



Victorian
Opera

2011 Annual Report



Victorian Opera reached 83,111 people in 2011.

Box office and performance income increased by 26%.

2011 activities increased overall by 60%.

Income from Philanthropic Trusts increased by 38%.

Audiences have increased by 11% through mainstage performances and co-productions.

Audiences engaged with the Education Program increased by 8%.

One new commissioned Australian opera was performed by Victorian Opera.

A new regional touring program was delivered offering a bespoke suite of activities reaching 4,893 people.

Regional locations visited increased by 20%.

8 students were selected for the new National Graduate Opera Program, Master of Music (Opera performance) - a collaboration between Victorian Opera and Melbourne Conservatorium of Music, University of Melbourne.

Victorian Opera presented its first specially designed opera performance for primary students. *The Magic Flute* Special Presentation was attended by over 2,300 students.

Victorian Opera Your Opera Company



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Company Profile

Victorian Opera: Uniquely Victorian, Uniquely Australian.

Victorian Opera was established in 2005 by the Victorian Government to bring professional opera to audiences in Melbourne and regional Victoria by:

- Presenting professional opera in Victoria.
- Developing a commissioning program for new Australian work.
- Creating more employment and professional development opportunities for Victorian opera artists, and
- Providing access to touring productions for regional Victorians.

As Victoria's State opera company and only professional opera company, Victorian Opera is developing a unique role for itself. We:

- Annually commission new Australian chamber opera.
- Produce or co-produce our own productions.
- Have a vibrant education program, including community access and regional touring.
- Are committed to less familiar repertoire, as well as known works.
- We have also established and maintain the only professional chorus in Victoria, the Victorian Opera Chorus.

Mission

To bring opera to Victorians, Developing and Showcasing Victorian Artists.

Values

Victorian Opera aspires to be distinctive. We achieve this by:

Innovation – this means not only unfamiliar or new repertoire but also productions of standard repertoire in a variety of different spaces.

Accessibility – this will be achieved through affordability, geography and attitude.

Collaboration – Victorian Opera actively works with other organisations within the broad arts sector to cross-fertilise ideas, make available funds go further, reach new audiences and provide educational opportunities.

Strategic Objectives

Victorian Opera's secure financial footing, and the ongoing growth in support by our patrons, sponsors and audiences enable us to address our ambitious plans for the future. Our long-term strategic objectives are to:

- Improve company income and economics and diversify our funding base to include federal and local government funding, and funding from non-government sources.
- Grow audience attendance and participation and attract a mix of established and new audiences.
- Sustain Victorian Opera's distinctive place in the market through the annual delivery of a varied program of traditional and contemporary works.

Chairman's Report

In its seventh year of operation, Victorian Opera continued to carve a distinctive place in the opera landscape through its creative vision, agility and flexibility of approach.

In 2011, the company lodged an operating surplus through a combination of growth in earned income and fiscal responsibility. Improving company income and economics was only part of this young company's achievements which also included significant growth in audience attendance and participation.

In 2011, Victorian Opera continued to sustain its unique voice with the commissioning of new Australian work together with creative collaborations on a national and international level. This included *Assembly* with Chunky Move for the opening of the Melbourne Festival, seasons in both Sydney and New Zealand and working with The Australian Ballet in the State Theatre, Arts Centre Melbourne. Victorian Opera also continued to improve opera accessibility throughout the state with exciting education initiatives including an unique one hour production, *The Magic Flute* - Special Presentation for Primary Schools in the Arts Centre Melbourne to 2,300 primary school children and an extensive regional tour featuring youth opera and developing artists.

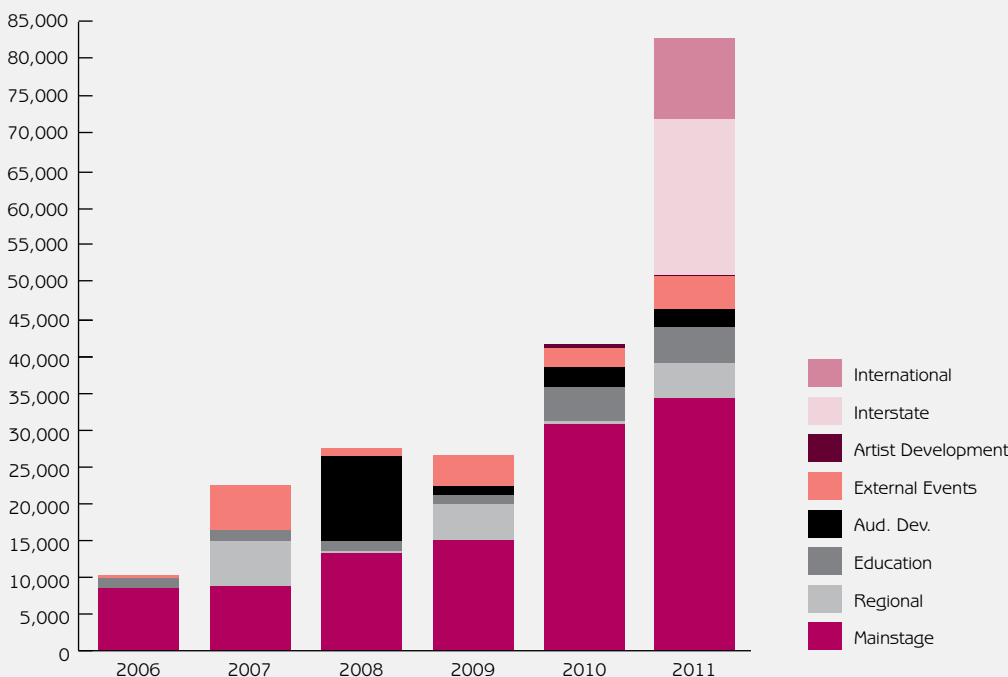
Mainstage repertoire enjoyed buoyant audiences with the newly commissioned *How to Kill your Husband (and other handy household hints)* based on the Kathy Lette novel,

reaching 80% attendance and Mozart's *The Magic Flute* exceeding all expectations. Box office and performance revenue increased by 26% from 2010. Philanthropic trust income grew by 38%, continuing to demonstrate Victorian Opera's ability to connect with audiences and patrons in a direct and powerful way.

The company has benefited from the steadfast support of the Victorian Government and we would like to acknowledge the Minister for the Arts, Premier Ted Baillieu and Parliamentary Secretary Assisting the Premier with the Arts, Heidi Victoria. We also acknowledge Director of Arts Victoria, Penny Hutchinson, Deputy Greg Andrews and colleagues. We welcome our new Patron in Chief, The Hon. Alex Chernov AC QC, Governor of Victoria and appreciate the continued support of Founding Patrons Dame Elisabeth Murdoch AC DBE and Lady Potter AC; John Holland, the Robert Salzer Foundation, University of Melbourne, KPMG and all our patrons and corporate partners.

The success of this Company is dependent on our partnerships and the inspired support of our patrons and sponsors in our vision. In particular, we acknowledge the continued support of John Holland. 2011 was John Holland's first full year as Major

Audience Attendance



Sponsor and Community Partner following the renewal of their partnership in 2010. This enabled Victorian Opera to present performances in communities around Melbourne including taking opera to the Western suburbs of Melbourne with an overwhelmingly positive response.

There were significant changes in leadership planning for Victorian Opera. Following Founding Music Director Richard Gill's announcement of his intention to step down at the conclusion of the 2012 season, an international search was launched for his successor. Conductor, composer and leader of West Australian Opera, Richard Mills was appointed Victorian Opera Artistic Director from January 2013.

There were also changes in the Board with the resignation of Founding Chairman Michael Roux. Michael's leadership and astute business mind combined with Richard Gill's operatic knowledge, passion and experience, turned the idea of a new State opera company into an organisation that we can all be proud of. To these two architects of Victorian Opera and to Board members past and present, audiences, patrons and participants, I thank you for bringing this extraordinary company into life.

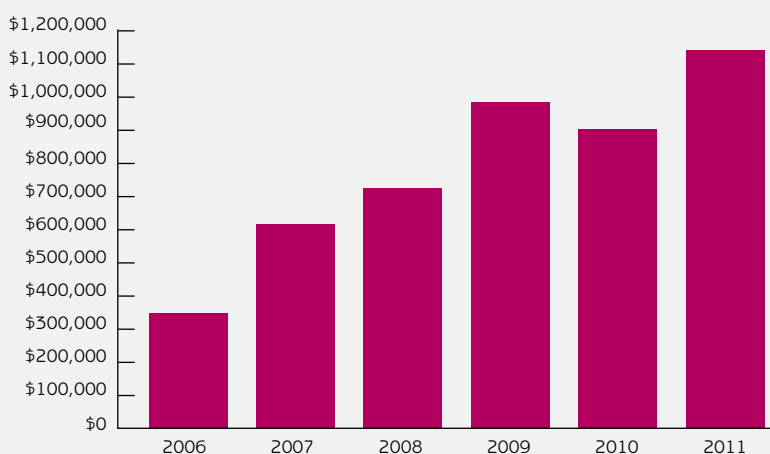
I would also like to extend a personal thanks to my fellow Board members from 2011: Francis Ebury, Ross Freeman, Greig Gailey, Anne Gilby, Jane Hemstrich, The Hon. Professor Barry Jones AO, Professor Barry Sheehan, and Catherine Walter AM.

I would like to take this opportunity to thank Music Director Richard Gill and Managing Director Lucy Shorrocks as well as all the staff and artists of Victorian Opera who have made such a valued and dedicated contribution to the company.



R. Graeme Willersdorf
Chairman

Box Office and Performance Income



Music Director's Report

Victorian Opera's sixth year of making music must surely go down as the year of collaboration, especially as the collaborative work in two cases was honoured with 2011 Green Room Awards. Collaborations with The Australian Ballet and Chunky Move demonstrated our versatility and nimbleness as one of this country's most innovative opera companies and performing arts organizations. Our collaboration with Malthouse Theatre continued in 2011 with a season of performances of *The Threepenny Opera* at the Sydney Theatre Company marking our first interstate tour. *Xerxes*, which opened here at Melbourne's Recital Centre in 2009, could technically be described as our first collaborative international project and played to public and critical acclaim in New Zealand.

Together with our keenness to work outside the paradigms usually associated with Australia's state-funded opera companies, is a commitment from the team at Victorian Opera to extend the boundaries of our work and to develop all aspects of the company's endeavours to the highest possible level.

In short, we continued on our adventurous way, challenging our audiences and artists alike.

Giuseppe Verdi **Viva Verdi!**

Hamer Hall's closure for renovations saw Victorian Opera at Melbourne Town Hall for our Annual Gala Concert. The program of music from *La Traviata*, *Il Trovatore* and *Rigoletto* was well received in spite of illness from almost all members of the cast. The show was saved in the very best sense of the word when Michael Lewis, one of Australia's most experienced Verdi baritones proved to be available at the last minute when the scheduled singer for the role of Count di Luna became ill at the last minute.

The Victorian Opera Chorus sang brilliantly and Orchestra Victoria played well in repertoire.

Wolfgang Amadeus Mozart **The Magic Flute**

The Arts Centre Melbourne's Playhouse has become a very good venue for our mainstage presentations of the standard repertoire. The size of the venue is perfect for a company such as ours and allows the young singers I so frequently cast, to achieve a good full sound without straining. Again, illness affected us and we lost James Eggleston, the scheduled Tamino, on the first day of rehearsal. Jacob Caine assumed the role of Tamino, a role which he tackled with great courage and fortitude. Orchestra Victoria enjoyed this experience greatly, playing in the exposed pit of The Playhouse which gives the audience members a chance to see and hear this orchestra's work first hand.

Gabriel Fauré **Elegy (Requiem)** **The Australian Ballet**

An invitation to the Victorian Opera Chorus to sing the *Requiem* by Gabriel Fauré as part of The Australian Ballet's autumn season could not be refused. The Victorian Opera Chorus, which was prepared by Daniel Carter, sang with distinction and to public and critical acclaim. Similarly, Janet Todd as the soprano soloist and Gary Rowley as the baritone soloist sang with great sensitivity and understanding. It was very encouraging to receive such strong affirmation and very positive feedback about the work of the soloists and the chorus

from The Australian Ballet's Director of Music, Nicolette Fraillon, and The Australian Ballet's Artistic Director, David McAllister. This work also collected a Green Room Award for best music collaboration on a production.

George Frederick Handel **Xerxes**

The collaboration between Victorian Opera and New Zealand Opera continued with the production of *Xerxes* in New Zealand, which had its debut at the Melbourne Recital Centre in 2009. Some of the original cast members including Tiffany Speight and Tobias Cole travelled with the production and both these singers had significant musical successes.

Kathy Lette, Timothy Daly, Alan John

How to Kill Your Husband (and other handy household hints) **New Commission**

For some time I had been asking Australian author, Kathy Lette, to consider releasing her story, *How To Kill Your Husband (and other handy household hints)*, for re-working into a script which might subsequently become an opera. Finally, playwright Timothy Daly and composer Alan John came up with a convincing music theatre work which delighted audiences with its bold and adult theme approach. A senior patron who spoke to me after a performance of this work one night told me that she had disposed of three husbands and now had learned of a brand new way to dispose of a fourth husband, were there ever to be one. Daly's libretto, a very strong and telling adaptation of the book, with additional text from the composer Alan John, whose music is always pertinent and characteristically theatrical, together with particularly strong performances from the excellent cast, made for a very worthwhile commission. Kathy Lette's presence created a riot of publicity in every available medium from local newspapers to international television. It was a huge success for Victorian Opera on so many levels, not the least of which was the fact that it represented our ninth new Australian chamber opera.

Benjamin Britten **Albert Herring**

Benjamin Britten's chamber-sized operas are perfect vehicles for a company the size of Victorian Opera. *Noye's Fludde*, *Turn of the Screw*, *The Little Sweep* and *Albert Herring* provide opportunities for singers from as young as eleven years to mature adults. Similarly, the orchestral forces required for these works are also manageable in that they rarely exceed twelve players.

Albert Herring, a very special Benjamin Britten comedy, gave the team of Talya Masel and Adam Gardnir, the team which brought us William Walton's *The Bear* and Jacques Ibert's *Angelique*, a rare set of challenges.

This team's decision, to fly in the face of convention in respect to the staging of this opera, paid off in some ways but also created some scenic challenges, such as the greengrocer's shop exploding, a metaphor for Albert's world turning upside down on him. It has been my policy to allow directors and designers, within financial constraints to design and direct as they see fit, otherwise why employ them? Taking risk, facing challenges and solving them is part of our work.

Jacob Caine had a big success as Albert, a role which he suited perfectly. Suzanne Johnston, quite justifiably, walked away with a Green Room Award for Best Supporting Female in an opera. Her work as Mrs Herring was simply brilliant.

Claudio Monteverdi, Johann Sebastian Bach Baroque Triple Bill
Programming three works which sit slightly outside the usual fare of an opera company's program was a risk which was halved by placing these works in the incredibly capable hands of director Roger Hodgman. Monteverdi's *Il Combattimento di Tancredi e Clorinda*, which opened the evening, was a perfect introduction to the Baroque theme which continued with two Bach Cantatas, *The Fight of Phoebus and Pan* and *The Coffee Cantata*. Richard Robert's design assisted the production brilliantly. The *Baroque Triple Bill* was conducted by Paul Dyer, music director of The Australian Brandenburg Orchestra. We welcomed also Ludovico's Band making a very splendid debut with us as an accompanying orchestra.

Bertolt Brecht and Kurt Weill The Threepenny Opera

It was a great thrill to receive an invitation from the Sydney Theatre Company to perform our version of Bertolt Brecht's and Kurt Weill's *The Threepenny Opera* at The Sydney Theatre Company as part of their Winter subscription season. This production, generated by Victorian Opera in collaboration with The Malthouse Theatre, was publically and critically acclaimed in Victoria and indeed also in New South Wales. There was however, a running debate in the letters pages of The Sydney Morning Herald over the style and nature of Raimondo Cortese's adaptation of Brecht's libretto, with particular reference to the notion that up-dating Brecht was a fairly pointless exercise. The debate was intense and lasted at least a week. It was refreshing and stimulating to know that a performance had the capacity to evoke such intense comment.

Assembly

The origins of this highly innovative project can be traced back to a visit from Gideon Obarzanek, the then Artistic Director of Chunky Move, to me in late 2009. He said that he wanted to be involved in a project which used nothing more than a very large group of people moving and singing which would include some solo dancers, some solo singers and a chorus of approximately fifty. There were to be no special effects such as extreme lighting effects, or indeed any other technical effects outside of a standard lighting rig. I suggested a repertoire of music Gideon might consider which consisted of unaccompanied choral music from 800 to 1690, from which we chose several powerful and glorious examples.

The work which emerged was breathtaking. Victorian Opera soloists coming from our Developing Artists Program, together with a large cohort of especially auditioned Victorian Opera Youth Opera choristers, combined with Chunky Move's solo dancers to present a work which thrilled and delighted audiences when it premiered on the opening night of The Melbourne International Festival, and then for the Sydney festival in 2012. It was a critical and public success in both cities. Interest in this project has already been shown internationally. Special mention must go to Victorian Opera

artists, baritone Matthew Thomas for his convincing solo, and soprano Frederica Cunningham for her consistently reliable leadership.

Regional Touring

Having a variety of offerings tailored to suit regional and urban communities in Victoria is proving to be a very strong plank in our very versatile program. Footscray Community Arts Centre supported by John Holland, hosted a series of choral workshops culminating in a Gala Sunday afternoon *Opera by Twilight* concert in 40 degree heat. As part of the Castlemaine Festival, the offerings of masterclasses, a performance opportunity for the Goldfields Youth Orchestra and *Sing Your Own Opera - Great Opera Choruses*, were enthusiastically received and welcomed as innovative, community-friendly activities.

Coleambally Public School and The Paradise Palladium Theatre, Morundah, just over the Victorian border, hosted a *Gala* and choral workshops. Pascoe Vale Retirement Home and Port Fairy Music Festival engaged our Developing Artists who had big successes with these events. Sale and Geelong asked for performances of *Brundibár* for their youthful cohorts while Frankston and Nunawading asked for *Opera to Broadway* Galas with Frankston also opting for a *Sing Your Own Opera*. Cape Otway requested an entire evening of opera as a follow on from the previous year's *Opera to Broadway*. The regions are telling us very clearly that they are enjoying the variety of offerings from Victorian Opera and the opportunity to participate in events such as *Sing Your Own Opera*.

New works (2013) – Mayakovsky Workshop

Composer Michael Smetanin and librettist Alison Croggon have teamed up to create a chamber opera based on the life and work of the Russian poet, *Mayakovksy*. The workshop took place towards the end of the year and is slated for production in 2013. It represents the last of my commissions and brings to ten the number of Australian works to have been produced by this company in its comparatively short life.

Master of Music (Opera Performance)

After a considerable period of negotiation, Victorian Opera, in conjunction with Melbourne Conservatorium, the University of Melbourne, now has a two-year, four semester program of Developing Artist Training. It is outside the scope of this year's report to go into detail, but it is a strong, vital and important step for music in Australia, particularly in respect to the development of young operatic talent.



Richard Gill
Music Director

Managing Director's Report

In Victorian Opera's 2010 Annual Report I wrote that the year was one of our biggest years to date – in relation to income, activity and outcomes – but that 2011 was already snapping at its heels. I am delighted to report this assessment was correct: in 2011 we reached a total of 83,111 people across 320 performances and activities. To be able to demonstrate such growth in a range of activity is something everyone involved in the company – from audiences, donors, staff and Board members – is very proud.

As well as this increase in activity, 2011 was notable for significant artistic collaborations which expanded the company's geographical footprint to New South Wales and New Zealand. The successful collaboration with Malthouse Theatre on *The Threepenny Opera* (with a cast including Eddie Perfect, Paul Capsis, Dimity Shepherd and Grant Smith) transferred to Sydney with Sydney Theatre Company and generated a great response from audiences and critics. It was affirming to experience two very different Victorian companies working together to reach large audiences in Sydney.

Dance also featured heavily in our year. It is rare for an opera company to collaborate with a contemporary dance company – but we did and created arguably one of our strongest pieces in the year. *Assembly* opened the Melbourne International Arts Festival and explored the different human responses to being alone and in a crowd. I was privileged to attend the workshop showing of the piece with the Victorian Opera New Work Syndicate and remember gasping at the point the singers and dancers performed their version of Hakka. It was captivating, breathtaking, slightly terrifying and hugely exciting. It seemed to have the same effect on audiences when programmed as part of the Sydney Festival in January this year. For me, it was also a personal highlight to witness the working relationship between Richard Gill as Victorian Opera Music Director with Gideon Obarzanek, Artistic Director of Chunky Move. They are very different artistic forces from different backgrounds who work entirely differently – but to see them unite around the same artistic idea was a case study in creative collaboration.

The Chorus and Soloists of Victorian Opera worked with The Australian Ballet on Fauré's *Requiem*. It was glorious to experience the company in the State Theatre working with the national ballet company. Daniel Carter – who was about to graduate from our Developing Artist Program – prepared the Chorus and the soloists to great acclaim.

The Victorian Opera Developing Artist Program was also consolidated and grew through working in partnership with the University of Melbourne, Conservatorium of Music and the creation of a brand new Master of Music (Opera Performance). This enabled the course to expand and be accredited – as well as confirming our partnership with the University of Melbourne.

Victorian Opera also piloted offering different operatic activity in regional Victoria. A number of theatres in regional centres expressed the need for us to unpack the artform to galvanise audience development and support the centres with all of their touring work. Victorian Opera was delighted to offer a range of activities – which included a *Gala* concert, masterclasses,

Sing Your Own Opera events and youth opera to 12 different locations throughout Victoria. The impact of this work continues as many of those reached continue to engage with Victorian Opera in a myriad of different ways. This includes the captain of the local school football team who was waiting for a friend to audition. We encouraged him to have a go – and he was cast in the main role in *Brundibár*. He was a committed performer – even helping when we were lighting the show – and inspired by the work. His family spoke to me at the end of his first performance – they had no idea he could sing.

2011 was the first full year of John Holland as our Major Sponsor and Community Partner. We worked on joint strategic priorities, ensuring we delivered the right work in areas which are vital to John Holland. This included a glorious outdoor concert in Footscray Community Arts Centre and a concert in Pascoe Vale Retirement Village.

The Robert Salzer Foundation continues to support our new commissions and are also close partners. Without the ongoing and dedicated support from the Robert Salzer Foundation, we would not be able to present the new works we commission and opera in general – and many artists, artisans and audiences – would not be engaged in this vital artform.

The Victorian State Government continue to support our work to bring opera throughout the state. I would like to thank the Premier Ted Baillieu, Parliamentary Secretary Assisting the Premier with the Arts, Heidi Victoria and the rest of the State Government. Thanks also to Arts Victoria, Penny Hutchinson, Greg Andrews and their team for demonstrating leadership and support.

I would also like to thank all Victorian Opera's patrons and supporters who donate to the company. All your gifts have been an incredible part of building this extraordinary opera company and express in real and tangible terms the feeling of ownership audiences have over the organisation.

I would like to take this opportunity to thank all members of the Board for their advice, support and commitment to ensuring Victorian Opera realises our vision throughout 2011. I would particularly like to thank Founding Chairman Michael Roux and his successor Graeme Willersdorf for their wise counsel, vision and commitment to the company.

I am proud to lead a team who are all conscientious, committed and passionate about their work and Victorian Opera. I would like to take this opportunity to thank them for equally delivering above and beyond what is expected of them.



Lucy Shorrocks
Managing Director



Education Report

The Education Program at Victorian Opera provides a range of activities for all ages, and provides pathways for students to continue their association with the company. This starts with a specially designed presentation introducing primary pupils to opera, right through to accessible ticket prices for those under 30 years of age.

Over four performances in two days, we were delighted to welcome over 2,300 primary pupils and teachers to the Playhouse, Arts Centre Melbourne in March to see *The Magic Flute* - Special Presentation for Primary Schools, an unique one hour production of Mozart's *The Magic Flute*. Providing live professional opera and music experiences for our younger audiences is integral to the company. This project additionally strengthened our partnership with the University of Melbourne and gave more advanced instrumentalists the opportunity to perform opera repertoire in a theatre.

As demand for workshops in schools, masterclasses and special events increases we have sourced a growing pool of Victorian Opera Education Associates. This is a varied team of specialists from all aspects of the artform who are able to deliver masterclasses, workshops and professional development for singers and teachers. The Education Associates group consists of leading voice pedagogues, choral directors, directors, conductors and specialist teachers who have worked closely with Richard Gill in developing skills in communication and delivering workshops. 2011 Education Associates included: Anna Connolly, Jan Goodall, Angus Grant and Pat Miller.

In our bespoke program, *Outreach to Schools*, we work closely with key teachers to create a workshop incursion for schools which is relevant and useful. These workshops are delivered by a suitable Education Associate and can be further supported by creative and performing artists from within the company.

Outreach to Schools workshops were delivered in the following schools: St Mary's/St Brendan's Primary School, Bendigo; Camberwell South Primary School; Boronia Primary School; Ferny Creek Primary School; Silvan Primary School; Mt Dandenong Christian School; Tecoma Primary School; St Joseph's College, Ferntree Gully; Coleambally Central School, NSW.

Following from the successful pilot of a Vocal Pedagogy Course delivered in 2010 by Anna Connolly, a more diverse program of professional development opportunities was created for 2011. Vocal Pedagogy – led by Anna Connolly; Choral Directing in the Primary School – led by Jan Goodall; Directing School Productions – led by a variety of guest artists (Talya Masel, Nicki Wendt, Curtis Bayliss, Jane Millett, Ross Hall).

Hansel and Gretel (top left), photography by Morganna Magee. *The Magic Flute* Tactile Tour (top right), photography by Pia Johnson. *The Magic Flute* Special Presentation (bottom), photography by Pia Johnson.

Access

Victorian Opera has a commitment to provide access to our performances for all. Since 2010 we have worked closely with Vision Australia, providing live audio description for our visually impaired audience members where we possibly can. This additionally includes a 'Tactile Tour' of the stage preceding the performance. In 2011, 30 people experienced Victorian Opera through our Access Initiatives, up from 8 in 2010. The 2011 figures includes a group of visually impaired students from the Statewide Vision Resource Centre who attended our primary presentation of Mozart's *The Magic Flute* at the Playhouse, Arts Centre Melbourne, some of whom experienced their very first audio described performance.

Outreach to Schools

Please convey to your team our sincere thanks for your visit to our schools today. It is a very valuable experience for young people, but especially our regional children, to be exposed to new experiences that they would not otherwise access. We really enjoyed the workshop and the children are looking forward to the opera in March.

Teacher in regional Victoria

Professional Development Program

This course was a highlight of my week and I enjoyed meeting other teachers in similar jobs and hearing from far more expert people on how productions are done. One of the best parts of it is that I can now justify the arrangements I make for our own school productions.

Course participant

The Magic Flute – Special Presentation for Primary Schools.

I would like to thank you on behalf of the class for letting us experience this amazing opportunity. The musical ability of the opera singers is incredible. Getting up to such high notes makes me appreciate the effort they put in to make this show happen.

Primary school student

I want to see it again because of the beautiful colours of the costumes, and my favourite part was when we got to sing along!
8 year old student



2011 Activities

Date	Performances	Event	Venue	Type	Total Audience
29 Jan	1	Gala Concert - Opera by Twilight	Footscray Community Arts Centre	RP	550
29 Jan	1	Masterclass - Adults	Footscray Community Arts Centre	EP	96
30 Jan	1	Masterclass - Performance in Gala	Footscray Community Arts Centre	EP	60
30 Jan	1	External Workshop - Gala Performance	Footscray Community Arts Centre	EP	30
13 Feb	1	Discover Viva Verdi!	Horti Hall	AD	114
14 Feb	1	Outreach to Schools Workshop - The Magic Flute	St Brendans Primary School, Bendigo	EP	48
16 Feb	1	The Magic Flute - Tactile Tour	Playhouse, Arts Centre Melbourne	EP	3
18 Feb	1	Viva Verdi! General Rehearsal	Melbourne Town Hall	AD	150
18 & 19 Feb	2	Viva Verdi!	Melbourne Town Hall	MP	2,362
21 Feb	1	Professional Development Program - The Magic Flute	Dandedong Ranges Music Council	EP	6
24 Feb - 9 Aug	62	Developing Artists Program Classes	Various	ARD	0
28 Feb	1	Xerxes (New Zealand Opera - Auckland Season) General Rehearsal	Auckland Civic Theatre, The Edge	IN	1,029
2 - 6 Mar	4	Xerxes (New Zealand Opera - Auckland Season)	Auckland Civic Theatre, The Edge	IN	5,154
7 Mar	1	Discover - The Magic Flute	Playhouse, Arts Centre Melbourne	AD	151
7 Mar	1	VOyage - Discover the Magic Flute	Chloe's	AD	20
13 Mar	1	Xerxes (New Zealand Opera - Wellington Season) General Rehearsal	St James Theatre	IN	620
15 Mar	1	The Magic Flute General Rehearsal	Playhouse, Arts Centre Melbourne	AD	251
15 - 19 Mar	4	Xerxes (New Zealand Opera - Wellington Season)	St James Theatre	IN	4,193
16 - 30 Mar	8	The Magic Flute	Playhouse, Arts Centre Melbourne	MP	5,119
23 - 25 Mar	4	The Magic Flute - Special Presentation for Primary Schools	Playhouse, Arts Centre Melbourne	EP	2,322
25 Mar	1	The Magic Flute - Special Presentation for Primary Schools Tactile Tour	Playhouse, Arts Centre Melbourne	EP	15
2 Apr	1	Sing Your Own Opera - From Mozart to Mayhem	BMW Edge, Federation Square	MP	464
2 Apr	1	Masterclass - Secondary Students	Horti Hall	EP	5
6 - 8 Apr	5	Workshop - Castlemaine Festival (Goldfields Youth Orchestra)	Castlemaine Secondary College	RP	315
8 Apr	1	Goldfields Youth Orchestra Concert - Castlemaine Festival	Castlemaine Town Hall	RP	183
9 Apr	2	Sing Your Own Opera - Great Opera Choruses (Castlemaine Festival)	Castlemaine Town Hall	RP	390
8 May	1	Discover How to Kill your Husband (and other handy household hints)	Horti Hall	AD	105
11 May	1	Let's Go To The Opera	The Wheeler Centre	EE	112
12 - 26 May & 2 Jun	4	Professional Development Program - Choral Directing in the Primary School	Horti Hall	EP	36
14 May	1	How to Kill your Husband (and other handy household hints) General Rehearsal	Merlyn Theatre, Malthouse	AD	150

AD = Audience Development, ARD = Artist Development, EE = External Event, EP = Education Program, MP = Mainstage Program, RP = Regional Program, IN = International, IS = Interstate

Date	Performances	Event	Venue	Type	Total Audience
16 - 29 May	10	How to Kill your Husband (and other handy household hints)	Merlyn Theatre, Malthouse	MP	3,130
19 May	1	VOyage Event - How to Kill your Husband (and other handy household hints)	Malthouse	AD	15
2 Jun	2	Outreach to Schools - Workshop	Camberwell South Primary School	EP	103
9 - 18 Jun	11	Elegy - Requiem (Australian Ballet)	State Theatre, Arts Centre Melbourne	MP	15,038
14 Jun - 8 Jul	38	Assembly Workshops	Studio 1 & 2, Chunky Move	EP	228
6 Jul	1	Toyota Opening of Spirit Gallery	Toyota Office Headquarters	EE	200
8 Jul	1	Assembly Development Showing	Chunky Move Studio	AD	50
11 Jul	1	Discover Albert Herring	Playhouse, Arts Centre Melbourne	AD	206
16 Jul	1	Albert Herring General Rehearsal	Playhouse, Arts Centre Melbourne	AD	114
17 Jul	1	Discover Baroque Triple Bill	Horti Hall	AD	137
19 - 29 Jul	6	Albert Herring	Playhouse, Arts Centre Melbourne	MP	2,523
25 Jul	1	Albert Herring - Tactile and Audience Description Tour	Playhouse, Arts Centre Melbourne	EP	3
27 Jul	1	Professional Development Program - Musicians Workshop	Horti Hall	EP	9
27 Jul & 3 - 31 Aug	6	Professional Development Program - Directing School Productions	Horti Hall	EP	48
28 Jul	1	Baroque Triple Bill General Rehearsal	Elisabeth Murdoch Hall, Melbourne Recital Centre	AD	59
28 - 30 July & 1 - 5 Aug	6	Baroque Triple Bill	Elisabeth Murdoch Hall, Melbourne Recital Centre	MP	2,350
29 Jul	2	Outreach to Schools - Workshop	Coleambally Central School	EP	106
29 - 30 Jul	4	Workshop - A History of Music	Paradise Paladium Theatre, Morundah, NSW	RP	120
30 Jul	1	A History of Music Concert	Paradise Paladium Theatre, Morundah, NSW	RP	98
30 Jul	1	Melbourne Open House Weekend	Elisabeth Murdoch Hall, Melbourne Recital Centre	EE	560
3 Aug	1	2012 Season Media Launch	Sofitel	AD	20
4 Aug	1	Australia Club Opera Evening	Australia Club	EE	150
5 - 7 Aug	4	Professional Development Program - Vocal Pedagogy	Horti Hall	EP	36
8 - 9 Aug	2	Outreach to Schools - DRMC	In schools	EP	632
10 Aug	1	Performance at Pascoe Vale Retirement Village	Pascoe Vale Gardens Retirement Village	EE	85
12 Aug	2	Presentation Performance - DRMC	Horti Hall	EP	316
19 Aug	2	Morning Melodies - Classical Broadway - Gershwin Meets Porter	State Theatre, Arts Centre Melbourne	EE	3,067
19 Aug	1	Gala Concert - From Opera to Broadway (Whitehorse)	Whitehorse Centre	RP	411

2011 Activities continued

Date	Performances	Event	Venue	Type	Total Audience
21 Aug - 30 Sep	24	Assembly Rehearsals	Studio 1 & 2, Chunky Move	EP	804
22 Aug	1	2012 Season Subscriber Launch	Sofitel	AD	460
1 - 24 Sep	24	The Threepenny Opera (Sydney Theatre Company)	Sydney Theatre, Walsh Bay	IS	20,950
14 - 16 Sep	5	Brundibár - Workshops (Sale)	Esso BHP Billiton Wellington Entertainment Centre	RP	180
16 Sep	2	Workshop - Gala Concert	Paradise Paladium Theatre, Morundah, NSW	RP	20
16 Sep	1	Brundibár (Sale)	Esso BHP Billiton Wellington Entertainment Centre	RP	94
17 Sep	1	Gala Concert - From Opera to Broadway (Morundah)	Paradise Paladium Theatre, Morundah, NSW	RP	231
5 Oct	1	Assembly General Rehearsal	Elisabeth Murdoch Hall, Melbourne Recital Centre	MP	380
6 - 8 Oct	4	Assembly	Elisabeth Murdoch Hall, Melbourne Recital Centre	MP	2,826
16 Oct	1	Once Upon an Opera (Port Fairy Spring Music Festival)	Peardon Theatre	RP	227
20 Oct	1	Development Event (Hansel and Gretel Performance)	Horti Hall	AD	8
20 Oct	1	John Holland Annual Review	The Whitehouse	EE	250
21 Oct	1	Gala - From Opera to Broadway (Frankston)	Frankston Arts Centre	RP	670
23 Oct	2	Sing Your Own Opera - Opera to Broadway (Frankston)	Frankston Arts Centre	RP	156
25 Oct	1	Patrons Function (Annual Function for Patrons)	Horti Hall	AD	109
30 Oct	1	Sing Your Own Opera - Gilbert and Sullivan (Moorabbin)	Kingston Arts Centre	RP	278
4 - 5 Nov	7	Brundibár - Workshops & Performance (Geelong)	Geelong Performing Arts Centre	RP	301
5 Nov	2	Brundibár (Geelong)	Geelong Performing Arts Centre	RP	219
7 - 11 Nov	10	NOVA Workshops	Horti Hall	ARD	40
11 Nov	1	NOVA Workshop Presentation	Horti Hall	ARD	50
26 Nov	1	Opera in the Otways	Apollo Bay P-12 College	RP	450
1 Dec	1	Alexandra Club Opera Evening Recital	Alexandra Club Lounge	EE	150
21 Dec	1	Sing Your Own Opera Hallelujah, it's Christmas	BMW Edge, Federation Square	MP	391
	320				83,111

Comparison of activities 2006 – 2011

	2011		2010		2009		2008		2007		2006	
	A	PG-A	A	PG-A	A	PG-A	A	PG-A	A	PG-A	A	PG-A
Mainstage	34,586*	50	30,883*	46	15,049	21	13,351	29	8,779	7	8,628	7
Regional	4,893	39	457	1	4,961	12	306	4	6,206	14	-	-
Education	4,906	98	4,561	102	1,196	7	1,277	5	1,464	5	1,309	5
Audience Development	2,119	17	2,784	12	1,289	11	11,640*	23	-	-	-	-
External Events	4,574	9	2,650	5	4,098	10	1,050	6	6,007	25	310	3
Artist Development	90	73	444	33	-	-	-	-	-	-	-	-
SUBTOTAL	51,168	286	-	-	-	-	-	-	-	-	-	-
International**	10,993	10	-	-	-	-	-	-	-	-	-	-
Interstate**	20,950	24	-	-	-	-	-	-	-	-	-	-
TOTAL	83,111	320	41,779	199	26,593	61	27,624	63	22,456	51	10,247	15

A= Attendances, PG-A = Performances & Activities

* 2011 includes audience of 15,038 for *Elegy – Requiem* with Australian Ballet.

* 2010 includes audience of 6,500 for *Opera in the Bowl* concert with Melbourne Symphony Orchestra.

* 2008 includes 7,000 from *Summer Fun in the City*.

* *Outreach to Schools* project was delivered in partnership with the Dandenong Ranges Music Council (DRMC).

** 2011 includes international audience of 10,993 for *Xerxes* with New Zealand Opera and interstate audience of 20,950 for *The Threepenny Opera* with Sydney Theatre Company.

Victorian Opera figures are calculated on the Arts Victoria standard audience reporting methodology.

Viva Verdi!



2011
Season

Elegy -
Requiem



The
Threepenny
Opera



How to Kill Your Husband

(and other handy household hints)



Albert Herring



Sing Your Own Opera

Assembly



Xerxes



Brundibár

Viva Verdi!

Giuseppe Verdi

Maxine Montgomery's Leonora was accurate and lustrous.

The Age

Richard Gill whipped up a finely controlled storm of warm sound.

The Herald Sun

An enjoyable fun night, such glorious music.
Peter, Highton

Wonderful. Thankyou, I left uplifted, smiling and feeling great.

Di, Bulleen

A great way of presenting segments of a large scale opera.

Graham, Brighton

Dates	18 & 19 February		Venue	Melbourne Town Hall
Attendance	2,362			
Discover*	114			
Creative Team	Conductor Richard Gill		Assistant Conductor Daniel Carter	
Cast	Soprano Joanna Cole Soprano Maxine Montgomery Tenor Virgilio Marino Baritone Michael Lewis Baritone Oliver Mann		Soprano Sophie Yelland Mezzo Soprano Sally-Anne Russell Tenor Daniel Todd Baritone Matthew Thomas	
Orchestra	Orchestra Victoria Concertmaster Roger Jonsson		Music Staff	Repetiteur David McSkimming
Victorian Opera Chorus	Soprano Casselle Bonollo Heather Brooks Naomi Cochrane Anna-Louise Cole Frederica Cunningham Samantha du Rennes Martha George Marilla Homes Helen Koehne Rebecca Long Anna Margolis Melanie Maslin Lynore McWhirter Jane O'Toole Vanessa West	Mezzo Margaret Arnold Kerrie Bolton Rebecca Bywater Joanne Carroll Gwen Casey Marie Finne Christina Jonas Fiona Keys Lydia Klimek Geraldine Larkins Cheryl MacDonald Jane McGeorge Marianne Pierce Beth Williams Lynlee Williams	Tenor Jonathon Bam Paul Batey Steven Crosby Irving Dektere Lucas Gelsumini Tobias Glaser Kevin Kelley Alister Lamont Michael Lapina Timothy Lehmann Benjamin Logan Trevor Maitland Daniel Sinfield Garth Stewart Raphael Wong	Bass Thomas Drent Jonathan Glickfield Angus Grant Sung Sun Hong Paul Hughes Jerzy Kozlowski Robert Latham Yang Liu Oliver Mann Joshua Perillo Alexander Pokryshevsky Nicholas Sharman Christian Smith Edward Smith Julian Wilson
Production Team	Production Manager Daniel Jericho Operations Manager Jane Millett		Technical Coordinator Peter Darby	

*Discover Opera is a series of one hour seminars held to inform and educate audiences about Victorian Opera's productions

The Magic Flute

Wolfgang Amadeus Mozart



Bold, vivid and extremely engaging ... a fine evening.

The Age

Victorian Opera's production of The Magic Flute is an absolute delight. Now in its fifth year, the company's most ambitious production yet shows it is fulfilling its early promise to fill the gaping hole left in the cultural heart of this city by the demise of the Victoria State Opera.

The Sunday Herald Sun

A sensitive portrayal of Mozart's delightful opera. Well sung and acted. Magnificent set and costumes.

Janette, Port Melbourne

Mozart would have loved it.

Ken, Hampton

Definitely one I would recommend to my friends who think they don't like opera!

Wendy, Melbourne

Dates	16, 18, 20, 22, 24, 26, 28, 30 March	Venue	Playhouse, Arts Centre Melbourne	
Attendance	5,119			
Discover*	151			
Creative Team	Conductor Richard Gill Director Jean-Pierre Mignon Set Designer Richard Roberts Costume Designer Christina Smith	Lighting Designer Paul Jackson Assistant Director Cameron Menzies Assistant Conductor Daniel Carter		
Cast	Tamino Jacob Caine First Lady Merlyn Quaife Second Lady Maxine Montgomery Third Lady Roxane Hislop Papageno Samuel Dundas Queen of Night Suzanne Shakespeare Monostatos Jonathan Bode Pamina Janet Todd First Boy Jacob Lingard, Aidan McGartland	Second Boy Julian Dods, Tom Lerk Third Boy Timothy Bennett, Joshua Gordon The Speaker Andrew Collis Sarastro Steven Gallop 1st Priest / Man in Armor #1 Michael Lapina 2nd Priest / Man in Armor #2 Oliver Mann Papagena Emily Uhlrich		
Orchestra	Orchestra Victoria Concertmaster Roger Jonsson	Music Staff	Repetiteurs David McSkimming, Phillipa Safey Language Coach Mary Ryan	
Victorian Opera Chorus	Soprano Stacey Alleaume Casselle Bonollo Heather Brooks Frederica Cunningham	Mezzo Rebecca Bywater Joanne Carroll Cheryl MacDonald Marianne Pierce	Tenor Jonathon Bam Paul Batey Irving Dekterev Michael Lapina	Bass Angus Grant Adrian Hall Oliver Mann Joshua Perillo
Production Team	Stage Manager Khat Kerr Deputy Stage Manager Emma Beaurepaire Assistant Stage Managers Edward Dowling, Eliza Maunsell Production Manager Daniel Jericho Head Mechanist Jack Grant	Technical Coordinator Peter Darby Costume Coordinator Ross Hall Wardrobe Supervisor Jane Burt Wigs and Makeup Jung Min Oh Surtitles Richard Gill		

The Magic Flute (p.18) photography by Jeff Busby.

*Discover Opera is a series of one hour seminars held to inform and educate audiences about Victorian Opera's productions

How to Kill Your Husband (and other handy household hints)

Alan John, Kathy Lette, Timothy Daly

Raunchy, brash and often very funny.
Filled with witty musical allusions.

The Age

Victorian Opera has programmed new Australian work in every season: an ambitious strategy, unrivaled by other big companies. The cast romps through the comedic vignettes with burlesque ease. Cabaret-infused chamber opera is cleverly crafted and highly accessible.

The Australian



Loved it! Good fun.

Belinda, Ringwood East

The production was beautiful and lovely to see the creation of new Australian works.

Josh, East St Kilda

Overwhelming energy and vitality.

Angela, Glen Waverley

Dates	16, 17, 19, 20, 22, 23, 25, 26, 28, 29 May	Venue	Merlyn Theatre, Malthouse
Attendance	3,130		
Discover*	105		
Creative Team	Conductor Richard Gill Director Naomi Edwards Set & Costume Designer Jasper Knight Lighting Designer Bluebottle - Bosco Shaw	Sound Designer Peter Ripon Associate Designer Mel Page Assistant Conductor Daniel Carter Choreographer Matteo Snooks	
Cast	Studz Tobias Cole Cass Jocelyn Hickey Bianca Christa Hughes Angel Melissa Langton	Rory Benjamin Namdarian Billy/Truelove/Lawyer Gary Rowley Jazz Dimity Shepherd Toy Boy Matteo Snooks	
Orchestra	Victorian Opera Chamber Orchestra Violin Erkki Veltheim Double Bass Nic Synot Trumpet Tristan Rebien	Piano Accordion George Butrumlis Piano David McSkimming Drums Gareth Thomson	
Music Staff	Repetiteurs David McSkimming, Phillipa Safey		
Production Team	Stage Manager Khat Kerr Assistant Stage Manager Melanie Stanton Production Manager Daniel Jericho Head Mechanist Jack Grant Technical Coordinator Peter Darby	Costume Coordinator Ross Hall Wardrobe Supervisor Jane Burt Wigs & Makeup Jung Min Oh Surtitles Edward Dowling	

Supported by: Robert Salzer Foundation and Victorian Opera New Work Syndicate.

How to Kill Your Husband (and other handy household hints) (p.19) photography by Jeff Busby.

*Discover Opera is a series of one hour seminars held to inform and educate audiences about Victorian Opera's productions

Albert Herring

Benjamin Britten



Albert Herring costumes have been described as 'modern retro and a little Mad Men.'

The Age

Suzanne Johnston delivered a rounded, polished performance.

The Australian

Whimsical, witty and engaging.

Lucy, Camberwell

Delightfully funny.

Herb, Beaumaris

Was fearful of Benjamin Britten, but actually enjoyed it!

Simon, Northcote

Dates	19, 21, 23, 25, 27, 29 July	Venue	Playhouse, Arts Centre Melbourne
Attendance	2,523		
Discover*	206		
Creative Team	Conductor Tom Woods Director Talya Masel Set & Costume Designer Adam Gardnir	Lighting Designer Paul Jackson Assistant Director Kip Williams	
Cast	Albert Herring Jacob Caine Nancy Emily Bauer-Jones Mrs Herring Suzanne Johnston Lady Billows Maxine Montgomery Florence Pike Victoria Lambourn Miss Wordsworth Emily Uhlrich Mr Gedge Ian Cousins Mr Upfold Paul Batey	Superintendent Budd Gary Rowley Emmie Emilia Bertolini, Jacqui Singer Superintendent Budd Gary Rowley Emmie Emilia Bertolini, Jacqui Singer Cis Rachel Landgren Harry Harrison Clark, Nicholas Drossos Sid Julian Wilson	
Orchestra	Orchestra Victoria Concertmaster Yi Wang		
Music Staff	Repetiteur Phillipa Safey Sung English Coach Eilene Hannan		
Production Team	Stage Manager Khat Kerr Assistant Stage Manager Melanie Stanton Production Manager Daniel Jericho Head Mechanist Jack Grant Technical Coordinator Peter Darby	Costume Coordinator Ross Hall Wardrobe Supervisor Jane Burt Wigs & Makeup Jung Min Oh Surtitles Edward Dowling	

Albert Herring (p.20) photography by Jeff Busby.

*Discover Opera is a series of one hour seminars held to inform and educate audiences about Victorian Opera's productions

Baroque Triple Bill



Victorian Opera continues to invigorate the local opera scene, including through its innovative approach to the art form's earliest works.

Arts Hub

Victorian Opera is on a winner with its new Baroque Triple Bill, a thoughtfully conceived program of Bach and Monteverdi produced with intelligence and creativity and performed with style and élan.

Sydney Morning Herald

Just loved it! More, more, more please.

Margaret, Brighton

This was one of the most enjoyable music performances I have attended.

Alexander, Greensborough

Really enjoyed the whole thing. Clever use of stage and props, super costumes, wonderful voices and music – superb performance.

Joanne, Frankston

Production	Baroque Triple Bill: The Fight Between Tancredi and Clorinda (SV 153) Claudio Monteverdi		
	The Fight Between Phoebus and Pan (BWV 201) Johann Sebastian Bach		
	Coffee Cantata (BWV 211) Johann Sebastian Bach Libretto: Christian Friedrich Henrici		
Dates	28 & 30 July, 1, 2, 4, 5 August	Venue	Elisabeth Murdoch Hall, Melbourne Recital Centre
Attendance	2,350		
Discover*	137		
Creative Team	Conductor Paul Dyer Director Roger Hodgman Set Designer Richard Roberts Costume Designer Esther Marie Hayes	Lighting Designer Matt Scott Assistant Director Jemma Gurney Fight Coordinator Zev Eleftheriou Choreographer Dana Jolly	
Cast	The Fight Between Tancredi and Clorinda Clorinda Jacqueline Porter Tancredi Simon Meadows Testo / Narrator Daniel Todd	Coffee Cantata Narrator Timothy Reynolds Schlendrian Steven Gallop Lieschen Janet Todd	
	The Fight Between Phoebus and Pan Momus Jacqueline Porter Mercurius Dimity Shepherd Tmolus Paul Biencourt Midas Daniel Todd Phoebus Steven Gallop Pan Anthony Mackey		
Orchestra	Ludovico's Band	Concertmaster Rachael Beesley	
Music Staff	Repetiteurs Daniel Carter, David McSkimming	Language Coaches Matthew Absalom (Italian), Mary Ryan (German)	
Production Team	Stage Manager Emma Beaurepaire Assistant Stage Manager Edward Dowling Production Manager Daniel Jericho Head Mechanist Jack Grant Technical Coordinator Peter Darby	Costume Coordinator Ross Hall Wardrobe Supervisor Jane Burt Wigs & Makeup Jung Min Oh Surtitles Matthew Absalom (The Fight Between Phoebus and Pan)	

Baroque Triple Bill, The Fight Between Tancredi and Clorinda (p.21) photography by Jeff Busby.

*Discover Opera is a series of one hour seminars held to inform and educate audiences about Victorian Opera's productions

Assembly



Accessible, surprising and multi-disciplinary,
Assembly is a fitting farewell.

The Age

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One artform can enhance the other, opening up
greater dimensions of expressions and depth, as
many traditional cultures show. It is a path worth
pursuing.

Dance Australia

.....

Production	Assembly (co-production with Chunky Move)		
Dates	6, 7, 8 October	Venue	Elisabeth Murdoch Hall, Melbourne Recital Centre
Attendance	2,826		
Creative Team	Director & Choreographer Gideon Obarzanek Executive Producer Rachael Azzopardi Music Director Richard Gill Lighting Designer Nick Schlieper Costume Designer Harriet Oxley	Set Designers Gideon Obarzanek, Chris Mercer Assistant Choreographer Stephanie Lake Assistant Music Director Daniel Carter	
Cast (Principal Singers)	Casselle Bonollo Olivia Cranwell Frederica Cunningham	Tobias Glaser Jeremy Kleeman Matthew Thomas	
Victorian Opera Youth Chorus	Alice Adams, Karina Adams, Andrew Alesi, Kyahl Anderson, Charlotte Betts-Dean, Nathan Camilleri, Robert Campbell, Darcy Carroll, Jesse Collin, Alastair Cooper-Golec, Stephen Coutts, Joel Davies, Bronwyn Dean, Zoe Drummond, Janneke Ferwerda, Matthew Frampton, Nicole Free, Shoumendu Ganguly, Prudence Hare, Cailin Howarth, Sara Kogan-Lazarus, Jacob Lawrence, Michelle McCarthy, Stephen Marsh, Tim Matthews Staindl, Esita Morgan, Laura Newbould, Aleksis Payne, Hannah Pelka-Caven, Connor Rawson, Hillary Schier, Kate Schmidli, Henry Shaw, Patrick Shaw, Josephine Sim, Christian Smith, Marie Tabone, Daniel Todd, Jeremy Tate, Joshua Tomlinson, Erin Towns, Anna Voshege		
Production Team	Production Manager Chris Mercer Stage Manager Josh Sherrin Assistant Stage Manager Mel Dyer Wardrobe Supervisor Jane Burt	Head Electrician Sophie Kurylowicz Head Mechanist Darren Cooper Technical Coordinator Peter Darby	

Supported by: Youth Opera Patron Miss Betty Amsden OAM and the Victorian Opera Education Syndicate.

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Sing Your Own Opera

Production	From Mozart to Mayhem		
Dates	2 April	Venue	BMW Edge, Federation Square
Attendance	464		
Creative Team	Conductor Richard Gill		
Cast	Soprano Emily Uhlrich Mezzo Soprano Sally-Anne Russell Tenor Daniel Todd Baritone Matthew Thomas		
Music Staff	David McSkimming		
Production Team	Operations Manager Jane Millett Technical Coordinator Peter Darby		

Supported by: John Holland and Federation Square

Production	Hallelujah, it's Christmas		
Dates	21 December	Venue	BMW Edge, Federation Square
Attendance	391		
Creative Team	Conductor Richard Gill		
Cast	Soprano Emily Uhlrich Mezzo Soprano Charlotte Betts-Dean Tenor Timothy Reynolds Bass Anthony Mackey		
Orchestra	Orchestra Victoria		
Music Staff	Repetiteur Phillipa Safey		
Production Team	Operations Manager David Harrod Production Manager Khat Kerr Technical Coordinator Peter Darby		

Supported by: Federation Square



Xerxes

Production Xerxes (co-production with New Zealand Opera)
George Frederick Handel

Dates & Venues 2, 3, 5, 6 March, Auckland, Auckland Civic Theatre, The Edge
15, 16, 18, 19 March, Wellington, St James Theatre

Attendance 6,183 (Auckland)
4,813 (Wellington)

Elegy - Requiem

Production Elegy – Requiem (Australian Ballet)
Gabriel Fauré

Dates 9, 10, 11, 13, 14, 15, 16, 17, 18 June **Venue** State Theatre,
Arts Centre Melbourne

Attendance 15,038

The Threepenny Opera

Production The Threepenny Opera (co-production with Malthouse Theatre), presented by Sydney Theatre Company
Bertolt Brecht and Kurt Weill

Dates 5, 6, 7, 8, 9, 10, 12, 13, 14, 15, 16, 17, **Venue** Sydney Theatre
20, 21, 22, 23, 24 September

Attendance 20,950



Brundibár

Hans Krása

An incredible opportunity for budding young singers to work with the best in the industry.

Geelong Advertiser

This Opera has given me value and to meet all the people in the local area with a passion for performing – thank you so much for giving me this opportunity.

Participant, Sale

Being able to perform with a live orchestra was an experience that I will never forget.

Participant

Dates 16 September, Sale, Esso BHP Billiton Wellington Entertainment Centre
Venues 5 November, Geelong, Geelong Performing Arts Centre

Attendance Sale 94
Geelong 219

Creative Team **Conductor** Richard Gill (Geelong)
& Pat Miller (Sale)
Director Jane Millett
Set & Costume Designer Harriet Oxley
Lighting Designer Peter Darby
Assistant Conductor Pat Miller (Geelong)

Cast

Sale	Geelong
Serena Carter Gippsland Grammar School	Anna Babare Winchelsea Primary School
Jasmine Kennedy Gippsland Grammar School	Caitlin Bury Clonard College
Adrienne Annells Lavalla Catholic College	Patrick Corney Christian College Geelong
Lauren Mary Burns	Vittoria DiMartino Kardinia International College
Lowanna Secondary College	Jasmine Dober Fyans Park Primary School
Megan Alice Cristofaro St Pauls AGS Traralgon	Eamon Dooley
John Costin St Mary's, Sale	Brianna Ekberg St Ignatius College Geelong
Kasanne Smith Yarram Secondary College	Meghan Elsworth Fyans Park Primary School
Hadis Jalihevand Catholic College, Sale	Georgia Gordon Torquay College
Alexandra Orr Catholic College, Sale	Liam Headland St Joseph's College, Geelong
Molly Coleman Catholic College, Sale	Grace Holt
Brittany Telfer Catholic College, Sale	Madelyn Horne Christian College Geelong
Lilly Werner Catholic College, Sale	Rhiannon Irving Christian College Geelong
Shakira Dugan Catholic College, Sale	Montanna MacDonald Geelong Lutheran College
Amelia Vuillermin Gippsland Grammar School	Sarah McQuinn Newtown Primary School
Mark McAnulty Gippsland Grammar School	Phillipa McQuinn The Geelong College
Ben Emonson Gippsland Grammar School	Eamon O'Callaghan St Robert's School
	Harry Pohl Bellarine Secondary College
	Liam Pohl Newtown Primary School
	Louis Reed St Ignatius College Geelong
	Michaela Ryan The Geelong College
	Mathilde Sims Sacred Heart College Geelong
	Ruby Treloar Bellaire Primary School
	Paige Van Rossum
	Amelia Van Someren Christian College Geelong
	Carolyn West Sacred Heart College Geelong
	Brielle Wheeldon The Geelong College

I saw my normally quite reserved daughter come out of her shell a bit and shine for that moment – for which is what I am most grateful for. She had an amazing experience on so many levels from making new friends and participating in rehearsals, to understanding the process of creating on opera, enjoying the opportunity to sing with a group, understanding and researching the story of Brundibár, acting and dressing up in a costume.

Parent



Orchestra

Sale

Gippsland Grammar School

Flute Laura McConville

Clarinet Liam Kinson*

Trumpet Stephanie Poland

Guitar Evan Lynch

Percussion Nic Robinson

Piano Kate Crombie

Violin Jo Beaumont*, Georgia Rose,

Maddie Crombie, Finlay Heilbuth

Cello Lydia Evans

Bass Emily Simpson-Page (on bass guitar)

Geelong

Christian College Geelong

Flute Georgia Williams

Clarinet Cameron Smith*

Trumpet William Crowther

Guitar Charlie Mackie

Percussion Gemma Podbury

Piano Mary Booth

Violin Bronte Alexander, Jamie Parker,

Charlotte Rysenbeek*, Abbey Scott

Cellos Joshua Smith, Michaela Robb

Double Bass Lachlan Graham

Music Staff

Repetiteur Hugh Davidson, Mary Booth

(Geelong), Julie Lockhart (Sale)

Production Team **Tour Manager/Education Manager** Melissa Harris

Production Manager/Stage Manager Daniel Jericho

Lighting Operator/Head Electrician Peter Darby

*Professional musician

Regional Touring



	2011 Suite of Activities Tour	2009 Don Giovanni Tour	2007 Così Tour
Total number of locations visited	12	10	10
Total number of people engaged (audience, students, teachers and adult participants)	4,893	4,961	6,206
Total number of students engaged	829	-	-
Total number of events (workshop sessions and performances)	39	12	14
Percentage of events that were educative or participative in nature	70%	-	-

The company's previous model of touring a medium scale opera production to regional Victoria was revisited in 2011, offering a bespoke suite of activities with the aim to increase the depth of engagement with communities. The package offered a *Gala Concert*, the popular community singing event *Sing Your Own Opera* and included some education activities such as Masterclasses and the participative children's opera by Hans Krása, *Brundibár*.

Brundibár was performed in both Sale and Geelong, with a team from Victorian Opera visiting each region several times before the final intensive 3-day rehearsal and performance period. This allowed us to spend time building relationships with local schools, community centres and venues. The cast was sourced from a variety of local schools with the orchestra invited from a single local school (due to rehearsal restraints). We provided 2 professional musicians to mentor the students in each city, including Jo Beaumont, Liam Kinson, Charlotte Rysenbeek and Cameron Smith.

It will be these relationships that sustain the future viability of touring and will form planning for our next scheduled touring year in 2013. These relationships can however, be nurtured through re-engagement from our Education Program and visits by our Education Associates.

An inspired group of philanthropic and government supporters helped fund this new model, thus enabling Victorian Opera to re-imagine the way regional touring is approached. In total, Victorian Opera visited 12 locations, reaching over 4,500 people and maintained a presence in certain regional communities for up to a week. The inclusion of education activity was a major success – with over 70% of activity being educative or participative in nature.

- Although there was a 1.4% decrease in the number of people involved in the 2011 tour from 2009 (*Don Giovanni*) there was a 178% increase in the level of activity delivered.
- 92% of the audience surveyed believed regional touring by performing arts companies is 'very important'.
- 15% of the audience surveyed responded 'a way to connect with others in the community' was their greatest motivation for attending the event.

Conductors Richard Gill
Patrick Miller

Soloists Carlos Barcenas
Emily Burke
Danielle Calder
Roger Lemke
Belinda Paterson
Dimity Shepherd

Orchestra **Flute** Kylie Sparkman
Oboe Annabelle Badcock
Clarinet Richard Doumani
Bassoon Alex Vetter, Simone Walters
Trumpet Bruno Siketa
Trombone Chris Farrands
French Horn Toby Frost, Sharn McIver, Julia Monsborough
Piano David McSkimming, Phillipa Safey
Violin Jo Beaumont, Alysa Conrau, Francesca Hiew, Alexandra Istead, Lucas O'Brien, Charlotte Rysenbeek, James Steendham, Claire Tyrell
Viola Su-Ying Aw, Christian Read,
Cello Alister Barker, Anna Pokorney, Josephine Vains
Double Bass Duncan Allen, Nic Synot

Supported by: Arts Victoria through the Majoring Touring Initiative, Helen Macpherson Smith Trust, John T Reid Charitable Fund and St George Foundation.



My favourite part of the weekend was the singing – because I don't usually get to. And meeting new friends.'

Regional participant, aged 11, NSW

Inspiring, encouraging, engaging with a great feeling of community connection.

Adult participant, Bendigo

Please come back soon! I am really excited to learn more music.

Regional participant, aged 14, Sale

Individual Giving

The support that Victorian Opera receives from individual patrons, philanthropic foundations and corporate sponsors is crucial to the ongoing success of the company. The generosity of Victorian Opera's supporters enables us to develop the talents of aspiring young artists, create new Australian works and to continue to inspire with a unique program of work on stage. The individuals listed below have demonstrated their commitment to the strategic growth of Victorian Opera in 2011.

Patron-in-Chief

The Hon. Alex Chernov AC QC,
Governor of Victoria

Founding Patrons

Dame Elisabeth Murdoch AC DBE
Lady Potter AC

Education Syndicate

Betty Amsden OAM
Hans & Petra Henkell
Dr Peter Kingsbury

New Work Syndicate

Beth Brown & Tom Bruce AM
Marian & Ken Scarlett
Joy Selby Smith

Living Bequest

Susan Harley

Diamond Gifts (\$10,000 or more)

Betty Amsden OAM
Lorraine Copely
Dame Elisabeth Murdoch

Platinum Gifts (\$5,000 - \$9,999)

William J Forrest AM
Peter & Anne Laver
Dr John & Elizabeth Wright Smith
Anon (1)

Gold Gifts (\$2,500 - \$4,999)

Mark & Ann Bryce
Tim & Rachel Cecil
Bruce Curl
Gareth & Merran Evans
Dr & Mrs JA Frew
Neilma Gantner
Richard & Isabella Green
Hans & Petra Henkell
David & Megan Laidlaw
Joan & George Lefroy
Dr Anne Lierse
Joy Selby Smith
Gregory Shalit & Miriam Faine
Anon (1)

Silver Gifts (\$1,000 - \$2,499)

Kirsty Bennett
Sheila Bignell
Beth Brown & Tom Bruce AM
Jasmine Brunner
Lynda Campbell
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Brian Carey
Caroline & Robert Clemente
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Kemp Family
John & Lynne Landy
Kwong and Joanne Lee Dow
Barbara Loft
Peter Lovell
Professor John Lovering AO & Ms Kerry
Lovering OAM
Margaret Mayers & Marie Dowling
Ann Miller
Ken Muirden AO
Ruth & Tom O'Dea
Laurie Bebbington & Elizabeth O'Keeffe
George & Jillian Pappas

Dimity Reed
Hugh Rogers AM
Elżbieta & Tomasz Romanowski
Dr Sam Ricketson & Dr Rosemary Ayton
Aubrey G Schrader
Phillip & Sue Schudmak
Tim & Lynne Sherwood
Felicity Teague
Leslie Thiess
Toorak College Mt Eliza
Michael Troy
C & H Trueman
Liz & Peter Turner
Caroline Vaillant
Catherine Walter
John & Gail Ward
Robert Gibbs & Tony Wildman
Anon (5)

Bronze Gifts (\$500 - \$999)

Dennis Altman AM
Jeffrey & Debbie Browne
Neil Burns
David Byrne
Melissa Conley-Tyler
Dennis Freeman
Anthony R Grigg & Paul D Williamson
April Hamer
Mary Hoy
Susan Humphries
Joseph Sambrook & Mary-Jane Gething
Stuart Jennings
Hugh H Johnson & Loren Kings-Lynn
Angela Kayser
Anne McLean
Diana Mummé
Kenneth W. Park
Hartley Higgins
Prof John Rickard
John & Thea Scott
Mr Sam & Mrs Minnie Smorgon
Margery Snowball
Hugh & Elizabeth Taylor
Robyn Walton
Anon (4)

Supporting Gifts (\$2 - \$499)

Flora Anderson
 Mr Frank & Mrs Valma Allaway
 Constance Banks
 Lesley Bawden
 Barbara Britton
 Thomas Brown
 Lady Virginia Buchan
 Karin Butterfield
 Elizabeth Carvosso
 Margaret Cash
 Muriel Dale
 Nola Daley
 Beverley Davis OAM JP
 Brian Doyle
 Christopher Draber
 Greta Eisfelder
 Andrew Ferguson
 Allyn Fisher
 Janette Fly
 Shirley Friedman
 Phyllis Fry
 Jan Garner
 Judith Goldberg
 Mathel Gottleib-Drucker
 Jeanne Gracie
 Vivien Gunn
 Michael & Mary Hare
 Harry Haythorne
 Pauline Henthorn
 John Hoban
 Pat Horan
 Lynette Howden
 Jill Howie
 Frazer Hughes
 Anthea Hyslop
 Joan Janka
 Helen Jordan
 Evelyn Kolar
 Kathy Kozlowski
 Ian Law
 Elaine Lingard
 Pamela Lloyd
 Moira Longden
 Pamela Luizzi
 Rosemary & Douglas Meagher
 Dr Barry & Joan Miskin
 Gillian Montgomery
 Dr Anne Myers
 Julie Nankervis
 Greg Payne
 Lynette Payne
 Dianna Pearce
 Ian Penboss
 Raymond Pinkerton

Hilda June Preece
 Candy Reitsema
 E Riggall
 Judith Rodriguez
 Gay & Paul Rosen
 Jenneth Sasse
 Maxwell Schultz
 George Sharman
 Enid Sheehy
 Lesley Tan
 Peter Turner
 Prof Chris Wallace-Crabbe
 Joy Warr
 Margaret Wilson

2011 Annual Giving Campaign and Gifts

Olga Abrahams
 Nicholas Alexander
 Peter T Allen
 May Andrewartha
 Gabriella Bare
 Bertie Barnes
 Graham Bartle
 Sheila Bignell
 P.A. Broadway
 Brooks Family
 Jasmine Brunner
 Neil Burns
 Karin Butterfield
 David Byrne
 Nancye Cain
 Brian Carey
 Sue Cecil
 Ben Chodziesner
 Dr Andrew Churchyard
 Caroline & Robert Clemente
 Michael Collins-Persge
 Melissa Conley-Tyler
 Jonathan Darby
 Mr R and Mrs B Donkin
 Elizabeth Douglas
 Brian Doyle
 Felicity Teague
 Jennifer Eddy
 Dr. Andrew Firestone
 Dennis Freeman
 Shirley Friedman
 Richard & Isabella Green
 Michael Grossbard
 April Hamer
 Ms Victoria Hayes
 Pauline Henthorn
 Ruth Hill Nobel
 Mary Hoy

Susan Humphries
 Hugh H Johnson & Loren Kings-Lynn
 Angela Kayser
 Elizabeth Kelly
 Katherine Kirby
 Dr R Kirsner
 R.P. Knight
 Robyn Lennie
 Dr Anne Lierse
 Dr Marjory-Dore Martin
 Peter A McGinley
 Elizabeth Meredith
 Ann Miller
 Dr Barry and Ms Joan Miskin
 Gillian Montgomery
 Joanne & John Nairn
 Max & Julie Nankervis
 Levi Orenstein
 Linda Paterson
 P and A Patterson
 Greg Payne
 Lynette Payne
 Denise Pedrotti
 Mrs. V. A. Rae
 Bernadette Reeders
 Cynthia Richards
 Prof John Rickard
 Graham Rogers
 Gregory Shalit & Miriam Faine
 Anita Simon
 Margery Snowball
 Margaret Stinson
 Barbara Sturmfels
 Victor Sykes
 Hugh & Elizabeth Taylor
 GW and JM Torney
 Caroline Vaillant
 P.C. and M.P. Wailes
 Robyn Zeidler
 Elaine Zeunert
 Anon (15)

Partners

Victorian Opera would like to acknowledge, with great appreciation, the contribution of the following partner organisations from 1 January 2011 – 31 December 2011.

GOVERNMENT PARTNERS



MAJOR SPONSOR & COMMUNITY PARTNER



FOUNDATION PARTNER



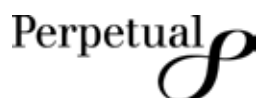
SUPPORTING PARTNERS



DR. MICHAEL COHEN
(DECEASED) FOR THE
HUMANITY FOUNDATION



EDUCATION AND REGIONAL FOUNDATION PARTNERS



H.V. MCKAY CHARITABLE
TRUST



WILLIAM ANGLISS
CHARITABLE FUND



PERFORMANCE PARTNERS



Victorian Opera Board, Staff & Developing Artists

VICTORIAN OPERA BOARD

Chairman Michael Roux (until November)

Anne Gilby

Chairman Graeme Willersdorf (from November)

Jane Hemstritch

Francis Ebury, Earl of Wilton

The Hon. Professor Barry Jones AO

Ross Freeman

Professor Barry Sheehan

Greig Gailey

Catherine Walter AM

VICTORIAN OPERA

Music Director Richard Gill OAM

Managing Director Lucy Shorrocks

Executive Assistant Sian Ellett

Artistic and Education

Artistic Administrator Mark Wheeler

Company Manager Jill Quin

Head of Music David McSkimming

Repetiteur Phillipa Safey

Education Manager Melissa Harris

Marketing & Development

Marketing & Communications Manager Alison Barker,
Elisha Wilson (maternity leave)

Marketing & Communications Coordinator Thomas Drent,
Lisa Wallace

Media Relations Executive Andy Burns,
Miss Milou de Castellane

Development Manager Lynette Gillman

Patrons Manager Kathie Convery

Philanthropy Executive Erin Hewitson

Marketing & Development Assistant Erin Voth

Finance and Administration

Finance Manager & Company Secretary Ulrike Read

Finance Assistant Claire Voumard

Technical

Operations Manager Jane Millett, David Harrod

Production Manager Khat Kerr

Costume Supervisor Ross Hall

ARTIST DEVELOPMENT PROGRAM

Daniel Carter (Repetiteur / Conductor)

Maxine Montgomery (Soprano)

Matthew Thomas (Bass/Baritone)

Daniel Todd (Tenor)

Emily Uhlrich (Soprano)

VICTORIAN OPERA WOULD LIKE TO ACKNOWLEDGE THE FOLLOWING PEOPLE FOR THEIR WORK IN 2011:

Kate Arveschoug, Emma Beaurepaire, Maruska Blyszczak, Peter Darby, Edward Dowling, Jack Grant, Cressida Griffith, Jy Hildred, Frazer Hughes, Daniel Jericho, Jane Jericho, Andrew Kiley, Anna Monro, Stephen Moschner, Tirion Rodwell, Madeleine Somers, Melanie Stanton and Emily Williams.



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Directors' Report

Your directors submit their report
for the year ended 31 December 2011.

DIRECTORS

The names of the Directors in office during the financial year and until the date of this report are as follows.

Directors were in office for the entire period unless otherwise stated.

R Graeme Willersdorf, Chairman

Graeme Willersdorf, B. Eng. (Civil) (Melb), was appointed Deputy Chairman of the Victorian Opera Board of Directors when the Company was formed in October 2005. He became Chairman in November 2011.

Graeme was formerly Senior Vice President Global Corporate Affairs of Foster's Group until he retired in 2005. During his 20 years with Foster's he held a number of senior management positions. Graeme is currently a strategic communications adviser, mentor and Ambassador to the Sport Australia Hall of Fame. He is a member of the Strategic Planning and Audit, Risk and Compliance Committees of Victorian Opera.

Michael Roux

Michael Roux, BEc, was appointed as Chairman of the Victorian Opera Board in October 2005 and resigned in November 2011. He has had a long connection with the arts in Victoria, including board appointments to the State Library of Victoria and Heide Museum of Modern Art.

Michael has held Council positions with both the Victoria State Opera and Opera Australia. He was previously Chairman and CEO of the Transport Accident Commission, Chairman and Managing Director of the Road Traffic Authority and Deputy Secretary of the Victorian Treasury. Within the private sector, Michael has been amongst others, Director of the Deutsche Bank AG, Vice Chairman of Citigroup Australasia and now Chairman, Asia Business Group, KPMG.

Francis Ebury, Earl of Wilton

Francis Ebury, PhD (Melb), joined the Victorian Opera Board of Directors in June 2007. He worked at J.P. Morgan & Co. Inc. for 25 years in the Melbourne and Hong Kong offices. He held positions in Investment Management and Human Resources. The last position he held was Head of Human Resources, Asia South. Now retired, he is an Honorary Fellow, School of Culture and Communication, University of Melbourne. He is Chair of the HR Committee and a member of the Strategic Planning Committee and Artistic Review Panel.

Ross Freeman

Ross Freeman, BComm, LLB (Melb), joined the Victorian Opera Board of Directors in June 2007. He is a partner in international law firm Minter Ellison, and has more than 22 years experience as a commercial litigator and regulatory lawyer, predominantly in the financial services industry. Ross is a member of Minter Ellison's national board, and sits on its Audit Committee. He is a member of Victorian Opera's Development and Audit, Risk and Compliance Committees.

Greig Gailey

Greig Gailey, BEcon (UQ), joined the Victorian Opera Board of Directors in October 2008. He is a Director of Caltex Australia Limited, the Australian Davos Forum and Chairman of the Horizon Roads Group (the operator of Eastlink) and of the Board of Trustees of the Energy & Minerals Institute of the University of Western Australia. Greig has been Chairman of the Minerals Council of Australia, the International Zinc Association and was President of the Business Council of Australia from 2007 to 2009.

After a long career with the British Petroleum Company he became CEO of Fletcher Challenge Energy from 1998 until March 2001. He subsequently joined Pasminco as CEO in August 2001 until 2007 and saw the company through its major transformation and re-emergence as Zinifex. He is Chair of the Strategic Planning Committee and a member of the HR and Development Committees.

Anne Gilby

Anne Gilby, BA (ANU), Reifeprüfung (Detmold), Grad.DipEd. (Monash) joined the Victorian Opera Board of Directors in November 2009. She has held positions as Principal Oboist of the Bremerhaven Orchestra, the Elizabethan Melbourne Orchestra and the Australian Chamber Orchestra and as Lecturer in Oboe at the Western Australian Academy of Performing Arts in Perth, Head of Woodwind at the Victorian College of the Arts in Melbourne and Lecturer in Ensemble Studies at Monash University's School of Music-Conservatorium.

Anne has appeared as soloist with such ensembles as the Australian Chamber Orchestra, the West Australian Symphony Orchestra, the Melbourne Musicians and the Blackwood River Chamber Festival. She chaired the Artistic Committee of the Australian Youth Orchestra Ltd and served on the Music Board of the Australia Council. She is Chair of the Artistic Review Panel and a member of the HR Committee.

Directors' Report (continued)

Jane Hemstritch

Jane Hemstritch, BSc (Hons), CPA, FCA, FAICD, joined the Victorian Opera Board of Directors in October 2010. She is a Non-Executive Director of the Commonwealth Bank of Australia Ltd, Santos Ltd, Lend Lease Corporation Ltd and Tabcorp Holdings Ltd. She is Deputy Chairman of The Global Foundation, a Member of the Council of The National Library of Australia and a Member of the Research and Policy Council of the Committee for Economic Development of Australia.

From 2004 to February 2007 Jane was Managing Director, Asia Pacific at Accenture and was a member of Accenture's Executive Leadership Team. She was responsible for operations in 12 countries, involving over 30,000 personnel.

The Hon Professor Barry Jones AO

Barry Jones, FAA, FAHA, FSTE, FASSA, FRSV, FRSA, FACE, joined the Victorian Opera Board of Directors in October 2008. He is a writer, broadcaster and former Labor politician. His career has spanned education, film, politics, civil liberties, constitutional change and 'the knowledge society'. Barry represented the federal seat of Lalor (1977-98) and in the Hawke Government became Australia's longest serving Science Minister (1983-90). He served as National President of the Australian Labor Party 1992-2000 and again 2005-06. He was a member of the Executive Board of UNESCO in Paris 1991-95, Vice President, World Heritage Committee 1995-96 and a consultant for OECD.

Barry is the only person to have been elected as a Fellow of Australia's four learned Academies. He serves on the boards of CARE Australia, the Macfarlane Burnet Institute, and chairs Vision 2020 Australia and the Port Arthur Historic Site Management Authority. He is currently a Professorial Fellow at the University of Melbourne. He is a member of the Artistic Review Panel and the Development Committee.

Professor Barry Sheehan

Professor Barry Sheehan, BComm, Bed (Melb), MA, PhD (Lon), FACE, joined the Victorian Opera Board in October 2005. He was Deputy Vice-Chancellor at Melbourne University (1989-1998) and CEO of Melbourne University Private (1998-2001). Since 2001 he has been a consultant in the higher education sector.

Professor Sheehan has a long association with the arts through various directorships. He was Chairman of Melbourne University Press; a longtime member of VCA Council; and participant in the Board of Melbourne Theatre Company. He is currently a director of the Australian National Academy of Music. He is Chair of the Audit, Risk and Compliance Committee and a member of the HR and Strategic Planning Committees.

Catherine Walter AM

Catherine Walter, LLB (Hons), LLM, MBA (Melb), FAICD, joined the Victorian Opera Board of Directors in October 2009. Catherine is a solicitor and a director of a range of listed, government and not for profit companies including Australian Foundation Investment Company, Walter & Eliza Hall Institute of Medical Research, Reserve Bank's Payment Systems Board and chairs the Australian Synchrotron Board. Catherine practised commercial law in city law firms for 20 years, was Managing Partner of a major Melbourne law firm and a Commissioner of the City of Melbourne.

Catherine was awarded a Centenary Medal in January 2001 for service to Australian society in business leadership and became a Member of the Order of Australia on Australia Day 2003 for service to business. She is the Chair of the Development Committee.

Directors' Report (continued)

DIRECTORS' MEETINGS

The attendance of the Board of Directors at full Board meetings were as follows:

Mr G Willersdorf	7 (7)
Mr M Roux	5 (6)
F Ebury, Earl of Wilton	5 (7)
Mr R Freeman	4 (7)
Mr G Gailey	6 (7)
Ms A Gilby	6 (7)
Mrs J Hemstritch	4 (7)
The Hon B Jones AO	5 (7)
Prof B Sheehan	7 (7)
Mrs C Walter AM	4 (7)

The number of meetings for which the Director was eligible to attend is shown in brackets.

DIRECTORS' REMUNERATIONS

The directors receive no remuneration for their services.

COMPANY SECRETARY

Ulrike Read, Dipl Kffr (Uni Hamburg) was appointed Company Secretary from 16 July 2010. She holds the position of Finance Manager of Victorian Opera.

NATURE OF OPERATIONS AND PRINCIPAL ACTIVITIES

The principal activity during the period was:

To bring professional opera of the highest possible standard to audiences in Melbourne and regional Victoria.

REVIEW AND RESULTS OF OPERATIONS

During the year the company made an operating surplus of \$178,349 (2010 \$390,885).

GOVERNMENT FUNDING ARRANGEMENTS

Funding for the year ended 31 December 2011 includes major funding from the State Government of Victoria through Arts Victoria. In 2011 project funding was received from the Australia Council and Arts Victoria's Major Touring Initiative.

STATE OF AFFAIRS

No significant changes in the company's state of affairs occurred during the year.

ATTESTATION

Victorian Opera has developed risk management processes consistent with the Australian/New Zealand Risk management Standard. The audit committee will critically review the risk profile of Victorian Opera annually, verify assurances and report to the Board of Victorian Opera.

ENVIRONMENTAL REGULATION

The Company's operations are not subject to any significant environmental regulations under Commonwealth or State legislation.

SIGNIFICANT EVENTS AFTER THE BALANCE DATE

No matters or circumstances have arisen since the end of the financial year which significantly affected, or may significantly affect, the operations of the company, the results of those operations, or the state of affairs of the company in future financial years.

Directors' Report (continued)

LIKELY DEVELOPMENTS

The Company will continue to present performances of opera during the next financial year. The Company's continuing growth is dependent on increasing its philanthropic funding, sponsorship and box office income as well as government funding.

INDEMNIFICATION OF OFFICERS

Since the beginning of the financial year, the Company has not indemnified nor made a relevant agreement for indemnifying against a liability of any person who is or has been an officer or auditor of the Company.

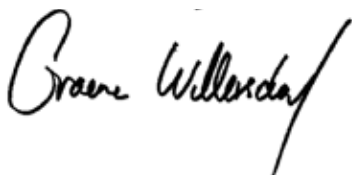
INSURANCE OF OFFICERS

The Company has paid premiums for the year ended 31 December 2011, in respect of Directors' and Officers' liability, legal expenses and insurance contracts. Since the end of the period, the Company has paid or agreed to pay premiums in respect of such insurance contracts for the year ended 31 December 2012. Such insurance contracts insure persons who are or have been directors or officers of the company against certain liabilities.

RELATED PARTY TRANSACTIONS

Victorian Opera provided performance services to Minter Ellison, one of its sponsors, as part of these same activities. This sponsorship is for the provision of pro bono legal advice. Ross Freeman is a partner at Minter Ellison and a director of Victorian Opera.

Signed in accordance with a resolution of the directors.



Graeme Willersdorf
Chairman

Signed at Melbourne this 17th day of February 2012.

Statement of Comprehensive Income

For the Year Ended 31 December 2011

	Notes	2011 \$	2010 \$
REVENUES FROM ORDINARY ACTIVITIES			
Government Funding Revenue	2	3,938,533	3,806,368
Box Office and Performance Income	3	1,141,062	903,279
Sponsorship, philanthropic and donation revenue	4	901,059	969,945
Other Income	5	182,467	102,708
		6,163,121	5,782,301
EXPENSES FROM OPERATING ACTIVITIES			
Personnel Expenses	6	3,501,087	2,903,219
Marketing and development expenses		693,777	654,519
Production expenses		1,255,866	1,300,910
Administration expenses		534,042	532,768
TOTAL EXPENSES		5,984,772	5,391,416
NET SURPLUS/(DEFICIT)		178,349	390,885
TOTAL COMPREHENSIVE INCOME		178,349	390,885

The accompanying notes form an integral part of this Statement of Comprehensive Income

Balance Sheet

As at 31 December 2011

	Notes	2011 \$	2010 \$
CURRENT ASSETS			
Cash and cash equivalents		2,155,940	1,851,547
Receivables	8	62,273	61,336
Prepayments	9	399,485	264,826
TOTAL CURRENT ASSETS		2,617,698	2,177,708
NON-CURRENT ASSETS			
Plant and equipment	10	84,547	87,468
TOTAL NON-CURRENT ASSETS		84,547	87,468
TOTAL ASSETS		2,702,245	2,265,176
CURRENT LIABILITIES			
Payables	11	165,402	163,667
Employee Benefits	12	185,018	137,567
Income in Advance	13	222,037	12,500
TOTAL CURRENT LIABILITIES		572,456	313,735
NON-CURRENT LIABILITIES			
Employee benefits	12	27,319	27,319
TOTAL NONCURRENT LIABILITIES		27,319	27,319
TOTAL LIABILITIES		599,776	341,054
NET ASSETS		2,102,470	1,924,121
EQUITY			
Reserves		1,600,000	1,500,000
Retained Earnings		502,470	424,121
TOTAL EQUITY		2,102,470	1,924,121

Reserves have been established in line with funding recommendations that arts organisations should build general reserves to a minimum of 20% of annual costs. This reserve is a requirement for Major Performing Arts funding from the Australia Council for the Arts.

The accompanying notes form an integral part of this Balance Sheet

Statement of Cash Flows

For the Year Ended 31 December 2011

	Notes	2011 \$	2010 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Cash receipts in the course of operations		6,044,999	5,776,961
Cash payments in the course of operations		- 5,833,541	- 5,340,684
Interest received		153,740	85,422
NET CASH FLOWS FROM OPERATING ACTIVITIES	14	365,198	521,699
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchase of Plant and Equipment		- 60,804	- 35,909
NET CASH FLOWS FROM INVESTING ACTIVITIES		- 60,804	- 35,909
NET INCREASE IN CASH HELD		304,394	485,790
Add opening cash as at 1 January		1,851,546	1,365,756
CLOSING CASH as at 31 December		2,155,940	1,851,546
Reconciliation of cash			
For the purpose of the statement of cash flows, cash includes cash on hand and at bank and short term deposits at call.			
Cash at the end of the year as shown in the statement of cash flows is reconciled to the related items in the Balance Sheet as follows:			
Petty Cash		4,500	4,000
Cheque Account		28,749	60,137
Investment Account		1,807,186	1,337,406
VO Trust Investment Account		306,338	427,983
Salary Packaging Account		9,166	22,020
		2,155,940	1,851,546

The accompanying notes form an integral part of this Statement of Cash Flows

Statement of Changes in Equity

For the Year Ended 31 December 2011

	General Reserve \$	Special Reserve \$	Retained Earnings \$	TOTAL EQUITY \$
CAPITAL AND RESERVES				
Balance as at 1 January 2010	1,100,000	200,000	233,236	1,533,236
Net surplus for the year			390,885	390,885
Transfer to reserves as at 31 December 2010		200,000	- 200,000	-
Balance as at 31 December 2010	1,100,000	400,000	424,121	1,924,121
Net surplus for the year			178,349	178,349
Transfer to reserves as at 31 December 2011	100,000	-	-100,000	-
Balance at 31 December 2011	1,200,000	400,000	502,470	2,102,470

The General Reserve has been established in line with funding recommendations that arts organisations should build reserves to a minimum of 20% of annual costs. This reserve is a requirement for Major Performing Arts funding from the Australia Council for the Arts.

The Special Reserve has been established to assist the company to manage artistic and financial risk.

The accompanying notes form an integral part of this Statement of Changes in Equity

Notes to Financial Statements

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

The Victorian Opera Company Ltd (the "Company") is a company limited by guarantee domiciled in Australia. The financial report was authorised for issue by directors on 17 February 2012.

(a) Statement of compliance

The financial report is a general purpose financial report which has been prepared in accordance with Australian Accounting Standards ("AASBs"), Urgent Issues Group Interpretations ("UIGs") adopted by the Australian Accounting Standards Board ("AASB") and the Corporations Act 2001.

International Financial Reporting Standards ("IFRSs") form the basis of Australian Accounting Standards ("AASBs") adopted by the AASB. The financial reports of the Company also comply with IFRSs and interpretations adopted by the International Accounting Standards Board.

(b) Basis of preparation

The financial report is presented in Australian Dollars.

The financial report is prepared on the historical cost basis.

Non-current assets are stated at the lower of carrying amount and fair value less costs to sell, if applicable.

The preparation of a financial report in conformity with Australian Accounting Standards requires management to make judgments, estimates and assumptions that affect the application of policies and reported amounts of assets and liabilities, income and expenses. The estimates and associated assumptions are based on historical experience and various other factors that are believed to be reasonable under the circumstances, the results of which form the basis of making the judgments about carrying values of assets and liabilities that are not readily apparent from other sources. Actual results may differ from these estimates. These accounting policies have been consistently applied by the Company.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

Judgments made by management in the application of Australian Accounting Standards that have significant effect on the financial report and estimates with a significant risk of material adjustment in the next year are discussed in note 1.

The accounting policies set out below have been applied consistently to all periods presented in the Company's financial report.

(c) Property, plant and equipment

(i) Owned assets

Items of property, plant and equipment are stated at cost or deemed cost less accumulated depreciation (see below) and impairment losses [see accounting policy (h)].

Where parts of an item of property plant and equipment have different useful lives, they are accounted for as separate items of property, plant and equipment.

(ii) Depreciation

Depreciation is charged to the income statement on a straight line basis over the estimated useful lives of each part of an item of property, plant and equipment.

ITEM	USEFUL LIFE
Office Equipment	Generally 3 years, otherwise 5 years.
Furniture and fittings	3 years
Production Equipment	3 years
Leasehold Improvements	5 years

The residual value, if not insignificant, is reassessed annually.

Notes to the Financial Statements (continued)

(d) Financial Instruments

(i) Terms, conditions and accounting policies

The company's accounting policies, including the terms and conditions of each class of financial asset and financial liability at balance date are as follows:

Recognised Financial Instruments	Balance Sheet Notes	Accounting Policies	Policies, Terms and Conditions
Receivables	8	Receivables are carried at nominal amounts less allowance for doubtful debts when collection of the nominal amount is no longer probable.	Receivables are normally settled on 30 day terms.
Payables	11	Liabilities are recognised for amounts to be paid in future for goods and services rendered, whether or not billed to the company.	Trade liabilities are normally settled on 30 day terms.

(ii) Credit Risk Exposure

The maximum exposure to credit risk at balance date in relation to each class of recognised financial asset is the carrying amount of those assets as indicated in the balance sheet.

(iii) Interest rate Risk

The company's exposure to interest rate risks and the effective interest rates of financial assets and financial liabilities at balance date are as follows:

Financial Instruments	Weighted Average Effective Interest		Interest Bearing		Non-Interest Bearing		Total Carrying Amount	
	2011	2010	2011	2010	2011	2010	2011	2010
	%	%	\$	\$	\$	\$	\$	\$
Financial Assets								
Cash & Cash equivalents	5.36	4.36	2,151,440	1,847,546	4,500	4,000	2,155,940	1,851,547
Receivables	-	-	-	-	62,273	61,336	62,273	61,336
Financial Liabilities								
Payables	-	-	-	-	165,402	163,667	165,402	163,667

(iv) Net Fair Values

The net fair values of financial assets and liabilities are the same as their carrying amounts.

(e) Trade and other receivables

Trade and other receivables are stated at their cost less impairment losses [see accounting policy (h)].

(f) Cash and cash equivalents

Cash and cash equivalents comprise cash balances and call deposits.

Notes to the Financial Statements (continued)

(g) Prepayments

Costs of production and other associated expenditure (except advertising and promotional activities) in respect of productions not yet performed for the first time are included in the Balance Sheet under the heading 'Other Prepayments'.

Expenditure on advertising and promotional activities is recognised as an expense when the entity either has the right to access the goods or has received the service, as per the amendment to AASB 138 (applicable to annual periods beginning on or after 1 January 2009).

(h) Impairment

The carrying amounts of the Company's assets are reviewed at each balance sheet date to determine whether there is any indication of impairment. If any such indication exists, the asset's recoverable amount is estimated.

An impairment loss is recognised whenever the carrying amount of an asset or its cash-generating unit exceeds its recoverable amount.

Impairment losses are recognised in the income statement, unless an asset has previously been re-valued, in which case the impairment loss is recognised as a reversal to the extent of that previous revaluation with any excess recognised through profit or loss. Impairment losses recognised in respect of cash-generating units are allocated to reduce the carrying amount of the assets in the unit on a pro-rata basis.

(i) Calculation of recoverable amount

Impairment of receivables is not recognised until objective evidence is available that a loss event has occurred. Significant receivables are individually assessed for impairment. Non-significant receivables are not individually assessed. Instead, impairment testing is performed by placing non-significant receivables in portfolios of similar risk profiles, based on objective evidence from historical experience adjusted for any effects of conditions existing at each balance date.

The recoverable amount of other assets is the greater of their fair value less costs to sell and value in use. In assessing value in use, the estimated future cash flows are discounted to their present value using a pre-tax discount rate that reflects current market assessments of the time value of money and the risks specific to the asset. For an asset that does not generate largely independent cash inflows, the recoverable amount is determined for the cash-generating unit to which the asset belongs.

(ii) Reversal of impairment

An impairment loss is reversed only to the extent that the asset's carrying amount does not exceed the carrying amount that would have been determined, net of depreciation or amortisation, if no impairment loss has been recognised.

(i) Employee benefits

(i) Defined contribution plans

Obligations for contributions to defined contribution pension plans are recognised as an expense in the income statement as incurred.

(ii) Long-term service benefits

The Company's net obligation in respect of long-term service benefits, other than pension plans, is the amount of future benefit that employees have earned in return for their service in the current and prior periods. The obligation is calculated using the expected future increases in wage and salary rates including related on-costs and expected settlement dates, and is discounted using the rates attached to the Commonwealth Government bonds at the balance sheet date which have maturity dates approximating to the terms of the Company's obligations. This obligation is accrued from the employee's fifth year of service.

(iii) Wages, salaries, annual leave, personal leave and non-monetary benefits

Liabilities for employee benefits for wages, salaries, annual leave, time in lieu, personal leave and artistic restructure that are expected to be settled within 12 months of the reporting date represent present obligations resulting from employees' services provided to reporting date, are calculated at undiscounted amounts based on remuneration wage and salary rates that the Company expects to pay as at reporting date and including related on-costs, such as workers compensation insurance and leave loading.

(j) Provisions

A provision is recognised in the balance sheet when the Company has a present legal or constructive obligation as a result of a past event, and it is probable that an outflow of economic benefits will be required to settle the obligation. If the effect is material, provisions are determined by discounting the expected future cash flows at a pre-tax rate that reflects current market assessments of the time value of money and, where appropriate, the risks specific to the liability.

Notes to the Financial Statements (continued)

(k) Trade and other payables

Trade and other payables are stated at cost.

(l) Revenue

Revenues are recognised at fair value of the consideration received net of the amount of goods and services tax (GST) payable to the taxation authority.

(i) Performance revenue

Performance revenue is recognised at the time of the performance.

(ii) Funding revenue

Funding revenue comprises funding from the State Government of Victoria and the Australia Council for the Arts. Victorian Opera also receives grants from philanthropic organisations such as the Robert Salzer Foundation, the Humanity Foundation, Helen MacPherson Smith Trust, the Lord Mayor's Charitable Foundation, John T Reid Charitable Trusts and St George Foundation.

Government grants are recognised in the balance sheet initially as deferred income when there is reasonable assurance that it will be received and that the Company will comply with the conditions attaching to it. Grants that compensate the Company for expenses incurred are recognised as revenue in the income statement on a systematic basis in the same periods in which the expenses are incurred.

Grants that compensate the Company for the cost of an asset are recognised in the income statement as other operating income on a systematic basis over the useful life of the asset.

Funding revenue is recognised when due under the terms of the funding agreement.

Special purpose funding, which requires the Company to fulfill an obligation outside its normal operations, is recognised at the time the obligation is fulfilled.

(iii) Interest revenue

Interest revenue is recognised as it accrues, taking into account the effective yield on the financial asset.

(iv) Donation revenue

Donation revenue is recognised upon receipt.

(v) Sponsorship revenue

Sponsorship revenue is recognised when due under the terms of the sponsorship agreement.

(vi) Sale of non-current assets

The net proceeds of non-current asset sales are included as revenue at the date control of the asset passes to the buyer, usually when an unconditional contract of sale is signed.

The gain or loss on disposal is calculated as the difference between the carrying amount of the asset at the time of disposal and the net proceeds on disposal (including incidental costs).

(m) Expenses

(i) Operating lease payments

Payments made under operating leases are recognised in the income statement on a straight-line basis over the term of the lease.

(ii) Goods and services tax

Expenses and assets are recognised net of the amount of goods and services tax (GST).

(n) Taxation

The Company is exempt from income tax, capital gains tax, payroll tax and state debits tax.

(o) Comparatives

When necessary, comparative information will be reclassified to achieve consistency in disclosure with current financial year amounts and other disclosures.

Notes to the Financial Statements (continued)

For the Year Ended 31 December 2011

Notes	2011 \$	2010 \$
2 GOVERNMENT FUNDING REVENUE		
Revenue from funding bodies (grants)		
- Arts Victoria Annual Grant	3,798,533	3,731,368
- Arts Victoria Regional Touring	100,000	-
- Australia Council for the Arts	40,000	75,000
	3,938,533	3,806,368
3 BOX OFFICE & PERFORMANCE INCOME		
Box Office	851,558	842,440
Co-Producer Fees	142,155	-
Performance & Workshop Fees	117,699	37,046
Program & Merchandise Sales	20,196	22,794
Other Performance Income	9,454	1,000
	1,141,062	903,279
4 SPONSORSHIP, PHILANTHROPIC & DONATION REVENUE		
Corporate Sponsorship	362,922	363,207
Donations	237,791	379,917
Philanthropic	300,346	218,000
Other fundraising income	-	8,822
	901,059	969,945
5 OTHER INCOME		
Interest received	153,740	85,422
Venue Hire	21,245	17,032
Other	7,482	255
	182,467	102,708
6 PERSONNEL EXPENSES		
Artist & Production Salaries	2,380,339	1,912,651
Administration & Marketing	723,041	650,516
Oncosts - superannuation, work cover and leave expenses	397,707	340,052
	3,501,087	2,903,219
7 AUDITORS' REMUNERATION		
Auditors of the company - Chaundy and Henry, received \$14,000 consideration for the audit of the company. Other services nil (\$0).		

Notes to the Financial Statements (continued)

For the Year Ended 31 December 2011

Notes	2011 \$	2010 \$
8 RECEIVABLES (CURRENT)		
Trade Debtors	5,771	8,123
GST receivable	56,502	53,213
	62,273	61,336
9 PREPAYMENTS		
Insurance paid in advance	30,856	5,154
Security Bond deposits	186,477	152,268
Other Prepayments	182,152	107,404
	399,485	264,826
10 PLANT & EQUIPMENT		
Office equipment	148,546	131,253
Accumulated depreciation	- 118,614	- 84,018
Furniture equipment	23,151	23,151
Accumulated depreciation	- 20,388	- 17,667
Production equipment	107,330	63,820
Accumulated depreciation	- 61,537	- 43,369
Leasehold improvements	41,195	41,195
Accumulated depreciation	- 35,136	- 26,897
	84,547	87,468
11 PAYABLES (CURRENT)		
Trade Creditors	14,330	19,874
Other creditors and accruals	58,889	80,024
Grants in advance	88,523	62,869
GST Payable	3,600	900
	165,401	163,667
12 EMPLOYEE BENEFITS LIABILITY		
Current	185,018	137,567
Noncurrent	27,319	27,319
	212,337	164,886
Number of Employees as at 31 December	58	22

Note: the number of employees varies throughout the year, as the company employs artistic and production staff on short-term contracts throughout the year. The number of employees at year end includes 20 core staff.

Superannuation Plans

The company contributes to a number of defined contribution employee superannuation plans.

Notes to the Financial Statements (continued)

For the Year Ended 31 December 2011

Notes	2011 \$	2010 \$
13 INCOME IN ADVANCE		
Future season income	216,037	-
Other income in advance	6,000	12,500
	222,037	12,500
<p>2012 subscription collections are managed by The Victorian Arts Centre Trust. Subscriptions were previously managed by Ticketmaster with income transferred on settlement of performances.</p>		
14 STATEMENT OF CASH FLOWS		
Reconciliation from the net surplus to net cash flows from operating activities		
Operating profit after tax	178,349	390,885
Add Non-cash items		
Depreciation	63,724	61,282
	242,073	452,167
Changes in assets and liabilities		
(Increase) / decrease in trade receivables	2,351	4,814
(Increase) / decrease in prepayments & bonds	- 134,659	- 71,157
(Increase) / decrease in GST receivable	- 529	- 26,571
Increase / (decrease) in trade creditors	-5,544	12,095
Increase / (decrease) in accruals	- 21,135	- 33,416
Increase / (decrease) in employee liabilities	47,450	108,499
Increase / (decrease) in income received in advance	235,191	75,269
Net cash flow from (used in) operating activities	365,198	521,699
15 ADDITIONAL DISCLOSURES		
The registered office of Victorian Opera Company Limited is located at:		
31 Victoria Street Melbourne VIC 3000		
16 EVENTS SUBSEQUENT TO BALANCE DATE		
In the interval between the end of the financial year and the date of this Annual Report, there has not arisen a transaction or event of a material and unusual nature likely to require amendment to or disclosure in the Annual Report of the Company.		

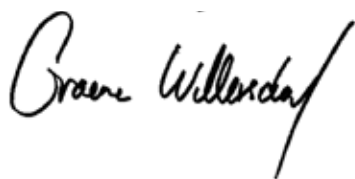
Directors' Declaration

In accordance with a resolution of the directors of Victorian Opera Company Limited we state that:

In the opinion of the directors:

- a) the financial statements and notes of the company are in accordance with the Corporations Act 2001, including:
 - (i) giving a true and fair view of the company's financial position as at 31 December 2011 and of the performance for the 12 months ended on that date; and
 - (ii) complying with Accounting Standards and Corporations Regulations; and
- (b) there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

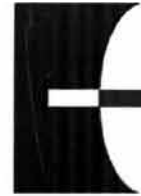
On behalf of the Board



Graeme Willersdorf
Chairman

Melbourne
17 February 2012

1st February 2012



**Chaundy
& Henry**

**CHARTERED ACCOUNTANTS
A.B.N. 50 175 251 428**

P. W. Selkrig F.C.A.
D. A. Manton F.C.A.

The Board of Directors
Victorian Opera Company Limited
31 Victoria Street
MELBOURNE VIC 3000

**AUDITOR'S INDEPENDENCE DECLARATION
TO THE DIRECTORS OF VICTORIAN OPERA COMPANY LIMITED**

As the Auditor of Victorian Opera Company Limited for the year ended 31st December 2011, I declare that to my knowledge and belief, there have been:

- (a) no contraventions of the auditor independence requirements of the Corporations Act 2001 in relation to the audit; and
- (b) no contraventions of any applicable code of professional conduct in relation to the audit.

P W SELKRIG
Partner
Chaundy and Henry
Chartered Accountants

1st February 2012
Melbourne

INDEPENDENT AUDIT REPORT

To the members of Victorian Opera Company Ltd



**Chaundy
& Henry**

CHARTERED ACCOUNTANTS
A.B.N. 50 175 251 428

P. W. Selkrig F.C.A.
D. A. Manton F.C.A.

Scope

The financial report and directors' responsibility

The financial report comprises the balance sheet, income statement, statement of cash flows, statement of change in equity, accompanying notes to the financial statements, and the directors' declaration for Victorian Opera Company Ltd for the year ended 31st December 2011.

The directors of the company are responsible for preparing a financial report that gives a true and fair view of the financial position and performance of the company and that complies with Accounting Standards in Australia, in accordance with the *Corporations Act 2001*. This includes responsibility for the maintenance of adequate accounting records and internal controls that are designed to prevent and detect fraud and error, and for the accounting policies and accounting estimates inherent in the financial report.

Audit approach

We conducted an independent audit of the financial report in order to express an opinion on it to the members of the company. Our audit was conducted in accordance with Australian Auditing Standards in order to provide reasonable assurance as to whether the financial report is free of material misstatement. The nature of an audit is influenced by factors such as use of professional judgement, selective testing, the inherent limitations of internal control, and the availability of persuasive rather than conclusive evidence. Therefore, an audit cannot guarantee that all material misstatements have been detected.

We performed procedures to assess whether in all material respects the financial report presents fairly, in accordance with the *Corporations Act 2001*, including compliance with Accounting Standards in Australia, and other mandatory financial reporting requirements in Australia, a view which is consistent with our understanding of the company's financial position, and of its performance as represented by the results of its operations, changes in equity and cash flows.

We performed our audit on the basis of these procedures, which included:

- examining, on a test basis, information to provide evidence supporting the amounts and disclosures in the financial report, and
- assessing the appropriateness of the accounting policies and disclosures used and the reasonableness of significant accounting estimates made by the directors.

While we considered the effectiveness of management's internal controls over financial reporting when determining the nature and extent of our procedures, our audit was not designed to provide assurance on internal controls.

We performed procedures to assess whether the substance of business transactions was accurately reflected in the financial report. These and our other procedures did not include consideration or judgement of the appropriateness or reasonableness of the business plans or strategies adopted by the directors and management of the company.

Independence

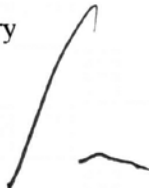
We are independent of the company, and have met the independence requirements of Australian professional ethical pronouncements and the *Corporations Act 2001*.

Audit opinion

In our opinion, the financial report of Victorian Opera Company Ltd is in accordance with:

- (a) the *Corporations Act 2001*, including:
 - (i) giving a true and fair view of the financial position of Victorian Opera Company Ltd at 31st December 2011 and of its performance for the year ended on that date; and
 - (ii) complying with Accounting Standards in Australia and the Corporations Regulations 2001; and
- (b) other mandatory financial reporting requirements in Australia.

Chaundy & Henry



P W SELKRIG
Partner

Dated this 17th February 2012



Victorian
Opera