



Victorian
Opera

2010 Annual Report



Victorian Opera reached 41,779 people in 2010.

Audiences increased by 51% for mainstage performances and co-productions.

Box office and sponsorship represented 32% of income.

Mainstage box office revenue increased by 23%.

The Threepenny Opera – a coproduction with Malthouse Theatre – sold out its season before the first preview and ran for 22 capacity performances.

Corporate sponsorship increased by 18%.

Sponsorship, Philanthropic and Donation revenues increased overall by 13%

Victorian Opera's relationship with John Holland was renewed for a further three years.

Victorian Opera's first Vocal Pedagogy course, led by Anna Connolly sold out.

Two new commissioned operas were performed by Victorian Youth Opera.

Five new works were presented in workshop after they were shortlisted from over 40 entries as part of NOVA (New Opera Ventures Australia)

Regional activities took Victorian Opera to Colac, Sale and the Dandenong Ranges – working with school aged participants in workshops and concerts as well as full performances.

Christmas with Victorian Opera was held in the Arts Centre, Playhouse for the first time, performing to capacity audiences.

Victorian Opera Your Opera Company



Victorian
Opera

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Company Profile

Victorian Opera: Uniquely Victorian,
Uniquely Australian

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

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

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

- Annually commission new Australian chamber opera
- Produce or co-produce our own productions
- Have a vibrant education program, including community access and regional touring
- Are committed to less familiar repertoire, as well as known works.

We have also established and maintain the only professional chorus in Victoria, the Victorian Opera Chorus.



Mission

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

Values

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

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

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

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

Strategic Objectives

Victorian Opera's secure financial footing, and the ongoing growth in support by our patrons, sponsors and audiences enable us to address our ambitious plans for the future.

Our long-term strategic objectives are to:

- Continue to expand our performance program to include a range of mainstage productions, concerts, festivals and touring activities
- Attract a mix of established and new audiences through the annual delivery of a varied program of traditional and contemporary works
- Broaden our audience base to capture a substantial Victorian subscription base
- Diversify our funding base to include federal and local government funding, and funding from non-government sources



Chairman's Report

Victorian Opera is Victoria's only professional opera company. In 2010 – our fifth year of operation we have continued to increase audiences and income.

It is also noteworthy that Victorian Opera is going against almost every national and international trend – subscription audiences continue to grow, as do single ticket sales and the average price paid for tickets.

The Board of Victorian Opera is not complacent about this positive record in any way. We know we need to continue to reach larger audiences whilst ensuring we retain our strong, defined and differentiated place in the market.

In 2010 an increase in core funding from the State government consolidated a fractured portfolio of funding and enabled the organisation to plan in the longer term and become sustainable.

2010 has been our biggest year to date and demonstrates the breadth of our work as an organisation which is fleet of foot. Box office and sponsorship represented 32% of earned income overall.

Mainstage box office revenue increased by 23%. *The Threepenny Opera* – a co-production with Malthouse Theatre – sold out its season before the first preview and ran for 22 performances. I am delighted audiences and supporters in Sydney will have a chance to experience this work in September 2011.

All aspects of development and fundraising enjoyed growth – the most significant being in corporate sponsorship which increased by 18%. Sponsorship, philanthropic and donation revenues increased overall by 13% in 2010.

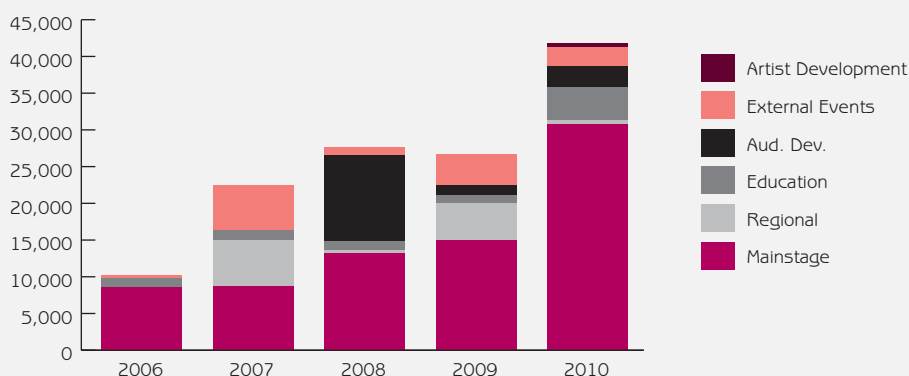
Of fundamental importance to this is our relationship with John Holland which was renewed in 2010. John Holland share Victorian Opera's values for people, passion and the pursuit of excellence – which makes ours a strong and productive partnership. John Holland supported Victorian Opera's first Christmas concert at the Arts Centre with passionate arts advocate Miss Betty Amsden OAM. This successful experiment – in partnership with the Arts Centre – also enabled us to plan for the future.

Victorian Opera lodged an operating surplus in 2010 of \$390,885. In a world where lyric companies and orchestras are lodging deficits, Victorian Opera, through a combination of growth in earned income and fiscal responsibility, is able to further build our Special Reserve.

2010 was also the year Founding Music Director Richard Gill announced his intention to step down at the end of the 2012 season.

Richard's vision, passion, knowledge and expertise have been at the heart of building an opera company for Victoria. As Music

Audience Attendance



Director, he has ensured the growth of the organisation to become an important creative force in Australia. Richard is the architect of professional opera, innovative programming, artist development, commissioning new Australian work, and youth opera for Victorian Opera and has created an incredible legacy.

We welcome the new Government and Minister for the Arts, Premier Ted Baillieu and Parliamentary Secretary Assisting the Premier with the Arts, Heidi Victoria. We acknowledge Director of Arts Victoria, Penny Hutchinson, Deputy Greg Andrews and colleagues. We also acknowledge our now outgoing Patron in Chief, Professor David de Kretser AC, former Governor of Victoria; Founding Patron Dame Elisabeth Murdoch AC DBE, the John Holland Group, the Robert Salzer Foundation, Melbourne University and all our patrons and corporate supporters.

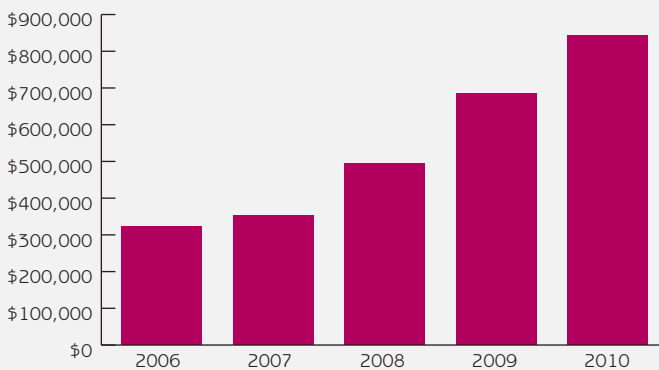
I would also like to extend a personal thank you to my fellow Board members from 2010: Graeme Willersdorf (Deputy Chair); Francis Ebury, Ross Freeman, Greig Gailey, Anne Gilby, Jane Hemstritch, Barry Jones, Professor Barry Sheehan, and Catherine Walter.

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



Michael Roux
Chairman

Box Office



Music Director's Report

Hector Berlioz – The Damnation of Faust

This work of Berlioz's is a perfect vehicle for a full-throated chorus, large orchestra and group of soloists with the lion's share of the work going to the Faust, sung by Julian Gavin and the Marguerite, sung by Tania Ferris. The audience at Hamer Hall enjoyed the work greatly and showed their enthusiastic appreciation for all the performers involved. It demonstrated once again the company's capacity to produce very effective concert versions of large-scale works along the lines of previously presented works such as *Carmina Burana*, *Bluebeard's Castle*, *Oedipus Rex* and *Les Noces*.

Melbourne Symphony Orchestra – Sidney Myer Music Bowl Opera Highlights

This concert of operatic highlights, including arias, ensembles and choruses was a collaboration between the Melbourne Symphony Orchestra and Victorian Opera as part of the MSO's annual Myer Music Bowl series. Again, the music was enthusiastically received by the large crowd and many members of the Melbourne Symphony Orchestra commented on the joy of hearing a large opera chorus. This type of exercise gave us at Victorian Opera the opportunity to extend our audience outreach and to inform a wider public of our existence.

William Walton / Jacques Ibert – The Bear / Angélique Double Bill

This double bill was hugely satisfying artistically but disappointing at the box office. By the end of the season word-of-mouth had travelled and audience numbers started to increase slightly. This repertoire is not popular and certainly not from the main stream. Victorian Opera has, I believe, an obligation to deliver, as part of its charter, rarely heard or rarely seen repertoire which has stood the test of time. This repertoire also provides vehicles for young singers and young designers to extend their craft and to experience the demands of professional theatrical life.

This policy was vindicated in the recent Green Room Awards when set designer Adam Gardnir and costume designer Harriet Oxley won awards for their work on these operas against strong competition. Jessica Aszodi also received a nomination for her work in *The Bear*. This opera provided a very challenging role for this young soprano who had a huge musical success as the widow Popova and an equally significant success dramatically under Talya Masel's directorship.

Kurt Weill and Bertolt Brecht – The Threepenny Opera Victorian Opera / Malthouse Theatre co-production

Victorian Opera and Malthouse Theatre have established a very strong and positive relationship. The result from the box office was outstanding, reaching 100% capacity and there was great artistic satisfaction in working with the very experienced cast, most of them making role debuts. Judi Connelli, Grant Smith, Paul Capsis, Eddie Perfect and Dimity Shepherd produced powerfully convincing interpretations of their roles supported by a brilliant cast of singer/actors. On this point criticism was levelled at the company in some quarters for presenting a work which is seen to lie in the domain of theatre companies. Victorian Opera, as a result of this production, was:

- (i) introduced to a previously unknown cohort of singers and actors from which to draw for future work;
- (ii) introduced to a huge number of Malthouse subscribers who learned about the company;
- (iii) further introduced to hundreds of high-school children who were studying the work as a result of the work's placement on the VCE Drama list and;
- (iv) provided with opportunity to work with some of Melbourne's and indeed Australia's leading Jazz musicians, all of this enriching the company on so many levels.

Benjamin Britten – Turn of the Screw

Kate Cherry returned to the company to direct this production, conducted by Paul Kildea who won a Green Room Award for his conducting. Danielle Calder and James Egglestone, respectively, achieved huge successes in their roles as The Governess and Prologue/Peter Quint, supported by a very strong cast including Melanie Adams as Miss Jessel, Maxine Montgomery as Mrs Grose and two outstanding performances from Georgina Darvidis as Flora and Takshin Fernando as Miles, the children of the household. This was a gripping and chilling night in the theatre.

George Frideric Handel – Julius Caesar

The vocal team of Tiffany Speight as Cleopatra and David Hansen as Caesar which brought us the wonderful *The Coronation of Poppea* in 2008, brought us, in 2010, together with the glorious assembly of vocal talent including Tania Ferris as Cornelia, Jessica Aszodi as Sesto, Dimity Shepherd as Nireno, Steven Gallop as Achilla, Anthony Mackey as Curio along with the inimitable Tobias Cole as Tolomeo, an equally wonderful Julius Caesar. Steven Heathcote made his directing debut with the company in a very significant and telling way and we welcomed costume designer Alexis George and set designer Stephen Curtis to the company.

Melbourne Recital Centre was the venue for this production and it is to the eternal credit of Victorian Opera's production staff that they are able to make a venue such as this work as a theatre. Of course it is not a theatre but with ingenuity and imaginative problem solving transformations from concert hall to theatre are possible.

Stuart Greenbaum and Ross Baglin – The Parrot Factory / Victorian Youth Opera

Through the generosity of Frederick and Mary Davidson, Victorian Opera was able to commission a new work for its Youth Opera program. Nikki Wendt as director and Deborah Halpen as designer brought fresh ideas to the company and the production was a huge success. Special mention needs to be made of Developing Artist, Daniel Carter who undertook the responsibility of conducting the opera and who responded brilliantly to this challenge.

Sarah de Jong and Sarah Carradine – The Cockatoos / Victorian Youth Opera

Victorian Youth Opera had a special challenge in presenting this work at Trades Hall. Brett Kelly, making his debut with the company, conducted a professional ensemble of musicians through this adaptation of the Patrick White novel and guided a young and essentially inexperienced cast through an emotionally and dramatically testing score.

The Parrot Factory and *The Cockatoos* were commissioned new works, bringing the number of Australian works to six performed over the last five years. The NOVA workshops presented in conjunction with Chamber Made Opera produced five excerpts from new Australian works putting Victorian Opera fairly and squarely at the forefront of commissioning new Australian operatic work.

Victorian Opera has a policy of trying young singers and giving them opportunities early in their careers in order to test them and to develop them. It also has a policy of employing very experienced singers to act as role models and mentors to their younger colleagues, a process which takes place mainly through example, observation by the young singers of the role models, conversations in the rehearsal room and often coaching sessions or informal meetings. We also have a policy of occasionally employing young designers for set and costume in similar way. In this sense, as Music Director, I take risks. Sometimes things don't go to plan; other times they exceed all our expectations. None of this work would be possible without the team at Victorian Opera led by Lucy Shorrocks.

The rest of the team works tirelessly to realise the vision of the company for which I am eternally grateful. As we head towards our seventh year I am reminded of the prophetic words of an ex-colleague uttered in 2005... 'you won't last six months.' I am delighted that Victorian Opera goes from strength to strength, and plans are in place for 2011 and beyond.



Richard Gill
Music Director

Managing Director's Report

Like most years of Victorian Opera's short history, 2010 had a number of significant firsts. We recruited our first Education Manager, Melissa Harris who – led by Richard Gill - created a program of work which was as distinctive, relevant and engaging as our mainstage work.

One of the highlights of the year for me was seeing 80 composition students gripped by five new Australian operas unfolding in front of them as part of our partnership with Chamber Made Opera. Together we created New Opera Ventures Australia (NOVA), a process for discovering and developing new Australian opera. Over 40 works were submitted and five workshopped with professional musicians and singers. Everyone involved in this work learned a great deal – composers and librettists discovered that what worked brilliantly on the score was often more difficult to realise with actual people; singers and musicians immersed themselves in contemporary work and Victorian Opera secured its place in the country for being the crucible for creating contemporary opera.

Victorian Opera also created real alchemy in our casting for the Kurt Weill/ Bertolt Brecht *The Threepenny Opera*, a co-production with Malthouse Theatre, supported by Investec. This production captured the public imagination in an extraordinary way – we sold out before our first preview, and reached capacity audiences for the 22 performances, representing our largest audience to date. I am delighted this production has now transferred to Sydney with Sydney Theatre Company.

As an organisation we take artistic risks. Engaging Steven Heathcote for his operatic directorial debut on the lyrical *Julius Caesar* resulted in a strong production, great reviews and audiences – very definitely a risk worth taking. We continue to be proud of the association we are developing with Melbourne Recital Centre for this repertoire.

Our two annual productions at the Arts Centre, Playhouse were established with a double-bill *The Bear/Angélique* which garnered great critical acclaim and later in the year *The Turn of The Screw* – conducted by Britten specialist Paul Kildea. We were *delighted* when Paul won a Green Room award for his work with us and Opera Australia with *A Midsummer Night's Dream*.

Financially, to see growth of 13% in sponsorship, philanthropy and donation income is a tangible expression of the passion and ownership audiences feel for Victorian Opera. For the first time we ran an Annual Giving Campaign to celebrate our 5th birthday which exceeded all expectations. We launched two specialist vehicles for individual giving – the Education Syndicate headed up by Youth Opera Patron Betty Amsden and the New Work Syndicate. Both these Syndicates enable us to provide a real focus for individuals particular interest areas and giving.

2010 was the year John Holland renewed their sponsorship with us. Already the partnership is undergoing a new lease of life with Victorian Opera Artists performing in December at Box Hill Hospital to the delight of workers, and with staff attending the first Christmas concert – presented by John Holland in the Arts Centre, Playhouse, and community performances in Footscray. The promise of plans for 2011 is exciting us both – the hallmarks of a great partnership.

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

The Victorian Government continue to support our work to bring opera throughout the State. I would like to thank the outgoing Victorian Government Minister Peter Batchelor, we well as welcoming Premier Ted Baillieu, Parliamentary Secretary Assisting the Premier with the Arts, Heidi Victoria and the rest of Government. Thanks also to Arts Victoria, Penny Hutchinson, Greg Andrews and David Everist.

Victorian Opera tours regionally every other year – and is realising great plans for 2011 and beyond. Although there was no full tour in 2010, the company worked in partnership with the Dandenong Ranges Music Council to bring opera to schools – as well as bring the schools to experience opera at Victorian Opera's headquarters in Horti Hall. ANAM students worked alongside us as part of this project ensuring the impact from this tripartite agreement reached throughout the city and state.

Victorian Opera also created an Opera to Broadway concert at the Colac light station – a beautiful, natural outdoor amphitheatre. Following some of the heaviest storms in 2010, the concert still took place – in the Apollo Bay Leisure Centre. The spontaneous standing ovation was genuine and moving.

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

Profound and sincere thanks to Chairman Michael Roux and the Board of Victorian Opera who combine challenge with support for my work realising the vision of Victorian Opera.

2010 was our biggest year to date – in relation to income, activity and outcomes. 2011 is already snapping at its heels. I would like – in this context – to give my heartfelt and sincere thanks to all the staff who deliver above and beyond what is expected of them.

Thank you for your continuing interest and support on this operatic journey.



Lucy Shorrocks
Managing Director



2010 Activities

Date	Performances	Event	Venue	Type	Total Audience
14 Feb	1	Discover The Damnation of Faust	Horti Hall	AD	135
19 Feb	1	The Damnation of Faust	Hamer Hall	MP	1,974
27 Feb	1	Opera in the Bowl	Myer Music Bowl	MP	6,500
1 Mar	1	Discover The Bear/Angélique	Horti Hall	AD	113
9 Mar	1	The Bear/Angélique Dress Rehearsal	the Arts Centre, Playhouse	AD	85
10-20 Mar	8	The Bear/Angélique	the Arts Centre, Playhouse	MP	3,421
20 Mar	1	Sing Your Own Magic Flute	BMW Edge	AD	458
13 May	1	Meet the Artists of the Winter Season	Horti Hall	EE	58
21 May	1	Careers Visit – Kurrajang Secondary College	Malthouse	EP	16
23 May	1	Discover The Threepenny Opera	Horti Hall	AD	159
24 May	1	Davos Dinner		EE	2,000
28 May – 19 Jun	22	The Threepenny Opera	Merlyn Theatre, Malthouse	MP	10,339
8-Jun	1	The Threepenny Opera Time to Talk	Merlyn Theatre, Malthouse	EP	140
10 & 17 Jul	2	The Threepenny Opera Education Seminar	Merlyn Theatre, Malthouse	EP	305
28 June	1	Discover The Turn of the Screw	the Arts Centre, Playhouse	AD	111
5 Jul	1	The Turn of the Screw Dress Rehearsal	the Arts Centre, Playhouse	AD	85
7 Jul	1	VOyage Event	Horti Hall	AD	100
7-17 Jul	6	The Turn of the Screw	the Arts Centre, Playhouse	MP	3,210
11 Jul	1	Discover Julius Caesar	Horti Hall	AD	122
17 Jul	1	Julius Caesar Dress Rehearsal	MRC	AD	283
24-25 Jul	1	Melbourne Recital Centre – Melbourne Open House Weekend	MRC	AD	1,100
20-30 Jul	6	Julius Caesar	MRC	MP	3,872
23 Jul & 7 Sep	2	In School Workshop	Kallista Primary School	EP	108
23 Jul & 7 Sep	2	In School Workshop	Monbulk Primary School	EP	108
27 Jul & 7 Sep	2	In School Workshop	Upper Ferntree Gully Primary School	EP	108
27 Jul & 7 Sep	2	In School Workshop	The Patch Primary School	EP	108
29 Jul & 7 Sep	2	In School Workshop	Upwey Primary School	EP	108
29 Jul & 7 Sep	2	In School Workshop	Heany Park Primary School	EP	108
16 Aug	6	DRMC & Presentation	Horti Hall	EP	327
7 Sep	1	Workshop Participants from ANAM	Various	EP	9
10 Aug	2	Workshop	St Gregory the Great Primary School	EP	179
13 Aug	1	NOVA Education Attendees	Horti Hall	EP	78

Date	Performances	Event	Venue	Type	Total Audience
27 Jul – 7 Sept	6	Vocal Pedagogy Course with Anna Conolly	Horti Hall	EP	150
2-6 Aug	10	HTK Workshops	Horti Hall	AD	104
9-14 Aug	21	NOVA Workshops	Horti Hall	AD	215
13 & 14 Aug	2	NOVA Presentations	Horti Hall	AD	125
26 Sep	1	Discover New Australian Opera	Horti Hall	AD	33
18-30 Sep	26	The Parrot Factory Participants	Horti Hall	EP	564
1-3 Oct	5	The Parrot Factory Performances	Merlyn Theatre, Malthouse	EP	1,078
6 Oct	2	Workshops	Catholic College, Sale	EP	200
15 Oct	1	Workshops	Colac Area Schools	EP	12
16 Oct	1	Concert	Apollo Bay	RP	457
21 Oct	1	John Holland Annual Review	Alto at GPO	EE	320
28 Oct	1	Annual cocktail function	Horti Hall	EE	72
22 Nov – 10 Dec	31	The Cockatoos Participants	Horti Hall	EP	240
10-12 Dec	5	The Cockatoos Performances	New Ballroom, Trades Hall	EP	615
13 Dec	1	Developing Artist Christmas Recital	Box Hill Hospital	EE	200
18 Dec	2	Christmas with Victorian Opera	the Arts Centre, Playhouse	MP	1,567
TOTAL	199				41,799

AD = Audience Development, EE = External Event, EP = Education Program, MP = Mainstage Program, RP = Regional Program

Comparison of activities 2006 – 2010

	2010		2009		2008		2007		2006	
	A	PG-A	A	PG-A	A	PG-A	A	PG-A	A	PG-A
Mainstage	30,883*	46	15,049	21	13,351	29	8,779	7	8,628	7
Regional	457	1	4,961	12	306	4	6,206	14	-	-
Education	4,561	102	1,196	7	1,277	5	1,464	5	1,309	5
Aud. Dev	2,784	12	1,289	11	11,640#	23	-	-	-	-
External Events	2,650	5	4,098	10	1,050	6	6,007	25	310	3
Artist Development	444	33								
TOTAL	41,779	199	26,593	61	27,624	63	22,456	51	10,247	15

A = Attendances, PG-A = Performances & Activities

* Includes audience of 6,500 for free Opera in the Bowl concert with MSO

Includes 7,000 from Summer Fun in the City

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



The Bear / Angélique



The Turn of the Screw



The Parrot Factory



The Damnation of Faust



The Threepenny Opera



Julius Caesar



The Cockatoos

The Damnation of Faust

There are expansive forces on stage including the Victorian Opera Chorus, which sang with a vigour that raised the intensity of the work.

The Age

Gill's version is as romantic as a rose slowly unfolding on time lapse.

The Age

The idea of presenting rarely performed and/or unstageable works in concert is a sound one.

The Herald Sun



Brilliant! A rare treat to hear this work in full.

Beatrice, Wheelers Hill

Great start to an exciting year's program.

Frank, Abbotsford

This was a commanding performance of a marvellous work!

Richard, Morwell

Production	The Damnation of Faust Hector Berlioz	
Dates	19 February	
Venue	the Arts Centre, Hamer Hall	
Attendance	1,974	
Discover*	135	
Creative Team	Conductor Richard Gill Assistant Conductor Daniel Carter	
Cast	Faust Julian Gavin Méphistophélès Pelham Andrews Marguerite Tania Ferris Brander David Hibbard	
Orchestra	Orchestra Victoria Concertmaster Adam Chalabi	
Music Staff	Repetiteur David McSkimming French Language Coach Eilene Hannan	
Victorian Opera Chorus	Soprano Lee Abrahmsen Heather Brooks Naomi Cochrane Anna-Louise Cole Frederica Cunningham Samantha du Rennes Martha George Marilla Homes Helen Koehne Rebecca Long Anna Margolis Melanie Maslin Jane O'Toole Diana Simpson Vanessa West	Mezzo Margaret Arnold Kerrie Bolton Rebecca Bywater Joanne Carroll Gwen Casey Christina Jonas Fiona Keys Lydia Klimek Geraldine Larkins Cheryl MacDonald Jane McGeorge Belinda Paterson Marianne Pierce Beth Walkenhorst Lynlee Williams

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

**Victorian Opera
Chorus**
Tenor

Jonathon Bam
 Carlos Bárcenas
 Paul Batey
 Steven Crosby
 Irving Dekterev
 Lucas Gelsumini
 Kevin Kelley
 Alister Lamont
 Michael Lapiña
 Trevor Maitland
 Dmitri Pronin
 Timothy Reynolds
 Garth Stewart
 Daniel Todd

Bass

Robert Beasley
 Thomas Drent
 Angus Grant
 Adrian Hall
 Sung Sun Hong
 Paul Hughes
 Jerzy Kozlowski
 Robert Latham
 Yang Liu
 Oliver Mann
 Joshua Perillo
 Alexander Pokryshevsky
 Julien Robinson
 Edward Smith
 Julian Wilson

**National Boys
Choir of Australia**
Artistic Directors

Peter Casey
 Philip Carmody

Ben Abadilla
 Robert Anderson
 Lloyd Bittar
 Marcus Bordignon
 Nick Bredhauer
 Jackson Cairnduff
 Simon Casey
 David Cuningham
 Bob Davis
 Julian Dods
 Samuel Eu
 Ethan Flora
 Joshua Griffiths
 Hudson Hawkins
 Lachlan Holliday
 Jordan Janssen

Enoch Jiang
 Tomas Kalejs
 Thomas Kruyt
 Lachlan McLean
 Stewart McMillian
 Ricky Martin
 Zach Meaden
 Hugh Radcliff-Smith
 Jamie Radcliffe-Smith
 Christian Ruiz
 James Ruiz
 Sujanthan Satkunarajat
 Andrew Smith
 James Smith
 Asytn Trecate

Production Team

Surtitle Operator Jane Millett
Surtitle Design Technician Ajax McKerral

The Bear / Angélique

The evening is light supper from the increasingly assured Victorian Opera.
The Age

Victorian Opera continues to present interesting and rarely performed works that should please opera and music theatre lovers alike.
The Age

Victorian Opera has launched an exhilarating double bill of Walton's The Bear and Ibert's Angélique.
The Australian



Congratulations to Victorian Opera on the wonderful standard they are presenting to Victoria. Thank you!
Ngaire, Sorrento

Outstanding! Music & orchestra terrific, great singing, excellent staging.
Kristina, Thornbury

That was hilarious! Never been to opera before and I loved it!
Jacqueline, Brunswick

Production	The Bear / Angélique William Walton / Jacques Ibert
Dates	10, 11, 13, 14, 16, 17, 19, 20 March
Venue	the Arts Centre, Playhouse
Attendance	3,421
Discover	113
Creative Team	Conductor Ollivier-Philippe Cuneo Assistant Conductor Daniel Carter Director Talya Masel Assistant Director Nicki Wendt Choreographer Dana Jolly Set Designer Adam Gardnir Costume Designer Harriet Oxley Lighting Designer Toby Sewell Circus Consultant Geoff Dunstan
Cast	The Bear Popova Jessica Aszodi Smirnov John Bolton Wood Luka Andrew Collis Angélique Angélique Theresa Borg Charlot Gary Rowley Boniface James Payne (Music) G Adam Murphy (Dialogue) The Italian Benjamin Namdarian The Englishman Paul Biencourt The King of Bambaras Pelham Andrews The Devil Jacob Caine Gossip / Neighbour Olivia Cranwell Gossip / Neighbour Anna O'Byrne

Orchestra

Victorian Opera Chamber Orchestra
Violin 1 / Concertmaster Jo Beaumont
Violin 1 Charlotte Ryssebeek
Violin 2 Amy Furfaro, Lucas O'Brien
Viola Su-Ying Aw, Christian Read
Cello Kalina Krusteva, Alister Barker
Bass Nick Synot
Flute Derek Jones, Kylie Sparkman
Oboe Sebastien Robinson
Clarinet Richard Doumani
Bassoon Claire Ramuscak
French Horn Toby Frost
Trumpet Bruno Siketa
Trombone Julian Bain
Timpani / Percussion Chris Lane
Percussion Evan Pritchard, Edward Higgs
Pianoforte David McSkimming
Harp Delyth Stafford

Music Staff

Repetiteurs David McSkimming, Phoebe Briggs

Production Team

Stage Manager Khat Kerr
Deputy Stage Manager Edward Dowling
Assistant Stage Manager Caitlin O'Pray
Head Mechanist Jack Grant
Technical Coordinator Peter Darby
Wardrobe Coordinator Ellen Strasser
Dresser Jane Burt
Wigs Jung Min Oh
Surtitle Operator Jess Keepence
Surtitle Technician Ajax McKerral, Johnboy Davidson
Cutter Jenny Langford

The Threepenny Opera

An all-star cast, led by Eddie Perfect, seized the chance to be bad – in the very best way.
Herald Sun

This is entertainment in the best sense of the word.
The Australian

It is an entertaining show, no question.
The Age

This show has several strengths, not least a star cast and Weill's wonderful tunes including Mack the Knife.
Herald Sun



Production	The Threepenny Opera Kurt Weill / Bertolt Brecht
Dates	28, 29, 30 May, 1, 2, 3, 4, 5, 6, 8, 9, 10, 11, 12 (x 2), 13, 15, 16, 17 (x 2), 18, 19 June
Venue	Merlyn Theatre at the CUB Malthouse
Attendance	10,339
Discover	159
Creative Team	Conductor Richard Gill Director Michael Kantor Set Designer Peter Corrigan Costume Designer Anna Cordingley Lighting Designer Paul Jackson Sound Designers Peter Ripon & Peter Sforcina Choreographer Kate Denborough Lyrics Jeremy Sams Text Raimondo Cortese
Cast	Tiger Brown Casey Benetto Jenny / Archbishop Kimball Paul Capsis Mrs Peachum Judi Connelli Filch / Gang / Whore Jolyon James Jimmy/ Whore Melissa Langton Sukey Tawdry / Gang Amy Lehpamer Polly Peachum Anna O'Byrne Macheath Eddie Perfect Lucy / Gang / Whore Dimity Shepherd Mr Peachum Grant Smith Mitch / Whore John Xintavelonis
Orchestra	Reed One Stuart Brownley Reed Two Martin Corcoran Trombone Bob Collins Guitars Doug De Vries Harmonium David McSkimming Drum Kit/Timpani Evan Pritchard Trumpet Bruno Siketa Double Bass Nick Synot
Music Staff	Assistant Conductor & Repetiteur Daniel Carter Assistant Conductor Patrick Miller
Production Team	Sound Operator Peter Sforcina Stage Manager Darren Kowacki Assistant Stage Managers Tanith Harley & Melanie Stanton Mechanists Jack Grant, Scott Bowie, Andy Moore Radio Mics Chris Leary Lighting Operators Tom Brayshaw & Stewart Birkinshaw Campbell

The Turn of the Screw

Production	The Turn of the Screw Benjamin Britten
Dates	7, 9, 11, 13, 15, 17 July
Venue	the Arts Centre, Playhouse
Attendance	3,210
Discover	111
Creative Team	Conductor Paul Kildea Director Kate Cherry Set & Costume Designer Christina Smith Lighting Designer Matt Scott Assistant Director Kip Williams Choreographer Fiona Battersby
Cast	Miss Jessel Melanie Adams Governess Danielle Calder Peter Quint James Egglestone Mrs Grose Maxine Montgomery Flora Georgina Darvidis Miles Takshin Fernando
Orchestra	Orchestra Victoria Concertmaster Adam Chalabi
Music Staff	Repetiteurs Phillipa Safey, David McSkimming
Production Team	Stage Manager Khat Kerr Deputy Stage Manager Edward Dowling Head Mechanist Jack Grant Technical Coordinator Peter Darby Wardrobe Coordinator Ellen Strasser Dresser Jane Burt Wigs Jung Min Oh Surtitle Operator Jane Millett, Daniel Jericho Surtitle Technician Johnboy Davidson Cutter Emma Shakes, Lauren De Innocentis Machinist Natalie Crittenden

This is a production of which Victorian Opera can be proud.
The Age

Victorian Opera brought the performance to the audience with extraordinary effect.
The Australian

Another impressive production by a company on the rise.
The Sunday Age

The result is a success.
The Herald Sun



I enjoy how Victorian Opera puts on little known, interesting opera at a high standard.
Nola, Bullengarook

Congratulations to all involved – we look forward to Victoria Opera productions. It's pleasing to see young people at the opera.
Joan, Essendon West

Julius Caesar

Heathcote turns Handel into a moving show.
The Australian

Music lovers are rewarded with singing that simply knocks your socks off.
Aussietheatre.com

In Victorian Opera's new production, it is indeed the music that shines.
The Age

What a treat to hear each note of Handel's beautiful music sung so well in the fine acoustic of the Elisabeth Murdoch Hall.
Sunday Herald Sun



Stunning! I am floating on a Baroque cloud!
Francesca, Melbourne

Julius Caesar was superb – perhaps VO's best yet. Singing magnificent, orchestra excellent, the set worked beautifully.
Lyn, Princes Hill

Production	Julius Caesar George Frideric Handel
Dates	20, 22, 24, 26, 28, 30 July
Venue	Elisabeth Murdoch Hall, Melbourne Recital Centre
Attendance	3,872
Discover	122
Creative Team	Conductor Richard Gill Director Steven Heathcote Set Designer Stephen Curtis Costume Designer Alexis George Lighting Designer Damien Cooper Assistant Conductor Daniel Carter Assistant Director Derek Taylor
Cast	Julius Caesar David Hansen Curio Anthony Mackey Cornelia Tania Ferris Sesto Jessica Aszodi Achilla Steven Gallop Cleopatra Tiffany Speight Nireno Dimity Shepherd Tolomeo Tobias Cole Dancers Rani Luther Joseph Simons, Alexandra Stewart Kalman Warhaft
Orchestra	Orchestra Victoria Concertmaster Adam Chalabi
Music Staff	Italian Language Coach Matthew Absalom Repetiteurs Daniel Carter, David McSkimming
Production Team	Stage Manager Emma Beaurepaire Deputy Stage Manager Melanie Stanton Head Mechanist Geoff Yeomans Head Technician Rhys Parsons Wardrobe Coordinator Ellen Strasser Dresser Jane Burt Wigs Jung Min Oh Surttitle Operator Edward Dowling Surttitle Technician Johnboy Davidson Cutter Lauren de Innocenti Machinist Natalie Crittenden

The Parrot Factory

Production	The Parrot Factory Stuart Greenbaum / Ross Baglin <i>Commissioned by Frederick and Mary Davidson</i>
Dates	1, 2 (x 2), 3 (x 2) October
Venue	the Merlyn Theatre, CUB Malthouse
Attendance	1,078
Discover	33
Creative Team	<i>Conductor</i> Daniel Carter <i>Director</i> Nicki Wendt <i>Set & Costume Designer</i> Deborah Halpern <i>Lighting Designer</i> Richard Vabre <i>Music Director</i> Richard Gill
Cast	<i>Tranh</i> Shoumendu Ganguly <i>Filbert</i> Trevor Maitland <i>Jimmy</i> Simon Meadows <i>Elizabeth</i> Rachel Landgren, Maddison Ostapiw <i>Cherubino</i> Hillary Schier <i>Gina</i> Anneke Wynne
Orchestra	<i>Violin 1</i> Beatrix Stewart <i>Violin 2</i> Kathleen Yardley <i>Viola</i> Madeline Nichols <i>Cello</i> Laura Moore <i>Double Bass</i> Bonita Williams <i>Flute / Piccolo</i> Terence Teow <i>Sop / Alto Saxophone</i> Shannon Ebeling <i>Percussion</i> Anna Van Veldhuisen <i>Harp</i> Jacinta Dennett <i>Keyboard</i> David McSkimming
VO Youth Chorus	Andrew Alesi <i>Brighton Grammar, Brighton</i> , Daniel Ansell <i>Mullauna College, Mitcham</i> Oliver Bell <i>RMIT, Melbourne</i> , Daniel Bertolini <i>Xavier College, Kew</i> , Jesse Collin <i>Traralgon College, Traralgon</i> , Rebecca Collins <i>Yarra Valley Grammar School, Ringwood</i> , Alastair Cooper-Golec <i>Balwyn High School, North Balwyn</i> , Joel Davies <i>VCASS, Southbank</i> , Bronwyn Dean <i>Australian Catholic University, Fitzroy</i> , Shakira Dugan <i>Catholic College Sale, Sale</i> , Michael Honey <i>Yarra Valley Grammar School, Ringwood</i> , Sara Kogan-Lazarus <i>The King David School, Armadale</i> , Tyler Locker <i>St Patrick's College, Sale</i> , Aleksis Payne <i>Kew High School, East Kew</i> , Stephanie Pidcock <i>Loreto Mandeville Hall, Toorak</i> , Samantha Robertson <i>Kilvington Girls Grammar, Ormond</i> , Kate Schmidli <i>Yarra Valley Grammar School, Ringwood</i> , Ruby Smith <i>Ballarat Grammar School, Ballarat</i> , Joshua Tomlinson <i>Nagle College, Bairnsdale</i> , Rose Walshe <i>Lauriston Girls' School, Armadale</i>
Production Team	<i>Stage Manager</i> Khat Kerr <i>Assistant Stage Manager</i> Edward Dowling <i>Head Mechanist</i> Jack Grant <i>Technical Coordinator</i> Peter Darby <i>Wardrobe Coordinator</i> Ellen Strasser <i>VCA Secondment – Lighting</i> Kris Chaney <i>Makeup</i> Melanie Jericho <i>Costume Maker</i> Ross Hall

A smooth and telling performance...
This was a night for all to be proud.
The Age

The Parrot Factory is an enchanting
one-hour chamber work...
The Age



The Cockatoos

It's always good to see new Australian opera on Australian themes, and The Cockatoos is a worthy addition to the canon.

The Age



Production	The Cockatoos Sarah de Jong & Sarah Carradine
Dates	10, 11 (x 2), 12 (x 2) December
Venue	New Ballroom, Trades Hall
Attendance	615
Discover	33
Creative Team	Conductor Brett Kelly Director Sarah Carradine Set & Costume Designer Julie Nelson Lighting Designer Peter Darby
Cast	Olive Davoren Cailin Howarth Mick Davoren Daniel Todd Busby le Cornu Ashlyn Tymms Figgis Gary Rowley Tim Figgis Astyn Trecate, Nicholas Drossos
Orchestra	Violin Zoe Black Cello Alister Barker Flute Derek Jones Clarinet Richard Doumani Percussion Matthias Schack-Arnott Keyboard Daniel Carter
Music Staff	Repetiteur David McSkimming
Production Team	Stage Manager Khat Kerr Assistant Stage Manager Edward Dowling Production Assistant Eliza Maunsell Head Mechanist Jack Grant Technical Coordinator Peter Darby Wardrobe Coordinator Ellen Strasser Makeup Melanie Jericho Costume Maker Ross Hall

Christmas with Victorian Opera

Production	Christmas with Victorian Opera Presented by John Holland with the support of Miss Betty Amsden OAM and the Arts Centre		
Dates	18 December		
Venue	the Arts Centre, Playhouse		
Attendance	1,567		
Creative Team	Conductor Richard Gill Narrator Alan Brough		
Cast	Soloists Roxane Hislop Tiffany Speight Glen Hogstrom	Greenshoes Oliver Bell	
Piano	David McSkimming		
VO Chorus	Soprano Kate Amos Anna-Louise Cole Hannah Dahlenburg Cheryl Darvidis Samantha du Rennes Martha George	Mezzo Soprano Margaret Arnold Rebecca Bywater Joanne Carroll Gwen Casey Fiona Keys Lydia Klimek	Tenor Paul Batey Toby Glaser Kevin Kelley Alister Lamont Trevor Maitland Daniel Todd
		Bass Thomas Drent Angus Grant Oliver Mann Joshua Perillo Alexander Pokryshevsky Christian Smith	
The Partridge Family Victorian Youth Opera	Oliver Bell Hannah Campbell Alastair Cooper-Golec Bronwyn Dean	Matthew Frampton Michael Honey Philip Liberatore Emma Muir-Smith	Edward Perin Hillary Schier Kate Schmidli Emily Thomson
The Drummer Boys	Joseph Cunningham Jackson McRae		
La Petite Ballet	Director Amber Hobson		
	Sabrina Collie Eloise Docherty Zoe Eley Madeleine Filgate Eleanor Fisk Matilda Hankin Anna Jackson	Grace Kim Elise Lambert Charlotte McCormack Sophie Norman Selina Petit Ruby Pewtress	Natalie Sciacca Grace Smith Scarlett Thomas Emily Tomlinson Lucy Weeraratne Bianca Weller
Prod Team	Stage Manager Khat Kerr Technical Coordinator Peter Darby Props Eliza Maunsell Costume Maker Ross Hall		

Patrons

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

Patron-in-Chief

Professor David de Kretser AC
Governor of Victoria

Founding Patrons

Dame Elisabeth Murdoch AC DBE
Lady Potter AC

Victorian Youth Opera Patron

Betty Amsden OAM

Victorian Opera Education Syndicate

Betty Amsden OAM
Anonymous (1)

Victorian Opera New Opera Syndicate

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

Living Bequest

Susan Harley

Diamond Patrons (\$10,000 or more)

Betty Amsden OAM
Hans & Petra Henkell
Dr Geraldine Lazarus & Mr Greig Gailey
Peter & Anne Laver
Dame Elisabeth Murdoch AC DBE
Norman F Pollack
Anonymous (1)

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

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Jane Hemstritch
Perpetual Foundation - Alan Shaw

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

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Caroline & Robert Clemente
Michael Rigg
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Catherine Walter
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Anonymous (5)

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Pam Caldwell
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Caroline & George Vaillant
Ian Watts
Anonymous (4)

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 D Charles Allen
 Bill Anderson
 Greg Andrews
 Dr J Russell & Mr A Arthur
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 Mr R Aitken and Ms G Binns
 Graeme Black
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 Ms Eve Lawson
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 Ruth Leon
 John Leslie
 Pamela Lloyd
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 Miss Sue Lyons
 Bruce MacIntosh
 Michael Mackie
 Dr Marjory-Dore Martin
 Mr David Mc Carthy
 Mr T and Mrs A McClelland
 Fiona McConnell
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 Elizabeth Meredith
 Dr Paul Mestitz
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 Judge Jane Patrick
 Adrienne Patterson
 Greg Payne
 Nigel H Peck
 Denise Pedrotti
 Kevin Phillips
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 Dr Nichola Porter
 Professor John Poynter
 Hilda June Preece
 Mark Puddy
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 Robert Wills
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 F Reptsys and A Witcombe
 Robyn Worthington
 Hartley Higgins
 Anonymous (1)

Partners

Victorian Opera would like to acknowledge, with great appreciation, the contribution of the following partner organisations from 1 January 2010 – 31 December 2010.

GOVERNMENT PARTNERS



MAJOR SPONSOR & COMMUNITY PARTNER



FOUNDATION PARTNER



EDUCATION AND REGIONAL FOUNDATION PARTNERS



SUPPORTING PARTNERS



Dr Michael Cohen (dec)
For the Humanity
Foundation

PERFORMANCE PARTNERS



Victorian Opera Board, Staff & Developing Artists

VICTORIAN OPERA BOARD

Chairman Michael Roux
Francis Ebury
Ross Freeman
Greig Gailey
Anne Gilby

Jane Hemstritch (from Oct)
Barry Jones AO
Barry Sheehan
Catherine Walter AM
R.Graeme Willersdorf

ARTISTIC ADVISORY PANEL

The Artistic Review Panel held its last of three meetings in November 2010, and has been reconfigured.

Angela Dhar
Nick Dinopoulos
Kwong Lee Dow
Margaret Haggart
Helga Hill
Suzanne Johnston
Anne Lierse

Tony McNally
Kerry Murphy
Michael Rigg
Richard Roberts
Darien Sticklen
Peter Tregear

VICTORIAN OPERA

Music Director Richard Gill OAM
Managing Director Lucy Shorrocks
Deputy Managing Director & Finance Manager
Lucy Evans (until June)
Finance Manager Ulrike Read (from June)
Executive Assistant & Office Administrator
Leonie Cambage (until March), Anna Monro (from June)
Book Keeper Weng Chong (March – August),
Claire Voumard (from August)

Music / Artistic Administration / Education

Education Manager Melissa Harris (from March)
Head of Music David McSkimming
Company Manager Jill Quin
Artistic Administrator Kylie McRae (until May)
Artistic Administrator Mark Wheeler (from June)

Technical

Operations Manager Jane Millett
Production Manager Daniel Jericho
Costume Supervisor Ross Hall

Marketing & Development

Marketing & Communications Manager Ali Barker
Media Relations Executive Andy Burns (from November)
Patrons Manager Kathie Convery
Marketing & Communications Coordinator Thomas Drent
Development Manager Lynette Gillman
Philanthropy Executive Cressida Griffiths (from March)
Marketing & Development Coordinator Erin Hewitson

External Consultants & Interns

Publicist Pia Johnson (from May until September)
Communications Interns Nathanael Greenthaner,
Tania Harrowell, Georgia Brooks, Anita Lam

ARTIST DEVELOPMENT PROGRAM

Nicole Car (Soprano)
Daniel Carter (Repetiteur / Conductor)
Anthony Mackey (Bass)

Maxine Montgomery (Soprano)
Emily Uhlrich (Soprano)



Financial Report Contents

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Directors' Report

Your directors submit their report for the year ended 31 December 2010.

DIRECTORS

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

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

Name	Qualifications	Special Areas of Interest	Appointed	Board Meetings Attended in 2010
Michael Roux	B.Ec (Hons).	Chairman of the Board, Succession Planning	October 2005	8 of 9 Meetings
R. Graeme Willersdorf	B.Eng (Civil) (Melb).	Deputy Chairman, Audit, Risk & Compliance Committee (Chair until June 2010) Strategic Planning Committee	October 2005	7 of 9 Meetings
Barry Sheehan	BComm, BEd (Melb), MA, PhD (Lon), FACE.	Audit, Risk & Compliance Committee (Chair from July 2010), HR Committee Strategic Planning Committee	October 2005	7 of 9 Meetings
Francis Ebury	PhD (Melb).	HR Committee (Chair), Strategic Planning Committee, Artistic Panel	June 2007	7 of 9 Meetings
Ross Freeman	BComm, LLB (Melb).	Audit, Risk & Compliance Committee, Development Committee	June 2007	6 of 9 Meetings
Greig Gailey	BEcon (UQ).	Strategic Planning Committee (Chair), HR Committee, Development Committee	October 2008	8 of 9 Meetings
Anne Gilby	BA (ANU), Reifeprüfung (Detmold), Grad.DipEd. (Monash).	Artistic Panel (Chair) HR Committee	December 2009	6 of 9 Meetings
Jane Hemstritch	B.Sc (Hons), CPA, FCA, MAICD.		October 2010	1 of 2 Meetings
Barry Jones AO	FAA, FAHA, FSTE, FASSA, FRSV, FRSA, FACE.	Development Committee Artistic Panel	October 2008	8 of 9 Meetings
Catherine Walter AM	LLB (Hons), LLM, MBA (Melb) FAICD.	Development Committee (Chair)	October 2009	6 of 9 Meetings

NATURE OF OPERATIONS AND PRINCIPAL ACTIVITIES

The principal activity during the period was:

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

REVIEW AND RESULTS OF OPERATIONS

During the year the company made an operating surplus after income tax of \$390,885 (2009 \$141,226)

GOVERNMENT FUNDING ARRANGEMENTS

Funding for the year ended 31 December 2010 includes major funding from the State Government of Victoria through Arts Victoria. In 2010 project funding was received from the Australia Council, the Robert Salzer Foundation, the Humanity Foundation, the Lord Mayor's Charitable Foundation and Perpetual Trustees (the Alan Shaw Trust).

STATE OF AFFAIRS

This is Victorian Opera Company Ltd's fifth period of operation.

ATTESTATION

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

ENVIRONMENTAL REGULATION

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

SIGNIFICANT EVENTS AFTER THE BALANCE DATE

In the interval between the end of the financial year and the date of this report, there has not arisen any item, transaction or event of a material and unusual nature likely, in the opinion of the directors of the company, to affect significantly the operations of the Company, the results of those operations, or the state of affairs of the Company in future financial years.

LIKELY DEVELOPMENTS

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

INDEMNIFICATION OF OFFICERS

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

INSURANCE OF OFFICERS

The Company has paid premiums for the year ended 31 December 2010, in respect of Directors' and Officers' liability, legal expenses and insurance contracts. Since the end of the period, the Company has paid or agreed to pay premiums in respect of such insurance contracts for the year ended 31 December 2011. Such insurance contracts insure persons who are or have been directors or officers of the company against certain liabilities.

RELATED PARTY TRANSACTIONS

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

Victorian Opera provided performance services to Australian Davos Connection, a not-for-profit organisation of which Michael Roux is Executive Chairman. These services were part of Victorian Opera's commercial activities. Michael Roux is Chairman of the Victorian Opera.

Signed in accordance with a resolution of the directors.



Michael Roux
Chairman

Signed at Melbourne this 18th day of February 2011.

Statement of Comprehensive Income

For the Year Ended 31 December 2010

	Notes	2010 \$	2009 \$
REVENUES FROM ORDINARY ACTIVITIES			
Government Funding Revenue	2	3,806,368	3,181,200
Box Office and Performance Income	3	903,279	985,580
Sponsorship, philanthropic and donation revenue	4	969,945	860,746
Other Income	5	102,708	73,421
		5,782,301	5,100,947
EXPENSES FROM OPERATING ACTIVITIES			
Personnel Expenses	6	2,903,219	2,895,394
Marketing and development expenses		654,519	398,159
Production expenses		1,300,910	1,153,454
Administration expenses		532,768	512,714
TOTAL EXPENSES		5,391,416	4,959,721
NET SURPLUS/(DEFICIT)		390,885	141,226
TOTAL COMPREHENSIVE INCOME		390,885	141,226

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

Balance Sheet

As at 31 December 2010

	Notes	2010 \$	2009 \$
CURRENT ASSETS			
Cash and cash equivalents		1,851,547	1,365,756
Receivables	8	61,336	42,905
Prepayments	9	264,826	221,455
TOTAL CURRENT ASSETS		2,177,708	1,630,116
NON-CURRENT ASSETS			
Plant and equipment	10	87,468	112,840
TOTAL NON-CURRENT ASSETS		87,468	112,840
TOTAL ASSETS		2,265,176	1,742,956
CURRENT LIABILITIES			
Payables	11	163,667	125,446
Employee Benefits	12	137,567	84,174
Income in Advance	13	12,500	100
TOTAL CURRENT LIABILITIES		313,735	209,720
NON-CURRENT LIABILITIES			
Employee benefits	12	27,319	-
TOTAL NONCURRENT LIABILITIES		27,319	-
TOTAL LIABILITIES		341,054	209,720
NET ASSETS		1,924,121	1,533,236
EQUITY			
Reserves		1,500,000	1,300,000
Retained Earnings		424,121	233,236
TOTAL EQUITY		1,924,121	1,533,236

The accompanying notes form an integral part of this Balance Sheet

Statement of Cash Flows

For the Year Ended 31 December 2010

	Notes	2010 \$	2009 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Cash receipts in the course of operations		5,776,961	5,150,263
Cash payments in the course of operations		- 5,340,684	- 5,836,754
Interest received		85,422	48,497
NET CASH FLOWS FROM OPERATING ACTIVITIES	14	521,699	- 637,994
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchase of Plant and Equipment		- 35,909	- 43,221
NET CASH FLOWS FROM INVESTING ACTIVITIES		- 35,909	- 43,221
NET INCREASE IN CASH HELD		485,790	- 681,215
Add opening cash as at 1 January		1,365,756	2,046,971
CLOSING CASH as at 31 December		1,851,546	1,365,756
Reconciliation of cash			
For the purpose of the statement of cash flows, cash includes cash on hand and at bank and short term deposits at call.			
Cash at the end of the year as shown in the statement of cash flows is reconciled to the related items in the Balance Sheet as follows:			
Petty Cash		4,000	1,500
Cheque Account		60,137	97,138
Undeposited Funds		-	1,052
Investment Account		1,337,406	928,690
VO Trust Investment Account		427,983	322,189
Salary Packaging Account		22,020	14,834
Wardrobe Petty Cash Account		-	352
		1,851,546	1,365,756

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

Statement of Changes in Equity

For the Year Ended 31 December 2010

	General Reserve \$	Special Reserve \$	Retained Earnings \$	TOTAL EQUITY \$
CAPITAL AND RESERVES				
Balance as at 1 January 2009	1,000,000	200,000	192,010	1,392,010
Net surplus for the year			141,226	141,226
Transfer to reserves as at 31 December 2009	100,000		- 100,000	-
Balance as at 31 December 2009	1,100,000	200,000	233,236	1,533,236
Net surplus for the year			390,885	390,885
Transfer to reserves as at 31 December 2010		200,000	- 200,000	-
Balance at 31 December 2010	1,100,000	400,000	424,121	1,924,121

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

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

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

Notes to Financial Statements

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

The Victorian Opera Company Ltd (the "Company") is a company limited by guarantee domiciled in Australia. The financial report was authorised for issue by directors on 18 February 2011.

(a) Statement of compliance

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

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

(b) Basis of preparation

The financial report is presented in Australian Dollars.

The financial report is prepared on the historical cost basis.

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

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

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

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

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

(c) Property, plant and equipment

(i) Owned assets

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

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

(ii) Depreciation

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

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

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

(d) Financial Instruments

(i) Terms, conditions and accounting policies

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

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

(ii) Credit Risk Exposure

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

(iii) Interest rate Risk

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

Financial Instruments	Weighted Average Effective Interest		Interest Bearing		Non-Interest Bearing		Total Carrying Amount	
	2010	2009	2010	2009	2010	2009	2010	2009
	%	%	\$	\$	\$	\$	\$	\$
Financial Assets								
Cash & Cash equivalents	4.36	2.56	1,847,546	1,364,256	4,000	1,500	1,851,547	1,365,756
Receivables	-	-	-	-	61,336	42,906	61,336	42,906
Financial Liabilities								
Payables	-	-	-	-	163,667	125,446	163,667	125,446

Notes to the Financial Statements (continued)

(iv) Net Fair Values

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

(e) Trade and other receivables

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

(f) Cash and cash equivalents

Cash and cash equivalents comprise cash balances and call deposits.

(g) Prepayments

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

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

(h) Impairment

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

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

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

(i) Calculation of recoverable amount

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

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

(ii) Reversal of impairment

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

(i) Employee benefits

(i) Defined contribution plans

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

(ii) Long-term service benefits

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

Notes to the Financial Statements (continued)

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

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

(j) Provisions

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

(k) Trade and other payables

Trade and other payables are stated at cost.

(l) Revenue

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

(i) Performance revenue

Performance revenue is recognised at the time of the performance.

(ii) Funding revenue

Funding revenue comprises funding from the State Government of Victoria and the Australia Council for the Arts. Victorian Opera also receives grants from philanthropic organisations such as the Robert Salzer Foundation, the Humanity Foundation and the Helen MacPherson Foundation.

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

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

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

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

(iii) Interest revenue

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

(iv) Donation revenue

Donation revenue is recognised upon receipt.

(v) Sponsorship revenue

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

(vi) Sale of non-current assets

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

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

Notes to the Financial Statements (continued)

(m) Expenses

(i) Operating lease payments

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

(ii) Goods and services tax

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

(n) Taxation

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

(o) Comparatives

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

Notes to the Financial Statements (continued)

For the Year Ended 31 December 2010

Notes	2010 \$	2009 \$
2 GOVERNMENT FUNDING REVENUE		
Revenue from funding bodies (grants)		
- Arts Victoria Annual Grant	3,731,368	2,181,200
- Arts Victoria Project Grants	-	900,000
- Arts Victoria Regional Touring	-	100,000
- Australia Council for the Arts	75,000	-
TOTAL FUNDING REVENUE	3,806,368	3,181,200
3 BOX OFFICE & PERFORMANCE INCOME		
Box Office	842,440	684,815
Performance & Workshop Fees	37,046	268,082
Program & Merchandise Sales	22,794	28,124
Other Performance Income	1,000	4,559
TOTAL BOX OFFICE & PERFORMANCE INCOME	903,279	985,580
4 SPONSORSHIP, PHILANTHROPIC & DONATION REVENUE		
Corporate Sponsorship	363,207	305,880
Donations	379,917	338,208
Philanthropic	218,000	213,644
Other fundraising income	8,822	3,014
TOTAL SPONSORSHIP, PHILANTHROPIC & DONATION REVENUE	969,945	860,746
5 OTHER INCOME		
Interest received	85,422	48,497
Venue Hire	17,032	24,724
Other	255	200
TOTAL OTHER INCOME	102,708	73,421
6 PERSONNEL EXPENSES		
Artist & Production Salaries	1,912,651	2,135,277
Administration & Marketing	650,516	515,572
Oncosts - superannuation, work cover and leave expenses	340,052	244,545
TOTAL PERSONNEL EXPENSES	2,903,219	2,895,394
7 AUDITORS' REMUNERATION		
Auditors of the company - Chaundy and Henry, received \$14,025 consideration for the audit of the company. Other services nil (\$0).		

Notes to the Financial Statements (continued)

For the Year Ended 31 December 2010

Notes	2010 \$	2009 \$
8 RECEIVABLES (CURRENT)		
Trade Debtors	8,123	12,935
GST receivable	53,213	29,970
	61,336	42,905
9 PREPAYMENTS		
Insurance paid in advance	5,154	4,782
Security Bond deposits	152,268	95,700
Other Prepayments	107,404	120,973
	264,826	221,455
10 PLANT & EQUIPMENT		
Office equipment	131,253	124,233
Accumulated depreciation	- 84,018	- 51,783
Furniture equipment	23,151	19,041
Accumulated depreciation	- 17,667	- 15,150
Production equipment	63,820	49,945
Accumulated depreciation	- 43,369	- 29,562
Leasehold improvements	41,195	35,149
Accumulated depreciation	- 26,897	- 19,033
Total plant & equipment	87,468	112,840
11 PAYABLES (CURRENT)		
Trade Creditors	19,874	7,778
Other creditors and accruals	80,024	113,440
Grants in advance	62,869	-
GST Payable	900	4,228
	163,667	125,446
12 EMPLOYEE BENEFITS LIABILITY		
Current	137,567	84,174
Noncurrent	27,319	-
	164,886	84,174
Number of Employees as at 31 December	22	72

Note: the number of employees varies throughout the year, as the company employs artistic and production staff on short-term contracts throughout the year. The number of staff at year end represents 2 artists working on 2011 performances, 2 wardrobe and 18 core persons. (2009 included 55 artists rehearsing for the 2010 Concert).

Superannuation Plans

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

Notes to the Financial Statements (continued)

For the Year Ended 31 December 2010

Notes	2010 \$	2009 \$
13 INCOME IN ADVANCE		
Other income in Advance	12,500	100
	12,500	100
<p>Subscription collections are managed by Ticketmaster. It is the practice of Ticketmaster to release subscriptions to the company on the completion of each performance. The 2011 subscription amount held at 31 December 2010 amounted to \$311,132.</p>		
14 STATEMENT OF CASH FLOWS		
Reconciliation of the operating profit after tax to the net cash flows from operations		
Operating profit after tax	390,885	141,226
Add Non-cash items		
Depreciation	61,282	66,078
	452,167	207,304
Changes in assets and liabilities		
(Increase) / decrease in trade receivables	4,814	104,650
(Increase) / decrease in prepayments & bonds	- 71,157	- 5,096
(Increase) / decrease in GST receivable	- 26,571	- 58,187
Increase / (decrease) in trade creditors	12,095	994
Increase / (decrease) in accruals	- 33,416	- 41,029
Increase / (decrease) in employee liabilities	108,499	- 23,715
Increase / (decrease) in other liabilities	-	-
Increase / (decrease) in income received in advance	75,269	- 822,915
Net cash flow from (used in) operating activities	521,699	- 637,994
15 ADDITIONAL DISCLOSURES		
The registered office of Victorian Opera Company Limited is located at: 31 Victoria Street Melbourne VIC 3000		
16 EVENTS SUBSEQUENT TO BALANCE DATE		
In the interval between the end of the financial year and the date of this Annual Report, there has not arisen a transaction or event of a material and unusual nature likely to require amendment to or disclosure in the Annual Report of the Company.		

Directors' Declaration

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

In the opinion of the directors:

- a) the financial statements and notes of the company are in accordance with the Corporations Act 2001, including:
 - (i) giving a true and fair view of the company's financial position as at 31 December 2010 and of the performance for the 12 months ended on that date; and
 - (ii) complying with Accounting Standards and Corporations Regulations; and
- (b) there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

On behalf of the Board

A handwritten signature in black ink that reads "Michael Roux". The signature is written in a cursive, flowing style.

Michael Roux
Chairman

Melbourne
18 February 2011


18th February 2011

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

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

As the Auditor of Victorian Opera Company Limited for the year ended 31st December 2010, I declare that to my knowledge and belief, there have been:

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


P W SELKRIG
Partner
Chaundy and Henry
Chartered Accountants

18th February 2011
Melbourne

INDEPENDENT AUDIT REPORT

To the members of Victorian Opera Company Ltd

Scope

The financial report and directors' responsibility

The financial report comprises the balance sheet, income statement, statement of cash flows, statement of change in equity, accompanying notes to the financial statements, and the directors' declaration for Victorian Opera Company Ltd for the year ended 31st December 2010.

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

Audit approach

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

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

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

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

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



**Chaundy
& Henry**

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

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

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

Independence

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

Audit opinion

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

- (a) the *Corporations Act 2001*, including:
 - (i) giving a true and fair view of the financial position of Victorian Opera Company Ltd at 31st December 2010 and of its performance for the year ended on that date; and
 - (ii) complying with Accounting Standards in Australia and the Corporations Regulations 2001; and
- (b) other mandatory financial reporting requirements in Australia.

Chaundy & Henry

P W SELKRIG
Partner



Dated this 18th February 2011



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