



CANBERRA
INTERNATIONAL
MUSIC
FESTIVAL

CANBERRA INTERNATIONAL MUSIC FESTIVAL

ANNUAL REPORT 2020

VISION, MISSION AND GOALS



Our Values

EXCELLENCE:

Artistic excellence and creativity with a sense of adventure

RELEVANCE:

Music that reflects the diversity of Australia

INCLUSION:

A festival that is accessible and welcoming

CONNECTION:

An event that engages with and uplifts its community

ETHICS:

An organisation that works respectfully and responsibly



CONTENTS

1 // Chair and
General Manager's Report

3 // Treasurer's Report

5 // Artistic Director's Report

7 // Our Generous
Supporters

9 // How Your Support Made
A Difference In 2020

9 // New Australian Music

10 // 2020 Festival Supporters

12 // Governance And Board

15 // Festival Team

CHAIR AND GENERAL MANAGER'S REPORT



*Bev Clarke, Canberra International
Music Festival, Chair*

2020 was a challenging year for Canberra International Music Festival Ltd (CIMF), as it was for all arts organisations. 2019 had been our most successful year to date and we were looking forward to building on this success in 2020.

The bushfires in our region impacted on early ticket sales and, in mid-March, the COVID-19 pandemic saw the cancellation of our 26th annual festival which was to commence on 1 May 2020.

The visionary artistic leadership of our Artistic Director Roland Peelman has been fundamental to our success over the last six years, and it was hugely disappointing that he was not able to present our 2020 program "Giving Voice".

The impact of these external events on our core purpose and ticket revenue highlights the need for CIMF to continue to build its financial resilience. Fortunately, the timing of our 2020 festival came before too many production costs associated with the festival were incurred.

In a year of unprecedented challenges, and the huge disappointment of the cancellation of our 2020 event, we have been overwhelmed by the generosity of your support for our festival and the musicians and composers who make each festival so special.



*Angela Hannan
General Manager*

Our magnificent donors rose to the occasion and their generosity was one of the major contributors to our ability to continue employing all our permanent staff. This was assisted by support from the Federal Government's COVID-19 measures (Jobkeeper, tax offset). The impact of cancellation was felt most by our casual staff and performers we were going to engage for the 2020 festival.

Roland put together our virtual festival which was an opportunity to present some of our commissioned works and experiment with digital streaming which has now become such an important lifeline for so many performers.

A degree of normalcy returned in the final quarter of 2020 and provided the opportunity to present a Christmas festival ("A Luminous Christmas"). CIMF covered its own costs with all other revenue going to Luminescence Chamber Singers.

Our ongoing contribution to Australian art music repertoire is significant and this continued throughout 2020. We aim to commission diverse voices, with a strong emphasis on indigenous, female and emerging Australian composers.

2020 was the second year of CIMF's commissioning circle, A Major Lift. In 2020 A Major Lift raised \$30,000 for new Australian art music. We would also like to thank those donors who individually supported the commissioning of new works.

It is the generosity of our audience, business partners and community of supporters and volunteers that makes it possible for CIMF to pursue performance excellence and make such a significant contribution to the creation of new Australian music. We are enormously grateful for your ongoing support for our vision for the future of art music in Australia.

A key focus over the last five years has been building our organisation's business resilience to ensure we have a sustainable platform for presenting and promoting such an ambitious program of Australian art music.

We finished the year in a strong financial position. We delivered a budget surplus of \$48,674 in 2020, with reserves now accounting for 16% of annual operating expenditure, against our goal of 20%. Growing our reserves remains a priority to ensure we have the capacity to weather fluctuations and uncertainties in critical revenue streams.

We would like to acknowledge the ACT Government, for maintaining our grant funding throughout 2020 despite the severely reduced level of activity. As tenants of Ainslie and Gorman Arts Centre, we were also given rent relief for six months.

Achieving such a strong financial result in difficult circumstances would not have been possible without the support of our wonderful community of donors. We are very fortunate to have such a passionate community of supporters who share our vision for excellence and commitment to the future of Australian art music. We are deeply grateful.

Our Customer Relationships Management (CRM) system was designed and implemented during May and June. This project was completed by 30 June 2020.

Our sustainability and success as a performing arts company would not be possible without the generous support of our invaluable government partners. We gratefully acknowledge the following funding bodies:

- Australia Council for the Arts - four-year funding starting from 2021
- The Federal Government's Restart Investment to Sustain and Expand (RISE) grant which ensured that CIMF could manage the risks associated with presenting the 2021 festival in an uncertain environment.
- artsACT and Events ACT, particularly as funding was maintained despite the cancellation of 2020 festival.

We thank the Board for their hard work and support throughout the year.

We express our gratitude to all our wonderful staff and volunteers, both the team in the office and our seasonal production staff on site, for their professionalism and commitment to delivering the best festival possible.

We are grateful to all of them for giving their time in support of the Festival.

After a challenging year we look forward to 2021.

TREASURER'S REPORT

Overview

Canberra International Music Festival Ltd (the Company; CIMF) produced a strong surplus in the year to 31 December 2020, despite the cancellation of our 2020 festival.

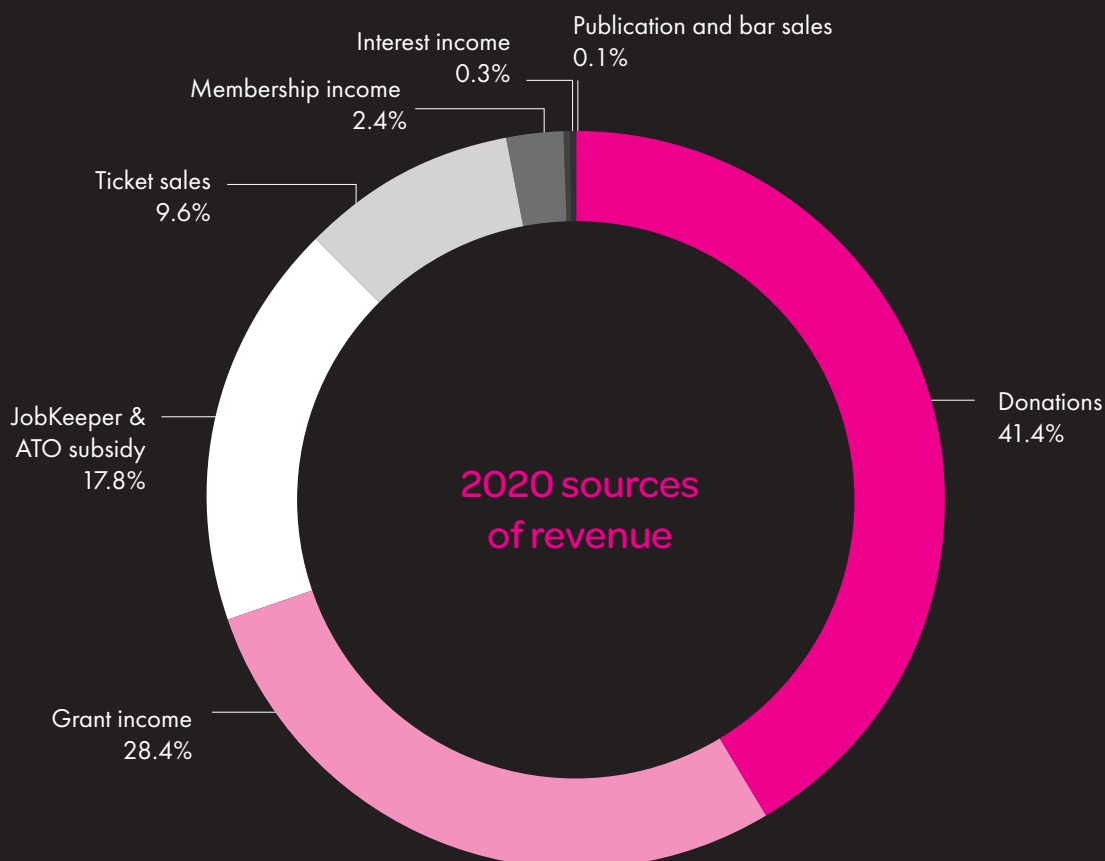
The audited financial statements show that the Company in 2020:

- produced a surplus of \$48,674 (compared with the 2019 surplus of \$80,816); and as a result
- equity/retained earnings grew from \$127,689 in 2019 to \$176,363 in 2020.

These results reflect the fact that the festival was cancelled before too many costs were incurred, while the decline in income from donations and government sources was marginal. These results leave CIMF in a strong position to face financial uncertainties arising from our operations as a music not-for-profit undertaking.

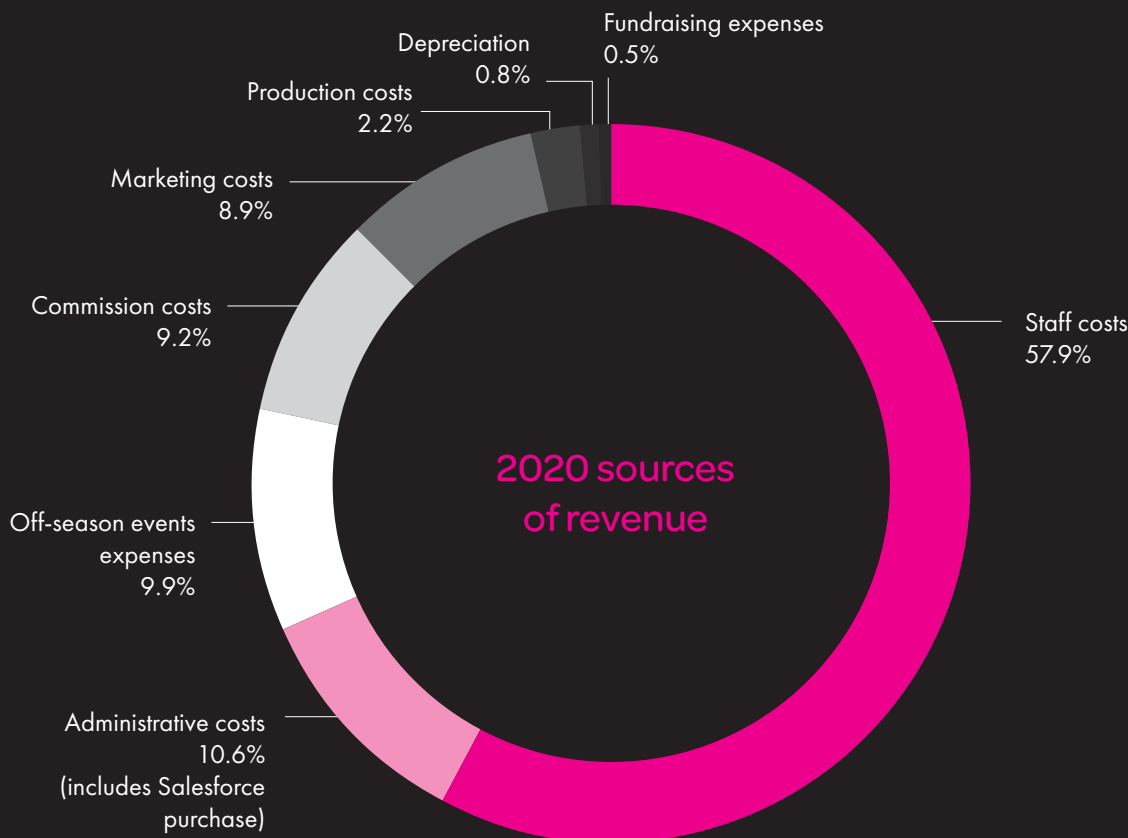
Revenue

Our revenue in 2020 was \$472,628, a decline of \$421,512 from 2019 total revenue of \$894,140. The graph below illustrates that the most significant sources of revenue for the Company in 2020 relates to donations (41.4%) and government grants (28.4%).



Expenditure

Our expenditure in 2020 was \$423,954 a decrease of \$389,370 from total expenditure in 2019 of \$813,324. The graph below illustrates that 2020 expenditure for the Company largely relates to staffing costs.



Audit Opinion

Our auditors Hardwickes noted in their audit opinion that the accompanying financial statements give a true and fair view of the Company's financial position in 2020, and of its financial performance for the year ended 31 December 2020.

Outlook for 2021

In 2021 the Company faces a number of challenges including:

- The impacts of Covid-19 on the Company and our ability to hold events in 2021;
- Impact on our ability to secure overseas artists;
- Deteriorating economic conditions which can influence both ticket sales and donations; and
- The difficult environment for securing corporate sponsorship in the ACT.

ARTISTIC DIRECTOR'S REPORT



Roland Peelman, Artistic Director

If 2020 was the year when everything collapsed, it might be worth mentioning the wonderful things that did happen.

First of all, CIMF had assembled an incredible program with an unprecedented line-up of Indigenous artists. For the first time in our festival, First Nations artists were to be presented on every day of the festival and across all sites and venues. Our chosen motto 'giving voice' was no idle slogan, but a genuine effort to bring Indigenous artists into the heart of what this festival is all about. Even if 2020 CIMF turned out to be "the best festival we never had", it ought go down in history as a milestone for this reason alone. An enormous effort was invested in this from many people in the organisation and this should not be forgotten lightly, particularly since 'giving voice' will remain our enduring mission for years to come.

Neither will we easily forget the moments when cancellation became first a consideration, and then a necessity. In the lead up to the festival, the New York based vocal group Roomful of Teeth, performed in the Street Theatre on 4 March, on its way from Wellington New Zealand, to Adelaide, Australia: a stunning evening of state-of-the-art vocal acrobatics, redefining what choral singing can be like in the 21st century.

Yet 4 March marked the day when we last saw a full house. Other ways of communicating with our audience and patrons needed to be found.

By the time 1 May arrived, Canberra's normally benign autumn weather had turned chilly, but a virtual festival was underway on our computer screens: daily postings through the channels at our disposal, a daily blog with a playlist dipping into the big wide world of music now within reach with a simple click of the thumb. We also gave voice to the many artists bereft of a platform and a livelihood. Bree Van Reyk, Blair Harris, William Barton and Véronique Serret, as well Bonnie Stewart, gave us memorable performances from their respective places of isolation.

When live concerts resumed in spring, restrictions were stringent but the appetite for hearing and seeing musicians in the flesh was palpable. The 'A Luminous Christmas' festival held over the weekend of 11-13 December was a new initiative prompted by the 2020 Covid experience, and a roaring success.

Over ten performances, it extended genuinely warm Christmas wishes to our community, our nearest and dearest. Presented with substantial venue support from Wesley Music Centre as well as Verity Lane Market, the project brought William Barton with Simon Barker to Canberra for the premiere of their long-awaited collaboration in an attractive new location in the centre of town.

Most importantly, the weekend provided genuine support to Luminescence Chamber Singers and the singing community here in Canberra, glorious young voices, our brightest hope for the future.

Roland Peelman AM

OUR GENEROUS SUPPORTERS

The board and staff of Canberra International Music Festival (CIMF) would like to extend our appreciation to all of you who gave so generously to CIMF in 2020.

In a year of unprecedented challenges, and the huge disappointment of the cancellation of our 2020 event, we have been overwhelmed by the generosity of your support for our festival and the musicians and composers who make each festival so special.

It is the generosity of our audience, business partners and community of supporters and volunteers that makes it possible for CIMF to pursue performance excellence and make such a significant contribution to the creation of new Australian music.

We are enormously grateful for your ongoing support for our vision for the future of art music in Australia.

Board and staff
Canberra International Music Festival



Photo credit: Peter Hislop

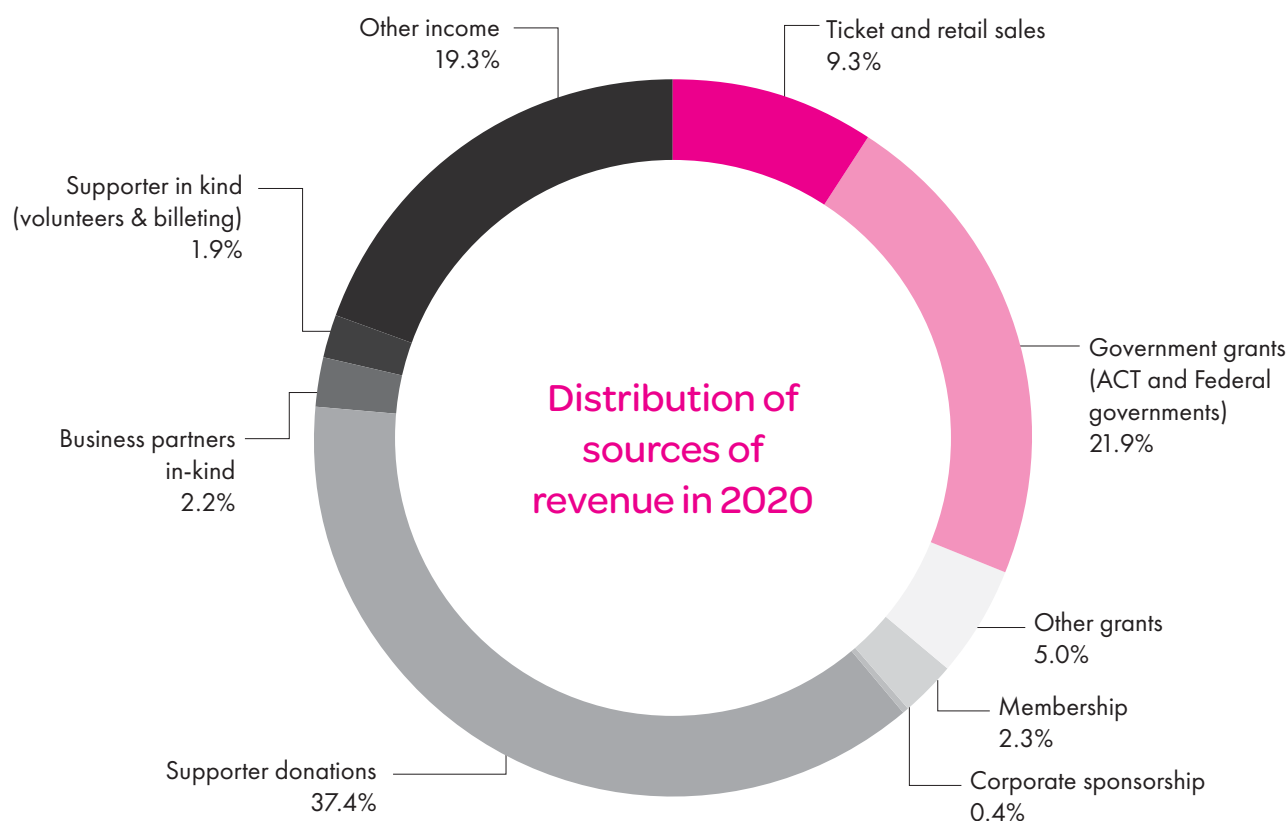


HOW YOUR SUPPORT MADE A DIFFERENCE IN 2020

CIMF: Sources of Revenue 2019 & 2020

(Cash and in-kind)

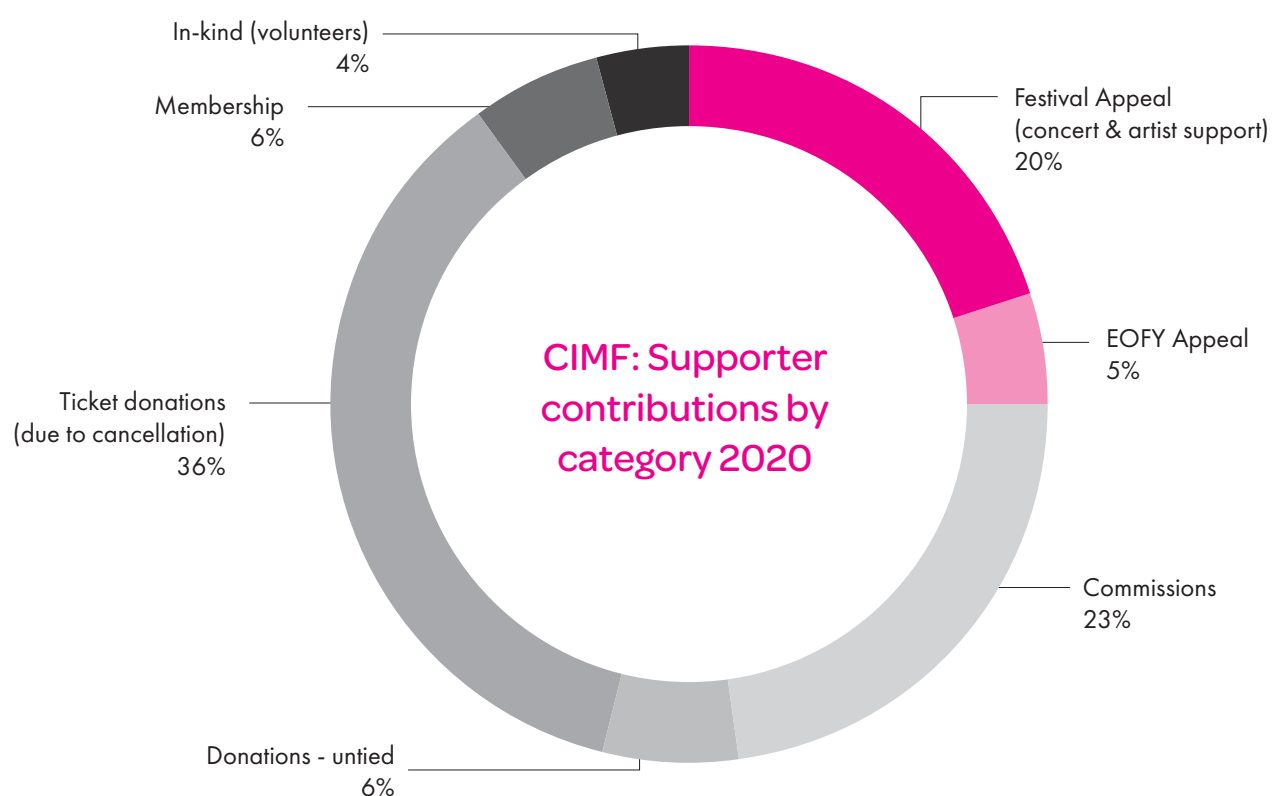
Revenue Source	\$ value (2019)	\$ value (2020)
Ticket and retail sales ¹	418,575	46,199
Government grants (ACT and Federal governments) ²	196,864	109,000
Other grants ³	20,000	25,000
Membership	10,475	11,550
Corporate sponsorship	15,000	2,000
Supporter donations ⁴	178,565	185,832
Business partners in-kind	172,000	11,000
Fundraising ⁵	17,074	-
Supporter in kind (volunteers & billeting)	224,280	9,630
Other income ⁶	15,261	95,899
TOTAL REVENUE	\$1,268,094	\$496,110



CIMF: Supporter contributions by category 2019 & 2020

(Cash and in-kind)

Category	\$ value (2019)	\$ value (2020)
Festival Appeal (concert & artist support) ⁸	88,000	41,500
EOFY Appeal	27,470	9,335
Commissions	59,789	48,025
Donations - untied	3,306	12,382
Ticket donations (due to cancellation)	n/a	74,591
Fundraising ⁵	17,074	-
Membership	10,475	11,550
In-kind support (billetes)	71,280	750
In-kind (volunteers)	153,000	8,880
TOTAL REVENUE (cash & in kind)	\$430,394	\$207,013



¹ 2020 ticket sales income includes off-season events only (Roomful of Teeth, Walcott Gardens, A Luminous Christmas). All net revenue from A Luminous Christmas was paid to the Luminescence Chamber Singers as artist fees. ² Government grants received in 2020: artsACT \$89,000, Events ACT \$20,000. ³ Creative Partnerships Australia. ⁴ Includes \$74,591 worth of donated tickets from cancelled 2020 festival. ⁵ All 2020 fundraising events were cancelled or postponed due to Covid-19. ⁶ Includes \$75,800 worth of JobKeeper & ATO cashflow boost. ⁷ \$25,000 was rolled over towards the 2021 Festival.

NEW AUSTRALIAN MUSIC

Due to the generosity of donors, CIMF continues to be at the forefront of commissioning new Australian art music. We aim to commission diverse voices, with a strong emphasis on indigenous, female and emerging Australian composers.

2020 was the second year of CIMF's commissioning circle, A Major Lift. In 2020 A Major Lift raised \$30,000 for new Australian art music.

We would also like to thank those donors who individually supported the commissioning of new works.

Due to the cancellation of our 2020 festival, works commissioned in 2020 were premiered at smaller events during the year, or will now be premiered at the 2021 festival.

2020 commissioned work premiered in 2020

Katy Abbott, *Hidden thoughts II: Return to Sender*
Funded by 2019 Australia Council Fellowship.
Premiered online on 31 July by Flinders Quartet as part of Melbourne Digital Concert Hall.

Olivia Bettina Davies, *In Flow*, new work for guitar solo.
Commissioned by Margot Woods and Arn Sprogis
Premiered on 6 May 2020 in a live stream from Berlin by Jesse Flowers.

William Barton/Simon Barker, new work.
Commissioned by CIMF with support from the Keir Foundation.
Premiered live during 'A Luminous Christmas' on 12 December 2020 at Verity Lane Market.

2020 commissioned work to be premiered during CIMF 2021:

Bree Van Reyk, *Replica (Garden)*.
Co-commission by the National Botanical Gardens Australia with A Major Lift 2020 for the 50th Anniversary of the NBGA.
To be premiered live in the new Banksia Garden on 30 April 2021 by Ensemble Offspring.

Kate Neal, *Fanfare for brass quintet (2020 Beaver Blaze)*
Commissioned by A Major Lift 2020.
To be premiered live on 30 April 2021 by the Golden Gate Brass Quintet.

Brenda Gifford, *Djiribawal (The Elements)*.
Commissioned by A Major Lift 2020 with support from the Women Composers' Fund of the Sydney Community Foundation and its associated donors.
To be premiered by members of the Australian Art Orchestra on 30 April 2021.

Luke Styles, *Solder* for brass quintet.
Commissioned by A Major Lift 2020.
To be premiered live on 3 May 2021 by the Golden Gate Brass Quintet.

Moya Henderson, *Running Trees, Running Grasses* for carillon.
Commissioned by Jack Carmody for the 50th Anniversary of National Carillon in 2020.
To be premiered at a later date due to ongoing major works at the National Carillon.

Katy Abbott, *Do I Matter? Hidden Thoughts I* – for singers and ensemble.
Funded by the Australia Council and Bundanon Trust NSW. To be premiered live on 2 May 2021.

Andrew Schultz, *She Dances by the River* for piano quartet.
Commissioned by the Australian Cultural Fund
To be premiered live on 7 May 2021 by Veronique Serret, James Wannan, Blair Harris and Sonya Lifschitz.

2020 FESTIVAL SUPPORTERS

Ben and Ros Walcott hosted a concert, for the benefit of CIMF, in their magnificent native garden in March 2020. It was a delightful afternoon and we would like to thank Ben and Ros for their generosity and hospitality.

2020 Concert Supporters⁸

Marion Amies, Andrew Blanckensee, Susan & David Chessell, Marlena & Michael Jeffery, Marjorie Lindenmayer, Lynlea & Clive Rodger, Margaret & John Saboisky.

2020 Artist Supporters

Debbie Cameron, Susan & David Chessell, Claudia Hyles, Ingrid & John Moses, Peronelle & Jim Windeyer, Peter Wise.

2020 Commission Supporters

John Carmody, Margot Woods & Arn Sprogis, The Women Composers' Fund of the Sydney Community and its associated donors.

2020 A Major Lift

Marion Amies, Andrew Blanckensee, Debbie Cameron, Jennie & Barry Cameron, Bev Clarke & Graham Chalker, Alison Clugston Cornes, Brenda Conroy & Mark Simkin, Christina & Ben Cook, Jean Dalton, Sharon Green & Marcel Skjald, Catherine Hawkins & David Windsor, Peter & Rosemary Ingle, Maria Kwiatkowska & David Hawkins, Gabrielle Lewis & Damien O'Donovan, Pam & Graham Macdonald, Lilian & Govert Mellink, Kate Morgan & Richard McHugh, Ingrid & John Moses, Robert Orr, Carolyn Philpot, Christopher Pigram, Janet Power, Anna & Bob Prosser, Sarah Ross-Smith, Hannah Semler, Elsin Wainwright & James Hooke, Allison Will & Jonathan Woodger, The Women Composers' Fund of the Sydney Community and its associated donors.

⁸ Those Concert and Artist Supporters who opted to have their donation carried over towards the 2021 festival will be acknowledged in the 2021 Donor Report.

Photo credit: Peter Hislop

2020 End of Financial Year Appeal

Katharine Blackwell, Julie Carmody, Mary & Philip Constable, Dorothy Danta, John Dearn, Madeleine Easton, Meredith Edwards, Margaret Frey, Brenda & Tony Gill, Robert Goodrick, Lyndall Hatch, Antonia Lehn, Helen Moore, Jeremy Newman, Robert Orr, Felicity Paton-Boxall & Terence Boxall, Libby & John Oliver, Sue Packer, Carolyn Philpot, Anna & Bob Prosser, Anne Sanders, Helene Stead, Annabel Wheeler, Margaret & David Williams, Anonymous supporters (4).

General Donations \$50 and above

Joan Adler, Melanie America, Richard Arthur, Sue Beaver, Andrew Blanckensee, Martin Bonsey, Catherine Bosser, Janis Cashman, Anne Cawsey, David Chipps, Alison Clugston Cornes, Mary & Philip Constable, Kelly Corner, Isobel Crawford, Jean Dalton, Elizabeth Drysdale, Ann Field, Margaret Frey, Robin Gibson, Paulien Gort, Sandra & Anthony Greville, Marlene Hall, Anne Holmes, Julie Hotchin, Claudia Hyles, Norman & Christine James, Meryl Joyce, Mayada Kayali, Ian Lennie, Michael Lim, Peter Lindenmayer, Gail Lubbock, Kathryn Mears, Lilian & Govert Mellink, Trish & Paul Mercer, Paul Meyer, Geoff Millar, Elizabeth Minchin, Helen Moore, Ingrid & John Moses, Vicki Moss, John Nethercote, Timothy Pascoe, Diana Primrose, Geoff Randal, Graham Reynolds, Lucille Roe, Julie Shaw, Heather & Paul Shelley, Helen Swan, Juliet Tootell, Jill Uhr, John Ward, Margaret & David Williams, Sue Williams, Kyle Wilson, Peronelle & Jim Windeyer, David Windsor, Sally Wodzinski, Anonymous supporters (6).



Ticket donations

Festival Pass donations

Marion Amies, Dianne & Brian Anderson, Richard Arthur, Martin Bonsey, Jean Chesson & Len Crossfield, Bev Clarke & Graham Chalker, Christine & John Conquest, Warren Curry & Randy Goldberg, Jean Dalton, June Gordon, Marlene Hall, Lyndall Hatch, Catherine Hawkins & David Windsor, Judith Healy, Peter Ingle, Jean Kennedy, Marjory Kobold, Marjorie Lindenmayer, Pam & Graham Macdonald, Betty & Paul Meyer, Helen Moore, Judy Noble, Pamela & Allan O'Neil, Carolyn Philpot & William Horrigan, Margaret Reid, Elizabeth Scott, Juliet Tootell, Margaret & David Williams, Peronelle & Jim Windeyer, Peter Wise, Sally Wodzinski, Margot Woods & Arn Sprogis, Anonymous supporter (1).

Photo credit: Peter Hislop



Individual ticket donations

(only ticket bookers' names are listed)

Janice Adams, Michael Adena, Filomena Barzi, Catherine Bosser, Margaret Bourke, Margaret Brady, Keith Brister, Jennie Cameron, Julie Carmody, Frances Carter, Janis Cashman, Marguerite Castello, Janelle Chalker, Elizabeth Clement, Alison Clugston Cornes, Linda Collings, James Cotton, Alan Cowan, Heather Crawford, Sally Curlewis, Carolyn Curnow, John Dearn, Philippa Dee, Robert Dingley, Robert Donnelly, Katalin Dusacy-Rapp, Jean Finnegan, Lindsey Gilbert, Christine Goode, Sharon Green, Wendy Greenhalgh, Robyn Grieve, Anne Hall, Lesley Harland, Pamela Harris, Iwona Hawke, Fiona Henderson, Margo Hodge, Gini Hole, Anne Holmes, Peggy Horn, Carolyn Hughes, Edward Hughes, Leonie Hunt, Meryl Joyce, Catherine Ikin, Anne I'Ons, Sylvia Jamieson, David Jenkins, Chris Johnston, Pauline Junankar, Carol Kenchington, Kate King, Gail Lubbock, Kevin Lucas, Amanda Lymburner, Liz Marks, Elbert Mathews, Betty Meehan, Louise Moran, Leigh Morgan, Ingrid Moses, Loredana Nardi-Ford, Jeremy Newman, Margaret Oates, Robert Orr, Johanna Owens, Timothy Pascoe, Felicity Paton-Boxall, Leon Pietsch, Anna Prosser, Carroll Pursell, Anne Quinane, Geoff Randal, Graham Reynolds, Robin Sevenoaks, Julie Shaw, Mark Shepherd, Liz Strasser, Liz Swain, Helen Tan, Susan Tanner, Greg Taylor, Jane Thompson, Robert Townsend, Geraldine Triffitt, John Trotter, Camilla Webster, Peter Wesley-Smith, Rosemary White, Janey Wood, Alpha Yap, Benedicte Zurstrassen, Anonymous supporters (4).

GOVERNANCE AND BOARD

Governance

Canberra International Music Festival Ltd (ABN 46 381 984 616), formerly Pro Musica Inc, is a not-for-profit organisation registered as a company limited by guarantee under the Corporations Act 2001 (Corporations Act).

Canberra International Music Festival is listed on the Register of Cultural Organisations and endorsed as a Deductible Gift Recipient under Subdivision 30-BA of the Income Tax Assessment Act 1997. It is also registered as a Charity through the Australian Charities and Not-for-profit Commission, and thereby eligible for Goods and Services Tax (GST) Concession, Income Tax Exemption and Fringe Benefits Tax (FBT) Rebate.

The Board

Ultimate responsibility for the organisation rests with the Board. Its primary role is to ensure that Canberra International Music Festival's activities are directed towards its mission and purpose.

The Board fulfils its primary role by:

- developing Canberra International Music Festival's four year strategic plan in conjunction with the General Manager and the Festival team;
- appointing the General Manager and Artistic Director, providing guidance and monitoring their performance;
- approving the annual financial budget as developed by the General Manager;
- monitoring financial performance and adherence to budget;
- ensuring appropriate internal controls, risk management and management information systems;
- ensuring delegations, policies and procedures are in place;

- ensuring the organisation remains financially viable, solvent and is financially sustainable;
- ensuring the organisation reports at least annually to its major stakeholders;
- ensuring the efforts of staff are properly recognised;
- ensuring compliance with the relevant legislation and regulations; and
- promoting and acting as an advocate for the organisation.

The Canberra International Music Festival met six times and held one Strategic Planning day during 2020. Our Board members contribute their time on a voluntary basis.

The work of the Board is supported by two subcommittees.

Finance, Audit and Risk Management Committee

To assist the Board to discharge its obligations in relation to the financial management of the Company.

Community Relationships Committee

To assist the Board with sponsorship and fundraising activities in relation to the Company.

Board Member

Qualifications and Experience

Bev Clarke
Chair

BEC (ANU), senior executive in the Commonwealth Public Service for 15 years, industry policy consultant and professional association CEO.

Ditta Zizi
Vice Chair

A long-term and active member of the ACT arts community, and an experienced board member and company secretary.

Jennie Cameron
AM

Jennie has had a lifelong interest in the not-for-profit sector and community-based organisations. She was a previous chairperson of the Fundraising Institute of Australia.

Anna Prosser AM

Governance and management experience professionally as a Consultant and Head Occupational Therapist and Counsellor (BA OT, MA Counselling) during her career and as committee member and President of WIC (Women's International Club) over many years.

Christina Cook

President of the Alliance Francaise de Canberra and ACT State Manager for Musica Viva.

Genevieve Jacobs
AM

Genevieve has been a journalist for 30 years, and is former Mornings presenter for ABC Canberra reporting on everything from federal and local politics to human interest stories, and drawing on a deep understanding of her community.

Kelly Corner

A public servant with a parallel career in arts management.

Dorothy Danta
Vice Chair

Gallery Director of Giles Street Gallery Kingston 1986-90; Gallery Director of The Gallery at Canberra Grammar School 1990-2002; Fund raising Committee of the Australian Chamber Orchestra for 15 years.(Ret May)

David Chessell

Director of M16 Artspace, Hockey ACT and two property investment and management companies (ret July)



Board Member

Qualifications and Experience

Anita Hargreaves
Treasurer

BEd (ANU), CA, GAICD, ACT Representative Women on Boards, Member of the Disciplinary Tribunal for Chartered Accountants Australia and New Zealand (ret May)

David Perceval

Chief Operating Officer of the Australian Academy of Science. Prior to the Academy, Davis was the Assistant Director of Corporate and Commercial Services at the National Gallery of Australia. Ret May

Govert Mellink
Vice-Chair

PwC Consulting: Business Management, Public Sector and Not for Profit Governance Arrangements. Ret July

Anthony Pages

Vice-Chair ret Jan 2021

Vaughan Grant

Ret Feb 2021

Isaac Youngberry

Ret Dec 2020

Natalie Shanahan

Ret April 2021

FESTIVAL TEAM

Staff

Roland Peelman
Artistic Director

Angela Hannan
General Manager

Hanna-Mari Latham
Office and Finance Manager

Claire Holland
Marketing Coordinator

Olivia Swift
Artist Coordinator

Joshua Robinson
Production Assistant

Dave Howe
Production Manager

Dan Sloss
IT and Systems Manager

Marketing and Public Relations

Marilyn Chalkley
Publicity

Geoff Millar
Publications Manager

Cassandra Hollis (Storm Design)
Graphic Designer

Jon Holden
Videography

Peter Hislop, William Hall and Anthony Browell
Photography

Jennifer Whipp
Volunteer Coordinator

Margaret Janssens
Membership Secretary

Volunteers

Jenny Barbour

Sarah Boyd

Helen Corey

Annette Locke

Connie Lui

Sarah Sutcliffe

Zoe Loxley Slump

Chrissie Shaw

Tamara Wilcox

Lyn Wilson

Gary Whipp



OUR PARTNERS

We are grateful to all our partners, who despite the cancellation of the 2020 festival, maintained their support throughout 2020.

Government Partners



Major Partners



barlens

DOMA
HOTELS

A+G Ainslie + Gorman
Arts Centres

Media Partners

THE
**SATURDAY
PAPER**

LIMELIGHT

The Canberra Times

Region™
local everywhere

Cultural and Venue Partners



**VERITY
LN MKT**



Contact us

Please do not hesitate to contact us for more information.

Our office is open Mondays, Thursdays and Fridays from 9.15 am to 12.30 pm
+61 2 6230 5880 info@cimf.org.au www.cimf.org.au

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In 2020 Canberra International Music Festival was supported by
the ACT Government, through artsACT and EventsACT.