

CANBERRA INTERNATIONAL MUSIC FESTIVAL

ANNUAL REPORT 2025



CANBERRA
INTERNATIONAL
MUSIC
FESTIVAL

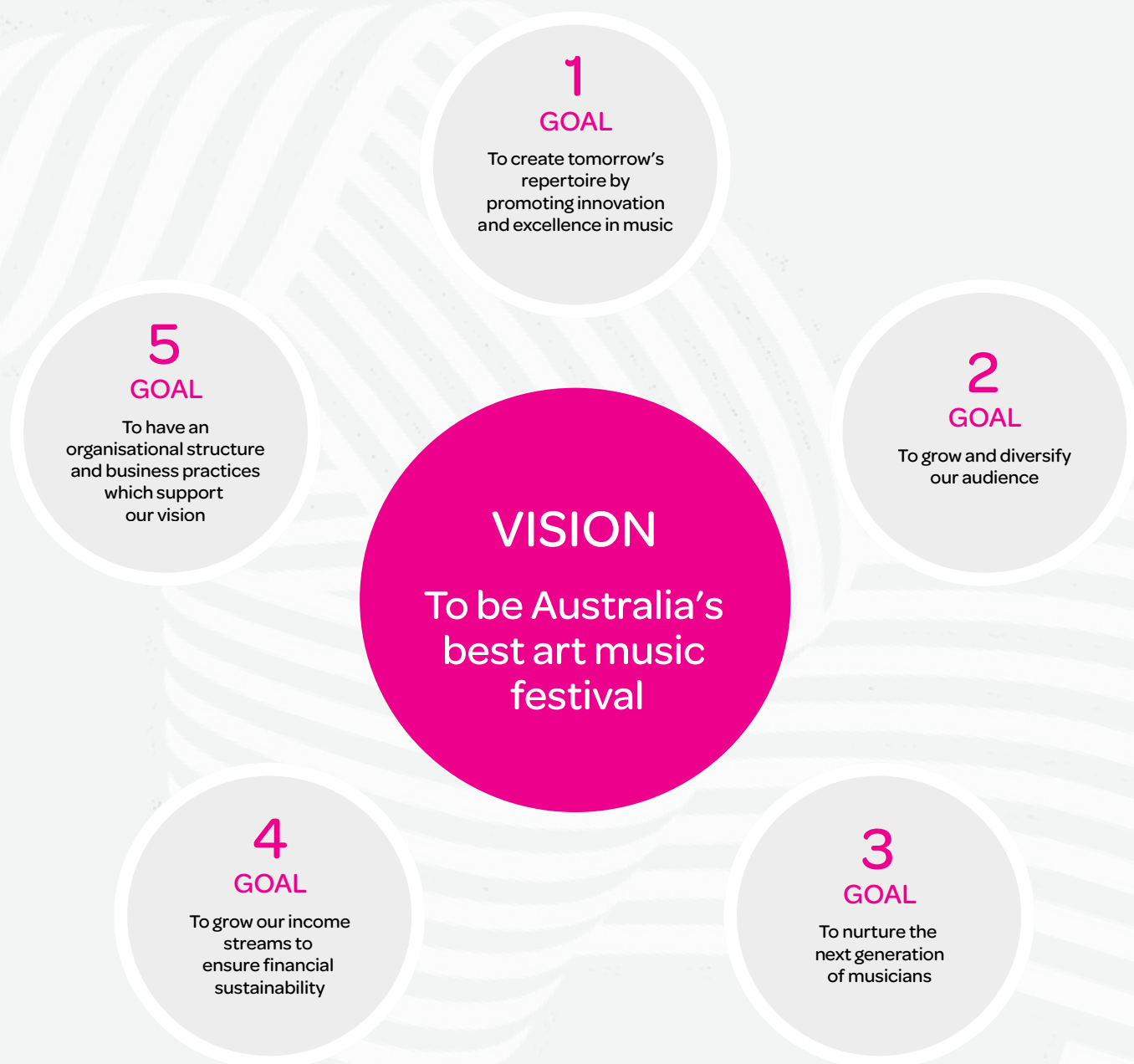
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CANBERRA
INTERNATIONAL
MUSIC
FESTIVAL

VISION, MISSION AND GOALS



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

CHAIR'S REPORT



Liesl Centenera

CHAIR, CANBERRA INTERNATIONAL
MUSIC FESTIVAL

It is a privilege to present my first report as Chair in the 2025 Canberra International Music Festival Annual Report – a year defined by both renewal and resilience in a challenging environment for arts organisations across Australia.

The 2025 program, *Liberté*, curated by our Artistic Director Eugene Ughetti, exemplified the ambition and artistic excellence that define CIMF. Audiences were treated to a dynamic and imaginative program that brought together the classical canon and contemporary innovation—featuring works by Beethoven, Schubert and Bach alongside powerful Indigenous compositions and bold reinterpretations, including Philip Glass reimagined on bagpipes. The Festival continued to push the boundaries of the concert experience through immersive and multimedia performances, including unique site-specific events that invited audiences to engage with music in new and memorable ways.

At the same time, we operated within an increasingly complex and uncertain environment. Across Australia, festival sustainability is under pressure, with many events facing significant financial risk or closure. Changing audience behaviours—particularly the trend towards later ticket purchasing—combined with broader cost-of-living pressures, are impacting forward planning and financial certainty for organisations such as ours. These conditions underscore the importance of strong philanthropic support and long-term financial resilience.

Against this backdrop, CIMF remains deeply committed to building a sustainable future. Philanthropy is not simply an adjunct to our work—it is central to it. The generosity of our donors enables artistic risk-taking, supports the commissioning of new work, and ensures that we can continue to deliver a Festival of national significance from Canberra. We are profoundly grateful to all those who contribute, and we recognise that their support has never been more important.

The year also marked a transition in executive leadership, with Angela Hannan returning as Executive Director. I thank Rachel Whealy for her significant contribution, particularly her leadership in fundraising and her strong relationships with our donor community. We are pleased that she remains a valued friend and supporter of the Festival.

At the Board level, I was honoured to succeed Genevieve Jacobs as Chair and thank her sincerely for her outstanding leadership and support during the transition. We also welcomed three new Board members: Dan Sloss and Andrew Blanckensee, both familiar to Festival audiences through their operational roles, and Danni Woods, who brings valuable expertise in communications and audience engagement—an increasingly critical area as we respond to changing market dynamics. We thank previous member Kelly Corner for her service to the Board and Julie Vey for her outstanding contribution in the Company Secretary role.

We were also delighted to appoint new co-patrons: Her Excellency the Honourable Sam Mostyn AC, Governor-General of Australia, and Professor Brian Schmidt AC. Their connection to Canberra and commitment to the arts strengthens our ability to advocate for the Festival and its future. We extend our sincere thanks to our outgoing patron, Mrs Linda Hurley, for her dedicated support over the past five years.

While the external environment continues to evolve, our purpose remains constant: to present a Festival of artistic excellence that enriches cultural life and connects deeply with audiences. Achieving this, however, requires ongoing partnership. We acknowledge with deep appreciation the commitment of our volunteers, donors, partners and supporters. Their contribution—financial and otherwise—underpins every aspect of the Festival’s success.



Looking ahead, our focus is clear: to strengthen CIMF’s financial sustainability, grow our philanthropic base, and continue to deliver bold and inspiring artistic experiences. With the continued support of our community, we are confident in the Festival’s future.

EXECUTIVE DIRECTOR'S REPORT



Angela Hannan

EXECUTIVE DIRECTOR,
CANBERRA INTERNATIONAL
MUSIC FESTIVAL

This year we welcomed Eugene Ughetti as our new Artistic Director. It was a year of change, evolution, a few boundaries pushed, and a great testament of the Festival's role as a leading beacon of Australian art music.

We continued to build on the foundations of the five-day format, which again showed that the five-day program provides the same wonderful musical experience, but with less pressure on audience, volunteers and staff.

We are grateful for our continued partnership with DOMA, Snow Concert Hall and the ANU School of Music – their support is crucial for the festival, and we are proud to have them as our major partners.

The National Film and Sound Archive's support was invaluable in delivering MOSSO and we look forward to working with them again in 2026. The Festival also returned to Dairy Road and we are grateful to the Molonglo Group for their support and vision.

We would also like to extend a special thank you to GoBoats and the many volunteers who got up at 5am every morning to take part in *Five Short Blasts*, the Festival's first ever event on Lake Burley Griffin!

We are also grateful to the Australian Centre for Christianity and Culture – a long-term supporter of the festival which provides a rehearsal venue for the festival artists throughout the festival period.

We would also like to thank the Embassy of Finland, the High Court of Australia, Canberra Glassworks, Ainslie and Gorman Art Centres, Alliance Française and the Rotary Club.

2025 was the first year of our second four-year (2025–28) funding from Creative Australia (formerly Australia Council for the Arts). We are deeply grateful for their continued support during a period of significant challenges for the live performance sector. We are also thankful to artsACT for their funding, but also for their continued advocacy for the arts in the ACT.

As always, none of this could be achieved without our wonderful team and volunteers, and I would like to thank all of them for their hard work and dedication throughout the year.

TREASURER'S REPORT

Overview

Following the difficult year to 31 December 2023, where Canberra International Music Festival Ltd (the Company; CIMF) incurred a loss largely driven by continued reduced audience numbers as a result of COVID-19, 2024 ended with a solid surplus of \$82,139 in the long-term Artistic Director, Roland Peelman's, final year in the role.

2025 was the new Artistic Director, Eugene Ughetti's, first year in the role and he oversaw a marvellous festival replete with both innovation and established masterworks.

The Board has viewed 2025 as a transition year as we sought to introduce Eugene to Canberra audiences and build on Roland Peelman's legacy.

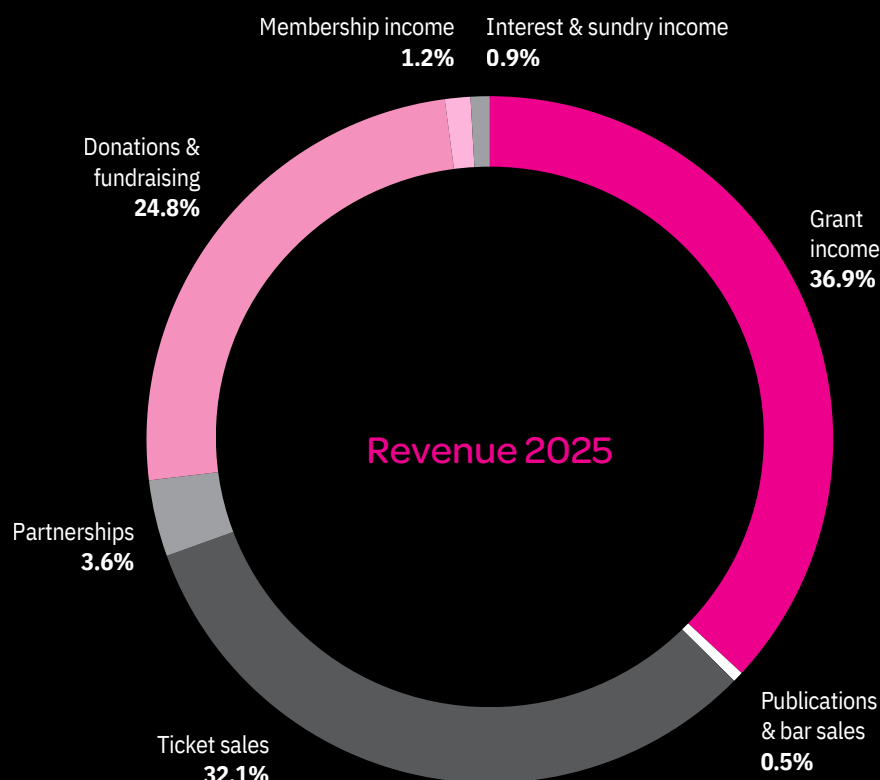
The audited financial statements reflect CIMF's financial position which in 2025:

- generated a loss of \$26,135 (2024 profit \$82,139); and
- equity/retained earnings decreased from \$123,786 in 2024 to \$97,651 in 2025.

As noted in the 2024 report, further attention is required to build the revenue side of the business as the festival environment, where viability is frequently under threat, and does not look to be improving anytime soon. This proved to remain the challenge in 2025 where total revenue fell by \$49,405 (6.7%) from 2024, of which the dominant driver was ticket sales.

Revenue

Total revenue in 2025 was \$682,347, a decrease of 6.7% from the total revenue in 2024 of \$731,752. The graph below illustrates that the most significant revenue contributors for the company in 2025 were government grants (36.9%), ticket sales 32.1%, and donations and fundraising (24.8%).



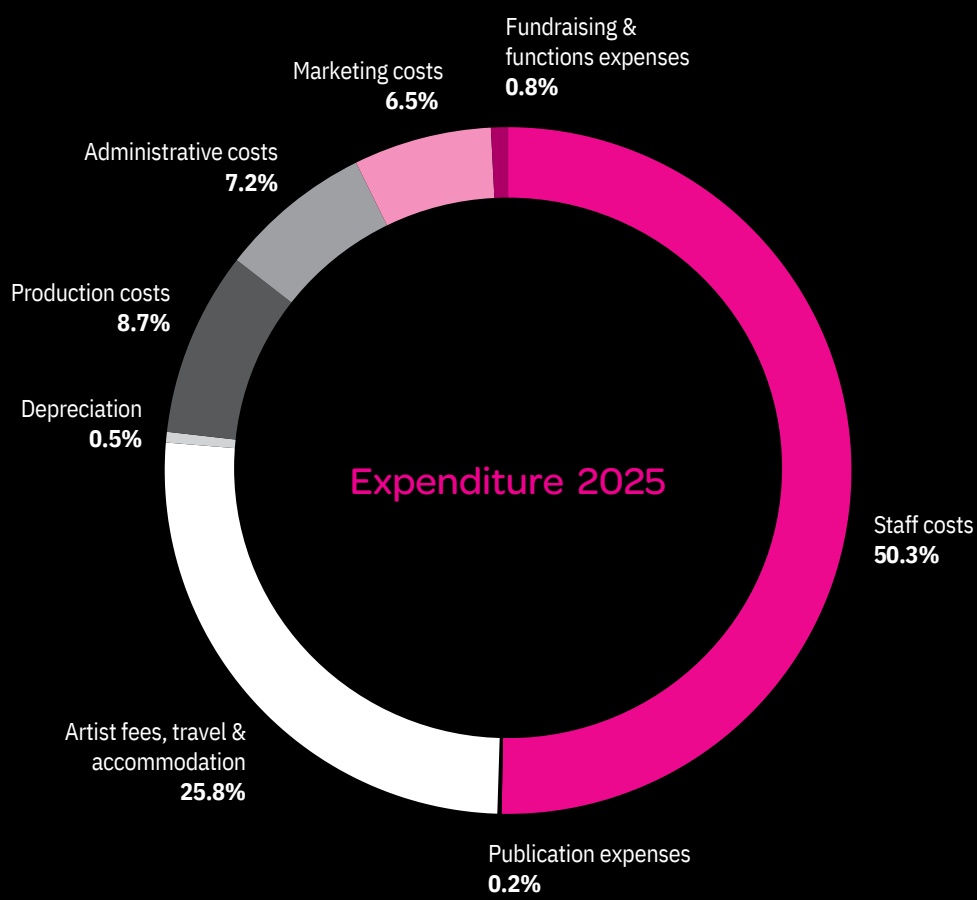


Expenditure

Total expenditure in 2025 was \$708,482, an increase of 9.0% from the total expenditure in 2024 of \$649,613. The graph below illustrates that the company’s major expenditure was related to staff costs (50.3%), artist fees, travel and accommodation (25.8%), production costs (8.7%), administrative costs (7.2%) and marketing costs (6.5%).

Audit Opinion

Our auditors, Hardwickes, noted in their audit opinion that the accompanying financial statements give a true and fair view of CIMF’s financial position as at 31 December 2025, and of its financial performance for the year ended 31 December 2025.



TREASURER'S REPORT



Outlook for 2025

The 2026 Festival is shaping up to be another success, with its unique character being expressed in the use of many of Canberra's major institutions, cultural venues and with the MOSSO day at the National Film and Sound Archive being a conspicuous expression.

To be maintaining a long-term music festival at a time where nationally festivals are challenged for viability, is a testimony to the many supporters of the festival over many years and includes the army of volunteers without whom CIMF would not exist.

Michael Allen

TREASURER,
CANBERRA INTERNATIONAL
MUSIC FESTIVAL



artsACT guidelines for funding require the business to meet key target financial ratios.

CIMF KEY TARGETS

TARGET RATIO	CIMF RATIO	COMMENT
Cash reserves equal to or greater than 10% of gross annual income.	14%	Compliant
Surpluses equal to or greater than 10% of gross annual income.	10% -4%	2024 Compliant 2025 Non-compliant 2026 Budget for 2026 is compliant.
Ratio of current assets to current liabilities of 2:1 or greater.	1.6 : 1	The prior year losses have put this ratio below the benchmark at balance date.



ARTISTIC DIRECTOR'S REPORT



Eugene Ughetti

ARTISTIC DIRECTOR,
CANBERRA INTERNATIONAL
MUSIC FESTIVAL

The 2025 Canberra International Music Festival marked a year in which artistic ambition, thematic clarity and collaborative depth came into powerful alignment. Framed by the theme *Liberté*, the program explored freedom as a complex and evolving condition, shaped by histories of resistance, cultural continuity and creative imagination. Across the Festival, this idea was not only examined, but realised through works that invited audiences into acts of attentive, purposeful listening.

Central to this year's program was a continued commitment to new Australian work. Our Composer in Residence, Olivia Davies, contributed a series of premieres that revealed a distinctive musical voice of refinement and intensity. Her works moved fluidly between intimate and expansive forms, offering audiences a nuanced exploration of texture, line and sonic atmosphere. Alongside this, new work by First Nations composer Nicole Smede provided a vital and grounding presence within the Festival. Her practice opened spaces of listening that connect sound, story and Country, reinforcing the importance of Indigenous knowledge and cultural sovereignty within contemporary music-making.

The Festival's engagement with First Nations voices extended further through the presentation of Mark Atkins' *Mungangga Garlagula*, as well as works by Deborah Cheetham Fraillon and Christopher Sainsbury. Together, these contributions articulated a program that is increasingly shaped by dialogue, respect and a recognition of the deep cultural contexts in which music is created and heard.

A defining development in 2025 was the introduction of MOSSO: Music in Motion. Presented at the National Film and Sound Archive, this new platform brought together artists working across sound, image and performance in a continuous, immersive program.

MOSSO reflects a significant evolution in the Festival's artistic direction, enabling more expansive forms of collaboration and offering audiences a richly layered, multi-sensory experience.



This expanded approach to presentation was also evident in a number of major site-specific works. *Five Short Blasts* transformed Lake Burley Griffin into a resonant, shared listening environment, while *Shock Lines* at Canberra Glassworks activated the industrial architecture of the site with compelling physicality and sonic force. These works exemplify the Festival's ongoing commitment to engaging with place as an active collaborator in the artistic process.

None of this work is realised in isolation. It is made possible through the dedication of artists, audiences, partners, donors, volunteers and the CIMF team, and through the enduring custodianship of the Ngunnawal and Ngambri peoples.

The 2025 Festival reflects what can be achieved when these relationships are brought together with clarity of purpose and a shared belief in the transformative potential of music.

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 2025.

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.



81
VOLUNTEERS

144
MEMBERS

4
NEW WORKS
COMMISSIONED

\$215,130
OF PRIVATE GIVING

1,443
VOLUNTEER HOURS



HOW YOUR SUPPORT MADE A DIFFERENCE

SUPPORTER CONTRIBUTIONS BY CATEGORY / 2023-2025

Cash and in-kind

CATEGORY	2023	2024	2025
Festival Appeal ¹	\$126,270	\$126,430	\$111,115
EOFY Appeal	\$29,442	\$19,969	\$10,120
Commissions	\$10,750	\$22,734	\$13,670
Donations - untied	\$1,449	\$5,997	\$834
Special project support ²	\$10,000	\$10,000	\$26,643
Endowment Fund ³	-	\$30,000	\$2,000
Fundraising	\$180	\$7,040	\$5,050
Membership	\$9,620	\$7,800	\$7,930
In-kind support (billeters)	\$10,200	\$24,000	\$5,000
In-kind support (volunteers)	\$149,041	\$98,272	\$105,625
TOTAL SUPPORTER REVENUE	\$346,956	\$352,242	\$287,987

SOURCES OF REVENUE / 2023-2025

Cash and in-kind

REVENUE SOURCE	2023	2024	2025
Ticket and retail sales	\$288,486	\$262,775	\$222,401
Government grants (ACT and Federal governments) ⁴	\$234,412	\$234,999	\$252,186
Membership	\$9,620	\$7,800	\$7,930
Sponsorship & partnership income ⁵	\$1,000	-	\$24,500
Supporter donations	\$177,911	\$215,130	\$164,382
Business partners in-kind ⁶	\$120,000	\$20,760	\$20,000
Fundraising	\$180	\$7,040	\$5,050
Supporter in-kind (Volunteers & billeters)	\$159,241	\$122,272	\$110,625
Other income	\$1,275	\$4,005	\$5,896
TOTAL REVENUE	\$992,125	\$874,781	\$812,970

¹ Concert Support, Artist Support, Audience Fund.

² 2025: towards A Major Leap matched fund; 2023-24: towards Artistic Associate position.

³ Endowment Fund launched in 2024.

⁴ 2025: artsACT \$95,493, Creative Australia (formerly Australia Council) \$125,000, Creative Partnerships Plus 1 \$26,693 [NB. Additional \$25,000 raised and carried over to 2026], Creative Australia's AusArt Day grant \$5,000.

⁵ 2025: ANU School of Music \$9,500, Molonglo Group \$15,000.

⁶ 2024-25: Figure reduced in 2024 due to moving away from the Fitters' Workshop.

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.

2025 saw the seventh year of CIMF's commissioning circle, *A Major Lift*. In 2025 *A Major Lift* raised \$13,670 for new Australian music.

PREMIERED COMMISSIONS

Erkki Veltheim

The Shining Shadow (a setting of Hildegard von Bingen's 'O spectabiles viri'), for soprano and electronics
Supported by A Major Lift
Premiered by Jane Sheldon
on 1 May 2025

Olivia Davies

Confluence, for piano four hands
Supported by A Major Lift
Premiered by Paavali Jumppanen and Konstantin Shamray
on 3 May 2025

Erkki Veltheim

Finlandia – an echo, a sound installation with improvising musicians
Supported by A Major Lift
Premiered by Erkki Veltheim, Zoe Knighton, Eugene Ughetti, Helen Svoboda and Bob Scott
on 4 May 2025

Nicole Smede

Nyiiryn Yiiga (We Are Here), for SATB choir, community choir, Yidaki and percussion
Supported by A Major Lift
Premiered by Mudjingaal Yangamba, Ngarrgan-Mirriyn Choir, Wamburang Women's Choir, Kompactus Youth Choir, Oriana Chorale, community singers, Mark Atkins and Eugene Ughetti, conducted by Roland Peelman, on 4 May 2025.



2025 FESTIVAL SUPPORTERS

Concert Supporters

Dianne & Brian Anderson, Andrew Blanckensee, Elspeth & Graham Humphries, Marjory Kobold, Eric McDonald & Carmen Diaz, Jeremy Newman, Margaret Reid, Lynlea & Clive Rodger, Margaret & John Saboisky, Justin Sprogis, Susan Taylor & Peter Jones, Peronelle & Jim Windeyer, Peter Wise, Margot Woods & Arn Sprogis

Artist Supporters

Christine Goode, Carolyn Philpot, Juliet Tootell, Peronelle & Jim Windeyer, Peter Wise, Margot Woods & Arn Sprogis

Endowment Fund

Genevieve Jacobs

A Major Lift

Pam Behncke, Andrew Blanckensee, Bev Clarke & Graham Chalker, Jude Dodd & Rowan Grigg, Rod Ferrari, Marlene Hall, Lyndall Hatch, Catherine Hawkins & David Windsor, Margaret & Peter Janssens, Helen Moore, Ingrid Moses, Barbara & George Preston, Fleur Taylor Lumb & Martin Lumb, Heather Thomson & Robert Orr, Kyle Wilson, Margot Woods & Arn Sprogis

Audience Fund

Untied donations \$100 and above

Melanie & Michael America, Anne Cawsey, Susan & David Chessell, Warren Curry & Randy Goldberg, Margaret & Peter Janssens, Jamie & Michael Kooymans, Lorraine Maftoum, Ann Northcote, Craig Reynolds, Helen Tan, Juliet Tootell, Anonymous supporters (2)

A Major Leap

Creative Australia's Matched Plus1 Fund

Jane Aitken, Kevin Barker, Amanda Barry, Pam Behncke, Amanda Biggs, Andrew Blanckensee, Catherine Bosser, Max Bourke, Helen Catchatoorian, Anne Cawsey, Susan & David Chessell, Wygene Chong, Elizabeth Clark, Peter Cumines, Dorothy Danta, Mary Finn, Gail Ford, Gudrun Genee, Malcolm Gillies, Christine Goode, Robert Goodrick, Sharon Green & Marcel Skjald, Roxanne Guesnon, Lesley Harland, Lyndall Hatch, Catherine Hawkins & David Windsor, Judith Healy, Roger Hillman, Andrea Holland, Lauren Honcope & Leigh Duxson, Marianne Horak, Claudia Hyles, Peter Ingle, Dorota Janiszewska, Margaret & Peter Janssens, Janet Kay, Kate King, Hannah Lord, Pamela & Graham Macdonald, Pamela Manning, Johanna McBride, Eric McDonald, Paul Meyer, Helen Moore, Andrea & Shel Morris, Ingrid Moses, Sophia Notaras, Sue Packer, Carolyn Philpot, Sallie Portnoy, Brant Pridmore, Geoff Randal, David Riggs, Tim Roberts, Margaret & John Saboisky, Diana Seekers, Hannah Semler, Julie Shaw, Paul Shelley, Helene Stead, Sarah Stitt, Helen Tan, Susan Taylor & Peter Jones, Heather Thomson & Robert Orr, Jane Thompson, Pennie & Rodney Thompson, Juliet Tootell, Michelle & Marc Wheeler, Greg Wicks, David Williams, Heather Williams, Peronelle & Jim Windeyer, Geoff Winter, Peter Wise, Julie Yeend, Ditta Zizi, Anonymous supporters (4)

End of Financial Year Appeal – June 2024

Joan Adler, Pam Behncke, Max Bourke, Anne Cawsey, Jean Chesson & Len Crossfield, Bev Clarke, Lynne Curran, Dorothy Danta, Chandrayee Donnelly, Malgorzata & Janusz Florek, Tony Gill, Robert Goodrick, Lyndall Hatch, Andrea Holland, Carol Kenchington, Michael Kooymans, Elizabeth Oliver, Sue Packer, Carolyn Philpot, Graham Reynolds, Helene Stead, Heather Thomson & Robert Orr, Greg Trigg, Annabel Wheeler, Heather Williams, Gavin Young

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 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 fulfills its primary role by:

- developing Canberra International Music Festival's four-year strategic plan in conjunction with the Executive Director and the Festival team;
- appointing the Executive Director and Artistic Director, providing guidance and monitoring their performance;
- approving the annual financial budget as developed by the Executive Director;
- 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 2025. The Board members contribute their time on a voluntary basis. The work of the Board is supported by subcommittees.

Finance, Audit and Risk Committee

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

Development Committee

Assists the Board with its philanthropic work.



GOVERNANCE AND BOARD

Board Directors

Liesl Centenera	Chair	Appointed October 2023 Appointed Chair April 2025
Genevieve Jacobs	Chair	Term ended April 2025
Clive Rodger	Deputy Chair	Appointed April 2022
Daniel Sloss	Deputy Chair	Appointed April 2024
Kelly Corner	Deputy Chair	Term ended April 2025
Michael Allen	Treasurer	Appointed November 2023
Andrea Morris	Board Member	Appointed April 2022
Andrew Blanckensee	Board Member	Appointed April 2025
Ditta Zizi	Board Member	Appointed April 2025
Danni Woods	Board member	Appointed April 2025
Christopher Sainsbury	Festival Cultural Advisor	
Dorothy Danta	Festival Ambassador	



2025 FESTIVAL TEAM

Staff

Eugene Ughetti

Artistic Director

Angela Hannan

Executive Director

Hanna-Mari Latham

Office & Finance Manager

Lucien Fischer

Artistic Operations Manager

Production

Joshua Robinson

Production Manager

Jack Hobbs

Producer

**Kathryn Baird, Ren Barbour,
Rachel Gould, Ciara McConnell**

Venue Managers

**Charlie Blake, Janelle Chhor,
Ariana Odermatt**

Assistant Venue Managers

Bob Scott

Sound Designer

Laura Harris

Assistant Sound Designer

Nathan Sciberras

Lighting Designer

Gail Lubbock

Artist Transport Coordinator

Finn Manningdale

Truck Driver

**Parnamika Ahuja, Matilda
Barrington, Nicola Hall, Allysa
Ingham, Noel Jacob, Bilal Jalil,
Aurora Neumann, Gryffyn
Underwood**

Production Interns

Marketing and Communications

Jen Evison, WDM Studio

Marketing and Social Media

Marilyn Chalkley

Publicist

Tanya Boag

Program Book Editor

Peter Hislop, Dalice Trost

Photography

Front of House

Dan Sloss

Ticketing, Seating, VIPs

Jennifer Whipp

Volunteer Coordinator

Jenny Barbour, Lyndell Wilson

Ticketing Desk

Andrew Blanckensee

Bar Manager

Volunteer Team Leaders

**Andreea Ardeleanu, James
Ashburner, Murray Brown, Bev
Clarke, Anne Davis, Jennifer
Lawrence, Pamela Manning, Ellen
Mnushkin, Elizabeth Moore,
Hannah Semler, Julie Shaw**

Volunteers

**Mia Andrews Wang, Jessica
Atkins, Giuliana Baggoley, Celeste
Barker, Leah Blankendaal, Ineke
Bleeker, Margaret Callan, Frances
Carter, Christianna Cobbold, Megan
Curlewis, Matilda Danta, Marianne
Davidson, Jude Dodd, Jasmin
Douglas, Colleen Fox, Monty Fox,
Sue Genner, Kati Gorgenyi,
Gwendolyn Gray Jamieson, Rowan
Grigg, Sandra Hamilton, Lily
Harrison, Norm Hughes, Janet
Hunt, Jeff Ibbotson, James
Jayaweera, Pauline Jennings,
David Jockel, Mark Jurkiewicz,
Alaine King, Gerda Lambeck, Elsa
Latham, Lorraine Lawrence, Zi-Ling
Li, Graciela McNamara, David Merz,
Helen Moore, Maria Morson, Nic
Notarpietro, Eric Pozza, Libby
Quinn, Nikki Riszko, Jenny
Robinson, Christina Sainsbury,
Gabriela Samcewicz, Jacqui Smith,
Helen Tan, John Taverner, Pearle
Taverner, Peter Taylor, Kevin
White, Tamara Willcock, Lyn
Wilson, Marie-Claire Wong**

Billetters

**Robert Goodrick, Jennifer &
David Harper, Margaret & Peter
Janssens, Bronwyn McNaughton
& Peter Grabosky, Anna & Bob
Prosser, Alex Raupach, Nikki
Riszko, Heather Thomson &
Robert Orr**

OUR PARTNERS

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Festival Partners





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Photography by Peter Hislop.

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THE ACT GOVERNMENT THROUGH ARTSACT AND CREATIVE AUSTRALIA.