

CANBERRA INTERNATIONAL MUSIC FESTIVAL LTD

ANNUAL REPORT 2019



CANBERRA
INTERNATIONAL
MUSIC
FESTIVAL

VISION, MISSION AND GOALS

Cover Photo: Dan Tepfer by Anthony Browell



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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2019 FESTIVAL HIGHLIGHTS



Veronique Serret and William Barton, Photo by Peter Hislop

The 2019 Canberra International Music Festival offered audiences ten glorious days of music making featuring over 250 artists from Australian and around the globe.

The program highlights included the world premiere of the Australian Brandenburg Orchestra's English Baroque with Circa, a festival exclusive performance of Bach's St John Passions, The Children's Bach and Kristian Winter's solo violin odyssey.

The 25th Canberra International Music Festival revelled in the artistry of baroque specialists from Australia and Europe, including Australian Brandenburg Orchestra, Bach Akademie Australia and rising star Korneel Bernolet.

International heavyweights such as Brodsky Quartet, Dan Tepfer, Quatuor Voce and Vyacheslav Gryaznov joined forces with some of Australia's most charismatic artists: the Ntaria Choir, Kristian Winter, Andrew Goodwin, Nalaie Peluso and many more. A World of Bach, Bach in the Central Desert, St John Passion, the Festival trip and Bach for All were among the 14 sellout performances.



Eve Egoyan, Photo by Peter Hislop

The Festival is committed to championing bold, new music and in 2019 the program featured a composer collective in residence: Jess Green, Bree van Reyk and Nick Wales.

In addition, ten new musical works were given their world premiere, with composer Moya Henderson, William Barton, Veronique Serret, Chris Sainsbury, Ella Macens and Michael Dooley in attendance.

CIMF was a national finalist in the 2019 Art Music Awards “for Excellence by an Organisation” and won the ACT award for “sustained creative excellence, exceptional growth and cultivation of Australian music”.

Another highlight was our nomination for Instrumental Work of the Year with Mary Finister’s 'Ignis', premiered and performed at CIMF 2018, by James Wannan (viola d’amore) and Christopher Pidcock (cello) winning this category. Another finalist in the same category, 'Stalin’s Piano' by Robert Davidson, which was commissioned by the Festival in 2017, was also a finalist for Instrumental Work of the Year for a subsequent performance.

This adds to the growing list of national and international awards for CIMF commissioned works.

CHAIR AND GENERAL MANAGER'S REPORT



*Bev Clarke, Canberra International
Music Festival, Chair*



Alex Raupach, General Manager

In 2019 Canberra International Music Festival (CIMF) presented its 25th anniversary program, a significant milestone in our organisation's history. To celebrate this achievement our aim was to make CIMF 2019 our "best festival ever", and we undoubtedly accomplished our goal.

Our 2019 program, which explored the music of Bach and his influence on contemporary music, was a triumph artistically and financially. Director Roland Peelman's artistic vision is the driving force behind CIMF's ongoing success and our 2019 program was a testament to his creative abilities and the calibre of the artists he invited to perform. A record number of events were sold out, including our inaugural breakfast series, with all six concerts at capacity.

The program received strong critical acclaim and positive audience feedback. Bach in the Central Desert made Limelight's list of top shows for 2019: "this was a stunning concert of contemporary music-making with deep roots in longstanding traditions."

CIMF 2019 delivered record ticket sales, with attendance reaching 8,400 compared with 7,000 in 2018. Ticket revenue was also significantly higher (\$418,576) than in 2018 (\$278,752).

While total sales revenue received a one-off boost with the inclusion of the premiere of the Australian Brandenburg Orchestra's English Baroque with CIRCA in the program, underlying growth of 12 percent for our core program was impressive.

Interstate attendance continues to grow, accounting for over 32 percent of sales in 2019. Attendees came from all states and territories, a clear indication of our ability to deliver a high quality, innovative music program that is nationally relevant.

CIMF was a national finalist in the 2019 Art Music Awards "for Excellence by an Organisation" and won the ACT award for "sustained creative excellence, exceptional growth and cultivation of Australian music".

A highlight was our nomination for Instrumental Work of the Year with Mary Finister's 'Ignis', premiered and performed at CIMF 2018, by James Wannan (viola d'amore) and Christopher Pidcock (cello) winning this category. Another finalist in the same category, 'Stalin's Piano' by Robert Davidson, which was commissioned by the Festival in 2017, was also a finalist for Instrumental Work of the Year for a subsequent performance. This adds to the growing list of national and international awards for CIMF commissioned works.

Our ongoing contribution to Australian art music repertoire is significant. The Festival and our supporters have now commissioned over 50 new Australian works since 2015 – a remarkable achievement for a medium-sized arts organisation. CIMF leads the way in commissioning work from indigenous, female and emerging artists and it is enormously gratifying to see composers who have received their first commission from CIMF go on to receive commissions from major Australian music organisations. This simply would not have been possible without philanthropic support.

Thanks to the generosity of individual donors and our Major Lifters, our commissioning donor circle, ten new musical works were given their world premiere at CIMF 2019.

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 our strongest financial position yet, delivering a budget surplus of \$80,816 in 2019 with reserves now accounting for 16 percent of annual operating expenditure, against our goal of 20 percent.

Growing our reserves remains a priority to ensure we have the capacity to weather fluctuations and uncertainties in critical revenue streams.

Our Governance Committee, chaired by Catherine Hawkins, completed its 12 month work program. This work was aimed at strengthening our governance and accountability to ensure supporters have confidence in our stewardship of their investment in our music programming. Consistent with this objective, we finalised the transition to a new corporate structure in 2019 and would like to thank Sparke Helmore Lawyers for their pro bono support for this process. We have updated our Constitution, the Board has approved a new Governance Charter and Sharon Winks, our pro bono governance advisor, continues to work with the Board to enhance board and organisational performance. We would also like to thank Minter Ellison for their pro bono legal advice to CIMF on a range of legal issues.

*Mt Stromlo – Cecile Roubin and Sarah Dayan,
Photo by Peter Hislop*



Fundraising was another success story in 2019 with donors contributing a record amount. This contribution directly supported our capacity to bring major ensembles and significant national and international artists to the Festival, as well as make a record investment in new work. 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.

We continue to invest in our fundraising capacity and would like to acknowledge Creative Partnerships Australia for the significant financial support they have provided for a Customer Relationships Management system. This project will be completed by 30 June 2020.

The grant also provided sufficient funds to make an initial investment in staffing a fundraising development position in late 2019. We have taken full advantage of the resources offered by Creative Partnerships to develop our skills with staff regularly attending fundraising workshops. We successfully applied for support through the Arts Mentoring program to work one-on-one with an experienced mentor across fundraising, management and leadership. This is a capacity-building opportunity that will provide long-term benefits for the organisation as a whole.

We would like to acknowledge the ACT Government, the Australia Council for the Arts, our major sponsor Maliganis Edwards Johnson for the generosity of their support over the last three years, and all our business, media and venue partners for their ongoing commitment. It would not be possible to present the Festival each year without the generosity of our partners.

We thank the Board for their hard work and support throughout the year, in particular, Catherine Hawkins and Kent Chambers, who resigned in 2019 due to work commitments. Will Laurie, our long serving Treasurer, also resigned and we will miss his wise counsel.

We welcomed two new Board members, Anita Hargreaves, in the role of Treasurer and David Perceval who chairs our Finance sub-committee and our CRM implementation working group. We are delighted to have them on board.

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

The Festival is also lucky to have the support of so many skilled volunteers, led by Dan Sloss, Geoff Miller, Liz McKenzie, Jennie Whipp, Jenny Harper, Victoria Lees, Klara Beresnikoff and Andrew Blanckensee. We are grateful to all of them for giving their time in support of the Festival.

And of course, we thank our audience who through your feedback and appreciation make it all worthwhile.

We can have a great deal of pride in what has been achieved in 2019. However, we are acutely aware that for 2020, with the COVID-19 crisis and economic headwinds, the outlook is challenging.



ARTISTIC DIRECTOR'S REPORT



Roland Peelman, Artistic Director

Twenty-five years of the Canberra International Music Festival represent a substantial slice of cultural life in Canberra's one hundred year history. Twenty-five years of artistic growth, from its modest chamber music beginnings to the broad art music festival it has become, demonstrate the growing ability of a relatively small community to parlay its love of fine music into a yearly event of significance. These twenty-five years have proven how artistic collaborations with individual artists and ensembles as well as ongoing collaborations with the city's transient international community and the steady rock of our national cultural institutions can pay lasting dividends. Achieving this milestone called for a special edition, a festival that would pay homage to the people who have contributed so much over so many years, and would send a message about the future, the young people whose love of music is expressed in new ways and on different platforms.

J.S. Bach, the old but ever relevant Bach, brought focus and celebration. Bach as a universal figure in music. Bach as the ultimate anti-fashion icon.

Bach as a master of counterpoint and a potent symbol for today's multiplicity of voices. The 2019 festival brought together the authentic voice of baroque specialists from Australia and abroad, as well as those who bring Bach alive on modern instruments and those who use him as a starting point for new work.

Re-discovering Bach gave us the opportunity to name not one but three young creative musicians as composers-in-residence: Bree van Reyk, Jess Green and Nick Wales – seasoned, open-minded collaborators, two of whom already had a strong connection to Canberra. Their opening salvo for the 2019 Festival immersed the audience in a world of wonder: a spatialised transformation of Bach's loure from the famous Violin Suite in D combining baroque orchestra with Jess' electric guitar, Bree's vibraphone and Nick's electric violin within a grand soundscape installation for 21st century ears. Two iconic concerti by the Leipzig Cantor followed, performed in true 18th century fashion by the Bach Akademie Australia.

The orchestra's presentation, three days later, of Bach's St John Passion together with nine handpicked singers gave us as authentic and dramatically charged a rendition of the work as Australia has ever heard. That evening confirmed everyone's belief in the timeless value of Bach's masterpiece and the relevance of its tone and tenor, as well as the warmth and clarity of the Fitters' Workshop's acoustics.

The Belgian early music maestro Korneel Berolet who conducted that performance was also one of our leading soloists. His harpsichord recital, a treat rarely encountered down under, was a masterful example of palindromic programming around Bach's lifelong practice of Prelude and Fugue.

The ultimate keyboard experience followed later on that same day with the American Dan Tepfer's rendition of Bach's Goldberg Variations, complete with inserted improvised variations of his own.

This awe-inspiring feat of controlled pianism alternating with daredevil creative exploits confirms his status as one of the most singular minded musicians on the planet today. Straddling the world of jazz and the intricacy of Bach, his work for the modern Disklavier, as displayed on Mount Stromlo, is fit for the space age.

If anyone wondered what the spirit of Bach means now in the 21st century, Tepfer set a memorable example. A few hours later, he followed it with a late night jazz trio gig, taking the Festival into the club atmosphere of Smith's Alternative.

For finely tuned ears, the undisputed highlights of this 2019 Bach Festival were the six solo works for violin in the hands of Kristian Winther. Over two sessions in one day he played all six works from memory, a herculean effort few violinists have attempted, investing every note with life and actuality, precision and meaning.

The much loved cello suites became the occasion for a new addition to the Festival program: Bach for Breakfast. Six cellists, in six different settings around Canberra, shone individual light on these suites at 9 am each day, preceded by breakfast and followed by a conversation moderated by the accomplished Genevieve Jacobs.



Amy Brookman and Madeleine Jevons, Photo by Anthony Browell

It has taken the Festival many years to find a good festival formula for mixing music in a congenial social setting that allows audience and artists to engage in discussion, and it appears we have found the right format; hopefully the musical breakfast will become an ongoing fixture.

Our guest during the last of these conversations was Helen Garner, whose *The Children's Bach*, in the 2010 opera version by Andrew Schultz, had featured the previous night. This work is a beautiful example of how Bach's counterpoint can serve as a potent metaphor for human relationships. Natalie Peluso as the unhappy Athena led a brilliant cast including two young Canberra students in the pivotal roles of young autistic Billy (Michael Cherepinskiy) and adolescent bookworm Poppy (Anna Kahn).

For a festival that is unashamedly and historically international, the support for local musicians remains essential. Jess Green created 8 minutes of magic for the voice of Tobias Cole in the Turrell Skyspace, repeated five times at sunset. Michael Dooley channelled Bach and the memory of his father's work on Mount Stromlo into a new violin duet, and at least 150 young singers and musicians combined for a family event in Fitter's Workshop: 'Bach for All'. Rather than Bach, it was Bree van Reyk's quixotic tribute to Peg Mantle that startled and stirred, arguably pushing the confines of a crowded Fitters' Workshop beyond its limits.

Our international guests were no less idiosyncratic: the charming lads from Los Pitutos reinventing their Latin American roots with joy and romantic flair; the nimble hands and feet of the cryptically named marimba trio from Lyon, SR9; the smooth professionalism of the Berlin based sonic.art saxophone quartet; and the griot chants of Lansana Camara setting Bach squarely in Africa.

No less than three string quartets graced the festival stage in 2019. Making their welcome return were the Brodsky Quartet with a classic Bach-to-Bartok program around fugue.

In an evening of 'Brexit Blues', their version of Elgar's much maligned string quartet sparred with the French Quatuor Voce's passionate rendition of César Franck's piano quintet.

The French partnership with Russian pianist Vyacheslav Gryaznov (all five musicians making their Australian debut) proved ideal, utterly free of malign interference. Quatuor Voce had earlier impressed with Beethoven and Bruckner, while the Russian virtuoso had proven his mettle in Bach and an original selection of his own piano transcriptions.

From Australia we welcomed the Penny Quartet. This young Melbourne based group blended perfectly into the festival fabric, playing Prokofiev in the NGA, Widman on Mount Stromlo and a new Moya Henderson work for 'Bach in Africa'. G'day Africa IV completed a cycle begun sometime in the '80s, representing some of Henderson's most appealing music.

Audience appeal is the sine qua non of any festival. The CIMF generally stays shy of a major venue such as Llewelyn Hall, but we took a punt on the new Circa-Brandenburg Orchestra collaboration called English Baroque as a curtain-raiser for the Festival.



Andrian Tully, Photo by Anthony Browell

This high calibre production placed the music of Bach's era inside the acrobatic gravity-defying world of modern circus. It brought new audiences to the Festival and injected new excitement into our proceedings.

In spite of all the risks, and often against the odds, the Festival, in its 25th year, has proven to be as capable of major spectacle as of intimate events ('Gorman Up Close' was a minor festival highlight), site-specific open air events (in the Botanical Gardens and on Mount Stromlo) requiring unconventional audience management, formal concerts, informal events and master classes, children's presentations and more – with an unparalleled mix of music including ten newly-commissioned works.

Finally, the National Gallery of Australia set the scene for one of the Festival's most memorable moments in its 25-year history: 'Bach in the Central Desert'. Recorded and broadcast by ABC Classic, this concert combined Bach on quadruple saxophone with work by Indigenous musicians.

The Ntaria Ladies Choir from Hermannsburg, who gave this concert its title, gave our festival audience a poignant and moving reminder of Aboriginal assimilation of Lutheran hymns, a fascinating process of cultural transformation that attests to the inner resilience of Central Desert culture.

William Barton and Veronique Serret set the tone with a new collaboration, and the premiere of Chris Sainsbury's *Bark of the 'bidgee* formed the centrepiece of one of many capacity events of this festival. An open forum included several of the Indigenous artists that brought this project to fruition, sending a powerful message for the future of this festival with Indigenous work indispensably at the heart.

FESTIVAL ARTISTS

International Artists

BRODSKY QUARTET (UK)
LOS PITUTOS (Chile/Colombia)
QUATUOR VOCE (France)
SONIC.ART SAXOPHONE QUARTET
(Germany)

TRIO SR9 (France)
Korneel Bernolet, harpsichord (Belgium)
Eve Egoyan, piano (Canada)
Vyacheslav Gryaznov, piano (Russia)
Dan Tepfer, piano (USA)

Australian Artists

AUSTRALIAN BRANDENBURG ORCHESTRA
BACH AKADEMIE AUSTRALIA
CIRCA
ENSEMBLE OFFSPRING
NTARIA CHOIR
PENNY QUARTET
Tommie Andersson, lute/guitar
Sam Anning, double bass
Anton Baba, cello
William Barton, didgeridoo
Emma Black, oboe
Richard Butler, tenor
Lansana Camara, kora
Michael Cherepinskiy, treble
Natalie Christie Peluso, soprano
Michael Dooley, composer
Madeleine Easton, violin / director
Richard Fomison, trumpet
Anna Fraser, soprano
Hannah Fraser, mezzo-soprano
Helen Garner, author
Andrew Goodwin, tenor

David Greco, baritone
Blair Harris, cello
Moya Henderson, composer
Alex Hirlan, drums
Leanne Jin, piano
Jeremy Kleeman, baritone
Susannah Lawergren, soprano
Ella Macens, composer
Amy Moore, soprano
Miles Mullin-Chivers, cello
Jason Noble, clarinet
Roland Peelman, piano/Festival Director
Glenn Perry, librettist
Andrew Schultz, composer
Veronique Serret, violin
Bree van Reyk, Composer-in-Residence
Nick Wales, Composer-in-Residence
Sally Walker, flute
James Wannan, violin
Leonard Wiess, conductor
Kristian Winther, violin
Daniel Yeadon, cello

ACT Artists

BAND OF THE ROYAL MILITARY COLLEGE,
DUNTROON
BELLA VOCE CHAPEL CHOIR
CANBERRA GIRLS' GRAMMAR MUSIC
STUDENTS
CANBERRA GRAMMAR SCHOOL CHOIR
CANBERRA GRAMMAR SCHOOL CHORALE
CANBERRA YOUTH ORCHESTRA
CLARION
LUMINESCENCE CHAMBER SINGERS
LUMINESCENCE CHILDREN'S CHOIR
TURNER TREBLES
VOCAL FRY

Tobias Cole, countertenor
Andrew Fysh, bass
Jess Green, Composer-in-Residence
Callum Henshaw, guitar
Genevieve Jacobs, conversationalist
Anna Khan, soprano
Jonathan Lee, organ
Max McBride, double bass
Edward Neeman, piano
David Pereira, cello
Alex Raupach, trumpet
Christopher Sainsbury, composer

NURTURING YOUNG ARTISTS

As part of the Festival's commitment to developing the next generation of Australian musicians, 291 young artists joined the 2019 Festival, performing alongside Australia's best musicians and masters from around the world. These included one composer, four young soloists, one string quartet and 284 junior choristers.



Madeleine Jevons, Photo by Anthony Browell

Jonathan Lee
organ, Canberra

Michael Cherepinskiy
treble, Canberra

Miles Mullin-Chivers
cello, Sydney

Anna Khan
soprano, Canberra

Ella Macens
composer, Sydney

Luminescence Children's Choir
Canberra

Canberra Youth Orchestra
Canberra

Penny Quartet
string quartet, Sydney

Bella Voce Chapel Choir
Canberra Girls' Grammar, Canberra

Canberra Girls' Grammar Music Students
Canberra

Canberra Grammar School Choir
Canberra

Canberra Grammar School Chorale
Canberra

Canberra Youth Orchestra
Canberra

Luminescence Chamber Singers
Canberra

Luminescence Children's Choir
Canberra

Turner Trebles
Canberra

Vocal Fry
Canberra

MARKETING AND COMMUNICATIONS REPORT

Lily Hancock
CIMF Marketing Coordinator

Festival attendance reached record levels in 2019 with 8,400 tickets sold compared to 7,000 in 2018. Interstate patrons increased by 28 percent, a clear indication of the Festival's national importance and reputation. Interstate patrons accounted for 32 percent of the CIMF's total audience.

Feedback was very positive with 65 percent of patrons indicating the Festival exceeded their expectations, and 85 percent indicating they thought the quality of the music was excellent.

“

“Thank you for bringing excellent musicians from other parts of the world”

”

“Extremely professionally done, but at a cosy human scale”



“Love the Festival and hope to return next year. Quality of the performances is great and I love the different venues”

“If this festival quality is available every year I’ll be an annual visitor”

“It just gets better all the time. Thank you Roland Peelman”

“I loved the variety of music and great to see contemporary music, jazz, diversity of gender and ethnicity in the program”



Quatuor Voce and James Wannan, Photo by Peter Hislop

2019 KEY STATISTICS - TICKETS



SINGLE TICKETS
\$233,404

FESTIVAL PASSES
\$91,100 (107 SOLD)

ADVENTURE PASSES
86 SOLD

BACH FOR BREAKFAST:
2019 ONLY \$25,452

JAZZ UP LATE:
2019 ONLY \$4,642



Overall interstate ticket sales increased from **25% in 2018 to 32% in 2019**. Tickets were sold to residents of every state and territory in Australia as well as residents of New Zealand.



2018

SINGLE TICKETS: \$196,732

FESTIVAL PASSES: \$73,080

ADVENTURES PASSES: 65 SOLD

TOTAL - CORE PROGRAM:
\$278,752

TOTAL - CORE PROGRAM:
\$354,598

ENGLISH BAROQUE:
2019 ONLY:
\$54,762 (2019 ONLY)

TOTAL WITH ENGLISH BAROQUE (AUSTRALIAN BRANDENBURG ORCHESTRA AND CIRCA) NUMBERS INCLUDED:
2019: \$409,359

THE FESTIVAL IN THE MEDIA

CIMF 2019 received excellent local and national media coverage. ABC Classic and ABC Radio Canberra featured regular interviews and promotional performances with festival artists. The Canberra Times, City News and Limelight Magazine covered the Festival with front cover and feature articles.

Online articles about the Festival appeared in Limelight Magazine, CityNews, HerCanberra, The RiotACT and CutCommon Magazine. All concerts in the 2019 program were reviewed.

“A stunning spectrum of musical traditions, new and ancient”

– *Angus McPherson, Limelight Magazine*

“... the final note sounded and the audience rose to its feet, it was easy to believe that for one night we had all been lifted with the artist to touch eternity”

– *The Canberra Times*

“Peelman and the Festival performers can be applauded once again for clever programming decisions, smooth performances and a highly captivating series of concerts”

– *The Canberra Times*



Ntaria Choir, photo by Anthony Browell

THE FESTIVAL ONLINE

Facebook

The Festival increased its Facebook like/followers by **11%**

The Festival received over **119,000** post impressions

The Festival received over 3,490 post likes, with over **7,900** users engaging with festival content

Instagram

The Festival's Instagram increased followers by **25%** with around 4,000 post impressions a week during the Festival period

The Festival's daily Instagram story was seen by **over 400** people

Twitter

The Festival increased its Twitter followers by **9%**

The Festival received over **8,400** tweet impressions with over 210 users engaging with festival content

Our Website

The Festival's website received **113,195** page views by over 20,495 users. This is double the views and users of the previous year.

82.8% were new visitors to the website

Our eNews

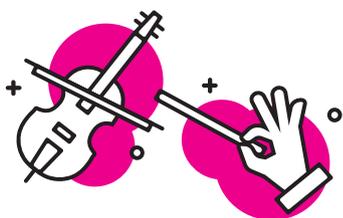
A regular schedule of eNewsletters and promotional bulletins throughout the year generated a **20% increase** in newsletter subscribers, keeping our audience engaged and informed

OUR GENEROUS SUPPORTERS

The board and staff of the Canberra International Music Festival (CIMF) would like to extend our appreciation to all our loyal supporters who gave so generously to CIMF in 2019.

We are enormously grateful to our donors, artist hosts, business partners and volunteers for sharing our vision and making such a substantial contribution to the presentation of the 2019 Canberra International Music Festival.

\$ value of private giving
\$193,568



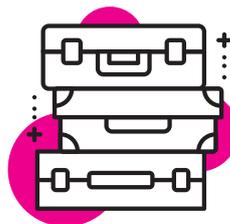
10 new works commissioned

62 volunteers



138 members

No. of hours put in by volunteers: 5,670

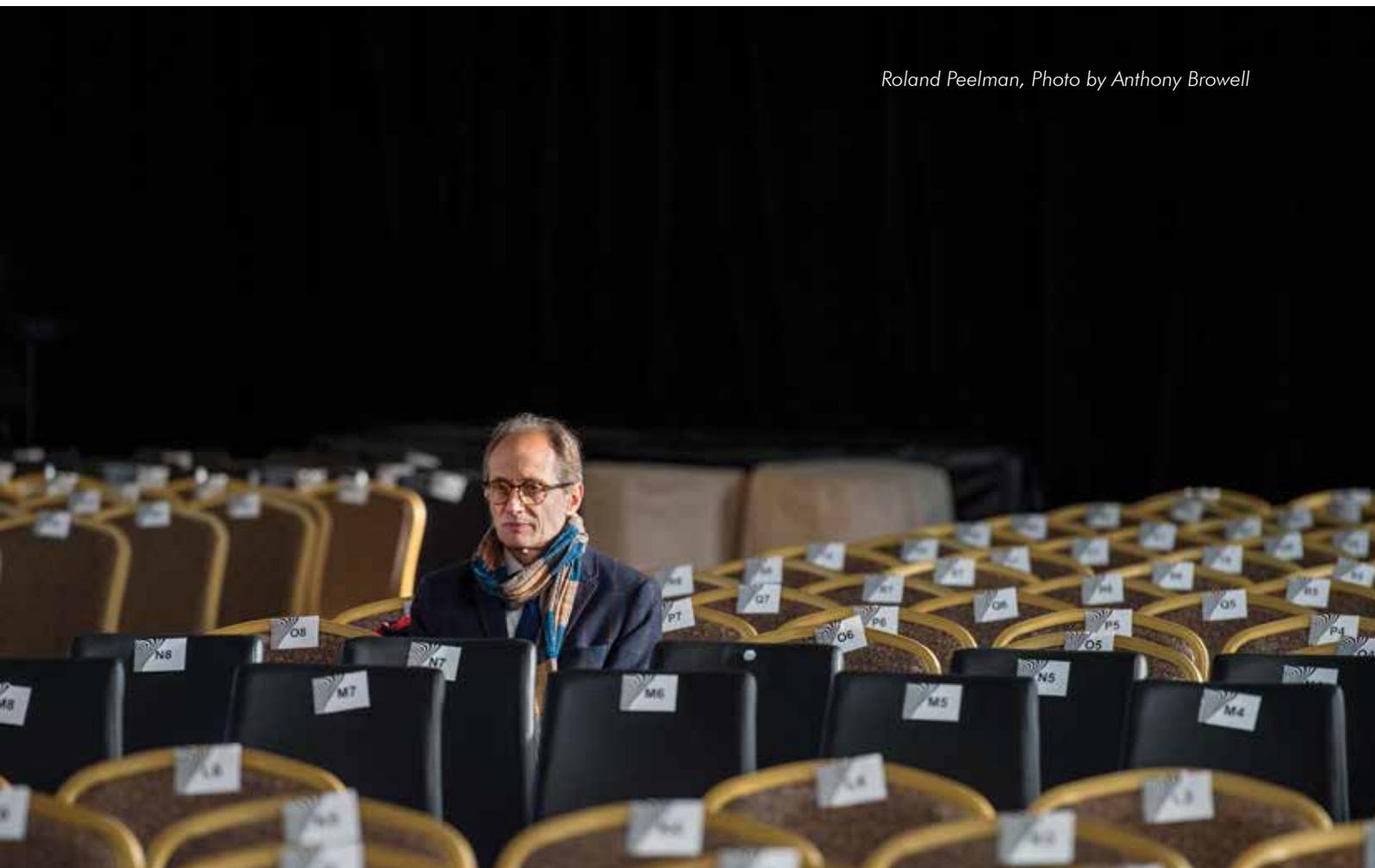


35 artist hosts

396 nights' accommodation (value \$71,280)



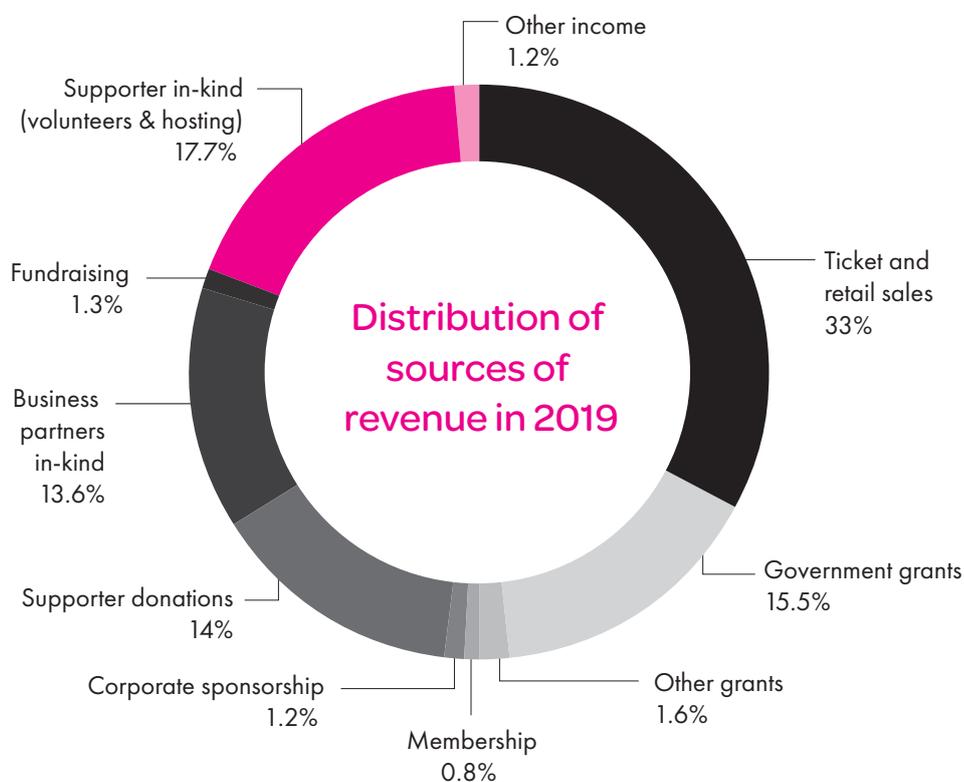
Roland Peelman, Photo by Anthony Browell



CIMF: Sources of Revenue 2018 & 2019

(Cash and in-kind)

INCOME	AU\$ value 2018	AU\$ value 2019
Revenue (cash)		
Ticket & retail sales	291,525	433,785
Government grants (ACT and Federal governments)	215,795	196,835
Membership	10,350	10,475
Sponsorship	25,000	15,000
Supporter donations	114,948	188,551
Fundraising	19,340	17,074
Other income	22,370	32,420
Total Revenue	679,988	894,140
In-kind		
Supporter in kind (volunteers & billeting)	218,000	224,280
Business partners in-kind	132,900	\$172,000
Total value of in-kind support	350,900	396,280
TOTAL INCOME (cash and in-kind)	\$1,030,888	\$1,290,420

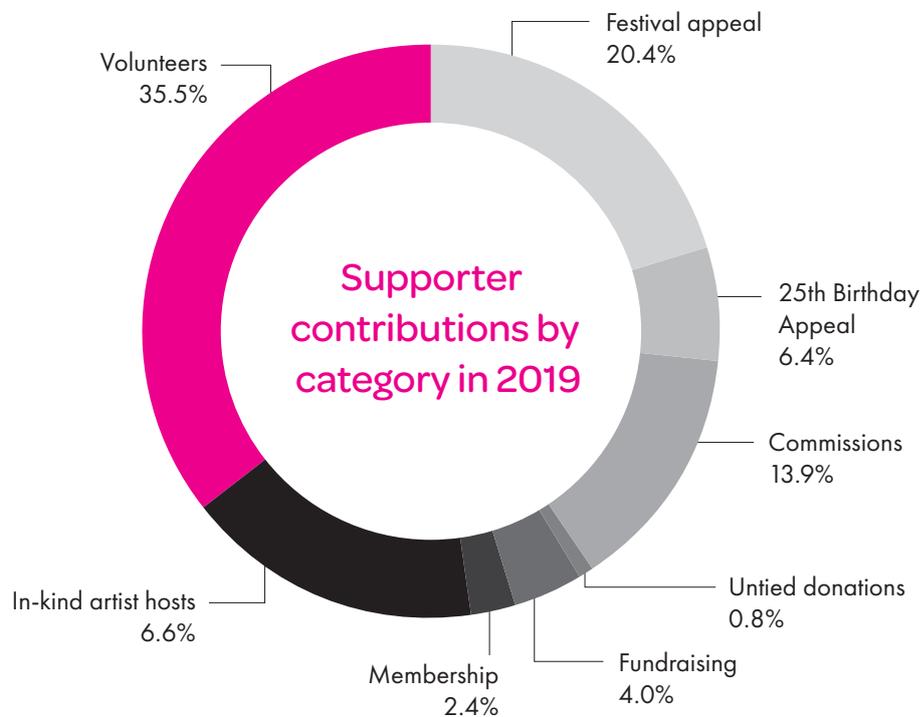


¹ Government grants received in 2019: Arts ACT \$87,864, Events ACT \$20,000, Australia Council for the Arts \$85,478, Creative Partnerships Australia \$3,522.86 (note additional \$25,000 carried over to 2020 Financial Year) ² Other income: University of NSW grant (\$20,000); French Embassy contribution to airfares \$8,159; interest ³ Business partners providing significant in-kind support 2019: Elite Event Technology, and Barlens. Media partners (Limelight, Saturday Paper, City News, Region Media Canberra Times, ArtSound FM, WIN Network). Other in-kind support: Minter Ellison, Theme and Variations, Sparke Helmore; Directors Australia, Shaw Vineyard Estate, Sparke Helmore, Ainslie + Gorman, DOMA Hotels.

CIMF:Supporter contributions by category 2018 & 2019

(Cash and in-kind)

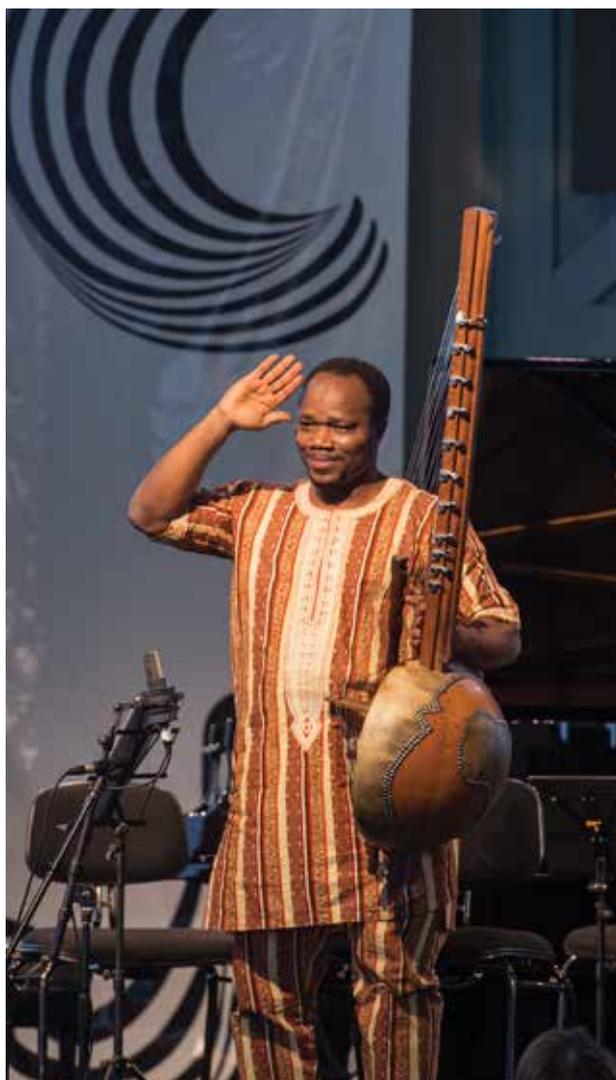
Category	AU\$ value 2018	AU\$ value 2019
Festival Appeal and untied donations	76,159	101,292
End of Year (25th Birthday) Appeal	N/A	27,470
Instrument Fund	600	N/A
Commissions	41,414	59,789
Fundraising	19,340	17,074
Membership	7,800	10,475
In-kind support (billetes)	80,000	71,280
In-kind (volunteers)	138,000	153,000
TOTAL SUPPORTER CONTRIBUTIONS (cash & in-kind)	\$363,313	\$440,380



NEW AUSTRALIAN MUSIC

CIMF is proud to be a leader in the commissioning of new Australian art music. We aim to commission diverse voices, with a strong emphasis on indigenous, female and emerging Australian composers.

2019 saw the launch of CIMF's new commissioning circle, A Major Lift. In its inaugural year, A Major Lift raised \$32,750.30 for new Australian art music. We thank Peter and Margaret Janssens and John and Margaret Saboisky for the generosity of their contribution to kick-start A Major Lift and founder Catherine Hawkins for her energy and drive in achieving such a successful outcome.



Lansana Camara, Photo Peter Hislop

CIMF and its supporters commissioned ten new works that were premiered at the Festival:

1. Bree van Reyk /Jess Green/Nick Wales: *'Loure'*, a Bach remix for violin, piano, percussion, electric guitar, string ensemble and marimba trio. Premiered at the Festival's opening gala, 'A World of Bach', 3 May 2019
2. Chris Sainsbury: *'Bark of the Bidgee'* for violin, flute, guitar, percussion and didgeridoo. Premiered at 'Bach in the Central Desert', 5 May 2019.
3. Veronique Serret and William Barton: *'Heartland'* for violin and didgeridoo. Premiered at 'Bach in the Central Desert', 5 May 2019.
4. Jess Green: *'Sing the Sky'*, solo vocal work. Premiered at the James Turrell Skyspace, 6 May 2019.
5. Jess Green: *'Shimmer Shimmer'* for electric guitar and voice. Premiered at 'Up Close at Gorman', 7 May 2019. 6. Nick Wales: *'Harbour Dark'* for Bach Akademie Australian Quartet. Premiered at 'Up Close at Gorman', 7 May 2019.
7. Ella Macens: *'Ripple'* for saxophone quartet. Premiered at 'Up Close at Gorman', 7 May 2019.
8. Michael Dooley: *'The Heavens Declare'* for two violins. Premiered at 'Bach on the Mountain', 8 May 2019.
9. Moya Henderson: *'G'day Africa IV'* for string quartet, piano and clarinet. Premiered at 'Bach in Africa', 11 May 2019.
10. Bree van Reyk: *'To Peg Mantle, with thanks'* for orchestra. Premiered at 'Bach for All', 12 May 2019.

2019 FESTIVAL SUPPORTERS

2019 Concert Supporters

Dianne & Brian Anderson, Andrew Blanckensee, Debbie Cameron, Warren Curry & Randy Goldberg, Gail Ford, Margaret Frey, Robin Gibson, Lyndall Hatch, Claudia Hyles, Michael & Marlena Jeffery, Jenny & Emmanuel Notaras, Koula Notaras, Marjorie Lindenmayer, Lilian & Govert Mellink, Lynlea & Clive Rodger, Margaret & John Saboisky, Peronelle & Jim Windeyer, Pro Musica Members

2019 Artist Supporters

Bev & Don Aitkin, Andrew Blanckensee, Susan & David Chessell, Gudrun Genee, Gail Lubbock, Pamela & Allan O'Neil, Carolyn Philpot, Anna & Bob Prosser, Peter Wise, Margot Woods & Arn Sprogis, Anonymous (2)

2019 Festival Appeal (untied)

Betty Beaver, Bev Clarke, Anne Cawsey, Elizabeth Conway, Andrew Fysh, Catherine Hawkins & David Windsor, Leonie John & Michael Stenning, Jane McGreevy, Prue Neidorf, Judith Noble, David Riggs, Anonymous (2)

General Donations \$50 and above

Richard Arthur, William Bowen, Jennie Cameron, Janis Cashman, Kent Chambers, David Chessell, Elizabeth Clark, Bev Clarke, Sally Curlewis, Dorothy Danta, Lindsey Gilbert, Christine Goode, Anita Hargreaves, Catherine Hawkins & David Windsor, Anne l'Ons, Genevieve Jacobs, Norman James, Cherie Lutton-Byrnes, Judith Manning, Betty Meehan, Govert Mellink, Jeremy Newman, Debra Nowell, Anna Prosser, Helen Rankin, Alex Raupach, Ann Ryan, Rosemary White, Anonymous (1).

2019 Commission Supporters

John Davies, Andrew Johnston, Irena Sprogis, Nick Wales, Margot Woods & Arn Sprogis, APRA Art Music Fund

2019 A Major Lift

Andrew Blanckensee, Robyn & Penleigh Boyd, Jennie & Barry Cameron, Frances & James Carter, Bev Clarke & Graham Chalker, Jean Dalton, Jennifer Dobbin, Catherine Hawkins & David Windsor, Judith Healy, Margaret & Peter Janssens, Maria Kwiatkowska & David Hawkins, Rosemary & Peter Ingle, Gabrielle Lewis & Damien O'Donovan, Marjorie Lindenmayer, Rachel McCallum & Gavin Morrison, Heather McLoughlin, Lilian & Govert Mellink, Kate Morgan & Richard McHugh, Ingrid & John Moses, Carolyn Philpot, Anna & Bob Prosser, Sarah Ross-Smith, Margaret & John Saboisky, Brenda & Mark Simkin, Irena Sprogis, Elsin Wainwright & James Hooke, Mandy Westende, Allison Will & Jonathan Woodger, Margot Woods & Arn Sprogis, Anonymous (2)

25th Birthday Appeal

Dianne & Brian Anderson, Andrew Blanckensee, Margaret Bourke, Julie Carmody, Mary & Phillip Constable, Liz Conway, Dudley & Helen Creagh, Mark Devlin, Christine Goode, Robert Goodrick, Lyndall Hatch, Catherine Hawkins & David Windsor, Judith Healy, Peggy Horn, Julie Hotchin, Leonie Hunt, Meryl Joyce, Mayada Kayali, Carol & Richard Kenchington, Siew-Ean Khoo, Kate King, Penny Le Couteur & Greg Dickson, Ewan & Marjorie Letts, Wendy & Stewart May, Betty & Paul Meyer, Ingrid & John Moses, Jeremy Newman, Pam & Allan O'Neil, Sue Packer, Felicity Paton-Boxall & Terence Boxall, Carolyn Philpot, Anna & Bob Prosser, Clive & Lynlea Rodger, Hannah Semler, Robin Sevenoaks, Julie Shaw, Heather & Paul Shelley, Geoffrey Smith, Helene Stead, Malgorzata Stepuch & Janusz Florek, Annie & Anthony Whealy, Annabel Wheeler, Margaret & David Williams, Diane Wright, Anonymous (6)



James Wannan, Mary Finsterer and Chris Piddock,
Photo Peter Hislop

TREASURER'S REPORT

Overview

Canberra International Music Festival Ltd (the Company; CIMF) produced a strong surplus in the year to 31st December 2019. The theme of our program in 2019 was attractive to our audiences and more events were undertaken than in 2018. The audited financial statements show that the Company in 2019:

- produced a surplus of \$80,816, an increase of \$54,841 from the 2018 surplus of \$25,975; and as a result
- equity/retained earnings grew from \$46,873 in 2018 to \$127,689 in 2019.

These results reflect an increase in revenue from ticket sales and donations and enable CIMF to face financial uncertainties arising from our operations as a music not-for-profit undertaking.

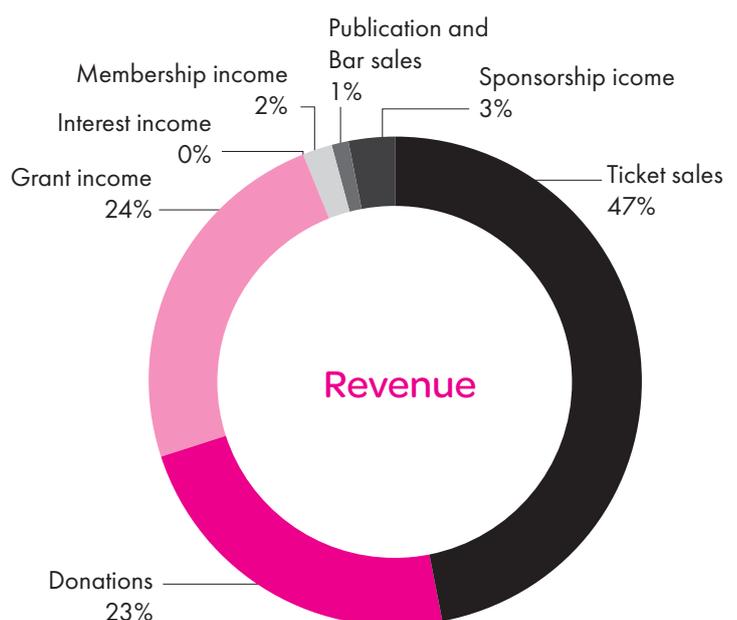
Revenue

Our revenue in 2019 was \$894,140, an increase of \$214,152 (or 31.5%) from 2018 total revenue of \$679,988. The graph below illustrates that the 2019 revenue for the Company largely relates to ticket sales (47%), government grants (24%), and donations (23%).

Ticket sales improved notably from 2018 with an increase in ticket sales revenue of \$139,824 (50.2%).

The ACT Government (ArtsACT and Events ACT) and the Australia Council for the Arts continued their significant level of support with grant income for 2019 totalling \$216,835.

Donations, including concert, artist and commissions support by individual donors, increased from \$134,288 in 2018 to \$205,625 in 2019.



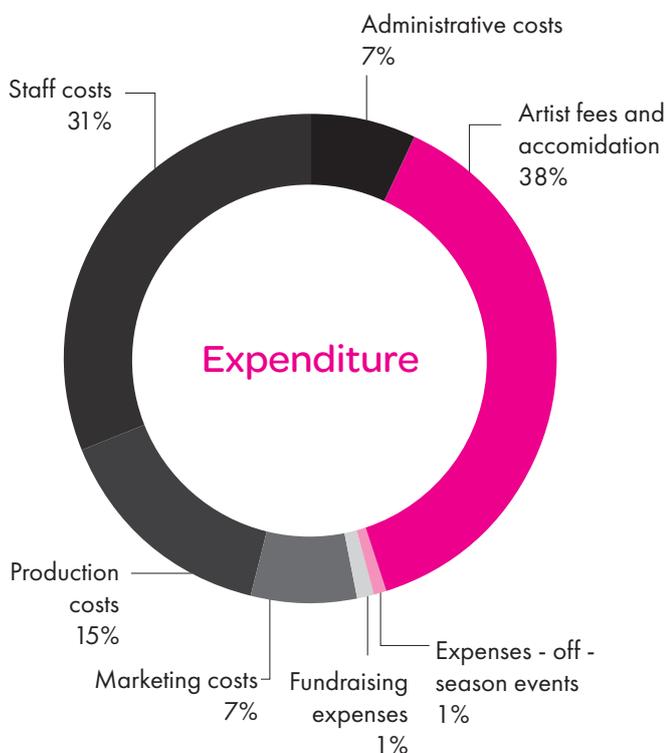
Expenditure

Our expenditure in 2019 was \$813,324, an increase of \$159,311 (or 24.4%) from the 2018 total expenditure amount of \$654,013. The graph below illustrates that the 2019 expenditure for the Company largely relates to artists fees and accommodation (38%), staffing costs (31%), and production costs (15%).

\$431,694 was spent on artist and production costs for the Festival with 70 percent of this expenditure going to the cost of engaging artists for the Festival. The increased costs are due to additional investment in our artistic programming, which in turn is reflected in ticket sales.

Staffing costs in 2019 were \$255,135, an increase of \$19,833 or 8.4 percent on the 2018 staffing costs. The increase better reflected the Company's needs.

The costs of bringing artists to Canberra, production costs and staffing costs are supplemented by the extraordinary value we received from volunteers, artist hosts and our in-kind service providers.



Jason Noble, Photo Peter Hislop

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 2019, and of its financial performance for the year ended 31 December 2019.

Outlook for 2020

In 2020 the Company faces a number of challenges including:

- a reduction in revenue as a result of a reduction in Commonwealth government funding for the 2020 calendar year and the impacts of Coronavirus on the Company;
- Deteriorating economic conditions which can influence future ticket sales and donations; and
- The difficult environment for securing corporate sponsorship in the ACT.

The recent announcement that CIMF will receive four year funding from the Australia Council for the Arts for 2021-2024 significantly improves the Company's outlook beyond 2020.

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).

In 2019 Pro Musica Inc changed its legal structure from an incorporated association to a company limited by guarantee and its name to Canberra International Music Festival. To bring effect to these changes, the members approved a new constitution with an updated Purpose, consistent with its original purpose.

The Board of Pro Musica had determined that the change in legal structure would impose stronger governance and accountability standards on the organisation and enhance the prospects of securing government and corporate funding support.

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 6 times and held a Strategic Planning day during 2019. Our Board members contribute their time on a voluntary basis.

The work of the Board is supported by three subcommittees.

Finance, Audit and Risk Management Committee

To assist the Board to discharge its obligations in relation to the financial management of the Company. In 2019 FARM was supported by a sub-committee established specifically to review the company's financial policies and undertake longer term financial analysis.

Community Relationships Committee

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

Governance Committee

The Board established a Governance Committee in 2018 which was disbanded in mid-2019 following completion of its work program, that is, development of a Board Charter, Strategic Agenda, templates for board papers, and a strategy for board development and evaluation.



Canberra Youth Orchestra and Canberra youth choirs directed by Leonard Weiss, Photo by Anthony Browell

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. Extensive management experience including as CEO of a not-for-profit organisation. She has served as Company Secretary and on several company Boards.

Dorothy Danta *Vice Chair*

Gallery Director of Giles Street Gallery Kingston 1986 – 1990; Gallery Director of The Gallery at Canberra Grammar School 1990 – 2002; Fund raising Committee of the Australian Chamber Orchestra for 15 years.

Govert Mellink *Vice Chair*

PwC Consulting: Business Management, Public Sector and Not for Profit Governance Arrangements. MSc, Business and Marketing Management, Erasmus University Rotterdam, Netherlands. MBA Michigan State University. 20 years' experience in business improvement in the public and not-for-profit sectors. Specific specialisation in the field of public governance, management controls and organisational performance management.

Will Laurie *Treasurer, ret mid 2019*

BEC (Sydney), ASIA, FAICD; Managing Partner Price Waterhouse and PricewaterhouseCoopers Canberra 1992-2001; Chairman Boyce Chartered Accountants 2001 onwards; Chairman Department of Defence Audit Committee; ACT Auditor-General's Audit Committee, Attorney-General's Audit Committee; Chairman of other audit committees and member of Boards of Directors.

Anita Hargreaves *Treasurer*

BEC (ANU), CA, GAICD, ACT Representative Women on Boards, Member of the Disciplinary Tribunal for Chartered Accountants Australia and New Zealand. Anita has had a diverse career in the private and public sectors in Sydney, Western Australia and Canberra within public practice firms, international publishing and executive recruitment companies, and government. Most recently, Anita has held senior executive positions within the ACT Government and has built a strong reputation in strategy development, financial and human resource management, corporate governance and transformational change.

Anna Prosser

Governance and management experience professionally as a Consultant and Head Occupational Therapist and Counsellor (BA OT, MA Counselling) and as committee member and President of Women's International Club. Professional link as member of the ANU Human Research Ethics Committee (HREC). Lifelong passion for music and commitment as a volunteer, fundraiser and event organiser on committees (e.g. ACO, ADFAS, CMRI) and own fundraising initiatives for Australian and overseas charities. Commitment in various ways to CIMF since 1999.

Christina Cooke

President of the Alliance Francaise de Canberra and ACT State Manager for Musica Viva. While now involved in culture and the arts, Christina's background is in aviation management. She had a 20 year career with Qantas in various parts of the organisation, primarily operational areas. Her main expertise is in safety and regulatory affairs. She has also worked with ADFA and Griffith University.

Board Member

Qualifications and Experience

David Chessell

Director of M16 Artspace, Hockey ACT and two property investment and management companies. Following a 17-year career in the Commonwealth Treasury, including working at the International Monetary Fund, he was a co-founder of Access Economics. He worked as an economic consultant and as a fund manager with Access Capital Advisers, which he also co-founded and chaired. He has a BA Hons (University of Melbourne), BEc (ANU) and PhD (Yale).

Kent Chambers *ret mid 2019*

Kent is an experienced capability investment analyst. His skills cover capability analysis, project cost analysis and business operations, including successfully leading a major Division reform program involving significant long-term engagement with executive staff and industry stakeholders. He is a member of the UNSW ADFA Academic Board. In 2017 he was selected as an inaugural member of the ANU Crawford School Future Shapers Program. Kent is studying for a Master of Business and holds a first-class honours degree in International Relations, a Bachelor of International Business and is a graduate of the Australian Institute of Company Directors.

Genevieve Jacobs

Genevieve has been a journalist for 30 years, working in print and radio. She is the 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. She works with a wide range of organisations including the Tara Costigan foundation, Gift of Life ACT and Asthma ACT and sits on the ACT's advisory committee for historic places. She has an enduring interest in the arts and in strengthening community engagement.

Catherine Hawkins *ret mid 2019*

Catherine Hawkins was with Commonwealth Attorney-General's Department in many roles (1993-2017). She has worked on the Senate Legal and Constitutional Committee, as an intellectual property law training consultant, and ran a successful UN Committee election (Committee on the Rights of People with a Disability). Catherine's not-for-profit experience includes work establishing the ACT Women's Legal Centre. In 2016 she did a Jawun secondment to the NPY (Ngaanyatjarra Pitjantjatjara Yankunytjatjara) Women's Council in Alice Springs. Catherine has a Bachelor of Arts/Law (Hons) (University of Sydney), Masters in Law (Fordham), Masters in Public Policy (Princeton) and is a Graduate of the Australian Company Institute of Directors (GAICD).

Jennie Cameron AM

Director, CC&N Pty Ltd, Social Enterprise Development Consultants. Jennie Cameron has been awarded a Member of the Order of Australia (AM) in recognition for service to children and people with a disability. Jennie was recognised for her volunteer work with the National SIDS Council of Australia and SIDS and Kids ACT over the past 18 years. She was also the Chair of the National Board of SIDS and Kids Australia between 2004 and 2009. 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. She is a member of the ANU Endowment for Excellence Board of Governors.

David Perceval FCA GAICD

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 and previous senior roles with accounting firms as Senior Manager, KPMG and Executive Director Walter Turnbull Pty Ltd. David is a Fellow of the Institute of Chartered Accountants, Australia and New Zealand and a graduate of the Australian Institute of Company Directors. David completed a Bachelor of Commerce in Accounting.

FESTIVAL TEAM

Staff

Roland Peelman
Artistic Director

Alex Raupach
General Manager

Hanna-Mari Latham
Office and Finance Manager

Lillian Hannock
Marketing Coordinator

Olivia Swift
Artist Coordinator

Dan Sloss
IT and Systems Manager

Marketing and Public Relations

Kristen Kipouropoulos
Marketing Coordinator

Marilyn Chalkley
Publicity

Geoff Millar
Publications Manager

Cassandra Hollis (Storm Design)
Graphic Designer

Jon Holden
Videography

Peter Hislop, William Hall and Anthony Browell
Photography

Ralph Lane OAM, Kimmo Vennonen, Christian Huff-Johnston, Tim Lamble
Audio Recordings

Front of House

Jenny Harper
Box Office and Front of House Manager

Jennifer Whipp and Liz McKenzie
Volunteer Coordinators

Margaret Janssens
Membership Secretary

Andrew Blanckensee
Bar Manager

Production

David Howe
Production Manager

Hannah Semler
External Venues Producer

Rachel Gould
Fitters' Workshop Venue Manager

Neil Simpson
Fitters' Workshop Technical Manager

Steve Crossley
Logistics and Fitters' Workshop Site Manager

Joshua Robinson
Production Assistant

Jill Sketchley, Daniel Kempton
Bach for Breakfast Coordinators

Anna Prosser
Festival Trip Coordinator

Klara Beresnikoff
Accommodation Coordinator

Victoria Lees
Transport Coordinator

Colleen Fox
Catering Coordinator

Darren Russell
Technical Consultant

Eddie Bernasconi, Julia Janiszewski, Jonathan Lee, Alexis Weaver
Production Interns

Rohan Heffernan, Isaiah Bondfield, James Snedden
Work Experience Production Assistants

Jonathan Lee, Joshua Robinson
Subtitle Operators



Jack Ward (Penny Quartet), Photo by Anthony Browell



Photo by Anthony Browell

OUR VOLUNTEERS

Volunteers:

Jessica Atkins, Bill Barker, Robyn Boyd, Maureen Boyle, Tricia Burritt, Graham Chalker, Caroline Cockburn, Helen Cory, Sally Curlewis, Anne Davis, Rachael Eddowes, Juan Ignacio López García, Ros Greenwood, Ian Hawke, Iwona Hawke, Leanne Hillier, Susan Ingrid Hjaelmhof, Norm Hughes, Pauline Jennings, Mary Kelly, Rachel Letts, Annette Lock, Agnieszka Malzacher, Jurek Malzacher, Pamela McKay, Liz McKenzie, Helen Moore, Debra Nowell, Patricia O'Brien, Jan O'Connor, Brendan O'Loughlin, Clara Pelloquin, Anna Prosser, Anne Reese, John Reis, Julie Reis, Jan Reksten, Richard Rowe, Christina Sainsbury, Chrissie Shaw, Helene Stead, Ewa Talent, Helen Tan, Christine Watson, Gary Whipp, Jennifer Whipp, Josie White, Sharleen Wyer, Yu Zhong

Billeters:

Jan Adams, Joanna Adamson, Dianne Anderson, Liese Baker, Celeste Barker, Sue Beaver, Klara and John Beresnikoff/Marshall, Judy and Peter Biggs, Bill/Margaret Book/Smythe, Jennie and Barry Cameron, Mary and Philip Constable, Jean and Len Chesson/Crossfield, Sally Curlewis, Judith Gates, Robert Goodrick, Gini Hall, Peggy Horn, Elspeth and Graham Humphries, Claudia Hyles, Barbara and John Inglis, Sylvia Jamieson, Margaret and Peter Janssens, Peter Jones, Carol and Richard Kenchington, Gail Lubbock, Bridget Middleton, Elizabeth Moore, Helen Moore, Ilona & James Nichterlein, Pamela and Allan O'Neil, Mark and Debra Parsons, Eric and Megan Pozza/Curlewis, Diana Primrose, Anna & Bob Prosser, Michael & Léonie Stenning/John, Jane Thompson, Deborah Warren-Smith, Peronelle and Jim Windeyer

Special Thanks:

The Festival staff would like to express heartfelt thanks to the Board of Canberra International Music Festival. and our team of dedicated volunteers without whom this Festival would not be possible. Thanks also to those organisations and people who help us keep our office running all year round:

WOTLink:

Anthony Miller, Regan Harrison

Ainslie Arts Centre:

Elizabeth Curry, Sia Ahmad, Mauro Aviles, Callie Doyle-Scott, David Suttle

TryBooking:

Delma Dunoon



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

Supported by



MAJOR PARTNERS



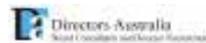
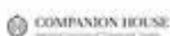
CULTURAL PARTNERS



FESTIVAL PARTNERS



FESTIVAL SUPPORTERS



Contact us

Please do not hesitate to contact us for more information.

Our office is open Monday to Thursday from 9.15 am to 12.30 pm
+61 2 6230 5880 info@cimf.org.au www.cimf.org.au

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ACT government, Creative Partnerships Australia and the Australia Council for the Arts