall.

As the ACT Government's largest cultural organisation, CFC plays a central role in connecting communities with rich artistic and cultural experiences. CFC's mission is to create transformative cultural experiences that spark imagination and foster connection. Through its venues and programs, the organisation brings together artists, audiences, and partners to deliver engaging performances, exhibitions, and events, while preserving and interpreting significant collections and heritage places.

Canberra Theatre Centre (CTC) is the national capital's leading performing arts destination, bringing world-class theatre, music, dance, and entertainment to Canberra audiences since 1965.

Located in the heart of Civic Square, it is a vibrant cultural hub where stories come to life and communities connect through the energy of live performance. CTC features three unique venues: Canberra Theatre, The Playhouse, and the intimate Courtyard Studio, supported by state-of-the-art facilities and expert technical production. A new 2,000-seat Lyric Theatre is currently under construction, which will transform the precinct and expand CTC's capacity for major productions.

Showcasing leading Australian and international companies while championing local talent, CTC continues to shape Canberra's creative future and inspire audiences from the region.

CTC also maintains strong links with major performing arts centres nationwide and regularly partners with leading performing arts companies. The new Lyric Theatre will further strengthen Canberra's live performance sector by providing additional spaces for artists and arts workers to create, rehearse, and present their work.



Canberra Theatre Centre. Image: Sarah Nash

Galleries, Museums and Heritage (GMH) holds responsibilities across creative, curatorial, exhibition, collections management, research, and public engagement functions for Canberra Museum and Gallery, the Nolan Collection, Lanyon Homestead, Calthorpes House, Mugga-Mugga, and Albert Hall.

Canberra Museum + Gallery (CMAG) is the custodian of the Territory's collection of more than 12,000 artworks and social history objects, including paintings, works on paper, sculpture, digital media, clothing and textiles, industrial design, furniture, and domestic items.

Through its exhibitions, CMAG interprets and promotes significant events, places, people, and collections connected to the social history and visual arts of Canberra and the surrounding region. A key feature is the award-winning permanent exhibition *Canberra/Kamberri: Place and People*, which explores Canberra's unique story.

CMAG hosts major touring exhibitions and provides opportunities for local community and private collections to be displayed. It also cares for the 218 works that make up the Commonwealth Nolan Collection, including the 24 Foundation Collection iconic paintings from the Ned Kelly, St Kilda, and Burke and Wills series, gifted by Sidney Nolan to the nation in 1974.



Canberra Museum and Gallery (CMAG). Image: Dominic Northcott

Our **Historic Places** continue to showcase the ACT's significant natural and cultural heritage throughout 2025-26. On 1 July 2025, **Albert Hall** became part of CFC, and the fourth heritage-listed historic place under CFC's care.

Officially opened on 10 March 1928, Albert Hall has been central to the city's



Exterior view of the Albert Hall.

Image: Canberra Press Photography Collection CMAG

artistic and community life for nearly 100 years. Recognised for its heritage significance, it was listed by the National Trust (ACT) in 1979 and added to the ACT Heritage Register in 1991. The Hall is currently undergoing major heritage conservation works, with plans to reopen in 2027 ahead of its 2028 centenary.



Lanyon Homestead. Image: Dominic Northcott

Lanyon Homestead is the most well-preserved pastoral property in Canberra, established in 1835 by John Lanyon with brothers James and William Wright. The existing homestead dates from 1859 and the site reflects significant Indigenous and non-Indigenous heritage, cultural and natural values, and illustrates the history of European settlement, convict labour, and pastoral life in the Canberra region.



Calthorpes House. Image: Dominic Northcott

Calthorpes House, constructed in 1927, was among the earliest homes in the new Federal Capital of Canberra. The Calthorpe family resided there until the 1980s, after which the Australian Government acquired the property along with its original furnishings and personal belongings. The house offers valuable insight into the lifestyles, tastes, and experiences of people who moved to the region during the 1920s and 1930s.



Mugga-Mugga Cottage. Image: Dominic Northcott

Mugga-Mugga Cottage is one of only three remaining workers' cottages from the Duntroon estate. The site served as a shepherd's lookout from the 1820s, when Robert Campbell established the estate. The stone cottage holds a rare collection of domestic working-class items belonging to the Curley family, former estate workers who took up residence there in 1913 after Duntroon was acquired by the Commonwealth for the development of the Federal Capital. The cottage is set within protected endangered native temperate grasslands and includes Aboriginal archaeological sites.

B1.1 Vision, Mission and Values

Strategic Plan 2023-27

CFC's Strategic Plan 2023-27 sets out its vision and mission, alongside clear values and ambitious objectives. It highlights the organisation's role as both a custodian of the ACT and region's stories and a leader within the sector, while emphasising the importance of organisational growth and financial sustainability. CFC is committed to upholding the ACT Government Service Values of respect, integrity, collaboration, and innovation.

VISION		MISSION		
Building Australia’s arts and culture capital		We create and drive diverse and remarkable experiences that enliven and elevate arts, culture and heritage in the capital		
VALUES				
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, partners will be drawn to us.

CFC's **VISION**, **MISSION** and **VALUES** are lived out in our five strategic goals.

GOALS
1 Custodianship, Creativity, and Storytelling
2 Growth and Sustainability
3 Redevelopment of the Canberra Theatre Centre and Canberra Civic and Culture District
4 Sector Leadership and Development
5 Best Practice Governance, Organisational Capacity, and Culture

New CFC Strategic Priorities 2026-30

In June 2026, the CFC Board endorsed the new Strategic Priorities for 2026-30 which have been developed in consultation with staff and key stakeholders. The new Strategic Priorities define a new vision and mission for CFC as well as more dynamic values and ambitious goals.

Vision 2026-30

By 2030, CFC will be the creative engine of the nation's capital - shaping Canberra's cultural identity through leadership, excellence, and inclusion, and enabling Australian cultural stories through collaboration with artists, communities, and national partners.

Mission 2026-30

We create transformative cultural experiences that spark imagination and foster connection. We advance creativity and inclusion across artforms, cultures, and generations, stewarding shared cultural stories through bold performances, engaging exhibitions, and treasured heritage places. We are guided by respectful engagement with Aboriginal and Torres Strait Islanders peoples and cultures through partnerships and practice.

Values 2026-30

Inclusion

We place people and culture at the centre of everything we do. We create culturally safe, accessible, and welcoming spaces and opportunities for participation, representation, and shared ownership and care of the ACT's cultural stories, grounded

in respect for Aboriginal and Torres Strait Islander peoples and cultures.

Creativity

We embrace curiosity, ambition, and creative courage. We celebrate and support bold ideas, transformative experiences, and innovative approaches that challenge, inspire, and expand what's possible.

Stewardship

We care for places, collections, stories, and relationships with integrity and responsibility. We preserve the past in order to inspire future thinking, experiences, and cultural understanding.

Connection

We encourage respectful dialogue, collaboration, and a sense of belonging. We bring people together across generations, cultures, and perspectives to enhance public life and strengthen community connection.

CFC's future Strategic Priorities 2026-30 set a clear and confident direction for the organisation at a time of significant opportunity and transformation.

Over the next five years, CFC will deepen cultural engagement, embed Aboriginal and Torres Strait Islander leadership and cultural integrity, and prepare for a step-change in Canberra's cultural capacity through major new infrastructure and precinct development.

These priorities will focus CFC's efforts on cultural leadership, connection and belonging, major growth through new cultural infrastructure, and the organisational capability required to deliver safely and sustainably.

These priorities align with ACT Government arts, culture, creative industries, and heritage objectives, and position CFC as a trusted cultural steward and a catalyst for creativity, inclusion, wellbeing, and sustainability. Growing our cultural capability and authentic engagement with Aboriginal and Torres Strait Islander peoples underpins all aspects of this plan.

Under the new Strategic Priorities for 2026-30, CFC will deliver on **four strategic pillars**:

- Aboriginal and Torres Strait Islander Peoples: Leadership, Culture and Cultural Integrity

- Connection: Building Belonging Through Creativity
- Growth: Transforming Canberra's Cultural Landscape, and
- Organisational Capability: Strengthening Foundations for the Future.

This strategy is delivered through a suite of supporting plans and frameworks, including audience, programming, business systems, workforce, and philanthropy strategies.

Together, these priorities balance ambition with practicality, ensuring CFC delivers measurable impact while remaining resilient, values-driven, and community-centred.

Delivery of the CFC Strategic Priorities 2026-2030 is supported by an integrated strategic risk and assurance framework aligned with ACT Government governance requirements.

As the 2023-27 Strategic Plan was in operation for 2025-26, reporting presented here is in accordance with that framework.

B1.2 Role, Functions and Services

CFC plays a key role in connecting people with rich and varied cultural experiences, activities, and events, as outlined in Section 6 of the Act, delivering cultural services across the performing arts, visual arts, social history, and cultural heritage through:

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

The CFC Act (Section 7) requires that 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.

Key Clients and Stakeholders

CFC's commitment to our mission to create diverse and remarkable experiences in arts, culture, and heritage is informed by a strong understanding of its stakeholders, including artists, audiences, cultural organisations, and the wider community. Meaningful engagement with these groups reflects the organisation's core values of being daring, responsible, agile, and magnetic, while striving for excellence to ensure its work is inclusive, relevant, and impactful.

CFC actively works with stakeholders to protect cultural heritage, support local artists, expand audience participation, and enhance financial sustainability. Our collaborative and accessible role within the ACT's arts ecosystem fosters participation through events and programs, encourages the development of new creative works, and promotes equitable access to the arts.

During 2025-26, CFC reported to the Minister responsible for the Arts. We also maintained strong working relationships with various ACT Government agencies and entities, as well as key industry bodies, research organisations, touring companies, and other Australian arts centres and galleries. Our stakeholder network is broad and interconnected, and includes:

STAKEHOLDER NETWORKS

ACT Audit Office	ACT Government Solicitor
ACT Health	Artists and arts workers
Access Canberra	Albert Hall Land Management Reference Group
artsACT including the Minister's Creative Council (MCC)	Australia Museums and Galleries Association (AMaGA)
Australian National University (ANU) Centre of Heritage and Museum Studies	Australian National University (ANU) Research School of Astronomy and Astrophysics
Australian National University (ANU) Schools of Art and Design, Music, and History	Creative Australia
Canberra and Region Tourism Leaders Forum	Chief Minister, Treasury and Economic Development Directorate (CMTEDD)
City Renewal Authority (CRA)	ACT Heritage
Events ACT	Friends of Albert Hall
Infrastructure Canberra (iCBR)	Local arts advocates including The Childers Group
Local ACT arts, culture, and heritage organisations	National Capital Attractions Association (NCAA)
The National Cultural Institutions	National producers of the performing arts, including commercial and funded companies
National Trust of Australia (ACT)	Ngunnawal and other Aboriginal and/or Torres Strait Islander peoples
Office of Industrial Relations and Workforce Strategy (OIRWS)	Our patrons and the wider community of the ACT and region
Performing Arts Collection (PAC) Australia	Relevant Commonwealth Agencies including the Office for the Arts and the National Capital Authority
Territory Records Office (TRO)	The diplomatic community and the Office of the International Engagement Commissioner
Transport Canberra	University of Canberra's Centre for Creative and Cultural Research (CCCR)

University of Melbourne	University of Queensland
Venue hirers including local ACT and community hirers	Visit Canberra
Education, business, night-time economy, and tourism sectors	

B1.3 Organisational Structure, Environment and Strategic Planning Framework

Organisational Structure and Environment

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

Strategic and Operating Framework

As an ACT Government entity, CFC operations are also subject to relevant legislation and governance documents including the Government's Statement of Expectations and the CFC's Statement of Intent.

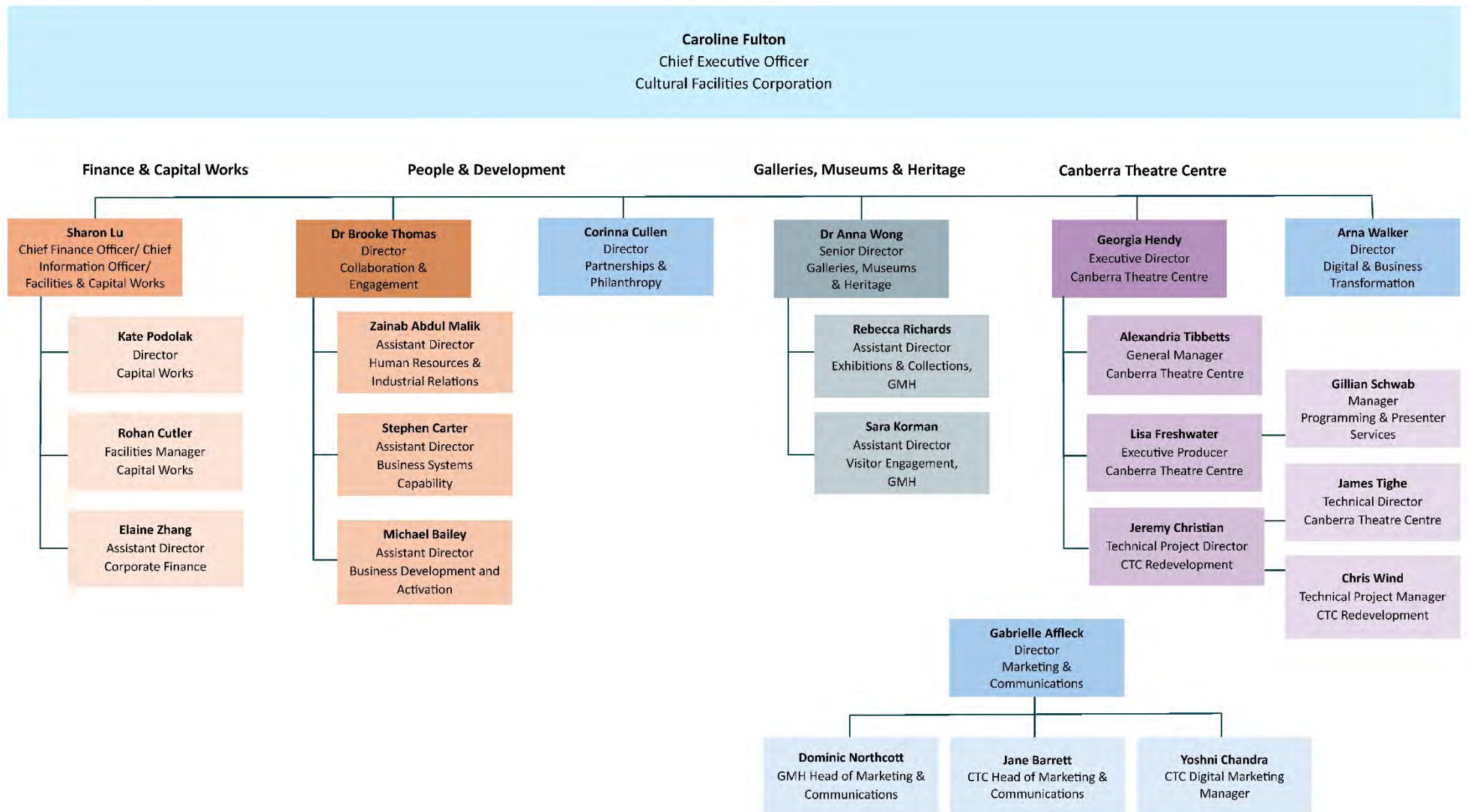
The Strategic Plan 2023-27 establishes the overall direction for CFC's activities, informing the development of our business plan and individual work plans. It offers a structured framework that aligns the organisation's Vision, Mission, and Goals with both external accountability indicators and internal performance measures. This alignment ensures a clear connection between CFC's strategic priorities and the activities undertaken to achieve them, supported by appropriate plans, policies, and procedures.

In addition to reporting on the Accountability Indicators outlined in [Attachment 1](#), CFC monitors a range of internal key performance indicators. These span areas such as asset management, support for artists, visitor growth, revenue generation, audience development, progress on the Lyric Theatre development, sector leadership, Aboriginal and Torres Strait Islander representation, children and youth programming, and workforce capability.

Further details about CFC's Accountability Indicators are provided in the 2025-26 Statement of Performance at [Attachment 1](#) to this report. Detailed reporting against CFC's strategic goals is at [Section B.2](#).

CFC Organisation Chart

Our 2025-26 organisation chart reflects the Cultural Facilities Corporation's (CFC's) high-level structure.



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

CFC's Accountability Indicators and targets for 2025-26 are identified in CFC's 2025-26 Statement of Intent, which was included in the 2025-26 ACT Budget statements.

Summary of Performance Outcomes

CFC delivered stronger results in 2025-26 than in the previous year, driven by increased activity across all venues. As a result, CFC met or exceeded all but one of our Accountability Indicator targets.

CFC welcomed more than **751,000 visitors and patrons** to our facilities, outreach activities and offsite programs/exhibitions during the year, **79 per cent above target**. Strong visitation reflects the success of appealing performances, programs and exhibitions, effective marketing, and a focus on attracting diverse audiences.

The exhibition program included fewer but longer-running major exhibitions, supporting deeper engagement, repeat visitation, and expanded education programs. High visitor numbers demonstrate that the quality, duration, and diversity of exhibitions are meeting community expectations. Higher visitation also contributed to a **lower cost-to-government per patron**.

Education and public programs continue to be well-attended, supported by an expanded program offering at CMAG and our Historic Places.

Detailed performance results and variance explanations are provided in the 2025-26 Statement of Performance ([Attachment 1](#)).

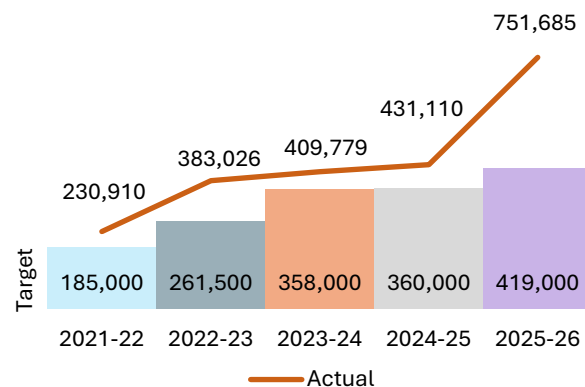
As of 30 June 2026, CFC had completed the Canberra Theatre audio and lighting equipment upgrades and was well progressed on the CTC roof renewal, and Mugga-Mugga conservation works. Some capital project delivery timeframes were revised, namely some CTC upgrades due to delays experienced on heritage approval, and the Lanyon Homestead internal roads upgrades, the scope of which is impacted by an active storm damage insurance claim.

The 2025-26 Statement of Intent identified targets for CFC's accountability indicators. Detailed analysis of performance against these targets, together with a full analysis of CFC's financial results and position, is provided in the 2025-26 Statement of Performance and Management Discussion and Analysis ([Attachment 1](#)).

To assist in understanding the trends of these key performance indicators, graphs are presented below as a visual representation of the results for the indicators from 2021-22 to 2025-26.

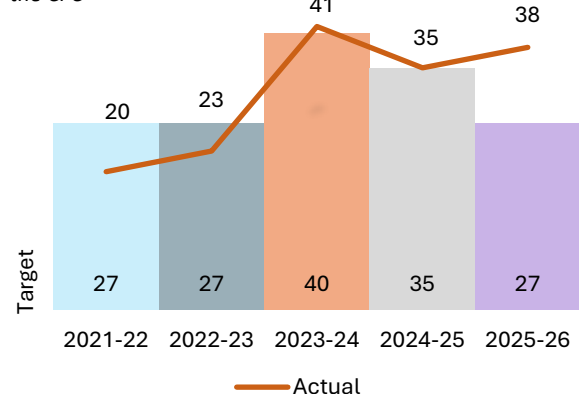
CFC Performance Indicator Graphs

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



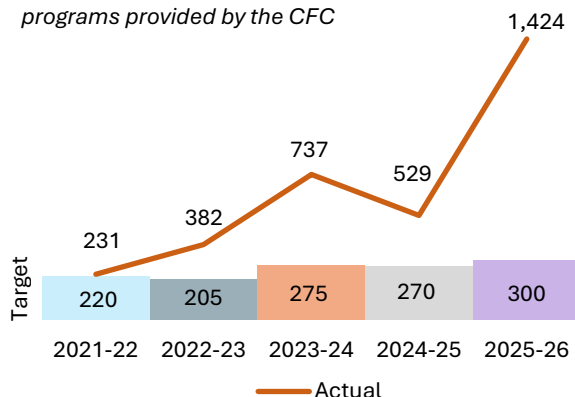
The CFC **exceeded its visitation target by 79%** due to the **strong performance** of offsite programs delivered by Canberra Museum and Gallery and Lanyon Homestead. These programs attracted and engaged more visitors than originally anticipated, extending the reach of the organisation's cultural and heritage offerings.

Figure B.1b: Number of exhibitions at facilities managed by the CFC



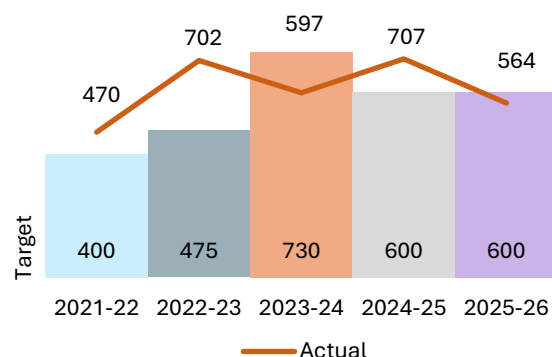
The number of exhibitions across Galleries, Museums and Heritage was **41% above target** due to the CFC producing a greater number of online exhibitions than originally anticipated. These exhibitions expanded access to the museum's collections and research, enabling broader community engagement regardless of geographic location.

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



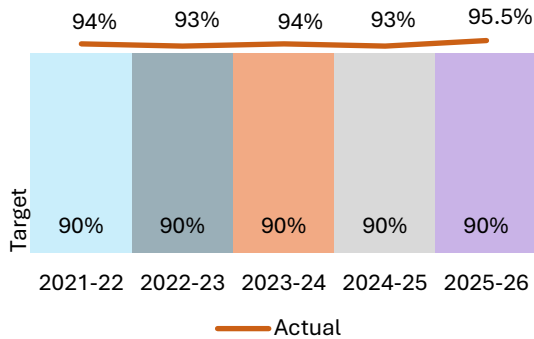
The increase in the number of education and public programs is due to a revised GMH counting methodologies and the **inclusion of participation in museum tours** as part of its education and community program offerings, resulting in a higher overall program count.

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



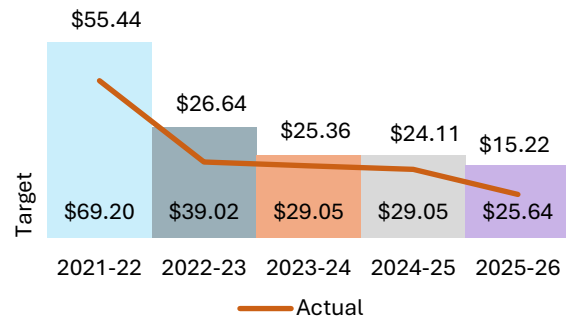
Venue usage at CTC was below target by 6%, mainly due to **changes to the planned availability of the Playhouse Theatre** during the Lyric Theatre Project. Although the Playhouse was ultimately confirmed to remain operational, this occurred within production programming and contracting lead times, limiting opportunities to secure additional activity.

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



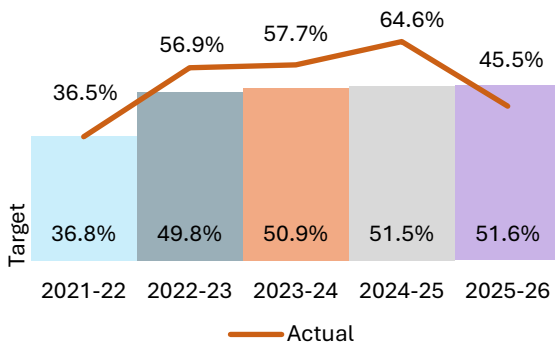
Customer satisfaction levels over the past five years have **remained above target**, reflecting a commitment by each venue to achieve as high a standard as possible. The level for 2025-26 was 95.5%, **5.5% above target**.

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



The lower Cost to Government per estimated visitor/patron variation is due to **higher than anticipated visitors attending offsite programs** delivered by Canberra Museum and Gallery and Lanyon Homestead.

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



The decrease in own sourced revenue as a proportion of total revenue is lower than target due to total revenue **including gains from the asset transfer of Albert Hall** from Infrastructure Canberra.

The above Accountability Indicators do not include numbers relating to Albert Hall following its transfer from Infrastructure Canberra on 1 July 2025. This is due to no reliable counting mechanisms for visitation at Albert Hall prior to its closure for restoration works on 1 January 2026.

Highlights



CANBERRA THEATRE CENTRE *New Executive Director*

In February 2026, the CFC welcomed Georgia Hendy as Executive Director of Canberra Theatre Centre (CTC). With more than 20 years' experience in Australia's performing arts sector, Georgia has held leadership roles at the Sydney Opera House, Queensland Performing Arts Centre (QPAC), and AANT Centre (formerly Darwin Entertainment Centre). Drawing on leadership experience, Georgia brings a deep understanding of venue operations, programming, corporate and philanthropic partnerships, audience and sector development. She is well placed to lead CTC through its next phase of growth, including the development of the new Lyric Theatre, while continuing to strengthen audience engagement and community connection through live performance.

Georgia Hendy, Director, CTC
Image: provided by Georgia Hendy



CANBERRA MUSEUM + GALLERY *Taglietti: A Life in Design*

The exhibition celebrated the centenary of Enrico Taglietti's birth, exploring his life, philosophy, and legacy on Australian architectural design. Alongside the exhibition, CMAG programming featured *Taglietti Home Owners* and the *Adaptive Re-Use of Mid-Century Architecture* panel talks, *tours including Design Tour: Explore Taglietti's Architecture* and *Italian Language Bilingual Tour of Taglietti: Life in Design*, and the engaging *Junior Explorers - Taglietti: Life in Design* children's activity. The 2025 CMAG Secondary School Photography Prize invited entrants to respond to the exhibition. The exhibition tours to Melbourne and Milan, Italy in 2026.

Model of the Canberra Cinema Centre
Taglietti: Life in Design Exhibition.
Image: Dominic Northcott



LANYON HOMESTEAD *Floriade@Lanyon*

Lanyon Homestead was the official *Floriade* Satellite site. The special garden displays accompanied a program of family-friendly activities, including *Kids Day Out*. Visitors enjoyed hands-on experiences including crepe-paper native flower workshops, cyanotype printing, a *Magnification Station*, the *Lanyon Stamp Rally*, and sensory play and rain-painting sessions. The event also featured the *Lanyon Gardens & Science Tour*, highlighting the scientific properties of key plants in recognition of the 2025 *Floriade* theme. Tyronne Bell's *Six Seasons Talk* shared Ngunawal knowledge systems, explaining how flowering, reptile hibernation and bird nest-building signal the six seasonal phases.

KIDS DAY OUT Floriade@Lanyon.
Image: Dominic Northcott

Highlights



THE NOLAN COLLECTION

Nolan Unmasked

Visitors to *Nolan Unmasked* were treated to **conservation investigations of Nolan's Kelly paintings** using X-ray and spectrometer analysis. The work was done in partnership with the University of Sydney, the University of Melbourne and conservator Celia Cramer. Analysis revealed hidden painted figures, words, symbols and collaged elements. These findings provide new evidence about Nolan's creative process in 1946, a key year in the development of his *Ned Kelly* series. Visitors could watch the work and learn about the findings through guided tours.

The project will result in a research paper and a short documentary. The research will also inform our *Nolan: The Backstory* exhibition in 2027.

Nolan Unmasked - What lies beneath the mask?
Image: GMH, The Nolan Collection



CANBERRA THEATRE CENTRE

Cirque Alice

In January, CTC presented *Cirque Alice*, a reimagining of Lewis Carrol's classic adventures featuring circus artists from around the globe, produced by TML Enterprises. The production exceeded expectations, surpassing box office targets by \$256,260 and ticket sales targets by 1,109. **A total of 14,834 people attended.**

A large-scale production, *Cirque Alice* featured 26 performers from six continents and combined contortion, aerial performance, puppetry, dance, live music and comedy. These acts were set to a contemporary soundtrack inspired by well-known classical music. Its imaginative storytelling and family appeal made it a popular summer holiday outing, helping young people and their families connect with live performance before the school year resumed.

Cirque Alice
Image: Supplied



CANBERRA MUSEUM + GALLERY

LOVING: Photographs of Men in Love 1850s-1950s

In partnership with the Delegation of the European Union to Australia, CMAG presented *Loving*, Australia's first showing of the exhibition, and **featuring images of male couples from the 19th and early 20th centuries.** Drawing on more than 4,000 photographs from around the world. The exhibition shared stories of affection, courage and enduring connection that were often hidden at the time.

A Loving City: Queerberra was presented concurrently- including the photographic series by Jane Duong and Victoria Firth-Smith that documented the lives of Canberra's LGBTQIA+ community during the national postal vote on marriage equality- one of the most charged moments in Australian queer history.

LOVING exhibition, CMAG
Image: Hugh Nini and Neal Treadwell Collection

Highlights



CMAG PODCAST

Mid-Century with A Twist

Mid Century with a Twist is CMAG's **first podcast**, developed for the 2026 *Heritage Festival*. It offers a light-hearted look at mid-century Canberra, exploring music, food and even flies.

Written and hosted by curators Vanessa Roth and Hannah Paddon, it blends oral histories, archival research and local stories to bring the past to life.

Launched in April 2026, the opening episode follows CSIRO entomologist Doug Waterhouse and his influence on life in Canberra and beyond. Titled *The Canberra Flies*, it depicts post war conditions through to the 1970s, when dust, sheep paddocks and rapid change shaped daily experience. **Full of humour and vivid characters**, the series presents a fresh take on Canberra's social history and broader community life.

Mid-century with a Twist podcast.
Image: Dominic Northcott



CANBERRA MUSEUM + GALLERY

Acquisitions

CMAG acquired *The Federal Capital Site, Canberra, 1913* by William Nicholls Anderson through the National Cultural Heritage Account. **This historically important work strengthens the national significance of the collection.**

CMAG also acquired *Wool Clip* (1995) by Rosalie Gascoigne. The work is made from weathered timbers from the Monaro region and Lake George, reflecting the area's pastoral history. This is the first work by Gascoigne to enter the CMAG Collection and marks an important step in recognising her legacy as **one of Australia's most acclaimed artists and a significant figure in Canberra's cultural life.**

Wool Clip (1995) sawn wood on craft board (currently on display at CMAG).
Image: Rosalie Gascoigne



CFC

Albert Hall

On 1 July 2025, **Albert Hall became part of the CFC.**

Albert Hall has been central to the city's artistic and community life for nearly 100 years.

The Hall is now undergoing major heritage conservation works, with reopening planned for 2027 ahead of its 2028 centenary.

Prior to conservation works, the CFC, alongside the National Trust ACT, conducted a walking tour of the historic Albert Hall and precinct in October 2025. The tour explored the rich and fascinating life of the hall from inception to today and was led by Dr Lenore Coltheart OAM, respected Canberra historian and author.

Albert Hall heritage conservation works.
Image: Dominic Northcott

Highlights



CANBERRA THEATRE CENTRE Lyric Theatre

With planning, design and public consultation complete, main construction of the **new Lyric Theatre commenced in January 2026**. The venue will be fully electric and meet green building standards. It will include a modern orchestra pit, accessible seating, improved mobility access and new hospitality spaces. The project is expected to increase visitors to the city, support local retail, cafés and hotels, and create new job opportunities across the arts, events, hospitality and construction sectors, while providing more opportunities for local artists.

The venue is a **major investment in Canberra's cultural infrastructure**, expanding the CTC's ability to host large-scale productions and major events and supporting Canberra's role as a national centre for performing arts.

*New Lyric Theatre external rendition.
Image: Infrastructure Canberra*



CANBERRA THEATRE CENTRE Membership

In 2026, CTC reimagined its approach to audience engagement, replacing its traditional subscription model **with an innovative attendance-based membership program**.

Officially launched through a highly successful member event in December 2025, the model reflects changing audience behaviours and rewards patrons who attend three or more performances each year with exclusive benefits.

Mid-year results have been highly encouraging, with **2,932 enrolled Members at the end of June and exceptional engagement rates signalling a more connected and active audience community**, supporting long-term audience growth and sustainability.

*CTC Membership launch
Image: Martin Ollman*



CANBERRA THEATRE CENTRE The Sapphires

In partnership with Queensland Theatre Company, CTC co-produced a new production of *The Sapphires*, presented across *Reconciliation Week*, with Wesley Enoch directing the acclaimed Tony Briggs work.

Inspired by the childhood experiences of Briggs' mother and aunt, the story of four Aboriginal women who toured Vietnam as a Motown-style singing group has been a mainstay of Australian theatre since its 2004 premiere, celebrated for its infectious soul soundtrack and its powerful telling of the impact of racism and the Stolen Generations on Aboriginal families and communities. CTC's investment as co-producer secured **a stake in the production's future touring life**, and the season reaffirmed CTC's commitment to presenting significant First Nations stories to a broad audience.

The Sapphires. Image: David Kel

B1.5 Outlook

Current and future priorities and challenges

Over the period 2026-27 to 2029-30, CFC will continue to position itself as a leading cultural organisation and a key contributor to Canberra's identity. This period represents a significant phase of organisational transformation, growth, and renewal, driven by major cultural infrastructure investment, evolving community expectations, and expanded opportunities for cultural participation and engagement.

A priority for CFC will be the successful opening and operation of the new 2,000-seat Lyric Theatre and expanded CTC. This transformational project will significantly increase Canberra's capacity to host major productions, attract new audiences, and support artistic development, while strengthening the ACT's visitor economy and cultural profile.

CFC will further strengthen the role of CMAG as a cultural anchor within the Civic and Cultural District, while continuing to steward and activate the organisation's heritage places as important civic and cultural gathering spaces.

In preparation for this growth, CFC will continue to build organisational capability, workforce capacity, and operational readiness to support a larger and more complex operating environment. This

includes strengthening governance, modernising systems and processes, enhancing workforce capability, and ensuring safe, sustainable, and efficient operational delivery.

CFC will continue to grow and diversify audiences through inclusive, high-quality programming and audience development initiatives across all sites. A strong focus will remain on improving access and participation, supporting local artists and creative practitioners, and delivering experiences that foster connection, belonging and wellbeing. The organisation will continue to embed respectful engagement with Aboriginal and Torres Strait Islander peoples and cultures across programming, partnerships, workforce capability and governance practices. This includes supporting Aboriginal and Torres Strait Islander-led storytelling, cultural leadership, and authentic collaboration.

The organisation will also continue to strengthen long-term financial sustainability through diversification of revenue streams, including philanthropy, partnerships, commercial activation, memberships, ticketing and hospitality opportunities. These activities will support CFC's cultural ambitions while ensuring the organisation remains resilient, community-focused, and financially sustainable.

CFC's strategic priorities are supported by integrated planning across programming, audience development, workforce

capability, business systems, philanthropy, governance, and risk management frameworks.

B1.6 Internal Accountability

The CFC Executive and Senior Leadership Team for 2025-26 comprised the following:

LEADERSHIP TEAM	
Chief Executive Officer (CEO)	Caroline Fulton
Chief Finance and Information Officer (CFO/CIO)	Sharon Lu
Executive Director, Canberra Theatre Centre (CTC)	Georgia Hendy
Senior Director, Galleries, Museums and Heritage (GMH)	Dr Anna Wong
Director, Collaboration and Engagement (C&E)	Dr Brooke Thomas
Director, Partnerships and Philanthropy	Corinna Cullen
Director, Digital and Business Transformation	Arna Walker
Director, Marketing and Communications	Gabrielle Affleck
General Manager, Canberra Theatre Centre	Alexandria Tibbets
Executive Producer, Canberra Theatre Centre	Lisa Freshwater
Technical Project Director, Canberra Theatre Centre	Jeremy Christian
Director, Capital Works	Kate Podolak

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

The Leadership Team meets fortnightly to consider strategic, operational, financial and collaborative matters. Other key committees within CFC include the WHS Committee, the Agency Consultative Committee, Development Committee, and the Audit and Risk Committee.

Board of the CFC

Five new members have been appointed to the Board of the CFC.

From 1 July 2025, Professor Mathew Trinca AM FAHA commenced in the role of Chair, bringing extensive experience in the museum and cultural sector, including board roles with the Canberra Symphony Orchestra, Blue Shield Australia, and the Asian Civilisation Museum Singapore.

Joining him as Deputy Chair is Ms Toni Cody, a seasoned marketing and business consultant with a distinguished history of board service across major arts organisations including the Sydney Theatre Company and The Australian Ballet.

In addition, Mr Richard Evans AM commenced on 1 July 2025. Mr Evans, a prominent figure in the performing arts and tourism sectors, is currently Managing Director of the Australian Chamber Orchestra and Chair of the Confederation of Australian International Arts Festivals.

From 1 January 2026, Ms Liz Nield OAM and Mr Craig Dalzell joined the Board. Ms Nield is a philanthropy and communications specialist with leadership experience at the National Portrait Gallery and Opera Australia. Mr Dalzell brings deep expertise in financial oversight and commercial

management, with a background spanning government, defence, and healthcare sectors.

These five new members have joined Dr Rachael Coghlan, who was reappointed as a member from 1 July 2025. Dr Coghlan, a respected leader in the Canberra arts community, brings valuable continuity and corporate knowledge.

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

- ensure the CFC achieves its mission and purpose
- enhance organisational performance
- understand and manage risks to minimise negative consequences and maximise opportunities
- strengthen stakeholder confidence
- enhance the CFC's public reputation through enhanced transparency and accountability, and
- oversee the way in which the CFC is discharging its legal, stakeholder and ethical obligations.

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

CFC BOARD MEMBERS AND TERMS

Chair	Prof Mathew Trinca AM FAHA	1 July 2025 - 1 July 2027
Deputy Chair	Toni Cody	1 July 2025 - 1 July 2027
Members	Christine Shannon Tim Lo Surdo Dr Rachael Coghlan Richard Evans Craig Dalzell Liz Nield OAM Caroline Fulton (CEO)	14 April 2023 - 31 December 2025 1 January 2023 - 31 December 2025 1 July 2025 - 31 December 2027 2 July 2022 - 30 June 2025 1 July 2025 - 1 July 2027 1 January 2026 - 31 December 2028 1 January 2026 - 31 December 2028

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. CFC's Chief Executive Officer is also a Member of the CFC Board in accordance with Section 80 of the FM Act.

The functions of the Chair, Deputy Chair, Chief Executive Officer, and associated provisions relating to Board Members, are set out in the FM Act (Division 9.3). Further information about the 2025-26 Board members is provided at [Appendix 1](#).

The FM Act (Division 9.2, Clause 78 (6)) provides that the remuneration of the CFC Board 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 13 of 2025, are set out in the table below.

REMUNERATION RATES

Chair	\$32,140
Deputy Chair	\$16,090
Members	\$11,280

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

CFC's Board meetings are convened and conducted in accordance with the provisions of the FM Act (Division 9.4). The convening of these meetings, and their procedures, complied with the requirements of Division 9.4 of the FM Act (see p29).

BOARD MEETINGS

28 August 2025

23 October 2025

18 December 2025

5 March 2026

30 April 2026

Audit Program, and Fraud Control Plan. CFC established the Audit and Risk Committee as a sub-committee of the Board, with a formal charter setting out its role and functions in relation to oversight of financial, audit, and compliance matters, including risk management and internal controls. The External Member of the committee is remunerated as per Determination 13 of 2025 of the Remuneration Tribunal at \$560 per diem.

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

www.culturalfacilities.act.gov.au.

Audit and Risk Committee

CFC's financial and risk management is supported by the work of the Audit and Risk Committee of the Board and through CFC's Strategic Risk Management Plan, Internal

Advisory Committees

In accordance with Section 8 (i)(a) of the CFC Act, CFC has three Advisory Committees who are engaged with the Board of the CFC (through the CFC's CEO).

COMMITTEE MEMBERSHIP AT 31 DECEMBER 2025

CTC ADVISORY COMMITTEE	CMAG ADVISORY COMMITTEE	ACTHP ADVISORY COMMITTEE
Claudia Santangelo (Convenor)	Prof Nicholas Brown (Convenor)	Barbara Reeve, FIIC, M ICOMOS (Convenor)
Soelily Consen-Lynch	Prof Denise Ferris	Dr Dianne Firth OAM (Deputy Convenor)
Fredeliza Campos	Squadron Leader Gary Oakley OAM	Alistair Grinbergs
David Hobbes	Dr Charlotte Crow	Joanne Lisinski
Kels Bagust	Sara Kelly	Shannyn Palmer
	Amelia Zaraftis	

The operation of the advisory committees is governed by an Advisory Committees Charter, which is available at www.culturalfacilities.act.gov.au. The Board agreed to a new Charter and Committee structure commencing 1 July 2026.

CANBERRA THEATRE CENTRE AT A GLANCE

OVERVIEW



TOURISM AND ECONOMIC IMPACT

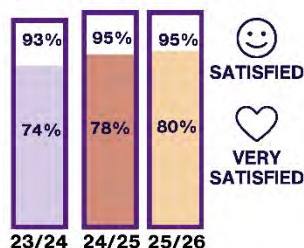
Source: Canberra Theatre Centre patrons survey 2025/26



MOST POPULAR GENRES

	Comedy	49,634
	Music	38,561
	Theatre	30,664
	Dance	30,626
	Circus / Physical Theatre	23,003

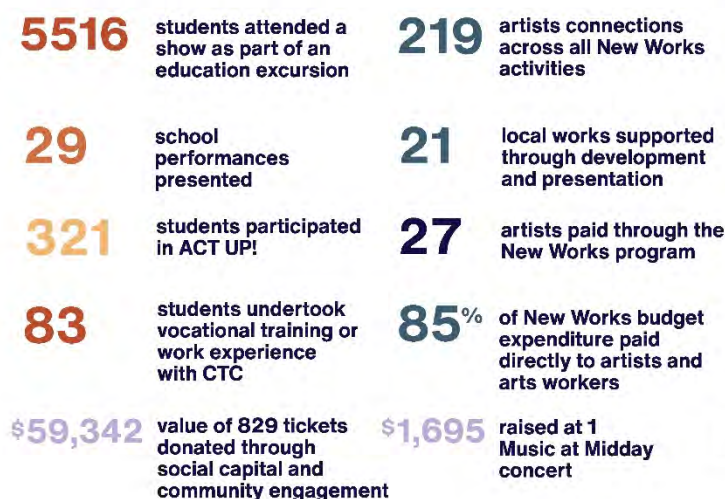
AUDIENCE SATISFACTION



MEMBERSHIP



ACT ENGAGEMENT



DIGITAL ENGAGEMENT



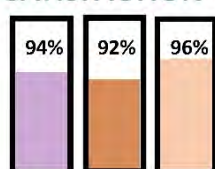
CANBERRA MUSEUM + GALLERY AT A GLANCE

VISITORS 
302,287

ONSITE
77,429
OUTREACH
224,858

223,649 VISITORS TO
EXHIBITIONS FEATURING WORKS
FROM THE CMAG COLLECTIONS

VISITING FROM 
Canberra **87%**
Canberra Region **5%**
Interstate **8%**

VISITOR
SATISFACTION

23/24 24/25 25/26

EXHIBITIONS + COLLECTIONS
13 new CMAG exhibitions
108 ACT Region artists exhibited
3 objects/works loaned to
other cultural institutions
508 objects/works acquired

EDUCATION + PROGRAMS

	Education and Public Programs	287
	Students attended CMAG Programs	2,340
	Visitors attended CMAG Public Programs	6,164

FAMILIES

6,982 
visitors in the first 3 months to

HOP IN! CMAG'S FIRST CURATED
CHILDREN'S EXHIBITION

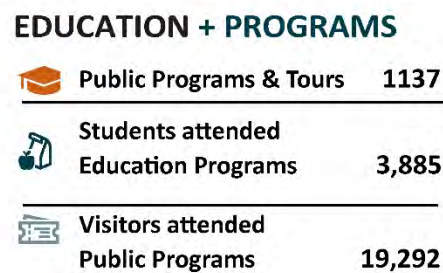
Doubling average daily visitation

SOCIAL MEDIA ENGAGEMENT

379K WEBSITE visitors
2.76M FACEBOOK visitors
319K INSTAGRAM visitors

   
TOTAL CMAG 3.46M IN 25/26
SOCIAL MEDIA 2.35M IN 24/25
ENGAGEMENT

LANYON, CALTHORPES AND MUGGA-MUGGA AT A GLANCE



HISTORIC GARDENS



- OVER **3,396** PLANTS PRODUCED FOR USE IN THE GARDENS
- **576** PLANTS PRODUCED FOR HARVEST DAY OUT
- **4,350** BULBS & **4,350** ANNUALS PLANTED FOR **FLORIADE@LANYON**
- **12** TREES SUCCESSFULLY PROPOGATED FROM SEED AT **MUGGA-MUGGA**
- **34** HELLEBORES PROPOGATED FOR **LANYON** WITH HISTORIC PLANTINGS
- **PROLIFIC CHILLI HARVEST** AND SEED COLLECTION FOR 2026-27
- COMMENCEMENT OF A **GARDEN VOLUNTEER PROGRAM**

PHILANTHROPY AT A GLANCE

Every gift reflects a belief in the importance of the performing and visual arts, and access to our shared cultural heritage

DONOR IMPACT

- ▶ STRONG COMMUNITY BACKING FOR MAJOR ACQUISITIONS INCLUDING MAREE CLARKE'S REED NECKLACES AND ROSALIE GASCOIGNE'S *WOOL CLIP 1995*
- ▶ PARTNERSHIPS WITH **GINNINDERRY** AND **ERSTWILDER** WITH SPONSORSHIP AND RETAIL COLLABORATIONS
- ▶ MEMORIAL AND TRIBUTE GIFTS AND HIGH PARTICIPATION IN GIVING FROM HISTORIC PLACES VISITORS
- ▶ PLAYED A CRITICAL ROLE IN ENABLING NEW WORK AND ACTIVITY - SUPPORTING **ARTIST LED DEVELOPMENT, CREATIVE PROJECTS** AND **CREATIVE LEARNING FOR YOUNG AUDIENCES**

Thank you to every donor, partner and advocate who supported us this year

BY THE NUMBERS

\$90,744+

RAISED IN PHILANTHROPIC SUPPORT

\$25,000

LARGEST SINGLE CONTRIBUTION SUPPORTING CMAG

\$15,000

PLEDGED TO SUPPORT CALTHORPES HOUSE CENTENARY IN 2027

5

NEW CANBERRA THEATRE CENTRE PATRONS

200+

GIFTS RECEIVED FROM INDIVIDUALS, TRUST, GOVERNMENT AND PARTNERS

OUTCOMES

CMAG'S

FIRST NOTIFIED BEQUEST

SIGNIFICANT

IN-KIND CONTRIBUTIONS ENHANCING EXHIBITIONS AND AUDIENCE EXPERIENCE

STRONG FOUNDATIONS

GOVERNANCE FRAMEWORKS, POLICIES AND DONOR SYSTEMS IN PLACE

EXPANDED PARTNERSHIPS

GROWING CORPORATE PARTNERSHIP MOMENTUM AND POSITIVE SPONSORSHIP

GROWTH

IN REVENUE, PARTNER SUPPORT AND DONOR RELATIONSHIPS



B2 Performance Analysis

CFC's 2025-26 Statement of Intent was prepared in accordance with Section 61 of the *Financial Management ACT 1996* and published in the 2025-26 ACT Budget statements. The Statement of Intent identified CFC's strategic objectives and indicators. Performance against these is summarised under Section B.1.4.

Overview

In 2025-26, CFC delivered strong outcomes across each of the strategic goals of its 2023-27 Strategic Plan.

Through high-quality performing arts, exhibitions, public programs, and heritage experiences, CFC strengthened our role as a leading cultural organisation and custodian of the ACT's cultural assets.

Key achievements included the delivery of major artistic and cultural programs, increased audience participation, growth in self-generated revenue, continued support for artists and the broader cultural sector, and ongoing investment in organisational capability, governance and workforce development. These outcomes demonstrate CFC's contribution to the cultural, social and economic life of Canberra while maintaining a strong foundation for future growth.

The year also marked an important period of organisational transformation and preparation for the future. The transfer of Albert Hall to the CFC portfolio expanded the organisation's cultural and heritage responsibilities, while continued progress on the Canberra Lyric Theatre advanced a once-in-a-generation investment in

Canberra's cultural infrastructure.

The endorsement of the CFC Strategic Priorities 2026-30 further established a clear direction for the organisation as we prepare to expand our cultural impact, organisational capability and contribution to the ACT community.



*Flutterbry - Worlds Beyond Waste CMAG exhibition.
Image: Dominic Northcott*

STRATEGIC GOAL 1

Custodianship, Creativity and Storytelling

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

Canberra Theatre Centre

In 2025-26, **CTC welcomed 240,148 visitors to 443 performances**, a year defined by ambition, cultural custodianship and the milestone of the Canberra Theatre's 60th anniversary. The program brought together leading names in Australian theatre, dance, opera, and music alongside a deepened commitment to Aboriginal and Torres Strait Islander storytelling, local artist development, and community engagement. From the rock and roll legacy of the Warumpi Band with *Big Name No Blankets* to the world premiere of Bangarra Dance Theatre's *Sheltering*, from an *Opera Australia Gala Concert* celebrating six decades of the Canberra Theatre to supporting 21 new works through CTC's New Works program, the year demonstrated CTC's role as a major presenter and a champion of creative development.



Warumpi Band - *Big Name No Blankets* (Ilbijerri)
Image: James Henry



Bangarra Dance Theatre - *Illume*. Image: Daniel Boud

Major Productions and Programming Excellence

CTC presented work from leading national and international performing arts companies, delivering a diverse program that celebrated artistic excellence and reinforced CTC's standing as one of Australia's leading performing arts venues.

A strong focus on Aboriginal and Torres Strait Islander storytelling was reflected throughout the program, with major presentations including ILBIJERRI's *Big Name No Blankets*, Joel Bray's *Garabari*, Australian Dance Theatre's *Marrow*, Bangarra Dance Theatre's *Illume* and world premiere of *Sheltering*, and a co-production of *The Sapphires* with Queensland Theatre Company. Further information is provided in [B9 Aboriginal and Torres Strait Islander Peoples Reporting](#).

More than 80 of Australia's leading opera singers and musicians took to the Canberra Theatre stage for the *Opera Australia Gala Concert*, a landmark event marking the Theatre's 60th anniversary year. Led by maestro Tahu Matheson, the concert brought Opera Australia's full orchestra, chorus, and principals to Canberra for the first time in 42 years, a presentation coup that exceeded box office targets and reaffirmed the CTC's standing as a home for Australia's premiere opera company. Staff and special guests gathered after the performance to celebrate six decades of Australia's oldest performing arts centre and farewell to CTC's outgoing Director, Alex Budd.



Opera Australia Gala Concert Canberra. Image: Photox



Duck Pond (Circa). Image: Pia Johnson

ECHO (Every Cold Hearted Oxygen), the new work from Nassim Soleimanpour of *White Rabbit*, *Red Rabbit* fame, had its Australian premiere at CTC. Each performance featured a different artist undertaking an unrehearsed cold reading while Soleimanpour appeared live from Berlin via video link. Co-commissioned with international partners including the Royal Court Theatre London, Why Not Theatre Toronto, and The Shed New York, CTC invested as co-commissioner alongside Malthouse Melbourne, securing exclusive Australian premiere rights. Exploring themes of migration, displacement, and belonging, the work drew on Soleimanpour's own experience of leaving Iran.

Circa, one of the world's leading circus companies, brought its acclaimed reimagining of *Swan Lake*, *Duck Pond*, to Canberra audiences. The production transformed the classic ballet into a circus spectacular featuring Circa's signature athleticism, humour, and inventiveness, offering a playful exploration of identity and self-discovery

My Brilliant Career, the musical adaptation of Miles Franklin's iconic novel by Sheridan Harbridge and Dean Bryant, came to Canberra as part of a limited national tour following its acclaimed Melbourne Theatre Company (MTC) season. Directed by MTC Artistic Director Ann-Louise Sarks with music by Mathew Frank and starring Kala Gare, the production held particular resonance for Canberra audiences given Franklin's connection to the nearby Brindabella region. The season further strengthened CTC's relationship with MTC and its standing on the national performing arts circuit.



My Brilliant Career - Melbourne Theatre Company. Image: Pia Johnson

The Whitlams performed with the *Canberra Symphony Orchestra* presenting symphonic arrangements of favourites including *No Aphrodisiac* and *Blow Up the Pokies* alongside material from recent albums. CTC's investment enabled the large-scale orchestral presentation to be realised in Canberra, demonstrating both audience demand and the opportunities that will be unlocked through the future Lyric Theatre.

Comedy

Comedy remained exceptionally popular with Canberra audiences, with CTC attracting a strong line-up of national and international talent including Randy Feltface, Alan Davies, Tom Gleeson, Daniel Sloss, Bron Lewis, Nazeem Hussain, and Sooshi Mango. A total of **52,611 patrons attended comedy performances** during 2025-26. The *Canberra Comedy Festival* contributed **41 performances, attracting 14,462 attendees**, with attendance reaching 78.9 per cent of capacity.

Contemporary Music

Contemporary Music brought a diverse mix of artists to Canberra Theatre Centre, including *Tim Minchin*, *Bleak Squad*, *Hear My Eyes: Terminator 2*, *The Tallis Scholars*, *Josh Cohen: Radiohead for Solo Piano II*, *Russell Morris*, *Samara Joy*, *Lisa Simone*, *The Church*, *Ben Folds*, and *Meg Washington*. The program spanned genres from orchestral film scores to rock

classics, jazz, soul, and singer-songwriter performances, reflecting CTC's growing reputation as a destination for both leading Australian artists and international touring acts.

Contemporary music performances attracted 38,754 patrons in 2025-26, demonstrating strong audience demand.

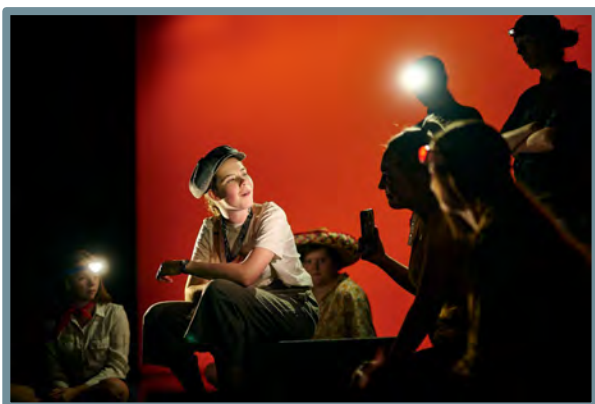
Families, Education and Creative Learning Programming

CTC's family and creative learning program included *The Gruffalo's Child*, *Imagine Live*, *Zindzi and the Zillionaires*, *Velveteen Rabbit*, and *The Land of Lost Things*. A total of **66 schools from across the ACT and regional NSW attended these productions, engaging 3,789 students aged 3-12 years**. Schools travelled from as far as Exeter (180km), Murringo (135km), and Cooma (115km) demonstrating the program's reach beyond the ACT. The most popular productions with schools were literary adaptations, *The Gruffalo's Child* and *Imagine Live*. The program also attracted family audiences outside school attendance, with **3,685 public tickets booked across the five shows**, many taking advantage of family and group prices.

Schools and Educational Engagement

CTC's annual secondary school performing arts program, ACT UP!, **engaged with 19 schools, including 321 students and 29 teachers** from public and private institutions across the ACT and regional NSW. The program facilitated workshops in performance and technical design that resulted in **two public performances in The Playhouse, selling 496 tickets**.

ACT UP! **employed nine local artists** and partnered with CMAG and international production company Wright & Grainger. Feedback from teachers, students, workshop artists, CTC staff, and reviewers was overwhelmingly positive, reinforcing ACT UP! as a flagship creative learning program that supports skills development, creative expression, and pathways into the performing arts for young people across the ACT and region.



ACT UP! Images: Pew Pew



CTC New Works and ACT Industry and Sector Development

CTC New Works continued to champion local artists by creating opportunities for the seeding, commissioning, development, and presentation of original work. In 2025-26, **21 new works** were supported through creative development and presentation, with **219 local artists, creatives and arts workers** participating in New Works and sector development activities. **Eighteen local artists received direct financial support** to seed, develop or present new work, with **85 per cent of the program expenditure directed to artists, creatives and arts workers**.

CTC, in association with Crimson Rosella and supported by The Keir Foundation, commissioned the creative development of *PETROV! A Cold War Cabaret*. Celebrated artists Lindy Hume, Sheridan Harbridge, Blazey Best, and Mikelangelo and the Black Sea Gentlemen developed the work during a creative residency in the Courtyard Studio. Exploring the notorious 1950's Petrov Affair, the project brought together local and national artists to develop a new Australian work, culminating in a presentation for presenters and industry stakeholders.



CTC audience. Image: Photox

CTC presented the inaugural season of *The Independents: Festival of New Works*, showcasing local artists Christopher Carroll's *The Cadaver Palaver* and Gabriel Sinclair's *Superposition* alongside two Sydney works in the Courtyard Studio. Selected artists were further supported to present their works at Sydney Fringe as part of the new Made in Canberra program, a successful pilot returning in October 2026.

The 2026 *New Ideas Lab* paired local artists Zev Aviv, Marlene Radice, Thea Jade, and Tom Glassey with mentors Lara Thoms, Kaz Terese, Tasnim Hossain, and David Williams to develop original new work. The group explored their ideas in a collaborative environment, developing artistic concepts, building industry skills, learning from one another's creative practice, and planning future stages of development.

Three residencies supported local sector development: the Cultural Creatives Residency (Patrice Soward), the Next Level Creative Mentorship delivered with Accessible Arts NSW (Ella Buckley), and The Push Music Industry Mentorship delivered with Music ACT (Jay Abrokwah).

Sector engagement continued through **42 one-on-one Artist Chats**, the *Chips Dips and Sips* industry learning and networking series which reached **40 local attendees**, and *Spotlight: Made Local*, which **promoted nine local performance seasons** to CTC's audiences. Additional professional development opportunities were delivered through collaborations including *Seeding Ground* with Australian Dance Party, *Immerse Lab*, *A Beginners Guide to Sound Design* with Music ACT, and Canberra Youth Theatre's *Young Critics Program*.

CTC also supported local sector presentation and venue hires across a wide range of local work, recording **136 nights of venue usage across 35 local contracts** during 2025-26. These outcomes demonstrate CTC's continuing role as a critical cultural infrastructure provider and a key contributor to the development of Canberra's performing arts sector.

A complete list of presentations at CTC is provided at [Appendix 3](#).

Galleries, Museums and Heritage

CFC continued to deliver a dynamic program of exhibitions, heritage experiences, public programs, and learning opportunities that connected diverse audiences with Canberra's stories, collections, and cultural identity. Through CMAG, The Nolan Collection and Historic Places, CFC strengthened community engagement with art, heritage and culture while ensuring the ACT's significant collections and heritage places remained accessible, relevant and valued by contemporary audiences.

Exhibitions

The 2025-26 exhibition program reflected CFC's commitment to creative excellence and contemporary storytelling. Across CMAG, Historic Places, the Nolan Collection and online, **38 exhibitions explored visual arts, design, architecture, social history and community identity**, connecting audiences with diverse perspectives and experiences.

These included:

- *Taglietti: Life in Design*
- Maree Clarke: *Seeing the Invisible*
- *A Loving City: Queerberra Revisited*
- *Stitching Stories: 50 Years of Canberra Quilters*, and
- Maria Fernanda Cardoso: *Spiders of Paradise*.

CMAG also presented *Hop In! An Immersive World of Play* featuring Beci Orpin's *Bunny Dearest*, its first in-house children's exhibition, creating new opportunities for young audiences and families to engage with art through play, creativity, and participation. CFC also continued delivery of the multi-year *Nolan50* initiative, commemorating the 50th anniversary of Sidney Nolan's gift of artworks to the Australian people. Through exhibitions, research projects, and public programs, *Nolan50* generated new scholarship, audience engagement, and appreciation of the nationally significant Nolan Collection.



Maria Fernanda Cardoso: *Spiders of Paradise*. Image: Dominic Northcott

A highlight was *Nolan Unmasked*, which combined curatorial investigation with infrared reflectography and X-ray fluorescence spectroscopy to reveal hidden figures, inscriptions and collaged elements concealed beneath the surface of Nolan's works. The project provided fresh insights into Nolan's artistic practice, demonstrated the value of

interdisciplinary collections research, and showcased the capacity of cultural collections to generate new knowledge and public understanding.

A complete list of exhibitions presented in 2025-26 is included at [Appendix 3](#).

Audience Engagement

In 2025-26, CFC played a prominent role in Canberra's major cultural festivals and events. Lanyon Homestead continued as *Floriade's* official satellite site, welcoming visitors to experience spring displays in a nationally significant heritage landscape. *Taglietti: Life and Design* featured prominently in the *Canberra and Region Heritage Festival's* mid-century program, using architecture and design to explore Canberra's identity as a planned city. Participation in the *National Multicultural Festival* and *Enlighten* further expanded audience engagement with the ACT's collections, stories and heritage places.



Taglietti: Life in Design. Image: Mark Mohell

Audience engagement remained strong throughout the year. CMAG attracted **77,429 onsite visitors**, significantly exceeding targets, while Historic Places welcomed **41,369 onsite visitors** across Lanyon Homestead, Calthorpes House, and Mugga-Mugga Cottage. Combined onsite visits and offsite engagement through digital exhibitions, education outreach and the outward collection program exceeded **500,000 interactions**, demonstrating strong community demand for arts, heritage, and cultural experiences.

Historic Places continued to bring Canberra's history to life through authentic heritage experiences, exhibitions and community events. Programs including *Harvest Day Out*, *Floriade@Lanyon*, *Kids Day Out*, *Live@Lanyon*, and the *Lanyon Art Prize* encouraged audiences to engage with the region's cultural, environmental, and social history while strengthening community connection to place and fostering a deeper appreciation of the ACT's heritage.



Lanyon Art Prize winning entry 'Fine Open Grasslands' by Cathy Franzi

Public participation was further enhanced through an extensive program of educational, family and community activities. GMH delivered **1,424 education, public and community programs** and engaged **more than 6,200 students** through formal learning activities. These programs supported curriculum delivery, encouraged creativity, and lifelong learning, and created meaningful opportunities for audiences of all ages to engage with art, heritage, and history.

A list of our public programs and events is included in [Appendix 3](#).

Outreach

The organisation also expanded access through outreach and digital initiatives. Collection-based programs, and online exhibitions enabled audiences to engage with Canberra's cultural assets beyond traditional museum and gallery settings. Outreach collections generated **almost 390,000 engagements**, while digital exhibitions broadened access for audiences regardless of geographic location.

The *Taglietti: Life in Design* exhibition toured to the University of Melbourne in July 2026 and will continue to the Milan Polytechnico, Italy later in 2026. The tour extends the reach of Canberra's cultural stories to national and international audiences and highlights the growing profile of CFC's exhibition program beyond the ACT.

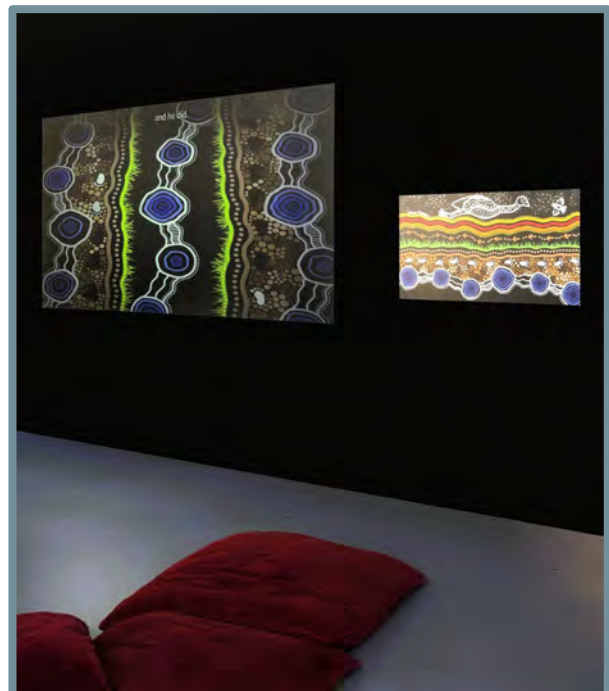
Awards

The quality and impact of CFC's heritage programs were recognised through the *2025 ACT National Trust Heritage Awards*. Paul Girrawah House and his works, *Gulamon and Boomerang*, that featured as part of CMAG's *Materiality...but not as we know it* exhibition, received the **First Nations Heritage Award**. The *Djara* exhibition was also recognised with a **Highly Commended** award in the **First Nations Heritage category**. Historic Places received a **Highly Commended** award in the **Heritage Education and Promotion** category for *Sonic Suburbia: Stories of Calthorpes House*, and a finalist for *Harvest Day Out at Lanyon Homestead*. These recognitions highlight the quality of CFC's work in heritage interpretation, education, public engagement, and Aboriginal and Torres Strait Islander storytelling.

Collectively, these achievements reflect CFC's ongoing commitment to presenting high-quality cultural experiences, caring for significant collections and heritage places, and broadening participation in arts, culture, and heritage.



ACT National Trust Heritage Awards 2025 - Paul Girrawah House - *Gulamon and Boomerang* - and Virginia Rigney Snr Curator) CMAG.
Image: Garry Yu



Djara exhibition, CMAG. Image: Brenton McGeachie

STRATEGIC GOAL 2

Growth and Financial Sustainability

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

Corporate

In 2025-26 CFC maintained high standards of financial management and legislative compliance.

The audit of CFC's 2025-26 Financial Statements by the ACT Auditor-General resulted in an unmodified audit and for 2025-26, CFC achieved **own-sourced revenue of 45.5 per cent** comparable with a target of 51.6 per cent. Own sourced revenue as a proportion of total revenue is lower than target due to total revenue including gains from the asset transfer of Albert Hall from Infrastructure Canberra.

CFC achieved a **cost to government per visitor outcome of \$15.22 compared with a target of \$25.64**. The better-than-target figure relates primarily due to higher than anticipated visitors attending offsite programs delivered by Canberra Museum and Gallery and Lanyon Homestead. The Government provided \$11.442 million in 2025-26 to CFC for its operations and \$4.099 million for capital works projects.

Corporate Finance processed 6,863 individual pays, 164 theatre show acquittals, \$14.6 million revenue and \$11.9 million payments requests.

The CFC Audit and Risk Committee met four times in 2025-26. Representatives of the ACT Audit Office were invited to all meetings of the CFC's Audit Committee. CFC's Strategic Risk and Fraud Corruption Risk registers are reviewed in each meeting.

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

Philanthropic Development

Philanthropic development continued this financial year with activity including:

- the delivery of two fundraising campaigns for GMH including an appeal in support of the acquisition of Maree Clarke's *Reed Necklaces 2025* and an EOFY appeal, launched on Canberra Day, to support CMAG's acquisition of significant Canberran artist

Rosalie Gascoigne's *Wool Clip* 1995, and

- the launch of a new Canberra Theatre Centre Patrons program designed to engage frequent attendees and supporters of the Centre.

Notable gifts in this financial year include:

- Meredith Hinchliffe AM donated \$25,000 to CMAG to support of its ongoing work and the acquisition of artists living and working in Canberra,
- Professor Mathew Trinca's AM FAHA donated \$15,000 to ACT Historic Places, and
- Victoria and Ian Fitzgerald donated \$5,000 as Principal Patrons of CTC.

Partnerships were negotiated and secured to support special projects across GMH including with Ginninderry, Erstwilder, Antiques Roadshow Down Under, and Teds Cameras.

Further information about CFC's funding, donors and supporters is at [Appendix 5](#).

Canberra Theatre Centre

In 2025-26, the Customer Relationship Management (CRM) project progressed through the first stage of procurement. Second-stage procurement documentation is now being prepared in consultation with subject matter experts, supporting the selection of a solution that will integrate ticketing, marketing, and development capabilities to strengthen audience engagement and growth.

CTC's data informed, patron focused programming continued in 2025-26. Tickets sold, venue usage, and contracts managed declined compared with the previous year due to the uncertainty about the availability of The Playhouse during the planning period for the Lyric Theatre Project. Although The Playhouse was ultimately confirmed as operational, this was too late in the programming and contracting cycle to secure additional activity. Productions that would ordinarily have been presented in The Playhouse had already been programmed into the Canberra Theatre with audience demand continuing to be met across a smaller number of performances. **Unique bookers represented 73.7 per cent of total bookers**, indicating continued breadth in audience reach.

CTC's commercial operations **generated self-sourced revenue of \$13.43 million** in 2025-26, a decrease of 13 per cent on the previous year. The result reflects both the exceptionally strong revenue achieved in 2024-25 through CTC's commercial presentation of *Chicago* and the reduced level of activity associated with the uncertainty about The Playhouse's availability during the 2025-26 programming cycle.

Royalties from presentations of *Julia* in other cities established a new revenue stream for CTC, demonstrating the longer-term commercial returns that can flow from investment in new work.

A review of food and beverage offerings aimed at enhancing customer experience and improving financial performance continued throughout 2025-26. This strategic review contributed to a **44 per cent uplift in food and beverage profitability** compared to the previous financial year, strengthening the financial health of the operation. New infrastructure will be introduced in 2026-27 to increase customer offering and servicing capacity.

Night-time usage of CTC venues comprised **40 per cent local acts and 59 per cent national acts**, demonstrating the high level of engagement by the local live performance sector and reinforces CTC's role as a cornerstone venue supporting artistic talent and cultural development.

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

Audience development initiatives focused on building deeper relationships with both existing and new audiences. Key partnerships included *Enlighten Festival*, Ausdance ACT, Canberra Symphony Orchestra, and Canberra Youth Theatre, while a new attendance-based membership program was introduced to encourage repeat visitation and foster long-term audience loyalty. Replacing the traditional subscription model, membership is automatically unlocked when patrons attend three or more performances in a calendar year, creating a simple pathway from occasional attendance to ongoing engagement.

CTC also expanded its presence beyond the theatre through a range of community and promotional activities. Highlights included the public launch of *Strong is the New Pretty*, the *Cirque Alice* media call on the CTC steps, and a pop-up performance from *My Brilliant Career* at 220 London Circuit. These activations brought theatre into public spaces, generated media exposure, and helped introduce new audiences to the Centre.

CTC is committed to creating meaningful opportunities for connection, participation, and cultural exchange, ensuring that our programming and engagement activities reflect the diversity of our community while strengthening relationships with Aboriginal and Torres Strait Islander peoples and other priority audiences.

A strategic ticketing initiative provided complimentary and subsidised access to a broad network of Aboriginal and Torres Strait Islander artists, organisations, and community groups, creating opportunities for greater participation in the performing arts. This was complemented by targeted audience engagement around productions including *Garabari* by Joel Bray Dance, Bangarra Dance Theatre's *Sheltering*, and Queensland Theatre Company's *The Sapphires*.

CTC also continued to expand access and inclusion initiatives, ensuring theatre experiences were welcoming and culturally safe for Aboriginal and Torres Strait Islander audiences, people living with disability, neurodiverse patrons, culturally and linguistically diverse (CALD) and culturally and racially marginalised (CaRM) communities, youth/children, and first-time visitors. Initiatives included accessible visual stories and venue guides for adults and children, helping audiences understand and prepare for their visit with confidence.

To further support inclusive and culturally responsive practice, Aboriginal and Torres Strait Islander information and local cultural protocols were incorporated into CTC's Artist Information Pack, assisting visiting companies to engage respectfully with Country and community. These initiatives, alongside curriculum-linked learning resources and Teaching Quality Institute (TQI) accredited professional development for educators, strengthened opportunities for participation, learning, and cultural understanding through the performing arts.

Partnerships with community organisations also supported audience growth and inclusion. Collaboration with *SpringOUT* on *Queers Past* engaged Canberra's LGBTQIA+ community, the University of Canberra Cultural Pass connected students and young people with theatre experiences, and the Library Reads program promoted children's performances through local libraries, helping introduce families to live performance.

CTC further strengthened connections with the city by **partnering with 12 local restaurants and hospitality businesses** to provide exclusive offers and discounts for Canberra Theatre Centre Members. The initiative enhanced the theatre-going experience while supporting local businesses and encouraging audiences to participate in Canberra's night-time economy.

Through these initiatives, CTC continued to broaden participation, strengthen community partnerships, and grow audiences for the performing arts.

Figure B2.a Canberra Theatre Centre - Contracts by Genre - 2025-26

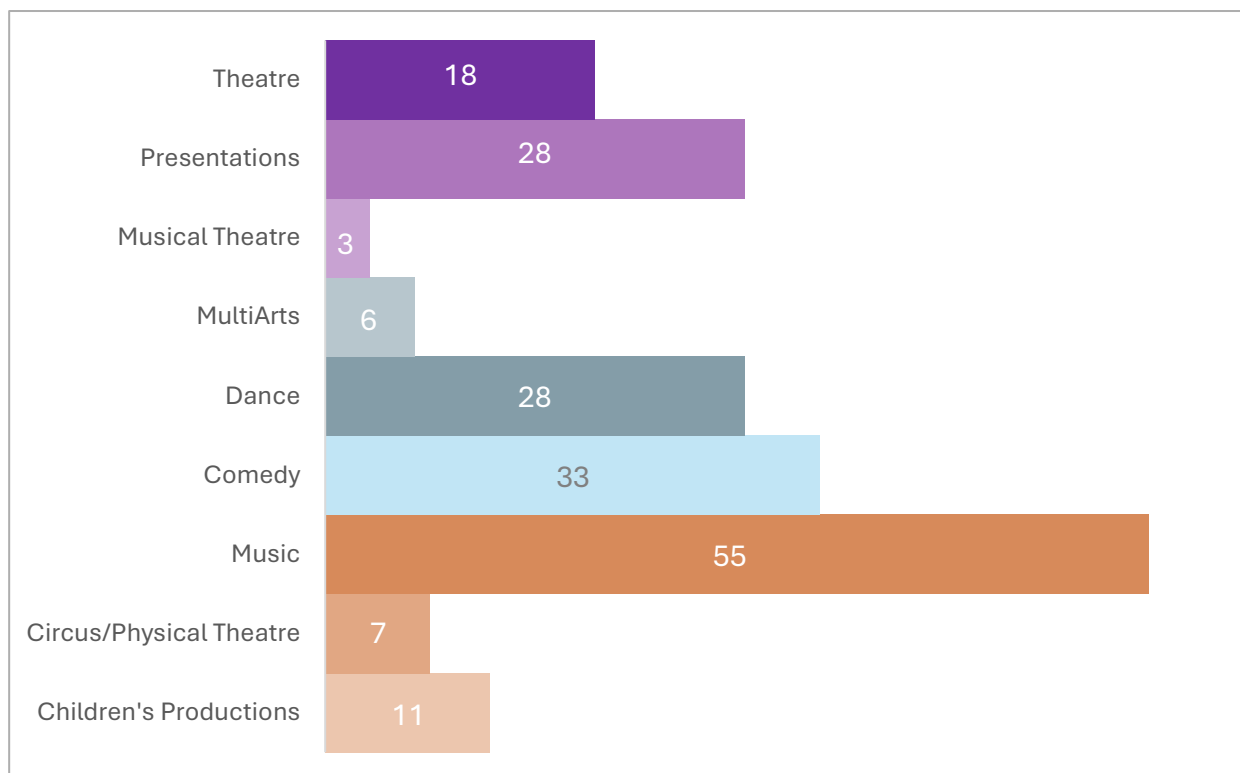
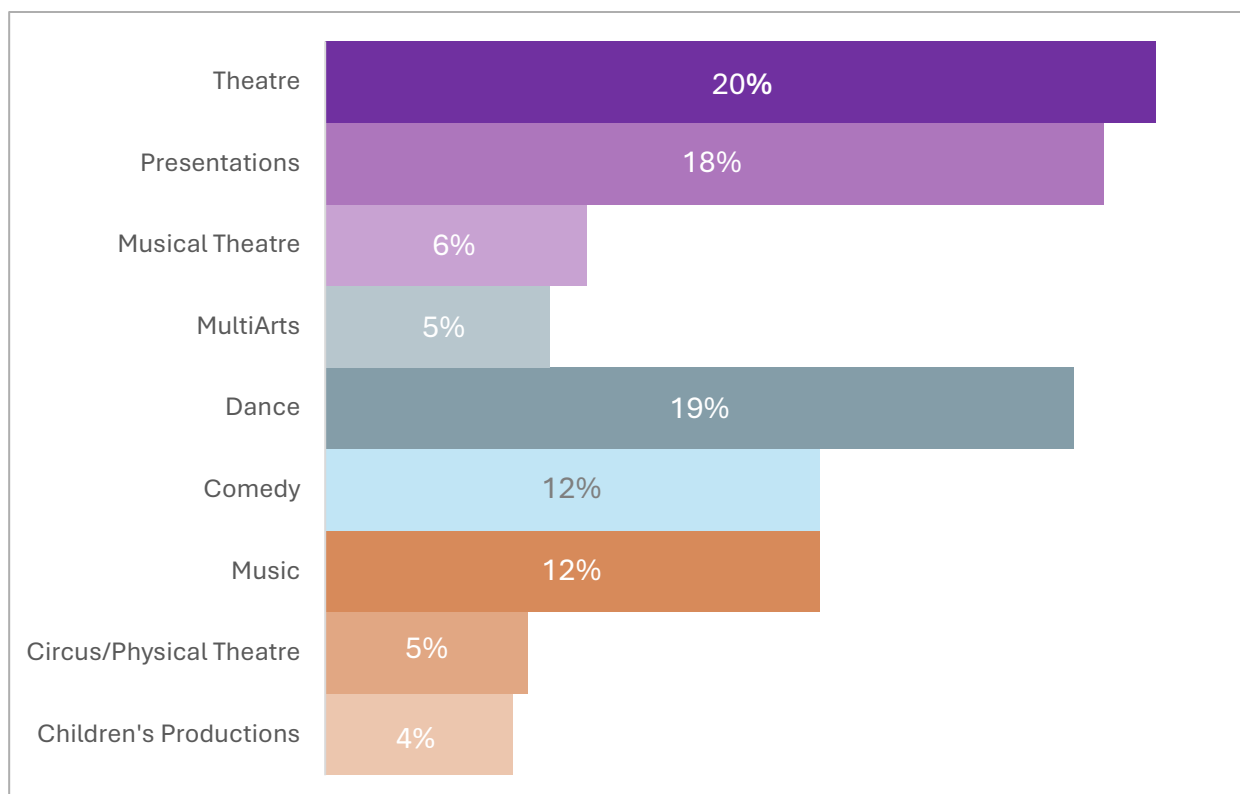


Figure B2.b Canberra Theatre Centre - Nights usage by Genre - 2025-26



Galleries, Museums and Heritage

During 2025-26, CFC strengthened the long-term sustainability of our Galleries, Museums and Heritage portfolio through audience growth, increased self-generated revenue and the continued expansion of our cultural reach. Strong visitation, growing participation in programs and events, and increased commercial activity contributed to both financial performance and broader public engagement with the ACT's cultural assets.

CMAG and Historic Places attracted **more than 118,000 onsite visitors** during the year, exceeding annual visitation targets and demonstrating continued growth in audience demand. Importantly, **28 per cent of visitors to CMAG and 49 per cent of visitors to Historic Places were first-time visitors**, highlighting CFC's success in attracting new audiences while maintaining strong visitation from existing patrons.

CMAG and Historic Places further expanded our audience reach through collections loans, outreach programs, digital exhibitions, and online resources. Together, these initiatives generated **more than 500,000 onsite, offsite, and digital engagements**, extending participation beyond traditional museum and heritage settings and increasing the visibility of the ACT's cultural collections to local, national, and international audiences.

Growth in earned income remained a significant achievement in 2025-26. Total **self-generated revenue across the museum's portfolio reached approximately \$1.17 million**, an increase of more than six per cent on the previous year and the highest result achieved to date. This growth reflects the strength of a diversified revenue base and the growing demand for CFC's cultural and heritage offerings.

Education and public programs were key contributors to this performance. Education program revenue **exceeded budget projections by almost 30 per cent** reflecting sustained demand for curriculum-linked learning experiences. Public programs also continued to perform strongly, supported by ongoing interest in workshops, talks, tours, festivals, and participatory experiences.

Commercial activities delivered similarly positive results. Venue hire revenue exceeded budget, demonstrating strong demand for heritage venues and cultural spaces as distinctive settings for community, corporate, and private events. Retail income also remained strong through the sale of publications, merchandise, and exhibition-related products. Together, these revenue streams contributed to a more diversified and resilient operating model while supporting reinvestment in public programs and services.

Revenue growth was supported by a broad mix of education programs, venue hire, retail activity, community programs, and collection-related services. This diversification reduced

reliance on individual income streams and strengthened organisational resilience. Continued growth in education and venue hire activity also highlights increasing recognition of the value of CFC's cultural experiences, heritage places, and specialist expertise.

Collectively, these outcomes strengthened the financial sustainability of the Galleries, Museums and Heritage portfolio while expanding the reach and impact of CFC's cultural and heritage programs across the ACT and beyond.



Jnr Explorers kit - Taglietti Life in Design. Image: CMAG

STRATEGIC GOAL 3

Redevelopment of the Canberra Theatre Centre and Cultural District

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

Lyric Theatre

CFC continued to make significant progress on the Lyric Theatre Project during 2025-26, advancing the ACT Government's largest investment in performing arts infrastructure and a key component of the Canberra Civic and Cultural District.

Following completion of the Early Contractor Involvement phase, Multiplex was formally appointed in December 2025 as the Design and Construction contractor for the project. Throughout 2025-26, CFC worked collaboratively with Multiplex, Infrastructure Canberra, designers and specialist consultants to progress the design toward Issued for Construction (IFC) documentation, while maintaining ongoing engagement with key stakeholders and user groups.

Construction activities commenced on site during the reporting period, with substantial progress made on excavation and basement works. By 30 June 2026, the site had transitioned from planning and design into active construction, with the basement structure well advanced and the foundations in place for the superstructure works that will follow. The project remains focused on delivering a world-class, fully accessible performing arts venue that enhances Canberra's capacity to attract major productions, support local artists, and provide exceptional audience experiences.

Community and stakeholder engagement remained a key focus throughout the year. Infrastructure Canberra continued consultation activities with the broader community, Aboriginal and Torres Strait Islander stakeholders, people living with disability, multicultural communities, local artists, and industry representatives to ensure the developing design responded to user needs and expectations.

Alongside design and construction activities, CFC continued operational readiness planning for the future venue. Work progressed on workforce planning, business systems integration, ticketing and customer experience planning, service delivery models, commercial opportunities, and operational transition requirements. This planning is designed to ensure the organisation is prepared to successfully operate a significantly larger and more complex performing arts centre upon project completion.

The Lyric Theatre Project represents a transformational opportunity for Canberra's cultural sector and the broader city centre. Through expanded performance capacity, improved artist facilities, and enhanced public spaces, the project will strengthen Canberra's position as a leading cultural destination and support the ACT Government's vision of establishing Canberra as Australia's arts capital.



New Lyric Theatre, designed by Cox Architecture in collaboration with Yerrabingen, Charcoalblue theatre and Arcadia Landscape Architecture

Galleries, Museums and Heritage

During 2025-26, CFC contributed to planning for the future Canberra Civic and Cultural District through participation in consultation and development of the Canberra Civic and Cultural District Master Plan. This included engagement on the future development of Block 23, located adjacent to CMAG and the new Lyric Theatre. This work supports CFC's commitment to collaborating with government, cultural, and commercial partners to realise the long-term vision for the Canberra Civic and Cultural District.

STRATEGIC GOAL 4

Sector Leadership and Development

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

Canberra Theatre Centre

Promoting Professional Development

During 2025-26, CFC continued our partnership between CTC and Canberra Institute of Technology (CIT) for delivery of the Certificate III in Live Production and Technical Services. The course supports workforce development in the ACT's live performance sector by providing participants with industry-recognised qualifications and practical experience across lighting, sound, audiovisual operations, stage management, and production processes. In 2025-26, **29 students graduated from the program**.

The Work Experience (WEX) program continued to be fully subscribed, attracting strong interest from both ACT and interstate students. Each five-day program provides Year 9-12 students with hands-on experience across theatre production, including directing, stage management, lighting, and sound, supported by guest speakers, creative projects, performance attendance, and technical exercises. In 2025-26, **54 students participated in the program**, supporting pathways into the performing arts and live production industries.

The creation of CTC's marketing and publicity materials also supported the local creative economy, engaging **10 ACT-based small businesses**, including designers, photographers, videographers, and printers.

Sector Leadership

CTC continued to contribute to local, national, and international industry development through leadership roles, professional networks, and participation in key sector forums. These activities support knowledge sharing, industry collaboration, and organisational readiness for the Centre's future operating environment

CTC's Executive Director, former Director, and team represented the organisation at local, national, and international festivals and conferences including:

- the annual conference of the Association of Asia Pacific Performing Arts Centres as an executive councillor, and to South Korea for a range of meetings and venue inspections

- The Australian and Performing Arts Exchange (APAX), a national gathering of performing arts workers including an arts marketplace and conference in Darwin
- The Australian Performing Arts Market (APAM), an international arts marketplace featuring performances from Australia and New Zealand in Perth
- the Major Festivals Initiative at Perth International Festival to investigate major productions to support and invest in
- the Venue Management Association Asia and Pacific Congress, connecting with venue operators across the region and building relationships to support knowledge sharing ahead of CTC's new operating environment, and
- the Venue Management Association Leadership Institute, attended by the CTC General Manager as recipient of the Event Health Management Innovation Scholarship.

Education Experiences

CTC's education programs contribute to the development of future audiences, artists, and arts workers. Programs are tailored to students from early childhood through to secondary school and include:

- curriculum-linked school performances that support learning through live performance
- pre-show resources, risk assessment support and tailored experiences to assist schools planning excursions
- initiatives such as *ACT UP!* and *The One Week Project*, providing practical experience in performance, production, and stage management
- work experience opportunities that introduce students to careers in the performing arts industry
- partnerships with artists and arts organisations to deliver workshops and creative learning experiences, and
- subsidised participation fees and inclusive programming that support equitable access for diverse school communities.

Galleries, Museums and Heritage

During 2025-26, GMH continued to demonstrate sector leadership through ambitious cultural programming, support for artists and creative practitioners, educational initiatives, research, and knowledge sharing. Through its work across visual arts, social history, heritage, and design, the organisation contributed to the development of Canberra's cultural sector and strengthened opportunities for participation, learning, and creative practice.

Artist Engagement

A diverse exhibition program provided opportunities for artists, makers, designers, researchers, and communities to share their stories with broad audiences. Across CMAG,

The Nolan Collection, and Historic Places, CFC delivered **38 exhibitions**, exceeding annual targets and showcasing local, national, and Aboriginal and Torres Strait Islander perspectives. The program supported artistic practice while providing audiences with access to visual arts, design, heritage interpretation, and social history.

Support for artists and creative practitioners remained a key focus. Through exhibitions, commissions, public programs, and artist-led activities, CFC created professional development and presentation opportunities for emerging, mid-career, and established practitioners. **A total of 108 Canberra region artists were represented across the exhibition program.** Initiatives including the *CMAG Secondary School Photography Prize*, *Lanyon Art Prize*, artist talks, and workshops supported creative development and strengthened pathways for local artists and young people.



CMAG Secondary School Photography Prize winner Harrison Bailly's USSSC Lake Ginninderra College

Education, Participation and Knowledge Sharing

Education and public engagement outcomes remained strong throughout 2025-26. CFC delivered **1,424 education and public programs to 31,681 visitors and students**, providing opportunities for learning, cultural participation and creative exploration. Strong demand for education programs, reflected in record participation and revenue outcomes, demonstrates the value of the organisation's contribution to the ACT education sector.

Through festivals, family programs, public events, and participatory experiences, CFC continued to strengthen relationships with communities across the ACT. Activities at Historic Places encouraged direct engagement with Canberra's heritage, while CMAG programming supported conversations about contemporary culture, creativity, and identity. Partnerships with major ACT festivals and events also contributed to broader cultural participation and collaboration across the arts, heritage, and community sectors.

Partnerships with educational institutions, community organisations, cultural agencies, and creative practitioners expanded the reach and impact of GMH programs. These collaborations contributed to organisational capability, supported knowledge exchange, and strengthened connections across Canberra's cultural sector.

Demonstrating leadership in research and interpretation, the *Nolan Unmasked* project combined curatorial expertise, conservation science, and public interpretation to reveal previously unseen aspects of Sidney Nolan's creative process using advanced imaging technologies. The project generated new scholarship on one of Australia's most significant artists while making research findings accessible to broad audiences.

Throughout the year, CFC staff supported sector leadership, partnership development, and knowledge sharing through active participation in key cultural and tourism forums, including the Canberra Region Tourism Advisory Forum, Visit Canberra, the Canberra and Region Tourism Industry Council, the National Capital Attractions Association, and the Australian Museums and Galleries Association.

The Senior Director, GMH and team presented at local, national, and international conferences and forums including the ACT Region Heritage Symposium, International Conference on the Inclusive Museum and presentations at the University of Canberra, Australian National University, Goulburn Regional Gallery, Instituto Italiano di Cultura di Sydney, National Art School, and Wangaratta City Gallery.

These activities demonstrate GMH's ongoing contribution to sector development, supporting artists, educators, researchers, and cultural organisations while strengthening capability and participation across the ACT's arts, culture, and heritage sectors.

STRATEGIC GOAL 5

Best Practice Governance, Organisational Capacity and Culture

Our operational model will be best practice.

Galleries, Museums and Heritage

During 2025-26, CFC continued to strengthen organisational capability, stewardship, and operational performance to support the delivery of high-quality cultural experiences and responsible management of the ACT's significant cultural assets. Through strong governance, effective planning, and a culture of continuous improvement, CFC maintained a best-practice approach to managing collections, heritage places, public programs, and visitor services.

Stewardship

Collection development remained a key element of CFC's stewardship responsibilities. Significant acquisitions and donations strengthened the cultural, artistic, and historical value of the collections, ensuring they continue to represent the diverse stories that have shaped Canberra and Australia.

Highlights included **Rosalie Gascoigne's *Wool Clip* (1995)**, an important work by one of Australia's most influential Canberra-based artists, and **William Nicholls Anderson's *The Federal Capital Site* (1913)**, which documents the establishment of the national capital.

The gift of the **McKeown House Collection** from the Estate of Robin Vanda McKeown added a significant record of mid-century domestic life in Canberra, while the donation of the **Ruth Lane Poole's Blanket Box, Refectory Hall Table and Settle** from the CSIRO Australian Forestry School recognised the work of one of Australia's early interior designers. Collectively, these acquisitions strengthen the collection's capacity to support research, exhibitions, interpretation, and public access to Canberra's cultural heritage.

A complete list of new acquisitions in 2025-26 is at [Appendix 4](#).

GMH successfully delivered a substantial annual program across multiple sites while maintaining high standards of collection care, heritage management, and visitor services. Exceeding annual targets for exhibitions, visitation, and public programming reflected effective planning, sound project management, and the capability of staff across the GMH portfolio.

CFC also continued to strengthen organisational capability through evidence-based decision making. Performance monitoring, visitor data, and audience insights informed strategic planning, resource allocation, and program development, helping ensure resources were directed to activities that delivered the greatest public value and organisational impact.

Organisational Culture

A collaborative workplace culture continued to underpin the success of the Galleries, Museums and Heritage portfolio. Staff worked closely with artists, donors, volunteers, educators, researchers, community organisations, and government stakeholders, strengthening organisational capability and supporting the delivery of high-quality outcomes across collections, programs, and heritage places.

Volunteers remained an important part of the CFC community, contributing their knowledge, time and enthusiasm to visitor engagement and heritage interpretation. Through welcoming visitors, sharing stories, and supporting site operations, volunteers play a valuable role in enhancing the visitor experience and supporting the long-term stewardship of Canberra's cultural heritage.

Collectively, these activities strengthened CFC's organisational capability, stewardship practices, and operational performance, supporting the sustainable management of the ACT's cultural collections and heritage places.



CFC staff and our volunteer nominees at the 2025 Volunteering Awards. Image: Garry Yu

CFC Volunteers



OVERVIEW

Volunteers have been a valued part of the CFC community since its inception. Our volunteers bring enthusiasm and energy. They **share stories, welcome visitors and guide them through our historic places**. With a **strong interest in Australian and Canberran history** and excellent interpersonal skills, they provide confident and friendly service.

Our GMH Volunteer Team and HP volunteer Marie-Anne **were nominated** for the **2025 Volunteering Awards, Canberra Region** (pictured) and each year we celebrate our volunteers during **National Volunteer Week** with a thank you morning tea.

"I've been volunteering for around 14 years. What I enjoy most about volunteering is the combination of place, people and preserving history. I love arriving at Lanyon and taking in the beauty of the property and its changing seasons. I enjoy sharing the stories of the homestead with visitors. I feel grateful to be a part of the team that preserves the historic site." **Gina**

The GMH Volunteering Team
Image: Garry Yu



ROLES AND ACTIVITIES

Working alongside Front of House staff, our **15 active volunteers** support daily operations at our historic places. Their roles include guided tours, customer service, shop duties, administration, and contributing to major events and public programs.

"In a past life I taught humanities and history. I have an interest in local history and Lanyon provides a rich experience. I like being part of the team at Lanyon, and the way in which I feel my skills, experience, and contributions are valued by the team. I have found my relationship with HP and Lanyon to be very enjoyable and satisfying." **Glenn**

This financial year, the program **expanded into historic gardens** at Lanyon Homestead. Guided by a Landscape Management Plan and working alongside Head Gardener, James, volunteers carried out weeding, pruning, planting and propagation. Opportunities will extend to other CFC sites as the team grows.

Head Gardener, James and volunteer Anne dividing strawberries, potting Lilies and transplanting Fox Gloves.
Image: Anne Brake (GMH volunteer)



IMPACT AND CONTRIBUTION

"I have been volunteering with Historic Places for about 9 years. As a volunteer guide at Lanyon Homestead and Calthorpe's House I enjoy the company of my colleagues and meeting new people. I have a special interest in social history, particularly in learning more about the Canberra region's past." **Ross**

Our volunteers **play a vital role in creating meaningful visitor experiences**, helping bring local history to life. Their generosity, reliability and commitment help support long-term CFC goals.

Volunteers make a significant contribution to the CFC, **improving service delivery and strengthening connection to Canberra's cultural heritage**.

Our volunteers contributed over **680 hours** assisting in the delivery of over **900 visitor tours** at our historic places in 2025-26.

Nominees for the 2025 Volunteering Awards - volunteer Marie-Anne and Visitor Services Officer Chris (representing GMH)
Image: Garry Yu

Corporate

During 2025-26, CFC continued to strengthen organisational capability, workforce culture, and governance systems to support the delivery of our strategic priorities and maintain a safe, inclusive, and high-performing workplace.

A key focus during the year was strengthening the organisation's approach to child safety. In 2026, CFC engaged specialist consultants Child Safeguard to undertake an independent review of the organisation's child safety policies, procedures, and practices. The audit included staff interviews, surveys, document reviews, focus groups, and site visits. The final report is due in September 2026 and will help guide the organisation's ongoing implementation of the ACT Child Safe Standards.

CFC also commenced enterprise bargaining for a new enterprise agreement. Formal bargaining with the Community and Public Sector Union (CPSU) commenced during the year, with the organisation progressing consideration of both formal and informal claims and developing management positions to support ongoing negotiations.

CFC continued to foster a positive and inclusive workplace culture through a range of recognition, wellbeing, and inclusion initiatives. During *National Volunteer Week*, Historic Places volunteers were recognised through a dedicated morning tea acknowledging their significant contribution to visitor engagement and heritage interpretation.



CFC Don Aitkin Award recipients. Image: Dominic Northcott

The annual *CFC Don Aitkin Awards* celebrated staff and volunteers who demonstrated outstanding service, leadership, innovation, and commitment to the organisation. Dominic Northcott (Manager, Marketing and Communications, GMH), Hannah Paddon (Senior Curator, Social History, GMH), Adriana Martinez (Assistant Payroll and Finance Officer, Corporate Finance), Krystle Lollback (Associate Producer, Programming and Presenter Services, CTC), Jo Blacker (Technical Operations Manager, CTC), and Chris Power (Visitor Services Officer, GMH) were recognised for their exceptional contribution during the year.

Staff capability in inclusion and accessibility was also strengthened. The *Hidden Disabilities Sunflower* program was implemented across the organisation, supported by staff training and venue signage to improve awareness and support for people with non-visible disabilities, chronic conditions, and accessibility needs. In addition, Meridian delivered *LGBTIQ+ Awareness and Inclusion Foundation Training*, building staff knowledge and confidence to provide safe, inclusive, and informed services to patrons, visitors, and colleagues.

A culture of care and service excellence was further reflected in the presentation of the *St John Ambulance Australia Life Saving Award* to CTC Duty Manager Jo Menard in recognition of her prompt and effective response to a medical incident involving a patron.



Martin Fisk James Goodwin and Jo Menard.
Image: Dominic Northcott

CFC continued to strengthen workforce capability through the ongoing development of our Core Learning Framework, supporting consistent staff induction and the development of essential ACT Public Service knowledge and skills. During 2025-26, staff recorded **1,163 learning completions**, with

expenditure on training and professional development totalling **\$85,888**.

Work health and safety capability was also enhanced through the development of online resources and staff webinars to improve the timeliness and quality of incident reporting through the ACT Government's Safety Portal. These initiatives support continuous improvement in workplace safety and organisational performance.

Further information on Learning and Development is provided in [Section B.14](#) and Work Health and Safety reporting is provided in [Section B.13](#).



Staff attending the CFC Induction Program. Image: CFC

DEVELOPMENT AND SUPPORT AT A GLANCE

STAFF IDENTIFIED DIVERSITY

60.8% FEMALE

37.6% MALE

1.6% NON-BINARY

5.8% CULTURALLY AND
LINGUISTICALLY DIVERSE

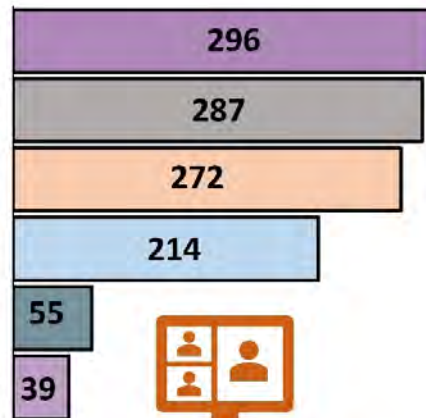
0.4% ABORIGINAL AND/OR TORRES
STRAIT ISLANDER PEOPLES

TRAINING COMPLETIONS

1,163

CFC STAFF
ATTENDANCES
AT TRAINING/
PARTICIPATION
IN STRUCTURED
LEARNING

PROBITY & PROCUREMENT
SAFETY & EMERGENCY
RECORDS & DATA MANAGEMENT
CFC WEBINARS
INDUCTION SESSIONS
PEOPLE & CULTURAL AWARENESS



COST TO GOVERNMENT

PER VISITOR/PATRON



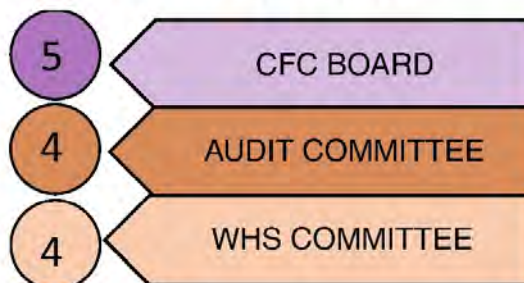
\$15.22

OWN SOURCED REVENUE



45.49%

GOVERNANCE MEETINGS



B3 Scrutiny

In 2025-26, CFC was part of the ACT Auditor-General *Audit of Governing Boards of selected ACT Government entities (Report 11/2024)* 29 November 2024. In response to this audit, CFC has agreed to a series of recommendations aimed at strengthening governance practices.

AUDITOR-GENERAL REPORT NO. 11 (2024)

Report on Governing boards of selected ACT Government entities GOVERNMENT RESPONSE

RECOMMENDATION NO. AND SUMMARY	ACTION	STATUS
<p>Recommendation 2</p> <p>The Cultural Facilities Corporation should determine the status of the Corporation's advisory committees (in accordance with the recommendation of the Review of the <i>Cultural Facilities Corporation Act 1997</i>); and (should advisory committees be retained) review and revise the board charter and advisory committees' terms of reference to clarify:</p> <ul style="list-style-type: none"> the lines of accountability from the advisory committees to the board; and the decision-making authority of any advisory committees. 	<p>The Government will consider the status of the Cultural Facilities Corporation's (CFC) advisory committees as a part of finalisation of the review of the <i>Cultural Facilities Corporation Act 1997</i>. Should advisory committees be retained, the Government understands that the CFC will give consideration to reviewing the board charter and advisory committees' terms of reference.</p>	<p>Complete - the 2026-27 Advisory Committee Charter has been revised to clarify:</p> <ul style="list-style-type: none"> the lines of accountability from the advisory committees to the board; and the decision-making authority of any advisory committees. <p>A bill to amend the CFC Act has been included in the 2027 legislation program.</p>
<p>Recommendation 4</p> <p>To ensure compliance with sections 86 to 89 of the <i>Financial Management Act 1997 [sic]</i>, the Cultural Facilities Corporation should update their boards' conflict of interest policies and/or board charters to:</p> <ul style="list-style-type: none"> clearly define the 	<p>A review of the <i>Governance Principles: Appointments, Boards and Committees in the ACT (2021)</i> document has commenced.</p> <p>The Government notes that the <i>Financial</i></p>	<p>Complete - the CFC Board amended its Charter in March 2026 to define a material interest by reference to the applicable definition under the FMA Act and document how</p>

<p>meaning of a material interest; and</p> <ul style="list-style-type: none"> document procedures on how material interests will be reported to the Minister when they arise. 	<p><i>Management Act 1996</i> (FMA Act) already defines <i>material interest</i> for the purposes of governing board members disclosing interests that might be considered material.</p>	<p>disclosures are to be made to the responsible Minister.</p>
<p>Recommendation 5</p> <p>The Cultural Facilities Corporation should strengthen the link between the entity's strategic objectives and organisational risks in future iterations of their strategic plans.</p>	<p>The CFC will strengthen the connection between its strategic objectives and organisational risks in the next update of its Strategic Plan, scheduled for 2027.</p>	<p>Complete - in April 2026 the CFC Board endorsed new Strategic Priorities for the organisation that articulates the link between strategic objectives and organisational risks. This refreshed Strategic Plan aligns with the CFC's strategic risk framework.</p>
<p>Recommendation 6</p> <p>Review of board performance - the Cultural Facilities Corporation should strengthen and formalise processes for reviewing board performance, including ensuring that:</p> <ul style="list-style-type: none"> reviews occur on a regular basis; outcomes from the reviews are documented; and the implementation of the outcomes from the reviews are monitored by the board. 	<p>The Government understands that the CFC will consider the recommended actions in reviewing processes for evaluating board performance.</p>	<p>Complete - in April 2026, the CFC Board formally agreed to strengthen the existing board performance review processes by introducing a structured annual evaluation framework, comprising a cycle of external and internal reviews, outcomes reporting, and monitoring of implementation actions.</p>

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

There were no ACT Ombudsman or Legislative Assembly Committee reports that related specifically to CFC in 2025-26.



Spiders of Paradise - Performance and Movement Lab at CMAG. Image: Canberra based dance company, Quantum Leap Australia.

B4 Risk Management

CFC manages risk through a Risk Appetite statement, a comprehensive Risk Management Framework and Policy and Risk Management Plan that guide activities across the organisation, including in areas of strategic risk, fraud and corruption control, and work health and safety. These documents provide a structured approach to identifying, assessing, and mitigating risks, ensuring that risk management is embedded in all aspects of CFC's operations.

CFC has in place a comprehensive Strategic Risk Management Register, which is implemented, monitored, and updated on an ongoing basis. This register outlines supporting strategies and plans relating to more specific areas of risk, such as financial

risks, disaster preparedness, and business continuity plans.

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



Maree Clarke - *Seeing the Invisible Talk*, CMAG. Image: GMH

B5 Internal Audit

The CFC Audit Committee, a subcommittee of the CFC Board, met on four occasions during 2025-26. Meetings were held as follows:

AUDIT COMMITTEE MEETINGS		
MEETING DATES	MEMBERS AND POSITIONS	MEETINGS ATTENDED
17 July 2025 17 October 2025 19 February 2026 21 May 2026	Christine Shannon, Chair (14 April 2023-31 December 2025)	2
	Toni Cody, Chair (1 January 2026-current)	4
	Craig Dalzell, member (1 January 2026-current)	2
	Julian Widdup, external member (current)	4

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

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

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

Internal Audit

The Audit and Risk Committee approved CFC's internal audit program for 2023-26 and an internal audit on Canberra Ticketing cyber security health check has been conducted in 2025-26. CFC also commenced a child safe audit for a review of its policies, procedures, culture, and site assessment against the ACT Child Safe Standards, a commitment in establishing a comprehensive child safe framework throughout the organisation.

In 2025 -26, the annual Quality Assurance Program continued to ensure the effectiveness and relevance of CFC policies and procedures, supporting continuous improvement and identifying areas for corrective action. This year's focus areas included petty cash, asset stock take, delegation signature register, accounts payable supplier details, contractor's superannuation, and ICT asset audit.

B6 Fraud Prevention

CFC maintains a strong commitment to fraud prevention and integrity, underpinned by a comprehensive governance framework. CFC's Fraud and Corruption Prevention Plan and Fraud Risk Register - last updated in February 2026 and due for review in January 2027 - form the foundation of our fraud control strategy. These documents are aligned with the ACT Integrity Policy and Australian Standard 8001:2021 and are reviewed biennially by the Board and Audit Committee.

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

Fraud prevention measures include robust internal controls such as information security, staff timesheets, and policies on

gifts, hospitality, and travel. CFC also promotes a proactive culture of awareness through mandatory fraud and corruption training.

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

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

CFC had no reports or allegations of fraud or corruption during the 2025-26 reporting period, reflecting the effectiveness of its prevention and detection strategies.

B7 Freedom of Information

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

OPEN ACCESS INFORMATION - SECTION 96 (3)(A) (I), (II) AND (III)	
Number of decisions not to publish Open Access information.	0
Number of decisions to publish Open Access information.	0
Number of decisions not to publish a description of Open Access information withheld.	0
FOI APPLICATIONS RECEIVED AND DECISION TYPE - SECTION 96 (3)(A) (IV), (VII), (VIII) AND (IX)	
Number of access applications received.	1
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).	1
Number of applications where access to the information was refused.	0
FOI PROCESSING TIMEFRAME - SECTION 96 (3)(V) AND (VI); SECTION 96 (3)(D)	
Total applications decided within the time to decide under section 40.	1
Applications not decided within the time to decide under section 40.	0
Number of days taken to decide over the time to decide in section 40 for each application.	0
AMENDMENT TO PERSONAL INFORMATION - SECTION 96 (A)(X) AND SECTION 96 (3)(E)	
Number of requests made to amend personal information, and the decisions made (e.g., amended, refused, notation added to record, other).	0
REVIEWS - SECTION 96 (3)(B); SECTION 96 (3)(C)	
Number of applications made to Ombudsman under section 74 and the results of the application (e.g., affirmed, varied, set aside, and substituted, withdrawn, other).	0
Number of applications made to ACAT under section 84 and the results of the application (e.g., affirmed, varied, set aside, and substituted, withdrawn, other).	0
FEES - SECTION 96 (3)(F)	
Total charges and application fees collected from access applications.	0

B8 Community Engagement and Support

In 2025-26, CFC maintained a strong focus on meaningful engagement with our diverse audiences, enhancing public appreciation of the arts and cultural heritage through a broad range of programs and initiatives. Placing patron experience at the centre of our operations, CFC adapts our offerings to meet the varied interests and expectations of visitors across our venues, from immersive heritage experiences to contemporary exhibitions and live performances. The following summary highlights key community engagement activities delivered during the year, complementing the Clients and Stakeholders information outlined in [Section B1.2](#).

Community Engagement Activities

During the year, GMH presented a diverse range of high-quality exhibitions, learning and public programs and other activities, including on site, off site (through outreach programs), and online. Productive partnerships were developed with other cultural organisations, the tourism sector, and the wider community in developing and delivering programs and events.

CTC connected the community with the performing arts through a range of inclusive engagement initiatives, including programs that addressed diverse access and

participation needs. CTC also supported educators across the ACT through the provision of curriculum-linked classroom resources and learning materials that deepen engagement with live performance. In addition, CTC delivered and facilitated Teaching Quality Institute (TQI) accredited professional development opportunities for teachers and early learning educators, strengthening their capacity to use the arts as a tool for learning, creativity, and cultural engagement.

Professional Development and Networking

CTC hosted Venue Management Australia's (VMA) After 5! Networking event in The Playhouse in March. Executive Director Georgia Hendy, spoke about the development of the Lyric Theatre, giving attendees a behind-the-scenes look at the vision and planning behind the project. This event provided VMA members and local sector guests a valuable opportunity to connect and build industry relationships.

CTC hosted two local industry networking sessions reaching 40 stakeholders from the ACT live performance sector. Sessions included *How to Fringe 2026* and *Celebrating New Works 2025*.

ACT Venue Collaboration

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

Local Arts Support

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

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

In 2025-26, local arts support through museums and heritage places included:

- 10 exhibitions and displays featured works by Canberra artists. A total of 108 Canberra artists were exhibited
- CMAG's management of the Nolan

Collection, hosting touring exhibitions, enriching the local arts landscape

- initiatives like the *Lanyon Art Prize* and public programming - GMH provides career-building opportunities for local artists
- the ANU School of Art and Design's Emerging Artist Support Scheme through the Canberra Museum and Gallery Ramp Showcase Award, providing exhibition opportunity for ANU graduates, and
- partnership with the Canberra Symphony Orchestra for the Live at Lanyon concert.

Education and Young People

CFC delivers a wide range of education and youth engagement programs across CTC and GMH, designed to inspire curiosity, creativity, and learning through hands-on experiences in the arts, heritage, and performance. In 2025-26, CFC recorded the highest-ever participation in our education and public programs, reflecting our commitment to accessible, curriculum-aligned learning opportunities for students of all ages and backgrounds.

Community Consultations

During 2025-26, CFC participated in stakeholder and community consultation activities associated with the Lyric Theatre project. Engagement with Aboriginal and Torres Strait Islander communities, people living with disability, LGBTQIA+ communities, multicultural communities, local artists and

industry representatives informed design, accessibility outcomes, venue functionality, and future operational planning.

Customer Satisfaction

Throughout the year, customer satisfaction surveys were conducted and reported as part of CFC's 2025-26 Statement of Performance. Insights gained from these surveys inform future planning and support ongoing improvements to facilities and services.

Media Activity

CFC sustained a strong and consistent media presence throughout the year, highlighting the work of the Canberra Theatre Centre and Galleries, Museums and Heritage, while engaging with the community across a range of media platforms.

CTC's Executive Director featured extensively across local and national media, including ArtsHub, ABC Radio and TV News, WIN News, The Canberra Times, HerCanberra, Region Media, amplifyCBR and Capital Radio, discussing a broad range of topics.

CTC's Executive Producer also participated in several high-profile interviews to promote major productions and programs including *My Brilliant Career*, *Cirque Alice*, and the 2026 Membership. Together, these efforts significantly amplified CTC's profile,

generating a potential audience reach of more than 61.1 million, strengthening the organisations connections with audiences and reinforcing CTC's position as a leading voice in the arts.

Media coverage of GMH events also increased in 2025-26, with a potential audience reach exceeding 24.6 million. The Senior Director, GMH and her team were interviewed by both ACT-based and national media, shining a spotlight on exhibitions and public programs. This coverage increased awareness of CFC's programs, collections and venues, extending the organisation's reach to local and national audiences.



CMAG Curator Virginia Rigney - Nolan Collection interview with the ABC. Image: Dominic Northcott

B9 Aboriginal and Torres Strait Islander Reporting

CFC is committed to respectfully recognising, celebrating and supporting Aboriginal and Torres Strait Islander peoples, cultures and stories through its programming, collections, heritage interpretation, partnerships, and community engagement activities. Through our role as the ACT's largest cultural organisation, CFC contributes to opportunities for Aboriginal and Torres Strait Islander cultural expression, participation, and leadership across the arts, culture and heritage sectors.

Under the *ACT Aboriginal and Torres Strait Islander Agreement 2019-2028* and the *National Agreement on Closing the Gap*, CFC seeks to embed culturally respectful practice across our operations and support opportunities for Aboriginal and Torres Strait Islander peoples to share stories, knowledge, and cultural perspectives. While CFC has limited direct responsibility for delivering Closing the Gap socio-economic outcomes, it contributes through cultural programming, partnerships, audience engagement, workforce capability development and the stewardship of cultural stories and places.

Organisational Contribution

Through performances, exhibitions, public programs, education initiatives, and heritage experiences, CFC provides opportunities for Aboriginal and Torres Strait Islander voices,

histories, and contemporary cultural practice to be represented and shared with diverse audiences.

CFC contributes to inclusive and culturally responsive services through partnerships with Aboriginal and Torres Strait Islander artists, performers, communities, and organisations. This approach supports cultural participation, broadens understanding of Aboriginal and Torres Strait Islander cultures, and helps ensure cultural perspectives are embedded across programming and audience engagement activities

Key Activities and Achievements

A key focus during 2025-26 was supporting Aboriginal and Torres Strait Islander-led artistic and cultural practice. Across CTC and CMAG, CFC presented and supported works developed and led by Aboriginal and Torres Strait Islander artists, companies, and cultural practitioners, ensuring Aboriginal and Torres Strait Islander voices were represented through authentic storytelling and creative leadership.

At CTC, this included presentations of ILBIJERRI's *Big Name No Blankets*, Joel Bray Dance's *Garabari*, Bangarra Dance Theatre's *Illume* and the world premiere of *Sheltering*, Australian Dance Theatre's *Marrow*, and the co-production with QTC, *The Sapphires*.

Together, these productions showcased contemporary Aboriginal and Torres Strait Islander storytelling and artistic leadership while providing opportunities for audiences to engage with diverse perspectives and experiences.

CMAg presented *Maree Clarke: Seeing the Invisible*, a major exhibition by the acclaimed Yorta Yorta, Wamba Wamba, Mutti Mutti and Boonwurrung artist. The exhibition was supported by public programs and an on-Country workshop for Aboriginal and Torres Strait Islander women, creating opportunities for cultural learning, exchange, and engagement. Aboriginal and Torres Strait Islander stories and perspectives were also represented through collection development, exhibitions, public programs, and educational activities delivered across CFC's venues and heritage places.

During the year, CFC continued to strengthen relationships with Aboriginal and Torres Strait Islander communities through consultation associated with the Lyric Theatre project and audience development initiatives. A strategic ticketing program provided complimentary and subsidised access to Aboriginal and Torres Strait Islander artists, organisations and community groups, supporting participation in productions including *Garabari*, *Sheltering* and *The Sapphires*. Partnerships with

organisations including the ACT Government First Nations Network and Yarning Brew further supported cultural engagement and participation.

Contribution to Closing the Gap Priority Reforms

Priority Reform 1: Formal Partnerships and Shared Decision-Making

CFC contributed to this reform through engagement and collaboration with Aboriginal and Torres Strait Islander artists, cultural practitioners, organisations and communities. This included consultation associated with the Lyric Theatre project, culturally informed programming, audience development initiatives and exhibition activities. The organisation sought to ensure Aboriginal and Torres Strait Islander people were engaged as creators, collaborators and cultural leaders across a range of activities.

Priority Reform 3: Transforming Government Organisations

CFC continued to strengthen culturally responsive practice through programming, planning, audience engagement, and workforce development activities. Aboriginal and Torres Strait Islander perspectives were reflected across performances, exhibitions, collection development, and public programs, while the organisation continued to build cultural capability through partnerships, consultation and organisational development activities.

Future Focus

The CFC Strategic Priorities 2026-2030 identify Aboriginal and Torres Strait Islander Peoples: Leadership, Culture and Cultural Integrity as one of the organisation's four strategic pillars. Over the next five years, CFC will strengthen partnerships and shared decision-making with Aboriginal and Torres Strait Islander peoples and communities, embed Aboriginal and Torres Strait Islander-led storytelling and cultural practices across programming and interpretation, and continue to build organisational cultural integrity through workforce capability, policy development, and cultural learning.

Priority initiatives include implementing cultural competency training for staff, reviewing employment, procurement and engagement practices to support cultural safety and participation, and strengthening opportunities for Aboriginal and Torres Strait Islander leadership across programming, partnerships and governance. Through these actions, CFC aims to build deeper relationships, strengthen cultural integrity and ensure Aboriginal and Torres Strait Islander peoples, cultures, and knowledge are embedded across the organisation's work.



Maree Clarke – Seeing the Invisible installation, CMAG. Image: Dominic Northcott

Highlights



BIG NAME NO BLANKETS ILBIJERRI

Big Name No Blankets was a rock 'n' roll theatre production from ILBIJERRI celebrating the legacy of Warumpi Band, the first band to sing in Aboriginal languages, told through the eyes of founding member Sammy Tjapanangka Butcher. Structured as a recreation of a live Warumpi Band concert, the show brought iconic hits including Jailanguru Pakarnu, My Island Home and Blackfella/Whitefella to the Canberra Theatre stage in Luritja and Gumatj (Yolŋu Matha) languages. Written by Andrea James in collaboration with the Butcher family and directed by Dr Rachel Maza AM and Anyupa Butcher, the production was **a highlight of the Centre's NAIDOC Week programming.**

Warumpi Band - Big Name No Blankets.
Image: James Henry



SHELTERING Bangarra Dance Theatre

CTC presented the 2026 world premiere of *Sheltering* by Bangarra Dance Theatre, featuring three works that explore protection, connection and storytelling. *Keeping Grounded*, choreographed by Glory Tuohy-Daniell, examines the enduring relationship between people and Country. *Brown Boys*, a dance film directed by Daniel Mateo and Cass Mortimer Eipper, explores identity and belonging through the experiences of a young Gomerioi and Tongan man. *Sheoak*, choreographed by Frances Rings with music by David Page, draws on the symbolic strength of the sheoak tree. The production reinforced Canberra's role in supporting the development of significant new First Nations works before their national release.

Brown Boys.
Image: Cass Eipper



GARABARI Joel Bray

Garabari, a reimagined corroboree from Wiradjuri choreographer Joel Bray, invited audiences into a contemporary dance ritual on The Playhouse stage, exploring Wiradjuri heritage, Queerness and Colonisation through experimental performance. **Over 500 people members experienced the immersive work** that broke down the barrier between performer and audience. and built meaningful relationships with local First Nations communities.

Image: Garabari (corroboree)
Image: Jeff Busby

Highlights



GULAMON AND BOOMERANG Heritage Awards 2025

GMH received recognition in the First Nations category.

Winner

Gulamom and Boomerang by Paul Girrawah House Presented as part of the *Materiality... but not as we know it* exhibition at CMAG, Paul's work features glass artworks inspired by traditional cultural knowledge. His insights have been developed into a long-term educational resource, with several works added to the CMAG permanent collection.

Highly commended

Djara/Stromlo to the Stars, presented by CMAG, is an **immersive exhibition bringing together artists, traditional custodians and astrophysicists** to explore connections between First Nations people, the stars and Country.

Winner *Gulamom and Boomerang* - works by Paul Girrawah House.
Image: Sarah Nash



MAREE CLARKE: SEEING THE **INVISIBLE** Reed Necklaces

CMAG exhibition *Seeing the Invisible*, showcased works by Maree Clarke (a Yorta Yorta, Wamba Wamba, Mutti Mutti and Boonwurrung artist) with large-scale reed necklaces drawing attention to their beauty, strength, and the loss experienced by her community.

A pivotal figure in the reclamation and reverification of Southeastern Aboriginal cultural material objects, Maree's work builds on decades of research into Aboriginal cultural objects held in collections in Australia and overseas.

The exhibition was developed by CMAG with the support of the Humanities Research Centre, ANU. Exhibition activities included an *Artist Talk* and an *In Conversation* with Maree Clarke.

Maree Clarke: *Seeing the Invisible* CMAG exhibition.
Image: Dominic Northcott



HARVEST DAY OUT Grow-Preserve-Sustain

Harvest Day Out 2026 at **Lanyon Homestead** celebrated traditional ways of growing, harvesting and preserving food, featuring hands-on workshops, demonstrations, talks and guided tours, connecting visitors with new skills, cultural and seasonal practices.

First Nations activities were a key part of the program.

Tyronne Bell (Ngunawal Traditional Custodian) led a talk on *Traditional Plant Use and Bush Foods*, sharing knowledge of native plants used for food, fibre and medicine.

Jessika Spencer (Ngurru), an Aboriginal fibre artist, ran a *Beginner Bracelet Weaving* workshop, inviting participants to **sit and connect, yarn and create** as they learn the foundations of weaving to create their own piece.

Cultural Bracelet Weaving.
Image: GMH

B10 Disability Inclusion Act 2024 Reporting

Disability Inclusion

During 2025-26, CFC continued to strengthen accessibility and inclusion across our venues, programs, services and workforce. Activities focused on reducing physical, communication, and participation barriers, improving access to cultural experiences, building staff capability, and embedding inclusive practice into organisational planning and infrastructure development. This work supports the objectives of the ACT Disability Strategy 2024-2033 and will inform the development of CFC's future Disability Inclusion Plan.

Lyric Theatre Project

Accessibility and inclusion remained central to the planning and design of the new Lyric Theatre. Working with Infrastructure Canberra, the project continued consultation with ACT communities, including disability communities and Canberra Theatre Centre patrons who use accessible seating and access services, to better understand what a welcoming, safe, and inclusive venue should look and feel like. Proposed accessibility features include:

- level or step-free access throughout the auditorium, stage, orchestra pit, front-of-house and most back-of-house areas, supporting equitable access for patrons, performers and staff

- 28 dedicated accessible seats across the stalls, dress circle and upper balcony, together with four additional managed seats
- internal and external ramps, lifts to all public levels, accessible bathrooms, quiet rooms and an adult changing facility
- assisted listening coverage in the auditorium and front-of-house spaces, and accessible back-of-house announcements through the stage communication system
- platform-lift access to the sound, lighting, audiovisual and communications box, and lift access to the grid for limited inspection access
- accessible back-of-house areas wherever practicable, with viewing access to hazardous plant areas where direct access cannot safely be provided.

These measures are intended to support equitable attendance, participation, and future employment in a venue that reflects the diversity and needs of the ACT community.

Inclusive Employment and Workforce Practices

CTC welcomed Rebus Theatre participants for a supported work experience shift on 14 November 2025. Five participants took part, supported by CTC staff, three Rebus

facilitators, and two support workers. The initiative provided practical workplace experience for participants and strengthened disability inclusion awareness within the CTC team.

Across its workforce, CFC continued to provide reasonable workplace adjustments where required, including flexible rostering and modified work practices. CFC maintained accessible processes for requesting adjustments or raising concerns, promoted equal opportunity and respectful behaviour, and considered the needs of employees and patrons with disability in workplace safety and emergency arrangements.

Accessible Customer Service and Communications

CTC provided its casual Patron Services Officer team with guidance on respectful and inclusive language when communicating with or about patrons with access requirements. The guidance encouraged staff to refer to disability only when relevant, focus on the individual rather than the disability, avoid outdated or negative terms and assumptions, and use respectful person-centred language.

Box Office and customer-facing teams continued to identify and address barriers experienced by patrons when purchasing tickets and accessing services. Online request forms, dedicated Box Office assistance, accessible customer information and staff support helped patrons communicate their access requirements and make informed booking choices.

Accessible Performance and Creative Development

In 2025-26, CTC delivered **33 inclusive performances across 26 seasons**. Access services delivered across the program included:

- 15 Auslan-interpreted performances, compared with 11 in 2024-25
- five tactile tours
- seven audio-described performances
- six live-captioned performances, and
- three relaxed performances.

CTC supported 13 accessible seasons across theatre, musical theatre, dance, circus, comedy, community theatre, and children's productions. Booking access was supported through online forms and dedicated Box Office assistance. Website functionality included screen-reader compatibility and font enlargement options, while hearing access was supported through FM radio-assisted hearing units and captioning services.

In 2026, CTC participated in the Next Level Creative Mentorship Program, delivered by Accessible Arts NSW in partnership with Access2Arts. The program supports artists and arts workers with disabilities or who are d/Deaf to develop new work with major arts organisations. ACT participants received \$3,000 in project funding and 20 hours of mentorship at CTC to develop the new work *Saving Face* and strengthen independent producing skills.

Accessibility Across Museums and Heritage Places

A key initiative during the year was a partnership with the University of Canberra, which involved six Master of Occupational Therapy students undertaking accessibility assessments at CMAG and Lanyon Homestead. The findings will help inform future accessibility planning and priority actions. CFC also implemented accessible exhibition guidelines covering graphic design, text and labels, captions, object positioning, and wayfinding.

Other accessibility measures progressed during 2025-26 included:

- CMAG registered as a *Hidden Disabilities Sunflower* space in January 2026, and front-of-house staff completed introductory hidden

disability awareness training in February 2026

- education programs were reviewed to identify and remove barriers for children with diverse learning needs, with ongoing training for program delivery officers in inclusive engagement and support strategies
- a low-sensory chill-out space was incorporated into the children's exhibition Hop In! in April 2026
- web-based exhibition content was expanded to improve access to collections and interpretation, and
- lift upgrades at CMAG supported improved access within the building.

Collectively, these initiatives improved accessibility across CFC's venues, programs, and services, strengthened organisational capability and provided a foundation for future disability inclusion planning and continuous improvement.



Hop In! - An immersive world of play featuring Beci Orpin's Bunny Dearest. Image: Dominic Northcott

B11 Multicultural Reporting

CFC supports the principles of the ACT Multicultural Charter by providing opportunities for people of diverse cultural backgrounds to see their stories, experiences and creative expression reflected across its programs, exhibitions and venues. Through performances, exhibitions, public programs and community partnerships, CFC seeks to create welcoming and inclusive cultural spaces that encourage participation, foster understanding and celebrate Canberra's cultural diversity.

This commitment is reflected through:

- programming that showcases diverse cultural perspectives and artistic voices
- accessible cultural spaces that support community participation
- partnerships and events that celebrate cultural diversity and intercultural exchange, and
- opportunities for audiences to engage with stories and experiences from across Australia and the world.

Canberra Theatre Centre

Highlights from CTC's multicultural programming during 2025-26 included:

- *ECHO* (Every Cold Hearted Oxygen) by Iranian playwright Nassim Soleimanpour explored themes of migration, displacement and belonging through an innovative international co-commission involving partners in London, New York, Toronto, Melbourne and

Canberra. CTC's investment secured exclusive Australian premiere rights

- *Looking for Alibrandi*, created by Australian company Brink, saw this stage adaptation of the iconic novel and cult film follow Josie Alibrandi, a third-generation Italian teenager navigating her final year of high school amid family history, class and identity. First told from a migrant perspective in 1990s Australia, the story was among the earliest to speak candidly about systemic racism in this country and continued to resonate with audiences caught between cultures
- *Samara Joy*, a three-time GRAMMY Award-winning jazz vocalist from the United States, brought a significant international contemporary music performance to Canberra audiences
- *Zindzi and the Zillionaires*, led by multidisciplinary artist and performer Zindzi Okenyo, introduced young audiences to diverse contemporary music influences through an engaging family-focused production
- *FEAST with Jennifer Wong & Friends* was a special afternoon of food stories and conversation held as part of the Luminous Ideas series during the opening weekend of the *Enlighten Festival*. Hosted by comedian Jennifer Wong, the event brought together Costa Georgiadis, author Durkhanai Ayubi, Gavin Chan of Happy's Chinese Restaurant, author Madeleine Gray and emerging writer Viraji Wijekoon

Mudiyansele for an afternoon of family tales and food confessions, with book sales by The Book Cow and signings by the storytellers, and

- *Bic Runga*, a Māori (Ngāti Kahungunu, Rongomaiwahine)

singer-songwriter and one of New Zealand's most decorated musical artists, came to Canberra in her first album tour in over a decade.

Galleries, Museums and Heritage

Multicultural programming across GMH included *Taglietti: Life in Design* and associated public programs celebrating the legacy of Italian-Australian architect Enrico Taglietti. Programs included Italian-language tours for visitors and schools and partnerships with the Italian Teachers Network.

CMAG also presented *Kaffeehaus Canberra: An Austrian-Ukrainian Coffee House Experience*, exploring cultural traditions through food, conversation, and shared experiences.

During the National Multicultural Festival, CMAG served as the festival's family-friendly "Sanctuary" space, providing free activities for children and families in a welcoming and accessible environment.



Kaffeehaus Canberra - An Austrian-Ukrainian coffee house experience. Image: CMAG

B12 Period Products and Facilities (Access) Act Reporting

CFC does not manage any facilities required to provide free access to period products. As an employer, CFC ensures access to appropriate amenities and makes information available to staff via the intranet on matters such as menstruation, menopause, flexible working arrangements, and leave entitlements.

B13 Work Health and Safety

CFC is committed to fostering a safe, healthy and supportive workplace in accordance with the *Work Health and Safety Act 2011*, with a focus on protecting and promoting the physical and psychosocial health, safety, and wellbeing of our workers.

A key focus in 2025-26 has been improving the enterprise approach to WHS risk management. Central to this has been the implementation of a new WHS Risk Management Policy and associated risk assessment procedure and template. To create improved input into the risk management process, a collaborative approach has been undertaken to create more detailed and fit for purpose venue-specific WHS annual inspection checklists.

Governance

The CFC Board oversees work health and safety (WHS) performance through established key performance indicators that measure the timeliness of incident reporting, lost time injuries and training completion. The Board receives reports at each bi-monthly meeting that provide

incident statistics, KPI results, and updates on WHS strategies and policies. A recent improvement has been the introduction of detailed status updates on all reported incidents and hazardous situations. Every six months, the Board also receives a detailed report on significant WHS risks, including existing controls and planned mitigation activities.

The CFC Work Health and Safety Committee (WHSC) meets quarterly and includes members of the Senior Leadership Team and elected Health and Safety Representatives. Meeting minutes are published on WHS noticeboards, including the virtual noticeboards available through the CFC intranet, to support transparency and keep workers informed.

WHS Risk Management

The highest rated risks for the CFC include:

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

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

Capability and Capacity

CFC continues to provide an effective and accessible induction and essential learning program for all workers, including casual employees and volunteers. This year all-

staff induction has been revised to reflect changes to work health and safety reporting and notifications.

To build capability across the organisation, CFC has continued to strengthen our work health and safety learning and development program. This includes induction activities, targeted training and webinars that help workers develop the knowledge, skills and confidence to work safely. Webinars were recorded and made available to workers on the CFC Intranet.

WHS LEARNING AND DEVELOPMENT	NUMBER OF COMPLETIONS
EMERGENCY TRAINING	
Bushfire pre-season training (conducted in collaboration with the ACT Rural Fire Service)	28
Canberra Theatre Centre Smoke Detector Isolation	21
CFC First Aid Refresher	11
Chief Warden Training	21
Emergency Warden Training	62
First Attack/Fire Extinguisher Training	38
TOTAL	181
HAZARDOUS MANUAL TASKS TRAINING	
Course in Asbestos Awareness	1
Crystalline Silica Awareness Training	4
TOTAL	5
INDUCTION	
ACT Public Service Induction Program e-Learn	18
CFC All Staff Induction Session	20

CFC Business Area Induction	17
CFC Authorised Persons Training	25
General Awareness Work, Health, Safety e-Learning	30
TOTAL	110
PROTECTIVE SECURITY TRAINING	
Protective Security Policy Framework Awareness	28
TOTAL	28
RESPECT, EQUITY AND DIVERSITY	
CFC Webinar: Respect at Work	28
Respect, Equity and Diversity in Practice - General Training	4
TOTAL	32
WHS INCIDENT REPORTING WEBINARS	
CFC Webinar: Completing Manager Responses in Safety Portal	21
CFC Webinar: I've Become Injured or Ill at Work. What Do I Do Now?	31
TOTAL	52
WHS RISK MANAGEMENT	
ACTIA Bespoke Introduction to Risk Management	1
ACTIA Risk Community of Practice	6
ACTPS Moral Injury and Psychosocial Risk	1
CFC Webinar: Important WHS Legislation Changes and Top Tips	28
Practical Application of Risk Management - e-Learning Course	2
Work Health and Safety Due Diligence - Your Responsibilities	2
TOTAL	40
TOTAL WHS LEARNING AND DEVELOPMENT COMPLETIONS	448

Work Health and Safety Act 2011

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

Safety Act 2011. In responding to the improvement notice CFC undertook works that exceeded the requirements specified by WorkSafe ACT.

B14 Human Resource Management

B14.1 Human Resources Management

CFC's people and workforce arrangements are central to the delivery of our cultural, operational and community responsibilities. Our workforce brings together a broad range of specialist capabilities across theatre operations, museum and gallery services, collections management, horticulture, visitor services, and corporate functions.

CFC employees are engaged under the *Public Sector Management Act 1994* as executives or officers of the ACT Public Service. CFC operates under a single enterprise agreement covering all non-executive workforce, with tailored provisions reflecting the distinctive occupations and operational requirements.

During 2025-26, workforce planning focused on retaining specialist knowledge, strengthening organisational capability, supporting secure employment and maintaining the operational flexibility required to deliver performances, exhibitions, public programs, venue hire, and visitor services.

Human resource management and workforce planning support the CFC Strategic Priorities 2026-2030, particularly the Organisational Capability pillar, *Strengthening Foundations for the Future*. This recognises that CFC's future success

depends on maintaining a capable, adaptable, and supported workforce.

At 30 June 2026, **CFC employed 245 people**, representing 109.2 full-time equivalent employees. Casual employees accounted for 151 employees, or 61.6 per cent of total headcount. This workforce profile reflects the variable nature of performance schedules, events, venue activity, and audience demand. Permanent and temporary employees provided continuity across core organisational, curatorial, technical, operational, and corporate functions.

During 2025-26, CFC participated in all whole-of-government Secure Workforce Conversion rounds. Four employees were converted through these rounds, with a further three employees converted through out-of-round processes. In total, seven employees were converted, supporting the ACT Government's commitment to secure employment and helping CFC retain organisational capability and workforce knowledge.

CFC continued to support an inclusive workforce through ACTPS employment frameworks and capability-building activities. Learning undertaken during the year included disability inclusion, cultural awareness, LGBTIQ+ inclusion, respectful

workplaces, and flexible working. These activities supported greater awareness of inclusive employment practices and the development of safe, accessible, and respectful workplaces.

The Agency Consultative Committee (ACC) remained an important part of CFC's workplace relations and governance arrangements. Established under the *ACT*

Public Sector Cultural Facilities Corporation Enterprise Agreement 2023-2026, the ACC provides a forum for consultation on the implementation of the Agreement, proposed workplace policies and guidance, and matters significantly affecting employees. The ACC met four times during 2025-26, supporting transparent consultation and employee participation in workplace decision-making.



A Loving City Queerberra Revisited exhibition, CMAG. Image: Dominic Northcott

B14.2 Staffing Profile

CFC's Staffing Profile at 29 June 2026 (the last pay date for the 2025-26 financial year) was as follows:

FULL-TIME EQUIVALENT (FTE) AND HEADCOUNT BY BRANCH

DIVISION/BRANCH	FTE	HEADCOUNT
Cultural Facilities Corporation	109.2	245

FTE AND HEADCOUNT BY GENDER

	FEMALE	MALE	NON-BINARY	TOTAL
Full Time Equivalent	63	44.4	1.8	109.2
Headcount	149	92	4	245
Percentage of Workforce	60.8%	37.6%	1.6%	100%

HEADCOUNT BY CLASSIFICATION AND GENDER

CLASSIFICATION GROUPS	FEMALE	MALE	NON-BINARY	TOTAL
Administrative Service Officers	41	17	2	60
General Service Officers (incl apprentices)	1	10	0	11
Professional Officers	10	0	0	10
Senior Officers	15	8	0	23
Executive Contract	2	0	0	2
Theatre Box Office Staff	9	6	0	15
Theatre Patron Services Staff	55	15	0	70
Theatre Technical Services Staff	16	36	2	54
Total	149	92	4	245

HEADCOUNT BY EMPLOYMENT CATEGORY AND GENDER

CATEGORY	FEMALE	MALE	NON-BINARY	TOTAL
Casual	94	55	2	151
Permanent Full-time	43	25	1	69
Permanent Part-time	7	4	1	12
Temporary Full-time	5	5	0	10
Temporary Part-time	0	3	0	3
Total	149	92	4	245

HEADCOUNT BY DIVERSITY GROUP

DIVERSITY GROUP	HEADCOUNT	% OF AGENCY WORKFORCE
Aboriginal and Torres Strait Islander Peoples	1	0.4%
Culturally and Linguistically Diverse	14	5.8%
People with a Disability	0	0%
Non Binary	4	1.6%
Female	149	60.8%

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

AVERAGE LENGTH OF SERVICE

AGE GROUP	FEMALE	AV. LENGTH OF SERVICE	MALE	AV. LENGTH OF SERVICE	NON-BINARY	AV. LENGTH OF SERVICE
Under 20	12	1	2	0	0	0
20 - 29	39	2	33	2	1	0
30 - 39	35	3	23	3	1	3
40 - 49	22	5	16	7	2	0

50 - 59	21	4	11	10	0	0
60 - 69	14	8	6	7	0	0
Over 70	6	11	1	12	0	0

RECRUITMENT AND SEPARATION RATES FOR THE AGENCY

DIVISION/BRANCH	RECRUITMENT RATE	SEPARATION RATE
Cultural Facilities Corporation	8.6%	8.6%

ATTRACTION AND RETENTION INCENTIVES (ARINS)

	TOTAL
Number of ARIns as at 30 June 2026	3

SPECIAL EMPLOYMENT ARRANGEMENTS (SEAS)

	TOTAL
Number of SEAs as at 30 June 2026	0



Opera Australia Gala Concert (post show gala). Image: Photox

B14.3 Learning and Development

CFC is committed to ensuring employees have the knowledge, skills and confidence to perform their roles safely, effectively, and efficiently. During 2025-26, the organisation continued to embed its Core Learning Framework, providing a consistent approach to induction and supporting the development of core knowledge, skills, and capabilities across the workforce.

TRAINING LEARNING ITEMS COMPLETED	NUMBER OF COMPLETIONS
ACT Integrity Commission Education Session	4
ACT Public Service Induction Program (eLearning)	18
ACTIA - Practical Application of Risk Management	1
ACTPS - Moral Injury and Psychosocial Risk	1
Adaptability (Flexible Working)	1
Agile, Responsive and Innovative Mindset (Flexible Working)	1
Building your Awareness of Domestic, Family and Sexual Violence in the Workplace - Foundation Training for ACT Government Staff	1
CFC All Staff Induction Session	19
CFC Authorised Persons Training	27
CFC Business Area Induction	17
CFC Content Manager/TRIM Functionality Training	45
CFC Crystalline Silica Awareness Training	4
CFC Excel Beginner Training	1
CFC First Aid Refresher (Non-Accredited)	11
CFC LGBTIQ+ Foundation Training	15
CFC Pre-bushfire Season Training	28
CFC Provide Cardiopulmonary Resuscitation	1
CFC Provide First Aid	1
CFC Webinars:	
- Completing Manager Responses in Safety Portal	21
- Getting Your Leave Application Right	37
- I've Become Injured or Ill at Work. What Do I Do Now?	31

- Important WHS Legislation Changes and Top Tips	28
- Proposed Changes to our Enterprise Bargaining Update	36
- Respect at Work	28
- Travel Arrangements	33
CM10.1 Module 1.1 Introduction to Records Management	3
CM10.1 Module 1.2 The Content Manager Environment	5
CM10.1 Module 1.3 Record Creation	4
CM10.1 Module 1.4 Searching	3
CM10.1 Module 1.5 Working with Electronic Records	3
CM10.1 Module 1.6 Content Manager and Outlook	3
CMTEDD - Cultural Awareness Training	1
CMTEDD - Recruitment	1
CMTEDD LGBTIQA+ Awareness - Understanding LGBTIQA+ Allyship	1
Compassionate Foundations - Modules 1 - 6	9
Course in Asbestos Awareness	2
Cyber Security Essentials	36
Cyber Security Essentials - Refresher	1
Cyber Security Essentials for Executives	9
Data Culture, Leadership and Organisational Structures	11
Data Governance and Management Framework	11
Disability Inclusion Plan (DIP) Workshop: How to get started	1
Effective Risk Management: The Basics (ACTIA)	1
Emergency Warden Training	62
Emergency Chief Warden Training	21
Emergency Warden First Attack Training	38
FlexiSpace Induction (Flexible Working)	1
Foundational Procurement Module 1 - ACT Government Procurement Framework	47

Foundational Procurement Module 1A - Procurement and Probity Training Video	1
Foundational Procurement Module 2 - Value for Money	47
Foundational Procurement Module 3 - Probity in Procurement	32
Foundational Procurement Module 4 - Procurement Delegations	23
Foundational Procurement Module 5 - Charter of Procurement Values	29
Foundational Procurement Module 6 - Aboriginal & Torres Strait Islander Procurement Policy	43
Foundational Procurement Module 7 - Planning a Procurement	19
Foundational Procurement Module 10 - Implementing and Managing Territory Contracts	11
Foundational Procurement Module 11 - Governance in Procurement	13
Foundational Procurement Module 12 - Understanding and Addressing Modern Slavery	16
Foundational Procurement Module 13 - Preventing Corruption in Procurement	14
General Awareness - Freedom of Information & Information Security (eLearning)	27
General Awareness Information Privacy (e-Learning)	34
General Awareness Record Keeping and Freedom of Information (eLearning)	11
General Awareness Work, Health, Safety (eLearning)	30
Introduction to ACT Government Recordkeeping (eLearning)	30
Introduction to Data Governance and Management	12
Protective Security Policy Framework Awareness (eLearning)	28
REDCO - Respect, Equity and Diversity Contact Officer Training	4
Reporting Corruption to the ACT Integrity Commission	1
Risk Community of Practice	9
SES Closing the Gap Workshops	2
SES Induction Program	1

Smoke Detector Isolation Training	21
Social Media Guidelines (eLearning)	19
Work Health and Safety Due Diligence - Your Responsibilities	2
TOTAL TRAINING LEARNING ITEMS COMPLETED	1,163

CFC is committed to ensuring employees have the knowledge, skills and confidence to perform their roles safely, effectively and efficiently. During 2025-26, the organisation continued to embed our Core Learning Framework, providing a consistent approach to induction and supporting the development of core knowledge, skills and capabilities across the workforce.

CFC recorded 1,163 learning completion instances during the reporting period. This represents course completion rather than the number of individual employees trained. Learning was delivered through CFC programs and webinars, whole-of-government e-Learning, and specialist external providers.

Key learning priorities included work health and safety, emergency preparedness, first aid, risk management, procurement, records and information management, privacy, cyber security, integrity, inclusion and respectful workplace capability. Organisation-specific webinars strengthened practical knowledge of leave administration, workplace injury processes, manager responsibilities in the Safety Portal,

enterprise agreement proposals, travel arrangements, and Respect at Work obligations.

Emergency and safety capability was reinforced through warden, chief warden, first attack, smoke detector isolation, pre-bushfire season, crystalline silica, asbestos awareness, first aid, and cardiopulmonary resuscitation training. Governance capability was supported through training in procurement, probity, modern slavery, corruption prevention, protective security, recordkeeping, information privacy, data governance, and risk management.

Future learning priorities will include maintaining mandatory and safety-critical capability, strengthening manager and leadership capability, supporting psychosocial safety and respectful workplaces, and continuing to build technical, emergency management, records, data and cyber security capability.

In 2025-26, CFC invested \$85,888.19 in staff training and professional development, covering training programs and conference registrations. This figure excludes associated travel and accommodation costs.

B14.4 Gender Action Plan and Gender Impact Assessment Reporting

The CFC Gender Action Plan June 2024-June 2028 aligns with the priority areas of the ACTPS Gender Equity Strategy 2023-2028. It seeks to promote equitable outcomes for people of all genders by building safe and inclusive workplace cultures, increasing gender diversity in gender-segregated occupations, and supporting work/life flexibility.

The Plan was informed by a Gender Impact Assessment that considered CFC payroll data, staff survey findings, and incident reporting. The assessment identified workforce composition, inclusion, work/life balance, and patterns of occupational gender segregation as key areas for continued attention. The Plan is intended to benefit all genders, including gender-diverse and non-binary employees, while recognising limitations arising from low rates of self-identification in workforce systems.

At 30 June 2026, **women comprised 60.8 per cent of the CFC workforce**, men comprised 37.6 per cent and non-binary employees comprised 1.6 per cent. The overall profile remained female-majority and broadly consistent with ACTPS trends. Gender concentration continued in some occupational groups: technical theatre and outdoor General Service Officer roles remained male-dominated, while curatorial, collections, exhibitions, and patron services roles remained predominantly female. These patterns

remain a focus for recruitment, development, mentoring, and workplace participation initiatives.

During 2025-26, CFC continued to support implementation of the Gender Action Plan through learning and awareness activities, including Respect at Work, LGBTIQ+ foundation training, Respect, Equity and Diversity Contact Officer training, cultural awareness, domestic, family and sexual violence awareness, flexible working, and psychosocial risk learning. Flexible working arrangements and work/life balance continued to be supported through ACTPS employment frameworks and manager practices.

CFC participated in the ACTPS Staff Survey during 2025-26. During 2026-27, the organisation will review the findings and identify appropriate actions in response to workforce and workplace culture priorities. The findings will also inform the ongoing review and implementation of the Gender Action Plan.

CFC will continue to embed gender considerations in workforce planning, recruitment, capability development, and workplace decision-making. Work will continue with managers and business areas to understand barriers to participation, support equitable access to flexible work and development opportunities, and strengthen safe, inclusive and respectful workplace practices.

B15 Ecological Sustainability Reporting

INDICATOR AS AT 30 JUNE	UNIT	2025-26	2024-25	% CHANGE
STATIONARY ENERGY USAGE				
Electricity use	Kilowatt hours	1,956,167	1,953,618	0.13%
Fossil fuel gas use (non-transport)	Megajoules	4,074,765	4,034,049	1.01%
Diesel use (non-transport)	Kilolitres	N/A	N/A	N/A
Liquid Petroleum Gas	Kilolitres	2.48	2.42	2.48%
FLEET VEHICLES				
Zero Emissions Vehicles (ZEV)	Number	1	1	N/A
Plug-in Hybrid Electric Vehicles (PHEV)	Number	N/A	N/A	N/A
Hybrid Electric Vehicles (HEV)	Number	1	1	N/A
Internal Combustion Engine (ICE) vehicles	Number	2	2	N/A
WATER USAGE				
Water use	Kilolitres	4,398 ¹	4,803	(8.43%)
RESOURCE EFFICIENCY AND WASTE				
Waste to landfill	Litres	39,200 ²	48,000	(20%)
Co-mingled material recycled	Litres	22,300 ³	35,594	(45%)
Paper and cardboard recycled (incl. secure paper)	Litres	26,332	23,958	9%
Organic material recycled	Litres	N/A	N/A	N/A
GREENHOUSE GAS EMISSIONS				
Emissions from fossil fuel gas (non-transport)	Tonnes CO2-e	209.97	207.87	1.01%
Emissions from diesel use	Tonnes CO2-e	5.03	4.80	4.79%
Emissions from petrol and E10 use	Tonnes CO2-e	1.44	1.52	(5.26%)
Emissions from Compressed Natural Gas (transport) where applicable	Tonnes CO2-e	N/A	N/A	N/A
Emissions from refrigerants	Tonnes CO2-e	97.06	96.92	0.14%
Total emissions*	Tonnes CO2-e	313.50	311.11	0.77%

*Total emissions include scope 1 and scope 2 emissions and exclude scope 3 emissions

Enterprise Sustainability Team Footnotes for 2025-26 Emissions and Utility Reporting

1. The CFC water usage figure also includes external water delivery to Lanyon Homestead
2. Waste to Landfill data for 2025-26 is based on utility invoice data, some of which was unavailable at the time of reporting. Data is based on available figures.
3. Co-mingled material recycled data for 2025-26 is based on utility invoice data, some of which was unavailable at the time of reporting. Data is based on available figures.

Data for this reporting period was extracted at 9am on 3 August 2026. At the time of data extraction, the Enterprise Sustainability Platform had 97.68% actual data, 1.68% estimated data, and 0.64% accrued date. *NB. These proportions are for whole-of-government. Please refer to your individual agency report for specific percentages of actual, accrued and estimated data for your agency.*

Due to Machinery of Government changes where previous Directorates may have been combined or newly developed, for the purposes of reporting, these changes have been backdated to 1 July 2024 to enable a useful year-on-year comparison for impacted Directorates.

Note that some data reported for 2024-25 in the table may differ from figures reported in the 2024-25 Annual Report . These differences are due to utility invoice data entering the system after the data extraction date and retrospective updates to agency occupancy.

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

Emission factors used to calculate natural gas and fleet fuel are based on the latest National Greenhouse Accounts factors.

Baseline (2019 calendar year) emissions have been amended to include refrigerants. Change in emissions for subsequent years has been revised accordingly.

Refrigerant data across ACT Government is progressively being updated as new assets are identified and documented, current data is therefore limited, and accuracy will be improved in future reporting years.

Footnote for data table

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

Explanatory note for data granularity

Data granularity may vary between Directorates for several reasons:

- The data type may not be relevant to that Directorate, for example, some Directorates do not use diesel for non-transport purposes.
- Consumption of the data type (e.g. LPG for transport) for some Directorates may be statistically negligible and therefore data is not currently captured.
- Information on the data type may not currently be captured or input into the Envizi platform by Directorates. Future improvements in data capture are anticipated to reduce these gaps.

Zero Emissions Vehicle Advice

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

Climate Change and Greenhouse Gas Reduction

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



Marrow - Australian Dance Theatre. Image: Morgan Sette



Part C

Financial Management and Reporting

C1 Financial Management Analysis

A full analysis of CFC's 2025-26 financial results and financial position is set out in the Management Discussion and Analysis at [Attachment 1](#) to this report.

C2 Financial Statements

CFC's 2025-26 Financial Statements are set out at [Attachment 1](#) to this report.



Lisa Simone. Image: Claudio Raschella

C3 Capital Works

2025-26 Capital Works Projects

PROJECT	ESTIMATED COMPLETION DATE	ACTUAL COMPLETION DATE	ORIGINAL PROJECT VALUE \$000	REVISED PROJECT VALUE \$000	PRIOR YEAR EXPENDITURE \$000	CURRENT YEAR EXPENDITURE \$000	TOTAL EXPENDITURE TO DATE \$000
NEW WORKS							
Permanent exhibition space at Lanyon Homestead	June 29	-	400	400	-	154	154
WORKS IN PROGRESS							
Arts and culture - Canberra Theatre Centre expansion and redevelopment	June 27	-	2,393	2,393	977	267	1244
Arts and culture - Lanyon Homestead upgrades	June 27	-	951	951	352	89	442
Lanyon urgent driveway upgrades and stabilisation of the Shearers' Precinct	June 28	-	3,903	3,903	231	34	264
Upgrading Lanyon Homestead	June 27	-	3,097	3,097	2,668	22	2,690
COMPLETED PROJECTS							

Increased support for art and cultural venues	June 26	June 26	1,031	1,031	-	1,031	1,031
ASSET RENEWAL PROGRAM							
Mugga-Mugga Cottage conservation works	June 27	-	892	892	-	83	83
Permanent exhibition space at Lanyon Homestead	June 29	-	160	160	-	40	40
Increased support for art and cultural venues	June 27	-	3,020	3,020	-	1,429	1,429
Base Asset Renewal Program funding of the agency	June 26	June 26	436	436	-	436	436
Total Capital Works Program			16,283	16,283	4,228	3,585	7,813

2025-26 Capital Works Reconciliation

RECONCILIATION OF APPROVED FINANCING, EXPENDITURE AND FINANCIAL STATEMENTS							\$000
APPROVED CURRENT CAPITAL WORKS PROGRAM FINANCING TO CAPITAL INJECTION PER CASH FLOW STATEMENT							7,633
Add: Capital Injection for Projects not in the Capital Works Program							478
CURRENT YEAR EXPENDITURE TO CAPITAL INJECTION AS PER CASH FLOW STATEMENT							8,141
Less: Capital Injection Not Drawn in 2025-26							4,042
Less: Expenditure funded by Capital Injection not in the Capital Works Program							478
Less: Net Impact of Accruals between Financial Years							-
<u>Total Purchase of Capital Works per Cash Flow Statement</u>							<u>3,621</u>

C4 Asset Management

C4.1 Assets Managed

CFC managed assets with a total value of \$86,575,000 as at 30 June 2026. CFC's major assets and approximate values are:

ASSET	VALUE
DESCRIPTION	\$000
Buildings at fair value	46,538
Land at fair value	25,600
Plant and equipment	2,688
Art and Social History Collection	6,394
Capital Works in Progress	3,394
Leasehold Improvements	1,940
Right-of-use Plant and Equipment	21
Total	86,575

During 2025-26 the following assets were added to CFC's asset register:

MAJOR ASSET	VALUE
DESCRIPTION	\$000
Albert Hall transfer from Infrastructure Canberra	7,190
Art and Social History Objects (including donated art)	346

There were no significant assets removed from CFC's asset register during 2025-26. On 30 June 2026, there were no properties that were not being utilised by CFC or had been identified as potentially surplus.

C4.2 Assets Maintenance and Upgrade

CFC maintains our assets in accordance with the CFC's Strategic Asset Management Plan. There were no upgrades funded outside the capital works program in 2025-26.

For building assets, the expenditure on repairs and maintenance was \$379,000, which represented 0.8% of the assets written down value. For Plant and Equipment assets, the expenditure on repairs and maintenance was \$103,000, which represented 3.8% of the assets written-down value.

A three-year rolling independent valuation of CFC's assets has been implemented to ensure all items are reflected at fair value in CFC's asset register, and all assets are reviewed annually for any impairment. The latest valuation was performed as at 30 June 2026.

C5 Government Contracting

C5.1 Procurement Principles and Processes

During 2025-26, CFC engaged external providers for goods, services and works, with procurement activities supported by Procurement ACT where required. CFC complied with the requirements of the *Government Procurement Act 2001* throughout the reporting period. The organisation also maintained regular engagement with Procurement ACT on procurement matters, including the involvement of Procurement ACT officers in more complex or high-value procurement processes.

C5.2 External Sources of Goods, Services and Works

The online ACT Government Contracts Register records contracts with suppliers of goods, services, and works, with a value of \$25,000 or more. A full search of CFC contracts notified with an execution date from 1 July 2025 to 30 June 2026 can be made at www.tenders.act.gov.au/contract/search.

Compliance with Government Procurement Act 2001

CFC has complied with the *Government Procurement Act 2001* during the reporting year. CFC remains committed to accountability in all procurement activities to support ethical, efficient, and responsible use of public resources. Procurement decisions are made with a clear focus on achieving value for money.

Secure Local Jobs Code

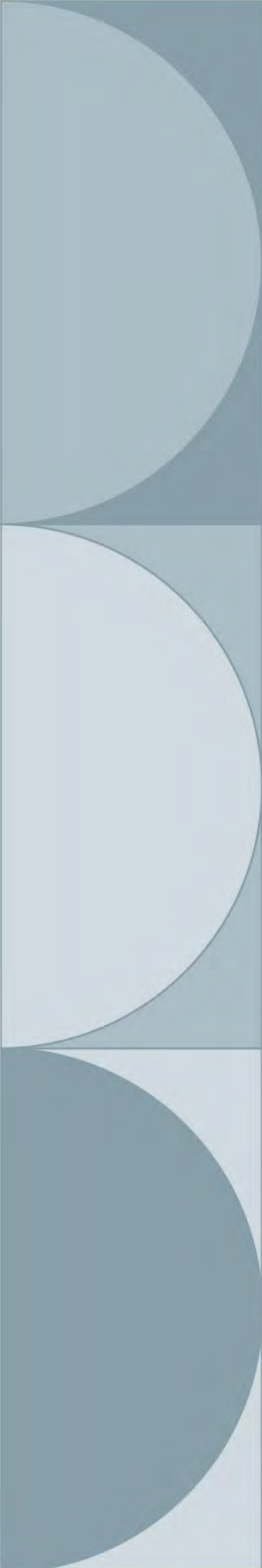
CFC was granted an exemption in relation to procurements for heritage conservation works related to Lanyon and Mugga-Mugga Cottage. These works are highly specialised heritage, and conservation works to our Historic Places. No suitable entities to tender or contract for the respective Procurements would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

Aboriginal and Torres Strait Islander Procurement Policy (ATSIPP)

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.	2
2.	The number of unique Aboriginal and Torres Strait Islander enterprises attributed a value of addressable spend in the financial year.	2
3.	Percentage of the financial year's addressable spend which is spent with Aboriginal and Torres Strait Islander enterprises.	Less than 1%

C6 Statement of Performance

CFC's 2025-26 Statement of Performance is set out in at [Attachment 1](#) to this report.



Appendices

Appendix 1

MEMBERS OF THE CFC BOARD

PROFESSOR MATHEW TRINCA AM FAHA CHAIR

Mat Trinca is a Professor of Museum Practice and Head of the Centre for Heritage and Museum Studies at the Australian National University. He is also a Commissioner for Culture and Olympic Heritage advising the International Olympic Committee, and a board member of the Asian Civilisations Museum, Singapore, and the Ukaria Cultural Centre, in South Australia. From 2014-24, Mat was Director of the National Museum of Australia and has served in a range of other arts and cultural roles.

TONI CODY DEPUTY CHAIR

Toni Cody is an experienced Non-Executive Director, Advisory Board Chair, Small Business Investor and Consultant. Past co-owner of Macro Wholefoods and Cody Outdoor and currently consulting to SME's and Start Up's. With over 25 years' experience in the Australian Arts, Health and Cultural sector as Deputy Chair and Non-Executive Director of National and State Organisations and Institutions and holding Chair and Membership roles in Audit and Risk, Finance and Remuneration and ESG Board Committees. A passionate lover of the Arts, understanding the importance of providing access and participation in all art forms, to all Australians across all mediums, that not just provide joy but encourage curious, inquisitive and at times retrospective thinking. Current and past Boards include The Australian Ballet, Chris O'Brien Lifehouse, Sydney Theatre Company, Academy of Music and Performing Arts, Intu Wellness and The National Film and Sound Archive.

CAROLINE FULTON EX OFFICIO AS CHIEF EXECUTIVE OFFICER

Caroline Fulton is Acting Chief Executive Officer of the Cultural Facilities Corporation. She has nearly 40 years' experience across arts and cultural organisations in the ACT and Australian governments. Her background includes cultural policy, funding and sector development. Before joining the CFC, she led artsACT, overseeing policy, funding programs and sector engagement. She has also held senior roles with the Australian Government, including the Office for the Arts and the National Library of Australia. Caroline's experience covers policy, public administration and institutional leadership. As CEO, she leads the strategic and operational direction of the CFC and its portfolio of cultural places.

DR RACHAEL COGHLAN MEMBER

Rachael Coghlan is an award-winning cultural leader and experienced CEO, executive, board director and researcher. She has led strategic renewal and transformation across national institutions and arts organisations, including public engagement at Parliament House and Craft ACT. Her work has strengthened visitor experience, partnerships, revenue and sector outcomes, and expanded programs such as DESIGN Canberra. She has delivered major capital

projects, including at the National Arboretum and National Museum. Rachael is a recognised collaborator across arts, government and industry. She holds a PhD in museum studies from ANU, and her research on audience participation won a national award.

LIZ NIELD OAM MEMBER

Liz Nield has held leadership roles in prestigious arts organisations including the National Portrait Gallery, Opera Australia, English National Ballet, and Bell Shakespeare. Specialising in marketing, communications and philanthropy, she is passionate about giving the broadest possible audience access to the arts. She is a fundraising expert with a history of driving major revenue growth and revitalizing income streams across leading arts and education institutions. Liz is now a freelance fundraising and marketing consultant and mentors emerging arts leaders. She has served on the boards of Australian Theatre of the Deaf, Sydney Chamber Opera, the Australian Romantic and Classical Orchestra, and Canberra Glassworks. She is currently on the board of Crimson Rosella. In 2020 she was awarded the Order of Australia Medal for services to the performing and visual arts. She holds a Bachelor of Arts and a Bachelor of Laws from the University of Sydney.

CRAIG DALZELL MEMBER

Craig Dalzell is an experienced executive and non-executive director of companies spanning a wide range of industries. With more than 30 years executive experience, Craig has lead international companies, been the chief financial officer of public and private sector entities. Craig brings strong commercial acumen and a passion to see the arts sector flourish in Canberra.

RICHARD EVANS MEMBER

Richard Evans is Managing Director of the Australian Chamber Orchestra, President of Live Performance Australia, Chair of the Confederation of Australian International Arts Festivals and Principal of REA Consulting. An experienced CEO and cultural leader, he has held senior roles with Bell Shakespeare, The Australian Ballet, Sydney Opera House and Melbourne Symphony Orchestra. At the Opera House he oversaw major growth, capital works funding and expanded programming. He has strong expertise in creative industries, government relations and commercial growth. Richard is a passionate place-maker who leads high-performing teams and delivers innovative outcomes for cultural infrastructure and public spaces.

TIM LO SURDO MEMBER

Tim Lo Surdo is the Founder of Democracy in Colour, Australia's first racial and economic justice organisation led by people of colour. He has held senior roles with Hospo Voice, Oaktree, UN Youth Australia, and Jhatkaa, and advised two Senators. Tim has served on 22 boards across government and civil society and currently chairs No to Violence and the Jane Goodall Institute Australia. He is a Non-Executive Director of Plan International Australia, Environment Victoria, and several other national and international organisations. Tim is a member of advisory councils for the Australian Red Cross, Multicultural Queensland, and

UWA's Public Policy Institute. His work has earned recognition as an Asia-Pacific Obama Leader, Victorian Young Achiever of the Year (2021), and one of the UN's 17 Young Leaders for the Sustainable Development Goals.

CHRISTINE SHANNON MEMBER

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



Bic Runga. Image: Tom Grut

Appendix 2

CFC LEADERSHIP TEAM

SHARON LU CHIEF FINANCE OFFICER AND CHIEF INFORMATION OFFICER

Sharon Lu is a Fellow member of the Certified Practising Accountants Australia. She holds a Master of Professional Accounting and a Master of Financial Management from the Australian National University. Sharon has more than 15 years of experience in financial management across government and private sector, with expertise spanning financial management, business transformation, governance, strategic planning and corporate services. Before joining the CFC in 2023, Sharon held various managerial roles within the ACT Public Service, leading organisations through complex financial landscapes and driving strategic decision-making. Sharon oversees the CFC's corporate functions in finance, procurement, information technology and cyber security, facility operations and capital works functions.

GEORGIA HENDY EXECUTIVE DIRECTOR, CANBERRA THEATRE CENTRE

A highly respected arts executive with more than two decades of experience, Georgia Hendy has held senior leadership roles at some of Australia's most iconic performing arts institutions, including Sydney Opera House, Queensland Performing Arts Centre (QPAC), and Darwin Entertainment Centre, now known as AANT Centre. As Executive Director of Canberra Theatre Centre (CTC), Georgia oversees a vibrant multi-venue precinct featuring three theatres, including Canberra Theatre (1239 seats), The Playhouse (614 seats) and the intimate Courtyard Studio (100 seats). Georgia brings a powerful blend of strategic vision, creative leadership, and a robust network of national and international industry connections to her work, which will be pivotal as CTC embarks on its next chapter, including the development of a new 2000 seat Lyric Theatre.

DR ANNA WONG SENIOR DIRECTOR, GALLERIES, MUSEUMS AND HERITAGE

Anna Wong has worked across diverse historic, cultural and natural sites and museums in Australia, including precinct-based cultural and commercial activation. She has held roles in archaeology, heritage, planning and museums with the NSW Government Architect's Office, 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 heritage conservation movement through house museums and their influence on national identity. In 2005 she held research fellowships in the United States. Anna is interested in cultural history and activating sites to keep them relevant today.

DR BROOKE THOMAS DIRECTOR, COLLABORATION AND ENGAGEMENT

Brooke Thomas has over 20 years' experience in a range of public service, tertiary sector, community arts, and political advisory roles with expertise in social policy development and implementation, complex program management, stakeholder engagement, organisational

change, and international relations. She has a PhD in Literature with several publications, HR qualifications from the Australian Institute of Management, and a 20-year dance practice including performing, teaching, and governance. Her role at CFC has a broad remit including human resources leadership, corporate governance, stakeholder engagement, government relations, business development, strategic communications, and organisational development.

CORINNA CULLEN DIRECTOR, PARTNERSHIPS AND PHILANTHROPY

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

ARNA WALKER DIRECTOR, DIGITAL AND BUSINESS TRANSFORMATION

Arna Walker is a cross-functional business transformation leader with extensive experience across the arts, education, hospitality and public sectors. She has held senior operational and business improvement roles, where she combines commercial insight, financial discipline and practical change leadership to improve organisational performance and service delivery. Her work spans digital systems, business process improvement, procurement, financial management, governance, stakeholder engagement and major organisational projects. She has led transformation initiatives that bring people, systems and processes together to improve organisational performance and create more effective ways of working.

GABRIELLE AFFLECK DIRECTOR, MARKETING AND COMMUNICATIONS

Gabrielle Affleck is a specialist in marketing and communications, with over 15 years' experience in the arts, culture, heritage and public sectors. She has held senior roles in government and not-for-profit institutions, where she combines strategic marketing insight with creative storytelling to connect audiences with arts and cultural experiences and grow audience engagement. Her work spans theatre, dance, comedy, music, circus, exhibitions and major events, supporting a wide range of performers, producers and venues. With a long-standing connection to the Canberra arts sector, Gabrielle brings a deep understanding of its audiences, media landscape and operating environment to her work.

JEREMY CHRISTIAN TECHNICAL PROJECT DIRECTOR, CANBERRA THEATRE CENTRE

Jeremy Christian is the Technical Project Director at the Canberra Theatre Centre. An experienced theatre and project leader, he has extensive expertise in theatre operations, production management, venue infrastructure, capital works, and work health and safety. Jeremy leads technical planning and operational integration for the Lyric Theatre project, ensuring that new infrastructure delivers safe, functional, and sustainable outcomes for artists, audiences, and venue operators. He works across government, industry, and stakeholder groups to align operational requirements with project delivery and is recognised for his

leadership in theatre technical systems, governance, risk management, and organisational readiness.

LISA FRESHWATER EXECUTIVE PRODUCER, CANBERRA THEATRE CENTRE

Lisa Freshwater is Executive Producer at Canberra Theatre Centre, leading the programming and presenter services team. She is responsible for the development and delivery of the annual program across all the Centre's venues. Previously, Lisa was Executive Producer at The Sydney Fringe, the largest independent arts festival in NSW. As Senior Festival Producer at Sydney WorldPride Lisa played a key leadership role in the organisation, platforming artists and productions traditionally under-represented in festival contexts. Lisa has an extensive track record as a director and producer of live events of all scales. From one-person cabarets to commercial productions.

ALEXANDRIA TIBBETTS GENERAL MANAGER, CANBERRA THEATRE CENTRE

Alexandria Tibbetts is a strategic, commercial and operational leader with more than a decade of experience driving organisational growth, operational excellence, and transformational change across the arts, hospitality, and public sectors. Holding an MBA from La Trobe University, she previously held General Manager roles across diverse hotel operations throughout Australia, leading large-scale operations, commercial performance, and customer experience. As General Manager of the CTC, Alexandria oversees box office, front-of-house operations, food and beverage, commercial strategy and business intelligence, compliance, and customer experience. Renowned for her collaborative leadership, commercial acumen, and success leading organisational change, she is focused on financial sustainability, audience experience, and long-term organisational success.

KATE PODOLAK DIRECTOR, CAPITAL WORKS

Kate is a Senior Professional with 20+ years of experience gained across Australia, spanning capital works, built-form, infrastructure, land development, workplace and property services whilst managing internal resources and multi-disciplinary teams. Within strategic and complex environments ranging from Creative Industries, Urban Design, Education, Agriculture, Mining, Health, and Retail and underpinned by Program and Project Management across Government and Commercial, Kate holds significant knowledge in these varied settings, as a leader and mentor.

Appendix 3

The following is a list of **CTC presentations and events**, and **GMH exhibitions and gallery activities** at CMAG, the Nolan Gallery, Lanyon Homestead, Calthorpes House, and Mugga-Mugga for financial year 2025-26:

CANBERRA THEATRE CENTRE PRESENTATIONS

JULY

- *Melbourne International Comedy Festival Roadshow (A-List Entertainment)*
- *Dance Northside: The Power Of... (Holly Diggie)*
- *Toni Childs - A Retrospective (Big Mother Touring T/A Big Mother Entertainment)*
- *Big Name, No Blankets (CTC Programming)*
- *Mel Buttle - Taking My Sunglasses Off to Hear You Better (Token Events Pty Ltd)*
- *Puccini's La Boheme (CTC Programming)*
- *Pete Murray (TEG Live Pty Ltd)*
- *Randy Feltface - First Banana (Adrian Bohm Presents)*
- *ECHO (Every Cold-Hearted Oxygen) (CTC Programming)*
- *Illume (CTC Programming)*
- *10cc The Ultimate Greatest Hits Tour (Tombowler Green Pty Ltd)*
- *Dick & Angel's Forever Home (FANE PRODUCTIONS AUSTRALIA PTY LTD)*
- *Marrow (CTC Programming)*
- *The Gruffalo's Child (CTC Programming)*

AUGUST

- *Ballet International Gala: BIG VI (BIG LIVE PTY LTD)*
- *You Are Here - Cahoots Lab Show and Tell (You Are Here Canberra Incorporated)*
- *Wakakirri Performance Shows 2025 (The Wakakirri Story Dance Association Inc)*
- *Conversations LIVE with Sarah Kanowski and Richard Fidler (Token Events Pty Ltd)*
- *LOL Season 2025 (Canberra Comedy Company Pty Ltd T/A Canberra Comedy Festival)*
- *The Simon & Garfunkel Story (The Trustee for Let It Be Unit Trust trading as Let It Be Australia Pty Ltd)*
- *Tarsem Jassar Live in Canberra (Jai 22 Pty Ltd T/A Classic Records)*
- *Teeny Tiny Stevies - Brain Fart Tour (CTC Programming)*
- *Tommy Little - I'm Not Proud (Token Events Pty Ltd)*
- *Sooshi Mango - Home Made Encore (TEG DAINITY PTY LTD)*
- *Petrov Development (CTC Programming)*
- *Royal Australian Air Force Band: Victory in the Pacific 80th Anniversary Concert (The Commonwealth of Australia as Represented by the Department of Defence)*
- *Hottest Hot August Night - Hits of Neil Diamond & Olivia Newton John (Ostavocal Pty Ltd)*
- *ARC presents Pink Floyd (Live Nation Australasia Pty Ltd)*
- *A Very Old Man with Enormous Wings (CTC Programming)*
- *If You're Listening LIVE (CTC Programming)*

- *Russell Morris (SpiritWorks Pty Ltd)*
- *Miss/Mx Pole Dance ACT (The Brass Room)*
- *Shakespeare: Faketh till you Maketh (Lightbulb Improv)*
- *We Don't Have Time for This: Who Is She? (We Don't Have Time for This)*
- *Romeo & Juliet (Bell Shakespeare)*
- *QPAF 2025: Thrive (NSW Department of Education)*
- *Leo Amadeus - Horse Brother (Leo Amadeus Scott)*

SEPTEMBER

- *Duck Pond (CTC Programming)*
- *Wakakirri 2025: ACT Awards Night (The Wakakirri Story Dance Association Inc)*
- *Bored Teachers (Adrian Bohm Presents)*
- *Trent Dalton's Love Stories (CTC Programming)*
- *The Unofficial Taylor - A Tribute to the Eras (Showtime Australia Pty Ltd)*

OCTOBER

- *Looking for Alibrandi (CTC Programming)*
- *Creed Bratton - A Night of Comedy & Music (TEG DAINITY PTY LTD)*
- *Glee Club Rehearsal (Glee Club Singing)*
- *Mystique - A Journey Beyond Reality (Boyd Productions Pty Ltd)*
- *Hannah Ferguson Cheek Live: Everything is F*cked (FANE PRODUCTIONS AUSTRALIA PTY LTD)*
- *James Batchelor - Resonance (CTC Programming)*
- *The Tallis Scholars (CTC Programming)*
- *Sarah Blasko - The Double Feature Tour (CTC Programming)*
- *The 60 Four: Hits of the '60s and '70s (Ben Francis t/as The 60 Four)*
- *Emma Memma - Dance Island Party (Live Nation Australasia Pty Ltd)*
- *Katie Noonan - Jeff Buckley's Grace (The Frontier Touring Co Pty Ltd)*
- *Fortuna (Sugar Kaye Grefaldeo)*
- *Pride & Prejudice (CTC Programming)*
- *Monsieur Camembert's Cohen Noir (Len Cohen Productions Pty Ltd)*
- *Best of Bee Gees - Saturday Night Fever (Best of Bee Gees Pty Ltd T/A Best of Bee Gees Trust)*
- *ECDysis (Elizabeth Cameron Wilson (Dalman))*
- *Samara Joy (CTC Programming)*
- *IMAGINE LIVE (CTC Programming)*
- *Music at Midday (CTC Programming)*
- *Dracula (BIG LIVE PTY LTD)*
- *Bhagya School of Dance: Siw Sanda Roo 2025 (Bhagya School of Dance)*
- *Ausdance ACT 2025 Youth Dance Festival - Life on Mars (Ausdance ACT)*
- *The Play That Goes Wrong (Stoddart Entertainment Group Pty Ltd)*
- *Do I Have Your Attention? (Jade Cameron Breen)*
- *Hindley Street Country Club - Live in Concert (HSCCLT Pty Ltd)*

NOVEMBER

- *The Nutcracker* (BIG LIVE PTY LTD)
- *Mary Beard* (FANE PRODUCTIONS AUSTRALIA PTY LTD)
- *THE CHURCH - The Singles Tour: A Career Retrospective* (Metropolis Touring)
- *An Evening with Harry Enfield* (FANE PRODUCTIONS AUSTRALIA PTY LTD)
- *Rockwiz Live In 25* (Rockwiz Pty Ltd)
- *Tim Minchin - Songs the World Will Never Hear* (Live Nation Australasia Pty Ltd)
- *The Black Sorrows | Quintessential Best of Tour* (LORENA MIGUELEZ CALVO)
- *JAMES JOHNSTON - WHERE YOU'LL FIND ME 2025* (Tobe Artists)
- *Dance Central 20 Year Anniversary* (Dance Central)
- *Ballet Canberra: Hello Broadway!* (Nicolien Pty Ltd T/A Classical Ballet Centre)
- *Here You Come Again* (Here You Come Again Australia Pty Ltd)
- *Lisa Clark Dance Centre: Night at the Library* (LC Dance Pty Ltd (Acting as Trustee For LCDCC))

DECEMBER

- *Dance Development Centre 40th Anniversary Gala: Now and Then* (Dance Development Centre Pty Ltd)
- *Politics Now LIVE* (CTC Programming)
- *Kim Harvey School of Dance: El Milagro* (Kim Harvey School of Dance)
- *John Bishop - 25 Years of Stand Up* (Adrian Bohm Presents)
- *A Very Canberra Comedy Festival Christmas* (Canberra Comedy Company Pty Ltd T/A Canberra Comedy Festival)
- *Bob Downe - 40 Ridiculous Years!* (London Spin Pty Ltd)
- *Alan Davies - Think Ahead* (Live Nation Australasia Pty Ltd)
- *Dazzle Dance Academy: Fearless* (Dazzle Dance Academy)
- *Canberra International Impro Festival* (Nicholas Ray Byrne)
- *A Celtic Christmas by A Taste of Ireland* (Pace Live Pty Ltd)
- *Capital Dance Studios: Home* (Capital Dance Studios ACT Pty Ltd)
- *UCSSC Lake Ginninderra College Graduation* (UCSSC Lake Ginninderra)
- *The Christmas Spectacular* (Boyd Productions Pty Ltd)

JANUARY

- *Bluey's Big Play the Stage Show* (HVK Productions Pty Ltd)
- *Storytime Ballet: The Nutcracker* (The Australian Ballet)
- *The Bubble Spectacular* (Base Entertainment Pty Ltd)
- *Cirque Alice* (CTC Programming)
- *Gianmarco Soresi: The Drama King Tour* (Adrian Bohm Presents)
- *Laura Johnston: That's...Brave* (Bucket List Edition) (Laura Johnston)
- *Canberra Comedy Festival 2026 Courtyard Studio* (Canberra Comedy Company Pty Ltd T/A Canberra Comedy Festival)

FEBRUARY

- *ETTE Media Live: IT'S A NO FROM ME* (FANE PRODUCTIONS AUSTRALIA PTY LTD)

- *THE CHURCH - The Singles Tour: A Career Retrospective (Encore) (Metropolis Touring)*
- *John Williamson - 55 Years - My Travellin' Days are Done! (Fair Dinkum Road Co Pty Ltd)*
- *Multicultural Festival Green Room (National Multicultural Festival)*
- *You Tell My Mum, I'm Dead (Emily O'Mahoney)*
- *An Evening with Yotam Ottolenghi (FANE PRODUCTIONS AUSTRALIA PTY LTD)*
- *Zindzi & The Zillionaires (CTC Programming)*
- *Never Closer (Lachlan Houen)*
- *Garabari (CTC Programming)*
- *An Evening with Gillian Welch & David Rawlings (Love Police Touring Pty Ltd)*
- *Ovation (Entertainment Consulting Pty Ltd)*
- *Ben Folds & A Piano Tour (The Frontier Touring Co Pty Ltd)*
- *NAPACA Technical Manager's Conference (NSW AND ACT PERFORMING ARTS CENTRES ASSOCIATION INCORPORATED (NAPACA))*
- *An Audience with Sir Tony Robinson (FANE PRODUCTIONS AUSTRALIA PTY LTD)*
- *FEAST with Jennifer Wong and Friends (CTC Programming)*
- *Queen Forever Greatest Hits Tour (The Harbour Agency)*

MARCH

- *My Brilliant Career (CTC Programming)*
- *Bleak Squad (CTC Programming)*
- *Danny Bhoy - Dear World... (Adrian Bohm Presents)*
- *Scenery (Sam Sebastian Halme)*
- *Canberra Comedy Festival 2026 (Canberra Comedy Company Pty Ltd T/A Canberra Comedy Festival)*
- *Canberra Comedy Festival Gala 2026 (Canberra Comedy Company Pty Ltd T/A Canberra Comedy Festival)*
- *An Intimate Evening with Celtic Thunder (Tombowler Green Pty Ltd)*
- *Hear My Eyes - Terminator 2: Judgment Day (CTC Programming)*
- *Bernard Fanning - Tea & Sympathy Anniversary Tour (Cornershop Agency Pty Ltd)*
- *The Alphabet of Awesome Science (CTC Programming)*
- *Meg Washington - Natural Beauty Tour (CTC Programming)*
- *Tom Gleeson - Out of Touch (Token Events Pty Ltd)*
- *Ireland the Voyage (Base Entertainment Pty Ltd)*

APRIL

- *The Great Gatsby (GATSBY PSC PTY LTD)*
- *Julius Caesar (Bell Shakespeare)*
- *Bic Runga (CTC Programming)*
- *Velveteen Rabbit (CTC Programming)*
- *The Next Step Legacy World Tour 2026 (GK LIVE CONCERTS PTY LTD)*
- *Music of Hans Zimmer & Others (Lancelot Productions LDA)*
- *HYPROV: IMPROV UNDER HYPNOSIS (MRG Live Pty Ltd)*
- *Daniel Sloss - Bitter (Century Entertainment Australia Pty Ltd)*
- *Sh!t-faced Shakespeare - Hamlet (A-List Entertainment)*
- *Victorian State Ballet: Aladdin (Victorian State Ballet Incorporated)*

- *Ballroom Blitz (Base Entertainment Pty Ltd)*
- *Trophy Boys (CTC Programming)*
- *Drum Tao: Samurai of the Drum (Rokitz Entertainment Pty Ltd)*
- *Swampesque (CTC Programming)*

MAY

- *The King of Pop Show - Michael Jackson Live Concert Experience (Thomas James Cappola T/A TJ Productions)*
- *Nazeem Hussain: I'D LIKE TO TELL YOU ABOUT SOME JOKES (Live Nation Australasia Pty Ltd)*
- *Michael Paynter - Great Australian Songbook (Premier Artists)*
- *The Whitlams with Canberra Symphony Orchestra (CTC Programming)*
- *Josh Cohen: Radiohead for Solo Piano II (CTC Programming)*
- *WANKERNOMICS: Show_v4.1_Final_USETHIS (WNK Solutions Pty Ltd)*
- *Lisa Simone: A Daughter's Tribute to Nina Simone (CTC Programming)*
- *TOMMY LITTLE - NAMASTE THE F*CK AWAY FROM ME (Token Events Pty Ltd)*
- *ELECTRIFYING 80s (Green Room Antics Pty Ltd)*
- *Jason Leong - In Laughing Memory (Adrian Bohm Presents)*
- *Helios + Selene (CTC Programming)*
- *The Sapphires (CTC Programming)*
- *Lano & Woodley in Space (Token Events Pty Ltd)*

JUNE

- *Mike Oldfield's Tubular Bells (Tombowler Green Pty Ltd)*
- *Melbourne International Comedy Festival Roadshow 2026 (A-List Entertainment)*
- *Steel Magnolias (GOODING AND WOODWARD THEATRICAL PTY LTD)*
- *Clueless: Murder with a twist (Lightbulb Improv)*
- *Bron Lewis (Live Nation Australasia Pty Ltd)*
- *ROCKARIA - THE ELO EXPERIENCE (Jeffrey Shane Carter)*
- *Andy Griffiths' YOU & ME and The Land of Lost Things (CTC Programming)*
- *Common Wealth (Madman Entertainment Pty Ltd)*
- *Lamestream Podcast Tour (Calibre Artist Management Pty Ltd)*
- *PLAY Mid-Year Concert (Cassandra Grening)*
- *The Sweet Caroline Tour: A Tribute to Neil Diamond (Showtime Australia Pty Ltd)*
- *An Evening with Mark Fennell: Stuff the British Stole (FANE PRODUCTIONS PTY LTD)*

EDUCATION

- *2026 Education Launch (CTC Programming)*
- *CIT VET (CTC Education)*
- *WEX (CTC Education)*
- *ACT UP! 2026 (CTC Programming)*
- *A Very Old Man with Enormous Wings Workshop (CTC Programming)*
- *Marrow Workshop & Warm up Space (CTC Programming)*

GALLERIES, MUSEUMS AND HERITAGE EXHIBITIONS AND EVENTS

PERMANENT EXHIBITIONS (IN-HOUSE)

- *Canberra/Kamberri, Place & People*
- *Within Living Memory*
- *The Cunningham Family Album*
- *Getting it Together*
- *Convict Life*
- *Calthorpes House Orientation Exhibition*
- *The Nolan Collection*
- *Young Nolan Project*

TEMPORARY EXHIBITIONS (IN-HOUSE)

- *Maree Clarke: Seeing the Invisible*
- *Australia's Home Front 1939-1945*
- *Lanyon Art Prize 2025*
- *Wearing Joy: Beautiful Brooches*
- *A Loving City: Queerberra Revisited*
- *Nicci Haynes: RGB.v2*
- *Philip Agius: Contemporary Amulets*
- *Stitching Stories: 50 Years of Canberra Quilters*
- *Hop in! An Immersive World of Play featuring Beci Orpin's Bunny Dearest*
- *Public Impressions: Sidney Nolan in Popular Media*
- *2XX People-Powered Radio - Celebrating 50 years*
- *Flutterbry: Worlds Beyond Waste*
- *2025 CMAG Secondary School Photography Prize*
- *Christmas at Home: Lanyon Homestead*
- *Christmas at Home: Calthorpes House*
- *Christmas at Home: Mugga-Mugga Cottage*
- *Collections: New Acquisitions*
- *Outer Space: Stromlo to the Stars**
- *Resonance: Art as the Voice of Nature**
- *A Total Work of Art: Sidney Nolan and the Stage**
- *Celebrating 50 Years of the Australian Honours System**
- *Taglietti: Life in Design**

* Exhibition opened in 2024-25 and not counted in total number of exhibitions delivered in 2025-26.

TOURING EXHIBITIONS

- *Loving: Photographs of Men in Love, 1850s-1950s*
- *Maria Fernando Cardoso: Spiders of Paradise*

ONLINE EXHIBITIONS

- *An Exciting New World at Calthorpes*
- *Christmas for the Cunninghams*
- *Happy 100th Birthday Dawn*
- *Sonic Suburbia*
- *Duntroon Estate: Work with all your might*
- *Preserving the Past: Recipes from Calthorpes House & Mugga-Mugga Cottage*
- *Mid Century with a Twist Podcast*
- *From family heirloom to museum centrepiece: reconstructing the story of Mary de Salis's wedding dress*
- *Dawn Waterhouse on memories of her mother at Calthorpes House*
- *Rediscovering Lanyon's Garden and Grounds*
- *Christmas at Lanyon*

EXHIBITIONS FEATURING CFC COLLECTIONS

- *National Capital Exhibition (National Capital Authority)*
- *Horse Racing Gallery (Australian Sports Museum)*
- *Janenne Eaton Lines of Sight - Frame and Horizon (Geelong Gallery) Program*
- *SEARCHERS: Graffiti and Contemporary Art (National Art School)*

ACTIVITIES AND EVENTS

JULY

- *MAKERSPACE: Draw an Emu in the Night Sky & Make a Paper Cup Lyrebird (CMAG)*
- *Making Do at Mugga-Mugga: Painting the Everyday with Nicola Dickson (Mugga-Mugga)*
- *Taglietti Residents Panel (CMAG)*
- *KIDS WORKSHOP: Make a Layered Lyrebird Drawing (School Holiday Workshop) (CMAG-Nolan)*
- *KIDS WORKSHOP: Wearable Whimsy - Design Colourful Accessories (CMAG)*
- *Maring Ngala Walk - NAIDOC Week (Lanyon Homestead)*
- *KIDS WORKSHOP: Mask Making with Tom Buckland (CMAG-Nolan)*
- *Lanyon Art Prize 2025*

AUGUST

- *MAKERSPACE: Make a Paper Cup Lyrebird (CMAG-Nolan)*
- *CMAG EOFY 24-25 Donor Thank You Event (CMAG)*
- *Italian Teachers Network Taglietti Tour (CMAG)*
- *National Science Week: In Conversation with a Robot + AI Talk (CMAG)*
- *National Science Week Performance: Stars in 3D (CMAG)*
- *Lanyon Art Prize Launch Event (Lanyon Homestead)*
- *WORKSHOP: Knitting the Past - Turn Back Time (Lanyon Homestead)*
- *WORKSHOP: Conserving your Family History - Turn Back Time (Lanyon Homestead)*
- *TOUR: Beyond the Farm Gate - Turn Back Time (Lanyon Homestead)*
- *WORKSHOP: Hand-dipped Candle Making - Turn Back Time (Lanyon Homestead)*

- *WORKSHOP: Getting Started with your Family History Research - Turn Back Time (Lanyon Homestead)*
- *TOUR: Stories at Sunset Tour with Tim the Yowie Man - Turn Back Time (Lanyon Homestead)*

SEPTEMBER

- *FLORIADE AT LANYON 2025 (Lanyon Homestead)*
- *MAKERSPACE: Make a Goodenia Pinnatifida, 'Scrambled Eggs' Flower Collage (CMAG)*
- *Junior Explorers: Microscopic Wonders (Lanyon Homestead)*
- *CMAG Secondary School Art Prize Awards (CMAG)*
- *Kaffeehaus Canberra: An Austrian-Ukrainian coffee house experience (CMAG)*
- *Wearing Joyful Brooches (CMAG)*
- *Book Launch: Down Mugga Lane (Mugga-Mugga)*
- *Visual Art and Design for the Stage Forum (CMAG-Nolan)*
- *Introduction to Bird Watching (Lanyon Homestead)*
- *Long Lunch with the National Opera (Lanyon Homestead)*
- *Kids Day Out (Lanyon Homestead)*

OCTOBER

- *FLORIADE WORKSHOP: Crepe Paper Native Flower Making (CMAG)*
- *KIDS DAY OUT (Lanyon Homestead)*
- *MAKERSPACE: Make a Goodenia Pinnatifida, 'Scrambled Eggs' Flower Collage*
- *STARS: Dark Sky Gazing - Floriade at Lanyon 2025 (Lanyon Homestead)*
- *TALK: The Six Seasons with Tyronne Bell - Floriade at Lanyon 2025 (Lanyon Homestead)*
- *LH-School holiday program - Canberra Girls Grammar School (Lanyon Homestead)*
- *TALK: Seeing the Invisible with Maree Clarke (CMAG)*
- *WORKSHOP: Feathered Flock with Mariana Del Castillo (CMAG)*
- *On-Country Workshop for First Nations Women with Maree Clarke (CMAG)*
- *Post Canberra Theatre Redevelopment smoking ceremony (CMAG)*
- *Live at Lanyon with the Canberra Symphony Orchestra - 2025 (Lanyon Homestead)*
- *Tours with Live Pianola - Calthorpes House Open Day (Calthorpes House)*
- *WALKING TOUR: Who's who on Mugga Way?*

NOVEMBER

- *PANEL TALK: Adaptive Re-Use of Mid-Century Architecture (CMAG)*
- *FLORIADE MAKERSPACE: Make a Goodenia Pinnatifida 'Scrambled Eggs' Flower Collage*
- *FLOOR TALK: Canberra the Capital at War (CMAG)*
- *WORKSHOP: Make a Christmas Gift Brooch with LLL Designs (CMAG)*
- *SPRINGOUT PANEL TALK: Queer & A - Exploring Canberra's Queer History (CMAG)*

DECEMBER

- *MAKERSPACE: Moon Love Postcards*
- *FREE TALK: FashionTech & the Future of Wearable Designs (CMAG)*
- *FAMILY HISTORY TALK: Stories of Australians at war*
- *Christmas with The Amosa Family (Lanyon Homestead)*

JANUARY

- *YOUTH WORKSHOP: Handmade Movies with Nicci Haynes (CMAG)*
- *KIDS WORKSHOP: Puppy Play Ears (CMAG)*
- *KIDS WORKSHOP: Nutcracker Peg Dancer (CMAG)*
- *MAKERSPACE: Moon Love Postcards (CMAG)*
- *School Holiday Cyanotype Workshop (Lanyon Homestead)*
- *Life On the Farm (Lanyon Homestead)*
- *WALKING TOUR: Canberra's WWII Home Front*

FEBRUARY

- *Family Sanctuary at National Multicultural Festival (CMAG)*
- *Family Concert with ANU Chinese Classical Music Ensemble (CMAG)*
- *WELLNESS: Mindful of Art - Lunchtime Art Engagement Sessions (CMAG)*
- *TOURS: Stories at Sunset with Tim the Yowie Man - Enlighten Festival 2026 (Lanyon Homestead)*
- *WORKSHOP: Watercolour En Plein Air with Natalie Martin (Lanyon Homestead)*
- *Twilight Theatre Presents Journey to Mictlan*
- *Cricket Australia presents the ICC Cricket World Cup Trophy*
- *Quilter Exhibition Opening*
- *MAKERSPACE: Moon Love Postcards*

MARCH

- *HARVEST DAY OUT 2026 (Lanyon Homestead)*
- *CULTURAL WORKSHOP: Beginner Bracelet Weaving (Harvest Day Out)*
- *CULTURAL TALK: Traditional Plant Use and Bush Foods (Harvest Day Out)*
- *WORKSHOP: Beginners Guide to Growing Food (Harvest Day Out)*
- *WORKSHOP: Whip Cracking for Beginners (Harvest Day Out)*
- *WORKSHOP: Hand-dipped Candle Making (Harvest Day Out)*
- *WORKSHOP: Yam Daisy Making (Harvest Day Out)*
- *DEMO: Making Mrs Calthorpe's Marmalade and Other Preserves (Harvest Day Out)*
- *CURATOR'S TALK: Through Hoddle's Eyes (Harvest Day Out)*
- *TALK: Sustainable Food Futures (Harvest Day Out)*
- *TOUR: Lanyon Homestead Gardens with James Marshall Head Gardener (Harvest Day Out)*
- *TALK: Everyday Food, Everyday Justice - Creating Sustainable Food Futures in Canberra*
- *WORKSHOP: Sustainable Wearable Art (CMAG)*
- *WELLNESS: Mindful of Art - Lunchtime Art Engagement Sessions (CMAG)*
- *WORKSHOP: Night Photography with your Smartphone (Enlighten Festival)*
- *The Thursday Book Club - UPSTAGEING Canberra (CMAG)*
- *PANEL TALK: Love and Place - Queer Canberra Then and Now (CMAG)*
- *EXPERIENCE: Dark Sky Sound Bathing - Enlighten Festival 2026 (Lanyon Homestead)*
- *SKETCHMEET: Urban Sketchers at Lanyon Homestead (Lanyon Homestead)*

- *TOURS: Stories at Sunset with Tim the Yowie Man - Enlighten Festival 2026 (Lanyon Homestead)*
- *Launch of the 2026 Canberra and Region Heritage Festival (CMAG)*
- *MAKERSPACE: Moon Love Postcards*
- *Family Trail*

APRIL

- *Heritage Festival at Lanyon (Lanyon Homestead)*
- *TALK: Enterprising Women - Shaping Mid-Century Canberra (Heritage Festival) (CMAG)*
- *TALK: Taglietti, Art & Architecture (Heritage Festival) (CMAG)*
- *AUDIO TOUR: Canberra Civic Mid-Century Audio Tour*
- *DESIGN TOUR: Explore Taglietti's Architecture (Heritage Festival) (CMAG)*
- *WORKSHOP: Piecing and Hand Sewing with Canberra Quilters (Heritage Festival) (Lanyon)*
- *EXPERIENCE: Dark Sky Bathing at Lanyon*
- *TOUR: Quilt Walk with the Canberra Quilters*
- *MAKERSPACE: Mt Stromlo sun or lucky star*
- *Family Trail*

MAY

- *TALK: Taking Mid-Century Modern Beyond the 21st Century (Heritage Festival) (CMAG)*
- *TALK: The Quiet Diplomacy of the Tennis Court - Canberra's Mid-Century Social Networks (Heritage Festival) (CMAG)*
- *Exhibition Opening: Spiders of Paradise with Maria Fernanda Cardoso*
- *WALKING TOUR: Canberra's Social History through its Public Art*

JUNE

- *FLOOR TALK: 2XX at 50 - People Powered Radio*
- *KIDS WORKSHOP: Spider Dancing with Jane Ingall*
- *CURATOR FLOOR TALK: Public Impressions - Sidney Nolan in Popular Media*
- *TALK: Collecting Canberra - New Acquisitions, New Stories*
- *PERFORMANCE AND WORKSHOP: Spiders of Paradise Movement Lab*

EDUCATION PROGRAMS

- *What do artists make?*
- *Convicts*
- *Who were the Convicts?*
- *Dawns Surprise*
- *James' Diary*
- *Every Picture Tells a Story*
- *At the Garden Gate*
- *School Holiday Programs*

Appendix 4

CANBERRA MUSEUM + GALLERY ACQUISITIONS (PURCHASES & DONATIONS)

PURCHASES SOCIAL HISTORY

- Walter Burley Griffin Attributed to James Moore and Sons Pty Ltd c. 1916-17, *Dining Chairs for Newman College, University of Melbourne*, c1916-17
- Australian Department of Home Affairs Annual Report of Lands Survey, Branch; Laying the Foundation Stone of Canberra Arrangements; Canberra and Jervis Bay maps, 1913
- Pine Lodge (Formally Barton House) metal sign, c. 1970s
- Electricity Meter Reading Ledger, Canberra, c. 1931
- Geoff Pryor, *And the Nation Bands Together* cartoon, 2015
- Nancy Miller, *Canberra from Mount Stromlo*, 1968, watercolopur on paper
- Jubilee of the Commonwealth Medallion, Sir Douglas Copland MBE, CMG, 1951
- Map showing proposed Federal Capital Territory, 1909
- The Sydney Morning Herald, March 12, 1913
- *Lanyon Home Station, New South Wales*, The Illustrated Sydney News, 1969, engraving
- Canberra Tourist Booklet, 1955; map, 1983; Canberra Adam and Eve salt and pepper shakers, n.d.
- Belco Bowl Jam 25th Anniversary T-shirt, 2026, printed textile
- *Scene at Ginninderra Falls (From a drawing by Mrs George Campbell)*, Australian Town and Country Journal, 1871

PURCHASES VISUAL ARTS

- Rosalie Gasgoigne, *Wool Clip*, 1995, sawn wood on craft board
- William Nicholls Anderson, *The Federal Capital Site*, 1913, oil on canvas
- Cathy Franzi, *Fine Open Grasslands*, 2025, porcelain
- Alison Alder, *Lanyon Plant Legacy*, 2025, hand woven and dyed wall hanging/ floor rug
- Frederick Leist, *Monaro Landscape*, oil on canvas
- Ray Franzi, *Pandora's Box*, 1970, oil on canvas board
- Anna Madeleine Raupach, *Slow Violence (Orroral Valley)*, 2020-22, embroidery thread on emergency blanket
- Maree Clarke, (Yorta Yorta/ Wamba Wamba/ Mutti Mutti/ Boonwurrung), *River Reed Necklace*, 2025, glass, ochre, metal thread
- Maree Clarke, Yorta Yorta/ Wamba Wamba/ Mutti Mutti/ Boonwurrung), *River Reed Necklace*, 2025, Murrini glass seed pods, dyed organic river reeds, glass river reeds and metal thread
- John McClumpha, *Lanyon Homestead*, 2025, lino print on paper
- Frank Hinder, *Pate*, 1944, watercolour on paper
- Omar Zawadski, *Bowl of ages*, 2026, acrylic pens and felt tip markers on timber

skateboard deck

- Eddie Mo, *On the Pipe (Sky High)*, 2026, spray enamel on timber skateboard deck
- RAWXS, *White Laughs*, 2026, acrylic on timber skateboard deck
- Jane Duong and Victoria Firth-Smith, QUEERBERRA, *Frank*, Aboriginal Tent Embassy, Canberra, 2015; *Adam and Nellie*, Weston Park, Canberra, 2015, *Caitlin and Jill*, Lake Burley Griffin, Barton, 2017, *Jessica*, Mount Painter Nature Reserve, Cook, 2017; *River Styx*, Canberra Museum and Gallery, 2017; *MadB (MumDadBoth)*, Belconnen Community Service, 2017; *Travis, Chan-Feng, Jeremy and Jonathan*, Museum of Australian Democracy, Parkes, 2017; *Polly, Enu Ju, Ryan and Jade*, Home Ainslie, 2017; *Jo and Tyrell*, National Museum of Australia, Acton, 2017; *Jolene*, Smith's Alternative, Canberra, 2017; *James*, Australian National University, Acton, 2017, photographic prints

DONATIONS SOCIAL HISTORY

- Ruth Lane Poole, Blanket Box, Refectory Hall Table, and Settle, Donated by the CSIRO Australian Forestry School.
- Horse show sulky and parts, photographs, and ephemera, c. 1890s-1940s. Gift of James Carter, 2025. Donated through the Australian Government's Cultural Gifts Program in memory of Miss Doris Mary Elizabeth Carter by her nephew James Carter.
- McKeown House Collection (furniture, apparel, household items, transparencies and plans). Gift of the Estate of Robin Vanda McKeown
- Collection of posters of Tidbinbilla, Canberra Festival and Canberra Tourism, 1984-85. Gift of Stephen Anstey.
- Pair of porcelain candelabra, late 19th c. Gift of Roseanne Truman.
- *Canberra News* newspapers, 1969 and 1964, Gift of Bronwyn Singh, 2025.
- Joy McDonald, *The Very Sad Fish _ Lady'*, 2014. Gift of Joy McDonald.
- Petronella Wensing, lace work including First Communion veils, birds and cross-stitch banner, ephemera. Gift of Luke Wensing
- 1960s evening gown. Gift of Anne Watt, 2025. In memory of Mrs Madge Colvin.
- Cricket bat, 1937 and club key tags, 1951-1975. Gift of Anne Watt.
- Wedding Dress designed by Merivale Hemmes, 1977 and head piece. Gift of Gina Tooke.
- Christine Waring, Merino wool Sherpa Hat, Gift of Jan Gammage.
- Phil Hollywood posters. Gift of Philip Brown

DONATIONS VISUAL ARTS

- Michael Winters, *Canberra- Bush Capital*, 1993 *Canberra- Rock Forms, Castle Hill*, 1993 *Canberra - Chairs, Parliament House*, 1992 *Canberra - 3 verticals*, 1992 *Eucalypt and Old Parliament House - Canberra*, 2006, linocut prints on paper. Gift of Michael Winters.
- Bruce Reynolds, *Weekender*, plaster and pigment insets, acrylic paint, digital print on wood panel. Donated through the Australian Government's Cultural Gifts Program by Bruce Reynolds.
- Bruce Reynolds, *Captains Flat*, giclee print and acrylic on heat formed hardboard and

wood panel. Donated through the Australian Government's Cultural Gifts Program by Buce Reynolds.

- Tom Rowney, *Flat Top Form*, blown glass with retticello. Gift of Meredith Hinchliffe AM.
- Ethel Waddell, *Canberra*, 1926. Gift of Ron Ramsey and Merryn Gates
- Jude Rae, *Small Interior, (David)*, 2024; *Large Interior 174 (David)*, 2004; *Interior 172 (screen/Derek)*, 2004, oil on linen. Donated through the Australian Government's Cultural Gifts Program.
- Ben Taylor, *Ruin*, 2018, acrylic on cotton duck canvas, Michael Taylor, *Out of the sea*, 2006, etching edn. 2/12; Michael Taylor, *Spilled wine*, 2006, etching edn. 3/12; Michael Taylor, *Rocks with seabirds*, 2006, etching edn. 3-12; Michael Taylor, *Beekeeper's shack*, 2006, etching, edn. 3/12, Michael Taylor, *Unsafe shed*, 2006, Michael Taylor, *Morning Sea*, 1987, etching edn. 3/12; Imants Tillers, *Diaspora (1,2,3,4)*, 1993, etching, edn. PP; Savanhdary Vongpoothorn, *Palimpsest*, 2006, edn. 11/15. Donated through the Australian Government's Cultural Gifts Program.
- Jon Lewis, *Self Portraits, New York Polaroid Series*, 1980s; *Wombeyan, Rangers and Goulburn series*, 1990s, photographic prints. Gift of the Estate of Jon Lewis.

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



Stitching Stories – 50 years of Canberra Quilters CMAG exhibition. Image: Sarah Nash

Appendix 5

Throughout 2025-26, CFC was privileged to receive ongoing support from government agencies, major sponsors, and a broad network of generous donors and dedicated supporters. Their commitment played a crucial role in enabling CFC to deliver an ambitious and diverse program of performances, exhibitions, and events.

We are sincerely grateful for their continued belief in our mission and for the invaluable contribution they make to enriching the cultural life of our community. Without their support, many of this year's achievements would not have been possible.

MAJOR GOVERNMENT FUNDING			
CFC GOVERNMENT FUNDING		GALLERIES, MUSEUMS and HERITAGE	
ACT Government		Commonwealth Department of Infrastructure, Transport, Regional Development, Communications, Sports and the Arts	
CFC NON-GOVERNMENT DONORS AND SUPPORTERS			
CFC SUPPORTERS OVER \$10,000			
Professor Mathew Trinca AM FAHA			
CMAG SUPPORTERS OVER \$25,000			
Meredith Hinchliffe			
CMAG GIFTS BETWEEN \$1,000 AND \$10,000			
Community and Environment Directorate		Erstwilder	Ginninderry Trust
Jennifer Dunstan		Joan Adler	Kacy and Richard Grainger
Peter and Karen Bradley		Stephen and Jillian Goggs	Ted's Cameras
CMAG GIFTS UP TO \$1,000			
Anne Rigby	Glenys Roper	M. Green	Paula Locke
Ashley Suters	GQ	M's Penny Collings	Penny Boyer
Astrid Reed	Harriet Elvin AM	Margaret Bearlin	Richard Blavins
Bronwyn Short	Heidi Treloar	Margaret Smythe	Robyn A Duncan
Carmel Summers	Hester Gascoigne	Margy Burn AM	Roger Benjamin

Carol Roberts	Ian and Jenny Myers	Mary Johnston	Rohan Goyne
Chris Warren	Jacqui Pinkava	Maryanne Voyazis, Fred Smith and Olympia Smith	Rosanna Burston
Connie Leikas	Jan Miller	Meredith Hinchliffe	Ross Robinson
Corinna Cullen	Jane Malcolm	Mr A Mallory	Sara Kelly
Dale Hummer	Janet and Peter Vallee	Mr A McGuinness	Sophie Chessell
Danielle Wickman	Jennifer Baird	Mr A Whelan	Stephen Holmes
David McDonald	Jennifer Forest	Mr John Coghlan	Sue and Steve Dyer
David Wardle	Jenny Myers	Mrs Kerry-Anne Cousins	Susan Wishart
David Williams	Jim Donaldson	Ms Ann Cleary	Tabitha Taglietti
Deborah Clark and Gordon Bull	Joanna Gilmour	Ms Anne Willsford	Takuya Yoshii
Denise Rawling	Judith Bibo	Ms F McGee	Tony Rogers
Dorothy Cameron	Judith Devitt	Ms Jane Wagner on behalf of Dr GK Ward, Ms KM Ward and Dr LA Ward	Toss Gascoigne
Dr Dianne Firth OAM	Karen McLoughlin	Ms Jennifer Dunstan	Tulene McCabe
Dr Julie Rickwood	Karin Hosking	Ms Mia Thurgate	Virginia Buring
Dr Maggie Shapley	Karina Harris and Neil Hobbs	Ms Natalie Cooke	Wendy Smith
Dudley Creagh	Kat Stevenson	Ms P Jupp	Wendy Webb
	Kate Tongs	Ms P Spire	And several generous donors who wish to remain anonymous

HISTORIC PLACES GIFTS OVER \$10,000

Professor Mathew Trinca AM FAHA

HISTORIC PLACES GIFTS UP TO \$1,000

Alain Leitch	Francesca Foppoli	Marea Fatseas	Sam Leone
Aleshia Westgate	Fred Vince	Mace Donia Ybanez	Samantha Johnson
Amrit Kaur	Hayley Farthing	Manuela Rudolf	Rachelle Conry

Anna Wong	Helen Holloway	Margaret Pope	Rutchil Nixon
Beverley Forner	Jillian Dirou	Megan Cook	Sheila Wood
Carol Quashie-Williams	Kate Ward	Melissa O'Connor	Shirley Goodwin
Cecelia Kaye	Kathleen Scott	Meryl Hunter	Susan Lindsay
Clare Guest	Kathleen Swann	Mike Sabanate	Sydney Carpenter
David Healey	Kathryn Griffiths	Niki De Domenico	The Amosa Family
David Munns	Kerry Sattler	Penny Lloyd Jones	Tony Corp
Deanne Shegog	Kristen Hodgson	Peter Meadows	Tracy Webb
Dietlind Sommer	Liss Crossley	Philip Kelly	Trevor Lipscombe
Elizabeth Moore	In memory of Ellen Joyce Gibbon, docent, Calthorpe House, from the Willson and Woodward Families		

CTC PRINCIPAL PATRONS

Victoria and Ian Fitzgerald

CTC ENSEMBLE PATRONS

Jenni and Jurek Paradowski

Richard Evans AM

Meredith Hinchliffe OAM

Shane Weise

CTC GIFTS UP TO \$1,000

Shane Weise

Pippa Thorogood

Mark Beanland

Richard Evans AM

Maryanne Voyazis, Fred Smith and Olympia Smith

Sheon Chua

Mr Geoff Winter

The Hooley Family



Christmas at Calthorpes. Image: Dominic Northcott



Attachments

Management Discussion and Analysis for the Cultural Facilities Corporation for the Financial Year Ended 30 June 2026

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;
- Lanyon Homestead;
- Calthorpes' House;
- Mugga-Mugga Cottage; and
- Albert Hall.

The CFC supports the ACT Government's arts, culture, heritage and creative industries objectives through cultural leadership, creative development, stewardship of cultural assets, and delivery of inclusive cultural experiences for the Canberra community and visitors. The mission of the CFC is to create transformative cultural experiences that spark imagination and foster connection, advance creativity and inclusion and steward shared cultural stories through bold performances, engaging exhibitions and treasured heritage places.

Risk Management

The CFC manages risk through a clearly defined Risk Appetite Framework that guides decision-making at every level of the organisation, from the Board and Executive to all staff. The framework addresses key areas of risk, including reputational, artistic, financial, asset-related, and people-focused risks. Risk is assessed and managed in alignment with the CFC's core values and the ACT Public Service Values, supported by a strong commitment to compliance with all relevant legislation and regulatory requirements.

The CFC's Risk Management Framework and Policy and Risk Management Plan provide a structured approach to identifying, assessing and managing risk across the organisation. These documents guide risk management activities in key areas, including strategic risk, fraud and corruption control, and work health and safety.

The CFC maintains a comprehensive Strategic Risk Management Register, which is regularly monitored, reviewed and updated. The Register identifies the organisation's principal strategic risks and is supported by a range of more detailed risk management strategies and plans including those relating to financial management, disaster preparedness and business continuity.

A key strategic risk affecting the CFC's future financial position is the inherent variability and unpredictability of the performing arts industry. Theatre revenue constitutes the largest source of the CFC's non-government income and is a significant factor in its overall financial performance. Revenue outcomes are influenced by a range of factors, including:

- the availability and commercial viability of productions for touring;
- broader national and international industry developments and cost pressures; and
- audience demand and buying behaviour, including late purchasing patterns, economic conditions, and the creative success of productions.

The CFC's Theatre Reserve supports the organisation's programming and production of live performances. It assists in managing fluctuations in theatre trading results and enables greater confidence and certainty in planning and investment decisions over future years.

Financial Performance

The following financial information is based on audited Financial Statements for 2024-25 and 2025-26.

Operating Result

Comparison to Budget

The operating surplus for 2025-26 was **\$3.555 million**, which was **\$6.759 million (211.0%)** higher than the 2025-26 budgeted deficit of **\$3.204 million**. This was primarily due to a \$7.190 million gain from the asset transfer of Albert Hall from Infrastructure Canberra on 1 July 2025. The transfer involved no consideration and the assets' fair value was recognised as a gain in accordance with AASB 1058 *Income of Not-for-Profit Entities* and the relevant ACT Government accounting policies.

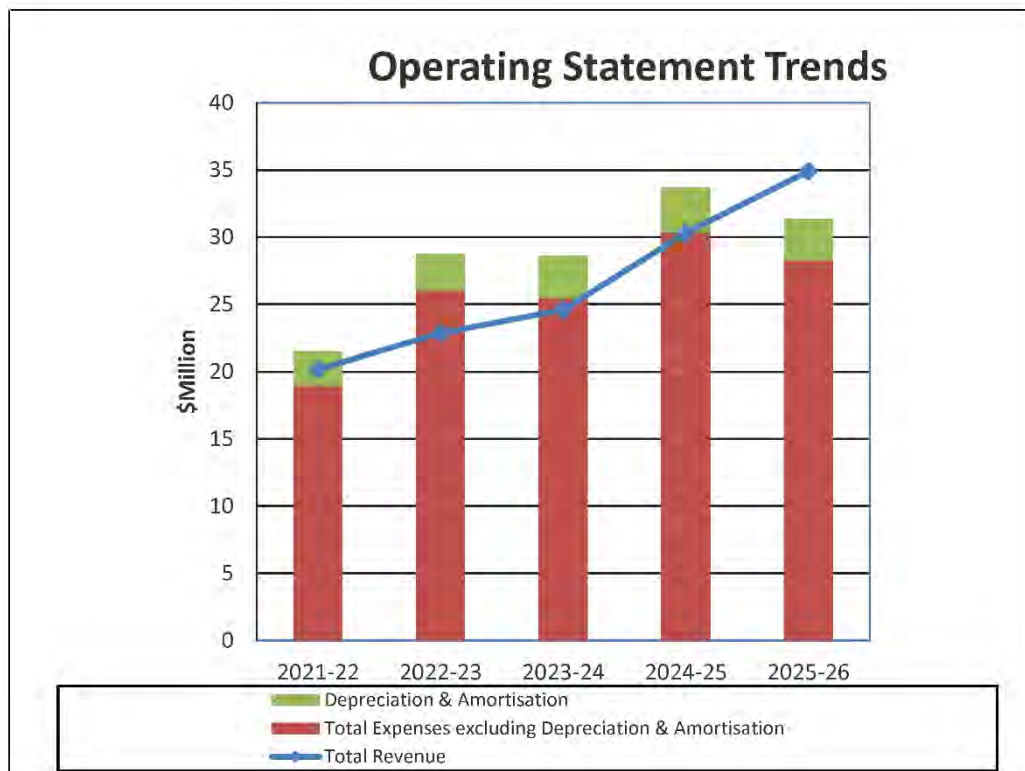
Comparison to 2024-25 Operating Result

The operating surplus for 2025-26 was **\$6.949 million (204.7%)** higher than the 2024-25 operating deficit of **\$3.394 million**. This was primarily due to the \$7.190 million gain from the transfer of Albert Hall from Infrastructure Canberra.

Operating Statement Trends

Due to its large asset holdings and consequent significant depreciation expense, the CFC expects to incur operating deficits. Revaluations are undertaken every three years, with the latest revaluation undertaken in 2025-26. *Figure 1* indicates that depreciation represents a significant expense (9.8% of total expenses). Although depreciation is not funded by the ACT Government, the CFC receives capital injections from the ACT Government, which fund new and replacement assets.

Figure 1 – Operating Statement Trends



Total Revenue

Figure 2 - Sources of Revenue 2025-26

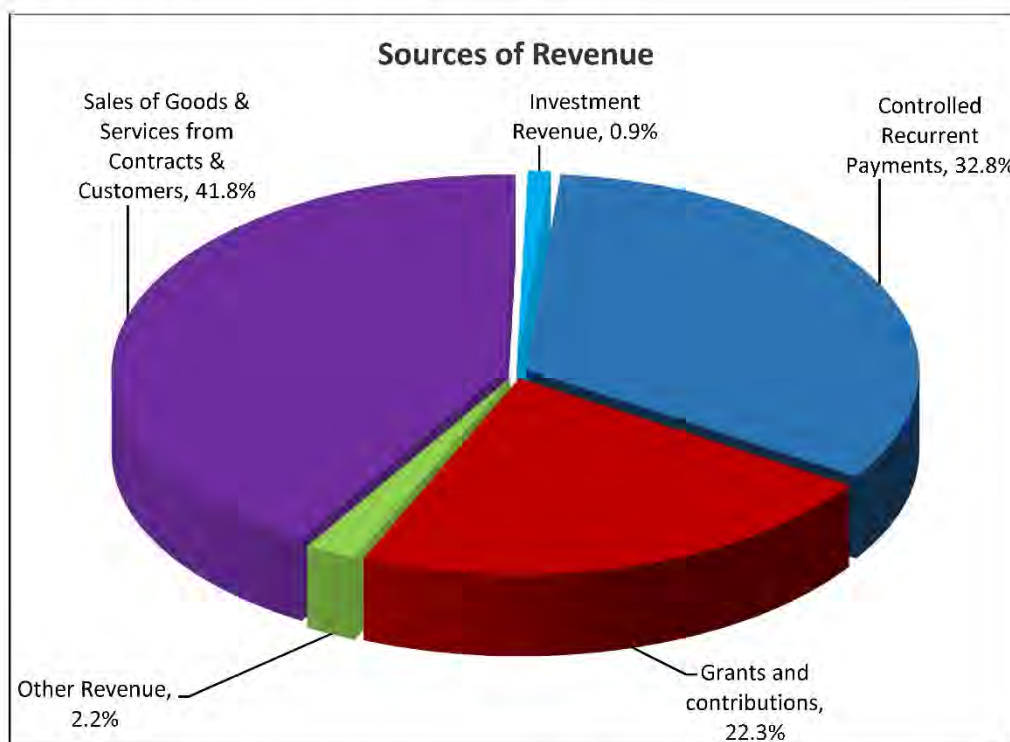


Figure 2 indicates that for the financial year ended 30 June 2026, the CFC received **44.9%** of its total revenue from sources other than ACT Government appropriations (Controlled Recurrent Payments), Grants and Contributions related to the Albert Hall transfer and resources received free of charge from other ACT Government agencies. Own source revenue was made up primarily of revenue from hiring out theatres and selling tickets to the public for the performing arts.

Comparison to Budget

Total revenue of **\$34.902 million** for the year ended 30 June 2026 was **\$12.690 million (57.1%)** higher than the 2025-26 budget of **\$22.212 million**. The increase mainly relates to higher:

- Grants and Contributions Income mainly due to unbudgeted Albert Hall transfer (\$7.190 million); and
- Sales of Goods and Services from Contracts with Customers (\$3.560 million) mainly due to higher than expected programming show activities at the Canberra Theatre Centre.

Comparison to 2024-25 Total Revenue

Total revenue was **\$4.603 million (15.2%)** higher than the 2024-25 actual result of **\$30.299 million**. The higher total revenue was mainly due to the gain from Albert Hall transfer (\$7.190 million), which was partially offset by lower programming and shared risk shows revenue (\$2.615 million) at the Canberra

Theatre Centre due to lower number of performances compared with previous year.

Total Expenditure

Figure 3 - Components of Expenditure 2025-26

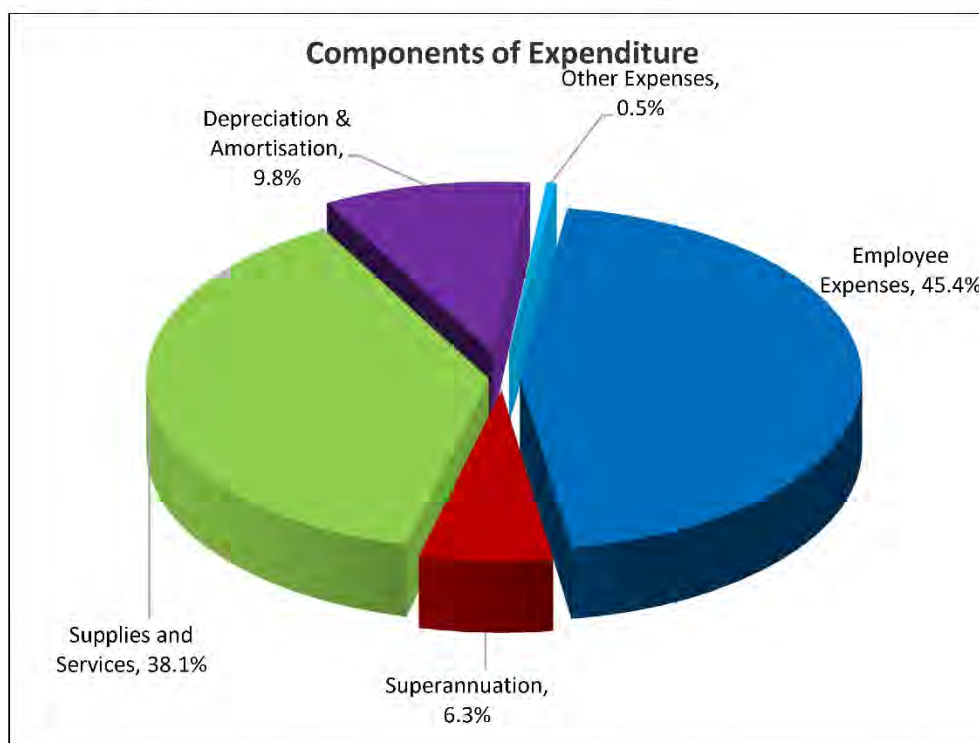


Figure 3 indicates that for the financial year ended 30 June 2026, the CFC spent **51.7%** of its total expenditure on employee and superannuation expenses, followed by **38.1%** expenses on supplies and services.

Comparison to Budget

Total expenditure for 2025-26 of **\$31.347 million** was **\$5.931 million (23.3%)** higher than the 2025-26 Budget of **\$25.416 million**. The increase was mainly due to higher than expected theatre activities driving employee expenses and higher production costs at the Canberra Theatre Centre.

Comparison to 2024-25 Total Expenditure

Total expenditure was **\$2.346 million (7.0%)** lower than the 2024-25 actual result of **\$33.693 million**. The decrease was mainly due to lower production costs related to lower programming and shared risk shows.

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

Figure 4 - Summary Balance Sheet

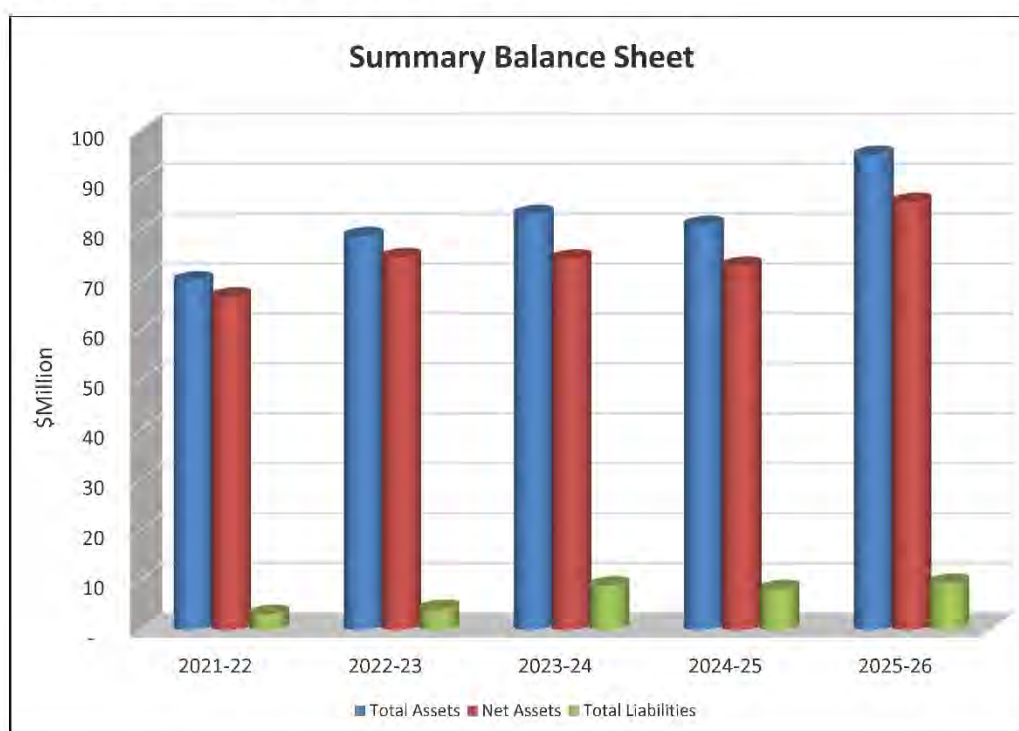


Figure 4 indicates that, at the end of 2025-26, the CFC maintained a strong net asset position through maintaining high value land and building assets and maintaining low liability levels.

Comparison to Budget

The net asset position as at 30 June 2026 of **\$85.683 million** was **\$7.592 million (9.7%)** higher than the 2025-26 budget of **\$78.091 million**. This was mainly due to the unbudgeted transfer of Albert Hall's land and buildings from Infrastructure Canberra.

Comparison to 2024-25 net assets

The 2025-26 actual net asset position was **\$12.774 million (17.5%)** higher than the 2024-25 actual position of **\$72.909 million**. This was mainly due to higher Property, Plant and Equipment (\$13.018 million) related to the transfer of Albert Hall land and buildings (\$7.190 million) and increased fair value of Property, Plant and Equipment (\$5.120 million) held by the CFC following the revaluation as at 30 June 2026.

Assets

Figure 5 – Total Assets

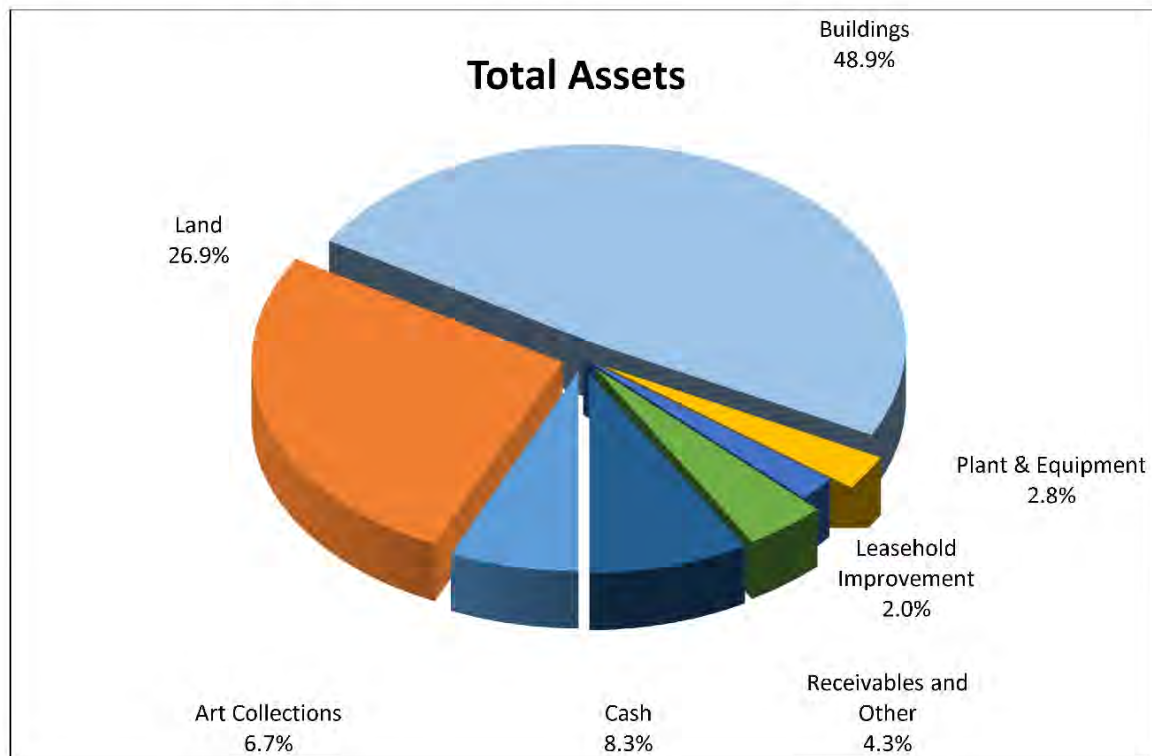


Figure 5 indicates that as at 30 June 2026, **87.3%** of CFC's assets were Property Plant and Equipment.

Comparison to Budget

Total assets of **\$95.114 million** as at 30 June 2026 were **\$7.903 million (9.1%)** higher than the 2025-26 budget of **\$87.211 million**. This was mainly due to the addition of Albert Hall's land and buildings.

Comparison to 2024-25 Total Assets

The total assets as at 30 June 2026 were **\$14.036 million (17.3%)** higher than the total assets of **\$81.078 million** as at 30 June 2025. This was mainly due to:

- transfer of Albert Hall's land and buildings (\$7.190 million) from Infrastructure Canberra;
- increased fair value of CFC's Property, Plant and Equipment following the independent valuation as at 30 June 2026 (\$5.120 million); and
- higher Cash and Cash Equivalent held as at 30 June 2026 due to timing of cash payments.

Liabilities

Figure 6 – Total Liabilities

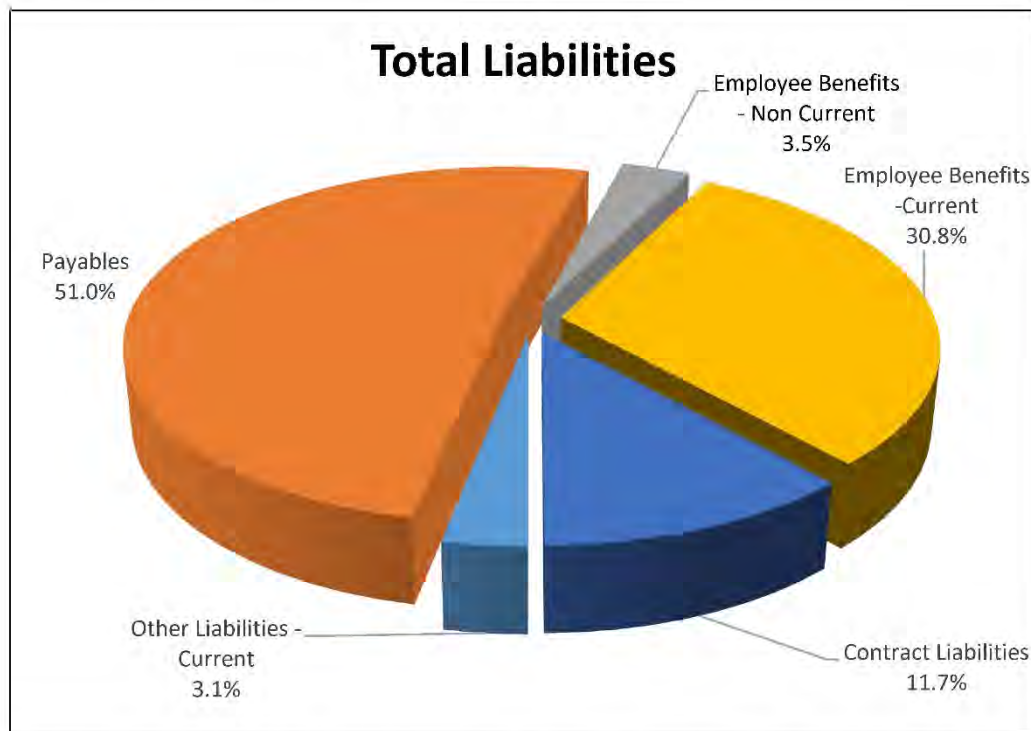


Figure 6 indicates that the majority of the CFC's liabilities relate to Contract Liabilities, Employee Benefits (which include Annual Leave and Long Service Leave Provisions) and Payables.

Comparison to Budget

The total liability position as at 30 June 2026 of **\$9.431 million** was **\$0.311 million (3.4%)** higher than the 2025-26 budget of **\$9.120 million**. This was mainly due to higher than budgeted revenue received in advance (\$0.290 million) related to Commonwealth granted multi-year arts projects.

Comparison to 2024-25 Liabilities

The 2025-26 total liability position was **\$1.262 million (15.4%)** higher than the 2024-25 actual position of **\$8.169 million**. This was mainly due to higher:

- Payables as at 30 June 2026 due to timing of supplies and services payments and the performance obligations on future theatre shows (\$0.759 million);
- Employee Benefits (\$0.279 million) for the higher number of annual leave and long service leave accrued as at 30 June 2026; and
- Contract Liabilities (\$0.092 million) mainly for higher hirer's deposits received on future theatre shows.

Liquidity

'Liquidity' is the ability of the CFC to meet its short-term debts as they fall due. As at 30 June 2026, the CFC's current liabilities of **\$9.093 million** exceeded its current assets of **\$8.539 million** by **\$0.554 million (6.5%)**. The CFC is not considered to face liquidity risk because its cash requirements are funded through ACT Government appropriations on a cash-needs basis. The CFC has been funded in the ACT Government 2026-27 Budget for future years.

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 2026 which comprise the statement of responsibility, statement by the chief finance officer, operating statement, balance sheet, statement of changes in equity, statement of cash flows, statement of appropriation and notes to the financial statements, including a summary of material accounting policies and other explanatory information.

In my opinion, the accompanying financial statements:

- (i) present fairly, in all material respects, the Corporation's financial position as at 30 June 2026, 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.



Rosa San Miguel

Audit Principal, Financial Audits

30 September 2026

**Cultural Facilities Corporation
Financial Statements
For the Year Ended 30 June 2026**

Statement of Responsibility

As the Chairperson of the Cultural Facilities Corporation, I'm responsible for the preparation of the annual financial statements as well as the judgements exercised in preparing it. In my opinion, the Cultural Facilities Corporation's financial statements fairly reflect the financial operations for the year ended 30 June 2026, and its financial position on that date.

A handwritten signature in blue ink, consisting of stylized, overlapping loops and a long horizontal stroke at the end.

Professor Mathew Trinca AM FAHA
Chair
Cultural Facilities Corporation Board

23 September 2026

**Cultural Facilities Corporation
Financial Statements
For the Year Ended 30 June 2026**

Statement by the Chief Finance Officer

In my opinion, the Cultural Facilities Corporation's financial statements have been prepared in accordance with the Australian Accounting Standards and are in agreement with its accounts and records, and fairly reflect its financial operations for the year ended 30 June 2026 and the financial position on that date.



Sharon Lu
Chief Finance Officer
Cultural Facilities Corporation

22 September 2026

**Cultural Facilities Corporation
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For the Year Ended 30 June 2026**

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**Cultural Facilities Corporation
Operating Statement
For the Year Ended 30 June 2026**

	Note No.	Actual 2026 \$'000	Original Budget 2026 \$'000	Actual 2025 \$'000
Income				
Controlled Recurrent Payments	#	11,442	10,742	10,458
Sales of Goods and Services from Contracts with Customers	4	14,598	11,038	18,450
Grants and Contributions Income	5	7,786	291	462
Interest Revenue		325	141	378
Other Income		751	-	551
Total Income		34,902	22,212	30,299
Expenses				
Employee Expenses	6	16,190	12,410	16,691
Supplies and Services	7	11,943	9,589	13,677
Depreciation	10	3,065	3,347	3,323
Other Expenses		149	70	2
Total Expenses		31,347	25,416	33,693
Operating Result		3,555	(3,204)	(3,394)
Other Comprehensive Income				
<i>Items that will not be reclassified subsequently to profit or loss</i>				
Increase in the Asset Revaluation Surplus	13	5,120	-	-
Total Other Comprehensive Result		5,120	-	-
Total Comprehensive Result		8,675	(3,204)	(3,394)

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, the Cultural Facilities Management Output Class, and as such the above Operating Statement is also CFC's Operating Statement for the output class.

**Cultural Facilities Corporation
Balance Sheet
As at 30 June 2026**

	Note No.	Actual 2026 \$'000	Original Budget 2026 \$'000	Actual 2025 \$'000
Current Assets				
Cash and Cash Equivalents	8	7,924	8,349	6,642
Receivables	9	266	358	356
Contract Assets	9	288	176	467
Inventories		40	29	35
Other Assets		21	22	21
Total Current Assets		8,539	8,934	7,521
Non-Current Assets				
Property, Plant and Equipment	10	86,575	78,277	73,557
Total Non-Current Assets		86,575	78,277	73,557
Total Assets		95,114	87,211	81,078
Current Liabilities				
Payables	11	4,801	1,278	4,042
Contract Liabilities	11	1,098	4,915	1,006
Employee Benefits	12	2,896	2,622	2,574
Lease Liabilities		8	8	16
Other Liabilities		290	-	142
Total Current Liabilities		9,093	8,823	7,780
Non-Current Liabilities				
Lease Liabilities		13	12	21
Employee Benefits	12	325	285	368
Total Non-Current Liabilities		338	297	389
Total Liabilities		9,431	9,120	8,169
Net Assets		85,683	78,091	72,909
Equity				
Accumulated Funds		33,907	29,102	26,469
Asset Revaluation Surplus	13	50,678	47,759	45,558
Other Reserves	13	1,098	1,230	882
Total Equity		85,683	78,091	72,909

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

A prior period adjustment has been made in between Payables and Contract Liabilities, refer to Note 11 for further details.

**Cultural Facilities Corporation
Statement of Changes in Equity
For the Year Ended 30 June 2026**

		Accumulated Funds Actual 2026 \$'000	Asset Revaluation Surplus Actual 2026 \$'000	Other Reserves Actual 2026 \$'000	Total Equity Actual 2026 \$'000	Total Equity Original Budget 2026 \$'000
Note No.						
	Balance at 1 July 2025	26,469	45,558	882	72,909	73,154
	Comprehensive Income					
	Operating Result	3,555	-	-	3,555	(3,204)
	Increase in the Asset Revaluation Surplus	-	5,120	-	5,120	-
	Total Comprehensive Result	3,555	5,120	-	8,675	(3,204)
	Transactions Involving Owners Affecting Accumulated Funds					
	Transfer between Accumulated Funds and Other Reserves	13 (216)	-	216	-	-
	Capital Injections	# 4,099	-	-	4,099	8,141
	Total Transactions Involving Owners Affecting Accumulated Funds		-	216	4,079	8,141
	Balance at 30 June 2026	33,907	50,678	1,098	85,683	78,091

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 2026

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

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 2026**

	Note No.	Actual 2026 \$'000	Original Budget 2026 \$'000	Actual 2025 \$'000
Cash Flows from Operating Activities				
Receipts				
Controlled Recurrent Payments		11,442	10,742	10,458
Sales of Goods and Services from Contracts with Customers		14,688	11,010	18,090
Grants and Contributions Receipts		307	-	158
Interest Received		325	141	378
Goods and Services Tax Input Tax Credits from the Australian Taxation Office		1,290	244	1,397
Goods and Services Tax Collected from Customers		878	267	1,104
Receipts from Ticket Purchasers through Canberra Ticketing		18,711	-	19,659
Other		751	-	551
Total Receipts from Operating Activities		48,392	22,404	51,795
Payments				
Employee Payments		15,904	12,376	16,503
Supplies and Services		11,011	9,190	13,609
Goods and Services Tax Remitted to the Australian Taxation Office		1,311	-	1,437
Goods and Services Tax Paid to Suppliers		882	515	1,122
Payments to Presentations through Canberra Ticketing		18,464	-	20,293
Other		-	90	-
Total Payments from Operating Activities		47,572	22,171	52,964
Net Cash Inflows/(Outflows) from Operating Activities	8	820	233	(1,169)
Cash Flows from Investing Activities				
Payments				
Purchase of Property, Plant and Equipment		1,863	5,446	1,350
Purchase of Capital Works		1,758	2,367	508
Total Payments from Investing Activities		3,621	7,813	1,858
Net Cash (Outflows) from Investing Activities		(3,621)	(7,813)	(1,858)

**Cultural Facilities Corporation
Statement of Cash Flows – Continued
For the Year Ended 30 June 2026**

	Note No.	Actual 2026 \$'000	Original Budget 2026 \$'000	Actual 2025 \$'000
Cash Flows from Financing Activities				
Receipts				
Capital Injections		4,099	8,141	1,948
Total Receipts from Financing Activities		<u>4,099</u>	<u>8,141</u>	<u>1,948</u>
Payments				
Repayment of Lease Liabilities - Principal		16	16	16
Total Payments from Financing Activities		<u>16</u>	<u>16</u>	<u>16</u>
Net Cash Inflows from Financing Activities		<u>4,083</u>	<u>8,125</u>	<u>1,932</u>
Net Increase/(Decrease) in Cash and Cash Equivalents		<u>1,282</u>	<u>545</u>	<u>(1,095)</u>
Cash and Cash Equivalents at the Beginning of the Reporting Period		<u>6,642</u>	<u>7,804</u>	<u>7,737</u>
Cash and Cash Equivalents at the End of the Reporting Period	8	<u>7,924</u>	<u>8,349</u>	<u>6,642</u>

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

**Cultural Facilities Corporation
Statement of Appropriation
For the Year Ended 30 June 2026**

Description and Material Accounting Policies relating to Controlled Recurrent Payments

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

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

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

Column Heading Explanations

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

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

The Appropriation Drawn is the total amount of appropriation received by CFC during the year. This amount appears in the Statement of Cash Flows.

	Original Budget 2026 \$'000	Total Appropriated 2026 \$'000	Appropriation Drawn 2026 \$'000	Appropriation Drawn 2025 \$'000
Controlled Recurrent Payments	10,742	11,442	11,442	10,458
Capital Injections	8,141	8,141	4,099	1,948
Total Appropriation	18,883	19,583	15,541	12,406

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

Variances between 2025-26 and 2024-25 'Appropriation Drawn'

The increase in Controlled Recurrent Payments was mainly due to changes in indexation, a one-year funding for the management of Albert Hall and a Treasurer's Advance under section 18 of the *Financial Management Act 1996* to meet end of year cash requirements.

The increase in Capital Injection was mainly due to new capital project initiative drawdowns for the Canberra Theatre Centre roof renewal project and Lyric Theatre project support.

**Cultural Facilities Corporation
Statement of Appropriation – Continued
For the Year Ended 30 June 2026**

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

Reconciliation of Appropriation for 2025-26	Controlled Recurrent Payments (CRP) \$'000	Capital Injections (CI) \$'000
Original Appropriation	10,742	8,141
Treasurer's Advance (FMA s.18)	700	-
Total Appropriated	11,442	8,141
Undrawn Funds	-	4,042
Appropriation Drawn	11,442	4,099

The difference between the Original Appropriation and Total Appropriated for CRP is due to a Treasurer's Advance to meet end of year cash requirements related to higher than expected theatre programming costs and a temporary unforeseen increase in employee expenses.

The difference between the Total Appropriated and Appropriation Drawn for Capital Injection is largely due to the revised delivery timeframes of Lanyon Homestead driveway upgrades which is also associated with a storm damage insurance claim that's impacting the project scope, delays experienced in heritage approvals on the Canberra Theatre Centre projects and construction delays experienced in the conservation of Mugga Mugga Cottage. Appropriation not drawn down for the projects will be drawn in future reporting periods, with \$3.565 million reprofiled into future years in the 2026-27 Budget and remaining \$0.477 million to be rolled over under section 16b of the FMA.

Overview Notes

Note 1 Objectives of the Cultural Facilities Corporation

The Cultural Facilities Corporation (CFC) is a not-for-profit ACT Government entity in the General Government Sector (as profit is not its principal objective) that was established under the *Cultural Facilities Corporation Act 1997*. It manages the following major cultural assets:

- the Canberra Theatre Centre;
- the Canberra Museum and Gallery (CMAG), including the Nolan Collection Gallery;
- Lanyon Homestead;
- Calthorpes' House;
- Mugga-Mugga Cottage; and
- Albert Hall.

The CFC supports the ACT Government's arts, culture, heritage and creative industries objectives through cultural leadership, creative development, stewardship of cultural assets, and delivery of inclusive cultural experiences for the Canberra community and visitors.

The *CFC's Strategic Priorities 2026-2030* position the organisation as a trusted cultural steward and a catalyst for creativity, inclusion, wellbeing and sustainability. Guided by respectful engagement with Aboriginal and Torres Strait Islander peoples and cultures, the CFC creates transformative cultural experiences through live performance, exhibitions, collections, heritage places and public programs.

The CFC's strategic direction is organised around four pillars:

- Aboriginal and Torres Strait Islander Peoples: Leadership, Culture and Cultural Integrity
- Connection: Building Belonging Through Creativity
- Growth: Transforming Canberra's Cultural Landscape
- Organisational Capability: Strengthening Foundations for the Future.

Note 2 Basis of Preparation of the Financial Statements

Legislative Requirements

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

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

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

These general-purpose financial statements have been prepared in accordance with Australian Accounting Standards (as required by the FMA), supplemented by following the ACT Accounting and Disclosure Policies.

Accrual Accounting

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

Currency

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

Individual Not-For-Profit Reporting Entity

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

Reporting Period

These financial statements state the financial performance, changes in equity and cash flows of the CFC for the year ended 30 June 2026 and the financial position of the CFC as at 30 June 2026.

Comparative Figures

Budget Figures

To facilitate a comparison with the Budget Papers, as required by the FMA, budget information for 2025-26 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.

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

The 2025-26 financial statements have been prepared on a going concern basis as the CFC has been funded in the ACT Government 2026-27 Budget and the Budget Papers include forward estimates for the CFC.

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

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

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

The AASB has issued an exposure draft (ED 338 *Application of AASB 18 and AASB 107 by Superannuation and Not-for-Profit Entities and Operating Cash Flow Reconciliation*) that outlines modifications to AASB 18 for not-for-profit public sector entities. If these modifications in the exposure draft are adopted, they will effectively enable CFC to continue to broadly apply the existing disclosure requirements contained in AASB 101 *Presentation of Financial Statements*. However, as this exposure draft is not yet finalised, the impact on CFC's financial statements from the adoption of AASB 18 cannot be determined at this time.

Income Notes

Material Accounting Policies – Income

Income Recognition

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

Note 4 Sales of Goods and Services from Contracts with Customers

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

Sale of Goods

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

Nolan Curatorial Services Revenue

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

Venue Hire and Associated Revenue

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

Canberra Theatre Centre (CTC) Programming and Shared Risk Contracts

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

Theatre Ticketing Service Fees

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

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

	2026	2025
	\$'000	\$'000
Sale of Goods and Services from Contracts with Customers		
CTC Programming and Shared Risk Contracts ^a	5,026	7,641
Venue Hire and Associated Revenue	3,960	3,610
Theatre Ticketing Service Fees	2,663	2,718
Sale of Goods	2,120	2,118
Nolan Curatorial Services	631	598
Other Revenue ^b	198	1,765
Total Sales of Goods and Services from Contracts with Customers	14,598	18,450

a) The decrease mainly relates to lower ticket sales due to lower number of programming and shared risk performances at the Canberra Theatre Centre.

b) The decrease is primarily attributable to payments received from Infrastructure Canberra for the Lyric Theatre construction project support in the prior year received as capital injection appropriation in the current year.

Note 5 Grants and Contributions Income

Description and Material Accounting Policies relating to Grants and Contributions Income

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

Resources Received Free of Charge

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

Chief Minister, Treasury and Economic Development Directorate (CMTEDD) Resource Received Free of Charge

The CFC receives a range of central services free of charge from CMTEDD, mainly related to procurement, record management and executive recruitment.

Digital Canberra (DCBR)

DCBR provides information and communication technology (ICT) services to the CFC. DCBR is directly appropriated by the ACT Government to provide these ICT services to the CFC and as such, the CFC receives these services free of charge. The CFC is required by the ACT Government to use DCBR for these services.

Note 5 Grants and Contributions Income – Continued

Project Management Services provided by Infrastructure Canberra (iCBR)

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

Other Grants and Contributions Income

All grants, donations and sponsorships are recognised to the extent that it is probable that the economic benefits will flow to the CFC and the revenue can be reliably measured. Donations of works of art with a value greater than \$100,000 and sponsorship greater than \$50,000 require approval by the CFC's Board. Donations of works of art with a value less than \$100,000 require approval by the Director, Galleries, Museums and Historic Places.

Gain Arising from the Contribution of Assets

Albert Hall was transferred from Infrastructure Canberra to the CFC on 1 July 2025 as part of an ACT Government 2025-26 Budget decision. In accordance with AASB 1058 *Income of Not-for-Profit Entities* and relevant ACT Accounting Policy Papers, the transfer has been recognised as a Gain Arising from the Contribution of Assets, as it does not meet the definition of a contribution by owners (no formal designation as equity was made prior to transfer). No associated liabilities or performance obligations were recognised in relation to this transaction.

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

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

	2026 \$'000	2025 \$'000
Resources Received Free of Charge		
Central Services provided by Chief Minister, Treasury and Economic Development Directorate	67	-
Information and Communication Technology services provided by Digital Canberra	214	237
Project Management Services provided by Infrastructure Canberra	113	16
Legal Services	-	5
Total Resources Received Free of Charge	394	258

Note 5 Grants and Contributions Income – Continued

	2026	2025
	\$'000	\$'000
Other Grants and Contributions Income		
Donations	61	145
Donations of Property, Plant and Equipment	44	46
Gain Arising from the Contribution of Assets ^a	7,190	-
Other Grants and Contributions	97	13
Total Other Grants and Contributions Income	7,392	204
Total Grants and Contributions Revenue Income	7,786	462

a) The increase is mainly due to asset transfer of Albert Hall from Infrastructure Canberra in 2025-26.

Expense Notes

Note 6 Employee Expenses

Description and Material Accounting Policies Relating to Employee Expenses

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

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

Superannuation Expense

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

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

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

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

Note 6 Employee Expenses – Continued

	2026	2025
	\$'000	\$'000
Wages and Salaries ^a	11,934	12,470
Annual Leave Expense	940	900
Long Service Leave Expense	272	385
Payroll Tax	900	891
Workers' Compensation Insurance Premium	175	175
Superannuation Contributions to the Territory Banking Account	385	379
Productivity Benefit	34	38
Superannuation to External Providers	1,550	1,453
Total Employee Expenses	16,190	16,691

a) The decrease is mainly due to staff salaries related to the Lyric Theatre construction project capitalised in 2025-26. In prior years, project related salaries were paid through employee expenses and reimbursed through other revenue from Infrastructure Canberra.

Note 7 Supplies and Services

Description of Material Accounting Policies Relating to Supplies and Services

General - Supplies and Services

Purchase of Supplies and Services generally represent the day-to-day running costs incurred in normal operations, recognised in the reporting period in which these expenses are incurred. Supplies and Services are measured at the amount paid or payable, or where Supplies and Services have been provided free of charge, they are measured at their fair value at the time they are provided.

Non-Specialised Accommodation Lease Payments

CFC occupies the Canberra Museum and Gallery (CMAG) premises under an accommodation arrangement with Infrastructure Canberra (iCBR). In accordance with ACT Accounting Policy AAPP108 *ACT Accounting Policy Paper on AASB 16 Leases*, CFC has concluded that the arrangement does not contain a lease within the scope of AASB 16 as iCBR retains substantive substitution rights over the accommodation.

In forming this conclusion, management applied significant judgement in assessing whether iCBR has the practical ability to substitute alternative accommodation throughout the period of use and would benefit economically from exercising that right. This assessment included consideration of the ACT Government Office Accommodation Policy, iCBR's accommodation management role, whole-of-government accommodation objectives, and the operational requirements associated with CFC's use of the premises, including exhibition, collection management and curatorial activities undertaken at CMAG. Management concluded that these factors do not prevent iCBR from retaining substantive substitution rights over the accommodation.

Accordingly, CFC has concluded that the arrangement does not convey a right to use the CMAG premises for the purposes of AASB 16 and therefore no right-of-use asset or lease liability has been recognised in relation to the arrangement. Accommodation charges are recognised as an expense when incurred.

Production Costs and Royalties

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

Repairs and Maintenance

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

Auditor Service Fees

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

Note 7 Supplies and Services – Continued

	2026	2025
	\$'000	\$'000
Non-Specialised Accommodation Lease Payments	1,328	1,331
Production Costs and Royalties ^a	4,683	5,998
Supplies and Administration ^b	2,162	2,679
Communication and Computer	887	676
Repairs and Maintenance	656	916
Utilities	645	600
Cleaning and Caretaking	603	568
Museum and Gallery Exhibition and Program Costs	577	599
Advertising and Marketing	286	200
Auditor Service Fees	116	110
Total Supplies and Services	11,943	13,677

a) The decrease is mainly due to lower number of programming and shared risk performances at the Canberra Theatre Centre.

b) The decrease is mainly due to lower consultancy, travel, merchant service fees and other general administrative costs.

Asset Notes

Note 8 Cash and Cash Equivalents

Description and Material Accounting Policies Relating to Cash

Cash and Cash Equivalents

Cash includes cash at bank and cash on hand.

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

(a) Cash Balances

	2026 \$'000	2025 \$'000
Cash on Hand	2	2
Deposits Held at Call with a Financial Institution	3,029	1,993
Cash held in Canberra Ticketing bank account ^a	4,893	4,647
Total Cash	7,924	6,642

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

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

Total Cash and Cash Equivalents Recorded in the Balance Sheet	7,924	6,642
Cash and Cash Equivalents at the End of the Reporting Period as Recorded in the Statement of Cash Flows	7,924	6,642

Note 8 Cash and Cash Equivalents – Continued

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

	2026 \$'000	2025 \$'000
Operating Result	3,555	(3,394)
Add/(Less) Non-cash Items		
Depreciation	3,065	3,323
Donations of Property Plant and Equipment	(44)	(46)
Gains Arising from the Contribution of Assets	(7,190)	-
Add/(Less) Items Classified as Investing or Financing		
Net Loss on Disposal of Non-Current Assets	6	3
Project Management Services Free of Charge	(113)	(16)
Cash Before Changes in Operating Assets and Liabilities	(721)	(130)
Changes in Operating Assets and Liabilities		
Decrease in Receivables	90	-
Decrease/(Increase) in Contract Assets	179	(291)
(Increase) in Inventories	(4)	(5)
(Increase)/Decrease in Other Assets	(1)	2
Increase/(Decrease) in Contract Liabilities	358	(1,052)
Increase in Other Liabilities	148	142
Increase/(Decrease) in Payables	492	(22)
Increase in Employee Benefits	279	187
Net Changes in Operating Assets and Liabilities	1,541	(1,039)
Net Cash Inflows/(Outflows) from Operating Activities	820	(1,169)

Note 9 Receivables and Contract Assets

Description and Material Accounting Policies Relating to Receivables and Contract Assets

Accounts Receivable

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

Note 9 Receivables and Contract Assets – Continued

Expected Credit Losses – Accounts Receivable

The allowance for expected credit losses represents the amount of trade receivables and other trade receivables the CFC estimates will not be repaid. The allowance for expected credit 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.

Where the CFC has no reasonable expectation of recovering an amount owed by a debtor and ceases action to collect the debt, as the cost to recover the debt is more than the debt is worth, the debt is written off by directly reducing the receivable. This is because no allowance for expected credit losses had been recognised in prior periods in respect of these balances.

The CFC applies the simplified approach under AASB 9 *Financial Instruments* to measure expected credit losses on Accounts Receivable. The allowance for expected credit losses of accounts receivables is measured at the lifetime expected credit losses at each reporting date. The CFC has established a provision matrix based on its historical credit loss experience, adjusted for forward looking factors specific to the debtors and the economic environment. Based on historical experience of no uncollected debts for aging receivables 1-30 days overdue and the assessment of debtors for aging receivables over 91 days, no expected credit loss has been recognised for the year.

	2026 \$'000	2025 \$'000
Current Receivables and Contract Assets		
Current Receivables		
Trade Receivables	181	295
Net Goods and Services Tax Receivable	85	61
Total Current Receivables	266	356
Current Contract Assets		
Contract Assets from Future Theatre Productions	288	467
Total Current Contract Assets	288	467
Total Current Receivables and Contract Assets	554	823
Reconciliation of Contract Assets		
Opening Balance of Contract Assets	467	176
Add: Additional costs to be recovered from customers	288	467
Less: Contract Assets Transferred to Income	(467)	(176)
Closing Balance of Contract Assets	288	467

Note 9 Receivables and Contract Assets – Continued

Expected Credit Loss Allowance

Ageing of Receivables and Contract Assets

	Estimated total gross carrying amount \$'000	Expected credit loss \$'000	Expected credit loss %
30 June 2026			
Not overdue	534	-	-
1-30 Days Past Due	15	-	-
31-60 Days Past Due	-	-	-
61-90 Days Past Due	-	-	-
>91 Days Past Due	5	-	-
Total Current Receivables and Contract Assets	554	-	-
30 June 2025			
Not overdue	659	-	-
1-30 Days Past Due	4	-	-
31-60 Days Past Due	10	-	-
61-90 Days Past Due	-	-	-
>91 Days Past Due	150	-	-
Total Current Receivables and Contract Assets	823	-	-

Note 10 Property, Plant and Equipment

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

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

- **Land** is defined as the ground, including the soil covering, land under roads and any associated surface waters. Land incorporates the vegetation on the land and earthworks associated with that vegetation. Land held by the CFC includes leasehold land associated with the Canberra Theatre Centre and land listed on the ACT Heritage Register, including Calthorpes' House, Mugga Mugga Cottage, Lanyon Homestead and Albert Hall.
- **Buildings** are structures that have a roof and walls which stand permanently in one place. These structures are separately identifiable from the land they are constructed upon and as such do not include this land. The CFC buildings include a performing arts complex, historic buildings and land improvements that are adjoining a building. The CFC buildings also include ACT Heritage Register listed buildings at Calthorpes' House, Mugga Mugga Cottage, Lanyon Homestead and Albert Hall. Land improvements are long-life items erected on land that increase the land's usefulness or value. The CFC land improvements include internal access roads and fences around a building.
- **Plant and Equipment** are tangible assets like machinery, apparatus, appliances, containers, implements or tools that are used by the CFC to assist in providing services to the community. Plant and Equipment are assets that are used directly by the CFC. Plant and equipment tend to be smaller and more mobile in nature than other types of property, plant and equipment like buildings and land. Plant and equipment includes office and computer equipment, furniture and fittings and other mechanical, lighting and sound equipment.
- **Leasehold Improvements** are capital expenditure items incurred in relation to leased assets. Leasehold improvements represent fit-outs in leased buildings and other alterations, refurbishments and improvements made to leased premises that enhance their service potential or functionality. CFC's leasehold improvements relate to fit-outs in spaces occupied by CMAG and the CFC's administration within the North Building at Canberra City. CFC occupies this space under the Whole-of-Government accommodation arrangement with Infrastructure Canberra (iCBR). In accordance with ACT Accounting Policy AAPP108 *ACT Accounting Policy Paper on AASB 16 Leases*, CFC considers that the accommodation arrangement does not convey a lease and right-of-use asset. Therefore, CFC recognises the fit-out assets located at North Building only, as it receives the economic benefits arising from their ongoing use.
- **Heritage and Community assets** refer to assets that have unique cultural, historical, geographical, scientific, and/or environmental attributes that the Government intends to preserve indefinitely because of those attributes. Heritage assets held by the CFC include CMAG's art and social history collection, public art held by the CFC, and social history collections at historic sites. Heritage assets which have a functional use are included in their functional asset classes.

Note 10 Property, Plant and Equipment – Continued

- **Right-Of-Use Plant and Equipment assets** have the same definition as plant and equipment, with the exception that they are held under a lease arrangement. Right-of-use plant and equipment held by the CFC includes motor vehicles.
- **Capital Works in Progress (CWIP)** is property, plant and equipment that is in the process of being constructed and as such is not yet in use or available for use. That is, CWIP is property, plant and equipment which is not in a location and condition necessary for it to be capable of operating in a manner intended by management. CWIP held by the CFC include buildings and leasehold improvements under construction.

Acquisition and Recognition of Property, Plant and Equipment

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

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

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

Directly attributable costs included in capital works in progress by the CFC are the cost of site preparation, initial delivery and handling costs of materials, installation and assembly costs, functional testing, professional fees and project team employee costs that can be reliably measured and allocated to the project.

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

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

Measurement of Property, Plant and Equipment After Initial Recognition

Land, buildings and heritage and community assets are measured at fair value. Plant and equipment and leasehold improvement are measured at cost.

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

Note 10 Property, Plant and Equipment – Continued

Valuation of Non-Current Assets

In 2025-26, Colliers Valuation and Advisory Services has performed all revaluations of the CFC's land and building assets. Caroline Jones, an independent valuer, has performed revaluations of the public art and social history collections at historic sites. Helen Maxwell, an independent valuer, has performed revaluations of the visual art held by the CFC. All valuers hold a recognised and relevant professional qualification and have recent and relevant experience with the classes of assets involved. The latest valuation of land, buildings and heritage and community assets was performed as at 30 June 2026.

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

Revaluation

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

Impairment of Assets

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

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

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

Depreciation and Useful Life

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

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

Note 10 Property, Plant and Equipment – Continued

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

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

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

Class of Assets	Depreciation Method	Useful Life (Years)
Buildings	Straight Line	3 – 65
Plant and Equipment	Straight Line	2 – 10
Leasehold Improvements	Straight Line	2 - 10

Note 10 Property, Plant and Equipment – Continued

Reconciliation of Property, Plant and Equipment – 2025-26

	Land	Buildings	Plant and Equipment	Right-of-use Plant and Equipment	Leasehold Improvements	Heritage and Community Assets	Capital Works in Progress	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Carrying Amount at the Beginning of the Reporting Period	21,203	40,865	1,983	36	2,121	5,869	1,480	73,557
Additions	-	256	1,007	-	5	346	2,163	3,777
Acquisition from Transfers ^a	3,400	3,650	-	-	140	-	-	7,190
Revaluation Increment	997	3,944	-	-	-	179	-	5,120
Depreciation	-	(2,224)	(495)	(15)	(331)	-	-	(3,065)
Capital Work in Progress Completed and Transferred to another class of Property, Plant and Equipment	-	47	197	-	5	-	(249)	-
Disposals	-	-	(4)	-	-	-	-	(4)
Carrying Amount at the End of the Reporting Period	25,600	46,538	2,688	21	1,940	6,394	3,394	86,575
Carrying Amount at the End of the Reporting Period, is represented by:								
Gross Book Value	25,600	46,538	4,970	117	2,908	6,394	3,394	89,921
Accumulated Depreciation	-	-	(2,282)	(96)	(968)	-	-	(3,346)
Carrying Amount at the End of the Reporting Period	25,600	46,538	2,688	21	1,940	6,394	3,394	86,575

a) Acquisition from transfers relate to asset transfers of Albert Hall from Infrastructure Canberra on 1 July 2025.

Note 10 Property, Plant and Equipment – Continued

Reconciliation of Property, Plant and Equipment – 2024-25

	Land	Buildings	Plant and Equipment	Right-of-use Plant and Equipment	Leasehold Improvements	Heritage and Community Assets	Capital Work in Progress ^a	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Carrying Amount at the Beginning of the Reporting Period	21,203	39,935	2,159	20	1,929	5,745	3,939	74,930
Additions	-	163	753	33	372	124	508	1,953
Depreciation	-	(2,037)	(926)	(17)	(343)	-	-	(3,323)
Capital Work in Progress Completed and Transferred to another class of Property, Plant and Equipment	-	2,804	-	-	163	-	(2,967)	-
Disposals	-	-	(3)	-	-	-	-	(3)
Carrying Amount at the End of the Reporting Period	21,203	40,865	1,983	36	2,121	5,869	1,480	73,557
Carrying Amount at the End of the Reporting Period, is represented by:								
Gross Book Value	21,203	44,864	3,770	118	2,758	5,869	1,480	80,062
Accumulated Depreciation	-	(3,999)	(1,787)	(82)	(637)	-	-	(6,505)
Carrying Amount at the End of the Reporting Period	21,203	40,865	1,983	36	2,121	5,869	1,480	73,557

Note 10 Property, Plant and Equipment – Continued

	2026 \$'000	2025 \$'000
Reconciliation of Depreciation from the Notes to the Amount on the Face of the Operating Statement		
Depreciation Expense (from Note 10 <i>Property, Plant and Equipment</i> above)	3,065	3,323
Total Depreciation Expense on the Operating Statement	3,065	3,323

a) In last year's financial statements this note included a separate 'Reconciliation of Capital Works in Progress' and a 'Reconciliation of Capital Works in Progress Amount from the Notes to the Amount on the Face of the Balance Sheet'. However, in this year's financial statements both reconciliations have been removed given the Capital Works in Progress line item on the face of the Balance Sheet has been removed and a Capital Works in Progress column has been added to the 'Reconciliation of Property, Plant and Equipment' above.

Note 10 Property, Plant and Equipment – Continued

Fair Value Hierarchy

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

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

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

2026	Classification According to Fair Value Hierarchy		
	Level 2 \$'000	Level 3 \$'000	Total \$'000

Property, Plant and Equipment at Fair Value

Land	4,450	21,150	25,600
Buildings	-	46,538	46,538
Heritage and Community Assets	6,394	-	6,394
	10,844	67,688	78,532

2025	Classification According to Fair Value Hierarchy		
	Level 2 \$'000	Level 3 \$'000	Total \$'000

Property, Plant and Equipment at Fair Value

Land	4,180	17,023	21,203
Buildings	-	40,865	40,865
Heritage and Community Assets	5,869	-	5,869
	10,049	57,888	67,937

Note 10 Property, Plant and Equipment – Continued

Transfers Between Categories

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

Valuation Techniques, Inputs and Processes

Level 2 Valuation Techniques and Inputs

Valuation Technique: The valuation technique used to value land, the visual art and social history collections is the market approach, which reflects recent transaction prices for similar properties (comparable in location and size), and art and social history collections.

Inputs:

Land: Prices and other relevant information generated by transactions involving comparable land 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.

Heritage and Community Assets: 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.

Level 3 Valuation Techniques and Significant Unobservable Inputs

Valuation Techniques:

Land is valued using the market approach adjusted to reflect the specialised nature of the land being valued, where applicable.

Buildings: Canberra Theatre Centre, Lanyon Homestead, Mugga Mugga Cottage, Calthorpes' House and Albert Hall are considered to be specialised assets and measured by valuers using the cost approach.

Note 10 Property, Plant and Equipment – Continued

Significant Unobservable Inputs:

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

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

There has been no change to the above valuation techniques during the year.

Transfers in and out of a fair value level are recognised on the date of the event or change in circumstances that caused the transfer.

Fair Value Measurements using Significant Unobservable Inputs (Level 3)

	Land	Buildings
	\$'000	\$'000
2026		
Fair Value at the beginning of the Reporting Period	17,023	40,865
Additions	-	256
Acquisition from Transfers	3,400	3,650
Other Movements	-	47
Revaluation Increments recognised in Other Comprehensive Income	727	3,944
Depreciation	-	(2,224)
Fair Value at end of the reporting period	21,150	46,538
	Land	Buildings
	\$'000	\$'000
2025		
Fair Value at the beginning of the Reporting Period	17,023	39,935
Additions	-	163
Disposals	-	-
Other Movements	-	2,804
Depreciation	-	(2,037)
Fair Value at end of the reporting period	17,023	40,865

Liability Notes

Note 11 Payables and Contract Liabilities

Description and Material Accounting Policies Relating to Payables and Contract Liabilities

Payables

Payables include Trade Payables, Accrued Expenses and Other Payables.

Other payables consist of considerations received from customers in respect of advance ticket sales less ticketing fees owing to the show presenters for venue hire shows. When the relevant shows complete, CFC retains a portion of the ticket proceeds to settle hiring charges and remits the remaining funds to the show presenters. In prior years, CFC disclosed this net advance ticket sales owing to the show presenters within the 'Contract Liabilities' line. In this year's financial statements, CFC considers that the nature of this obligation better aligns with financial liabilities under *AASB 9 Financial Instruments* than contract liabilities under *AASB 15 Revenue from Contracts with Customers*. Comparative figures for 2024-25 have been restated accordingly to maintain comparability between periods. The reclassification from 'Contract Liabilities' to 'Other Payables' has no impact on CFC's total current liabilities in either the current or comparative years.

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 for programming shows and theatre hirer's deposits received from presenters for venue hire shows 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 after the relevant event has occurred.

	2026	2025
	\$'000	\$'000
Current Payables and Contract Liabilities		
Current Payables		
Trade Payables	711	385
Accrued Expenses	967	800
Other Payables	3,123	2,857
Total Current Payables	<u>4,801</u>	<u>4,042</u>

Note 11 Payables and Contract Liabilities – Continued

	2026 \$'000	2025 \$'000
Current Contract Liabilities		
Amounts Received from Venue Hire Shows Related to Theatre Hirer's Deposits where the Performance Obligation has not yet been Satisfied	409	280
Amounts Received from Programming Shows Related to Contracts with Customers for ticket sales and gift vouchers where the Performance Obligation has not yet been Satisfied	689	726
Total Current Contract Liabilities	<u>1,098</u>	<u>1,006</u>
Total Current Payables and Contract Liabilities	<u>5,899</u>	<u>5,048</u>

Payables are aged as follows:

Not overdue	5,899	5,048
Overdue for Less than 30 Days	-	-
Overdue for 30 to 60 Days	-	-
Overdue for More than 60 Days	-	-
Total Payables and Contract Liabilities	<u>5,899</u>	<u>5,048</u>

Reconciliation of Contract Liabilities

Contract Liabilities at the Beginning of the Reporting Period	1,006	2,555
Add: Payments received for performance obligations which have not yet been completed at the end of the Reporting Period	1,098	1,006
Less: Revenue recognised that was included in the Contract Liability Balance at the beginning of the Reporting Period	(1,006)	(2,555)
Contract Liabilities at the End of the Reporting Period	<u>1,098</u>	<u>1,006</u>

Note 12 Employee Benefits

Description and Material Accounting Policies Relating to Employee Benefits Liabilities

Accrued Wages and Salaries

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

Annual and Long Service Leave

Where annual and long service leave, including applicable on-costs, are not expected to be wholly settled within twelve months after the end of the reporting period during which the employees render the related services, these employee benefits are measured at the present value of estimated future payments to be made in respect of services provided by employees up to the end of the reporting period. Consideration is given to the future wage and salary levels, experience of employee departures and periods of service. At the end of each reporting period, the present value of future annual leave and long service leave payments is estimated using market yields on Commonwealth Government bonds with terms to maturity that match, as closely as possible, the estimated future cash flows.

Annual leave liabilities have been estimated on the assumption that they will be wholly settled within three years. This financial year the rate used to estimate the present value of future:

- annual leave payments is 98.0% (99.5% in the previous financial year); and
- payments for long service leave is 95.5% (100.1% 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 qualifying service (ie 7 years for employees under 55 years and 1 year for employees 55 years or older), the probability that employees will reach the required minimum period has been taken into account when estimating the provision for long service leave and applicable on-costs.

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

Significant judgements have been applied in estimating the annual and long service leave liabilities, given that the CFC uses the Whole-of-Government present value, probability and on-cost factors. These factors are issued by ACT Treasury and apply to all ACT Government Agencies. ACT Treasury organises an actuarial review to be undertaken every three years by the Australian Government Actuary to estimate each of these factors. The latest assessment was undertaken in December 2024 and early 2025, with the next review expected to be undertaken by late 2027.

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

Note 12 Employee Benefits – Continued

Superannuation Liability

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

Flextime Liability

The Flextime liability is expected to be wholly settled within twelve months after the end of the reporting period, and as such is measured at nominal value based on the remuneration rates that the CFC expects to pay when the liability is settled. Judgement has been applied in estimating the Flextime liability. The CFC has used the actual flextime balance of eligible employees, in hours, and applied hourly rates and applicable on-costs adjusted for the percentage of flextime taken in service to calculate the Flextime liability. The flextime balance in hours for an individual employee is capped at their normal weekly hours as this is the maximum flextime credits eligible to be paid out upon the cessation of their employment in accordance with the *Cultural Facilities Corporation Enterprise Agreement 2023-26*.

The flextime liability is classified as a current liability in the Balance Sheet as the agency does not have an unconditional right to defer the settlement of the liability for at least 12 months.

	2026 \$'000	2025 \$'000
Current Employee Benefits		
Annual Leave	1,320	1,227
Long Service Leave	1,428	1,241
Accrued Salaries	45	-
Flextime	103	106
Total Current Employee Benefits	2,896	2,574
 Non-Current Employee Benefits		
Long Service Leave	325	368
Total Non-Current Employee Benefits	325	368
 Total Employee Benefits	3,221	2,942

Note 12 Employee Benefits – Continued

	2026	2025
	\$'000	\$'000
Estimate of when Leave is Payable		
Estimated Amount Payable within 12 months		
Annual Leave	908	864
Long Service Leave	211	294
Accrued Salaries	45	-
Flextime	103	106
Total Employee Benefits Payable within 12 months	1,267	1,264
Estimated Amount Payable after 12 months		
Annual Leave	413	363
Long Service Leave	1,541	1,315
Total Employee Benefits Payable after 12 months	1,954	1,678
Total Employee Benefits	3,221	2,942

At 30 June 2026, the CFC employed 109 full-time equivalent (FTE) staff. There were 113 FTE staff as at 30 June 2025. Higher employee benefits mainly relate to the higher annual leave and long service leave hours for permanent employees recognised as at 30 June 2026 as well as salary increases under the CFC's enterprise agreement.

Other Notes

Note 13 Reserves

Asset Revaluation Surplus

	2026 \$'000	2025 \$'000
Balance at the Beginning of the Reporting Period	45,558	45,558
Increment in Land due to Revaluation	997	-
Increment in Buildings due to Revaluation	3,944	-
Increment in Heritage and Community Assets due to Revaluation	179	-
Total Increase in the Asset Revaluation Surplus	5,120	-
Balance at the End of the Reporting Period	50,678	45,558

Other Reserves

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

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

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

Theatre Reserve

Balance at the Beginning of the Reporting Period	852	1,200
Transfer from/(to) Accumulated Funds	246	(348)
Balance at the End of the Reporting Period	1,098	852

Acquisition Reserve

Balance at the Beginning of the Reporting Period	30	30
Transfer (to) accumulated funds	(30)	-
Balance at the End of the Reporting Period	-	30
Total Other Reserves	1,098	882
Total Reserves	51,776	46,440

Note 14 Financial Instruments

Material Accounting Policies Relating to Financial Instruments

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

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

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

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

Items	Business Model Held to collect principal and interest/sell	Solely for payment of Principal and Interest SPPI Test (basic lending characteristics)		Classification
Cash and Cash Equivalents	Held to collect	Yes		Amortised cost
Accounts Receivables	Held to collect	Yes		Amortised cost
Accrued Revenue	Held to collect	Yes		Amortised cost
Contract Assets	Held to collect	Yes		Amortised cost

Financial liabilities are measured at amortised cost.

Interest Rate Risk

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

A significant portion of financial assets are held in floating interest rate arrangements. No financial liabilities are subject to floating interest rates. This means the CFC is not exposed to movements in interest payable; however, it is exposed to movements in interest receivable. Interest rates have decreased during the financial year ended 30 June 2026, while the CFC held higher cash balances throughout the year, the amount of interest received was lower than last financial year.

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.

Note 14 Financial Instruments – Continued

Sensitivity Analysis

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

Credit Risk

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

Credit risk is managed by the CFC for cash at bank by holding bank balances with the ACT Government's appointed transactional bank, Westpac Banking Corporation (Westpac). S&P Global Ratings has assigned a AA- issuer credit rating to Westpac. A 'AA-' credit rating means the obligor has a 'very strong to strong capacity to meet its financial commitments'.

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

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

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

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

Liquidity Risk

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

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

Note 14 Financial Instruments – Continued

Price Risk

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

Fair Value of Financial Assets and Liabilities

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

Maturity Analysis for Financial Liabilities

Maturity analysis for financial liabilities has been considered and all financial liabilities of the CFC are non-interest bearing.

	2026 \$'000	2025 \$'000
Carrying Amount of Each Category of Financial Asset and Financial Liability		
Financial Assets		
Financial Assets Measured at Amortised Cost	8,413	7,404
Financial Liabilities		
Financial Liabilities Measured at Amortised Cost	4,801	4,042

Note 15 Commitments

Description and Material Accounting Policies Relating to Commitments

Commitments are a firm intention, but not a present obligation, at the end of the reporting period to incur future expenditure. As such, commitments do not constitute a liability. Commitments usually arise from contracts, but can arise from other things like placing an order.

Commitments are measured at their nominal value and are inclusive of GST.

Capital Commitments

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

Capital Commitments – Property, Plant and Equipment

	2026 \$'000	2025 \$'000
Within One Year ^a	2,329	100
Total Capital Commitments	2,329	100

a) The increase is mainly due to commitments as at 30 June 2026 related to the Canberra Theatre Centre roof renewal and Mugga Mugga Cottage conservation projects.

Note 15 Commitments – Continued

Other Commitments

Other commitments contracted at reporting date but not recognised as liabilities, are payable as follows:

	2026 \$'000	2025 \$'000
Within One Year	255	-
Later than one year but not later than five years ^a	527	-
Total Other Commitments	782	-

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

a) The increase is mainly due to multi-year maintenance contracts entered in 2025-26 for the Canberra Theatre Centre.

Note 16 Contingent Liabilities and Contingent Assets

Material Accounting Policies Relating to Contingent Liabilities and Contingent Assets

Contingent liabilities and contingent assets are not recognised in the Balance Sheet due to the uncertainty regarding any possible amount or timing of any underlying claim or obligations. Instead, they are disclosed and, if quantifiable, the best estimate is disclosed.

The CFC is subject to two legal claims (2025 – 2 legal claims). The CFC is potentially liable for \$0.130 million as at 30 June 2026 (\$0.080 million as at 30 June 2025). Liability arising from the claims are expected to be partially covered by insurance held by the CFC.

Note 17 Related Party Disclosures

Description and Material Accounting Policies Relating to Related Party Disclosures

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

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

Note 17 Related Party Disclosures – Continued

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

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

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

(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 2026.

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 2026.

Compensation by the CFC to KMP is set out below:

	2026	2025
	\$'000	\$'000
Short-term employee benefits	334	306
Post-employment benefits	64	54
Other long-term benefits	43	10
Board member fees	105	87
Total Compensation to KMP	546	457

B.2 Transactions with Key Management Personnel

There were no transactions between KMP and the CFC.

Note 17 Related Party Disclosures – Continued

(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.
- Gain arising from the contribution of assets – Albert Hall was transferred from Infrastructure Canberra to the CFC on 1 July 2025. The transfer has been recognised as a gain as it does not meet the definition of a contribution by owners (no formal designation as equity was made prior to transfer).

Expenses

- Supplies and Services (Note 7) – the CFC paid \$1.679 million in 2026 to Infrastructure Canberra for rent and occupancy costs in the North Building for CMAG and its corporate administration offices.

Note 18 Budgetary Reporting

Significant Accounting Judgements and Estimates – Budgetary Reporting

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

- The line item is a significant line item: where either the line item actual amount accounts for more than 10% of the relevant associated actual category amount (Income, Expenses, Assets, Liabilities and Equity totals) or more than 10% of the sub-element (e.g. Current Liabilities and Receipts from Operating Activities totals) of the financial statements; and
- The variances (original budget to actual) are greater than plus (+) or minus (-) 10% and \$500,000 of the budget for the financial statement line item.

Original Budget refers to the amounts presented to the Legislative Assembly in the original budgeted financial statements in respect of the reporting period Budget Statements. These amounts have not been adjusted to reflect supplementary appropriation or appropriation instruments.

Note 18 Budgetary Reporting – Continued

	Variance Explanation	Actual 2026 \$'000	Original Budget 2026 \$'000	Variance \$'000	Variance %
Operating Statement Line Items					
Sales of Goods and Services from					
Contracts with Customers	1	14,598	11,038	3,560	32
Grants and Contributions Income	2	7,786	291	7,495	2576
Employee Expenses	3	16,190	12,410	3,780	30
Supplies and Services	4	11,943	9,589	2,354	25
Increase in the Asset Revaluation					
Surplus	5	5,120	0	5,120	#

Variance Explanations

1. Sales of Goods and Services revenue were higher mainly due to higher than expected revenue-generating activities at the Canberra Theatre Centre.
2. Grants and Contributions Income was higher mainly due to the unbudgeted gain related to the asset transfer of Albert Hall from Infrastructure Canberra in 2025-26.
3. Employee expenses were higher due to increased activities at the Canberra Theatre Centre, resulting increased needs for front of house and back of house staff.
4. Supplies and Services costs were higher due largely to higher production costs related to revenue generating activities at the Canberra Theatre Centre.
5. Revaluation Surplus was higher than due to increased fair value of Land, Buildings and Heritage and Community Assets following the valuation as at 30 June 2026.

	Variance Explanation	Actual 2026 \$'000	Original Budget 2026 \$'000	Variance \$'000	Variance %
Balance Sheet Line Items					
Property, Plant and Equipment	6	86,575	78,277	8,298	11
Payables	7	4,801	1,278	3,525	276
Contract Liabilities	8	1,098	4,915	(3,817)	(78)

Variance Explanations

6. Property, Plant and Equipment were higher mainly due to the original budget not including the transfer of Albert Hall from Infrastructure Canberra and the increase in value during asset revaluation, partially offset by lower capital upgrades.
7. Payables were higher mainly due to net advance ticket sales for venue hire shows which were classified as contract liabilities in the budget now as payables.
8. Contract Liabilities was lower mainly due to net advance ticket sales for venue hire shows which were classified as contract liabilities in the budget now as payables.

Statement of Changes in Equity – these line items are covered in other financial statements.

Note 18 Budgetary Reporting – Continued

	Variance Explanation	Actual 2026	Original Budget 2026	Variance	Variance
Statement of Cash Flows Line Items					
Sales of Goods and Services from					
Contracts with Customers	9	14,688	11,010	3,678	33
Receipts from Ticket Purchasers					
through Canberra Ticketing	10	18,711	-	18,711	#
Employee Payments	11	15,904	12,376	3,528	29
Supplies and Services	12	11,011	9,190	1,821	20
Payments to Presentations through					
Canberra Ticketing	10	18,464	-	18,464	#
Purchase of Property, Plant and					
Equipment	13	1,863	5,446	(3,583)	(65)
Purchase of Capital Works	13	1,758	2,367	(609)	(25)
Receipts from Capital Injections	14	4,099	8,141	(4,042)	(50)

Variance Explanations

9. Sales of Goods and Services were higher mainly due to higher than expected revenue-generating activities related to programming shows at the Canberra Theatre Centre.
10. Receipts and Payments through Canberra Ticketing represent gross cash flows associated with ticketing operations, with the related cash and obligations recognised in the Balance Sheet.
11. Employee Payments were higher due to increased activities at the Canberra Theatre Centre, resulting increased needs for front of house and back of house staff.
12. Supplies and Services were higher than budget due largely to higher production costs and royalties payments at Canberra Theatre Centre.
13. Purchase of Property Plant and Equipment and Capital Works were lower mainly due to revised delivery timeframes of Lanyon Homestead upgrades following a storm damage insurance claim which impacted the project scope, delays experienced in heritage approvals on the Canberra Theatre Centre projects and construction delays experienced in the conservation of Mugga Mugga Cottage.
14. Receipts from Capital Injections were lower mainly due to less cash drawdown for the reasons explained above on Purchase of Property Plant and Equipment and Capital Works.

STATEMENT OF PERFORMANCE

FOR THE YEAR ENDED

30 JUNE 2026

CULTURAL FACILITIES CORPORATION

INDEPENDENT LIMITED ASSURANCE REPORT

To the Members of the ACT Legislative Assembly

Conclusion

I have undertaken a limited assurance engagement on the statement of performance of the Cultural Facilities Corporation (Corporation) for the year ended 30 June 2026.

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 2026 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.

A handwritten signature in black ink, appearing to read 'Rosa San Miguel', with a stylized, cursive script.

Rosa San Miguel
Audit Principal, Financial Audits
30 September 2026

**Cultural Facilities Corporation
Statement of Performance
for the year ended 30 June 2026**

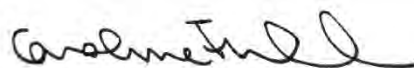
Statement of Responsibility

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 2026 and also fairly reflects the judgements exercised in preparing the Statement of Performance.



Professor Mathew Trinca AM FAHA
Chair
Cultural Facilities Corporation

23 September 2026



Caroline Fulton
Acting Chief Executive Officer
Cultural Facilities Corporation

22 September 2026

**Cultural Facilities Corporation
Statement of Performance
for the year ended 30 June 2026**

Output Class 1: Cultural Facilities Management

Output 1.1: Cultural Facilities Management

Description

The Cultural Facilities Corporation (CFC) connects people with rich and diverse cultural experiences through activities at the venues it manages. These venues are:

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

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, public programs and other events; and
- conserving and interpreting the historic sites that it manages.

Table 1: Output 1.1 Cultural Facilities Management

	Original Target 2025-26	Result 2025-26	Variance from Original Target	Explanation of Material Variances
	\$'000	\$'000	%	
Total Costs	25,416	31,347	23	Total costs are higher than budget mainly due to higher than expected theatre activities driving employee expenses and higher production costs at the Canberra Theatre Centre.
Controlled Recurrent Payments	10,742	11,442	7	

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 2026**

ACCOUNTABILITY INDICATORS INCLUDED IN CFC's 2025-26 STATEMENT OF INTENT

Output Class 1: Cultural Facilities Management

Output 1.1: Cultural Facilities Management

Table 2: Accountability Indicators

	Original Target 2025-26	Result 2025-26	Variance from Original Target %	Explanation of Material Variances
a. Estimated number of visitors/patrons to CFC facilities/programs	419,000	751,685	79	(1)
b. Number of exhibitions at facilities managed by CFC	27	38	41	(2)
c. Number of education and public programs provided by CFC	300	1,424	375	(3)
d. Number of days venue usage at the Canberra Theatre Centre's venues	600	564	(6)	
e. Customer satisfaction with quality of services provided by CFC, as measured by annual survey	90%	95.5%	6	
f. Cost to Government per estimated visitor/patron to CFC facilities/programs	\$25.64	\$15.22	(40)	(4)
g. Own sourced revenue as a proportion of total revenue for CFC	51.64%	45.49%	(12)	(5)

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

The above Statement of Performance should be read in conjunction with the accompanying notes for Accountability Indicators a, e and f on details of exclusions of the Albert Hall from the reported results.

**Cultural Facilities Corporation
Statement of Performance
for the year ended 30 June 2026**

EXPLANATION OF MATERIAL VARIANCES

Note (1)

In 2025-26, the CFC included visitation to offsite programs in its target. The CFC exceeded its visitation target due to the strong performance of offsite programs delivered by Canberra Museum and Gallery (CMAG) and Lanyon Homestead. These programs attracted and engaged more visitors than originally anticipated, extending the reach of the organisation's cultural and heritage offerings.

Note (2)

In 2025-26, the CFC included online exhibitions in its target. Exhibition numbers were higher than target due to the CFC producing a greater number of online exhibitions than originally anticipated. These exhibitions expanded access to the museum's collections and research, enabling broader community engagement regardless of geographic location.

Note (3)

Education and public programming numbers were higher than target because target numbers expected reduced access to Lanyon Homestead from the driveway upgrades in 2025-26. Due to delays of the Lanyon Homestead driveway upgrades, access to Lanyon Homestead was not impacted and education and public programming numbers were higher than anticipated. Tours to CMAG and historic places have also been included in the CFC's education and public program offerings, resulting in a higher overall program count.

Note (4)

Cost to Government per estimated visitor/patron is cheaper than budget due to higher than anticipated visitors attending offsite programs delivered by CMAG and Lanyon Homestead.

Note (5)

Own sourced revenue as a proportion of total revenue is lower than target due to total revenue including the once off gains from the asset transfer of Albert Hall from Infrastructure Canberra.

**Cultural Facilities Corporation
Statement of Performance
for the year ended 30 June 2026**

NOTES ON ACCOUNTABILITY INDICATORS

Indicator a. Estimated number of visitors/patrons to CFC facilities/programs

This indicator does not include numbers related to Albert Hall following its transfer from Infrastructure Canberra on 1 July 2025. This is due to no targeted estimated numbers established for Albert Hall and no reliable counting mechanisms to estimate visitation at Albert Hall prior to its closure for restoration works on 1 January 2026. CFC has undertaken an assessment of the highest possible visitation levels based on the number of events held during the period that Albert Hall was open in 2025–26 and concluded that the impact on this indicator is immaterial. Restoration work at Albert Hall is expected to continue into 2026-27 financial year.

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

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

From 2025-26 the CFC uses a figure of 29 non-visitors per weekday and 4 non-visitors per weekend day to deduct from the two automated door counters at CMAG, on the basis that this reflects a deduction of staff and contractor entry to the venue during opening hours, resulting in greater accuracy of daily patron visitation. On 1 January 2026, the Civic Square Hub was returned to Infrastructure Canberra, visitation numbers to the Civic Square Hub are no longer counted in the CFC's visitation numbers.

Indicator e. Customer satisfaction with quality of services provided by CFC, as measured by annual survey

The Canberra Theatre Centre contracts Orima Research (a firm that is independent of the CFC) to survey its patrons. Survey links are sent to every ticket buyer. Survey links are sent once a week throughout the year based on ticket buyer's most recent attendance. Orima collected data from 11,720 survey respondents. In CMAG and ACT Historic Places, visitors to CMAG, Lanyon Homestead, Calthorpes House and Mugga-Mugga 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. The sample size for CMAG and ACT Historic Places was 577.

This indicator does not include customer satisfaction relating to Albert Hall following its transfer from Infrastructure Canberra on 1 July 2025. This is because no customer satisfaction target was established for Albert Hall and no reliable mechanisms were available to measure customer

satisfaction prior to its closure for restoration works on 1 January 2026. CFC assessed the highest possible visitation levels based on the number of events held while Albert Hall was open during 2025–26 and considered the potential impact on the measurement of customer satisfaction using CFC's existing survey methodology. Based on this assessment, CFC concluded that the impact on this indicator is immaterial.

Indicator f. Cost to Government per estimated visitor/patron to CFC facilities/programs

This indicator is calculated based on Controlled Recurrent Payments CFC received in 2025-26, divided by estimated number of visitors/patrons to CFC facilities/programs (Indicator a). For the reasons explained in Indicator a, this indicator does not include estimated visitation to Albert Hall. CFC considers that the Albert Hall impact on this indicator is immaterial.

Compliance Statement

The Cultural Facilities Corporation's (CFC) Annual Report must comply with the Annual Report Directions (the Directions) made under section 8 of the *Annual Reports Act*. The Directions are found at the ACT Legislation Register: www.legislation.act.gov.au.

The Compliance Statement indicates the subsections, under Parts 1 to 5 of the Directions, that are applicable to the CFC and the location of information that satisfies these requirements.

Part 1 Directions Overview

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

To meet 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:

- Transmittal Certificate, see [page 7](#)
- Organisational Overview and Performance, inclusive of all subsections, see [page 10](#)
- Part C. Financial Management Reporting, inclusive of all subsections, see [Attachment 1](#).

Part 3 Reporting by Exception

The CFC has nil information to report by exception under Part 3 of the Directions for the 2025-26 reporting year.

Part 4 Directorate and Public Sector Body Specific Annual Report Requirements

The following subsection of Part 4 of the 2025-26 Directions are applicable to the CFC and can be found within the CFC Annual Report 2025-26:

- Ministerial and Director-General Directions - The CFC has nil information to report for the 2025-26 reporting period.

Part 5 Whole of Government Annual Reporting

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

- Bushfire Risk Management, see the annual report of the Justice and Community Safety Directorate
- Human Rights, see the annual report of the Justice and Community Safety Directorate
- Legal Services Directions, see the annual report of the Justice and Community Safety Directorate
- Public Sector Standards and Workforce Profile, see the annual State of the Service Report, and
- Territory Records, see the annual report of Chief Minister, Treasury and Economic Development Directorate.

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

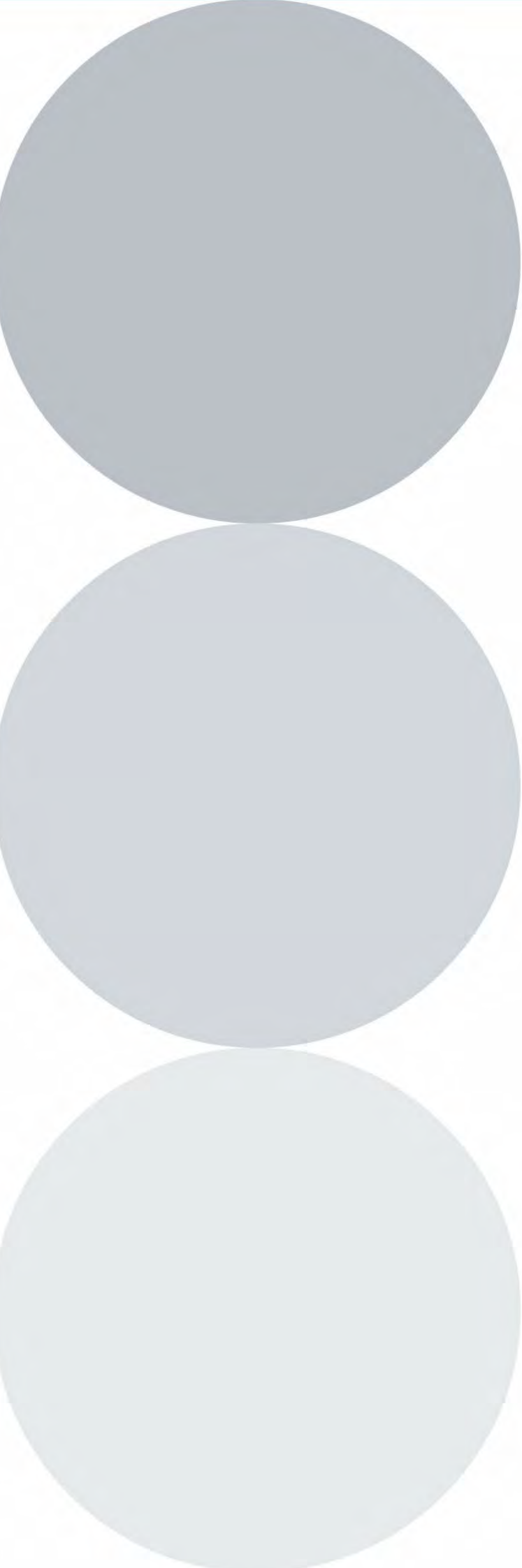
<https://www.act.gov.au/open/annual-reports>.



Looking for Alibrandi - Belvoir Theatre. Image: Daniel Boud

Glossary of Abbreviations and Acronyms

ABC	Australian Broadcasting Corporation	GMH	Galleries, Museums and Heritage
ACC	Agency Consultative Committee	GSO	General Services Officer
ACT	Australian Capital Territory	GST	Goods and Services Tax
ACTHP	ACT Historic Places	HR	Human Resources
ActewAGL	ACT Electricity and Gas	ICOMOS	International Council on Monuments and Sites
ACTPS	ACT Public Service	iCBR	Infrastructure Canberra
AM	Member of the Order of Australia	IT	Information Technology
AMaGA	Australian Museums and Galleries Association	FOCW	Facility Operations and Capital Works Kilogram
ANU	Australian National University	Kg	kilowatt hour
AO	Officer of the Order of Australia	kWh	
ASO	Administrative Services Officer	LED	Light-emitting diode
ASOC	Artist Society of Canberra	LPA	Live Performance Australia
ATSIPP	Aboriginal and Torres Strait Islander Procurement Policy	LPG	Liquid Petroleum Gas
BA	Bachelor of Arts	MBA	Master of Business Administration
BCP	Business Continuity Plan	MCC	Minister's Creative Council
BSc	Bachelor of Science	MD&A	Management Discussion and Analysis
C&E	Collaboration and Engagement	MEAA	Media Entertainment and Arts Alliance
CEO	Chief Executive Officer	MLA	Member of the Legislative Assembly
CFC	Cultural Facilities Corporation	MWh	megawatt hour
CFO	Chief Financial Officer	NAIDOC	National Aboriginal and Torres Strait Islander Peoples Day
CIO	Chief Information Officer		Observance Committee
CMAG	Canberra Museum + Gallery	NGA	National Gallery of Australia
CMTEDD	Chief Minister, Treasury and Economic Development Directorate	NSW	New South Wales
CNG	Compressed Natural Gas	OIRWS	Office of Industrial Relations and Workforce Strategy
CMP	Conservation Management Plan	PD	Professional Development
CPI	Consumer Price Index	PhD	Doctor of Philosophy
CRA	City Renewal Authority	PHEV	Plug-in Hybrid Electric Vehicle
CRM	Client Relationship Management	PO	Professional Officer
CTC	Canberra Theatre Centre	RED	Respect, Equity and Diversity Section
CTR	Canberra Theatre Redevelopment	S	
CYT	Canberra Youth Theatre	SES	Senior Executive Service
DA	Development Application	SLT	Senior Leadership Team
ESA	Emergency Services Agency	SOG	Senior Officer Grade
EPSDD	Environment, Planning and Sustainable Development Directorate	SPO	Senior Professional Officer
ESD	Ecologically Sustainable Development	SRMP	Strategic Risk Management Plan
ESP	Enterprise Sustainability Platform	t	Tonne
FBT	Fringe Benefits Tax	TRO	Territory Records Office
FCP	Fraud Control Plan	VET	Vocational Education and Training
FM	Financial Management	WEX	Work Experience
FM Act	Financial Management Act 1996	WHS	Work Health and Safety
FM	Frequency Modulation	ZEVs	Zero Emissions Vehicles
FOI	Freedom of Information		
FTE	Full Time Equivalent		
GHG	Green House Gas		



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