



CANBERRA  
INTERNATIONAL  
MUSIC  
FESTIVAL

# CANBERRA INTERNATIONAL MUSIC FESTIVAL

STRATEGIC PLAN 2025-28



The Festival is already a major cultural drawcard to the capital. It is now more than its brave founders could have hoped for a generation ago. It is an event of national significance: stimulating, provocative and deeply satisfying at so many levels.

Vincent Plush, *The Australian*



The opening concert set up the tone particularly well. It was a happy evening of exhilarating music played with great spark, passion and vitality while maintaining tight, high-quality musical discipline.

Ian McLean, *CityNews*, May 2023



Overall, the quartets' performances were deeply rousing and impressive, injecting distinctly contemporary and personal essence into Viennese Classicism, or put simply, young people reinvigorating old music.

Emily Thornton, *CityNews*, May 2023



## CONTENTS

- 1 // Executive Summary
- 2 // About Us
- 4 // Where We Are Going
- 6 // Vision, Mission and Goals
- 7 // How We Will Get There
- 11 // Goals and Key Performance Indicators
- 12 // Who Will Get Us There
- 16 // Key Business Risks
- 19 // SWOT Analysis
- 20 // 2024–28 Budget

# EXECUTIVE SUMMARY

Canberra International Music Festival (CIMF), now in its 29th year, presents an annual festival of classical and contemporary art music which is recognised nationally for its outstanding quality, adventurous programming and broad artistic scope.

Australia Council funding critically underpins CIMF's vision to 2028.

CIMF is responding to a major challenge with other performing arts. Thanks to substantial reserves and Canberra's business resilience, CIMF initially weathered the pandemic well.

However, the 2023 Festival sustained significant losses, leading to a major re-evaluation of operations and the multi-layered strategic response in this plan. CIMF remains fully financially viable, meets all current liabilities and retains a small reserve. Future-proofing the festival through philanthropy is a major aim of this strategic plan.

In the short term, the festival has formed a new major venue partnership at reduced cost; audience responses will be measured and evaluated; and a more responsive range of ticket prices instituted. The festival program has been reduced to five days to remain within budget and organisational capacity.

Governance arrangements have been significantly strengthened. The Board includes a new Chair (Genevieve Jacobs), and new members with business and philanthropy expertise; a Development Officer has been appointed and the development focus changed to long-term philanthropy, including plans to launch an endowment fund.

CIMF's relationship with the ANU's School of Music and the Canberra Symphony Orchestra will deliver the National Indigenous Music initiative, with broad-based support for building excellence in First Nations musicians, composers and producers (see attachment)

In 2024, Artistic Director Roland Peelman will present his final festival (see attachment). CIMF is concluding negotiations with Eugene Ughetti, who begins in July 2024. This strategic plan must enable the Artistic Director to realise a compelling new vision, refreshing the festival and expand its impact. An artistic associate role has been appointed with full external funding.

Artistically, CIMF will continue to work with leading Australian artists. The 2024 Festival will include William Barton, the Stiff Gins, Nardi Simpson, Kaleena Briggs, Claire Edwardes and the Offspring Ensemble, the Dudok Quartet from the Netherlands and Trio Karenina from France.

CIMF is part-funded by the ACT Government and will engage with its 2023 Arts Ambition encompassing cultural tourism and a re-energised arts sector aligned with the delivery of the new Canberra Theatre by 2028.

The next four years will focus on adapting to the new operating environment while continuing to deliver CIMF's identity: contemporary and adventurous, a beacon of innovative programming, to stimulate and engage a national and local audience in artistic conversation and discovery.

CIMF is confident in its ability to mount ground-breaking art music festivals over the next four years, steered by a renowned incoming Artistic Director with major project experience and an emerging Artistic Associate. The board has reinvigorated its governance, exerted firmer financial control, and will proactively seek additional external resources through philanthropy.

Core funding from the Australia Council would enable CIMF to retain its enviable artistic reputation, maintain momentum and make major plans for its next artistic phase a reality.

# ABOUT US

CIMF is a festival of art music, both classical and contemporary. This accommodates the breadth of the Western classical tradition – early and medieval music, baroque, classical, romantic, 20th-century and new music – alongside classical traditions from around the world, Indigenous music, and the spectrum of contemporary art music.

The strength of CIMF's artistic vision, and its relevance to a national conversation, has won critical praise and is cited as a major draw card in audience feedback.

The CIMF program is held in high regard by the audience, with feedback consistently positive, and an average Net Promoter Score of 76. Festival surveys show that 89 percent of patrons are very satisfied with their Festival experience.

Broadcasts around Australia, via partnerships with ABC Classic, ABC Jazz and ArtSound FM, extend CIMF's national reach.

CIMF is a mature and highly regarded arts organisation with a solid, professional management and governance structure. There is a strong brand identity among Festival patrons and donors, and thanks to the Festival's reputation of innovation and excellence. Despite the challenges of the 2023 Festival and the post-Covid environment, the core audience base of regular donors and CIMF members remains strong.

CIMF operates in a national market, attracting an audience with a strong interest in classical and contemporary art music, including people who regularly attend Major Performing Arts (MPA) companies and chamber ensemble concerts, as well as boutique festivals both in Australia and overseas.

While Canberra hosts some touring activity, there is no MPA company based in Canberra. Other areas of art music are serviced by small-to-medium organisations and driven to a greater

degree by individual artistic activity.

There is consistent competition for audiences' discretionary spend, so CIMF continually reviews its programming to ensure it remains vibrant and forward-looking and presents a distinctive identity.

## Our Journey

Now in its 29th year, CIMF has grown from a small community association to an incorporated business managing an annual budget (cash and in-kind) of over \$1 million.

The Festival was founded in 1994 by Pro Musica, a community organisation dedicated to supporting emerging musicians. Initially a chamber music festival, recitals were held in homes and embassies, and as audiences grew, in progressively larger concert venues.

This culminated in the move to the Fitters' Workshop, a reclaimed industrial building with exceptional acoustics, and a treasured piece of Canberra's heritage, which served as the Festival hub until 2023.

As the Festival grew, a new program including the development of a concert series that connected music to Canberra's unique cultural collections and architectural sites was developed. This has grown to become a staple of the Festival's program.

In 2006, a significant philanthropic gift expanded CIMF's capacity and artistic ambition, laying the foundation for a substantial commissioning program, delivering annual commissions from women, First Nations artists and emerging composers.

CIMF has remained deeply connected to its community. The Festival retains the community spirit of its founders; its membership and donor base is highly committed to the organisation's purpose and continues to grow.

Pre-Covid CIMF underwent a significant period of growth, expanding in size, ambition, and scope, with ticket sales increasing by 20 percent annually from 2017 to 2019.

Covid-19 forced CIMF to cancel the 2020 Festival at short notice, but a small 'Virtual Festival', featuring some of the 2020 commissions, was broadcast digitally.

The 2021 Festival was presented under Covid-19 protocols (social distancing, capacity limits, border closures), but was very successful both artistically and commercially.

The 2022 Festival faced a number of challenges in the aftermath of Covid-19, primarily due to

continued audience hesitation and the rapid spread of Omicron, which increased costs and reduced ticket sales.

In 2023, it became clear that changed audience behaviour would require a substantial re-think of CIMF's strategic approach to marketing, programming, venues and timing. These outcomes are detailed in the current strategy.

The 2024 Festival theme celebrates the 200th anniversary of Beethoven's Ninth symphony, with a name gifted by senior Ngunnawal language custodian Aunty Jude Barlow. Celebrating our 30-year achievement, the festival looks forward to a bright new future.

## WHERE WE ARE GOING

CIMF is at a pivotal time. Moving towards the long-term business goals of creating a financially sustainable organisational set-up requires investments in staffing and artistic programming to carry the organisation towards a more ambitious business model. More than ever, CIMF's artistic and business goals support one another.

CIMF's focus on this planning cycle is twofold: to rebuild business resilience to deliver a sustainable platform for presenting bold creative artists, and to broaden and refresh the Festival's artistic identity as the Festival transitions to a new Artistic Director during 2024.

The new AD will work with the festival from January 2024, moving to take over the role at the conclusion of the current AD's contract in July 2024 and defining a detailed artistic vision for 2024 – 2028 from that point.

### Artistically, CIMF will

- achieve exceptional performance standards, by attracting leading artists and composers, blurring boundaries between areas of practice;
- place new Australian work front and centre in all its diversity, especially work by women, First Nations artists and emerging composers;
- collaborate with ACT and Northern Territory partners to develop the National Indigenous Music Initiative (NIMI), elevating outstanding First Nations musicians, performers and producers;
- promote innovative artists who redefine composition and performance by traversing a broad spectrum of ideas, music making practice, new technologies and creative approaches to engaging with audiences;
- elevating contemporary voices that capture the hopes and fears of our times;
- engaging with new technologies to create cross platform works such as *The Bundian Way* (2022) and *While You Sleep* (video/performance installation, 2022);
- create memorable audience experiences, by working closely and innovatively with our venue partners locally, using music

to transform audience experiences of Canberra's architectural sites, cultural collections and natural features;

- deepen partnerships with local organisations such as the Canberra Symphony Orchestra and the ANU School of Music to strengthen Canberra's musical ecosystem and foster a thriving music scene in which live performances of art music are celebrated and valued;
- develop young and emerging artists by giving early-career performers the opportunity to collaborate with composers and leading international artists;
- develop the next generation of arts professionals through offstage mentorships and internships;
- develop a broad and sustainable artistic program which supports risk-taking and experimentation in the realisation of new works;
- pursue partnerships and collaboration across the arts sector both in Australia and overseas.

### while CIMF's business strategies will

- promote private support for music creation and performance, by bringing all fundraising activities in-house and investing in our

“

The choir and soloists sang their hearts out... everything came together perfectly, setting a high standard for the next nine days for this important and distinctive international music festival.

The long, long, standing ovation and many bows from the capacity audience said it all.

Rob Kennedy, Limelight Magazine, April 2022

”

philanthropic work through the appointment of a permanent Development Officer;

- grow income from ticket sales as a proportion of total income, by revamping the ticket pricing strategy, offering a diversified ticket pricing structure;
- build reserves to manage unforeseen future costs;
- create an endowment to fund expanded music delivery through secure investment;
- promote and deliver a more collaborative approach to business practices, blurring the traditional demarcation lines within the organisation;
- continuously review governance and business processes to ensure best practice;
- understand the Company's risks, making informed decisions to manage them;
- refresh and solidify CIMF's branding to create a stronger alignment between artistic aspiration and public perception of the organisation;
- develop a marketing campaign to reach a wider audience, including the greater Canberra region and major city markets, particularly Melbourne and Sydney;
- create a vibrant and engaging festival experience that takes full advantage of Canberra's distinctive assets.

“

The unbridled success of While You Sleep – not just the ovations, but also the animated discussions, disputes and head-scratching it has induced – indicate the true success of a festival program. Not only does it pay due deference to the tried and true, it also introduces audiences to new and compelling experiences. Some they will embrace, others they will discard, but they will always remain memorable in some way or another.

Vincent Plush, Limelight Magazine, April 2022

”

# 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

# I HOW WE WILL GET THERE

CIMF's Strategic Plan for 2025-28 focuses on seven core areas of work.

## 1. STABILISE OUR FINANCIAL POSITION

CIMF operates on a very limited budget compared to similar sized organisations. Through creative use of volunteers, partnerships, and cost control CIMF has consistently delivered festivals at the highest levels of artistic excellence despite these financial pressures.

Each year the Festival is budgeted to break even or make a small profit. Ticket revenue and philanthropic income are budgeted to cover all artist expenses (fees, travel and accommodation) and all production expenses. Significant in-kind support from local businesses helps to keep production and accommodation costs to a minimum, but the current macroeconomic climate is likely to reduce this support, at least in the short term.

The 2023 Festival showed that to thrive in the post-Covid environment, CIMF's delivery model must change. As a first step, the following measures will be taken in 2024, and then further developed in 2025-28:

- reduce production costs by moving away from the expensive Festival hub in the Fitters' Workshop;
- reduce the Festival's length from ten to five days, creating a more compact program and programming the majority of concerts on or just before the weekend, as this is when audience attendance is the highest;
- for large scale events, develop an exclusive and financially sustainable partnership with the new Snow Concert Hall at Canberra Grammar School;
- increase use of local smaller and mid-size venues which are available at a low cost or free of charge;
- reduce production costs such as lighting, sound and instrument transport through more efficient use of venues;

- audit ticket prices to ensure they remain affordable;
- increase price stratification to increase the number of tickets sold;
- continue to offer discounted U30s and U18s tickets to increase the number of young ticket buyers, thereby creating a pipeline of engaged younger music lovers.

Our key financial objectives for the next four years are:

- to deliver a small surplus in 2024;
- to create year-on-year growth;
- to rebuild reserves of at least 20% of total operating expenditure by end 2028.

## 2. INCREASE OUR INCOME FROM PHILANTHROPY

Philanthropic giving is a key component of CIMF's total income and counts for 25 percent of total operating income. CIMF aims to double its philanthropic income over the next four years, both by increasing the number of donors and by increasing the amount each donor gives (although mainly focusing on the larger donors).

In the past two years, CIMF has significantly modernised and professionalised its development work. A permanent Development Officer has been recruited and a Director with extensive philanthropy and development experience in the not-for-profit sector has been appointed, followed by a thorough evaluation of our donor communication and stewardship model.

A new Development Committee now focuses on long-term philanthropy goals. Development staff now run donor and fundraising events. Quarterly donor reporting has been implemented, and the effective use of CIMF's CRM enables a more data driven approach to identifying prospective donors.

Our key development objectives for the next four years are to:

- Increase our philanthropic income by 20 percent year on year;
- Double our philanthropic income by 2028;
- Develop a bequest program and socialise it with our donors;
- Create an endowment fund to secure funding for major projects, enabling development of a schools program and greater community outreach;
- Strengthen and deepen our long-term in-house development capacity.

## 3. INDIGENOUS ENGAGEMENT

For the next four years, CIMF will deepen our commitment to First Nations artists through collaborative partnerships.

CIMF provides a major platform for Indigenous artists, creates opportunities for Indigenous musicians to collaborate with artists from different backgrounds and gives Indigenous artists a pathway to present their works to a national audience.

Among CIMF's successes so far is Brenda Gifford, who was first commissioned by CIMF, and now works nationally and is the current holder of the Peggy Glanville-Hicks Residency. William Barton and Veronique Serret's collaboration *Heartland*, performed in 2021, created not only outstanding new works but also commercial successes, including a CD release, and is now earmarked to tour internationally.

In the next four years, CIMF's key Indigenous engagement objectives are:

- delivering the **National Indigenous Music Initiative (NIMI)**, in collaboration with the Canberra Symphony Orchestra and ANU School of Music. NIMI will enable works by outstanding Indigenous artists to be commissioned, mentored, produced, premiered, and recorded on a national stage;
- recruiting a **First Nations Coordinator** who will work to create an inclusive and culturally sensitive Festival environment

- for our First Nations artists;
- launching our second stage Innovate level Reconciliation Action Plan.

## 4. LEVERAGE PARTNERSHIPS

An increasing demand for more diverse offerings, including cross-art form collaborations, creates fertile ground for partnerships. In the next four years, CIMF will develop its extensive network of partners to strengthen and diversify the arts in Canberra. Stable funding will enable us to develop these relationships further by committing to long-term investments in joint projects.

Over the past two years, the CIMF has developed strong new relationships that offer practical and strategic benefits. These include:

- A comprehensive MOU with the **ANU School of Music** in 2022 and 2023, providing for student participation in the Festival as artists and production staff; agreement with Dean of the College of Arts and Social Sciences to second senior staff member to the CIMF Board; a professional development program to create opportunities for staff and alumni under the CIMF umbrella; and operational aspects including staff resources and instrument hire, maintenance, insurance and transport of equipment and instruments;
- Similar arrangements are underway with the **Canberra Symphony Orchestra**. Initial outcome including the *Music for Ukraine* fundraising concert co-produced by CIMF, CSO and ANU School of Music in 2022; the proposed National Indigenous Music Initiative and plans to jointly program Australian music in a first-time Festival collaboration in 2024;
- CIMF has partnered with the **National Gallery of Australia** for several years, creating a cross-pollination of the visual arts and music, including Nardi Simpson's work *'Yugal Mudhaybaraay'* (Possum Song) commissioned in 2021 and Brian Howard's *'Blue Poles'*, commissioned in 2022 with external funding to celebrate

- the Gallery's 40th anniversary;
- CIMF has formalised its partnership with the **Australian Dance Party and Ausdance ACT**, enabling CIMF to commission site-specific works as part of the Festival and the ACT Australian Dance Week;
- CIMF's close working relationship with the **Luminescence Chamber Singers** provides artistic mentorship of young and emerging singers, organisational support for *A Luminous Christmas*, and in 2023 appointing the founder and Artistic Director of Luminescence as CIMF's first Artistic Associate (see staffing section);
- Established partnership with **Verity Lane Market** for experimental art music, such as rapper DOBBY and Ike(from)Pluto, including an off-season program of concerts appealing to a younger demographic.

#### CIMF's key partnership objectives for the next four years are:

- To finalise the MOU with the Canberra Symphony Orchestra and amplify the ANU agreement. CIMF will utilise these key musical entities partnerships to create and program new Australian music in shared ventures across the three organisations;
- CIMF and the NGA will sign a formal MOU in late 2023, and CIMF will seek a similar partnership with the National Museum of Australia.

## 5. COMMISSIONS

CIMF's extensive commissioning program represents a key organisational goal for the next four years. Commissions create opportunities for artists to collaborate in new and innovative ways.

Since 2019, CIMF's fundraising circle *A Major Lift* has raised over \$110,000 and funded 18 new commissions. These include works by William Barton, Brenda Gifford and Jess Green, who have benefited immeasurably from this opportunity by having been given the steppingstone they needed in their early careers. Their work now reaches both the national and

international stage.

*The Bundian Way* project, premiered in 2022, draw on seminal work from Yuin Elder Uncle Ossie Cruse, historian John Blay and four composers to create a multi-layered audio-visual work, highlighting how CIMF plays an instrumental role in bringing together artists from different backgrounds and enabling their works to be featured as part of an established music festival.

#### Our key commissioning objectives for the next four years are:

- CIMF commissions will focus on young, female, LGBTIQ+, and emerging artists, whose opportunities are often limited by existing music industry structures;
- Works produced through the *National Indigenous Music Initiative* will be recorded and distributed via the ANU School of Music's Yul Lill studio;
- All new works will be premiered at the Festival, providing a pathway for works to be performed on the national stage.

## 6. DIVERSIFY AND GROW OUR AUDIENCE

CIMF has a strong and committed audience base, both locally and nationally. In the next four years CIMF will seek to deepen its local engagement as well as increase inbound traffic significantly.

Most Festival patrons are from Canberra, with a significant group of interstate visitors, predominantly from Sydney and regional New South Wales.

The audience is mostly over-50's (80%), tertiary educated and musically perceptive. CIMF has a loyal audience and feedback (NPS 76) indicates that the Festival is achieving our objective of presenting a high quality, innovative program that connects with its listeners.

Agency 9 was appointed to run CIMF's digital

and traditional marketing campaigns in 2022. The 2023 campaign delivered the following results:

- 34.75% increase from 2021 of total users to the CIMF website
- Considerable increases in traffic across every channel source
- Organic Search increased by 91.66%
- EDM Traffic increased by 54.11%
- The greatest growth increases were in the younger demographic 18-44.

#### CIMF's key objectives to grow and develop our audience over the next four years are:

- Increase ticket sales by 10 percent year on year;
- Target music lovers in the greater Canberra region and regional New South Wales, which is not well served by high quality cultural activities.
- Engage younger music lovers by further stratifying ticket offerings. U30s tickets and U18s tickets both proved popular in the 2023 Festival;
- Re-engage with cultural tour groups to include CIMF in their annual programs and represent an ongoing part of CIMF's audience base;
- Leverage Canberra's tourism assets, including food, wine, national institutions, embassies and architectural spaces to create new audience development opportunities and connect with Visit Canberra's inbound tourism objectives.

## 7. PARTICIPATE IN REBUILDING THE CREATIVE INDUSTRIES

Covid-19 has affected both the music and festival industries deeply. Fundamental structures were shaken to the core and several years of adjustment and investment will be needed to stabilise and rejuvenate the performing arts.

In this Strategic Plan, CIMF commits to continue to give artists and arts workers a working environment that is artistically stimulating, comfortable, safe and financially rewarding.

Through the pandemic CIMF commissioned and premiered new works, increased artists' fees, introduced per diems, and moved away from billeting artists in favour of hotel accommodation. Artist and production staff terms and conditions are now in line with or above the industry averages.

#### CIMF's creative industries objectives for the next four years are:

- Continue to review our remuneration for administrative and production staff, using the Live Performance Australia guidelines to benchmark payrates across the organisation;
- Invest in professional development for CIMF arts workers through industry education and training opportunities.



More than just a choral concert; "From Little Things" was an immersive experience that celebrated the beauty and diversity of our shared home. A musical narration of connectedness, peace and reconciliation. A representation of spiritual traditions.

Cassidy Richens, CityNews, May 2023



# GOALS AND KEY PERFORMANCE INDICATORS

Goals	Input Measures	Output Measures
<b>1. Stabilise CIMF's financial position</b>	<ul style="list-style-type: none"> <li>Rationalise programming to create maximum cost efficiencies</li> <li>Surplus budget delivered each year</li> <li>Focus on diverse, energised program offering for ticket sales</li> </ul>	<ul style="list-style-type: none"> <li>Operational efficiencies maximised</li> <li>Reserves of 20% of total operating expenditure re-established by 2028</li> <li>Proportion of income earned from ticket sales increases by 10% each year</li> </ul>
<b>2. Increase CIMF's income from philanthropy</b>	<ul style="list-style-type: none"> <li>Re-orient Development Committee Terms of Reference and goals towards long-term bequests</li> <li>Create endowment fund by December 2023</li> <li>Professionalise CIMF development resources</li> <li>Apply data-driven approach to prospective donors and stewardship</li> </ul>	<ul style="list-style-type: none"> <li>Philanthropic increases by 20% each year</li> <li>Major projects are resourced by endowment fund outside grant funding and reserves</li> <li>Funding from private sources increases by 5% each year</li> </ul>
<b>3. Indigenous engagement</b>	<ul style="list-style-type: none"> <li>Innovate Reconciliation Action Plan in place to reflect ongoing commitment to First Nations music</li> <li>NIMI project with CSO and ANU SOM funded by grants and philanthropy</li> </ul>	<ul style="list-style-type: none"> <li>CIMF recognised for nurturing First Nations art music at national standard</li> <li>First Nations original music is commissioned, performed and recorded through NIMI partnership</li> </ul>
<b>4. Leverage partnerships</b>	<ul style="list-style-type: none"> <li>Strategic partnerships with ANU School of Music and Canberra Symphony Orchestra in place</li> <li>Venue partnerships with Snow Concert Hall, NGA and NMA secured for venues</li> <li>Opportunities created for mentoring young performers and composers</li> </ul>	<ul style="list-style-type: none"> <li>Partnerships provide skills, venues and support enabling program to and diversify</li> <li>Venue costs reduced and diversified to mitigate budget risks</li> <li>Master classes and student workshops held, CIMF plans schools program for 2025</li> </ul>
<b>5. Commissions</b>	<ul style="list-style-type: none"> <li>Energise A Major Lift commissioning program</li> </ul>	<ul style="list-style-type: none"> <li>Numbers of young, emerging artists and composers increase on program</li> </ul>
<b>6. Diversify and grow our audience</b>	<ul style="list-style-type: none"> <li>Broader participation pursued through innovative programming</li> <li>Annual marketing plan confirmed with external providers</li> <li>Critical feedback sought on artistic programming</li> </ul>	<ul style="list-style-type: none"> <li>Net Promoter Score shows audience endorsement</li> <li>Interstate attendance increases measurably each year in audience survey</li> <li>CIMF contribution to Australian art music recognised as substantial and meaningful by national reviewers and audience surveys</li> </ul>
<b>7. Rebuild the creative industries</b>	<ul style="list-style-type: none"> <li>Investment in HR and skills development for staff</li> <li>Artist and production rates benchmarked against industry standards</li> <li>Board work program and skills matrix implemented</li> </ul>	<ul style="list-style-type: none"> <li>Staff surveys demonstrate high levels of satisfaction</li> <li>Artist willingness to participate in CIMF reflects alignment with national standards</li> <li>Effective governance reflected in regular Board reviews</li> </ul>

# WHO WILL GET US THERE

For CIMF to realise its vision, it must deliver excellence across all aspects of its business, not just artistic programming. This requires a culture of continuous improvement and a highly engaged team comprising Board, staff, contractors, and volunteers working seamlessly together towards a common goal.

The Company engages professional expertise (accounting, legal, HR, marketing, publicity, governance etc.) where it makes sense to do so, on either a contract or pro bono basis.

## Staff

CIMF is highly dependent on a small number of Board members, key staff and volunteers to deliver its business outcomes. For nine months of the year, CIMF operates with a skeleton staff of 1.6 FTE. This increases in the months leading up to the Festival with an additional 12 casual employees joining the team. The team is well-established and committed, with extremely low staff turnover. In addition to this, six to ten interns and up to 120 volunteers join the team during the Festival.

The General Manager produces an Annual Work Plan. Progress against the Work Plan is assessed at each Board meeting. Agreed annual milestones and alignment with the Strategic Plan are monitored and followed up. This provides a mechanism to review, align, prioritise, measure and report on efforts and investments throughout the year.

Each Festival is followed by an intense and detailed process of feedback that includes data analysis, audience and artist surveys, critic, partner, staff and volunteer feedback. This allows the Festival to lift standards, address shortcomings and explore new ideas and opportunities.

In 2024 CIMF's long-term Artistic Director will celebrate his final festival, before a new Artistic

Director takes the Festival on the next four years of its musical journey. The two will work together over several months to ensure that the Festival's key strengths will be retained and celebrated while the new Artistic Director establishes their vision for the future.

CIMF's inaugural Artistic Associate has been appointed to work closely with the Artistic Director to shape and guide the Festival and assist in this transition. The Artistic Associate is a long-term associate of the Festival and will work closely with the Artistic Director. The Artistic Associate role is intended to smooth the transition between the current and new Artistic Director, ensuring CIMF's ethos remains intact while facilitating new direction and ideas.

This role will foster future arts leadership through mentoring and development and demonstrates CIMF's commitment to developing artistic excellence.

## External services

CIMF engages professional expertise (accounting, legal, HR, marketing, publicity, governance etc.) where it makes sense to do so, on either a contract or pro bono basis.

In 2022, CIMF professionalised its marketing and communication capacity by engaging local marketing and communications specialists Agency 9.

By outsourcing this work CIMF was able to cut costs but at the same time have professional marketing resources available to team throughout the campaign phase of the Festival. There has been significant growth as a result.

In 2023, CIMF engaged a national publicist to develop and access national media opportunities. This generated significant national coverage ranging from The Australian to Radio National.



## Volunteers

The Festival depends on a large and stable group of over a hundred volunteers. Volunteers work as Front of House staff, venue managers, drivers, bar staff, audio recorders and photographers. They are managed by a Volunteer Coordinator, who works closely with the General Manager and the Production Manager. The volunteers are regarded as production team members and given training opportunities to enable them to perform their tasks professionally and to the best of their ability. The in-kind support of volunteers was valued at \$120,000 in 2023.

At the start of each Festival, staff and the Volunteer Coordinator hold an induction session also attended by the Chair of the Board. Volunteers are allocated into teams and provided with back-up resources among the production staff.

Volunteers are given a double pass to any concert of their choice, and where there is availability, they also get first access to standby tickets. From time to time, a concert invitation is also extended to family members and friends.

Following the Festival CIMF holds a thank you

event at Government House, hosted by our patron, Mrs Linda Hurley and His Excellency the Governor General. This event is always very well received by the volunteers who feel valued and part of the team.

## Directors

The ultimate responsibility for Canberra International Music Festival Ltd rests with the Board, whose primary role is to ensure that CIMF's activities are directed towards its mission. The Board meets every two months, with additional meetings for strategic and business planning.

Over the last three years the Board has undergone a process of renewal. The Board has developed a skills matrix based on an assessment of the skills required (finance and accounting, small business and not-for-profit experience, law, human resources, fundraising and philanthropy, organisational performance). A volunteer Company Secretary with specific governance expertise has been assisting the Board since 2022.

Board members are sought through personal and professional networks.

“  
The ANU School of Art and Design Gallery was the perfect setting for this performance of works by György Ligeti. This atmospheric space was filled with vibrant colours and designs, creating an immersive and complete artistic experience.  
”

Rob Kennedy, Limelight Magazine, May 2023

## Board Member

**Genevieve Jacobs AM**  
*Chair*

## Qualifications and Experience

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*

**Kelly Corner**  
*Deputy Chair*  
*Member, Development Committee*

Kelly is a public servant with a parallel career in arts management. *Appointed 2020; elected 2022*

**Henry Kazar**  
*Treasurer*  
*Chair, Finance and Audit Committee*

Henry is a Senior Restructuring Partner at EY. 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; elected 2022*

**Andrea Morris**  
*Chair, Development Committee*

Andrea is 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, USA. Andrea has a Masters of Social Work and a Bachelor of Science - Social Work. *Provisionally Elected 2022*

**Suzana Bishop**  
*Member, Development Committee*

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 Director's course. *Elected 2021*

**Rowan Grigg**  
*Member, Finance and Audit Committee*

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*

**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. *Elected 2022*

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

# KEY BUSINESS RISKS

The Board has established two permanent subcommittees to support the Board:

- The Development Committee is responsible for all philanthropic and fundraising work. It identifies and shares best practices in fundraising operations and provides strategy and support to the Development Officer.
- The Finance and Audit Committee is responsible for making recommendations to the Board on the prudent financial management of CIMF, facilitating the preparation of the annual budget,

assessing all compliance and risk related issues, and advising the Board on how they could be treated. It is also responsible for ensuring adequate internal controls are implemented and other financial and audit related matters.

In November 2021, the Board commissioned Tempo Strategies to guide a strategy refresh for new Board members. The resulting document continues to guide our strategic thinking and will be refreshed in November 2023 with a strategy and branding workshop conducted by Canberra's CRE8TIVE agency.

An annual festival is a complex undertaking that requires long-term planning and risk management. To identify, assess, monitor, and manage risk on an ongoing basis, CIMF has established a comprehensive system of risk oversight supported by a risk management policy, a risk management plan and an internal controls policy and processes.

CIMF's risk management policy, responsibilities, and processes for review of its risk management system are outlined in its Governance Charter.

The Board has the ultimate responsibility for overseeing this risk management framework and monitoring business risks. To assist in discharging this responsibility the Board's Finance and Audit Committee (FARM) considers the Company's risk profile as part of the annual strategy review and budget setting process and in turn reports to the Board.

The areas of highest risk and mitigation actions are summarised below:

As the Brodsky Quartet plays a droning series of chords, a voice comes from the back of the hall, and slowly advances. It is Barton. His singing is somewhere between Gregorian chant and Led Zeppelin's Kashmir, inexpressibly ancient and hieratic. From deserts, prophets come, I was reminded. Strings seem to shimmer like heat haze in the desert, while the didgeridoo pours out strange rhythms and birdsong. The effect is mesmerising.

Rob Kennedy, Limelight Magazine, May 2023

Major Risk	Cause	Likelihood	Consequence	Actions to mitigate
Financial operating loss due to loss of major source of funding, failure to meet revenue targets.	Lack of adequate financial planning.	High	Reduction in reserves or in worst case insolvency.  Underinvestment in artistic programming in subsequent years.  Loss of reputation.	GM and FARM to monitor income and expenditure monthly. Rigorous budget setting.  Parameters for artistic program within approved budget. Board members with expertise in financial accountability. Annual audit.  Sponsorship policy and high-level attention to partners. Continued efforts to diversify sources of income.
Box office failure	Poor alignment between artistic programming and financial objectives.	Medium	Insolvency.  Loss of reserves.  Loss of reputation.	Sound budgeting policies and processes. Careful assessment of draft artistic program.  Use of focus groups and patron networks as appropriate.  Market research and continual review of our marketing and communications strategies.

Major Risk	Cause	Likelihood	Consequence	Actions to mitigate
Loss of corporate knowledge	Inadequate documentation of policies and procedures.  Loss of key staff.	Medium	Inefficiencies and increased workload.  Failure to meet compliance obligations.  Loss of momentum.	All policies and procedures documented data & information management systems in place and up to date.  Effective HR policies in place to ensure staff retention. Ongoing staff development a priority.  Compliance checklist monitored monthly by FARM Recruitment linked to succession planning
Loss of General Manager	Overwork and stress, dissatisfaction with organisations, poor relationship with AD and/or Board, remuneration.	Medium	Disruption of the stability and reputation, along with forward planning and execution of Festival.	Monitor conditions of employment.  Conduct regular meetings with Chair and Committee Chairs. Six-monthly and annual reviews.  Support a high performing, inclusive team-based culture. Staff development a priority.  Review remuneration against industry standards. Succession planning.
Loss of Artistic Director	Overwork and stress, dissatisfaction with organisations, poor relationship with GM and/or Board, remuneration.	Medium	Loss of reputation	Creating an inclusive culture which is open to ideas. Work hard to provide support for great ideas.  Review remuneration. Succession planning.
Work, Health and Safety	Injury or illness of artists, volunteers or production staff.  Patron incident.	Medium	Reputational risk.  Legal action.	Comprehensive WH&S policy and procedures and training. Insurance arrangements in place and regularly reviewed. First aid training for identified staff.

Major Risk	Cause	Likelihood	Consequence	Actions to mitigate
Lack of experienced production staff	Inadequate planning and management of resources and work environment.	Medium	Production, venues and customer service do not meet required standard.	Develop a pool of qualified people that can be called upon.  Establish links with local training providers and provide opportunities for production/event management interns.
Technical failure	Poor quality equipment, facilities and processes for production management.	Low	Temporary cessation of business / Festival activities.	Engage reputable suppliers of key equipment. Insurance in place where appropriate.  Identification of major areas of risk and appreciate checks, procedures and training in place.



The modernity of Gelareh Pour's music and words is further striking and immediate in its nature. At the end of the song cycle, the sombre mood erupts into a triumphant emotional release, granting some reprieve from the devastation.

Joshua Daffern, CityNews, April 2022



# SWOT ANALYSIS

## Strengths

- Highly engaged local and growing interstate audience
- Artistic Director's national reputation
- Relationships with national and local cultural institutions and embassies
- Base of skilled and committed volunteers
- Sound governance and business management
- Generous and committed private donors

## Weaknesses

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

## Opportunities

- Impact of growing national reputation on interstate visitation
- Canberra's positioning as a cultural tourism destination
- Demand for more diverse offerings creating opportunities for collaboration
- Renewal of ANU School of Music
- Closer working relationships with other Canberra arts organisations
- Connecting with Canberra assets to develop festival vibrancy
- Redevelopment of Kingston Arts Precinct
- New Snow Concert Hall performance venue
- Engagement with untapped regional audiences in greater Canberra
- Increasing profile creating opportunities for national collaboration

## Threats

- Government grant funding becoming more competitive
- Competition for limited sponsorship opportunities in the ACT
- Crowded cultural calendar and competition for audience and media coverage
- Construction impact during redevelopment of Kingston Arts Precinct
- Lack of fit-for-purpose music venues to support ambitions
- Competing regional classical music festivals, including Four Winds Bermagui, Orange Chamber Music Festival and more distant classical music festivals competing for seasonal tourist traffic, including the Australian Festival of Chamber Music, Townsville

“

The playing and singing of the music throughout the Dunera Mass concert was exceptional and every performer contributed to an overwhelming emotional experience which will be long remembered.

Len Power, CityNews, May 2023

”

# 2024-28 BUDGET

	2024	2025	2026	2027	2028
<b>Income</b>					
Ticket sales	\$282,000.00	\$310,200.00	\$341,220.00	\$375,342.00	\$412,876.20
Membership fees	\$10,000.00	\$11,000.00	\$12,100.00	\$13,310.00	\$14,641.00
Merchandise and retail	\$10,000.00	\$11,000.00	\$12,100.00	\$13,310.00	\$14,641.00
Philanthropy	\$125,000.00	\$150,000.00	\$180,000.00	\$216,000.00	\$259,200.00
Sponsorship	\$10,000.00	\$10,000.00	\$10,000.00	\$10,000.00	\$10,000.00
Fundraising	\$8,000.00	\$8,000.00	\$8,000.00	\$8,000.00	\$8,000.00
<b>Grants</b>					
<b>ACT Government</b>					
artsACT	\$93,840.00	\$95,716.80	\$97,631.14	\$99,583.76	\$101,575.43
Events ACT	\$20,000.00	\$20,000.00	\$20,000.00	\$20,000.00	\$20,000.00
<b>Commonwealth Government</b>					
Australia Council	\$124,860.00	\$125,000.00	\$125,000.00	\$125,000.00	\$125,000.00
<b>Total income</b>	<b>\$683,700.00</b>	<b>\$740,916.80</b>	<b>\$806,051.14</b>	<b>\$880,545.76</b>	<b>\$965,933.63</b>
<b>Expenses</b>					
Production costs	\$80,000.00	\$88,000.00	\$92,400.00	\$97,020.00	\$101,871.00
Artists costs	\$200,200.00	\$220,220.00	\$231,231.00	\$242,792.55	\$254,932.18
Ticketing, bar and retail	\$12,000.00	\$13,200.00	\$13,860.00	\$14,553.00	\$15,280.65
Staff (production)	\$85,000.00	\$93,500.00	\$102,850.00	\$113,135.00	\$124,448.50
Staff (admin)	\$161,774.00	\$177,951.40	\$204,644.11	\$214,876.32	\$225,620.13
Marketing	\$68,000.00	\$74,800.00	\$89,760.00	\$98,736.00	\$108,609.60
Administration	\$50,000.00	\$51,000.00	\$53,550.00	\$56,227.50	\$59,038.88
<b>Total expenses</b>	<b>\$656,974.00</b>	<b>\$718,671.40</b>	<b>\$788,295.11</b>	<b>\$837,340.37</b>	<b>\$889,800.93</b>
Operating surplus	\$26,726.00	\$22,245.40	\$17,756.03	\$43,205.39	\$76,132.70
Accumulated surplus	\$50,600.00	\$72,845.40	\$90,601.43	\$133,806.82	\$209,939.52



### 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)

### Follow us

[@The\\_CIMF](#) [@canberrafest](#) [@TheCIMF](#)

In 2023 Canberra International Music Festival was supported by the ACT Government, through artsACT and EventsACT, and the Australia Council for the Arts.