

CANBERRA INTERNATIONAL MUSIC FESTIVAL LTD STRATEGIC PLAN 2020-2024



CANBERRA
INTERNATIONAL
MUSIC
FESTIVAL



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

EXECUTIVE SUMMARY

Canberra International Music Festival's (CIMF, the Festival, the Company) purpose is to present an annual festival of classical and contemporary art music. Each May, the national capital resounds with unique musical experiences that engage and inspire, placing diverse Australian music in a context of international repertoire.

CIMF has undergone an exhilarating period of growth, expanding in size, ambition and scope, and has clearly connected with audiences. It has grown to become "an event of national significance": a ten-day program of art music renowned for excellence, innovation and impact.

The next five years promises the opportunity to fully realise CIMF's identity: contemporary and adventurous, a beacon of innovative – even breath-taking – programming, and a gravitational force drawing together the strands of contemporary Australian art music in the national capital to stimulate and deeply engage a national audience in artistic conversation.

The Company's primary focus in this planning cycle is building business resilience to deliver a sustainable platform for presenting bold creative artists. Success will be measured by audience growth and recognition of the Festival's contribution to the enrichment of Australian art music.

Artistically, CIMF will

- achieve exceptional performance standards;
- place new Australian work front and centre in all its diversity, especially work by women, First Nations artists and emerging composers;
- create unique and memorable audience experiences;
- develop young artists alongside international and Australian masters;
- enable risk-taking and experimentation in the realisation of new works; and
- pursue partnerships and collaboration across the arts sector both in Australia and overseas,

while CIMF's business strategies will

- promote private support for music creation and performance;
- grow income from ticket sales as a proportion of total income;
- build reserves to manage unforeseen future costs and invest in new initiatives;
- continuously review of governance and business processes to ensure best practice;
- understand the Company's risks, making informed decisions to manage them;
- develop a marketing campaign to reach a national audience, including the greater Canberra region; and
- create a vibrant and engaging festival experience that takes full advantage of Canberra's unique assets.



Photo credit: Lansana Camara, kora, at the CIMF 2019.
ANTHONY BROWELL

GOALS AND KEY PERFORMANCE INDICATORS

Goal 1:

Create tomorrow's repertoire by promoting innovation and excellence in music

Input measures

KPI 1: Increased promotion of private investment in new music

KPI 2: Partnerships in place with other music and cultural organisations and ANU School of Music

KPI 3: Reconciliation Action Plan developed in 2021 to reflect ongoing commitment to Indigenous programming

KPI 4: Critical feedback on artistic programming sought

Output measures

KPI 1: Contribution to creation/promotion of Australian art music recognised as substantial and meaningful

KPI 2: Programming reflects Australia's diversity

KPI 3: Performances recognised as excellent and/or innovative by critics' reviews, audience surveys, ABC Classic broadcasts, awards.

Goal 2:

Grow and diversify our audience

KPI 1: Annual marketing and communication plan in place

KPI 2: Disability and Accessibility Action Plan in place in 2020

KPI 3: Broader participation pursued through programming and engagement strategies

KPI 4: Regional engagement strategies pursued

KPI 1: Local and interstate attendance increase each year

KPI 2: Performances are broadcast nationally

KPI 3: Net Promoter Score shows audience enthusiasm

KPI 4: Audience demographic diversifies

Goal 3:

Nurture young and emerging musicians

KPI 1: MOU and partnerships in place with ANU SOM and local music organisations

KPI 2: Opportunities created for mentoring young musicians and choristers

KPI 1: Number of young and emerging artists and composers participating

KPI 2: Masterclasses held

Goal 4:

Have diversified income streams to ensure financial sustainability

KPI 1: Partnerships in place to grow audience capacity

KPI 2: Fundraising strategy regularly reviewed

KPI 3: Creative Fund and two new donor circles established

KPI 4: Customer Relations Management system implemented by 30 June 2020

KPI 5: Surplus budget delivered each year

KPI 1: Proportion of income earned from ticket sales increases each year

KPI 2: Funding from private sources increases by 5% each year

KPI 3: Reserves of 20% of total operating expenditure achieved by 2022

Goal 5:

Have an organisational structure and business practices which support our vision

KPI 1: Governance practices continually strengthened

KPI 2: Investments made in HR and skills development

KPI 3: Production and other processes externally reviewed

KPI 4: Technology used to improve efficiency

KPI 5: Options for become carbon neutral accreditation explored

KPI 1: Staff surveys show high employee satisfaction

KPI 2: Operational efficiencies maximised

KPI 3: Effective governance & Board reflected in regular review

STRATEGY

The quality of artistic programming is fundamental to the Company’s capacity to deliver on our broader goals. A bold and vibrant artistic program of the highest quality underpins growth in ticket sales and donor income. Collaboration and partnerships drive artistic outcomes, providing stimulus for innovation and creativity, and the capacity for risk-taking and experimentation. Working with others provides access to new perspectives, intelligence, skills, resources and audiences.

The Company’s strategic priorities focus on building business resilience by pursuing excellence across the operations of the whole organisation. For example, the skills of Board and staff will be a key determinant of the Company’s ability to achieve its goals. The Company is investing in skills development through workshop and conference participation; through engaging external professional mentors for key staff; by undertaking a Creative Partnerships Australia LIFT mentorship to develop fundraising capacity across the organisation; and by working with artsACT and other government agencies to develop our organisational resilience, marketing and leadership skills. The Company has also secured the services of a governance expert on a pro bono basis to develop Board skills and establish processes for performance review.

CIMF will focus on six strategic priority areas for 2020–2024 to deliver on our Vision, Mission and Goals.

Key strategies

Strategy 1: Invest in music programming which is adventurous, innovative and of the highest quality

Strategy 2: Execute a national marketing strategy that projects the CIMF brand for a contemporary and adventurous festival

Strategy 3: Develop collaborations and partnerships to foster creativity, reach new audiences and access resources and expertise

Strategy 4: Grow ticket sales and private support as a proportion of our total revenue

Strategy 5: Invest in and develop Board and staff capacity and capabilities

Strategy 6: Pursue best practice across all aspects of the Company’s operations

	Goal 1: Create tomorrow’s repertoire by promoting innovation and excellence in music	Goal 2: Grow and diversify our audience	Goal 3: Nurture young and emerging musicians	Goal 4: Grow our principal income streams to ensure financial sustainability	Goal 5: Have an organisational structure and business practices which support our vision
Strategy 1	X	X	X	X	
Strategy 2		X		X	
Strategy 3	X	X	X	X	
Strategy 4	X	X		X	
Strategy 5				X	X
Strategy 6	X	X		X	X

PESTLE analysis

The macro-environmental factors that may impact on our organisational performance over the life of this plan:

Political

- Increasingly competitive government funding environment
- Pressure for private sector to support arts funding
- Funding cuts to national institutions limits capacity for collaboration
- Reduction in broadcasts of music from festivals due to funding cuts
- Limited understanding about the role the arts play in fostering growth, innovation and community wellbeing

Economic

- Low wages growth and consumer confidence suppressing ticket prices
- Some costs increasing faster than revenue
- Growing competition for audience
- Pressure on traditional business models

Social

- Declining interest of younger audiences in the classical music
- Perceptions of elitism and lack of accessibility
- Audiences seeking more diverse offerings
- Accessibility and inclusiveness highly valued
- Growing interest in indigenous culture
- Changes in the media landscape reducing engagement with the arts

Technological

- Digital technologies offering opportunities to improve audience experience and access
- New technological avenues for for cross art-form collaboration
- Digital marketing offering greater reach, engagement and efficiencies
- Changes to media landscape affecting attendance at live performances
- New operational efficiencies

Legal

- Regulatory compliance issues likely to face greater scrutiny and cost
- Rising insurance costs as a result of having to cover more risks such as cyber security or major catastrophic events

Environmental

- Sustainability and carbon neutrality increasingly highly valued
- Changing attitudes to carbon-intensive travel among artists and audience

SWOT analysis

The internal and external factors that may impact on the viability of our organisation over the life of this plan:

Strengths:

- Highly engaged local and growing interstate audience
- Artistic Director's national reputation
- Relationships with national and local cultural institutions and embassies
- Growing income from ticket sales
- Base of skilled and committed volunteers
- Sound governance and business management
- Generous and committed private donors
- Support from Creative Partnerships Australia for fundraising skills development

Weaknesses:

- Presenting an artistic program at the limit of our financial capacity
- High production costs due to lack of fit-for-purpose venues
- Insufficient staff resources to meet organisational needs
- Limited amenity of available venues
- Volatility of some funding sources
- Overreliance on volunteer support for key functions

Opportunities:

- Impact of growing national reputation on interstate visitation
- Canberra's positioning as a cultural tourism destination
- Demand for more diverse offerings creating opportunities for collaboration
- Renewal of ANU School of Music
- Technologies to expand our marketing reach and reduce costs
- Tapping the depth of skills available in the community
- Connecting with Canberra assets to develop festival vibrancy
- Redevelopment of Kingston Arts Precinct
- Engagement with untapped regional audiences in greater Canberra
- Increasing profile creating opportunities for national collaboration

Threats:

- Government grant funding becoming more competitive
- Competition for limited sponsor funding opportunities in the ACT
- Inability to meet audience expectations due to resourcing issues
- Crowded cultural calendar and competition for audience and media coverage
- Redevelopment of Kingston Arts Precinct
- Lack of fit-for-purpose music venues to support ambitions
- Many competing festivals having access to new state of the art facilities



Artistic Vision

Place new Australian work front and centre, in all its diversity: CIMF's commissioning program embraces music by women, First Nations artists and emerging composers. The Festival promotes innovative artists who redefine the role of the composer by traversing a broad spectrum of ideas, music making practice, new technologies and creative approaches to engaging with audiences.

Create unique audience experiences: CIMF uses music to animate the capital's significant architectural and natural sites, and the collections of our national cultural institutions. Programming connects music to broader ideas, speaking to a national conversation, using our nation's capital as a forum to both celebrate and challenge our Australian identity.

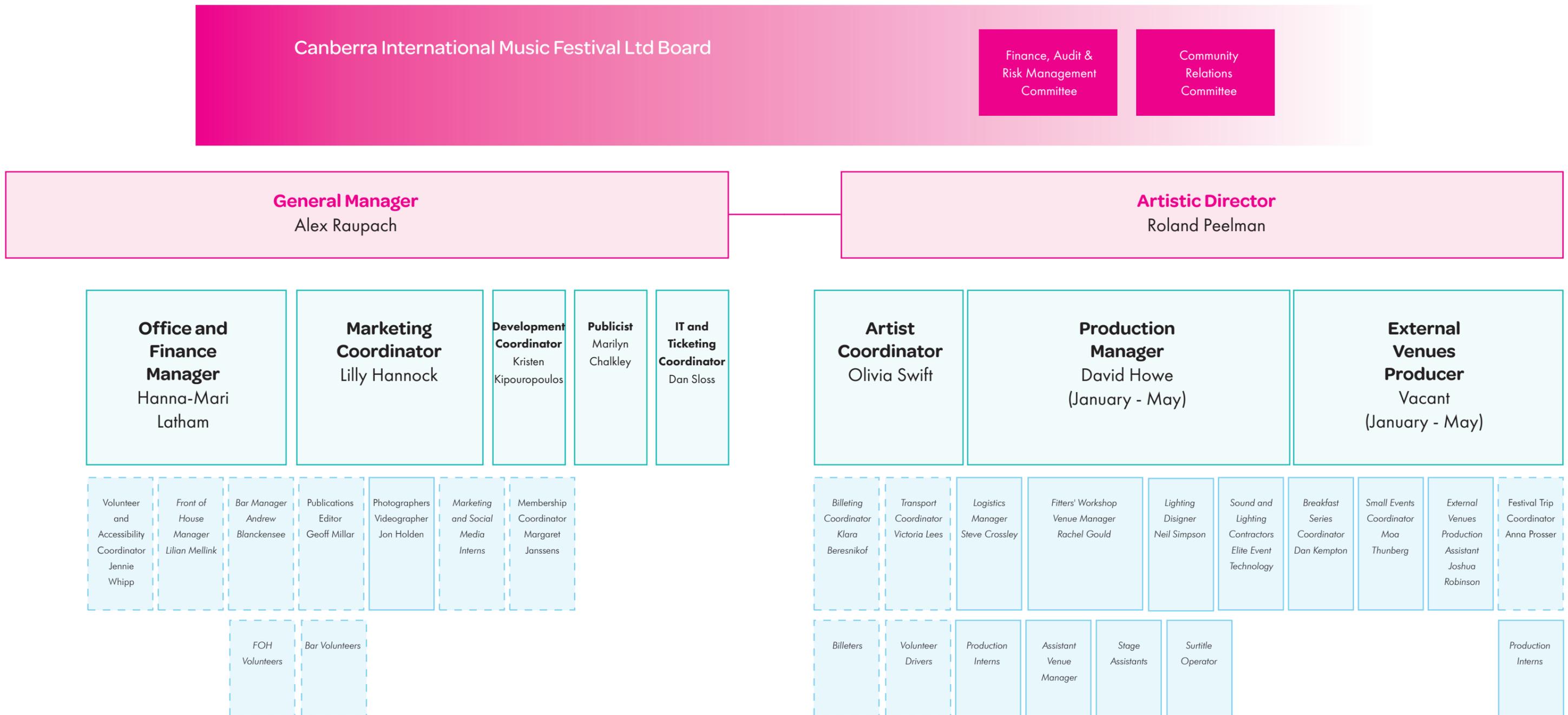
Develop young artists and arts workers: CIMF gives early-career performers the opportunity to collaborate with composers and leading international performers. Masterclasses and performance opportunities develop students and young people through partner and community organisations. Offstage, mentorships and internships develop the next generation of arts professionals.

Promote access and participation: CIMF promotes the transformational role music can play in our lives. Programming of free concerts and community events provides access and opportunities for broader participation. Programming celebrates diversity and facilitates accessibility.

Foster innovation and creativity through collaboration and partnerships: CIMF places collaborations and partnerships at the heart of its artistic practice, providing the stimulus for innovation and creativity, and the capacity for risk taking and experimentation.

*Photo credits: The world premiere of Mary Finsterer's Ignis at the National Portrait Gallery. PETER HISLOP
William Barton at CIMF 2018. PETER HISLOP
2019 Young Artist Jack Ward. ANTHONY BROWELL*

Organisation structure



- YEAR ROUND
- Italics* SEASONAL
- - - VOLUNTEERS

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