



OPERA QUEENSLAND

ANNUAL REPORT

18



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Opera Queensland acknowledges the sovereignty and ownership of the traditional custodians of the land on which we perform throughout the year. We acknowledge and pay respect to Australia's first peoples, their customs, culture and languages, and Elders past, present and future.

THE COMPANY

Based in Brisbane and engaging communities across the entire state, Opera Queensland presents works to local, national and international audiences. Our work in schools, and regional and remote communities is at the heart of our commitment to introducing new audiences to the diversity and power of opera as an art form. Our annual main stage productions at the Queensland Performing Arts Centre (QPAC) are of the highest musical and theatrical standards.

Our Purpose – to make opera an integral part of Queensland life.

Our Vision – to enrich the lives of our diverse audience by creating thrilling opera with exceptional artists and partners, courageously supporting and advancing the art form.

OUR VALUES

Respect: our culture is built upon our respect for our diverse audiences, our partners and each other.

Listening: our art is founded upon the need to listen carefully and understand deeply.

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

Ambition: we anticipate and respond to change and challenge ourselves to continually offer powerful experiences for our audiences, our partners and our artists.

COMPANY GOALS

TO LEAD CHANGE IN OPERA
challenging the sector to reimagine the possibilities and potential of the art form

TO NURTURE AND GROW AUDIENCES
connecting and engaging with as many people as possible

TO CREATE NEW PATHWAYS FOR ARTISTS AND ARTS WORKERS
support and develop emerging and established artists and arts workers

TO ENSURE FINANCIAL AND OPERATIONAL SUSTAINABILITY
continually improve our business practice to achieve the highest standards



The precious resources we receive from government, sponsors and donors must be deployed effectively and efficiently. Good governance underpins 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 thank the Queensland Government, through Arts Queensland, and the Australian Government, through the Australia Council for the Arts, for providing ongoing core funding for the work of Opera Queensland. From 2018 the Company has received additional financial support for a return to three annual main stage productions and to build capability and sustainable reserves.

The additional financial support that we are receiving from government comes with some challenging, but fair, Key Performance Indicators. Our philanthropic and private sector support is more crucial than ever, and we thank sincerely our generous and committed sponsors and donors. Your support has enabled the Company to present our wide range of activities throughout Queensland. This included the regional tour of *Ruddigore, or the Witches Curse!*, the primary schools tour of *Hansel and Gretel* and the Learning, Regional and Community program.

Special mention should be made of the *Composed in Queensland* initiative delivered across the Shires of Longreach, Winton, Barcaldine, Blackall and Barcoo. Eleven schools were involved, and the final concert was simulcast into the Opera Queensland Studio.

We move into an exciting 2019 artistic program with a well-established senior executive team, a new strategic plan and staff who are committed to the realisation of that plan.

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.

DAVID SIDDLE
Chair

MESSAGE FROM THE CHAIR

Opera is arguably the highest art form and in speaking to the human condition, it engages our senses, our emotions and our intellect. At Opera Queensland we relish our responsibility as a custodian of this great art form.

The Company is poised to enter one of the most exciting periods in its 38-year history and we are pleased to report a surplus in 2018 of \$209,506 which provides a solid foundation for achieving our strategic goals and financial objectives. This surplus is the requisite impetus to shift to a future focused Company.

One of the challenges for Opera Queensland – and one that it is determinedly meeting – is to share operatic storytelling with audiences that are diverse in terms of age, cultural background and geography. Thus, the purpose of the Company as expressed in the Strategic Plan 2019-2021 is to make opera an integral part of Queensland life. This has been given expression through main stage productions, our extensive touring program and educational initiatives.

In addition to engaging with diverse audiences, the Company is also committed to advancing the art form and to nurturing and growing audiences. This involves both an honouring of operatic traditions and a commitment to create new works that develop the art form and speak to contemporary society, and necessitates collaboration with other art forms and with local, national and international artists to produce works of excellence.

These goals depend, of course, on financial sustainability.

MESSAGE FROM THE EXECUTIVE TEAM



2018 was a year of renewal and regeneration for Opera Queensland. A new three year strategic plan established our ambitious mission to “make opera central to the cultural life of Queensland”.

With the capacity to deliver an additional production from 2019 onwards and an increase in funding from the Tim Fairfax Family Foundation, our year was focused on the demands of our main stage and regional programs and our preparations for the new stream of initiatives and activities to be introduced in 2019.

Our first performance of the year was *Reprise*, created in response to the remarkable Gerhard Richter exhibition at QAGOMA. In the way Richter interrogates what a painting is, *Reprise* explored the idea of song. Working with the rich history of German art song, Brenton Spiteri, accompanied by Alex Raineri on piano, performed works by Beethoven, Strauss and Henze. To complement these works we commissioned Paul Grabowsky and Megan Washington to write a suite of new songs as a response to the exhibition. These were performed by Paul on piano and sung by Gian Slater. The one-off performance played to an audience of 120% capacity - setting a high bar for the rest of the year.

Following this was Graham Murphy and Janet Vernon's production of Franz Lehár's *The Merry Widow*, our major work in the Lyric Theatre, QPAC. With a new English translation by Justin Fleming, magnificent sets by Michael Scott-Mitchell, exquisite costumes by Jennifer Irwin and conductor Vanessa Scammell in the pit, the production sparkled in every way. Brisbane audiences embraced the show and its stars, Natalie Christie Peluso and David Hobson, resulting in one of the most successful productions at the box-office in the past decade.

In September we partnered with the Brisbane Festival, Philip Bacon AM, QPAC, QSO and QCGU to present a semi-staged concert version of Britten's *Peter Grimes*, featuring renowned Australian heldentenor, Stuart Skelton, in the title role, Sally Matthews as Ellen Orford, and Maestro Rory Macdonald. The two performances proved to be a major highlight of the festival and the year.

The collaboration between the various Brisbane partners was a testament to the importance of major organisations and members of the Brisbane arts community working together to bring audiences performances that would otherwise remain unseen.

The final production in our Brisbane season was Mozart's *Don Giovanni*, conducted by Johannes Fritzsch and featuring an extraordinary ensemble of local and international singers, including Eva Kong, Hayley Sugars, Virgilio Marino, Shaun Brown and Duncan Rock in the title role. Directed by Lindy Hume with designs by Anna Cordingley, the production challenged audiences to reconsider Don Giovanni's philandering ways in the light of the #metoo movement. Provocative, funny, and musically excellent, it captured the spirit of our times and showed how relevant an art form opera is.

Our major regional tour *Ruddigore, or the Witch's Curse!*, by Gilbert and Sullivan, travelled to six regional centres. Utilising the same model of engagement as Projects Puccini and Rossini, Project G&S brought a new local chorus to work with the

ensemble of professional performers in each city we visited. This model of engagement is recognised internationally for its ability to strengthen communities and build the capacity of the local arts sector.

Integral to our regional program is the work of Mark Taylor, Head of Learning, Regional and Community and Narelle French, Head of Music. The commitment and energy they bring to our regional work is remarkable and the reason why our reputation in this area is so highly regarded.

With the support of the John Villiers Trust, the Mather Foundation and the Tim Fairfax Family Foundation we piloted two new regional and learning programs in 2018 – *Composed in Queensland* and *Songs of Belonging*. Both these programs reinforced our commitment to telling local stories through song. In each program we worked closely with participants, listening to their stories to gain a deeper understanding of their experience and their relationship to place. We responded to these with the creation of a song, which we sang together. A seemingly simple process with often profound outcomes.

Whilst we are thrilled to report a significant surplus as a result of our successful operations in 2018, it is the moments of connection and understanding that define us as an organisation. Ultimately, we are in the business of creating emotions or, as one wit put it, we are a “feeling factory” and the delivery of experiences that resonate with our audiences, partners and artistic collaborators is at the core of our success. We do this with the support and expertise of a very committed core team whose belief in the art form sees its greatest expression in the work we bring to our audiences, work that is dynamic, careful, beautiful and courageous.

We are grateful to our numerous philanthropic patrons, donors, and our government and corporate partners who are vital to our continued success. Opera Queensland is generously supported by the Queensland Government through Arts Queensland and the Australian Government through the Australia Council for the Arts.

PATRICK NOLAN
Artistic Director + CEO

SANDRA WILLIS
Executive Director

"The Merry Widow
is a triumph"

THE AUSTRALIAN

"Peluso wrung every
drop of emotion
from the Vilia"

STAGE WHISPERS



FRANZ LEHÁR

THE MERRY WIDOW

7 PERFORMANCES 22 – 30 JUNE
LYRIC THEATRE, QPAC

Two of the country's most popular and charismatic performers, David Hobson and Natalie Christie Peluso, returned to Opera Queensland's main stage as perfectly paired lovers Hanna and Count Danilo, in a lush and spectacular new production of Franz Lehár's ever-popular *The Merry Widow*. Celebrated Australian director and choreographer Graeme Murphy set Lehár's classic operetta amid the Art Deco glamour, silky ballroom gowns, and intrigue of the salons and cabarets of Paris, with romantic trysts taking place in a Monet garden.

With money as its motivating force, *The Merry Widow* is a slick comedy of manners and mismatched marriages. Centred around the enduring yet prickly romance between Hanna and her playboy ex-lover Danilo, it waltzed along with couples falling in and out of love, and – after many misunderstandings – a happy ending. A runaway hit of its era, this refreshing new production of *The Merry Widow* transported audiences to a glamorous world of waltz, high fashion and glittering parties.

CAST

Danilo Danilovich **David Hobson**
Hanna Glavari **Natalie Christie Peluso**
Baron Mirko Zeta **Jason Barry-Smith**
Valencienne **Katie Stenzel**
Camille De Rosillon **James Rodgers**
Njegus **Hugh Parker**
Raoul de St. Brioche **Virgilio Marino**
Viscount Nicolas Cascada **Shaun Brown**
Dominik Bogdanovich **Sam Hartley**
Sylviane Bogdanovich **Jessica Low**
Alexis Kromov **Jon Maskell**
Olga Kromov **Cassandra Seidemann**
Konrad Pritschich **Andrew Collis**
Praskovia Pritschich **Clarissa Foulcher**
Konrad Pritschich **Andrew Collis**
Opera Queensland Chorus
Queensland Symphony Orchestra

DANCERS

Wen Chen, Renata Commisso, Robbie Curtis, Jayden Grogan, Naomi Hibberd, Scott Lazarevich, Teagan Lowe, Bryce McMillan, Christopher Politis, Grace Robinson, Breanna Skewes, Chimene Steele-Prior

AUDIENCE RESPONSE

"That is the second time I've seen *The Merry Widow* the last time was in German. Both experiences were great. Because it was in English I enjoyed it more. It couldn't have been any better."

"It was brilliant."

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 Create NSW; the Victorian Government through Creative Victoria; the South Australian Government through Arts South Australia; and the Western Australian Government through the WA Department of Culture and the Arts.

CREATIVE TEAM

Conductor **Johannes Fritzs**
Director **Lindy Hume**
Designer **Anna Cordingley**
Lighting Designer **Ben Hughes**

CAST

Don Giovanni **Duncan Rock**
Leporello **Shaun Brown**
Donna Anna **Eva Kong**
Don Ottavio **Virgilio Marino**
Donna Elvira **Hayley Sugars**
Masetto **Samuel Piper**
Zerlina **Katie Stenzel**
The Commendatore **Andrew Collis**
Opera Queensland Chorus
Queensland Symphony Orchestra

WOLFGANG AMADEUS MOZART

DON GIOVANNI

8 PERFORMANCES 19 OCTOBER – 3 NOVEMBER
PLAYHOUSE, QPAC

The genius of Mozart, long overdue in Opera Queensland's repertoire, returned with his epic and timeless masterpiece *Don Giovanni*, conducted by Johannes Fritzs. British/Australian bass baritone and rising international star Duncan Rock made his Australian principal debut in the title role, supported by some of Queensland's finest singers.

In Lindy Hume's bold, visually arresting staging, the aristocratic Don Giovanni was a seductive sociopath – cajoling, funny, charming, dangerous and destructive. Giovanni's descent into hell is one of theatre's most spectacular scenes and Opera Queensland did not disappoint with a volunteer chorus of Avenging Furies appearing naked and semi-naked for the final, powerful scene.

AUDIENCE RESPONSE

"I went twice...both were among the best performances I have ever seen, and I think I have seen about 20 in my life."

"It was a fantastic production. Lindy Hume's take on the Don was just out of this world. As for the closing scene – we were gobsmacked!"



"I have seen this opera over fifty years, and I don't think I have ever seen a performance of the role I've admired more."

LIMELIGHT

"The singing, with cast and chorus, without exception was of the highest order in tone and emotion."

ABSOLUTE THEATRE

"*Peter Grimes*, and in particular this superb production, is a work that demands to be heard."

ARTSHUB



CREATIVE TEAM

Conductor **Rory Macdonald**

Director **Daniel Slater**

Set and Costume Designer **Bill Haycock**

Lighting Designer **David Walters**

Chorus Master **Jillianne Stoll**

Assistant Conductor **Nicholas Cleobury**

Assistant Director **Tarita Botsman**

CAST

Peter Grimes **Stuart Skelton**

Ellen Orford **Sally Matthews**

Captain Balstrode **Mark Stone**

Auntie **Hayley Sugars**

Niece 1 **Katie Stenzel**

Niece 2 **Natalie Christie Peluso**

Bob Boles **Bradley Daley**

Swallow **Andrew Collis**

Mrs Sedley **Jacqueline Dark**

Reverend Horace Adams **Jeffrey Lloyd-Roberts**

Ned Keene **Michael Honeyman**

Hobson **Jud Arthur**

John **Riley Brooker** (20 September)

John **Walter Webster-Curran** (22 September)

Dr Crabbe **John McNeill**

Opera Queensland Chorus

Queensland Symphony Orchestra

BENJAMIN BRITTEN

PETER GRIMES

2 PERFORMANCES **20 – 22 SEPTEMBER**

CONCERT HALL, QPAC

Peter Grimes paints a vivid picture of a small community convulsed by rumour and mob rule. It is an opera for our times – and the greatest music drama in English.

Stuart Skelton, the famed performer of the title role and one of the most thrilling heldentenors of our time, was joined for this once-in-a-lifetime event by British soprano Sally Matthews and baritone Mark Stone.

The community of the small fishing town in East Anglia is full of people we know – the gossips, the law makers, the hard workers, the drunks, the carers... the outsider. And in the writing of Benjamin Britten they are brought to life in remarkably vivid detail. There are few other operas in which the music and the drama are so acutely aligned – if we couldn't see it we would easily imagine the town, its inn, the church, the coastline and the people who move amongst it all, because Britten conjures it so richly through his music.

Presented by Brisbane Festival, Opera Queensland, Philip Bacon AM, Queensland Performing Arts Centre and Queensland Symphony Orchestra. These performances of *Peter Grimes* by Benjamin Britten with libretto by Montagu Slater, derived from a poem by George Crabbe were given by permission of Hal Leonard Australia Pty Ltd, exclusive agents for Boosey & Hawkes Music Publishers Ltd of London.



"Ruddigore brings all-star cast to stage"

TOOWOOMBA CHRONICLE

GILBERT & SULLIVAN

RUDDIGORE, OR THE WITCH'S CURSE!



CREATIVE TEAM

Conductor **Roland Peelman**
Director **Lindy Hume**
Set & Costume Designer **Richard Roberts**
Assistant Director **Sean Andrews**
Original Lighting Design **Andrew Meadows**
Original Choreography **Rosetta Cook**

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 **Shaun Brown**
Mad Margaret **Christine Johnston**
Dame Hannah **Roxane Hislop**
Sir Roderic Murgatroyd **Andrew Collis**
Zorah **Katie Stenzel**

QUEENSLAND SYMPHONY ORCHESTRA

Concert Master **Alan Smith**
Violin 2 **Jane Burroughs**
Viola **Nicholas Tomkin**
Cello **Craig Young**
Double Bass **Justin Bullock**
Flute **Stephanie Vici**
Oboe **Sarah Meagher**
Clarinet **Kate Travers**
Bassoon **David Mitchell, Nicole Tait** (Toowoomba)
French Horn **Vivienne Collier-Vickers**
Percussion **David Montgomery**

Gold Coast Community Chorus
Rockhampton Community Chorus
Mackay Community Chorus
Townsville Community Chorus
Toowoomba Community Chorus
Cairns Community Chorus

REGIONAL TOUR **GOLD COAST** 3 & 4 AUGUST / **ROCKHAMPTON** 8 AUGUST / **MACKAY** 11 AUGUST / **TOWNSVILLE** 15 AUGUST / **CAIRNS** 18 AUGUST / **TOOWOOMBA** 23 AUGUST

In August 2018 Opera Queensland toured Gilbert and Sullivan's *Ruddigore, or the Witch's Curse!* to six centres around Queensland.

The production, which premiered in Brisbane in 2017, was adapted to suit the various regional theatres on the Gold Coast and in Rockhampton, Mackay, Townsville, Cairns and Toowoomba.

The principal cast from the 2017 Brisbane Season all returned for the 2018 regional tour and were joined by a chorus of 21 locals and local chorus masters in each location, accompanied by an ensemble of 11 Queensland Symphony Orchestra musicians.

Project G&S was Opera Queensland's third Community Chorus project, building on the success of Project Puccini in 2014 and Project Rossini in 2016.

AUDIENCE RESPONSE

"It was funny and good fun."

"Great performance, excellent singing and acting."

"Excellent sets and staging and the Opera Queensland artists were brilliant. The community choir were fantastic. All round great show."

COMMUNITY CHORUS MEMBER QUOTES:

"Fantastic performance opportunity! Great cast and crew. I absolutely LOVED the experience."

"The rehearsals, costumes, set and Opera Queensland were wonderful. The Opera Queensland Artists and Queensland Symphony Orchestra were absolutely professional and fabulous to work with. Simply fantastic experience."

The regional tour of *Ruddigore, or the Witch's Curse!* was supported by the Queensland Government through Arts Queensland.

3 FEBRUARY QAGOMA

CREATIVE TEAM

Director **Patrick Nolan**
Composer, Pianist **Paul Grabowsky AO**
Lyricist **Megan Washington**
Vocalist **Gian Slater**
Tenor **Brenton Spiteri**
Pianist **Alex Raineri**
Cellist **Nathan Smith***

*Nathan Smith appeared by arrangement with
Camerata – Queensland's Chamber Orchestra

"Inspired by GOMA's Gerhard Richter exhibition, *Reprise*, curated by Opera Queensland's new Artistic Director Patrick Nolan, was a contemplative exploration of art song inspired by Richter's eclectic expression of art."

LIMELIGHT



Gerhard RICHTER
Germany b.1932
Baghdad (914-9) (detail) 2010
Enamel on back of glass mounted on Alu
Dibond 37 x 50cm
Kunstmuseum Winterthur, Switzerland.
Permanent loan from a private collection
2011 © Gerhard Richter 2017



REPRISE

THE PAINTINGS OF GERHARD RICHTER TO THE MUSIC OF BACH, SCHUBERT, RICHARD STRAUSS, HENZE, GRABOWSKY

Directed by Opera Queensland's Artistic Director + CEO Patrick Nolan, *Reprise* was Opera Queensland's response to QAGOMA's remarkable exhibition of images by Gerhard Richter, one of the world's great visual artists. Starting with the music of Bach, with whom Richter has a special relationship, audiences encountered sublime German songs by Schubert, Richard Strauss and Henze.

Opera Queensland also commissioned Paul Grabowsky and Megan Washington to write a set of songs in response to the exhibition.

The evening combined the enjoyment of fine wines, canapés, exceptional performances and the exhibition by one of the world's most influential living artists.

17 NOVEMBER BRISBANE CONVENTION & EXHIBITION CENTRE

Taking place at the Brisbane Convention and Exhibition Centre with the theme of *All That Glitters*, guests at our 2018 Gala enjoyed a decadent three course meal with performances from Megan Washington, Trevor Ashley, Shaun Brown, Wade Kernot, Emma Pearson and Opera Queensland's Head of Music, Narelle French.

The Opera Queensland Gala is an important occasion for the organisation. Money raised on the night benefits various 2019 artistic and community projects. The night was a great success with well over \$30,000 raised.

Opera Queensland would like to acknowledge our industry partners, whose generosity and commitment made the night a success. We would also like to thank our supporters, Gala Committee members, live and silent auction donors, guests and artists for their generosity and ongoing support of Opera Queensland.

OPERA QUEENSLAND ALL THAT GLITTERS GALA



CREATIVE TEAM

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

CAST

Hansel **Bree Meara-Hendy**
Gretel/Dew Fairy **Irena Lysiuk**
Witch/Father **Jonathan Hickey**
Mother (on-screen) **Clarissa Foulcher**
Sleep Fairy (on-screen) **Jessica Low**

ENGELBERT HUMPERDINCK

HANSEL & GRETEL

REGIONAL TOUR
JULY – SEPTEMBER

BRISBANE SEASON
27 – 30 SEPTEMBER,
OPERA QUEENSLAND STUDIO

Loved by hundreds and thousands of people the world over, *Hansel & Gretel* by Humperdinck is one of the most popular operas ever written. The 2018 tour of this production, being its second season, was seen by over 9,000 students in schools in both the South East and throughout Regional Queensland from Emerald to Longreach and Roma.

This modern interpretation of the classic fairy-tale is reimagined especially for primary school students in the 21st century. *Hansel & Gretel* 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 Bree Meara-Hendy, and tenor Jonathan Hickey.

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.

Presented by Opera Queensland in creative collaboration with shake & stir theatre co.



CREATIVE TEAM

Director **Travis Dowling**
Musical Director **Narelle French**
Lighting Director **Ben Hughes**
Associate Musical Director **Susan Ellis**
Teaching Artist **Maxine Mellor**
Director Observation **Sarah Ogden**
Cello **Kathryn McKee**
Project Secondment **Jack Jarden**
Set Design **Anna Cordingley** for Opera Queensland's production of *Don Giovanni*.

CAST

Luke Allen
Tenika Altena
Bethany Bell
Panna Biri
Cameron Bryer
Kate Cameron
Daphne Chen
Lexie Clayton
Alexandra Dirie
Nicholas Dunstan
Vincent Edgington
Harrison Grove
Lulu Harvey
Charlize Hinze
Jack Ingram
Max Josephson
Liam Kenny
Amelia Kirkwood
Isabella Kirkwood
Isabel Knights
Angie Koranski
Lily Kunin
Tilly Lawson
Allegra Marino
Henry Marsh
Isabel Matthews
Indiah Morris
Parker Newlan
Lily O'Brien
Ella Proberts
Isobel Salisbury
Julia Schmidt
Penny Skekarian
Matilda Smith
Ty Smithers
Isabelle Steinhardt
Nicholas Stevenson
Walt Webster-Curran
Stella Wheatley
Tian Zhang

HENRY PURCELL

DIDO & AENEAS

18 OCTOBER PLAYHOUSE, QPAC

Based on the grand and tragic love between Dido, Queen of Carthage and Trojan warrior Aeneas, this remarkable new production captured the imagination of our young cast and their audience.

Dido & Aeneas was created out of the combination of two works, Henry Purcell's opera *Dido & Aeneas* and Christopher Marlowe's play *The Tragedy of Dido: Queen of Carthage*. Two very different texts in terms of form, telling basically the same story: the epic meeting of two amazing powerhouses: Dido and Aeneas.

Opera Queensland teamed up with Queensland Theatre to offer two ensembles of young artists with different skill sets the opportunity to explore the passions and motivations of these two characters. The ensembles worked together through a process of cutting the texts, fitting them together, devising movement pieces and ultimately creating a piece of theatre and opera that was uniquely theirs.

The performance for the public was a culmination of a 12-week long program for performers aged 13-17. *Dido & Aeneas* was staged in QPAC Playhouse, on the striking set of Opera Queensland's *Don Giovanni*.

ADULT LEARNING, REGIONAL AND COMMUNITY WORKSHOPS

In 2018, Opera Queensland's Learning, Regional and Community Workshops provided many more opportunities to sing with Queensland's state opera company. These workshops offered participants the unique opportunity to experience the world of opera guided and led by Opera Queensland's team of experienced artists, musicians and directors.

Baritone Jason Barry-Smith and Opera Queensland's Head of Music, Narelle French, led a series of entertaining and educating workshop sessions. In June, participants took part in *Opera Romance* – an evening of stirring arias and duets – sharing the Lyric Theatre stage with two of Australia's finest operatic voices, soprano Antoinette Halloran and tenor Rosario La Spina.

In October and November, workshop participants engaged with Opera Queensland's specially created Mozart and Moonlight workshop, celebrating Lindy Hume's contemporary new take on *Don Giovanni*. The participants, who again attended either weekly workshops or a week-long intensive workshop, performed for their friends, family and the wider community in a pop-up performance at a restaurant at the Brisbane Convention and Exhibition Centre.

Guest artists guided participants by providing behind-the-scenes insights into the world of opera. Workshops were designed to gently challenge those only dipping their toes into the operatic world and also allowed seasoned performers to hone their skills as upcoming professional singers.

Participants across the year enjoyed meeting like-minded music lovers in the Opera Queensland Studio, the beating heart of the state's opera company.

EVENING WORKSHOP
MAY - JUNE
6 WEEK PROGRAM
Tuesday evenings from
22 May to 26 June

INTENSIVE WORKSHOP
JUNE
25 June to 29 June

PUBLIC PRESENTATION
Both evening and intensive
workshop participants.

OPERA ROMANCE
Thursday 28 June
Lyric Theatre, QPAC

EVENING WORKSHOP
OCTOBER - NOVEMBER
6 WEEK PROGRAM
Tuesday evenings from
2 October to 6 November

INTENSIVE WORKSHOP
NOVEMBER
5 November to 9 November

PUBLIC PRESENTATION
Both evening and intensive
workshop participants.
Friday 9 November



OPERA ROMANCE

28 JUNE LYRIC THEATRE, QPAC

Audiences were treated to *Opera Romance*, an evening celebrating two colourful careers in opera with soprano Antoinette Halloran and tenor Rosario La Spina. Halloran and La Spina, two of Australia's finest operatic voices and long-time colleagues, shared backstage stories and performed their favourite opera arias and duets. Antoinette and Rosario were joined by Adult Learning, Regional and Community workshop chorus participants for a one-evening-only performance.



CREATIVE TEAM
Director **Jason Barry-Smith**
Musical Director **Narelle French**

CAST
Antoinette Halloran
Rosario La Spina
Jason Barry-Smith
Susan Ellis
Jessica Low
Nick Kirkup
Piano **Narelle French**
Violin **Warwick Adeney**



SONGS OF BELONGING

29 NOVEMBER YERONGA STATE HIGH SCHOOL

In November 2018, Opera Queensland delivered an inclusive education program at Yeronga State High School where over 50 percent of students are refugees from 55 different countries.

Opera shares story through song and this project allowed the students to share their stories from their original home, the experience of their journeys to Australia and their time since arriving. A team of Opera Queensland teaching artists worked with students to explore their life experiences through artefact and storytelling. The team worked with 30 students to compose a song cycle celebrating the diversity of these students' backgrounds and what makes Australia special to them.

Students explored their performance and vocal ability, honing their stage craft and self-confidence. The six-week workshop encouraged students to share their own stories, songs and talents in English or their first language.

The program culminated with a performance for the participants' family, friends and wider school community, showcasing the students' unique talents and a new song they created through the workshop process.



"Over six weeks the students were engaged in rich music workshops with a range of highly experienced artists. The artists established trust, built rapport and developed the skill level of our students. The creative process included sharing stories, and workshoping to provide ideas and stories for composer Helen Franzmann. The outcomes for our students were wide ranging and significant."

ADRIANNE JONES – HEAD OF THE ARTS, YERONGA STATE HIGH SCHOOL

"My favourite part of being involved in the program was getting to share our ideas on the real meaning of belonging. I was really amazed to see how other perceive the word 'belonging' and what it means to them to belong in a community.

I learned that we should grab every opportunity that life gives you. Songs of Belonging motivated me to continue my passion for music and performing. The program helped us to enhance our skills in performing and gave us new ideas about music and opera."

YEAR 8 STUDENT PARTICIPANT – YERONGA STATE HIGH SCHOOL

"Songs of Belonging was an amazing project for our students. They have all grown and developed as young adults and as musicians. Everyone was valued and included in the program. The Opera Queensland artists were wonderful to work with. Not only did the students learn from the artists, but I also did as their teacher. Students found belonging within the group and have made new friends and connections through being involved in the project."

KIERA DEAKIN – MUSIC TEACHER, YERONGA STATE HIGH SCHOOL

COMPOSED IN QUEENSLAND

24 NOVEMBER QANTAS FOUNDERS MUSEUM IN LONGREACH

Composed in Queensland was delivered in November 2018 in the Central West Shires of Longreach, Winton, Blackall, Barcaldine and Barcoo, five shires in the middle of a debilitating drought. Using Zoom Room Technology students worked with composers Megan Washington and Sara Storer, sharing stories about living in the outback.

Megan Washington and Sara Storer responded to the students' stories by writing songs with them. This program culminated in a two-week residency in which the students learnt vocal skills, stagecraft and stage confidence in the process of learning the songs that had been composed for them.

108 students across 11 remote schools participated in the *Composed in Queensland* initiative, including students who travel up to 90km to attend school and others who study via the Longreach School of Distance Education.



"Thank you for this project. Our students will sing the song at their concert this Sunday, and for all the wonderful experiences the students had from being involved. Sara did an amazing job with the song and those three fabulous Opera Queensland musicians who worked with the students were incredible. The John Villiers Trust should be very impressed with how much our students have taken away."

CHRISTINE VOLKER – PRINCIPAL, JUNDAH STATE SCHOOL

Composed in Queensland left each community with their own song. Through song, the community was able to communicate the challenges and identities of students and families living in remote areas to urban audiences. Aria award winning composer Megan Washington and twenty-one-time Golden Guitar and Aria award winner Sara Storer, composed works for each of the five shires which are:

LONGREACH
Tropic of Capricorn **Megan Washington**

WINTON
Skies and Skies **Megan Washington**

BLACKALL
When the Rain Comes **Sara Storer**

BARCOLDINE
Common Ground **Sara Storer**

BARCOO
Barcoo wee **Sara Storer**

PARTICIPATING SCHOOLS
Longreach State School
Our Lady's School Longreach
Longreach School of Distance Education
Ilfracombe State School
Winton State School
Blackall State School
St Joseph's Blackall
Jundah State School
Stonehenge State School
Windorah State School
Barcaldine State School

A final concert brought the shire schools together to perform at the Longreach Qantas Founders Museum. The audience of family, friends and community members witnessed a beautiful celebration of all the wonders and day to day joys of growing up in the Central West. The concert was simulcast in Brisbane and attended by Patrons and friends of Opera Queensland, hosted by OQ's Artistic Director + CEO, Patrick Nolan.

OPERA IN THE VINEYARD



6 MAY BALLANDEAN ESTATE

Opera in the Vineyard celebrates opera, fine food and wine at the picturesque Ballandean Estate winery. In 2018, Opera Queensland favourites Jason Barry-Smith and Emily Burke with Narelle French on grand piano performed an afternoon of opera, operetta and popular song favourites as the sun set over Queensland's premier wine country.

The partnership between Opera Queensland, Rotary and Ballandean Estate Winery has enabled over \$1,000,000 to be raised for many worthy causes, in particular The Wesley Hospital.



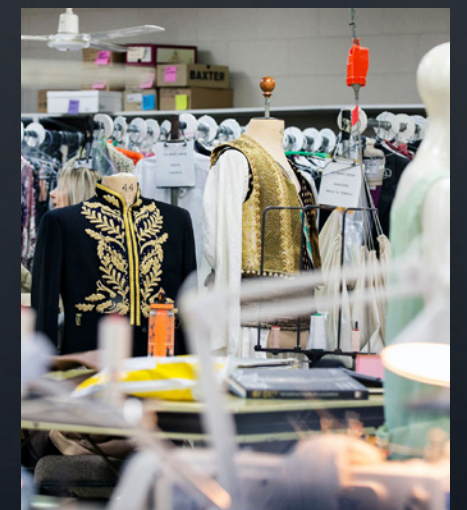
SPONSORSHIPS AND EVENTS

ENGAGING OUR CORPORATE PARTNERS, PATRONS AND OPERA CLUB MEMBERS

Throughout 2018 Opera Queensland hosted a suite of events that brought patrons, corporate partners and opera club members inside the Company for studio insights, wardrobe tours and simulcasts. These events exceeded all expectations and provided opportunities for guests to feel a deeper connection to Opera Queensland and our vision. Each of our stakeholders forms an important part of our support network. Throughout the year we invite them to strategic touch points with the Artistic Director + CEO, Executive Director and key members of the company's artistic leadership. Signature events were held for each of the main stage performances and the 2018 Gala.

Opera Queensland's sponsors and corporate partners are valued for their contribution to the company and we celebrated the renewal of many relationships in 2018.

In 2018 we welcomed Brisbane Airport Corporation as a Performing Partner and, to celebrate the partnership, passengers awaiting their flights were treated to surprise performances by Opera Queensland artists who were disguised as passengers and positioned throughout the terminals. Head of Music, Narelle French, played a spectacular red piano to encourage the singing and filled the passenger lounges with glorious Christmas music.





ARTISTS

ARTISTS

Lee Abrahmsen
Jud Arthur
Trevor Ashley
Jason Barry-Smith
Riley Brooker
Oliver Boyd
Shaun Brown
Emily Burke

José Carbó
Rebecca Cassidy
Natalie Christie Peluso
Andrew Collis
Bradley Daley
Jacqueline Dark
Susan Ellis
Dominique Fegan

Clarissa Foulcher
Warwick Fyfe
Paul Grabowsky AO
Eleanor Greenwood
Antoinette Halloran
Sam Hartley
David Hobson
Michael Honeyman

Wade Kernot
Nick Kirkup
Eva Kong
Rosario La Spina
Jeffrey Lloyd-Roberts
Jessica Low
Irena Lysiuk
Virgilio Marino

Jon Maskell
Sally Matthews
John McNeill
Douglas McNicol
Bree Meara-Hendy
Hugh Parker
Emma Pearson
Samuel Piper

Alex Raineri
Duncan Rock
James Rodgers
Cassandra Seidemann
Stuart Skelton
Gian Slater
Nathan Smith
Brenton Spiteri

Katie Stenzel
Mark Stone
Hayley Sugars
Megan Washington
Walter Webster-Curran

CHORUS

Sean Andrews
Stephen Beck
Oliver Boyd
Kathryn Bradbury
Matthew Broadbent
Ryan Carlson
Rebecca Cassidy
Susan Chapman
Chris Cobcroft
Phillip Costovski*

Louise Dorsman
Dominique Fegan
Regan Flor
Clarissa Foulcher
Anne Fulton
Lindsay Gaffney
Karen Gaydon
Eleanor Greenwood
Rachael Griffin
Sally Harrison

Sam Hartley
Michael Hibbard
Tomasz Holownia*
Kaja Holzheimer
Sheridan Hughes*
Steven Kickbusch
Adele King
Dana Kingsford
Nick Kirkup
Mark Kroon

Jessica Low
Annie Lower
Mattias Lower
Irena Lysiuk
Leslie Martin
Jon Maskell
Shelden Mathieson
Alanah Mayers*
Elizabeth McBride
Douglas McRae

Julia McRae
Bree Meara-Hendy
Ron Morris
David Muller
John Nicholson
Emma Nightingale
Henry Pinder*
Phillip Prendergast
Xenia Puskarz Thomas*
Josh Ruben

Katie Rutledge
James Scott*
Cassandra
Seidemann
D'Arne Sleeman
Daniel Smerdon
Katie Stenzel
Lionel Theunissen
Emily Turner
Leon Warnock

Rosina Waugh
Bernard Wheaton
Nina Wildman*
Robert Williams
Sarah Winn*
Cassandra Wright*
**Students of
Queensland
Conservatorium
Griffith University*

REGIONAL TOUR

CONDUCTOR

Roland Peelman

CAST

Jason Barry-Smith
Kanen Breen
Shaun Brown
Andrew Collis
Roxane Hislop
Christine Johnston
Natalie Peluso
Bryan Probets
Katie Stenzel

CHORUS MASTERS

Rachel Cairns
Arthur Johnson
Julie Layt
Gaynor Morgan
Nicole Thomson
Joanne Wright

REHEARSAL COORDINATORS

Louise Hales
Kirili Lamb
Ryan Lower
Jasmin Penny
Rebecca Voss
Jeanette Wedmaier
MUSIC STAFF
Barbara Allen
Prof. Judith Brown AM
Mark Connors
Narelle French
Marie Nicholson
Tonya Paroz
Sarah Rozekrans

COMMUNITY CHORUS

Jacalyn Adcock
Nathan Barton
Christopher Batt
Giovanni Battiato
Alice Beams
Jennifer Bee
Josh Born
Julia Brant
Lisa Bricknell
Kenneth Brown
Stephen Brown
Rachel Cairns
Anna Campbell
Austin Carpenter
Olivia Chivers French
Seongwook Cho
Lisa Christensen
Amber Clark
Elizabeth Clarke
Nick Cliff
Spencer Cliff
Ben Clutterbuck
Alexandra Cocks
Katie Commens
Ryan Cooke

Bill Cooney
Laura Coulton
Shaun Cram
Sue Dalton
Francesco Dangelico
Ken Diefenbach
Andrew Doolan
Madison Eastwood
Andrew Egan
Elizabeth Egan
Wendy Evans
Nicky Fisser
Steve Fitzgerald
Julie Fraser
Janine Gierus
Zac Girvan
Brett Greenland
Louise Hales
Courtney Hanson
Zachariah Harbort
Georgia Henson
Peter Hutchinson
Richard Incledon
Nicole Ireland
Elizabeth Johnson
Rachael Johnson

Ian Kammholz
Chantal Kay
Waylon Kennedy
Cathy Knight
Aric Kruger
Myara Kruger
Tom Lawson
Kylie Lee
Max Lenoy
Colin Livesey
Caroline Lloyd-Doolan
Kate Lockyer
Ross MacDonald
Trinity March-Hoolihan
Jessica Martens
Jordan Mattinson
Michael McCabe
Mia McDonald
Liam McDonough
Evelyn McGuinness
Alison Miller
Michael Moffat
Sophie Moffat
Louise Mullaney
Penelope Muller
Steven Newitt

Tina Newitt
John Nicholson
Michaela Nobbs
Alyssa Oliveri
Greg Ottaviano
Josh Palmer
Matthew Palmer
Marina Paroz
Ryan Paroz
Rob Partridge
William Paterson
Lance Payne
Monique Pearce
Edward Pietsch
Nicole Pillhofer
Kevin Price
Jo Robbins
Bryn Robertson
Louise Sadler
Michael Sanders
Sara Scomazzon
Ian Sharpe
Laura Sinclair
David Sinnamon
Melanie Smart
Samuel Smith

Nick Spargo
Maddie Stephens
Rebecca Stevenson
Christopher Stritch
Brendan Thomas
Myles Thompson
Tracey Thorpe
Dale Trott
Joshua Vine
Renee Wagner
Venera Walsh
Chloe Walton
Belinda Ward
Michael Ware
Sonja Warrell
Madeline White
Nick Williams
Kate Wolyncevic
Jim Wright
Charlotte Wright
Joanne Wright
Ceridwen Young

CONDUCTORS

Johannes Fritsch
Rory Macdonald
Roland Peelman
Vanessa Scammell

LEARNING, REGIONAL AND COMMUNITY PROGRAMS

Warwick Adeney
Jason Barry-Smith
Oliver Boyd
Emily Burke
Rebecca Cassidy
Travis Dowling
Susan Ellis
Clarissa Foulcher
Helen Franzmann
Narelle French
Eleanor Greenwood
Nick Kirkup
Rosario La Spina
Jessica Low
Irena Lysiuk
Kathryn McKee
Sara Storer
Mark Taylor
Megan Washington

PRIMARY SCHOOLS TOUR

Clarissa Foulcher
Jonathan Hickey
Jessica Low
Irena Lysiuk
Bree Meara-Hendy

MUSIC STAFF

Jason Barry-Smith
Nicholas Cleobury
Mark Connors
Teresa
Desmarchelier
Narelle French
Jillianne Stoll
John Woods

DIRECTORS

Sean Andrews
Tarita Botsman
Susan Ellis
Lindy Hume
Graeme Murphy
Patrick Nolan
Shane Placentino
Daniel Slater
Janet Vernon

DESIGNERS

Zoë Atkinson
Anna Cordingley
Bill Haycock
Jennifer Irwin
Michael Scott-Mitchell

LIGHTING DESIGNERS

Damien Cooper
Ben Hughes
David Walters

TRANSLATOR

Justin Fleming

DON GIOVANNI FURIES VOLUNTEERS

Eliza Adam
Sue Allsop
Val Allsop
Jane Arkinstall
Lauren Austin
Jade Battello
Sandra Bay
Dr Elisa Bayraktarov
Emma Bednall
Astra Bellette
Kay Cooper
Carrie Dearnley
Chantel Dennewald
Janice Eckhardt
Zoe Edmondson
Jane Etherton
Severine Faustus
Susan Fauvel
C.I. Fox
Sammie Goodall
Kaye Harris
Rose Harvey
Emily-Jean Heath
Carol Hegerty
Ren Helix
Amaya Iriondo
Dow Jaemjamrat
Sarah Johnson

Catherine T Johnston
Kathleen Jones
Kaurice
Esther Kearney
Christie Kijurina
Rhonda Klein
Jade Le Roc
Wendy Levis
Gillian Maddigan
Silvia Manzanero
Alonso
Megan McBean
Holly Lena McCarthy
Kaitlin Mitchell
Sharon Moore
Rachel Dennewald
Lucia Morelli
Nadia Myers
Chantel Newton
Anne Margaret O'Connor
Stephanie O'Shea
Kate Oudyn
Anna (Baddie) Pearce
Fiona Privitera
Teryn Regan
Tanya Rio
Michelle Robson
Kirsty Slemint

Camille Smith-Watkins
Caroline Soroka
Lorraine Wallace
Karen Walters
Sam Ware
Sharna Wilkins
Barbara Williams
Rebecca Wilson
Yui

OPERA ROMANCE WORKSHOP PARTICIPANTS

Thea Biesheuvel
Rachel Bond
Rachel Bowes
Gregory Breslin
Vivien Broadbent
Donna Capararo
Seron Chau
Ian Corbett
Gregory Crane
Christopher Crane
Adele Dickman
Katrina Drake
Annett Engelhardt
Robyn Evans
Ashleigh Freed
Barbara Gillett
Helen Gramotnev

Rolf Grubwinkler
Jenny Gunnarsson
Erica Hahn
Simon Hamlyn-Harris
Georgia Hasson
Pak Ching Hung
Estella Johnstone
Adam Kilvert
Jenny Krassnig
Tom Lawson
Deborah Leigh-Russell
Margaret Lewis
Jason Lu
Penelope Muller
Rosanna Napur
Peter Pollard
Deirdre Pullen
Ian Sharpe
Janice Stenton
Ian Stevenson
Linda Stevenson
Aita Taimre
Andrea Vincita
Tara Williams
Jocelyn Wilson
Fei Yu

BOARD AND GOVERNANCE

PATRON

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

CHAIR

David Siddle BA (Hons), PhD, FASSA

Appointed Chair October 2018

Deputy Chair August 2016 – September 2018

Member of the Audit & Risk Committee

Chair of the Nominations 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.

DEPUTY CHAIR

Kim Challenor BComm, BA, CA

Appointed Deputy Chair October 2018

Treasurer June 2012 – May 2018

Director since 2012

Kim Challenor is an accountant who has worked in both Australia and the United Kingdom. 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.

TREASURER

Teresa Dyson LLB (Hons), BA, MTax, MAppFin, GAICD

Appointed Treasurer June 2018

Chair of the Audit & Risk Committee

Director since August 2016

Teresa is a non-executive director and currently sits on a number of listed boards, government boards and not-for-profits boards, including Seven West Media Ltd, Genex Power 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, the Takeovers Panel and UN Women National Committee Australia. Teresa has previously been Chair of the Board of Taxation.

Teresa is formerly a partner of each of a global law firm and a global accounting firm and she was named Woman Lawyer of the Year in 2011 by the Women Lawyers Association of Queensland.

Anne Cross AM, BSW, MSW, FAIM, FAICD

Member of the Audit & Risk Committee

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 executive career which spanned 30 years 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.

Colin Furnival PhD, FRCS, FRACS, GAICD

Chair of the Opera Queensland Foundation

Member of the Nominations Committee

Director since December 2009

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 he is committed to Opera Queensland's strategy of presenting opera in all its forms. His perspective of opera is drawn from his experience of productions given by more than 30 opera companies in 12 countries.

David Gow BCom (Qld), LBB (Qld), FAICD

Member of the Audit & Risk Committee

Director since April 2018

David has enjoyed a 30-year career spanning private law practice, corporate legal counsel, and senior management positions in corporate and investment banking. His 19-year career with Citibank included roles in Brisbane, where he was State Manager Corporate, and subsequently in Sydney, Melbourne, Hong Kong and Singapore. David's current focus is non-executive directorships and corporate advice. He is currently Acting Chairman of Children's Health Queensland, a Member of the School Council of Churchie, a Non-executive Director of Elcano Pty Ltd, Long Pipes Limited and Opera Queensland, and is a member of the Advisory Board of Global Life Sciences Capital. David attended the University of Queensland where he graduated in law and commerce and was admitted to the Supreme Court of Queensland in 1983. He is a graduate of the Company Directors course with the Australian Institute of Company Directors, a Fellow of the AICD, and has also completed an executive management course with Wharton/SMU.

Daniel Tobin BA Visual Arts, DipDramArt (Design)

Director since October 2018

Daniel founded UAP with his brother Matthew in 1993 and, as Creative Director, works closely with the company's art + design teams in Brisbane, Shanghai & New York. Throughout 25 years of practice, Daniel has been instrumental in delivering key projects throughout Asia, the Middle East, North America and Australia. Daniel has creatively led masterplans for Education City, Qatar and Al Maryah Island, Abu Dhabi and King Abdullah University of Science & Technology, Saudi Arabia. Daniel has also worked with influential artists and architects such as Ai Weiwei, Carsten Holler, Sui Jian Guo, Lindy Lee, Sopheap Pich, KPF, SHoP Architects, Zaha Hadid Architects and Frank Gehry. His artwork "Gathered Together" has been commissioned by the West Hollywood Foundation as the concept underpinning the creation of a National AIDS Monument to be built in 2020.

Sally Pitkin LL.B, LL.M, PhD, FAICD

Chair August 2016 – September 2018

Director since April 2012

Retired October 2018

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.

OPERA QUEENSLAND – CORPORATE GOVERNANCE STATEMENT

Opera Queensland recognises that effective governance is essential to the realisation of Opera Queensland's purpose, vision and goals.

Opera Queensland also 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 is committed to maintaining a documented and transparent governance framework consistent with recommended practices provided within the Australia Council for the Arts' Essential Governance Practices for Arts Organisations. All key governance documents are available on the company's website at <https://oq.com.au/about/governance>

1. LAY SOLID FOUNDATIONS FOR MANAGEMENT AND OVERSIGHT

Opera Queensland has 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.

The Board has approved a formal statement of delegated authority to Executive Management, which is reviewed annually by the Board.

The development of Opera Queensland's strategy, purpose, vision and values is an iterative process of co-creation between the Board and Executive Management. The Board reviews and monitors the strategic direction of the company, and monitors progress towards achieving relevant goals, key performance indicators and outcomes set out in the strategic and operational plans.

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. In addition to formal board meetings, the Board meets with stakeholders and Executive Management. 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, and operates with authority delegated by the Board. 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, and the appointment of Executive Management. The role of the Audit and Risk Committee is described in section 5.

Each director is appointed for a three year term, and is eligible for re-election by company members at the annual general meeting. The company's constitution provides for maximum tenure, subject to a grandfathering provision.

The Board considers that a diversity of skills, backgrounds, knowledge, experience, ethnicity, gender and geographic

backgrounds supports good governance. The Board considers that each of the directors has the following attributes: sufficient time to undertake the responsibilities of the role, integrity, and a preparedness to question and critique. Alongside these attributes the skills matrix sets out the mix of skills and experience that the Board considers necessary or desirable in its directors. This matrix informs decisions on board size, composition, and renewal.

The Board annually evaluates its own performance and assesses professional development needs for both Board and Executive Management.

3. ACT ETHICALLY AND RESPONSIBLY

Opera Queensland has a Code of Conduct approved by the Board. Compliance with the Code of Conduct is a requirement for all directors, employees, contractors and collaborators. The Code includes a mechanism for identifying and managing conflicts of interest. There is a process of induction for all new Board members, employees, contractors and collaborators where company policies and processes are explained. The Code of Conduct is published on the company's website.

4. PROMOTE DIVERSITY

Opera Queensland is committed to promoting inclusive practices and understanding. The company has a Diversity Policy which has been approved by the Board and communicated throughout the company. Workplace diversity is an integral part of how we operate and is imperative to our success. The company 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. Measurable objectives for achieving diversity will be included in the company's strategic plan. The Diversity Policy is published on the company's website.

5. SAFEGUARD INTEGRITY IN ALL FINANCIAL REPORTING

The Audit and Risk Committee is a standing committee of the Board, operating under a charter and delegated authority from the Board. The Committee has oversight of the company's budgets, financial statements, and other financial information provided to government, financial institutions, company members and the community. The Committee also oversees the company's systems of internal control, and the appointment of auditors and the audit process.

Each member of the Committee is financially literate, and the Committee has an external member who is a qualified chartered accountant and auditor.

The company's annual financial statements are audited by an independent external auditor, appointed by the Board. The auditor meets annually with the committee independently of management. The auditor's independence, competence and capability is reviewed by the Board. Executive Management provide the auditors and the Board with assurance concerning the maintenance of financial records, compliance with accounting standards, risk management and internal control systems, and that the financial statements give a true and fair view of the company's performance. The auditor is invited to attend the company's annual general meeting.

6. ENGAGE WITH STAKEHOLDERS

The Board's commitment to good governance is, in part, expressed through the company's ongoing engagement with stakeholders. The company uses a range of formal and informal communication channels to understand the views of stakeholders, and to share with them the purpose and work of the company.

The company meets formal reporting requirements under the funding arrangements with the Queensland Government and the Federal Government (through the Australia Council), and engages through other channels, such as meetings.

Engagement by the Board and management with members, patrons and partners is facilitated through the Annual General Meeting, performances and events, annual report, website, season launch, and communication through print and digital channels.

The company's supporters are acknowledged at company performances and events, and in our print and digital publications.

Opera Queensland plays an important part in Queensland life, and engages with Queenslanders through our performances, school programs, workshops, collaborations, and social media. The company seeks to broaden and deepen community engagement.

7. RECOGNISE AND MANAGE 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 with the Board holding ultimate responsibility for risk management within the company. The company continues to enhance the risk management framework, informed by a risk appetite statement, and integration of risk management into key processes, including risk based decisions in strategy and business planning, and the incorporation of a formal process for ongoing review and improvement. Continuing 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 which is reviewed six monthly by Executive Management with reports to the Board. An attestation is provided by Executive Management that material risks are being managed effectively.

8. REMUNERATE 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,

- Align remuneration to the company's purpose and prudent risk taking;
- Attract and retain capable and committed people;
- Support the execution of the company's strategic plan; and
- Remunerate fairly and consistently.

The Board approves the remuneration of Executive Management. 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.

OPERA QUEENSLAND TEAM

Artistic Director + CEO Patrick Nolan
Executive Director Sandra Willis
Head of Business and Finance Christine McEwan
Head of Music Narelle French
Director, Development Megan Kair
Head of Marketing Elisha Oatley
Head of Learning, Regional and Community Mark Taylor
Head of Technical Production Ian Johnson
Artist and Company Manager Erica Fryberg
Development Coordinator Erin Robinson
Development Coordinator Cindy Maurice
Marketing Campaigns Coordinator John Sullivan
Digital Content Coordinator Stephanie Do Rozario
Learning, Regional and Community Coordinator Monica Collis
Head of Wardrobe Karen Cochet
Assistant Head of Wardrobe Bianca Bulley
Production Administrator Annette Kerwitz
Assistant Accountant Nida Niaz
Executive Assistant to the Artistic Director + CEO and Executive Director Louise Simmons

HONORARY LIFE MEMBERS
James Christiansen OAM
Lady Jane Edwards AM
Sir Leo Hielscher AC
Martin Kriewaldt

COMPANY MEMBERS 2018
Errol Bartle
Charles Cauchi
Clare Cauchi
Kim Challenor
Tim Courtice
Roger Cragg
Emeritus Prof Christa Critchley
Anne Cross AM
Robert Cumming
Adele Dickman
Katrina Drake
Teresa Dyson
Janice Ellis
Greg Ellis
William Fellowes
Prof Ian Frazer AC

David Macfarlane OAM
Marilyn Richardson
Dr Nancy Underhill
The Late Ray Jeppesen

Dr Colin Furnival
David Gow
Geoffrey Hirst
Michael John
Marlene Mackie
David Mackie
Andy Phillips
Dr Sally Pitkin
Jennifer Reveleigh
Michael Reveleigh
Emeritus Prof David Siddle
Marie Siganto
Dr Mark Walker
Angela Zivkovich
Davi Bennion
David Bennion

Our Patrons, Donors and Opera Club members play a vital role in the growth and development of our artists and are an essential part of the Company.

Their personal relationship with Opera Queensland is crucial to keeping opera relevant and accessible, and is a legacy that ensures the artform prospers into the future.

OUR 2018 PATRONS
FOUNDATION PATRONS \$15,000 AND ABOVE
Mr Philip J Bacon AM, The Hon Justice Thomas Bradley and Dr Matthew Yoong, Emeritus Prof Christa Critchley and Emeritus Prof David Siddle, Prof Ian Frazer AC[†] and Mrs Caroline Frazer, The Mather Foundation

PLATINUM PATRONS \$10,000 – \$14,999
Mrs Beverley Smith, Mr John Story AO and Mrs Georgina Story

GOLD PATRONS \$5,000 – \$9,999
Mrs Kim and Mr Luke Challenor, Miss Adele Dickman, Dr John Gough[†] and Ms Ann Page, Mrs Andrea Hall-Brown and Mr Malcolm Hall-Brown, Mr Robert Hubbard and Ms Leanne Muller, The Hon Justice Anthe Philippides , Dr Sally Pitkin, The Late Ms Rose Scheimann, Mr Trevor and Mrs Judith St Baker, PW Foundation

SILVER PATRONS \$1,000 – \$4,999
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[†] The Medical Chapter [§] The Legal Chapter

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FINANCIAL REPORT

Opera Queensland Limited Statement of comprehensive income for the year ended 31 December 2018

	Notes	2018 (\$)	2017 (\$)
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INCOME

Event Income	8	2,253,455	1,378,928
Sponsorships & Donations	9	778,663	520,279
Other Income		180,414	181,404

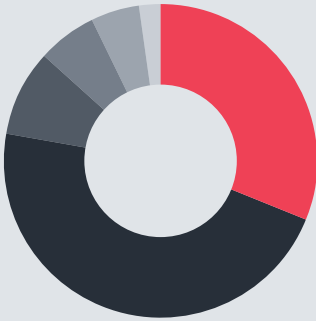
GRANT INCOME

Queensland government			
Operational grant		2,855,220	2,567,320
Project funding		368,531	142,829
Other grants		100,000	100,000
Opera Conference funding	6	55,904	55,132
Federal government			
Operational grant		434,833	428,831
Opera Conference funding	6	233,874	230,645
Local government		30,000	30,000
Total Income		7,290,894	5,635,368

EXPENDITURE

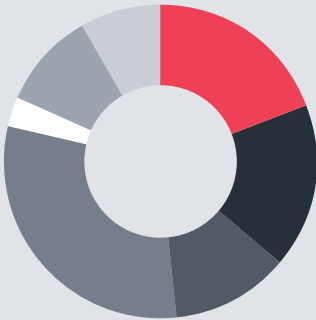
Production & Touring	10	4,669,445	3,343,996
Community Programs & Education		207,085	218,546
Marketing & Business Development		984,369	776,602
Infrastructure & Administration		1,220,489	1,204,927
Total Expenditure	11	7,081,388	5,544,071
Net Surplus		209,506	91,297
Other comprehensive income attributable to members of the company		-	-
Total comprehensive income attributable to members of the company		209,506	91,297

This is an extract from the 2018 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.



Income by source

Box Office	2,253,455	31%
QLD Government	3,379,655	46%
Federal Government	668,707	9%
Local Government	30,000	0%
Philanthropy & Foundations	422,944	6%
Sponsorships	355,719	5%
Other Income	180,414	2%
Total	7,290,894	



Expenditure by area

Fees & labour – Performers & Creative	1,321,539	19%
Fees & labour – Technical & Production Support	1,211,682	17%
Fees & labour – Other	884,074	12%
Productions & Touring	2,136,224	30%
Community Programs & Education	207,085	3%
Marketing & Business Development	722,977	10%
Infrastructure & Administration	597,808	8%
Total	7,081,388	

Opera Queensland Limited Balance sheet as at 31 December 2018

	Notes	2018 (\$)	2017 (\$)
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CURRENT ASSETS

Cash and cash equivalents	12	723,011	196,535
Trade receivables and other assets	13	373,171	282,803
Total Current Assets		1,096,182	479,338

NON-CURRENT ASSETS

Property, plant and equipment	14	650,738	645,828
Total Non-Current Assets		650,738	645,828

TOTAL ASSETS		1,746,920	1,125,166
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CURRENT LIABILITIES

Trade and other payables	15	228,560	153,014
Employee benefits	16	114,948	190,772
Other	17	745,002	332,476
Total Current Liabilities		1,088,510	676,262

TOTAL LIABILITIES		1,088,510	676,262
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NET ASSETS		658,410	448,904
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Represented by:

ACCUMULATED FUNDS

Subordinated loan	18	200,000	200,000
Accumulated surplus	19	458,410	248,904
TOTAL ACCUMULATED FUNDS		658,410	448,904

This is an extract from the 2018 audited Financial Statements. The full version of the Financial Statements can be found on the Opera Queensland website. The Balance Sheet is to be read in conjunction with the Notes to the Financial Statements.

Opera Queensland Limited Statement of cash flows for the year ended 31 December 2018

	Notes	2018 (\$)	2017 (\$)
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CASH FLOW FROM OPERATING ACTIVITIES

Cash receipts from customers and grantors		7,196,993	5,009,008
Cash paid to suppliers and employees		(6,661,892)	(5,509,708)
Interest Received		12,657	8,399
Net cash from / (used in) operating activities	21	547,758	(492,301)

CASH FLOW FROM INVESTING ACTIVITIES

Acquisition of plant and equipment		(21,282)	(2,383)
Net cash used in investing activities		(21,282)	(2,383)

Net increase / (decrease) in cash & cash equivalents		526,476	(494,684)
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Cash and cash equivalents at 1st January		196,535	691,219
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Cash and cash equivalents at 31st December	12	723,011	196,535
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This is an extract from the 2018 audited Financial Statements. The full version of the Financial Statements can be found on the Opera Queensland website. The Statement of Cash Flows is to be read in conjunction with the Notes to the Financial Statements.

ACCESS DATA

Date	Event	Performances	Audience - Paid	Audience – Free / Promotional	Workshops	Participants	Total Reach
MAIN STAGE							
22 June - 30 June	<i>The Merry Widow</i>	7	6,844	862	0	0	7,706
19 October - 3 November	<i>Don Giovanni</i>	8	4,540	756	0	0	5,296
20 September - 22 September	<i>Peter Grimes</i>	2	1,229	816	0	0	2,045
		17	12,613	2,434	0	0	15,047
OTHER PERFORMANCES							
3 February	<i>Reprise</i>	1	190	0	0	0	190
6 May	<i>Opera in the Vineyard</i>	1	681	0	0	0	681
28 June	<i>Opera Romance</i>	1	413	191	0	0	604
		3	1,284	191	0	0	1,475
REGIONAL – RUDDIGORE, OR THE WITCH'S CURSE!							
3 & 4 August	Gold Coast	3	818	10	1	23	851
8 August	Rockhampton	1	401	10	1	23	434
11 August	Mackay	1	313	10	1	23	346
15 August	Townsville	1	378	10	1	23	411
18 August	Cairns	1	938	10	1	23	971
23 August	Toowoomba	1	590	10	1	23	623
		8	3,438	60	6	138	3,636
EDUCATION							
2 March	<i>School Residency</i>	1	0	100	1	27	127
14 March	<i>New Beginnings Workshop</i>	0	0	0	1	60	60
July - September	<i>Hansel & Gretel (Schools)</i>	55	9,242	112	0	0	9,354
29 November	<i>Songs of Belonging</i>	1	0	104	1	15	119
24 November	<i>Composed in Queensland</i>	1	0	190	1	108	298
		58	9,242	506	4	210	9,958

Date	Event	Performances	Audience - Paid	Audience – Free / Promotional	Workshops	Participants	Total Reach
COMMUNITY							
28 June	<i>Adult Learning, Regional and Community Workshop</i>	0	0	0	1	47	47
18 October	<i>Dido & Aeneas Youth Workshop</i>	1	309	76	1	15	400
9 November	<i>Adult Learning, Regional and Community Workshop</i>	1	0	149	1	30	179
		2	309	225	3	92	626
OTHER EVENTS (INCLUDING HIGH NOTES)							
11 April	Aveo Afternoon Concert	1	41	0	0	0	41
27 April	Up Close and Personal with Opera Queensland	1	167	0	0	0	167
23 June	Australian Leadership Retreat Dinner at Versace	1	175	0	0	0	175
21 July	Boonah Cultural Centre Performance	1	55	0	0	0	55
28 July	Opera by the Lake	1	237	0	0	0	237
25 August	Australiana Fund 40th Anniversary Dinner	1	278	0	0	0	278
28 August	Mercedes-Benz Fashion Festival	2	1,200	0	0	0	1,200
18 December	Brisbane Airport International Terminal	1	0	300	0	0	300
8 December	Lord Mayor's Christmas Carols	1	0	7,000	0	0	7,000
22 & 25 December	Lord Mayor's Christmas Carols Channel 9 broadcast	2	0	275,000	0	0	275,000
		12	2,153	282,300	0	0	284,453



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Opera Queensland is a cultural leader that shapes Australia's cultural identity through the development and presentation of outstanding opera productions and award-winning community engagement and education programs. These programs enrich the lives of our diverse audiences and make the arts an integral part of Queensland life.

Each year, Opera Queensland undertakes extensive regional touring, performing in traditional and unexpected locations, and embracing the unique creative communities in each place we work. We engage with people all across Queensland and share our values of respect, listening, collaboration and ambition.

We invite you to join us on this extraordinary journey to give even greater access to the arts for all Queenslanders. By donating to Opera Queensland, you will bring creativity to communities who need our presence now more than ever.

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