



CANBERRA
INTERNATIONAL
MUSIC
FESTIVAL

CANBERRA INTERNATIONAL MUSIC FESTIVAL

ANNUAL REPORT 2023



VISION, MISSION AND GOALS



Our Values

EXCELLENCE

Artistic excellence and creativity with a sense of adventure

RELEVANCE

Music that reflects the diversity of Australia

INCLUSION

A festival that is accessible and welcoming

CONNECTION

An event that engages with and uplifts its community

ETHICS

An organisation that works respectfully and responsibly

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CHAIR'S REPORT



Genevieve Jacobs AM
Chair, Canberra International
Music Festival

2023 was a year of great change for the Canberra International Music Festival, and we look forward with anticipation to this year's festival, marking our 30th anniversary.

In 2023, we explored the child within - a celebration of joy and discovery as the difficult times of the pandemic ebbed away. We celebrated 50 years of the Brodsky Quartet's remarkable achievements: witnessing them perform with our own, stellar, William Barton was a truly magnificent experience.

The Australian Haydyn Ensemble's performance of The Mozarts, the Haydns & the Bear, the joyous voices of children who formed part of the Djinama Yiliga choir from Yuin country, virtuoso performances from the likes of Quatuor van Kuijk, and Marlene Cummins' earthy, roaring blues formed parts of a spectacular musical tapestry.

This year, CIMF finds itself amidst significant transition as Roland Peelman presents his final program following two wonderful terms at the helm as our Artistic Director.

Mulangari, a Ngunnawal word gifted to Roland by traditional owners, means "alive", and the 2024 festival promises both exuberance

and excellence, from Lior's Compassion on opening night, arranged by Nigel Westlake and accompanied by a galaxy of stars, to the Bach Academie's tour de force of the Brandenburg Concertos and Andrew Ford's Red Dirt Hymns.

Our festival hub is now the Snow Concert Hall at Canberra Grammar, a beautifully furnished contemporary space with excellent acoustics. We'll also be using Albert Hall, the National Gallery and other favourite venues as the festival condenses to five excitement packed days and nights.

Midyear, we welcome Eugene Ughetti to the role of Artistic Director. We are also delighted to have Rachel Whealy firmly established as our Executive Director, bringing with her deep musical knowledge and events experience. Luminescence founder AJ America has been a splendid addition as our Artistic Associate, joining Hanna-Mari Latham and Olivia Swift, managing our business and artists. The team is small but mighty, augmented by seasoned production professionals at festival time, and deeply committed to our success.

CIMF is particularly fortunate in having the support of an army of volunteers and I also thank the board for their support. At this AGM, directors Suzana Bishop and Rowan Grigg conclude their terms and I thank them warmly for their work. Dan Sloss has nominated for the board and we were joined recently by Michael Allen as our treasurer and Liesl Centenera, all of whom bring a wealth of experience in the arts and not-for profit governance.

After a gruelling application process, we were relieved and delighted to receive notification that we were once again successful in obtaining multi-

year funding from the Australia Council. We were among only three arts organisations in the ACT to do so. Together with funding from the ACT and the generous support of our family of donors, this helps to secure our future at a difficult time for arts organisations across Australia.

This year, CIMF launches an endowment fund to help secure our future and provide funds for growth and development. By investing for the longer term, we can ensure CIMF continues to thrive on firmer financial footings. If you would like to donate, please contact our office for further details.

And as always, I thank all the music lovers and friends who accompany us on the CIMF journey, particularly our outgoing patron Mrs Linda Hurley. Mrs Hurley's deep love of music and community were an excellent fit for our festival and she has been an exceptionally engaged patron. We wish their Excellencies well on their retirement and thank Mrs Hurley for her thoughtful, generous support at so many levels.

May the CIMF family enjoy many more years of making music together.



EXECUTIVE DIRECTOR'S REPORT



Rachel Whealy
Executive Director, Canberra
International Music Festival

2023 marked the 29th year of Canberra International Music festival, a 10-day event of National significance and a highlight on the national arts calendar. This was the first full-strength international program in several years. In an artistic program of scale and vision the Festival welcomed a total of 204 performers. Featured performers included 11 international artists, 10 First Nations artists from across Australia, and a strong cast of female artists including Marlene Cummins, Sonya Lifschitz, Lisa Oduor-Noah (Kenya) and the Djinama Yilaga Choir.

The 2023 Festival saw this broad range of artists from vastly different backgrounds, practices and musical genres come together to collaborate and deliver a program which reflected the Festival's core values of Excellence, Innovation, Diversity and Inclusion.

The 2023 Festival theme 'The Child Within' was an invitation to audiences to recall the innocence, curiosity, play and wonder that music ignites in a child. The Festival's many new works, commissions, collaborations and interpretations reflected this joyous and uplifting theme.

Without doubt 2023 was reported to be the smoothest, most efficiently run festival ever held – a huge thank you must go to Jack Hobbs for

his leadership of the wonderful Production Team, Edie Young for her meticulous management of events and venues, Jennie Whip for her co-ordination of our most precious volunteers, and Dan Sloss for his skilful handling of Ticketing and Box Office.

In other good news, 2023 saw a significant increase in Festival and EOFY Appeal results. We are extremely grateful to Development Officer Olivia Swift for her work in this area, and to Board Member Andrea Morris for her help and guidance.

Despite the Festival's many highlights, the financial performance of the 2023 Festival was disappointing, especially the extent to which it had to draw down on reserves.

The operating deficit for the year of just over \$121,700 can be attributed to several main factors:

- A significant shortfall in income expected from ticket sales, particularly Festival Passes.
- A significant shortfall in income expected from Ticket Sales for Festival Extra Events
- A significant overspend on Artist Fees, especially the principal orchestral performance
- A significant overspend on Production costs associated with holding a 10-day Festival in the Fitters Workshop, a venue that requires all staging, marquis, toilets, lighting, sound, equipment etc to be hired externally and set up in the venue.

I commenced as Executive Director in mid-Nov 2023. Since that time, the Board and I have continued to do as much as possible to mitigate

the recurrence of these risks and ensure that the 2024 Festival is a success both artistically and financially. Measures in place include:

- The 2024 Festival is reduced to 5 days rather than 10, but still includes 20 events. This condensed Festival minimises the cost of venues, musicians, per diems, and accommodation.
- An excellent deal with Snow Concert Hall has been negotiated. Snow comes already fitted out.
- We have implemented strict controls on production and artist costs reducing days artists spend in CBR, and ensuring overseas artist airfares are externally funded.

It is a pleasure to report that both our major funders the Aust Council and ArtsACT have regarded our

strategic decisions favourably and renewed CIMF's multi-year funding. We extend immense gratitude.

Despite a concerted and targeted campaign, Ticket Sales to date remain a challenge for the 2024 Festival. Ticket sales have not re-bounded to pre-pandemic levels and ticket buying in Canberra is occurring last-minute - creating much uncertainty for organisers. Addressing this risk remains a key priority for the organisation.

I am deeply grateful to our wonderful team of staff and volunteers, for their generosity and commitment to delivering the best festival possible. I would also like to thank our magnificent donors who contribute so much to the creation of new Australian music, and enable us to present an artistic program of excellence.

My sincerest thanks to the Board for their unwavering commitment, insight, support and guidance.



TREASURER'S REPORT

Overview

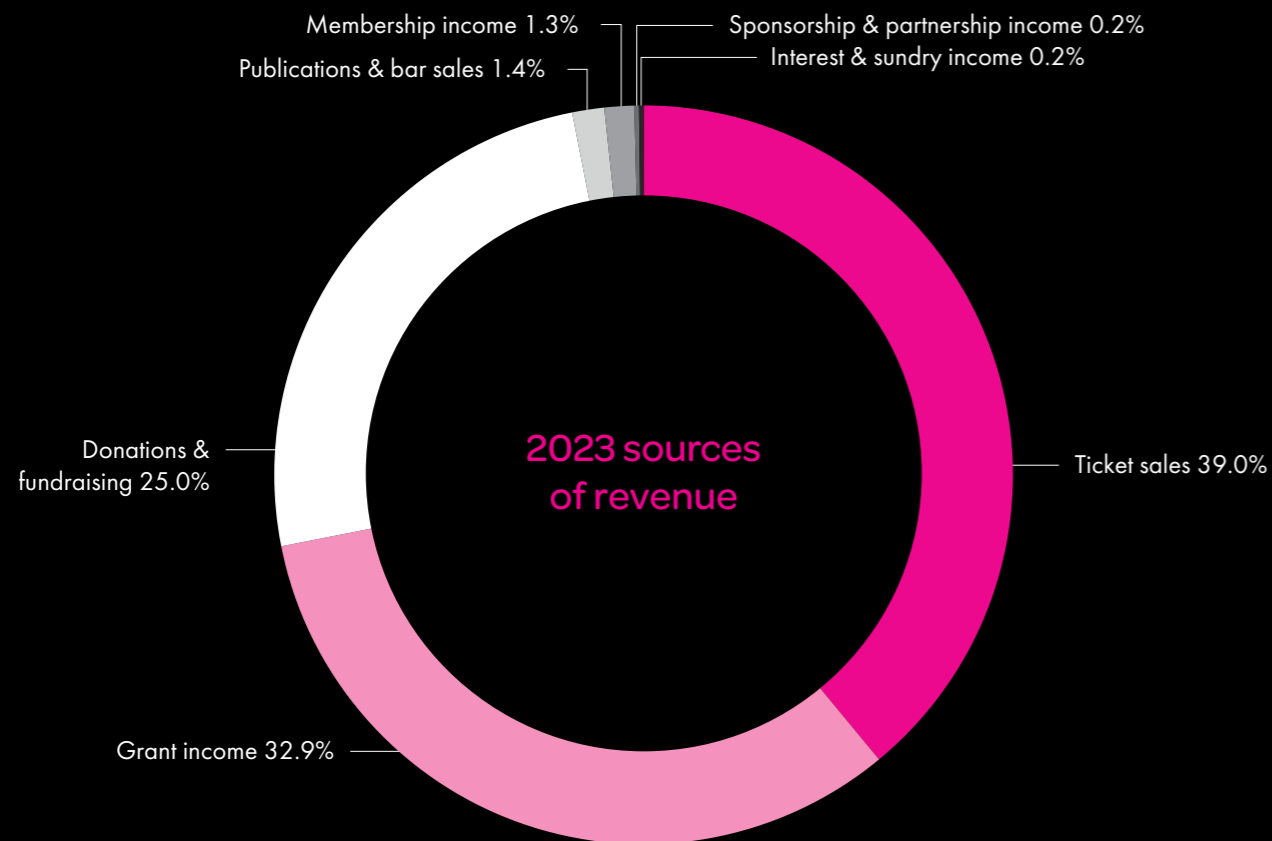
For the year to 31 December 2023, Canberra International Music Festival Ltd (the Company; CIMF) incurred a material loss, largely driven by continued reduced audience numbers as a result of COVID-19.

The audited financial statements reflect CIMF's financial position which in 2023:

- generated a net loss of \$121,700 (2022 loss \$42,266); and as a result
- equity/retained earnings reduced from \$163,347 in 2022 to \$41,647 in 2023.

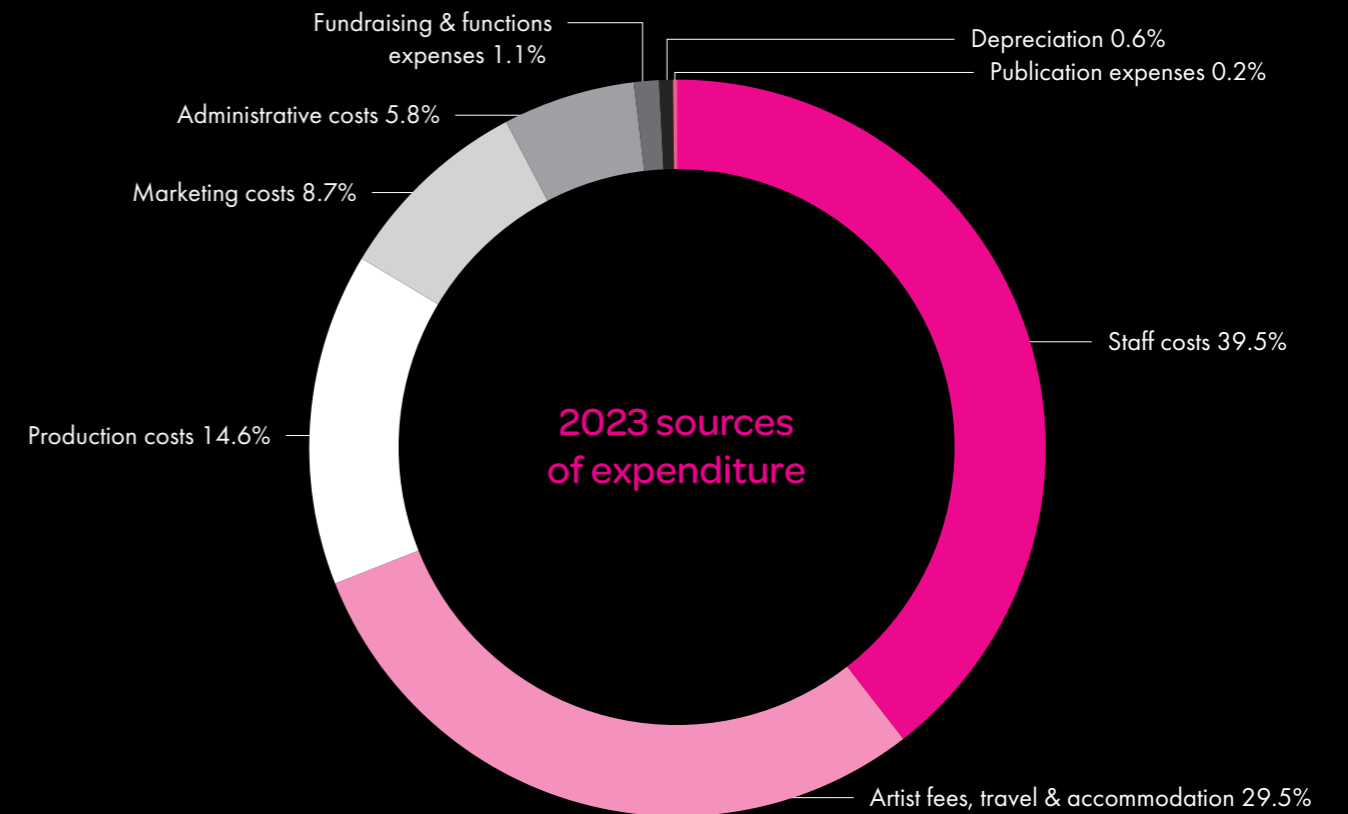
Revenue

Total revenue in 2023 was \$712,885, a decrease of 17% from the total revenue in 2022 of \$859,766. The graph below illustrates that the most significant revenue contributors for the company in 2023 were ticket sales (39.0%), government grants (32.9%), and donations and fundraising (25.0%).



Expenditure

Total expenditure in 2023 was \$834,585, a decrease of 7.5% from the total expenditure in 2022 of \$902,032. The graph below illustrates the company's major expenditure related to staff costs (39.5%), artist fees, travel and accommodation (29.5%), and production costs (14.6%).



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 as at 31 December 2023, and of its financial performance for the year ended 31 December 2023.

TREASURER'S REPORT



Michael Allen
Treasurer, Canberra International Music Festival

Outlook for 2024

As noted above the Festival incurred a significant loss in 2023, an experience consistent with some other arts organisations, being the lag-impact on attendances due to the COVID pandemic.

Given that in previous years the CIMF had operated with solid surpluses the business was able to sustain the travails of COVID. However, the Board notes that losses of this magnitude cannot be sustained. To improve viability the decision was made to scale the 2024 festival to a shorter five-days to create a more focused and higher-impact festival, with a consequent reduction in costs and risk.

The CIMF financial position has been significantly improved on the recent awarding of a Creative Australia grant of \$125k per annum for the next four years.

artsACT guidelines for funding require the business to meet key target financial ratios. For CIMF these are:

Target ratios	CIMF Ratio	Comment
Cash reserves equal to or greater than 10% of gross annual income.	19%	Complies
Surpluses equal to or greater than 10% of gross annual income.	10%	2023 Non-compliant 2024 Budget complies A surplus of ~\$70k budgeted for 2024
Ratio of current assets to current liabilities of 2:1 or greater.	1.2 : 1	The prior year losses have put this ratio below the benchmark at balance date. Note that, based on current operations only, the ratio should lift to 1.7 : 1 by December 2024 and exceed 2:1 by 2026. The CIMF will launch its endowment fund shortly and, if successful, the current ratio will exceed 2:1 in 2024.



ARTISTIC DIRECTOR'S REPORT



Roland Peelman AM
Artistic Director, Canberra International
Music Festival

The last word about COVID's aftermath has not been said. In a time of uncertainty about the future, from COVID to climate crisis, it made sense to welcome children and their perspectives inside the festival. Under the banner of 'the child within', the 2023 Canberra International Music Festival put children onto the stage and into our thinking: their innocence and vulnerability, as well as their wonder and hope. From the sprawling opening event across the grounds of the now ten-year-old National Arboretum to the final sing-along at Fitter's Workshop, the playfulness, fantasy and imagination of children provided inspiration as well as renewed impetus. After three years of travel restrictions, the festival once again involved musicians from across the globe. It included a new collaboration with Australian Dance Party on the magnificently green sloping site at the Arboretum, a special spotlight on the viola, three events focused around Ukraine, a musical investigation of family ties, sibling rivalry/revelry and much more. It was wonderful to be able to re-enter the High Court and hear music fill its lofty spaces, and to work with the Drill Hall Gallery and the Juliette room at Verity Lane Markets. Fondly remembered also is the collaboration with the ANU School of Music for the Ligeti centenary, cogently introduced by

Andrew Ford and fearlessly delivered by our very own Edward Neeman and the Alma Moodie Quartet led by Kristian Winther.

Among the many outstanding musicians who worked hard across the festival arch, we should single out Oliver Shermacher, a rising star in the clarinet world; three top notch string quartets that included Quatuor Van Kuijk, the Brodsky Quartet alongside forementioned Alma Moodie; the two violists Katie Yap and James Wannan; the five boys of the Golden Gate Brass Quintet' and boy-wonder Aron Ottignon with silky-voiced Lisa Oduor-Noah from Kenya.

With this much diversity amongst the artists, the music was equally varied and often fanciful: Dvorak's much-neglected Bohemian songs, Per Nørgard's vocal masterpiece *Wie ein Kind*, Janáček's inimitably droll *Říkadla* (Nursery Rhymes), Elena Kats-Chernin's *Village Idiot*, a masterpiece of fast instrumental wit, a new work by siblings Flora and Theo Carbo's all the way to Ottignon's dazzling piano riffs and Djilima Yiliga's newly minted songs in Yuin language. The 2023 festival motto also inspired the Australian Haydn Ensemble to an opening night cracker of a concert delving into the Mozart and Haydn family vaults. Never before has Mozart's *Toy Symphony* made so much sense.

Musical highlights were plentiful, some of historic importance. When on the evening of 30 April 2023, the four players of the Brodsky quartet took the stage together with William Barton, we witnessed the best of British chamber music, an ensemble now in its 50th year, in dialogue with a Kalkadunga artist whose culture goes back many thousands of years! In the light of Australia's colonial past, this was a monumental moment,

and one to remember. The unique partnership of Barton and Brodsky is currently finding its way around the globe, and it began at CIMF. Equally memorable was *The Children's Crusade*, a heroic achievement of the Luminescence Children's Choir and their leader AJ America, together with the Neeman piano duo and a battery of young percussionists. Thwarted by Covid-19 in 2020, the project was finally realised in 2023. No child involved in this project will easily forget the occasion or the painstaking process of bringing it all together.

History-making, quite literally, was the Dunera Mass, hosted by the Australian Centre of Culture and Christianity at full capacity, and driven by Dr Nicole Forsythe's tireless research. The event featured the recently re-discovered scores by Max-Peter Meyer written during the ill-fated journey on the Dunera and during his subsequent stay in the camps at Hay and Tatura. The story of the Dunera boys occupies a special place in our country's history, a reminder of British bureaucratic duplicity at the outset of WWII, a tale of woe for most of the men who were evicted on the basis of a German-sounding surname, but also a tale of survival, even success, for those who stayed in this country and lived to tell the tale. This festival event brought Meyer's music back to life for the first time since the forties. Meyer's very modest but significant body of work already resonates beyond our shores and will produce outcomes for many years to come.

Even in a festival themed around children, war made its grim appearance. A candle lit vigil of Silvestrov's *Silent Songs* sung by Andrew Goodwin in the softest possible tones reminded us of Ukraine's most prominent living composer and the healing power of music. The

internationally acclaimed Ukrainian-Australian pianist Alexander Gavrylyuk played a high-virtuoso tribute to the grand old piano traditions of his home country, while unmistakably hinting at the devil's theatre of war unfolding around the town where he was born, Kharkiv. In contrast, Sonya Lifschitz' new show, *So much myself*, strung together different strands of a narrative that took us from Hrotsvit, through Clara Schumann and the voices of Marie Curie & Frida Kahlo, to the often hilarious stories of Sonya's own Ukrainian grandmother and great aunt recounting their escape from Kyiv during Nazi bombings and massacres. While Nina Simone gives the work its title, it is Sonya who handles the narrative from the keyboard. If this is the future of piano recitals, we should have more of it! - something the audience in the National Gallery appeared to concur with through a standing ovation.

One week earlier, on the same stage Marloo's Blues featured an equally strong woman, Marlene Cummings, sharing the often heart-wrenching story of the blues down under, from her perspective as an Indigenous woman. If Marloo's story took us back to the bad old days, Djilima Yiliga's stories take us to the here and now. Suitably distanced from the big smoke of Sydney or Melbourne, these women stand at the beginning of a new story, giving voice to their experience in their own language and on their own terms. They had brought along some of their children, and when they took the stage alongside William Barton, the Woden Valley Youth Choir and the young quartet *False Relations*, a ray of hope shone through the six verses of Paul Kelly's much vaunted anthem: 'From Little Things, Big Things Grow'.

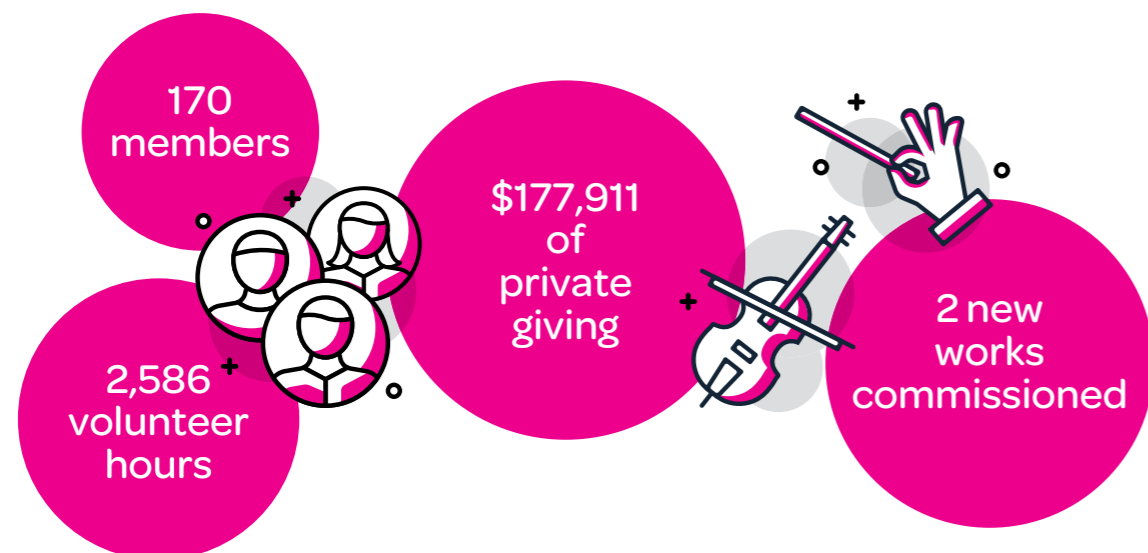
OUR GENEROUS SUPPORTERS

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 2023.

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.



HOW YOUR SUPPORT MADE A DIFFERENCE IN 2023

CIMF: Supporter contributions by category 2021, 2022 & 2023 (cash and in-kind)

Category	\$ value (2021)	\$ value (2022)	\$ value (2023)
Festival Appeal ¹	\$79,913	\$101,850	\$126,270
EOFY Appeal	\$15,260	\$17,650	\$29,442
Commissions	\$36,886	\$60,176	\$10,750
Donations - untied	\$7,146	\$11,252	\$1,449
Special support project ²	\$17,481	\$23,519	\$10,000
Fundraising	\$4,370	\$8,535	\$180
Membership	\$12,875	\$10,920	\$9,620
In-kind support (billetes)	\$54,000	\$26,250	\$10,200
In-kind (volunteers)	\$97,145	\$103,432	\$149,041
TOTAL REVENUE	\$325,076	\$363,584	\$346,956

CIMF: Sources of revenue 2021, 2022 & 2023 (cash and in-kind)

Category	\$ value (2021)	\$ value (2022)	\$ value (2023)
Ticket and retail sales	\$395,666	\$341,884	\$288,486
Government grants (ACT and Federal governments) ³	\$303,335	\$245,616	\$234,412
Trust & foundations	–	\$7,000	–
Membership	\$12,875	\$10,920	\$9,620
Sponsorship & partnership income ⁴	\$13,300	\$32,636	\$1,000
Supporter donations	\$156,686	\$214,447	\$177,911
Business partners in-kind	\$99,000	\$113,000	\$120,000
Fundraising	\$4,370	\$8,535	\$180
Supporter in-kind (volunteers & billeting)	\$151,125	\$129,682	\$159,241
Other income ⁵	\$17,345	\$739	\$1,275
TOTAL REVENUE	\$1,153,722	\$1,104,459	\$992,125

¹ Concert Support, Artist Support, Audience Fund. ² 2023: towards Artistic Associate position; 2021-22: towards a recording of selected works by Moya Henderson. ³ 2023: artsACT \$92,000, Events ACT \$20,000, Creative Australia (formerly Australia Council) \$122,412. ⁴ 2023: Co-production contribution only, no embassy support. ⁵ 2021: includes 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.

2023 saw the fifth year of CIMF's commissioning circle, A Major Lift. In 2023 A Major Lift raised \$10,750 for new Australian music.

Commissions premiered at the 2022 Festival:

Dan Walker, Hillscape, for electronics and dance ensemble

Supported by A Major Lif
Co-commissioned with Ausdance ACT for Australian Dance Week

Premiered Australian Dance Party on 29 April 2023

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

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

Flora and Theo Carbo, Monumentally, for saxophone, electric guitar, viola, double bass, keyboard and singers

Supported by A Major Lift

Premiered by Flora Carbo, Theo Carbo, Katie Yap, Jacques Emery, Donald Nicolson and Luminescence Chamber Singers on 1 May 2023



2023 FESTIVAL SUPPORTERS

Concert Supporters

Dianne & Brian Anderson, Andrew Blanckensee, Gail Ford, Margaret Frey, Claudia Hyles, Marlena Jeffery, Marjory Kobold, Rosemary Lucas & Robert Yuen, Ingrid & John Moses, Jeremy Newman, Emmanuel & Jenny Notaras, Koula Notaras, Pamela & Allan O'Neil, Margaret Reid, Margaret & John Saboisky, Juliet Tootell, Peronelle & Jim Windeyer

Artist Supporters

Christine Goode, Sharon Green & Marcel Skjald, Carolyn Philpot, Anna & Bob Prosser, Peronelle & Jim Windeyer, Peter Wise

Artistic Associate Supporters

Dianne & Brian Anderson

A Major Lift

Melanie & Michael America, Andrew Blanckensee, Debbie Cameron, Bev Clarke & Graham Chalker, Catherine Hawkins & David Windsor, Judith Healy, Ingrid & John Moses, Elizabeth & John Oliver, Heather Thompson & Robert Orr

Audience Fund (Untied donations \$100 and above)

Pam Behncke, Suzana Bishop, Anne Cawsey, Susan & David Chessell, Elizabeth Clark, Alison Clugston Cornes, Warren Curry & Randy Goldberg, Margaret Frey, Lyndall Hatch, Catherine Hawkins & David Windsor, Elke & Edward Hughes, Claudia Hyles, Margaret & Peter Janssens, Krysia Kitch & David Riggs, Wendy & Stewart May, Paul Meyer, Andrea Morris, Sophia Notaras, Geoff Randal, Lynlea & Clive Rodger, Julie Shaw, Juliet Tootell, Annabel Wheeler, David Williams, Anonymous (1)

End of Financial Year Appeal

Joan Adler, Marion Amies, Pam Behncke, Barbara Cairns, Jean Chesson & Len Crossfield, Elizabeth Clark, Caroline Cockburn, Dorothy Danta, John Dearn, Meredith Edwards, Ann Field, Mary Finn, Janusz & Malgorzata Florek, Robert Goodrick, Susan Grace, Lyndall Hatch, Iwona & Ian Hawke, Meryl Joyce, Carol Kenchington, Johanna McBride, Ingrid & John Moses, The late Prue Neidorf, Elizabeth & John Oliver, Suzanne Packer, Hannah Semler, Helene Stead, Annabel Wheeler, Heather 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 Executive Director and the Festival team;
- appointing the Executive Director and Artistic Director, providing guidance and monitoring their performance;
- approving the annual financial budget

- as developed by the Executive Director;
- ensuring appropriate internal controls, risk management and management information systems;
- ensuring delegations, policies and procedures are in place;
- ensuring the organisation remains financially viable, solvent and is financially sustainable;
- ensuring the organisation reports at least annually to its major stakeholders;
- ensuring the efforts of staff and volunteers are properly recognised;
- ensuring compliance with the relevant legislation and regulations; and
- promoting and acting as an advocate for the organisation.

The Canberra International Music Festival Board met seven times during 2023. The Board members contribute their time on a voluntary basis. The work of the Board is supported by subcommittees.

Finance and Audit Committee

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

Development Committee

Assists the board with its philanthropic work.



GOVERNANCE AND BOARD

Board Member	Qualifications and Experience	Participation
Genevieve Jacobs AM <i>Chair</i>	Genevieve has been a journalist for 30 years and is former Mornings presenter for ABC Canberra reporting on everything from federal and local politics to human interest stories, and drawing on a deep understanding of her community. <i>Elected 2018</i>	7/7 Meetings
Kelly Corner <i>Deputy Chair</i> <i>Member, Development Committee</i>	Kelly is a public servant with a parallel career in arts management. <i>Appointed 2020; elected 2022</i>	5/7 Meetings
Michael Allen <i>Treasurer</i> <i>Chair, Finance and Audit Committee</i>	Michael is a chartered accountant and experienced CFO with more than 30 years' experience in companies including KPMG, Walt Disney International, Opportunity International and Engineers Australia. Most recently he was Executive Director for VHM Limited which listed on the ASX in January 2023. <i>Appointed November 2023</i>	1/1 Meetings
Andrea Morris <i>Chair, Development Committee</i>	Andrea is the former Head of Advancement at the Australian National University, College of Arts and Social Sciences, and has previously served at universities in the USA, as an Executive Director of a multi-service crisis centre in Maryland, USA; and as a CEO of a homelessness / housing services not-for-profit organisation in Washington, DC. Andrea has a Masters of Social Work and a Bachelor of Science - Social Work. <i>Elected 2022</i>	5/7 Meetings
Suzana Bishop <i>Member, Development Committee</i>	Suzana is CEO of the NT Major Events Company and has over 25 years' experience in the events industry, including leadership roles with the Melbourne Convention and Exhibition Centre (MCEC) and The Australian Grand Prix. Suzana has a bachelor's degree in Communications, a Masters in Advertising and an Executive MBA; and has completed the Australian Institute of Company Directors' course. <i>Elected 2021</i>	4/7 Meetings

Board Member	Qualifications and Experience	Participation
Rowan Grigg <i>Member, Finance and Audit Committee</i>	Rowan has 40 years' experience in information technology specialising in records management. Rowan has been a member of the Canberra Choral Society since 2008, Treasurer from 2014-2021 and President since 2021. <i>Elected 2021</i>	6/7 Meetings
Clive Rodger	Clive was Managing Director of a leading economic consultancy firm in Canberra for nearly 20 years, as well as a workplace culture specialist. He is an active community member and volunteers his time with numerous local organisations. Clive has a Bachelor of Arts, Bachelor of Economics, Bachelor of Theology, Master of Theology, and a Master of Letters. <i>Elected 2022</i>	6/7 Meetings
Liesl Centenera	Liesl is a governance, policy and human resources consultant. After a career spanning 20 years in the community and public sectors, including senior roles in the Commonwealth, ACT and the UK, she now runs her own business helping organisations make excellent decisions around people and culture matters that support and drive business improvement. Liesl holds university degrees in economics and law and is admitted to practice in the ACT Supreme Court. She attended the China Executive Leadership Academy in Pudong (Shanghai) as a visiting student and is an alumnus of the Australian Leadership Innovation Centre. She is a Graduate of the Australian Institute of Company Directors. In addition to joining the CIMF Board, Liesl also holds positions as Chair of the Territory Records Advisory Council, Chair of the Professional Standards Advisory Panel advising the Archbishop of Canberra and Goulburn, and Deputy Chair of ACT Leave. She was previously Chair of Music for Canberra and Bosom Buddies ACT. <i>Appointed October 2023</i>	1/2 Meetings
Henry Kazar	Henry resigned his position on the Board in October 2023.	5/6 Meetings

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

FESTIVAL TEAM 2023



Staff

Roland Peelman
Artistic Director

Angela Hannan
General Manager
Until 1 August 2023

Rachel Whealy
Executive Director
From 9 November 2023

Hanna-Mari Latham
Office and Finance Manager

Olivia Swift
Artist Coordinator & Development
Officer

Joshua Robinson
Assistant Artist Coordinator

AJ America
Artistic Associate
From 1 July 2023

Dan Sloss
Ticketing Coordinator

Jennifer Whipp
Volunteer Coordinator

Marketing and Communications

Agency 9
Marketing & Design

Emma Collison
Publicist (national media)

David Faraker
Publications Editor

Peter Hislop
Photography

Dalice Trost
Photography

Production

Jack Hobbs
Production Coordinator

Edie Young
External Events Producer

David Howe
Sound Technician

Nathan Sciberras
Lighting Technician

Lea Collins
Fitters' Workshop Venue Manager

Rachel Hardie
Fitters' Workshop Venue Manager

Madi Creecy
Breakfast Production Coordinator

Dante Clavijo
Production Assistant

Finn Manningdale
Production Assistant

Joshua McConnell
Production Assistant

Elsa Huber
Surtitles Operator

Tim Lamble
Recording Technician

Kathryn Baird
Production Intern

Max Danta
Production Intern

Alexander Ferguson
Production Intern

Ciara McConnell
Production Intern

Aled Morrow
Production Intern

Volunteer Team Leaders

Bill Barker
Andrew Blanckensee
Marianne Davidson
Anne Davis
Ian Lennie

Gail Lubbock
Elizabeth Moore
Jan O'Connor
Libby Quinn
Nikki Riszko

Gabriela Samcewicz
Julie Shaw
Helen Tan
Tamara Wilcock

Volunteers

Derek Abbott
Heidi Akister
Andreea Ardeleanu
James Ashburner
Jessica Atkinson
Celeste Barker
Ineke Bleeker
Robyn Boyd
Michael Bradley
Nicolette Bramley
Murray Brown
Carmel Bumpus
David Campbell
Frances Carter
Graham Chalker
Justin Chapman
Bev Clarke
Carmel Coady
Christianna Cobbold
Caroline Cockburn
Helen Cory
Megan Curlewis
John Dearn
Ronit Gabriel
Johanne Gauthier-Coles
Sue Genner
Tess Gilfedder
Gwendolyn Gray Jamieson
Sandra Hamilton
Laura Harris
Ian Hawke
Iwona Hawke

Judith Healy

David Hine
Norm Hughes
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