



CANBERRA  
INTERNATIONAL  
MUSIC  
FESTIVAL

# CANBERRA INTERNATIONAL MUSIC FESTIVAL

ANNUAL REPORT 2021



# VISION, MISSION AND GOALS



## Our Values

### EXCELLENCE:

Artistic excellence and creativity with a sense of adventure

### RELEVANCE:

Music that reflects the diversity of Australia

### INCLUSION:

A festival that is accessible and welcoming

### CONNECTION:

An event that engages with and uplifts its community

### ETHICS:

An organisation that works respectfully and responsibly

# CONTENTS

- 1 // Chair And General Manager's Report
- 3 // Treasurer's Report
- 5 // Artistic Director's Report
- 7 // Our Generous Supporters
- 8 // How Your Support Made A Difference In 2021
- 9 // New Australian Music
- 10 // 2021 Festival Supporters
- 11 // Governance And Board
- 13 // Festival Team 2021
- 15 // Our Partners



# CHAIR AND GENERAL MANAGER'S REPORT



*Genevieve Jacobs AM  
Chair, Canberra International  
Music Festival*

After the travails of 2020, 2021 was another difficult year for arts organisations but in many ways a triumph for the Canberra International Music Festival Ltd (CIMF). After cancelling our 2020 event, we were again faced with the consequences of the pandemic. International artists were unavailable and audience numbers were limited. Our team, led by Artistic Director Roland Peelman and General Manager Angela Hannan, rose to the challenge magnificently. The "Idea of Vienna" was a resounding success and a tribute to the whole CIMF community's commitment.

I would like to particularly acknowledge the efforts of previous Chair Bev Clarke, who so ably guided us through these past few difficult years. I took over the role in October 2021 and am looking forward with great excitement to the 2022 festival.

Our thoughts as a Board are very much directed towards building financial resilience and continuing to create a diverse, welcoming, innovative and excellent festival. As always, we are immensely grateful for your support of the festival, the musicians and the composers who create the magic each year.

*Genevieve Jacobs AM  
Chair*



*Angela Hannan  
General Manager, Canberra International  
Music Festival*

We made it! 2021 was a turbulent year for CIMF as it was for all arts organisations, but we were one of the lucky ones. After the cancellation of the 2020 Festival we were so excited to be able to present a live Festival in 2021. With international borders being closed, we looked closer to home and presented an amazing Festival with an outstanding all-Australian line up. While Covid was ever present in our minds, the team showed amazing resilience and adaptability, and delivered a tremendously successful festival.

We were overwhelmed by the continued support for our Festival despite the 2020 cancellation, and our magnificent donors continued to enable us to present an artistic program of both excellence and diversity. We are very fortunate to have such a passionate community of supporters who share our vision for excellence and commitment to the future of Australian art music. We are deeply grateful.

Our sustainability and success as a performing arts company would not be possible without the generous support of our invaluable government partners. The ACT Government has continued its support throughout the pandemic, and an extension of our funding was confirmed in November.

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

The Festival was further assisted by support from the Federal Government's through JobKeeper and the Office of the Arts' RISE Fund, which enabled us to manage the risk in order to deliver a Festival of the same quality and scope as our audience has come to expect.

We continue to make a significant contribution to Australian art music and we aim to commission across a wide spectrum with a strong emphasis on indigenous, female and emerging Australian composers. 2021 was the third year of CIMF's commissioning circle, *A Major Lift*, and we raised \$30,250 for new Australian music. We would also like to thank those donors who commissioned individual works.

A key organisational focus pre-Covid had been to build CIMF's business resilience to ensure we had a sustainable platform for presenting and promoting our Festival. 2021 demonstrated the importance of prudent financial management, but also what can be achieved in the face of adversity. We were able to finish the year in a strong financial position, which has enabled us to plan ahead for 2022, despite the challenges posed by Covid-19.

2021 was rounded off with our Christmas Festival *A Luminous Christmas* and provided a return to live music after the long lockdowns during spring.

I am deeply grateful to all CIMF's wonderful staff and volunteers, for their professionalism and commitment to delivering the best festival possible.

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

*Angela Hannan  
General Manager*



*Photo credit: William Hall*



# TREASURER'S REPORT

## Overview

For the year to 31 December 2021, Canberra International Music Festival Ltd (the Company; CIMF) generated a profit with the 2021 with more events undertaken at reduced audience capacity due to COVID-19 pandemic.

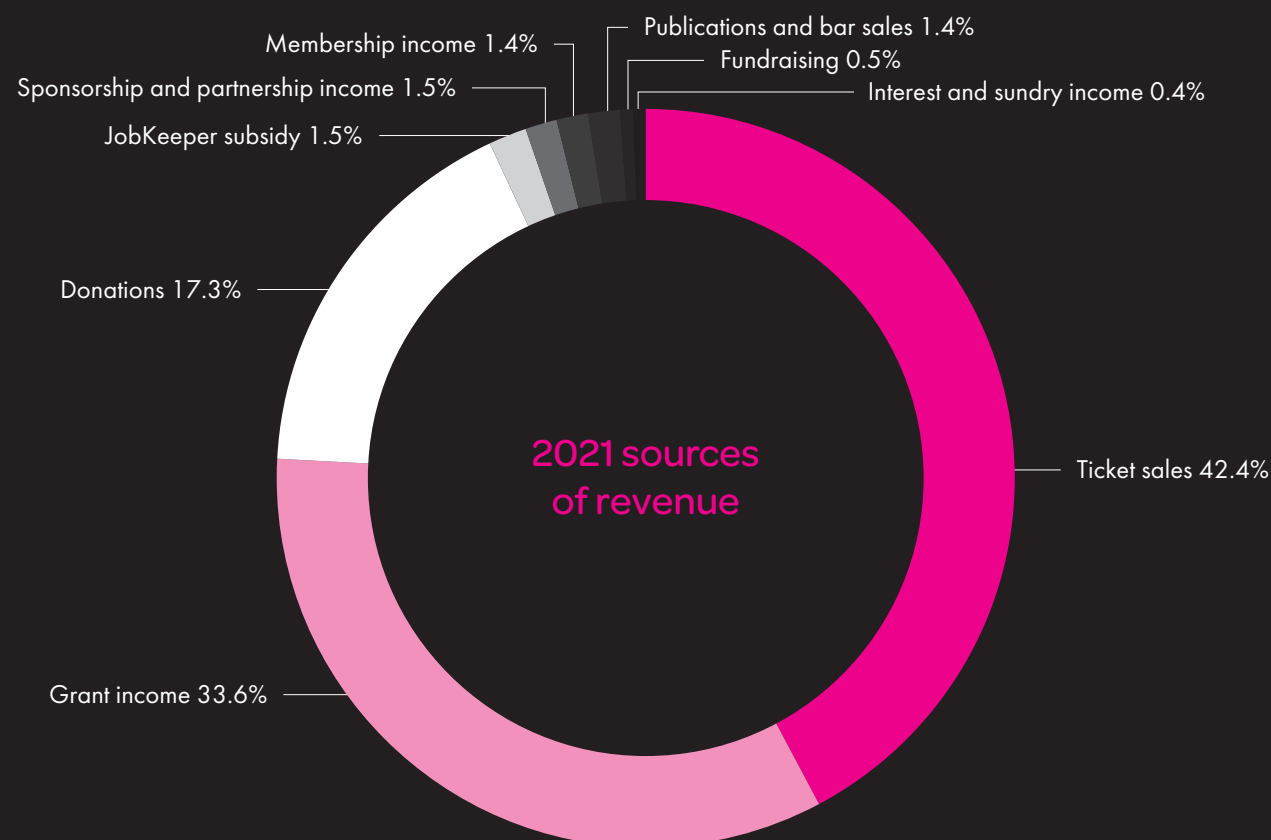
The audited financial statements reflect CIMF's continued financial resilience which in 2021:

- generated a net profit of \$29,250 (2020: \$48,764); and as a result
- equity/retained earnings grew from \$176,363 in 2020 to \$205,613 in 2021.

These results reflect the Company's resilience recovering from the cancellation of the 2020 festival to deliver a successful and attractive 2021 festival to our audiences in light of the challenges from the COVID-19 pandemic.

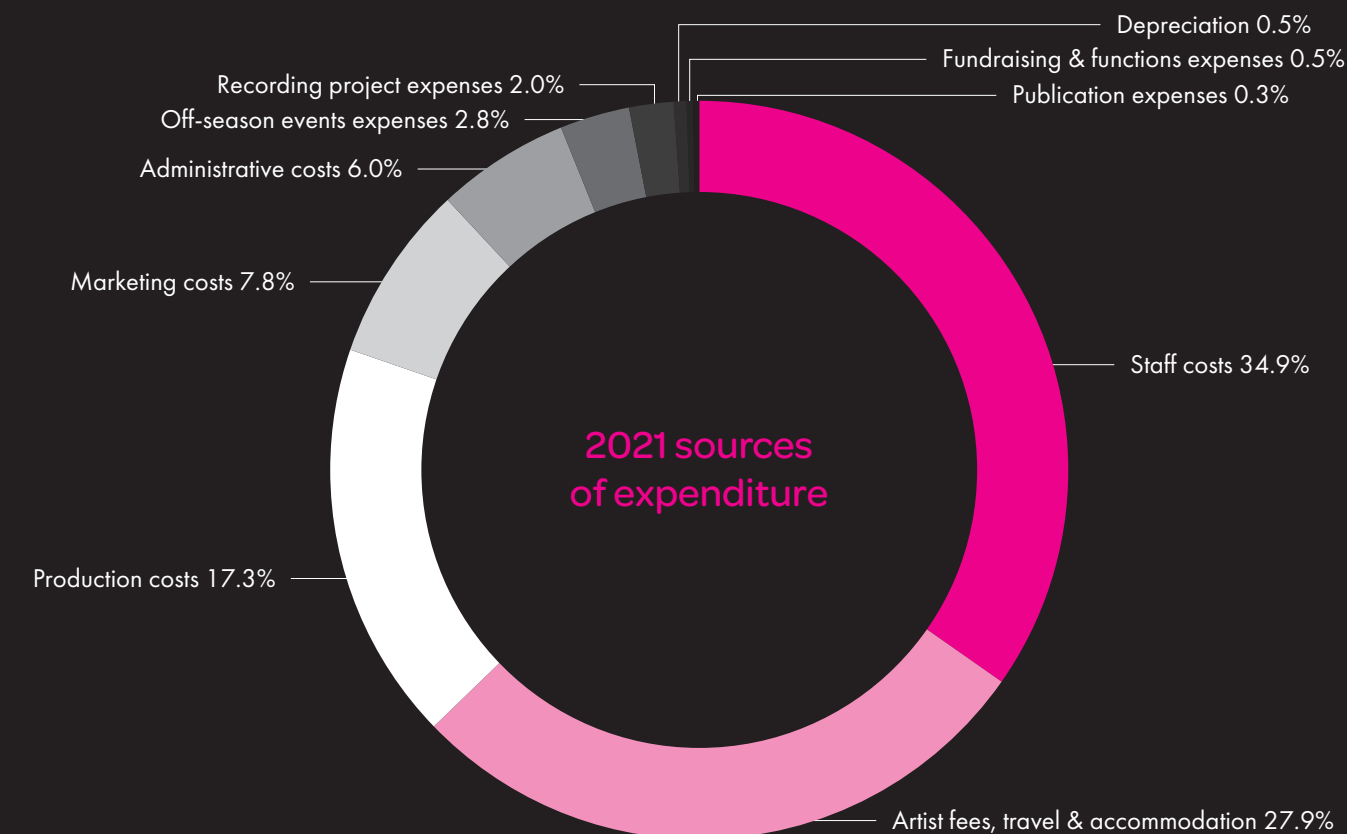
## Revenue

Total revenue in 2021 was \$903,577, an increase of 91% from the total revenue in 2020 of \$472,628. The graph below illustrates that the most significant revenue contributors for the company in 2021 were ticket sales (42.4%), government grants (33.6%), and donations (17.3%).



## Expenditure

Total expenditure in 2021 was \$874,327, an increase of 106% from the total expenditure in 2020 of \$423,954. The graph below illustrates the company's major expenditure related to staff costs (34.9%), artist fees and accommodation (27.9%), and production costs (17.3%).



## Audit Opinion

Our auditors, Hardwicks, noted in their audit opinion that the accompanying financial statements give a true and fair view of CIMF's financial position in 2021, and of its financial performance for the year ended 31 December 2021.

Kelly Wang  
Treasurer, Canberra International Music Festival

## Outlook for 2022

The outlook for 2022 remains uncertain with the company focussing on delivering an attractive 2022 Festival program and continuing to build financial resilience amid a number of challenges including:

- navigating through the impacts of the COVID-19 pandemic and CIMF's ability to hold events;
- supporting artists and broader arts sector recovery from the COVID-19 pandemic; and
- attracting corporate sponsorship in the ACT.



# ARTISTIC DIRECTOR'S REPORT



Roland Peelman AM  
Artistic Director, Canberra International  
Music Festival

If 2020 represented "the best festival we never had", 2021 became the miracle festival we had to have - against the odds. Held in early May after many Covid scares in NSW and not long before a lengthy lockdown across Australia prevented any live music, the festival took place under a sunny sky and in a most joyous atmosphere, grateful for the chance to hear music close up and in person. Hardly anyone was vaccinated, yet not a single case of illness disrupted the festival proceedings.

The circumstances however prompted a differently conceived, tailored and presented festival. Performances capped at 60 min, interval drinks banned, almost all events repeated one hour later, and evening concerts from the Fitters' Workshop live streamed, the festival also embraced events in ANU's Kambri Cultural Centre, a two-week series of cabaret-style events in the newly minted Verity Lane Markets, and a free family festival event at the brand new Belco Arts.

The latter events in particular sent powerful signals of our festival reaching out to new and different faces, bringing music in different places and letting the festival context evolve into a new

era. The 27th edition of CIMF cast a distinct and different spell. In Verity Lane alone, we enjoyed the cool riffs of Radiohead via Josh Cohen, Crumb's magic *Makrokosmos* via Sonya Lifschitz's fingers and Christine Johnson's gothic presence, we saw a young piano entertainer in Ronan Apcar and couldn't resist the boundless energy of DOBBY and DJ Diola.

In the absence of international artists, two overseas events were streamed in the lead-up, one superbly realised from Vienna, and the other as a new dance-music collaboration from Wellington NZ. Both captured something essential about Vienna's artistic legacy: the Austrian folk music that lies at the heart of Ramsch & Rosen's contemporary improvisatory practise, and Schönberg's *Transfigured Night*, a seminal work from the heady days of Vienna's fin de siècle.

... *the idea of Vienna*. Yes, Vienna provided focus to much of the serious program, yet our reference point was here in Australia. Omnipresent at the festival were the many First Nations artists carrying cultural traditions from a time well before Mozart or Beethoven set their first steps on stage. William Barton cut a most magisterial presence at this festival, alongside two Yolngu Songmen from Arnhem Land, the Tiwi Strong Women, Nardi Simpson and an entire group of Yuwaalaraay women, DOBBY, as well as composers Brenda Gifford and Chris Sainsbury. Their voices resounded powerfully and confidently across the festival, reinforcing the growing notion that powerful new energy is to be drawn from the stories, sounds and memories of our Indigenous brothers and sisters. Our combined future lies therein.

Due to the 2020 backlog, more than twenty new compositions were premiered live at the festival including major evening-filling work such as Katy Abbott's *Do I Matter?* and Matt Keegan's *Vienna Dreaming*. The latter, as a happy co-production with the Street Theatre, set the tone for a number of jazz productions in '21: Sandy Evans' culture-crossing tribute to Ghandi, *Ahimsa*, and the Australian Art Orchestra's *Hand to Earth*, an undisputed highlight of CIMF21. In addition, collaborating with Ausdance resulted in a new dance work by Murrawarri artist Tammi Gissell. In the process *Rainbow Serpent*, an earlier score by our composer-in-residence Brian Howard transformed into *Mundaguddah*.

Howard's Western modernist style, a linear consequence of the momentous changes that took place in Vienna before and after WWI, gave our audiences something to listen to with the fourth string quartet premiered with utter commitment by the impressive young Partridge Quartet and a new work for the contrabass, *Sentinel*. What better foil to Katy Abbott's *Hidden Thoughts I – Do I Matter?* a memorable example of 'woke' music making in Australia today. If nothing else, the full breath of Australian music was on display: a probing new exploration of the contra bass clarinet by young Johannes MacDonald next to Moya Henderson's *Min Min Light* from the 1980's – a new double guitar work by Chris Sainsbury next to Jo Geia's songs arranged for big band. Most impressive – and

long awaited - was Brenda Gifford's *Djiribawal*, commissioned by the Festival for the musicians of the Australian Art Orchestra. And most touching were the Yuwaalaraay women brought together by Nardi Simpson for a re-enactment of ancient women's culture: possum skin as a specially made ceremonial cloak as well as a Possum Song: *Yugal Mudhaybarray*.

Mozart, Beethoven, Schubert, Mahler and Schönberg all remained close at hand to remind us of the rich musical history of Vienna. They gave us ample opportunity to showcase historic music practise by the Australian Romantic & Classical Orchestra with Neal Peres Da Costa on historic fortepiano. Amongst many other stand-out performances, Calvin Abdiel, Edward Neeman and Kristian Winther deserve to be singled out, as well as Christine Johnston's female rendition of Huber's *Frankenstein* bringing daring and delightful theatricality into the Fitters' Workshop.

By the time Mahler's last Farewell from *Song of the Earth* faded out into the night on May 10, our trust into live music was well and truly restored. Much lively discussion had taken place, many great performances had been witnessed, much new work had seen the light. Central to all of this was the overwhelming contribution made by our First Nations artists, embodied by William Barton and Veronique Serret's signature show: *Heartland*.



Photo credit: William Hall



## 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 2021.

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

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

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



Photo credit: William Hall

## HOW YOUR SUPPORT MADE A DIFFERENCE IN 2021

CIMF: Supporter contributions by category 2019, 2020 & 2021  
(cash and in-kind)

Category	\$ value (2019)	\$ value (2020)	\$ value (2021)
Festival Appeal <sup>1</sup>	\$88,000	\$41,500	\$79,913
EOFY Appeal	\$27,470	\$9,335	\$15,260
Commissions	\$59,789	\$48,025	\$36,886
Donations - untied	\$3,306	\$12,382	\$7,146
Ticket donations (due to cancellation)	–	\$74,591	–
Special support project <sup>2</sup>	–	–	\$17,481
Fundraising	\$17,074	–	\$4,370
Membership	\$10,475	\$11,550	\$12,875
In-kind support (billetes)	\$71,280	\$750	\$54,000
In-kind (volunteers)	\$153,000	\$8,880	\$97,125
<b>TOTAL REVENUE</b>	<b>\$430,394</b>	<b>\$207,013</b>	<b>\$325,056</b>

CIMF: Sources of revenue 2019, 2020 & 2021  
(cash and in-kind)

Category	\$ value (2019)	\$ value (2020) <sup>3</sup>	\$ value (2021)
Ticket and retail sales	\$418,575	\$46,199	\$395,666
Government grants (ACT and Federal governments) <sup>4</sup>	\$196,864	\$109,000	\$303,335
Other grants	\$20,000	\$25,000	–
Membership	\$10,475	\$11,550	\$12,875
Sponsorship & partnership income	\$15,000	\$2,000	\$13,300
Supporter donations	\$178,565	\$185,832	\$156,686
Business partners in-kind	\$172,000	\$11,000	\$99,000
Fundraising	\$17,074	–	\$4,370
Supporter in-kind (volunteers & billeting)	\$224,280	\$9,630	\$151,125
Other income <sup>5</sup>	\$15,261	\$95,899	\$17,345
<b>TOTAL REVENUE</b>	<b>\$1,268,094</b>	<b>\$496,110</b>	<b>\$1,153,702</b>

<sup>1</sup> 2021: Concert Support, Artist Support, Buy a Bit of Beethoven. <sup>2</sup> Towards a recording of selected works by Moya Henderson. <sup>3</sup> 2020 figures are low due to festival cancellation (Covid-19). <sup>4</sup> 2021 Government grants: artsACT \$90,335, Events ACT \$20,000, Australia Council \$84,000, RISE Fund \$109,000. <sup>5</sup> 2020 & 2021 figures include JobKeeper subsidy



# NEW AUSTRALIAN MUSIC

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

## Commissioned work premiered during CIMF 2021:

### Brenda Gifford, *Djiribawal (The Elements)*

Supported by A Major Lift and the Women Composers' Fund of the Sydney Community Foundation and its associated donors

*Premiered at the Fitters' Workshop on 30 April 2021 by the Australian Art Orchestra with William Barton*

### Brian Howard, *Sentinel*

Supported by A Major Lift

*Premiered at the Australian Centre for Christianity and Culture on 1 May 2021 by Noriko Shimada and Ensemble Offspring*

### Johannes MacDonald, *The Sun is Coming (A Warning from Ra)*

Supported by Margot Woods and Arn Sprogis

*Premiered at the Fitters' Workshop on 3 May 2021 by Jason Noble*

### Kate Neal, *Fanfare (2020 Beaver Blaze)*

Supported by A Major Lift

*Premiered at the Botanic Gardens on 30 April 2021 by the Golden Gate Brass Quintet*

2021 saw the third year of CIMF's commissioning circle, *A Major Lift*. In 2021 *A Major Lift* raised \$30,250 for new Australian art music.

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

### Christopher Sainsbury, *Rain falls, and after*

Supported by A Major Lift

*Premiered at the National Gallery of Australia on 9 May 2021 by Andrew Blanch and Vladimir Gorbach*

### Nardi Simpson, *Yugal Mudhaybaraay (Possum Song)*

Supported by A Major Lift, with assistance from the Australia Council's Cherry Fund

*Premiered in the National Gallery of Australia on 5 May 2021 by Yuwaalaraay Women and Girls*

### Luke Styles, *Solder*

Supported by A Major Lift

*Premiered at the Fitters' Workshop on 3 May 2021 by the Golden Gate Brass Quintet*

### Bree Van Reyk, *Replica (Garden)*

Co-commission by the National Botanical Gardens Australia with A Major Lift 2020 for the 50th Anniversary of the NBGA

*Premiered live in the new Banksia Garden on 30 April 2021 by Ensemble Offspring*

# 2021 FESTIVAL SUPPORTERS

## Concert Supporters

Dianne & Brian Anderson, Andrew Blanckensee, Jennie & Barry Cameron, Susan & David Chessell, Jean Dalton, Gail Ford, Margaret Frey, Robin Gibson, Christine Goode, Lyndall Hatch, Judith Healy, Claudia Hyles, Jenny & Emmanuel Notaras, Koula Notaras, Margaret & John Saboisky, Juliet Tootell, Peronelle & Jim Windeyer, Margot Woods & Arn Sprogis, Sydney Supporters (Anthony Browell, Diane Haskell, Sally & Antony Jeffrey, Pam McGaw, Shane Simpson), Anonymous (2)

## Artist Supporters

Debbie Cameron, Peter Cumines, Gail Ford, Gudrun Genée, Judith Healy, Krysia Kitch & David Riggs, Antonia Lehn, Gail Lubbock, Wendy & Stewart May, Ingrid & John Moses, Jeremy Newman, Pamela & Allan O'Neil, Carolyn Philpot, Anna & Bob Prosser, Robyn Vincent, Peronelle & Jim Windeyer, Peter Wise, Anonymous (1)

## Commission Supporters

Margot Woods & Arn Sprogis

## A Major Lift

Marion Amies, Anne Cawsey, Brenda Conroy & Mark Simkin, Robin Gibson, Sharon Green & Marcel Skjald, Catherine Hawkins & David Windsor, Margaret & Peter Janssens, Yvonne Korn & Jane Wicks, Maria Kwiatkowska & David Hawkins, Gabrielle Lewis & Damien O'Donovan, Paul Magee, Kate Morgan & Richard McHugh, Ingrid & John Moses, John Nethercote, Elizabeth & Ken Nielsen, Robert Orr, Christopher Pigram, Anna & Bob Prosser, Lynlea & Clive Rodger, Sarah Ross-Smith, Hannah Semler, Anonymous (1)

## Buy a Bit of Beethoven

Debbie Cameron, Flora Carapellucci, Bev Clarke & Graham Chalker, Dorothy Danta, Annette Lock, Ingrid & John Moses, Anna & Bob Prosser, Anonymous (3)

## Moya Henderson recording project supporters

John Davies, Tim McDonald, Elizabeth & Ken Nielsen

## End of Financial Year Appeal

Joanna Adamson, Dianne & Brian Anderson, Barbara Cairns, Jean Dalton, Dorothy Danta, Marianne Davidson, Meredith Edwards, Janusz Florek, Margaret Frey, Robert Goodrick, Paulien Gort, Marianne Horak, Gabrielle Hyslop, Margaret & Peter Janssens, Anne Johnson, Jouni Juntunen, Antonia Lehn, Johanna McBride, Elizabeth Moore, Mary-Jane Mountain, Prue Neidorf, Jeremy Newman, Elizabeth Oliver, Robert Orr, Sue Packer, Anna & Bob Prosser, Ethel Roberts, Lynlea & Clive Rodger, Hannah Semler, Helene Stead, Helen Swift, Annabel Wheeler, Heather Williams

## Untied donations \$50 and above

Joanna Adamson & Geoff Randal, Margaret Adamson, Melanie America, Airlie Andrew, Richard Arthur, Suzana Bishop, Martin Bonsey, Catherine Bosser & Ray Walker, Anne Cawsey, Isobel Crawford, Paul Dugdale, Thomas Fitschen, Janusz Florek, Kathleen Grant, Catherine Hawkins & David Windsor, Anne Holmes & Roy Harvey, Claudia Hyles, Pauline Junankar, Maya Kayali, Janette Lindesay, Philippa McNaught & Graham Reynolds, Michael Monaghan, Judith Montague, Helen Pilkinton, Lesley Potter, Anna & Bob Prosser, Stuart Schembri, Maartje Sevenster, Juliet Tootell, David Williams, Anonymous (1)



# GOVERNANCE AND BOARD

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

Canberra International Music Festival is listed on the Register of Cultural Organisations and endorsed as a Deductible Gift Recipient under Subdivision 30-BA of the Income Tax Assessment Act 1997. It is also registered as a Charity through the Australian Charities and Not-for-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 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 Board met six times and held one Strategic Planning day during 2021. Our Board members contribute their time on a voluntary basis.

The work of the Board was supported by two subcommittees in 2021.

## Finance and Audit Committee

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

## Community Relationships Committee

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

## Board Member

## Qualifications and Experience

### Genevieve Jacobs AM Chair

Genevieve has been a journalist for 30 years and is former Mornings presenter for ABC Canberra reporting on everything from federal and local politics to human interest stories, and drawing on a deep understanding of her community. *Elected 2018*

### Christina Cook Deputy Chair Member, FAC

Christina is President of the Alliance Française de Canberra and ACT State Manager for Musica Viva. *Elected 2016*

### Kelly Wang Treasurer Chair, Finance and Audit Committee (FAC)

Kelly is a chartered accountant and corporate finance professional with experience working in public policy, governance, strategy and finance. She previously worked at Deloitte's Assurance and Advisory practice. *Appointed 2021*

### Anna Prosser OAM Chair, Community Relations Committee (CRC)

Anna was a Consultant and Head Occupational Therapist and Counsellor (BA, Occupational Therapy, Grad Dip. Art Therapy, MA, Counselling) during her 30-year career. Anna has been involved in fundraising roles in several organisations in Australia and overseas for over 35 years. *Elected 2015*

### Suzana Bishop Member, CRC

Suzana has 25 years' experience in the events industry, including leadership roles with the Melbourne Convention and Exhibition Centre (MCEC) and The Australian Grand Prix. Suzana has a bachelor's degree in Communications, a Masters in Advertising and an Executive MBA; and has completed the Australian Institute of Company Director's course. *Elected 2021*

### Kelly Corner Member, CRC

Kelly is a public servant with a parallel career in arts management. *Appointed 2020*

### Rowan Grigg Member, FAC

Rowan has 40 years' experience in information technology specialising in records management. Rowan has been a member of the Canberra Choral Society since 2008, Treasurer from 2014-2021 and President since 2021. *Elected 2021*

### Henry Kazar Member, FAC

Henry is a Senior Restructuring Partner at Ernst & Young. With over 30 years' experience (25 as a Partner) in corporate and personal restructuring, he has advised a broad range of stakeholders in both the public and private sectors. Henry holds a Bachelor of Economics in Accounting. *Appointed 2021*

### Anthony Pages

*Vice-Chair, retired January 2021*

### Vaughan Grant

*Retired February 2021*

### Ditta Zizi

*Chair, retired October 2021*

### Natalie Shanahan

*Retired April 2021*

### Bev Clarke

*Chair, term ended May 2021*

### Jennie Cameron

*Term ended May 2021*

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



# FESTIVAL TEAM 2021

## Staff

**Roland Peelman**  
Artistic Director

**Angela Hannan**  
General Manager

**Hanna-Mari Latham**  
Office and Finance Manager

**Olivia Swift**  
Artist Coordinator

**Dan Sloss**  
Ticketing Coordinator

**Jennifer Whipp**  
Volunteer Coordinator

**Dr Chris Sainsbury**  
Festival Cultural Advisor

## Marketing and Communications

**Marilyn Chalkley**  
Media and PR

**Ainsleigh Sheridan**  
Social Media Coordinator

**Geoff Millar**  
Publications Manager

**Cassandra Hollis (Storm Design)**  
Graphic Designer

**Jon Holden**  
Videography

**Peter Hislop, William Hall,  
Anthony Browell**  
Photography

## Production

**David Howe**  
Production Manager

**Edie Young**  
External Events Producer

**Rachel Gould**  
Fitters' Workshop Venue Manager

**Rebecca Poulter**  
Assistant Venue Manager

**Joshua Robinson**  
Verity Lane Venue Manager

**Steve Crossley**  
Logistics and Fitters' Workshop Site  
Manager

**Nathan Sciberras**  
Technical Manager

**Darren Russell**  
Technical Consultant

**Ralph Lane**  
Audio Producer

**Tim Lamble**  
Audio Technician

**Matthew Chalmers**  
Production Assistant

**Jeremy Christian**  
Production Assistant

**Kristin Haseldine**  
Production Assistant

**Finn Manningdale**  
Production Assistant

**Anna Prosser**  
Festival Trip Coordinator

**Cinzia Bromwich**  
Accommodation Coordinator

**Celeste Barker**  
Transport Coordinator

**Colleen Fox**  
Catering Coordinator

**Jan O'Connor**  
Green Room Coordinator

**Jenny Barbour**  
Front of House Manager

**Andrew Blanckensee**  
Bar Manager

## Production Interns

Renee Aked, Emi Callaway, Justin Cementon, Serena Ford, Elsa Huber, Aislinn King, Martin Magill, Emma Warburton

## Billeters

Karen Altmann  
Celeste and Bill Barker  
Klara Beresnikoff and John  
Marshall  
Dorothy Cameron  
Carol Cockburn and Don Dornan  
Mary and Philip Constable  
Chris Chenoweth  
Jean Chesson and Len Crossfield  
Sally Curlewis  
John Dearn

Judith Gates  
Robert Goodrick  
Sally and Peter Greenaway  
Judith Healy  
Gini Hole  
Peggy Horn  
Elspeth and Graham Humphries  
Claudia Hyles  
Sylvia Jamieson  
Margaret and Peter Janssens  
Helen Moore

Patricia and Philip Mulcare  
Pamela and Allan O'Neil  
Debra and Mark Parsons  
Diana Primrose  
Anna and Bob Prosser  
Pip and Graham Reynolds  
Lynlea and Clive Rodger  
Heather Thomson and Robert Orr  
Jane Thompson  
Juliet Tootell  
Peronelle and Jim Windeyer

## Volunteers

Derek Abbott  
Karen Altmann  
Andreea Ardeleanu  
Bill Barker  
Richard Barler  
Naomi Barnbaum  
Aspen Blomfield  
Margaret Callan  
Julianne Campbell  
Murray Campbell  
Angelica Casado  
Graham Chalker  
Janelle Chhor  
Helen Cory  
Julia Cronan  
Lindsay Cullens  
Megan Curlewis  
Sally Curlewis  
Anne Daly  
Marianne Davidson  
Anne Davis  
Siddharth Deora  
Jude Dodd  
Mingxuan Dong  
Mirhady Dorodjatun

Rachael Eddowes  
Sandra Hamilton  
Janet Harris  
Ian Hawke  
Leanne Hillier  
Peggy Horn  
Meg Houghton  
Norman Hughes  
Sally Jeffery  
Pauline Jennings  
Barbara Jesiolowski  
Shebani Jeyakumar  
Lachlan Kennedy  
Rowen Kim  
Michelle Lauder  
Jiayi Liu  
Annette Lock  
Connie Luo  
Agnieszka Malzacher  
Jurek Malzacher  
Grace Martin  
Pamela McKay  
Heather McKean  
Lesley Moore  
Thanh Nguyen

Patricia O'Brien  
Clara Pelloquin  
Wilasinee Poonsawad  
Elizabeth Quinn  
Julie Reis  
Graham Reynolds  
Ian Robertson  
Dorothy Rollins  
Richard Rowe  
Christina Sainsbury  
Gabriela Samcewicz  
Mark Sarosi  
Hannah Semler  
Chrissie Shaw  
Julie Shaw  
Lane Stoddard  
Helen Tan  
Rosa Tutalo  
Kim Vaughan  
Donelle Wheeler  
Kevin Judah White  
Tamara Wilcock  
Kyle Wilson  
Lyn Wilson  
Minwei Zhao



# OUR PARTNERS

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

## Principal Government Partners



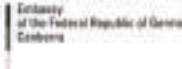
## Major Partners



## Media Partners



## Cultural and Venue Partners



## Festival Partners



## Festival Supporters



Photo credit: Finn Maritime





### Contact us

Please do not hesitate to contact us for more information.

Our office is open Mondays, Thursdays and Fridays from 9.15 am to 12.30 pm

+61 2 6230 5880   [info@cimf.org.au](mailto:info@cimf.org.au)   [www.cimf.org.au](http://www.cimf.org.au)

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