Natalie Christie Peluso and Kanen Breen in Ruddigore, or The Witch’s Curse! Image by Stephen Henry.
THE COMPANY

One of Australia’s major performing arts companies, Opera Queensland responds to the continually evolving demands of audiences and the artform.

OUR STRATEGY

Operate under a model characterised by a flexible cost structure and collaborative partnerships.

Deliver a broad portfolio of bold opera and music theatre experiences for a diverse audience.

Building and maintaining strong meaningful relationships with communities across Queensland.

Connecting the artistic program to our broader community through three equally valued audiences:

• metropolitan Brisbane
• regional Queensland
• education and community engagement

VALUES

RESPECT

Our culture is built upon our respect for each other, our collaborators and our diverse audiences.

LISTENING

Our art is founded upon the need to listen carefully and the intent to understand deeply.

COLLABORATION

We work openly with our partners, knowing strength is born of the trust essential for successful relationships.

DYNAMISM

In a time of constant change, we need to be responsive but not reactive. We value the past and are as aware of the future as we are of the present, remaining open to new opportunities.

AMBISSION

We challenge ourselves to continually offer powerful experiences for our artists, our partners and our audiences.
Dominic Walsh and Michelle Barnett in Mozart Airborne. Image by FenLan Photography.
MESSAGE FROM THE CHAIR

In 2017 Opera Queensland continued its work of sharing stories through words and music with people around Queensland. Storytelling is a profound way to develop and strengthen culture, as we learn from the past and imagine our future.

At Opera Queensland we strive to bring exceptional opera to diverse audiences, through our mainstage productions, touring programs and education initiatives. We are committed to working and performing with other artforms, appreciating that diverse collaborations will develop and enhance all artforms. This report showcases significant collaborations during the year with contemporary dance and visual art.

We are stewards of precious resources from government, sponsors and donors, and we are steadfast in deploying those resources effectively and efficiently. Good governance provides the foundation for all our activities, and is essential to the realisation of our goals. The Board is committed to sound governance practices, including a healthy organisational culture based on the highest standards of ethical behaviour, and a respect for diversity and inclusion.

We are pleased to report in 2017 a surplus of $91,297. Our thanks to the Queensland Government, through Arts Queensland, and the Australian Government, through the Australia Council for providing ongoing core funding for the work of Opera Queensland. We are also delighted that from 2018 the Company will be receiving additional financial support for a return to three annual main stage productions, and to build capability and sustainable reserves.

Our sincere thanks to our generous and committed sponsors and donors, your support has enabled the Company to present our wide range of activities throughout Queensland, in particular our primary schools tour, Hansel & Gretel, which was enjoyed by 13,652 children throughout Queensland, and our Open Stage workshops.

The year has been one of change for our executive leadership team. We farewelled, with our thanks, Artistic Director, Lindy Hume and General Manager, Russell Mitchell, and welcomed our new Artistic Director and Chief Executive Officer, Patrick Nolan, and Executive Director, Sandra Willis. We are excited by the artistic vision that Patrick brings, and look forward to the translation of that vision in his first season in 2019. In late 2018 we will welcome back Lindy Hume to direct Don Giovanni, and look forward to sharing many wonderful opera experiences with you in the future.

I thank my Board colleagues for their commitment and guidance, and the entire Opera Queensland team for their tireless efforts to share opera experiences across Queensland.

SALLY PITKIN
Chair
2017: NEW EXPERIENCES FOR EVERYONE

With Lindy Hume and Russell Mitchell finishing as Artistic Director and General Manager, 2017 was a year of transition for Opera Queensland. During their time they welcomed new audiences in Brisbane and beyond, creating works in unconventional venues, collaborating with international partners and, through Project Puccini and Project Rossini, developing a program for regional Queensland that has become a world renowned benchmark for community engagement.

The year began in great style with Sensory, a collaboration with GOMA, part of the gallery’s 10th birthday celebrations. Audiences were taken on a musical and visual odyssey as they explored the gallery’s phenomenal Sugar Spin exhibition.

Our first performance in QPAC was the Opera Conference production of The Pearlfishers. Directed by Michael Gow, Emma Matthews played the role of Léïla, and Aldo Di Toro and Grant Doyle Nadir and Zurga, the two men who destroy each other in pursuing her.

This was followed by Lindy Hume’s production of Gilbert & Sullivan’s Ruddigore, or The Witch’s Curse! at the QPAC Playhouse, revealing a marvellously wacky world somewhere not far from the Goons and Monty Python.
In August, six choreographers worked with six singers and six dancers to playfully explore the music of Mozart’s operas in our first collaboration with Expressions Dance Company. The production quickly sold out and there are plans to take it on tour.

Following this, our regional tour of A Night with Opera Queensland, took Emily Burke, Victoria Lambourn, Rosario La Spina and Shaun Brown on the road to serenade regional audiences with some of opera’s greatest hits. While this was happening, Lindy Hume’s hilarious The Barber of Seville was wowing audiences in Seattle, just as it had done in Brisbane.

Supporting these productions was the excellent work created through Open Stage, our community and learning program. The highlight of 2017 was our engagement with the community of Cunnamulla, a project created in collaboration with the Aboriginal Centre for the Performing Arts. This could not have happened without the support of the Tim Fairfax Family Foundation. We are very pleased that this support will continue, allowing us to build upon this program in 2018.

In September the Final Report of the National Opera Review was released. The recommendations led to a positive outcome for Opera Queensland, with the Queensland Government committing to an increase of 2.16 million dollars over four years. This news, coupled with the arrival of Sandra Willis as the new Executive Director in July, and myself in November, presents the company with an excellent opportunity to examine how we can build new audiences in Brisbane and deepen our presence in regional Queensland. Supported by staff who are as passionate about opera as we are, we are initiating projects with new partners in Australia and internationally, creating new programming streams to introduce us to different audiences and building connections in regional Queensland that will see a whole new approach to our engagement with communities and audiences there.

Thankful for the legacy of Lindy and Russell’s past five years, we look forward to the next five and sharing all that we have planned.

PATRICK NOLAN
Artistic Director + CEO
Opera Queensland’s 2017 mainstage season began with Bizet’s *The Pearlfishers*, directed by Michael Gow and featuring a star-studded cast led by Australia’s prima diva, Emma Matthews, with Aldo Di Toro, Grant Doyle and Andrew Collis.

**AUDIENCE QUOTES:**

Everything about this opera was pure bliss. From Emma Matthews’ performance, to the costumes, scenery (and the marvellously quick changes), Opera Queensland Chorus (truly splendid), and all the other performers. This was a truly wonderful opera experience, congratulations Opera Queensland.

The production was as visually and musically satisfying as anything on the European stage with strong, equally matched singers supported by a great chorus.

**CREATIVE TEAM**

Conductor Graham Abbott  
Director Michael Gow  
Set & Costume Designer Robert Kemp  
Lighting Designer Matthew Scott  
Chorus Master Narelle French  
Assistant Director Rachael Edwards

**CAST**

Léïla Emma Matthews  
Nadir Aldo Di Toro  
Zurga Grant Doyle  
Nourabad Andrew Collis

**BIZET**

**THE PEARLFISHERS**

5 PERFORMANCES | 25 MAY – 3 JUNE  
LYRIC THEATRE, QPAC

Emma Matthews has star quality as Léïla. She has a beautiful, technically astonishing voice. Every phrase she utters in Bizet’s blistering virtuosic arias is infused with pathos and meaning. Her communication with the audience is direct and she invests Bizet’s arias with a marvellous potency. Bizet’s score, insightfully and vibrantly directed by Graham Abbott with an expressive Queensland Symphony Orchestra ensured a compelling, entertaining production.

– ARTSHUB AUSTRALIA

With *The Pearlfishers*, Michael Gow has provided Opera Queensland with one of their most satisfying productions of recent years. Gloriously sung by the principals and chorus, Bizet’s much-maligned score is not just a one-hit wonder as some believe, but a work of infinite romantic beauty.

– STAGE WHISPERS

This production was commissioned by The Opera Conference, the national partnership of professional opera companies. The Opera Conference acknowledges financial support provided by The Australian Government through the Australia Council for the Arts, its arts funding and advisory body; the Queensland Government through Arts Queensland; the NSW Government through Arts NSW; the Victorian Government through Arts Victoria; the South Australian Government through Arts SA; and the Western Australian Government through the WA Department of Culture and the Arts.
Emma Matthews in The Pearl Fishers. Image by Stephen Henry
In July, Victorian madness and mayhem descended upon Brisbane audiences when Opera Queensland’s brand new production of Gilbert & Sullivan’s Ruddigore, or The Witch’s Curse! landed in the Playhouse.

Directed by Lindy Hume and conducted by Roland Peelman with masterful designs by Richard Roberts, this eccentric production saw the return of Candide stars Bryan Probets and Christine Johnston alongside Opera Queensland favourites Natalie Christie Peluso, Jason Barry-Smith, Kanen Breen, Andrew Collis and Roxane Hislop.

Steeped in the humour of the Goons and Monty Python, the production transported audiences to a world inhabited by oversized objects and larger-than-life characters – a whimsical place where professional bridesmaids could exist and cricketers would arrive via hot air balloon.

The Opera Queensland Chorus played a huge part in the characterisation of the sleepy seaside village of Rederring, singing and dancing up a storm to rapturous applause.

AUDIENCE QUOTES:
Ruddigore by Opera Queensland is beautiful, hilarious, postmodern genius.

Opera Queensland’s Ruddigore is a triumph of concept and design. Confident direction, well cast, fun music, winning staging. More like this!
CREATIVE TEAM
Conductor Roland Peelman
Director Lindy Hume
Set & Costume Designer Richard Roberts
Choreographer & Assistant Director Rosetta Cook
Lighting Designer Andrew Meadows
Chorus Master Narelle French

CAST
Sir Ruthven Murgatroyd/Robin Oakapple Bryan Probets
Rose Maybud Natalie Christie Peluso
Richard Dauntless Kanen Breen
Sir Despard Murgatroyd Jason Barry-Smith
Old Adam Goodheart Shaun Brown
Mad Margaret Christine Johnston
Dame Hannah Roxane Hislop
Sir Roderic Murgatroyd Andrew Collis
Zorah Katie Stenzel

Opera Queensland Chorus
Queensland Symphony Orchestra

Lindy Hume has demonstrated once again in Ruddigore that she has a rare gift for comedy.
– THE AUSTRALIAN

GLORIOUS ABSURDITY...sumptuous and refreshingly modern.
– LIMELIGHT MAGAZINE

The set design is a masterclass by Richard Roberts...This brilliant use of set design was a highlight of the performance and the audience certainly responded to the inspired creativity that was served up as the haunting figures graced the stage.
– THE CREATIVE ISSUE

Ruddigore is the real deal. A treasure. A hootarama. Just what the Doctor ordered for all and sundry, the tired and the cynical.
– AUSTRALIAN STAGE ONLINE

COMIC GOLD!
– STAGE WHISPERS
Mozart Airborne is a very special experience. The concept of the collaboration between the two companies is beautifully realised, with total integration of the music and the movement - and of the dancers and the singers, whose movement and acting blended seamlessly. This performance made me oblivious to everything else, suspended in multiple expressions of Mozart’s sublime music.

– XS ENTERTAINMENT

Enchanting... raw and intimate... a superior melding of art forms.
– THE WEST END MAGAZINE

MOZART AIRBORNE

5 - 12 AUGUST
CREMORNE THEATRE, QPAC

In a first for both companies, Opera Queensland and Expressions Dance Company (EDC) joined forces in August to premiere Mozart Airborne in QPAC’s newly refurbished Cremorne Theatre.

Co-directed by Natalie Weir and Lindy Hume, six Opera Queensland singers and six EDC dancers performed pieces by six choreographers to the music of Mozart. At the heart of the performance, pianist Alex Raineri delivered brilliant, expressive playing on a Shigeru Kawai grand piano.

CAST
Piano Soloist Alex Raineri
Singers
Sarah Crane
Melissa Gregory
Samuel Piper
Hayley Sugars
Emily Turner
Dominic Walsh
Dancers
Michelle Barnett
Richard Causer
Benjamin Chapman
Elise May
Jake McLarnon
Katina Olsen

Mozart Airborne was a co-production of Opera Queensland, Expressions Dance Company and Queensland Performing Arts Centre
now is the moment to rejoice in my love.
Narelle French and Emily Burke in A Night with Opera Queensland. Image by Mark Taylor.
From wetlands to a quarry, Opera Queensland’s production A Night with Opera Queensland reached 11 centres across the state over three weeks.

Four of Queensland’s favourite artists – soprano Emily Burke, mezzo soprano Victoria Lambourn, tenor Rosario La Spina and baritone Shaun Brown – delighted audiences with an adventure through some of opera’s most memorable scenes and solos. A Night with Opera Queensland mixed moments of operatic splendour with edgy cabaret-style performance at close range. The evening commenced with artists greeting and mingling with the audience on arrival, before drawing them into the rehearsal where they shared stories and scenes from the backstage world of opera. Steadily the stage was transformed to reveal opera performers in magnificent costumes and a splash of theatre magic.

A Night with Opera Queensland premiered at SunPac, the new Brisbane City Council facility at Sunnybank. Opera Queensland then presented a performance on the north side of Brisbane at the historic Sandgate Town Hall prior to the production heading throughout regional Queensland. St George elected to present the show in cabaret mode in their town hall, Caloundra presented it in the newly renovated Playhouse, Ingham welcomed over 200 audience members to the TYTO Wetlands for a sunset performance and in the Maranoa region the Amby Quarry was transformed into an opera house under the stars.

Opera Queensland illustrated its ongoing commitment to community engagement with a bespoke approach developed in consultation with each centre. In smaller towns, such as Monto, the community elected for a small percentage of the ticket price collected to be donated to a charity that resonated with their community, and in Monto’s case, the Royal Flying Doctor Service. In Caloundra, Ingham and Mount Isa, community choirs learnt four chorus pieces which they then rehearsed the evening prior to taking to the stage with the Opera Queensland team.

The Mount Isa program was extended further thanks to the support of Glencore Mount Isa Mines, whose sponsorship allowed for artists Jason Barry-Smith and Clarissa Foulcher to visit the community in advance to work with three different cohorts of school students and a community choir in the evenings. These four groups performed as part of the final show of this state-wide tour.

This project was supported by The Playing Queensland Fund and aTour, initiatives of the Queensland Government through Arts Queensland, part of the Department of the Premier and Cabinet.
CARMEN IN CONCERT

25 NOVEMBER
CONCERT HALL, QPAC

To celebrate Queensland Symphony Orchestra’s 70th anniversary, QSO in association with Queensland Performing Arts Centre and Opera Queensland presented a semi-staged concert of one of the world’s most loved operas.

A feast for the ears, Carmen In Concert featured international artists, some of Australia’s most exciting emerging talent, the mighty Opera Queensland Chorus and The Voices of Birralee under the baton of QSO Music Director, Alondra de la Parra. In addition, dancers from Queensland Ballet, Yanela Piñera and Alexander Idaszak, stunned audiences with choreography by Christopher Wheeldon.

CAST
Carmen Vesselina Kasarova – Australian debut, Queensland Symphony Orchestra exclusive
Don José Thiago Arancam
Escamillo Adrian Timpau
Micaëla Morgan England-Jones
Frasquita Rachel Pines
Mercédès Eleanor Greenwood
Remendado Blake Parham
Dancairo Oliver Boyd
Moralès Samuel Piper
Zuniga Paul-Anthony Keightley
Chorus Opera Queensland Chorus
Children’s Chorus Voices of Birralee
Dancers Yanela Piñera and Alexander Idaszak

Queensland Ballet
Queensland Symphony Orchestra

CREATIVE TEAM
Conductor Alondra de la Parra
Choreographer Christopher Wheeldon
Chorus Master Narelle French

Co-presented by Queensland Symphony Orchestra, Queensland Performing Arts Centre and Opera Queensland.
With Brisbane Sofitel’s Grand Ballroom filled to capacity on a balmy evening late in October, Opera Queensland’s 2017 Gala showcased all the elements that make opera so breathtaking.

MC Guy Noble guided guests through the night, with Eva Kong, Hayley Sugars, Samuel Piper, Katie Stenzel and Jason Barry-Smith providing musical highlights from The Magic Flute, Candide, Lakmé, Alcina, The Tales of Hoffmann, Nixon in China, Don Giovanni and The Merry Widow. Guests were further treated to the sublime experience of being enveloped by voice, as Opera Queensland’s chorus performed Make Our Garden Grow from Candide, The Humming Chorus from Madama Butterfly, and the Chorus of the Hebrew Slaves from Nabucco.

Opera Queensland would like to acknowledge all of our incredible industry partners and suppliers, whose generosity, commitment and professionalism were crucial to the success of this event. We would also like to thank our fabulous supporters, Gala committee members, live and silent auction donors, magnanimous guests and of course our stunning artists; your generosity will help us to realise the ambitious goals for our touring and community projects in 2018.
Loved by hundreds and thousands of people the world over, *Hansel & Gretel* by Humperdinck is one of the most popular operas ever written. In 2017 Opera Queensland, in creative collaboration with shake & stir theatre co, presented this classic work to over 13,650 students across South East Queensland. This modern interpretation of the classic fairy-tale was reimagined especially for primary school students in the 21st century. It was presented against a dynamic multi-media backdrop and performed by three of Queensland’s most exciting young musical talents – soprano Irena Lysiuk, mezzo soprano Jessica Low and tenor, Tim Carroll.

With its enchanting story of survival and family bonds, *Hansel & Gretel* transported children and adults alike to a contemporary world of magic, fairies and sweets.

From August to November 2017 the production toured primary schools across South East Queensland. For the first time Opera Queensland offered a mainstage season of a primary school work during the September school holidays allowing Brisbane audiences the opportunity to sample this delicious classic in the heart of Opera Queensland – the OperaQ Studio.

**CREATIVE TEAM**
- **Directors** Ross Balbuziente, Nelle Lee, Nick Skubij
- **Set & Costume Designer** Josh McIntosh
- **Music Arranger** Narelle French
- **Media Producers** optikal bloc

**CAST**
- Hansel/Sleep Fairy Jessica Low
- Gretel/Dew Fairy Irena Lysiuk
- Witch/Father Tim Carroll
- Mother (on-screen) Clarissa Foulcher

Presented by Opera Queensland in creative collaboration with shake & stir theatre co.
SENSORY
7 APRIL
GOMA

From the very moment of arrival, each guest became part of a delicious secret, a joyous celebration of music, dance, art, food and wine. As guests broke into smaller groups, they embarked on individual journeys through the gallery. The evening took on a dreamlike quality – guests were completely captivated by the artists’ stirring, emotional performances as they were given a rare opportunity to witness it all up close…

CREATIVE TEAM
Director: Lindy Hume
Musical Director: Narelle French
Choreographer: Lisa Wilson

CAST
Musicians
Piano Alex Raineri and Narelle French
Violin Brendan Joyce*
Singers
Soprano Sarah Crane
Soprano Irena Lysiuk
Soprano Katie Stenzel
Mezzo Soprano Kathryn Bradbury
Mezzo Soprano Jessica Low
Mezzo Soprano Cassandra Seidemann
Tenor Nick Kirkup
Baritone Jason Barry-Smith
Baritone Shaun Brown
Bass Andrew Collis

*by arrangement with Camerata – Queensland’s Chamber Orchestra
In 2017 Opera Queensland continued its partnership with the Queensland Music Festival to stage the iconic Opera at Jimbour for the eighth time. More than 7,500 people packed picnics and settled in to enjoy opera in this fantastic location with a magnificent sandstone mansion in the background.

Opera Queensland’s semi-staged presentation of Franz Lehár’s bubbly operetta *The Merry Widow* featured the irrepressible Emily Burke in the title role as Hanna Glavari and Australia’s favourite leading man David Hobson as Count Danilo. They were joined by some of Queensland’s leading opera performers, including Hayley Sugars and Virgilio Marino, and the Queensland Conservatorium Orchestra.

Completing the performance was the Opera Queensland Toowoomba Community Chorus, which formed as a result of our ambitious 2014 and 2016 regional arts initiatives Project Puccini and Project Rossini. Together these initiatives saw more than 600 Queenslanders learn to sing and act before performing in a professional opera.

To bring even more community engagement to Opera at Jimbour, in 2017 Opera Queensland ran a mass pre-show rehearsal for anyone wanting to learn the words and music to the iconic Vilia chorus. As the music started, thousands rose to their feet to join the Opera Queensland cast and chorus in a true celebration of opera and music in regional Queensland.
SCHOOLS AND COMMUNITY

OPEN STAGE SCHOOL RESIDENCIES
Opera Queensland’s Open Stage School Residencies have a long history of engaging students across the state, helping them to hone stagecraft, presentation, voice diction and projection, by working with skilled artists. Teachers frequently give feedback that the program builds self-confidence, resilience and a sense of pride and community within the school.

In 2017, Opera Queensland worked with schools to examine their changing needs and how students could have creative time away from their regular timetable and the pressures of standardised testing. The Open Stage secondary school program is now delivered as a bespoke offering, developed in consultation with each school. It can range from a day’s orientation to a week-long residency or regular sessions throughout an entire term.

Springwood State High School was the first school to engage with Opera Queensland in 2017 with a weeklong residency supported by the school’s Parents and Citizens’ Association.

In June, an artist in residence program was developed for All Saints Anglican School on the Gold Coast. This three day residency formed part of their inaugural Live Wire Performing Arts Festival. Opera Queensland mezzo soprano, Jessica Low worked with 350 students from years three to six, spending time with each class teaching a unique piece of repertoire and one song that was learnt by all students. The residency culminated with a performance in which all 350 students performed to an audience made up of their family, friends and the prep to year two students.

In August a team of artists from Opera Queensland worked with the Queensland Academy of Creative Industries (QACI) on a one day workshop for students interested in joining their choral program.

A program was developed for MacGregor State High School in which students worked with Opera Queensland Artists over a four month period, culminating in an end of year concert.

Finally, in Mount Isa, baritone Jason Barry-Smith and mezzo soprano Clarissa Foulcher worked with students from four schools over three days. The whole group then performed as the chorus for A Night with Opera Queensland as part of the Mount Isa Fringe Festival.

OPEN STAGE COMMUNITY WORKSHOP
Opera Queensland’s hugely popular Open Stage workshops allow anyone regardless of age or experience to train in our studio under the tutelage of some of the company’s most well regarded artists, musicians and directors. They provide the community with a unique opportunity to explore the world of opera.

Participants can attend regular evenings over a six week period, or take part in a week-long residency at Opera Queensland. Regardless of how they participate, the experience culminates with everyone coming together to showcase their new skills in front of friends and family and sometimes a wider audience.

In 2017, the autumn program saw participants perform with their workshop facilitator, Jason Barry-Smith in QPAC’s Lyric Theatre for An Afternoon with Jason Barry-Smith & Friends.

Participants in the spring program kicked off the Christmas season with a public performance of festive favourites in the Grey Street Foyer of the Brisbane Convention and Exhibition Centre.
Partnering with the Aboriginal Centre for the Performing Arts (ACPA), we ensured First Nations perspectives were given prominence in the program as 88% of students enrolled at Cunnamulla State School identify as Aboriginal or Torres Strait Islander.

Opera Queensland artists Clarissa Foulcher and Nick Kirkup, and Head of Music, Narelle French were joined by Caitlin Wall from ACPA for the residency. Caitlin brought her own stories and skills to the program, whilst educating students about a tertiary pathway in the performing arts.

The Paroo region has been in dire need of rain and this finally occurred with a deluge on the day of the Cunnamulla State School fete, where the students planned to present their learnings. Although the fete was cancelled, it is testament to the resilience of the Cunnamulla community that the 29 participating students and an audience from the Cunnamulla State School cohort were brought together in an undercover area for an impromptu concert. The students performed a number of choruses and a pop song they had learnt from Caitlin, accompanied by her on guitar.

Wanting to share the students’ excitement and experience more broadly, the participants and Opera Queensland artists walked to the main street with the Principals from the two schools and a number of their staff. The keyboard was plugged in at the local Newsagent and the concert was performed again for the Cunnamulla community. People came out of shops and stopped their cars in the street to listen.

The project gained huge media including lengthy national TV and radio stories. Locally, stories ran on Charleville radio stations, Vision and 4TOF, ABC Western Queensland and Rural Queensland Today.
In 2017, Opera Queensland’s opening night dinners and cocktail events were held in various locations within Brisbane’s vibrant cultural precinct offering guests the ultimate evening at the opera.

Overlooking Brisbane’s city skyline, guests of The Pearlfishers Opening Night Dinner experienced Rydges’ premium hospitality and the opportunity to hear behind-the-scenes insights from Director, Michael Gow.

Later in the year, the Ruddigore, or The Witch’s Curse! Opening Night Dinner saw guests dine amongst stunning contemporary works in the award-winning Gallery of Modern Art. Overlooking the Brisbane River and Kurilpa Bridge, guests enjoyed exquisite hospitality and the chance to hear from both the Director, Lindy Hume and Designer, Richard Roberts, on the creation of this brand new production.

The following week, amid striking Gothic Victorian theming, guests of the Mystic’s Emporium Cocktail party enjoyed premium drinks and canapés high above the bustling cultural precinct at the Rooftop Terrace, QPAC where director Lindy Hume shared her behind-the-scenes accounts of the rehearsal process for this all dancing, all singing production.
AN AFTERNOON WITH JASON BARRY-SMITH & FRIENDS

27 MAY
LYRIC THEATRE, QPAC

On 27 May, over 300 audience members were treated to an afternoon of opera, popular ballads, charming melodies and backstage antics from one of Queensland’s most popular performers - Jason Barry-Smith.

An accomplished opera principal, musical theatre artist, arranger, director and choreographer, Jason shared a selection of his favourite music from his celebrated, multi-faceted career.

Jason was joined by Opera Queensland favourites, Narelle French on piano, Italian tenor Virgilio Marino and soprano Natalie Christie Peluso as well as surprise guests, Jason’s sons – Kyan Barry-Smith and Xander Barry-Smith. The stellar cast was supported by the charismatic Open Stage Community Chorus on the grand set of Opera Queensland’s The Pearlfishers at the Lyric Theatre, QPAC.

CREATIVE TEAM
Director Jason Barry-Smith
Musical Director Narelle French

CAST
Natalie Christie Peluso
Virgilio Marino
Jason Barry-Smith
Piano Narelle French

OPEN STAGE WORKSHOP TEAM
Sean Andrews
Jason Barry-Smith
Susan Ellis
Clarissa Foulcher
Narelle French
Jessica Low
HIGH NOTES

Throughout 2017 Opera Queensland artists delighted audiences at conferences, hotels, galas and private events with its High Notes bespoke event program.

Whether it’s business, pleasure or one of life’s landmark moments, Opera Queensland tailors thrilling, high-quality performances to make the occasion truly memorable with High Notes.

2017 events included monthly entertainment in the Palazzo Versace Foyer for their Musica Palazzo series, events in private homes for birthday celebrations, a special performance at the Australian and New Zealand College of Anaesthetists cocktail reception and National Anthems at Bastille Day and Italian National Day.

Our custom designed performances feature opera, musical theatre, pop-up performances, soloists and ensembles. Each High Notes program is developed in collaboration with the presenter to ensure that their needs are met, whether it be an intimate dinner party at home or an anthem at an international sporting event.

High Notes events provide employment for both emerging and established Opera Queensland artists, exposure for the organisation and an additional source of income.

OPERA IN THE VINEYARD

Opera in the Vineyard celebrates opera, fine food and wine at the picturesque Ballandean Estate Winery in the Granite Belt. In 2017 Opera Queensland celebrated the Silver Jubilee of this beloved event with the founding partners Ballandean Estate and the Rotary Club of Stanthorpe. An unforgettable concert starring Australian opera royalty Emma Matthews and David Hobson, accompanied by Narelle French on the grand piano, marked the 25 year milestone. Since 1992 Opera in the Vineyard has raised more than $1,000,000 for many worthy causes including The Wesley Hospital.

OPERA BY THE LAKE

In 2017 Opera Queensland returned to the picturesque banks of Lake Redbrook for the Childers Festival, which now presents Opera by the Lake as a flagship event of its annual program. This year, opera favourites were performed by soprano Emily Burke, mezzo soprano Clarissa Foulcher, tenor Iain Henderson and Narelle French on the piano. The afternoon provided an opportunity for locals and visitors to the area to listen to wonderful music, purchase local wine and produce and enjoy the sun setting over the lake.

Emma Matthews and David Hobson at Opera in the Vineyard. Images by Mark Taylor.
BOARD AND GOVERNANCE

PATRON The Governor of Queensland, His Excellency the Honourable Paul de Jersey AC

CHAIR
Sally Pitkin LL.B, LL.M, PhD, FAICD
Appointed Chair August 2016
Chair of the Nominations Committee
Director since April 2012
Dr Sally Pitkin is a Company Director and Lawyer with thirty years corporate experience. Sally held the position of President of the Queensland Division of the Australian Institute of Company Directors from 2014 to 2017, is a Fellow of the Institute and member of the National Board. Her skills in corporate governance, risk management, strategy and business planning, organisational culture and stakeholder engagement have been developed from her legal background, experience as a non-executive director and board member and doctoral research.

DEPUTY CHAIR
David Siddle BA (Hons), PhD, FASSA
Appointed Deputy Chair August 2016
Member of the Audit & Risk Committee
Director since September 2014
As an academic psychologist, David Siddle worked in universities in England, Canada and Australia. He served as Dean, Postgraduate Studies (University of Queensland) and Pro-Vice-Chancellor (Research) at the University of Sydney. He served as Deputy Vice-Chancellor (Research) at the University of Queensland from 2001 to 2009 where he developed and implemented policy designed to enhance the university’s performance in research and research training. He has served as a Board member for many Cooperative Research Centres, the Australian Synchrotron Company, and from 2011 to 2014 was a member of the Higher Education Standards Panel. He is currently Chair of the Board of TRI Pty Ltd.

TREASURER
Kim Challenor BComm, BA, CA
Appointed Treasurer June 2012
Chair of the Audit & Risk Committee
Director since 2012
Ms Kim Challenor is an accountant who has worked in both Australia and the United Kingdom over the past 19 years. Promoted to Partner at Pricewaterhouse Coopers in 2011, she provides audit services and accounting advice to a variety of clients and industries, including companies listed on the ASX, private and not-for-profit organisations. An avid enthusiast for the arts, Kim has welcomed this opportunity to be involved with such a valuable organisation. Having grown up in regional North Queensland, the education and touring component of the company have really resonated with her passions.

Anne Cross BSW, MSW, FAIM, FAICD
Director since April 2017
Anne concluded her executive career as Chief Executive of UnitingCare Queensland, one of Australia’s largest not for profit organisations, late in 2017. She supplemented her 30 year executive career with Board, State and National Advisory roles. She is a fellow of the Australian Institute of Company Directors and a member of the Institute’s Queensland Council since 2015. She is a member of the Senate of the University of Queensland and Chair of Australian Regional and Remote Community Services. Anne’s leadership and achievements were recognised when she was named the Telstra 2014 Australian Business Woman of the Year. She is also a recipient of a 2016 University of Queensland’s Vice Chancellor’s Alumni Excellence Award.

Teresa Dyson LLB (Hons), BA, MTax, MAPpFin
Member of the Audit & Risk Committee
Director since August 2016
Teresa has a broad legal practice across social infrastructure, charities, taxation law and structuring, as a Consultant at McCullough Robertson. Teresa was named Woman Lawyer of the Year in 2011 by the Women Lawyers Association of Queensland. She sits on a number of boards, currently including Seven West Media Ltd, Energy Qld, Energy Super and is the Deputy Chair of the Gold Coast Hospital & Health Board. Teresa is also a member of the Foreign Investment Review Board and UN Women National Committee Australia. Teresa has previously been Chair of the Board of Taxation.

Colin Furnival PhD, FRCS, FRACS, GAICD
Chair of the Opera Queensland Foundation
Member of the Nominations Committee
Director since December 2009
Dr Colin Furnival is a former surgeon and academic who is an experienced member of the Opera Queensland Board. He has had a strong interest in opera for many years and is committed to Opera Queensland’s strategy of presenting opera in all its forms. His perspective of opera productions is built on his experience of performances given by 30 opera companies in 12 countries.

leuan Hyde BA
Director since June 2013
Retired May 2017
Mr leuan Hyde has significant experience in marketing and business development across government, not-for-profit and commercial ventures and is currently Group Director of Strategy, Business Development and Marketing Officer at Mater Group. He has a particular interest in brand management and marketing strategy, and has worked on major government projects in Transport, Families and Health Departments as well as private and commercial ventures.

CORPORATE GOVERNANCE STATEMENT

Opera Queensland recognises that effective governance is essential to ensuring the realisation of Opera Queensland’s vision, the execution of our mission and the achievement of our five core goals, as outlined in our Strategic Plan 2012-2017. Opera Queensland recognises that an effective governance framework encourages and supports the efficient use of the company’s resources and requires accountability from every person in the company for the stewardship of those resources. The Board of Opera Queensland accepts that it has ultimate accountability for the company’s actions and outcomes, and understands that effective governance requires a healthy organisational culture supported by clear and transparent policies and practices.

In developing our governance practices, Opera Queensland has had regard to applicable legislation and recognised standards. The Board of Opera Queensland maintains its continued commitment to essential governance practices as recommended in the Australia Council for the Arts’ Essential governance practices for arts organisations document.

1. Lay solid foundations for management and oversight

Opera Queensland has established a Board Charter setting out the roles, responsibilities, structure and processes of the Board of Opera Queensland, that is complementary to and consistent with Opera Queensland’s Constitution. The Board Charter and the Constitution are published on the company’s website at operaq.com.au/about/governance

There is a formal statement of delegated authority to management.

The Opera Queensland Board reviews and monitors the strategic direction of Opera Queensland as set out in our Strategic Plan 2012-2017. The Board holds at least eight formal meetings each year, with additional meetings held with executive management to consider matters of strategic and operational importance.

26 — OPERA QUEENSLAND
2. Structure the Board to add value
The Opera Queensland Board comprises seven independent non-executive directors who provide their time and services on a voluntary basis. Together with the Artistic Director & CEO and Executive Director, who attend the Board meetings in an ex officio capacity, there is an appropriate balance of skills, experience and expertise.

The Board is supported by two standing committees; namely, the Audit and Risk Committee and the Nominations Committee. Each committee has a charter which is published on the company’s website at operaq.com.au/about/governance.

There is a clear division of responsibility between the role of the Board and the role of management.

The Nominations Committee assists and advises the Board on matters relating to the composition, structure and operation of the Board, the selection and performance of senior executives, and other matters as requested by the Board. The role of the Audit and Risk Committee is described in Section 5.

3. Promote ethical and responsible decision making
Opera Queensland has in place a company-wide Code of Conduct that includes a set of values to be embodied by company members and collaborators. Compliance with the Code of Conduct is a requirement for all directors, employees, contractors and collaborators. The Code of Conduct is published on the company’s website at operaq.com.au/about/governance.

Included in the Code of Conduct is a mechanism for identifying and managing conflicts of interest of Board members and employees.

There is a process of induction for all new Board members and employees so company policies and processes can be explained.

4. Promote diversity
Opera Queensland is committed to promoting inclusive practices and understanding. The company has a Diversity Policy, which is published on the company’s website at operaq.com.au/about/governance. This policy has been approved by the Board and communicated throughout the company.

The policy recognises that workplace diversity as an integral part of how we operate and is imperative to our success. The company Code of Conduct recognises the need to respect individual differences and strive for a truly inclusive workplace where every person can contribute to the endeavours of the company.

5. The Board safeguards integrity in financial reporting
The Audit and Risk Committee is a standing committee of the Board with responsibility for oversight of the company’s operations, financial statements, and other financial information provided to government, financial institutions, members and the community. The Committee also oversees the company’s systems of internal control, and the appointment of auditors and the audit process. The Committee operates under a charter, which is published on the company’s website at operaq.com.au/about/governance.

Each member of the Audit and Risk Committee is financially literate and the Committee is chaired by a board member who is a chartered accountant and auditor. The committee holds at least seven formal meetings per annum to review, monitor and advise on budget, audit, investment and financial reporting matters. Additional meetings are also held to discuss matters of financial impact on the company. A detailed finance report is provided to, and discussed at, each Board meeting.

The company’s annual financial statements are audited by an independent external auditor appointed by the Board. The auditor meets annually with the Audit and Risk Committee independently of management. The auditor’s independence, competence and capability is reviewed by the Board. The Executive Director and Finance and Business Operations Manager provide written declarations to the Board that the company’s financial statements have been prepared in conformity with generally accepted accounting principles, and that they give a true and fair view of the state of affairs of the company. The declarations also state that the risk management and internal compliance and control systems operated effectively in all material respects.

6. The Board recognises the legitimate interests of stakeholders
The Board acknowledges the company’s legal obligations to our stakeholders, including government and our employees, partners, members and patrons.

Our member engagement includes our Annual General Meeting, performances and events, annual report, website, season launch, and ongoing communication through print and digital channels.

Our engagement with government is through formal reporting under our funding arrangements and through other channels. The Board approves reports made by the company to the government funding agencies, and receives regular reports from the Executive Director on compliance with our obligations. The Chair and Executive Management of Opera Queensland have regular contact with Government regarding the operations and strategic direction of the company.

The company’s supporters are acknowledged throughout the year at company performances and events and in our print and digital publications.

The company’s strategic plan recognises the company’s place in the Queensland community, and we continually seek to broaden and deepen our engagement with the community.

7. The Board recognises and manages risk
The Board and Executive Management of Opera Queensland recognise that a sound risk management framework is critical to effective management of the company. An effective risk management system identifies and manages potential risks in a continuous, proactive and systematic way through an integrated application of risk management processes across all facets of our operations by all levels of management.

The Audit and Risk Committee assists the Board with oversight of the risk management framework. The Board accepts ultimate responsibility for risk management within the company. The company is working towards an enhanced risk management framework that will be informed by a risk appetite statement, further integrate risk management into key processes, including risk based decisions in strategy and business planning, and incorporate a formal process for ongoing review and improvement. Further work on the risk management framework is being informed by relevant regulations and the Australian / New Zealand standard AS/NZ ISO 31000:2009 Risk management – Principles and guidelines.

The company has a Risk Management Plan and a Risk Management Register. The Risk Management Register is reviewed six monthly by management, and reports provided to the Board. An attestation is provided by the Executive Director that material risks are being managed effectively, in addition to the attestation from management in relation to the company’s financial statements and internal controls as described in section 5.

8. The Board remunerates fairly and responsibly
The company’s approach to remuneration is framed by the strategic direction and operational demands of the organisation, and high standards of governance.

A number of principles underpin our approach to remuneration; namely,

- Attract and retain capable and committed people;
- Support the execution of the company’s strategic plan; and
- Remunerate fairly and consistently.

The company has a formal process for employee performance evaluations and remuneration reviews.

Members of the Board are not remunerated.

The Board of Opera Queensland provides oversight of the company’s remuneration and performance management frameworks. No member of management makes decisions about their own remuneration.
2017 OPERA QUEENSLAND TEAM

Artistic Director/CEO Patrick Nolan
Artistic Director Lindy Hume *till Nov 2017
Executive Director Sandra Willis
General Manager Russell Mitchell *till July 2017
Finance & Business Operations Manager Rebecca Frizzo
Business Manager Valerie Cole *till May 2017
Production Manager Murray Free
Head of Music Narelle French
Manager - Open Stage Mark Taylor
Marketing Manager Sue Thomson *till June 2017
Creative Producer Erica Fryberg
Partnerships Executive Philip Hargrave-Smith
Partnerships Executive Nickie Warton *till May 2017
Events & Development Coordinator Illy Navarro *till August 2017
Special Projects Manager Katie Pack
Head of Wardrobe Karen Cochet
Marketing Coordinator Stephanie Do Rozario
Production Administrator Annette Kerwitz
Assistant Accountant Thilini Ginige
Assistant Accountant Holly Satterthwaite *till May 2017
Office Coordinator Louise Simmons

HONORARY LIFE MEMBERS

James Christiansen OAM, Lady Jane Edwards AM,
Sir Leo Hielscher AC, Ray Jeppesen, Martin Kriewaldt,
David Macfarlane OAM, Marilyn Richardson, Dr Nancy Underhill

COMPANY MEMBERS

Karen Auld
Errol Bartle
Fabian Bryant
Wendy Bryant
Geraldine Buchanan
Kim Challenor
Ross Claxton
Roger Cragg
Christa Critchley
Anne Cross
Robert Cumming
Sarah Daly
Donna Davis
Lesa Delaere
Teresa Dyson
William Fellowes
Ian Frazer
Caroline Frazer
Colin Furnival
Graeme Hall
Elizabeth Harmsworth
Cate Houston
Ieuan Hyde

Christopher Johns
Joan Lawrence AM
Rosemary Malady
Michael Martin
Desmond Misso
Robyn Mobbs
Debra Mullins
Geoffrey Norton
Judith Pemberton
Simon Pikusa
Sally Pitkin
Douglas Porter
Janet Porter
Sally Robertson
Peter Scott
Wendy Scott
Geraldine Sheahan
David Siddle
Betty Van Heeswijk
Robin Wade
Helen Wilson
Nicholas Zappulla
Angela Zivkovich
Our Patrons, donors and Opera Club members are an essential part of our company. Their personal relationship with Opera Queensland is crucial to the growth and development of our art and artists.

Opera Queensland would like to acknowledge the vital role they play in revealing the beauty of opera to audiences across Queensland, and ensuring that its vibrancy and legacy endures.

**OUR 2017 PATRONS**

**FOUNDATION PATRONS $15,000 AND ABOVE:**
- Mr Philip J Bacon AM, Emeritus Prof Christa Critchley and Emeritus Prof David Siddle, Prof Ian Frazer AC † and Mrs Caroline Frazer

**PLATINUM PATRONS $10,000 - $14,999**
- Ms Beverley Smith, Mr John Story AO and Mrs Georgina Story

**GOLD PATRONS $5,000 - $9,999**
- Mrs Kim and Mr Luke Challenor, Dr John Gough and Ms Ann Page, Mrs Andrea and Mr Malcolm Hall-Brown, Dr Sally A Pitkin, Ms Rose Scheimann, Mr Trevor and Mrs Judith St Baker

**SILVER PATRONS $1,000 - $4,999**
- Dr Philip Aitken † & Dr Susan Urquhart †, Prof Frank Clarke, Dr Samuel Cooke † and Dr Katherine Darch †, Mrs Thea and Mr Geoffrey Davies, Mrs Elva Emmerson, Drs C M † and I G Furnival †, Prof Ian R Gough AM and Dr Ruth Gough †, Julia Gray and Ian Craig, Mr Robin Hazeldine, Mr Martin and Mrs Andrea Kriewaldt, Prof Andrew and Mrs Kate Lister, Hon Justice Philip McMurdo § and Hon Justice Margaret McMurdo, Mr Russell Mitchell & Ms Valmay Hill, The Oxenford Family (In loving memory of Mrs Brenda Oxenford), Mr Ian Paterson, Mr Douglas & Dr Janet Porter, Mrs Karon and Mr Colin Roberts, Dr Marie Siganto AM, Mr Geoff Sinclair § and Mrs Kristen Sinclair, Mrs Suzy and Mr Henry Smerdon AM, Mr Allen Smith and Mrs Mitzi Smith, Dr Ben Steinberg † and Mrs Janette Steinberg, Hon Justice David Thomas § and Mrs Jane Thomas, Dr Mark Walker †, Mr Rodney Wylie, Mr Nicholas and Mrs Paula Zappulla, Anonymous 2

**BRONZE PATRONS $500 - $999**
- Mr David and Mrs Margaret Crombie, Mr Rob Cumming, Mr Peter Forster, Mr Bill Heck OAM and Mrs Patricia Heck, Sir Leo Hielscher AC, Dr M Jameson †, Ms Jenette Johnstone, Mr Michael Kenniger & Ms Jane Greyal, Dr Joan M Lawrence AM, Desmond B Misso ESQ, Dr John Quinn AM † and Mrs Deborah Quinn, Mr Douglas and Mrs Janine Ritchie, Dr Terry Sheahan † and Mrs Geraldine Sheahan, Mr William Sinclair and Mr Mark Taylor, Dr Donna Williams † and Mr Ed Williams, Mr Robert and Mrs Patricia Wilson, Anonymous 3

**OPERATION CLUB**

David and Anne Abbott, Anna Acel, Mark Aird, Giovanni Battiato, David and Judith Beal, David and Davi Bennion, Theodora Biesheuvel, Georgina Blomfield, Walter and Margaret Bodetti, Gregory Breslin, Fabian and Wendy Bryant, Judith Carrey, Judith Cavanagh, Roger Cragg, Adele Dickman, Greg and Janice Ellis, I and C Frazer AC, William Forgan-Smith, Bridget French, Bertram and Judy Frost, John Gough and Ann Page, Rolf Grubwinkler, Graeme and Cathy Hall, Sandra Harris, Mrs Marie Isackson, Peter Jaunais, Kay Jenkins, David Kavanagh, Lyudmila Kelloway, Gloria Khalert, Jillian and Pat King, Gregory Lay, Harry Leary, Andrew and Kate Lister, Joan Lawrence, Carol Lloyd, Jason Lu, John McCollow, Bettina McGrath, Desmond B Misso ESQ, A Orozco Jimenez and K Beauchamp, Judith Pembleton, Colin and Karon Roberts, Gwenneth Roberts, Annie Rogers, Lynda Rogers, Jennifer and David Rumsey, Lynn Schmidt, Allen & Mitzi Smith, R & P Wilson, Donna and Ed Williams, Angela Zivkovich, H E Thompson OAM, Loryn Van Den Berg, Anonymous 4

§ The Legal Chapter † The Medical Chapter
### OPERA QUEENSLAND LIMITED
### STATEMENT OF COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2017

#### INCOME

<table>
<thead>
<tr>
<th>Notes</th>
<th>2017 ($)</th>
<th>2016 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Event Income</td>
<td>8</td>
<td>1,378,928</td>
</tr>
<tr>
<td>Sponsorships and Donations</td>
<td>9</td>
<td>520,279</td>
</tr>
<tr>
<td>Other Income</td>
<td></td>
<td>181,404</td>
</tr>
</tbody>
</table>

#### GOVERNMENT INCOME

<table>
<thead>
<tr>
<th>Notes</th>
<th>2017 ($)</th>
<th>2016 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Queensland Government</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operational Grant</td>
<td></td>
<td>2,567,320</td>
</tr>
<tr>
<td>Project Funding</td>
<td></td>
<td>142,829</td>
</tr>
<tr>
<td>Other Grants</td>
<td></td>
<td>100,000</td>
</tr>
<tr>
<td>Opera Conference Funding</td>
<td>6</td>
<td>55,132</td>
</tr>
<tr>
<td>Federal Government</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operational Grant</td>
<td></td>
<td>428,831</td>
</tr>
<tr>
<td>Opera Conference Funding</td>
<td>6</td>
<td>230,645</td>
</tr>
<tr>
<td>Local Government</td>
<td></td>
<td>30,000</td>
</tr>
<tr>
<td>Total Income</td>
<td></td>
<td>5,635,368</td>
</tr>
</tbody>
</table>

#### EXPENDITURE

<table>
<thead>
<tr>
<th>Notes</th>
<th>2017 ($)</th>
<th>2016 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production and Touring</td>
<td></td>
<td>3,343,996</td>
</tr>
<tr>
<td>Community Programs and Education</td>
<td></td>
<td>218,546</td>
</tr>
<tr>
<td>Marketing and Business Development</td>
<td></td>
<td>776,602</td>
</tr>
<tr>
<td>Infrastructure and Administration</td>
<td>10</td>
<td>1,204,927</td>
</tr>
<tr>
<td>Total Expenditure</td>
<td></td>
<td>5,544,071</td>
</tr>
</tbody>
</table>

Net Surplus | 91,297 | 32,443 |

Other Comprehensive Income Attributable To Members Of The Company | | - | - |

Total Comprehensive Income Attributable To Members Of The Company | | 91,297 | 32,443 |

---

This is an extract from the 2017 audited Financial Statements. The full version of the Financial Statements can be found on the Opera Queensland website. The Statement of Comprehensive Income is to be read in conjunction with the Notes to the Financial Statements.
## OPERA QUEENSLAND LIMITED
### BALANCE SHEET
**AS AT 31 DECEMBER 2017**

<table>
<thead>
<tr>
<th>NOTES</th>
<th>2017 ($)</th>
<th>2016 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CURRENT ASSETS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>12</td>
<td>196,535</td>
</tr>
<tr>
<td>Trade receivables and other assets</td>
<td>13</td>
<td>282,803</td>
</tr>
<tr>
<td><strong>Total Current Assets</strong></td>
<td></td>
<td>479,338</td>
</tr>
<tr>
<td><strong>NON-CURRENT ASSETS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Property, plant and equipment</td>
<td>14</td>
<td>645,828</td>
</tr>
<tr>
<td>Other non-current assets</td>
<td>15</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total Non-Current Assets</strong></td>
<td></td>
<td>645,828</td>
</tr>
</tbody>
</table>

| **TOTAL ASSETS** | 1,125,166 | 1,560,856 |
| **CURRENT LIABILITIES** | | |
| Trade and other payables | 16 | 153,014 | 139,002 |
| Employee benefits | 17 | 190,772 | 228,667 |
| Other | 18 | 332,476 | 835,580 |
| **Total Current Liabilities** | | 676,262 | 1,203,249 |

| **TOTAL LIABILITIES** | 676,262 | 1,203,249 |
| **NET ASSETS** | 448,904 | 357,607 |

**Represented by:**

### ACCUMULATED FUNDS

<table>
<thead>
<tr>
<th></th>
<th>2017 ($)</th>
<th>2016 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subordinated loan</td>
<td>19</td>
<td>200,000</td>
</tr>
<tr>
<td>Accumulated surplus</td>
<td>20</td>
<td>248,904</td>
</tr>
<tr>
<td><strong>TOTAL ACCUMULATED FUNDS</strong></td>
<td></td>
<td>448,904</td>
</tr>
</tbody>
</table>

---

## OPERA QUEENSLAND LIMITED
### STATEMENT OF CASH FLOWS
**FOR THE YEAR ENDED 31 DECEMBER 2017**

<table>
<thead>
<tr>
<th>NOTES</th>
<th>2017 ($)</th>
<th>2016 ($)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CASH FLOW FROM OPERATING ACTIVITIES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash receipts from customers and grantors</td>
<td></td>
<td>5,009,008</td>
</tr>
<tr>
<td>Cash paid to suppliers and employees</td>
<td></td>
<td>(5,509,708)</td>
</tr>
<tr>
<td>Interest Received</td>
<td></td>
<td>8,399</td>
</tr>
<tr>
<td><strong>Net cash (used in)/ from operating activities</strong></td>
<td></td>
<td>22</td>
</tr>
</tbody>
</table>

| **CASH FLOW FROM INVESTING ACTIVITIES** | | |
| Disposal of term deposit | | - | 400,000 |
| Acquisition of plant and equipment | | (2,383) | (3,551) |
| **Net cash (used in)/ from investing activities** | | (2,383) | 396,449 |

| **Net (decrease)/ increase in cash and cash equivalents** | (494,684) | 614,388 |

| **Cash and cash equivalents at 1st January** | 691,219 | 76,831 |

| **Cash and cash equivalents at 31st December** | 12 | 196,535 | 691,219 |

---

This is an extract from the 2017 audited Financial Statements. The full version of the Financial Statements can be found on the Opera Queensland website. The Statement of Comprehensive Income is to be read in conjunction with the Notes to the Financial Statements.
<table>
<thead>
<tr>
<th>DATE</th>
<th>EVENT</th>
<th>PERFORMANCES</th>
<th>AUDIENCE - PAID</th>
<th>AUDIENCE - FREE / PROMOTIONAL</th>
<th>WORKSHOPS</th>
<th>PARTICIPANTS</th>
<th>TOTAL REACH</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MAINSTAGE</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25 May - 3 June</td>
<td>The Pearlfishers</td>
<td>5</td>
<td>5,679</td>
<td>825</td>
<td>0</td>
<td>0</td>
<td>6,504</td>
</tr>
<tr>
<td>14 - 26 July</td>
<td>Ruddigore, or the Witch’s Curse</td>
<td>11</td>
<td>4,555</td>
<td>989</td>
<td>0</td>
<td>0</td>
<td>5,544</td>
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<tr>
<td></td>
<td></td>
<td>16</td>
<td>10,234</td>
<td>1,814</td>
<td>0</td>
<td>0</td>
<td>12,048</td>
</tr>
<tr>
<td><strong>OTHER PERFORMANCES</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7 April</td>
<td>Sensory</td>
<td>1</td>
<td>242</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>242</td>
</tr>
<tr>
<td>22 July</td>
<td>Opera at Jimbour</td>
<td>1</td>
<td>0</td>
<td>7,500</td>
<td>0</td>
<td>0</td>
<td>7,500</td>
</tr>
<tr>
<td>5 - 12 August</td>
<td>Mozart Airborne</td>
<td>11</td>
<td>2,088</td>
<td>388</td>
<td>0</td>
<td>0</td>
<td>2,476</td>
</tr>
<tr>
<td>25 November</td>
<td>Carmen in Concert</td>
<td>1</td>
<td>1,500</td>
<td>162</td>
<td>0</td>
<td>0</td>
<td>1,662</td>
</tr>
<tr>
<td>30 April</td>
<td>Opera in the Vineyard</td>
<td>1</td>
<td>950</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>950</td>
</tr>
<tr>
<td>29 July</td>
<td>Opera by the Lake</td>
<td>1</td>
<td>250</td>
<td>10</td>
<td>0</td>
<td>0</td>
<td>260</td>
</tr>
<tr>
<td></td>
<td></td>
<td>16</td>
<td>5,030</td>
<td>8,060</td>
<td>0</td>
<td>0</td>
<td>13,090</td>
</tr>
<tr>
<td><strong>REGIONAL - A NIGHT WITH OPERA QUEENSLAND</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25 August</td>
<td>Sunnybank</td>
<td>1</td>
<td>248</td>
<td>8</td>
<td>0</td>
<td>0</td>
<td>256</td>
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<tr>
<td>26 August</td>
<td>Sandgate</td>
<td>1</td>
<td>193</td>
<td>30</td>
<td>0</td>
<td>0</td>
<td>223</td>
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<tr>
<td>29 August</td>
<td>Caloundra</td>
<td>1</td>
<td>225</td>
<td>6</td>
<td>1</td>
<td>15</td>
<td>246</td>
</tr>
<tr>
<td>31 August</td>
<td>St George</td>
<td>1</td>
<td>117</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>117</td>
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<tr>
<td>1 September</td>
<td>Roma</td>
<td>1</td>
<td>180</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>182</td>
</tr>
<tr>
<td>3 September</td>
<td>Monto</td>
<td>1</td>
<td>192</td>
<td>1</td>
<td>1</td>
<td>82</td>
<td>275</td>
</tr>
<tr>
<td>5 September</td>
<td>Bundaberg</td>
<td>1</td>
<td>274</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>274</td>
</tr>
<tr>
<td>7 September</td>
<td>Gladstone</td>
<td>1</td>
<td>154</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>154</td>
</tr>
<tr>
<td>12 September</td>
<td>Ingham</td>
<td>1</td>
<td>150</td>
<td>2</td>
<td>0</td>
<td>14</td>
<td>166</td>
</tr>
<tr>
<td>14 September</td>
<td>Hughenden</td>
<td>1</td>
<td>21</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>21</td>
</tr>
<tr>
<td>16 September</td>
<td>Mount Isa</td>
<td>1</td>
<td>82</td>
<td>27</td>
<td>0</td>
<td>25</td>
<td>134</td>
</tr>
<tr>
<td></td>
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<td>August - November</td>
<td>Hansel &amp; Gretel (Schools)</td>
<td>80</td>
<td>13,477</td>
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<td>September</td>
<td>Hansel &amp; Gretel (School Holidays)</td>
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<td>June - August</td>
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<td>February - September</td>
<td>School Residency</td>
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<td>PERFORMANCES</td>
<td>AUDIENCE - PAID</td>
<td>AUDIENCE - FREE / PROMOTIONAL</td>
<td>WORKSHOPS</td>
<td>PARTICIPANTS</td>
<td>TOTAL REACH</td>
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<td>18 April - 27 May</td>
<td>Open Stage Community Workshop - Adults (An Afternoon with Jason Barry-Smith &amp; Friends)</td>
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<td>343</td>
<td>76</td>
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<td><strong>OTHER EVENTS (INCLUDING HIGH NOTES)</strong></td>
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<td>15 May - 3 June</td>
<td>The Pearlfishers Opera Club, Patron, VIP events and Pre-performance Talk</td>
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<td>Ruddigore, or the Witch’s Curse Opera Club, Patron, VIP events and Pre-performance Talk</td>
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<td>2 August - 10 August</td>
<td>Mozart Airborne Opera Club, Patron, VIP events and Q&amp;A forum</td>
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<td>January - December</td>
<td>Other High Notes</td>
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<td>March - December</td>
<td>Musica Palazzo Versace</td>
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<td>9 December</td>
<td>IGA Lord Mayor’s Christmas Carols</td>
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<td>9 &amp; 23 December</td>
<td>IGA Lord Mayor’s Christmas Carols - Channel 9 broadcast</td>
<td>2</td>
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<td>261,884</td>
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</table>
HELP US BE HEARD

We have inspired and enriched communities across the state with our performances, workshops and community choir collaborations, but there are still countless Queenslanders for whom opera is still just a word.

We need your help.

Hearing about opera is not the same as hearing opera. Can you help us delight even more schoolchildren, new singers and larger audiences next year by donating much needed funds to our community, education and artist development programs?

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EMAIL DEVELOPMENT@OPERAQ.COM.AU
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ANNUAL REPORT 2017