



CANBERRA
INTERNATIONAL
MUSIC
FESTIVAL

CANBERRA
INTERNATIONAL
MUSIC FESTIVAL
ANNUAL REPORT 2022

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

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CHAIR AND GENERAL MANAGER'S REPORT



*Genevieve Jacobs AM
Chair, Canberra International
Music Festival*

As our pandemic recovery continues, what better way to celebrate new beginnings than with music? In 2022, we set forth on a musical journey from Pole to Pole under Roland Peelman's guidance. There were many thrilling twists and turns, from the majesty of Haydn's Creation with the Australian Haydn Ensemble to a remarkable evocation in sound and images of the Bundian Way, a major Dreaming track of the Yuin nation and mountain peoples of the South East.

Innovation and excellence have always been the twin touchstones of the Canberra International Music Festival and in 2023, the Board is actively seeking ways to secure the Festival's finances for

the longer term. We're fortunate to have been recognised for our excellence by the Australia Council, but it's very clear that collaboration, partnership and community outreach are the way forward to ensure we continue to thrive.

I want to particularly mention Olivia Swift, who has taken on the role of CIMF Development Officer this year - in addition to her existing work - with great gusto. Look for more announcements in this space shortly.

General Manager Angela Hannan and Artistic Director Roland Peelman are both outstanding leaders and we are fortunate to have staff of their calibre at the head of the Festival organisation. I thank them and all our staff including Hanna-Mari Latham who makes everything work, our highly professional production staff and all our generous volunteers. The CIMF Board members are invaluable assets: their skills and enthusiastic support underpin our ongoing success.

And more than anything, I thank all the music lovers and friends who accompany us on this journey. Thank you for being part of our CIMF family.



*Angela Hannan
General Manager, Canberra International
Music Festival*

With international borders starting to open, we were excited to again be able to present a Festival with international artists. With the support of the New Zealand High Commission the Festival welcomed several artists from New Zealand which was met with much enthusiasm from the audience! Our Australian and local artists were impressive as always and it was fantastic to see the live performance industry getting back on its feet.

While there were no lockdowns in 2022, the pandemic continued to cast its long shadow on the live performance industry and the quick bounce back we had hoped for took longer than expected. Despite this, the team showed amazing resilience and adaptability, and delivered a beautifully presented festival.

We were overwhelmed by the continued support for our Festival and our magnificent donors continued to enable us to present an artistic program of both excellence and diversity. 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.

Our sustainability and success as a performing arts company would not be possible without the generous support of our invaluable government

partners. The ACT Government has continued its support throughout the pandemic, and our four-year funding for 2023-26 was confirmed in November.

As recipients of the Australia Council's four-year funding, we have been able to continue our work throughout the downturn in the arts and entertainment industry and we are very grateful for their continued support and advocacy for the arts.

We continue to make a significant contribution to Australian art music and we aim to commission across a wide spectrum with a strong emphasis on indigenous, female and emerging Australian composers. 2022 was the fourth year of CIMF's commissioning circle, A Major Lift, and we raised \$15,650 for new Australian music. We would also like to thank those donors who commissioned individual works.

A key organisational focus pre-Covid had been to build CIMF's business resilience to ensure we had a sustainable platform for presenting and promoting our Festival. 2022 demonstrated the importance of prudent financial management as we had to make several significant changes to our business model which impacted our finances.

2022 was rounded off with our Christmas Festival A Luminous Christmas, co-presented with Luminescence Chamber Singers, which provided a weekend of gorgeous music to get us all in the Christmas spirit.

I am deeply grateful to our wonderful team of staff and volunteers, for their professionalism and commitment to delivering the best festival possible.

I would also like to thank the Board for their support and guidance throughout the year.



Photo credit: Peter Hislop

TREASURER'S REPORT

Overview

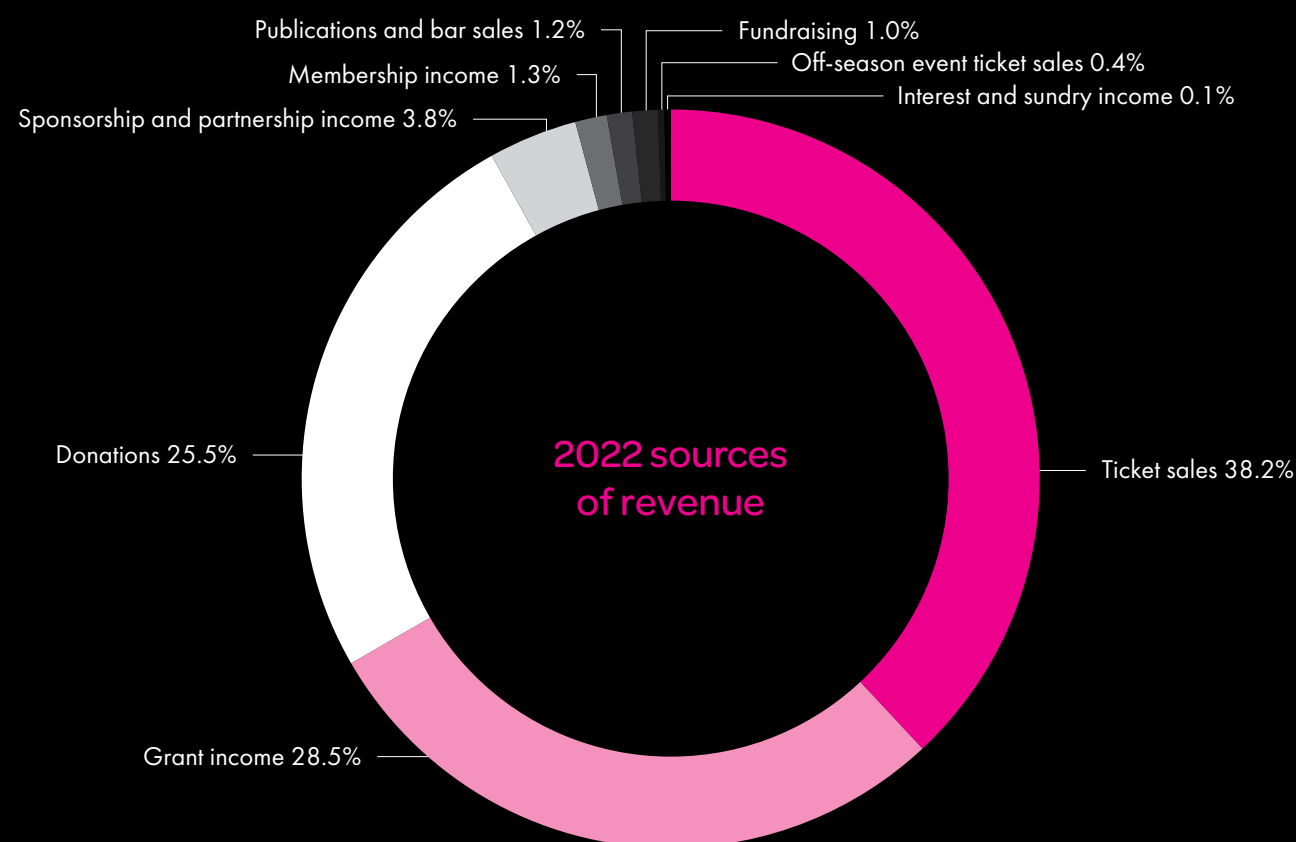
For the year to 31 December 2022, Canberra International Music Festival Ltd (the Company; CIMF) made a small loss, largely driven by reduced audience numbers as a direct result of Covid-19.

The audited financial statements reflect CIMF's financial position which in 2022:

- generated a net loss of \$42,266; and as a result
- equity/retained earnings reduced from \$205,613 in 2021 to \$163,347 in 2022.

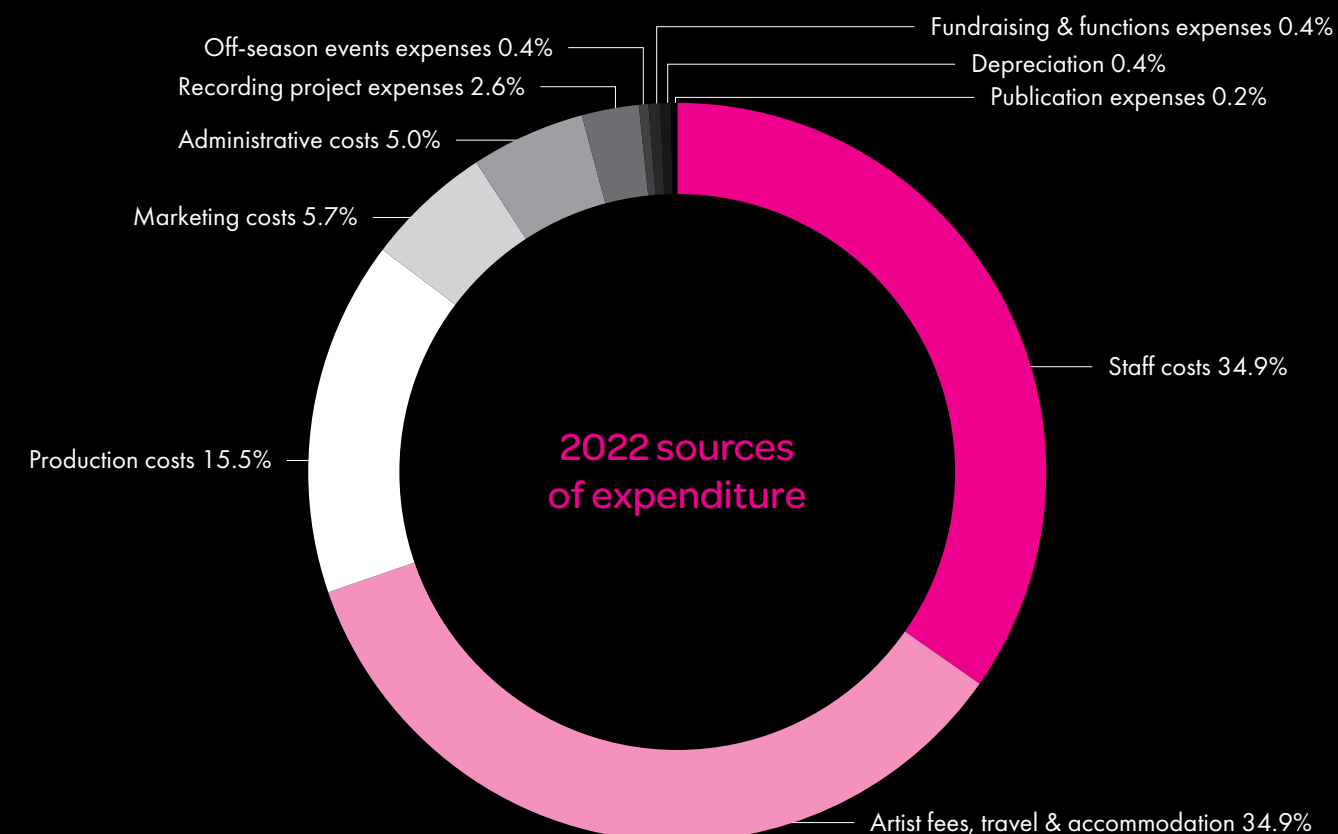
Revenue

Total revenue in 2022 was \$859,766, a decrease of 4.8% from the total revenue in 2021 of \$903,577. The graph below illustrates that the most significant revenue contributors for the company in 2022 were ticket sales (38.2%), government grants (28.5%), and donations (25.5%).



Expenditure

Total expenditure in 2022 was \$902,032, a decrease of 0.7% from the total expenditure in 2021 of \$908,512. The graph below illustrates the company's major expenditure related to artist fees, travel and accommodation (34.9%), staff costs (34.9%), and production costs (15.5%).



Audit Opinion

Our auditors, Hardwicks, noted in their audit opinion and the accompanying financial statements give a true and fair view of CIMF's financial position in 2022, and of its financial performance for the year ended 31 December 2022.

Outlook for 2023

The outlook for 2023 remains uncertain with the live performance industry taking longer to recover than initially expected. Macroeconomic

factors are having a significant impact on the CIMF's financial position due to a significant increase in the cost of delivering the Festival and high inflation eroding patrons' purchasing power. Audience behaviour has changed as a result of the pandemic and there is still reluctance among certain demographic groups to attend large-scale events.

At the same time CIMF must continue to deliver an attractive Festival program and to support artists and art workers during this period, with the long-term objective of delivering an annual budget surplus.

Henry Kazar
Treasurer, Canberra International Music Festival

ARTISTIC DIRECTOR'S REPORT



*Roland Peelman AM
Artistic Director, Canberra International
Music Festival*

A festival entitled 'Pole to Pole' might raise some extreme expectations. Yes, Antarctica featured in the hands of Alice Giles and her harp, surely one of the most unlikely of polar explorations, juxtaposed against the audio-visual work of the late Martin Wesley-Smith dealing with political machinations around East-Timor, tropical and still topical. But the 2022 program also covered the routes we take around the world (be it in the 16th century or now), the walks that lead us from the mountain to the shore, or even just around our most familiar urban surroundings, and what we discover along the way. This was a festival of contrasting experiences that took audiences outside the concert hall into the streets of Canberra (two soundwalks), onto the lawns of the National Botanic Gardens and Haig Park, up on the bouldering walls of BlocHaus Fyshwick, down onto the mats of a yoga studio and into all the different foyers and spaces of Canberra's multiple institutions.

Two major projects set the tone for the first weekend: Joseph Haydn's Creation in its first full performance on historic instruments in Australia and Kate Neal/Sal Cooper's While You Sleep, a production of mind-stretching audacity and skill. Both were collaborations, the first with

Sydney-based Australian Haydn Ensemble and the second with the Melbourne-based production team of While You Sleep and the locally based Street Theatre. The broad canvas of Haydn's Enlightenment oratorio, with its newly restored instrumental colours and outstanding vocal forces thus found its 21st century response in a taut production that defies description, a tour the force of invention, thought and physical execution. While You Sleep marked Kate Neal's place in the festival as composer-in-residence and as one of Australia's leading collaborative artists.

As always, a number of brand-new works featured prominently - Solomon Frank's Human's Got Talent arguably the most eye-and-ear-catching, a cheeky example of art in the age of social media by a young artist to watch. Two days later, Brian Howard's 5th String Quartet 'Blue Poles' was premiered in the National Gallery by Kristian Winther's Alma Moodie Quartet as purposefully and fearlessly as Pollock executed his massive drip painting in 1952, now one of our nation's prize possessions. Ella Macens's major new choral work involved three local choral groups coming together for 'Choral Opposites'.

Last but not least, The Bundian Way, an ambitious undertaking by Damian Barbeler, involved new work by four composers, including Barbeler himself: Brenda Gifford and Eric Avery, both of Yuin roots, alongside Kate Neal, whose childhood in the Monaro region provided the glue for this multimedia project. Developed over many months and across several trips to the south coast in order to collect material, video footage, soundscapes and interviews with local elder Ossie Cruz as well as John Blay himself,

the author of On Track. John himself took part in the performances and in this way shared his insight and experience after some thirty years of exploring nature, history and myth from the top of Mt Kosciuszko to Twofold Bay in Eden.

Barbeler's multifaceted musical exploration of this ancient track became the festival's signature project in 2022. Given the depth and breadth of the subject and Blay's book, the two Bundian Way performances at Kambri on ANU campus created a legacy with future iterations of the show earmarked for other festivals and arts centres. The show marks a holistic attempt at capturing this track artistically in performance, and these first steps were taken with a degree of trepidation. Combining music, ecology and storytelling, The Bundian Way is raw, damaged, laden with memory and tragedy, yet as relevant now as ever, and as important to the dispossessed 'old people' as it is to modern Australians.

Otherwise, the wonders of nature were on full display during the festival. Dogs received their own musical titillation in Ears Up, whereas actual birdsong spun a busy musical dialogue with Hollis Taylor and Olivier Messiaen in Birds in Paradise and in Bowerbird Collective's beautiful audio-visual exploration of migratory birds, Life on Land's Edge.

After two pandemic stricken years, we witnessed the cautious return of overseas artists. Lucas Krupinski gave us stylish Chopin, as authentic as we may wish for, alongside the Bacewicz

Piano Quintet with the Orava Quartet, a trans-continental Polish pairing which may well grow into a longer relationship. From across the Tasman we welcomed a substantial delegation of artists, spearheaded by the charismatic Horomona Horo. He opened up the sonic world of Indigenous Māori music to our audiences both indoors and outdoors. The combination of the New Zealand String Quartet with Horo's taonga pūrō presented us with a shining example of how the sounds and stories of Indigenous culture can mix with the Western traditions of the string quartet.

No less than five string quartets vied for attention in the course of this festival. Haydn's quartet cycle op 20 'The Sun' was spread across the festival as six breakfast servings. Canberra International Music Festival may well have evolved a long way from the traditional chamber music festival, but the string quartet idiom and its 250-year-old history still lies at the heart of what we mean by 'pure music'. Amongst the five string quartets, the Alma Moodie Quartet stood out through their technical refinement, musical cogency and sheer concentrated energy.

Finally, amongst a cornucopia of richness, two further festival moments are worth mentioning. Saint-Saens' Carnival of the Animals received a new and topical treatment in the words of Jonathan Biggins while young Ike(from)Pluto gave us a version of Rzewski's most iconic piece Coming Together that will remain in our memory for a long time to come.



Photo credit: Peter Hislop

OUR GENEROUS SUPPORTERS

The Board and staff of Canberra International Music Festival would like to say a heartfelt thank you to all of you who gave so generously to CIMF in 2022.

It is the generosity of our audience, business partners and community of supporters that makes

it possible for CIMF to continue to excel in its mission to create and deliver the best art music festival in Australia.

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



Photo credit: Peter Hislop

HOW YOUR SUPPORT MADE A DIFFERENCE IN 2022

CIMF: Supporter contributions by category 2020, 2021 & 2022 (cash and in-kind)

Category	\$ value (2020)	\$ value (2021)	\$ value (2022)
Festival Appeal ¹	\$41,500	\$79,913	\$101,850
EOFY Appeal	\$9,335	\$15,260	\$17,650
Commissions	\$48,025	\$36,886	\$60,176
Donations - untied	\$12,382	\$7,146	\$11,252
Ticket donations (due to cancellation)	\$74,591	–	–
Special support project ²	–	\$17,481	\$23,519
Fundraising	–	\$4,370	\$8,535
Membership	\$11,550	\$12,875	\$10,920
In-kind support (billeterers)	\$750	\$54,000	\$26,250
In-kind (volunteers)	\$8,880	\$97,125	\$103,432
TOTAL REVENUE	\$207,013	\$325,056	\$363,584

CIMF: Sources of revenue 2020, 2021 & 2022 (cash and in-kind)

Category	\$ value (2020) ³	\$ value (2021)	\$ value (2022)
Ticket and retail sales	\$46,199	\$395,666	\$341,884
Government grants (ACT and Federal governments) ⁴	\$109,000	\$303,335	\$245,616
Other grants	\$25,000	–	–
Trust & foundations	–	–	\$7,000
Membership	\$11,550	\$12,875	\$10,920
Sponsorship & partnership income ⁵	\$2,000	\$13,300	\$32,636
Supporter donations	\$185,832	\$156,686	\$214,447
Business partners in-kind	\$11,000	\$99,000	\$113,000
Fundraising	–	\$4,370	\$8,535
Supporter in-kind (volunteers & billeting)	\$9,630	\$151,125	\$129,682
Other income ⁶	\$95,899	\$17,345	\$739
TOTAL REVENUE	\$496,110	\$1,153,702	\$1,104,459

¹ Concert Support, Artist Support, Audience Fund. ² Towards a recording of selected works by Moya Henderson. ³ 2020 figures are low due to festival cancellation (COVID-19). ⁴ 2022: artsACT \$91,916, Events ACT \$30,000, Australia Council \$121,200, Capital of Equity \$2,500. ⁵ 2022: Embassy support \$26,136, co-production contributions \$6,500. ⁶ 2020 and 2021 figures include JobKeeper subsidy.

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.

Commissions premiered at the 2022 Festival:

Kim Cunio, *John and Pauline Learn Farsi*, for voice and kamancheh.

Supported by A Major Lift

Premiered by Gelareh Pour on 29 April 2022

Damian Barbeler, *Scenes from the Bundian Way*.

Supported by A Major Lift

Premiered by Eric Avery, Louise Devenish, Anna McMichael, Jason Noble, Benjamin Ward and conducted by Damian Barbeler on 7 May 2022

Eric Avery, *Bundian Fiddle*, for violin/voice.

Supported by A Major Lift

Premiered by Eric Avery on 7 May 2022

Brenda Gifford, *Walimbaya (Return)*, for double bass.

Supported by A Major Lift

Premiered by Benjamin Ward on 7 May 2022

2022 saw the fourth year of CIMF's commissioning circle, *A Major Lift*. In 2022 *A Major Lift* raised \$15,650 for new Australian music.

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

Kate Neal, *On Foot*, for clarinet, double bass and violin.

Supported by A Major Lift

Premiered by Benjamin Ward, Jason Noble and Anna McMichael on 7 May 2022

Ella Macens, *While Winter is Here*, for mixed choir

Commissioned by Sharon Green and Marcel Skjald

Premiered by Kompactus Youth Choir, Luminescence Chamber Singers, Oriana Chorale and conducted by Roland Peelman on Saturday 7 May 2022

Brian Howard, *Blue Poles: String Quartet No. 5*, for string quartet

Commissioned by Kim Williams AM

Premiered by the Alma Moodie Quartet on Sunday 8 May 2022

2022 FESTIVAL SUPPORTERS

Concert Supporters

The late Don Aitkin, Dianne & Brian Anderson, Andrew Blanckensee, Susan & David Chessell, Gail Ford, Margaret Frey, Christine Goode, Judith Healy, Elspeth & Graham Humphries, Claudia Hyles, Margaret & Peter Janssens, Marlena Jeffery, Marjory Kobold, Penny Moyes, Jeremy Newman, Jenny & Emmanuel Notaras, Koula Notaras, Pam & Allan O'Neil, Margaret Reid, Lynlea & Clive Rodger, Margaret & John Saboisky, Justin Sprogis, Juliet Tootell, Peronelle & Jim Windeyer, Margot Woods & Arn Sprogis, Graeme Wood Foundation

Artist Supporters

Marion Amies, Dianne & Brian Anderson, Gudrun Genee, Lyndall Hatch, Krysia Kitch & David Riggs, Gail Lubbock, Helen Moore, Ingrid & John Moses, Carolyn Philpot, Peronelle & Jim Windeyer, Peter Wise

Artist Supporters – Artistic Director

Anna & Bob Prosser

Commission Supporters

Sharon Green & Marcel Skjald, Kim Williams

A Major Lift

Jason Catlett, Bev Clarke & Graham Chalker, Catherine Hawkins & David Windsor, Gabrielle Lewis & Damien O'Donovan, Helen Moore, Kate Morgan & Richard McHugh, Anna & Bob Prosser, Hannah Semler, Heather Thompson & Robert Orr, Vanessa Windsor, Anonymous (1)

Audience Fund

Melanie America, Dianne & Brian Anderson, Pam Behncke, Sebastiano Cacciola, Anne Cawsey, Elizabeth Conway, Isobel Crawford, Meredith Edwards, Rosemary & Peter Ingle,

Margaret & Peter Janssens, Maya Kayali, Lilian & Govert Mellink, Elizabeth & Ken Nielsen, Geoff Randal, Heather Thompson & Robert Orr, Juliet Tootell, Annie & Anthony Whealy, Ditta Zizi, Anonymous (1)

End of Financial Year Appeal

Margaret Adamson, Joan Adler, John Agnew, Salud Barber, Bam Behncke, Barbara Cairns & David Gordon, Helen Catchatour, Anne Cawsey, Jean Chesson & Len Crossfield, Chris Clarke, Caroline Cockburn, Sally Curlewis, Lynne Curran, Philip Dale, Dorothy Danta, Chandrayee Donnelly, Meredith Edwards, Margaret Fanning, Ann Field, Mary Finn, Malgorzata & Janusz Florek, Margaret Frey, Robert Goodrick, Sally Greenaway, Lyndall Hatch, Ian Hawke, Yoon Sun Huh, Elspeth & Graham Humphries, Carol & Richard Kenchington, Krysia Kitch & David Riggs, Gail Lubbock, Johanna McBride, Pamela & Graham McDonald, Stephanie Millhouse, Helen Moore, Teresa Neeman, the late Prue Neidorf, Sophia Notaras, Elizabeth & John Oliver, Sue Packer, Diana Primrose, Anna & Bob Prosser, Hannah Semler, Helene Stead, Heather Thompson & Robert Orr, Annabel Wheeler, David Williams, Heather Williams, Ditta Zizi

Untied donations \$50 and above

Richard Arthur, Catherine Bosser, Helen Catchatour, Philippa Horner, Ian Hubbard, Meryl Joyce, Rachel McCallum, Colin Milner, Ruth Pearce, Helen Pike, Margaret & John Saboisky, Paul Shelley, Susan Tanner, David Windsor

GOVERNANCE AND BOARD

Canberra International Music Festival Ltd (ABN 46 381 984 616) 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-profits 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 fulfills 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 and volunteers 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 Board met six times during 2022. The Board members contribute their time on a voluntary basis. The work of the Board is supported by subcommittees. In 2022 it was decided to evolve the Community Relationships Committee into a Development Committee in order to provide for a stronger focus on fundraising and philanthropic activities.

Finance and Audit Committee

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

Community Relationships Committee

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

Development Committee

Assists the board with its philanthropic work

Board Member	Qualifications and Experience	Participation
Genevieve Jacobs AM <i>Chair</i>	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. <i>Elected 2018</i>	6/6 Meetings
Kelly Corner <i>Deputy Chair</i> <i>Member, Development Committee</i>	Kelly is a public servant with a parallel career in arts management. <i>Appointed 2020; elected 2022</i>	6/6 Meetings
Henry Kazar <i>Treasurer</i> <i>Chair, Finance and Audit Committee (FAC)</i>	Henry is a Senior Restructuring Partner at EY. With over 30 years' experience (25 as a Partner) in corporate and personal restructuring, he has advised a broad range of stakeholders in both the public and private sectors. Henry holds a Bachelor of Economics in Accounting. <i>Appointed 2021; elected 2022</i>	5/6 Meetings
Andrea Morris <i>Chair, Development Committee</i>	Andrea is Head of Advancement at the Australian National University, College of Arts and Social Sciences, and has previously served at universities in the USA, as an Executive Director of a multi-service crisis centre in Maryland, USA; and as a CEO of a homelessness / housing services not-for-profit organisation in Washington, DC, USA. Andrea has a Masters of Social Work and a Bachelor of Science - Social Work. <i>Provisionally Elected 2022</i>	4/5 Meetings
Suzana Bishop <i>Member, CRC</i>	Suzana is CEO of the NT Major Events Company and has over 25 years' experience in the events industry, including leadership roles with the Melbourne Convention and Exhibition Centre (MCEC) and The Australian Grand Prix. Suzana has a bachelor's degree in Communications, a Masters in Advertising and an Executive MBA; and has completed the Australian Institute of Company Director's course. <i>Elected 2021</i>	5/6 Meetings
Rowan Grigg <i>Member, Finance and Audit Committee (FAC)</i>	Rowan has 40 years' experience in information technology specialising in records management. Rowan has been a member of the Canberra Choral Society since 2008, Treasurer from 2014-2021 and President since 2021. <i>Elected 2021</i>	6/6 Meetings
Clive Rodger	Clive was Managing Director of a leading economic consultancy firm in Canberra for nearly 20 years, as well as a workplace culture specialist. He is an active community member and volunteers his time with numerous local organisations. Clive has a Bachelor of Arts, Bachelor of Economics, Bachelor of Theology, Master of Theology, and a Master of Letters. <i>Elected 2022</i>	4/5 Meetings
Christina Cook	<i>Christina's term on the Board ended in April 2022.</i>	1/1 Meetings
Anna Prosser OAM	<i>Anna's term on the Board ended in April 2022.</i>	1/1 Meetings
Kelly Wang	<i>Kelly resigned her position on the Board in November 2022.</i>	3/5 Meetings

The CIMF Company Secretary is Julie Vey MAICD, FGIA. Julie holds a Master in Public Policy and Governance.

FESTIVAL TEAM 2022

Staff

Roland Peelman
Artistic Director

Angela Hannan
General Manager

Hanna-Mari Latham
Office and Finance Manager

Olivia Swift
Artist Coordinator

Elsa Huber
Assistant Artist Coordinator

Dan Sloss
Ticketing Coordinator

Jennifer Whipp
Volunteer Coordinator

Dr Chris Sainsbury
Festival Cultural Advisor

Marketing and Communications

Agency 9
PR, Marketing & Design

Geoff Millar
Program Editor

Peter Hislop, Anthony Browell
Photography

Production

David Howe
Production Manager

Tim Lamble
Audio Technician

Dante Clavijo
Production Intern

Jack Hobbs
Production Coordinator

Renee Aked
Production Assistant

Madi Creecy
Production Intern

Edie Young
External Events Producer

Finn Manningdale
Production Assistant

Josh McConnell
Production Intern

Rachel Gould
Fitters' Workshop Venue Manager

Joshua Robinson
Production Assistant

Anna Prosser
Festival Trip Coordinator

Nathan Sciberras
Technical Manager

Ronan Apcar
Production Intern

Ralph Lane
Audio Producer

Eleanor Bladden
Production Intern

Volunteer Team Leaders

Jenny Barbour
Bill Barker
Andrew Blanckensee
Kate Bunker
Sally Curlewis

Marianne Davidson
Colleen Fox
Leanne Hillier
Pamela Manning
Jan O'Connor

Elizabeth Quinn
Hannah Semler
Julie Shaw
Tamara Wilcock

Volunteers

Derek Abbott
James Ashburner
Celeste Barker
Robyn Boyd
Nicolette Bramley
Tina Bromhead
Murray Brown
Margaret Callan
Debbie Cameron
Murray Campbell
Julianne Campbell
Frances Carter
Graham Chalker
Jean Chesson
Janelle Chhor
Bev Clarke
Carmel Coady
Christianna Cobbold
Ben Coles
Caroline Cooper
Philip Coote
Helen Cory
Madi Creecy
John Dearn
Hannah DiBella
Judith Dodd

Rachael Eddowes
Nataliia Fatkulina
Johanne Gauthier-Coles
Sue Genner
Sandra Hamilton
Iwona Hawke
Ian Hawke
Fiona Joy Hawkins
Heather Hodgson
Norm Hughes
Deirdre Hyslop
Sylvia Jamieson
Barbara Jesiolowski
Ernestine Kirsch
Tim Lamble
Ian Lennie
Lorien Mader
Agnieszka Malzacher
Pamela McKay
Heather McKean
Liz McKenzie
Graciela McNamara
Kyra Murray
Patricia O'Brien
Robert Orr
Johanna Owens

Baz Parker
Eric Posse
Diana Primrose
Julie Reis
Graham Reynolds
Nikki Riszko
Christina Sainsbury
Gabriela Samcewicz
Anne Sanders
Vikas Sharma
Chrissie Shaw
Beverley Simpson
Sarah Sutcliffe
Helen Tan
Heather Thomson
Ramila Varendran
Donelle Wheeler
Jennifer Whipp
Gary Whipp
Kevin Judah White
Lyn Wilson
Lyndell Wilson
Shar Wyer
Yiling Xie
Ziqi Yang

Billeters

Dianne & Brian Anderson
Jean Chesson & Len Crossfield
John Dearn
Robert Goodrick
Judith Healy

Elspeth & Graham Humphries
Sylvia Jamieson
Margaret & Peter Janssens
Helen Moore
Anna & Bob Prosser

Graham Reynolds
Heather Thompson & Robert Orr
Peronelle & Jim Windeyer

OUR PARTNERS

The Festival is proud to work with a number of partners both in government and in the private sector. These partnerships are crucial to the Festival's ongoing success, and we proudly acknowledge their support.

Principal Government Partners



Major Partners



Media Partners



Cultural and Venue Partners



Festival Partners

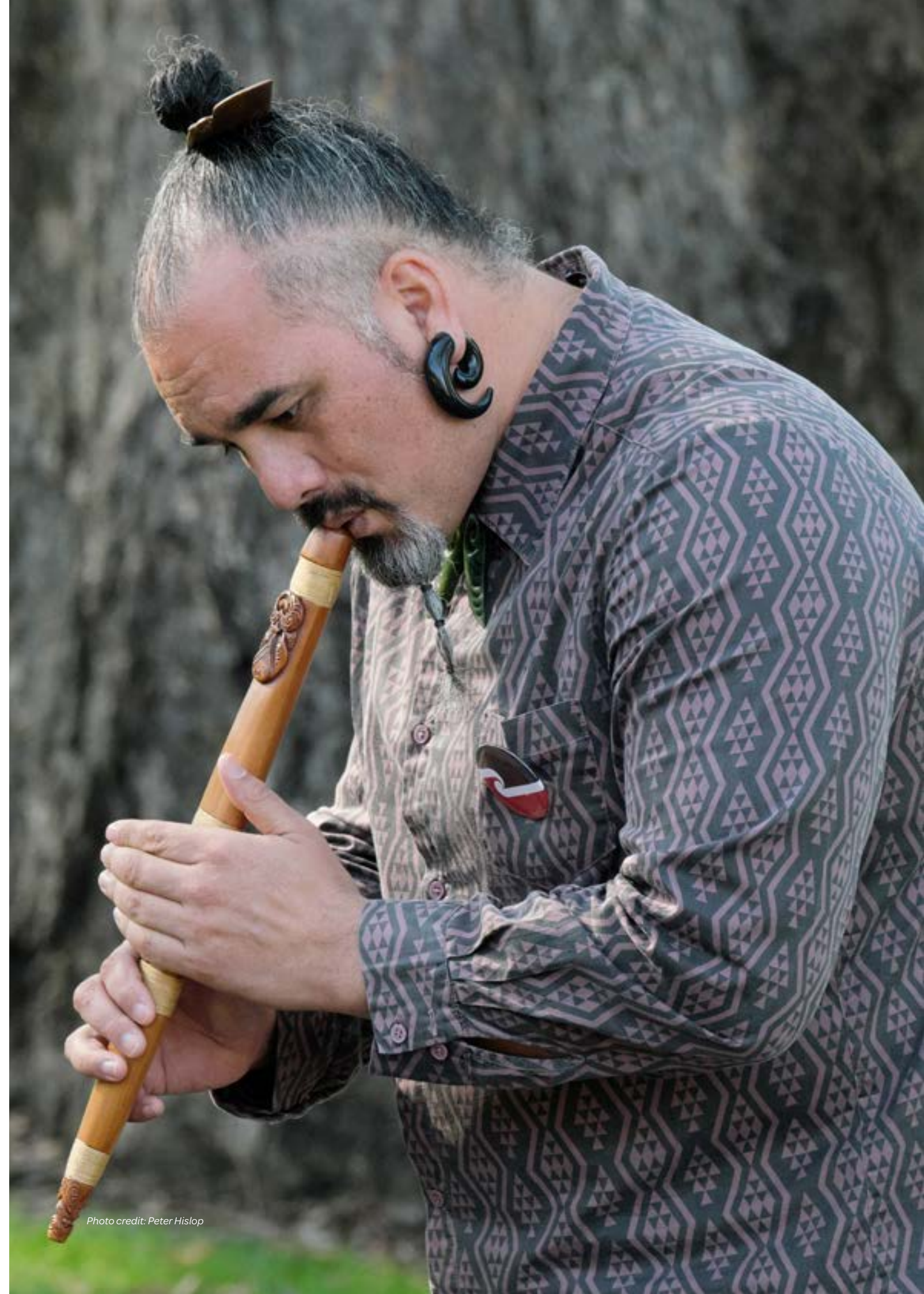


Photo credit: Peter Hislop



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 2022 Canberra International Music Festival was supported
by the ACT Government, through artsACT and EventsACT, and the
Australia Council for the Arts.