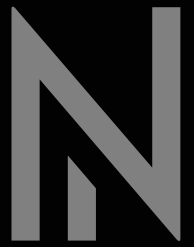


National Institute
of Dramatic Art

NIDA



2016
NIDA
Annual
Report

ABOUT NIDA



The National Institute of Dramatic Art (NIDA) is a public, not-for-profit company limited by guarantee and is accorded its national status as an elite training institution by the Australian Government.

NIDA continues a historical association with UNSW Australia and maintains strong links with national and international arts training organisations, particularly through membership of the Australian Roundtable for Arts Training Excellence (ARTS8) and through industry partners, which include theatre, dance and opera companies, cultural festivals and film and television producers.

NIDA delivers education and training that is characterised by quality, diversity, innovation and equity of access. The institute's focus on practice-based teaching and learning is designed to provide the strongest foundations for graduate employment across a broad range of career opportunities and contexts.

Entry to NIDA's courses is highly competitive, with 1,756 applicants from around the country competing for an annual offering of approximately 140 places across undergraduate, graduate and vocational disciplines. The student body for these courses totalled 250 in 2016.

NIDA is funded by the Australian Government through the Department of Communications and the Arts, and is specifically charged with the delivery of performing arts education and training at an elite level.

The NIDA Open short course program, NIDA Corporate training and the NIDA Theatres complex provide opportunities to engage the wider community and to enable more people to access NIDA's world-class education, training and facilities.

NIDA has a highly active program of community engagement that assists in fundraising through private philanthropy and corporate sponsorship.



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Australian Government

Cover image: *Twelfth Night* (Photo: Lisa Maree Williams)
Images, this page: *Woyzeck* (Photos: Lisa Maree Williams)
Opposite page: *Puppet Show 2016* (Photo: Melinda France)

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MESSAGE FROM THE CHAIRMAN



2016 has been an extraordinary year for NIDA. It was the last for our outgoing Director/CEO, Lynne Williams, and saw the culmination of Lynne's vision around NIDA's cultural and creative capacity.

NIDA's cohort of students was enhanced with the intake of Master of Fine Arts (MFA) students in Cultural Leadership, Design for Performance and Voice into our new Graduate School. The depth and breadth of talent and experience that these students bring, complementing our existing MFA courses in Directing and Writing for Performance, is significant and the opportunity for collaboration, both across the MFA courses and with our undergraduate students, will provide an even more vibrant learning environment for NIDA.

The new Graduate School is a marvellous asset for NIDA, and 2016 saw it being fully utilised by students and our Open and Corporate programs. NIDA is fortunate to have the dedicated generosity and commitment of our donors and the fundraising campaign led by Peter Ivany AM and the directors of the NIDA Foundation Trust (NFT) continued apace during the year. I would like to thank all donors for their confidence in NIDA and for their investment in our future. Through Peter's energy and enthusiasm, he has harnessed the engagement and support of many new friends and donors to NIDA.

I would particularly like to acknowledge and thank two new substantial donors in 2016. David Paradise, through the Paradise Family Foundation, has committed \$500,000, with funds

supporting both the Graduate School and a student production in each of the June and October seasons. The Luminis Foundation, the philanthropic arm of Luminis Partners, led by Simon Mordant AM, Jamie Garis and Peter Brownie, has committed \$300,000 to support the Graduate School Capital Campaign and the provision of a fellowship for an Indigenous creative professional, allowing them to undertake the MFA (Cultural Leadership) course. These are generous gifts which provide a lasting legacy to NIDA and our students.

We continue to receive considerable support from donors for our bursary program and the student productions. Our students are incredibly hardworking, and with a full-time commitment to their studies here at NIDA, the opportunity to earn additional income to support living in one of the world's most expensive cities, is nigh impossible. Bursary support is vital to help with their living expenses and bequests managed by the NFT, together with a strong group of supporters, enable us to provide bursary payments to over 110 students each year.

The Academic Board of NIDA, led by Chair Professor Prem Ramburuth, had a busy year supporting our learning and teaching staff, and our newly acquired self-accrediting status guarantees that our quality assurance and educational outcomes continue to meet the highest standard.

One of the great strengths of NIDA is the artistic and professional support and advice provided by our outstanding Board of Directors. As Chair of NIDA, it is a pleasure to have our governance and strategy overseen by this committed and dedicated volunteer board. I warmly thank all of our hardworking board members who give so much of their time to grow NIDA's resources, to utilise their professional skills and networks and to use their wisdom and experience. 2016 saw the retirement of a number of our long-serving board members: Bruce Cutler, who has served NIDA with distinction from 2003–2009 and then 2010–2016, both as a director and Chair of the Audit, Finance, Administration and Remuneration Committee (AFAR),

will be sorely missed for his wise and considered counsel; Virginia Braden OAM, a director from 2010–2016, who has provided us with valuable insights into career opportunities for our graduates and opened many doors through her extensive industry network; and Kim Dalton OAM, who has served since 2010, as well as serving on the Academic Board, has shared his professional skills and screen expertise. Pleasingly, both Virginia and Kim will continue to play important roles at NIDA, remaining as independent members on our AFAR Committee and Academic Board respectively.

Sadly, we also saw the retirements of Stephen Armstrong (2014–2016) and Ralph Myers (2012–2016) from the Board, due to their heavy work commitments in Australia and overseas. As leading arts practitioners, they were both invaluable for their industry insights, experience and support for NIDA.

To continue the tradition of a strong mix of skills and expertise on the Board, we welcomed new Board members – from film and television production, Ian Collie, Partner at Essential Media & Entertainment; finance and commerce, John Robinson, Partner of EY; Kip Williams, an alumnus and newly appointed Artistic Director of the Sydney Theatre Company; and critically acclaimed Australian actor, Sigrid Thornton.

After two years of surpluses, we ended the 2016 financial year with a deficit of \$495,752.

Total revenue excluding the Capital Works grant from the Australian Government increased 7.2 percent on 2015 with revenue from NIDA Open, NIDA Corporate and NIDA Theatres increasing by 13.5 percent on the previous year. Student enrolments also increased by 12 percent, including three new MFA courses offered for the first time in 2016. This was offset by decreases in funding from the Department of Communications and the Arts, sponsorship income and the freeze on vocational education and training by the Department of Education and Training.

Expenses excluding the Capital Works costs paid by the Australian Government increased by 9.4 percent on 2015, with

the cost of operating and maintaining the Graduate School, new Masters and Vocational courses, all contributing to the higher cost base.

NIDA will seek increased support from corporate supporters, benefactors and broaden vocational courses in 2017 and beyond. Without any increase in revenue from these sources, further cost reductions and rationalising of course offerings may be required.

On behalf of the Board, staff, students, and the entire NIDA community, I wish to thank Lynne Williams for her dedication to the organisation. Her vision and drive for the Graduate School, and the strong leadership she displayed in the reshaping and development of NIDA, is acknowledged and appreciated by us all.

In December 2016, we welcomed our new Director/CEO, Kate Cherry. Kate is a passionate artist and arts leader with a bold view of the future for the arts and for NIDA. She brings an intense commitment to excellence and to the teaching and learning environment in which our students will flourish. We all look forward to supporting Kate, her executive team, the staff and students in developing a healthy, robust, exciting NIDA – true to its core values and pushing the boundaries of a constantly evolving arts environment.

Jennifer Bott AO
Chairman



Images (from top to bottom):
The Olympians (Photo: Phil Erbacher)
The Space between the Fuel and the Fire
dressing room (Photo: Lisa Maree Williams)

MESSAGE FROM OUTGOING DIRECTOR/CEO



This has been my last year as Director/CEO of NIDA and during the past 12 months it has been a pleasure to see the consolidation of so much of our ambitious vision for creative and cultural leadership at NIDA.

The newly opened Graduate School was populated with three new Master of Fine Arts courses in Design for Performance, Voice, and Cultural Leadership, in addition to our highly successful MFA (Directing) and MFA (Writing for Performance). The Australian Government supported the MFA (Cultural Leadership) with \$100,000 for fellowships, and as an ambassador for the new course, Chair of Cultural Leadership Robyn Archer ensured that we attracted Australia's finest mid-career artists and practitioners. This was NIDA's first part-time blended learning course with online delivery supported by intensive weeks at NIDA. A/Professor Cheryl Stock PhD AM was appointed as Head of Cultural Leadership and subsequently took over the role of Director, Graduate Studies with a brief to develop the Graduate School as the creative hub of an international centre for contemporary practice. There is a growing excitement as the arts and entertainment industry recognises the crucial role the NIDA Graduate School will play in Australia's creative and cultural future: during the year, NIDA announced five MFA scholarships for 2017 to encourage diversity and accessibility.

One of the most successful and crucial elements within all MFA courses is the international field trips supported by the Frederick J Gibson Bequest. This

year, Directing students attended the Theatertreffen in Berlin, Design students took part in the Festival d'Avignon and the Writing students attended the Edinburgh Festival. Part of the experience involves students being introduced to international practitioners, and we have had a steady stream of invitations for graduates to take up associate positions in theatres, opera houses and festivals. NIDA is extremely grateful to the late Freddie Gibson for his generosity in helping to launch the careers of the next generation of Australian designers, writers and directors.

Our undergraduate program continued to build on NIDA's practice-led model of exploration, risk-taking, discovery, integration, collaboration and industry engagement. This was clearly demonstrated in the productions, showcases and exhibitions of the students across all disciplines. Advanced physical theatre studies, under the direction of Head of Movement, Gavin Robbins, are challenging all undergraduate students and attracting the attention of the industry, particularly as actors have added flying technique to their repertoire of skills which has in turn, encouraged collaboration from Design, Technical Theatre and Stage Management, Costume, Staging and Properties and Objects students. We welcomed John Bashford to the role of Head of Acting and subsequently Director, Undergraduate Studies, and Mel Dyer as Head of Stage Management. Our former Head of Screen, Di Drew, led NIDA actors in a new highly successful collaboration with New York University (NYU) writing students which will be developed further for 2017.

Our international engagement continued with the delivery of four weeks of intensive training in Beijing, China for musical theatre practitioners, in association with the Really Useful Group. This was undertaken by practitioners attached to NIDA's Vocational Studies department including Philip Quast, Troy Honeysett and Anne-Maree McDonald. We have been invited to further this training program in both Beijing and other Chinese cities. Our explorations of potential international relationships continued in 2016 and included Vietnam, Indonesia and the Middle East.

The repositioning of NIDA within the higher education sector as a self-accrediting institution was accompanied by a repositioning of the institution within the Vocational Education and Training (VET) sector. We continued to grow the new Vocational Studies department with two new courses to add to the highly successful Diploma of Musical Theatre and the Diploma of Live Production and Technical Theatre (in partnership with Opera Australia). In 2016, we launched the Diploma of Screen and Media (Specialist Make-up Services) course with a full cohort in the newly refurbished make-up studio. All of our VET courses were accredited and registered to receive VET FEE-HELP. However, government intervention during the year saw VET FEE-HELP for many VET courses throughout Australia withdrawn and this action threatened our extremely successful program. We were unable to launch the new Diploma of Stage and Screen Performance in association with Western Sydney University. After fruitful discussion with the relevant Ministries, the new VET Student Loans will be made available for all NIDA's VET courses based on the fact that we are a quality assured institution, funded directly by the Department of Communications and the Arts and totally compliant with all government regulations. This is welcomed news, but the delays in reaching this decision have affected both the budget for 2016 and our planning for 2017. That said, the student showcases at the end of 2016 reinforced the quality of the diploma graduates and their appeal to the industry. There is a growing awareness of NIDA's VET program and its future-focused preparation of students for industry and all courses continue to attract large numbers of applicants.

New Australian work was again a feature of the student production seasons. *The Olympians*, written by NIDA Head of Writing for Performance, Stephen Sewell, was followed by a new work, *The Space Between the Fuel and the Fire* written by one of NIDA's recent graduates, Laura Lethlean. We also produced a new NIDA-commissioned work, *#KillAllMen* by Nakkiah Lui, as part of an annual program supported by the Nick Enright Bequest. Our Writing for Performance

students presented an extremely diverse program of new works within the annual Frederick Gibson Season and the MFA (Directing) students' final productions featured new and devised work including a children's piece based on *Dot and the Kangaroo* which is receiving industry interest for its touring potential.

NIDA is continuing to grow exponentially. During 2016, we continued to invest in business systems and online capabilities to ensure all of our activities were well supported. We also completed the NIDA brand refresh project with internal and external signage designed to improve wayfinding. A new foyer refurbishment project to include a larger cafe and newly positioned box office is in development for delivery in 2017. We have also commissioned a state-of-the-art digital screen to meet the developing needs of integrated media within our programs and productions.

Our plans to expand the NIDA program offer in Melbourne within the City of Melbourne's new Creative Spaces: Guild, were delayed. We had planned to offer both NIDA Open and NIDA Corporate courses from April 2016 but this activity was postponed until early 2017 due to delays in refurbishment. This has had a disappointing effect on our 2016 budget and has delayed our marketing campaign for an increased profile in Melbourne. NIDA will launch its expanded Melbourne program in 2017. Despite this setback, our Open and Corporate courses were consistently well attended across the country during 2016 and as NIDA's major business units, continued to deliver financial support to the core higher education programs of the institution. During the year we agreed an 'in principal' partnership with a major developer within the Sydney CBD to provide NIDA activity to enliven community spaces within their development. This will enable NIDA to have an increased presence in the CBD to deliver training for NIDA Corporate clients and for NIDA Open and VET program students more generally.

We continued to engage alumni, donors and sponsors throughout 2016 to gain

support for the Capital Campaign and with industry and academic partners for a range of initiatives within the NIDA program. Special events included the celebration of the 50th anniversary of the Jane Street Theatre; a collaboration with the Black Dog Institute *Keeping the Body in Mind*; a partnership with the Australian Film, Television and Radio School in the design and delivery of *Transformation* for the Arts8 program; a continuing relationship with UNSW Art and Design iCinema and iGLAM; a masterclass and dinner with alumnus, Richard Roxburgh; and an alumni barbecue held in the Atrium. We also introduced the NIDA alumni pin and conducted a number of award ceremonies throughout the year to recognise NIDA graduates across the decades.

My congratulations to the many alumni experiencing success both in Australia and internationally, and who have studied and graduated during my directorship. It is gratifying to know that they have benefitted from the many transformations to the teaching and learning environment at NIDA and that so many of them have already become leaders and game-changers in their chosen fields. I hope that through the new Graduate School they will be able to reconnect with NIDA as a catalyst for further practice-based research, creative collaborations and industry networking.

Finally, my thanks to the NIDA Chairman, Jenny Bott, and the members of the NIDA Board, the NIDA Foundation Trust Chair, Peter Ivany, and the NFT board members, the executive team, staff and students of NIDA and the wider NIDA community of donors and supporters for sharing this exhilarating journey with me and for embracing the artistic, educational and physical transformations that have brought NIDA to a new prominence in national and international arts education and training. I intend to stay connected to NIDA through the annual Lynne Williams Cultural Leadership Fellowship and hope that an international collaboration might be developed with NIDA in my new position as Principal of the Guildhall

School of Music and Drama in London.

Creative transformation, both cultural and physical, has been at the heart of our planning since I took up the role in mid-2008. As I say farewell, NIDA is now poised to deliver creative leadership with a new future-focused organisational culture, new and developing suites of courses, enhanced and still evolving physical and digital environments and increasing opportunities for national and international collaborations.

My best wishes to my successor, Kate Cherry, as she takes the reins of this extraordinary institution. I hope that she gains as much satisfaction from this role as I have and that she is able to forge new relationships and develop pathways that will lead NIDA into its next evolution.

Lynne Williams
Former Director/CEO

MESSAGE FROM DIRECTOR/CEO



promote creativity and cultural vitality in our society. Led by Australian artists, our students will become our cultural leaders, our innovators, and our industry experts. I look forward to NIDA's future, and I am proud to play a role in its leadership as we go further: imagining possibilities, breaking down artificial barriers, empowering future artists, igniting empathy and promoting connectivity.

Thank you for entrusting me with the leadership of a home for noble ideas, innovative thinking and great storytelling.

Kate Cherry
Director/CEO

As a practising Australian artist, I am humbled by the opportunity to lead the country's great National Institute of Dramatic Art – an organisation that has educated and promoted many of my friends and colleagues. Throughout the years, the school has flourished, and influenced and empowered wave after wave of Australia's most talented artists in the making of theatre, film and television.

With our new Graduate School and Melbourne base at Creative Spaces: Guild, NIDA has grown significantly in the past five years. I have come in at a time of transition and taken stock and identified immediate priorities: financial viability, safeguarding of quality pedagogical experiences for all students and teachers, activating our spaces to maximise their potential, and ensuring we continue to offer immersive experiences and innovative practices. During this time, we are working towards NIDA's financial sustainability by interrogating our systems and processes and making certain our budgeting is best practice. We are also exploring new collaborations and partnerships, and investigating blending them with already-existing opportunities.

NIDA aspires to be a world leader in practice-led performing arts education. We drive collaboration between the arts, government and enterprise to



Images, this page: *Dot and the Kangaroo*
(Photo: Lisa Maree Williams)

Opposite page: *The Space between the Fuel
and the Fire* (Photo: Lisa Maree Williams)



UNDERGRADUATE STUDIES



2016 saw the completion of the roll out of the Bachelor of Fine Arts (BFA) degrees in Acting, Costume, Design for Performance, Properties and Objects, Staging and Technical Theatre and Stage Management which previously were Bachelor of Dramatic Art degrees.

NIDA remains committed to practice-based and practitioner-led conservatoire training. The diversity of production styles in the public student production seasons are an indicator of the value that this pedagogical methodology offers to the student, particularly with respect to preparing graduates for entry into the industry.

The student production season in June was notable for its range and the application of new technical approaches to integrating media. Second year Acting students were directed by Iain Sinclair in a production of Shakespeare's *A Midsummer Night's Dream* presented in the Playhouse, and Tom Wright directed *Twelfth Night* in the Atrium.



Jeff Janisheski returned to NIDA to direct the world premiere of Stephen Sewell's *The Olympians* in the Parade Theatre with the third year Acting students. As part of the same season, Imara Savage directed *El Dorado* by Marius von Mayenburg in the Space, and we welcomed Sarah Goodes (Associate Director at the Sydney Theatre Company), who directed *Scorched* by Wadji Mouawad in the Studio Theatre.

As the new Head of Acting, I worked with students across all three year groups to get to know them and to familiarise myself with the BFA timetables. In addition, Di Drew, former Head of Screen, led a new collaborative project with students from New York University (NYU). The students from NYU wrote short sketch comedy scenes and then filmed them with NIDA third year actors. The project was successful and is being repeated in 2017.

In our October season, we presented the world premieres of two new works. Nakkiah Lui wrote *#KillAllMen* in which third year actors were directed by Anthea Williams in the Space, and our very own Writing for Performance graduate, Laura





Lethlean, wrote *The Space Between the Fuel and the Fire*, which was directed by Directing graduate Constantine Costi in the Studio Theatre. The final play for the third year actors was Julian Mitchell's *Another Country* directed by myself in the Atrium.

Kristine Landon-Smith returned from London to direct second year Acting students in Patrick White's *The Season at Sarsaparilla* in the Playhouse, and John Sheedy directed *Woyzeck* by Ferdinand Büchner in the Parade Theatre. Both productions challenged the traditional perceptions of these works by exploring them through alternative contextual lenses. In the case of *Woyzeck* the Technical Theatre and Stage Management students worked with the Acting students to integrate live-feed into the production and achieved very impressive results.

Throughout 2016, NIDA's students have collaborated to create a wide range of imaginative, innovative and exciting projects. The Student Festival, as well as the subjects *Introduction to Collaboration* and *Student-led Projects*, continues to foster the principles of shared practice and interaction. EXPONIDA at the end

of the year saw the James Fairfax Foyer transformed into a visually stunning exhibition space that highlighted the work of our students. The year concluded with a showcase for the Acting students in the Parade Theatre. The format was refreshed for this iteration and received positive feedback from industry guests.

I am pleased to note that the directors that we have invited to work at NIDA have fully engaged with our students across all disciplines. The sharing of practice and the challenges that are concomitant with the process, help them to develop their professional working relationships and create new networks that in turn, enable them to move into the profession successfully.

As we move forward into 2017, we intend to build on our success, continue to foster within the students a sense of curiosity about the world and a desire to collaborate to make the best work possible.

John Bashford
Director, Undergraduate Studies
Head of Acting

Images, this page (from top to bottom L-R): *Scorched*, *Eldorado* (Photos: Lisa Maree Williams)
The Olympians rehearsal (Photo: Phil Erbacher)
The Space between the Fuel and the Fire (Photo: Lisa Maree Williams)
Opposite page (from top to bottom): *#KillAllMen* rehearsal (Photo: Hannah Fulton)
A Midsummer Night's Dream (Photo: Lisa Maree Williams)
Another Country dressing room, *Another Country* rehearsal (Photos: Patrick Boland)

GRADUATE STUDIES



2016 was a watershed year for NIDA's Graduate School following its official launch in December 2015. This wonderful new building would not have been possible without the generous support of the Australian Government, our donors and the NIDA Foundation Trust. NIDA saw an expansion of graduate course offerings from the existing two Master of Fine Arts (MFA) courses in Directing and Writing for Performance, to include three new MFA courses in Cultural Leadership, Design for Performance and Voice, resulting in a substantial increase from 14 to 37 students.

The graduate staff team was also expanded with initial Heads of Department joined by Katerina Moraitis (Voice) and myself (Cultural Leadership), Dr Suzanne Osmond as Graduate Course Convenor, as well as expert industry specialists contributing key course content, thereby ensuring up-to-date course relevance.

Cultural Leadership introduced NIDA's first blended learning model through the part-time program, chaired by Robyn Archer, who has been an inspiring advocate for the course and the students. Designed for mid-career and emerging leaders, the inaugural cohort of 13 comprises professional curators, producers, directors, and practitioners involved in cultural engagement and policy across the creative arts. Delivered predominantly online with three on-campus intensives for a period of five days, the first student intake quickly established a peer community of practice, taking full

advantage of the outstanding cultural leaders who shared their experiences in person or through recorded interviews. In May, NIDA was invited to coordinate and deliver the two-day Anthony Fielding Academy which began the International Society for Performing Arts Congress (ISPA) in Melbourne. With leadership as the focus, our staff presented alongside international speakers and provided a strong presence as well as taking advantage of a valuable networking and recruitment opportunity.

Voice began with a cohort of four and achieved very good outcomes with diverse local placements and teaching practicums. The course's differentiating factor is its focus on pedagogy in training voice specialists as either practitioners and/or pedagogues, and students had access to renowned international specialists such as Royal Shakespeare Company voice coach, Barbara Houseman, and Royal Academy of Music's Head of Voice, Ann-Marie Speed.

Design comprised two Bachelor of Fine Arts graduates and four new students, collaborating with guest directors and artists to design the two major play production seasons. Audio-visual technology was prominent in several designs, and students benefited from opportunities for training with emerging technologies that will serve them well in the ever-changing digital environment of contemporary performance.

Images, this page (from top to bottom):
A Clockwork Orange (Photo: Patrick Boland)
MFA (Cultural Leadership) May 2016 intensive (Photo: Melinda France)
The Season at Sarsaparilla (Photo: Lisa Maree Williams)
Opposite page (from top to bottom):
Writers 2016 (Photo: Maja Baska)
Plaza Suite – Visitor from Mamaroneck (Photo: Lisa Maree Williams)
MFA (Voice) class (Photo: Melinda France)



Writing continued its strong track record with eight outstanding students who each delivered three complete works ranging from plays to television series, with one play requested by The Royal Court to be considered for production.

Directing similarly had a particularly strong cohort of six working on collaborative projects such as with theatre students at the University of Wollongong and the National Theatre Drama School in Melbourne. The six graduate productions showcased different genres from well-known plays to self-devised theatre and cabaret.



The Graduate School is positioned as a future-focused centre for contemporary performance in a hothouse of experimental collaboration, preparing our graduates to work nationally and globally. International tours and placements are therefore central to the programs. In 2016, Design students attended the Festival d'Avignon and visited London, researching international theatrical designs, whilst the Writing students immersed themselves in the Edinburgh Festival and also visited London to meet the literary managers of leading theatre companies such as the Royal Court and National Theatre. Directing students attended seminars at the Ernst Busch School in Berlin with participants from around the world, and interacted in workshops with fellow directing students from Germany, Norway and Denmark. This residency also coincided with Theatertreffen, a festival of the best contemporary performance in Europe. The first international placements for Voice included University of Pretoria in South Africa, East 15 Drama School in London, Penn State University and the University of Southern Mississippi in the United States and the Gaiety School of Acting in Ireland.

The Graduate School can be justifiably proud of its artistic and creative outcomes involving collaborations internally and externally in 2016. Highlights have been the imaginative and quirky triple j Unearthed music videos produced with Directing and Design students, and screened on Virgin flights

and ABC's *rage*. EXPONIDA was an excellent showcase for all, particularly for Design, with Voice contributing expertise in projects across the undergraduate and graduate courses. Writing, Directing and Design students continue to benefit from the dynamic and highly productive annual residency at ACPA (Aboriginal Centre for the Performing Arts).

I would like to thank Dr Melissa Laird who took on the role of Director, Graduate Studies for most of 2016, and contributed to an empathetic community of practice amongst staff and students. I would also like to pay tribute to outgoing Director/CEO Lynne Williams for her foresight and persistence, not only for the elegant premises we now inhabit, but for her vision in which innovation and a future focus for our creative leaders can be nurtured and flourish through the Graduate School, in a symbiotic relationship with the already established courses at NIDA.

Finally, we have all been invigorated by the dynamic presence and artist-centred vision of incoming Director/CEO Kate Cherry and look forward to her leading us into the next chapter of NIDA.

A/Professor Cheryl Stock PhD AM
 Director, Graduate Studies
 Head of Cultural Leadership

HIGHER EDUCATION STATISTICS

Students by course in 2016

	Bachelor of Fine Arts						Master of Fine Arts					Total
	Acting	Costume	Design for Performance	Properties and Objects	Staging	Tech. Theatre and Stage Management	Cultural Leadership	Design for Performance	Directing	Writing for Performance	Voice	
Year 1	24	6	8	6	1	13	13	6	6	8	4	95
Year 2	24	6	8	5	3	13	–	–	–	–	–	59
Year 3	22	4	6	5	2	13	–	–	–	–	–	52
Total	70	16	22	16	6	39	13	6	6	8	4	206

Students by course and gender in 2016

	Bachelor of Fine Arts						Master of Fine Arts					Total
	Acting	Costume	Design for Performance	Properties and Objects	Staging	Tech. Theatre and Stage Management	Cultural Leadership	Design for Performance	Directing	Writing for Performance	Voice	
Female	35	16	18	10	2	21	7	3	3	4	3	122
Male	34	0	4	6	4	18	6	3	3	4	1	83
Non-binary	1	–	–	–	–	–	–	–	–	–	–	1
Total	70	16	22	16	6	39	13	6	6	8	4	206

First year enrolments by state in 2016

	Bachelor of Fine Arts						Master of Fine Arts					Total
	Acting	Costume	Design for Performance	Properties and Objects	Staging	Tech. Theatre and Stage Management	Cultural Leadership	Design for Performance	Directing	Writing for Performance	Voice	
ACT	0	0	1	1	0	1	1	0	0	0	0	4
NSW	4	2	6	1	1	10	4	4	3	5	3	43
NT	0	0	0	0	0	0	0	0	0	0	0	0
QLD	3	2	0	1	0	0	3	0	0	2	0	11
SA	1	1	0	1	0	1	0	0	1	0	0	5
TAS	0	1	0	0	0	0	1	0	0	0	0	2
VIC	10	0	1	0	0	1	2	1	1	1	1	18
WA	3	0	0	1	0	0	1	0	1	0	0	6
O/S	2	0	0	1	0	0	1	1	0	0	0	5
NZ	1	0	0	0	0	0	0	0	0	0	0	1
Total	24	6	8	6	1	13	13	6	6	8	4	95

Image, opposite page:
The Space between the Fuel and the Fire (Photo: Lisa Maree Williams)



VOCATIONAL STUDIES



In 2016, NIDA delivered three Vocational Diplomas. As with the undergraduate and graduate programs, prospective students from across Australia were auditioned and interviewed for a limited number of places.

These courses provided full-time, intensive training, and allowed NIDA to address specific skills gaps in the entertainment industry. They also supported NIDA's commitment to providing greater educational opportunities and attracting students from a variety of demographics.

Students in each of the Diploma courses collaborated with other NIDA students as part of their training.

Highlights included the Master of Fine Arts (Directing) students' Weimar Cabaret production with both Diploma of Musical Theatre and Diploma of Specialist Make-up Services students; and the Musical Theatre Showcase where Diploma of Live Production and Technical Services, Musical Theatre and Specialist Make-up Services students collaborated with the Bachelor of Fine Arts (Technical Theatre and Stage Management) students.

The first cohort of Specialist Make-up Services students collaborated with other Diploma students and industry guests to stage a multi-venue, interactive make-up showcase.

These opportunities allowed students to be led by NIDA staff members and experienced guests in projects that mirror industry practice.

We are fortunate to have strong relationships with key industry organisations for the delivery of our courses. Key components of our

training and assessment were done in partnership with the Sydney Opera House, Sydney Theatre Company, Opera Australia, City Recital Hall and Pinchgut Opera.

Our graduates are already making a significant mark on the entertainment industry.

Musical Theatre graduates have performed featured roles in one-off concerts, presentations and productions, while others have secured long-term contracts with cruise ships (such as Disney Cruise Ships) and entertainment/theme parks (such as Universal Studios, Japan). Several graduates have had key roles in commercial productions, including the national tours of Mr Stink and Scooby Doo Live!

Live Production and Technical Services graduates are working with a number of organisations including Circus Oz, Opera Australia, JPJ Audio, Pinchgut Opera and Cirque du Soleil.

In April 2016, we delivered a month-long series of Musical Theatre masterclasses to professional performers, as well as students, in Beijing, China. The training culminated in dynamic presentations to Chinese Government officials and invited guests.

For the NSW Department of Education, Association of Independent Schools NSW and the Catholic Education Commission, we also delivered two programs of the Certificate III in Live Production and Services to high school teachers who deliver VET Entertainment.

2017 will be a year of consolidation and growth for NIDA's Vocational Studies department as we look to develop and prepare additional course offerings and welcome new VET students to NIDA.



Mark Gaal
Director, Vocational Studies

VOCATIONAL STUDIES STATISTICS

Students by VET course in 2016

	Musical Theatre	Live Production & Technical Services	Specialist Make-up Services	Total
Year 1	20	12	12	44

Students by VET course and gender in 2016

	Musical Theatre	Live Production & Technical Services	Specialist Make-up Services	Total
Female	14	5	11	30
Male	6	7	1	14
Total	20	12	12	44

VET enrolments by state in 2016

	Musical Theatre	Live Production & Technical Services	Specialist Make-up Services	Total
ACT	0	1	0	1
NSW	11	11	11	33
NT	0	0	0	0
QLD	2	0	0	2
SA	1	0	0	1
TAS	0	0	0	0
VIC	5	0	1	6
WA	1	0	0	1
NZ	0	0	0	0
O/S	0	0	0	0
Total	20	12	12	44

Applicants for VET courses commencing in 2016

ACT/NSW	146
NT	0
QLD	31
SA	4
TAS	6
VIC	40
WA	7
NZ	3
O/S	0
TOTAL	237

Images, this page (from top to bottom):
Chimerica rehearsal (Photo: Hon Boey)
 Vocational training in Musical Theatre in Beijing (Photo: Jane Newton)
 Opposite page (from top to bottom L-R):
 Diploma of Musical Theatre Showcase 2016,
 Diploma of Specialist Make-up Services Showcase (Photos: Patrick Boland)
Weimar Cabaret (Photo: Maja Baska)



NIDA OPEN AND NIDA CORPORATE



NIDA Open and NIDA Corporate continued to grow during 2016, delivering exceptional educational experiences for course participants around Australia. The year also saw the final stages of planning for the establishment of permanent facilities in Melbourne. Located in the Southbank Arts Precinct and developed in partnership with City of Melbourne, NIDA's purpose-built teaching studios at Creative Spaces: Guild provide exciting opportunities for deeper engagement with local artists, businesses and communities.

In support of NIDA Open and NIDA Corporate's growth strategies, the existing combined Head of Department position was split resulting in the internal appointment of Tricia Ryan to Head of NIDA Open and Vanessa White to Head of NIDA Corporate. Both bring a wealth of relevant experience and a deep understanding of NIDA to the roles, which is essential for continuing to develop the business.

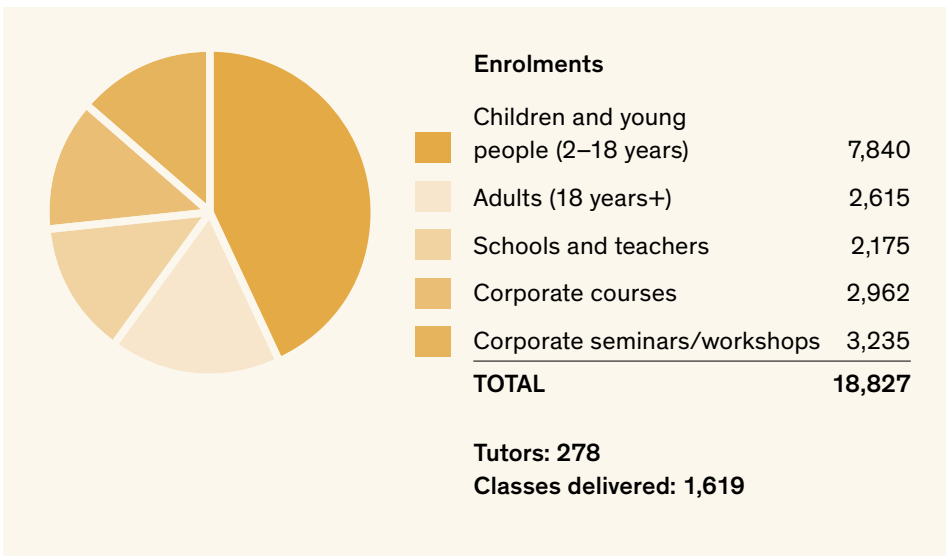
Throughout the year, both departments provided flexible learning options for people of all ages, including short courses, term classes, holiday workshops, residencies, six and 12-month studios, corporate seminars, one-to-one coaching and customised in-house workshops.

NIDA Corporate expanded its public course program in Sydney and Melbourne and continued to reach new audiences through exciting partnerships and events such as Semi Permanent, a global creative and design thinking festival delivered as part of Vivid Sydney. Customised and one-to-one coaching activities represented 62 percent of all NIDA Corporate activity and public courses grew to represent 38 percent of total revenue. Interstate work increased across Adelaide, Brisbane, Canberra and Perth and training was delivered internationally in Hong Kong and Singapore. The team also gained much-needed operational support through the appointment of a part-time Coordinator.

NIDA Open continued to deliver a national program of dynamic short course training to over 12,500 children, young people and adults seeking to develop their skills and passion for the performing arts. Teaching artists were again provided for the highly successful Mulkadee Youth Arts Festival in Townsville, and numerous customised community and schools events were delivered around Australia. Importantly, over \$1.5 million worth of casual employment was provided to NIDA Open tutors throughout the year.

Images, this page (from top to bottom L-R):
NIDA Open 2016–17 summer holiday program
(Photos: Lisa Maree Williams)
NIDA Open 2016 winter holiday program
(Photo: Maja Baska)

Opposite page:
NIDA Corporate 2017 advertising campaign image
(Photo: Lisa Maree Williams)



To service increased activity, two new roles were created, including a part-time Coordinator to provide operational support in Melbourne, and a part-time Sydney-based Program Manager to focus on adult short courses. The addition of this programming role enables NIDA Open to proactively seek out opportunities for new courses and respond to industry trends. A reshaping of the National Short Course Manager role was also undertaken to provide greater resources for interstate and regional programming.

With an ongoing commitment to maintaining high levels of customer satisfaction, NIDA Open and NIDA Corporate are well placed to continue delivering inspiring performing arts education and training to even more students in 2017.

Alistair Graham
Director, Business Development

2016 NIDA Open and NIDA Corporate venues and partners

NSW: ABC Studios, Carriageworks, Blue Mountains Theatre and Community Hub, Campbelltown Arts Centre, Mosman Art Gallery, Randwick Library, Riverside Theatres and Studio 404 Parramatta, The King's School Parramatta, The Whitlam Institute, Village Green Community Centre, Western Sydney University Lithgow Campus, Rouse Hill Community Centre, Taronga Zoo, The Concourse Chatswood, Wollongong Art Gallery

VIC: Abbotsford Convent, Wesley College, Malthouse Theatre, The Primrose Potter Australian Ballet School

QLD: St Lawrence's College Brisbane, TAFE Brisbane, Tanks Arts Centre Cairns, Townsville Grammar School

SA: Christian Brothers College Adelaide, Pulteney Grammar School Adelaide

TAS: Newstead College Launceston

ACT: The Street Theatre Canberra, Daramalan College Canberra

WA: Subiaco Arts Centre

In 2016, NIDA Open and NIDA Corporate also worked with many other schools and community venues across Australia.

EXTERNAL RELATIONS

2016 has seen the continued and generous support of our donors and sponsors, with an emphasis on supporting students in their studies, both here and internationally and the ongoing support of our student productions.

Student production support

Introducing new and current donors to the student production season, through a series of pre-show dinners with a talk from the writer and/or director and after-show drinks with student cast and crew, was very successful in 2016. Donors to the Production Fund were able to hear from Stephen Sewell, writer of *The Olympians* (a new work showcased in the June production season), before attending a performance and in October, our guests attended *Another Country*, with director John Bashford outlining the extensive preparation that actors underwent to portray upper class English schoolboys. Our thanks to sponsor Tempus Two for these and other events held during the year at NIDA.

Alumni

Engagement of alumni continued during 2016 and it was pleasing that some of our alumni very generously gave their time to present masterclasses to students, followed by Capital Appeal dinners where they were our guest speakers. Students and guests alike were delighted to hear from Joel Jackson (Acting 2013), Kip Williams (Directing 2010) and Richard Roxburgh (Acting 1986).

A special event was also held to celebrate the 50th anniversary of the Jane Street Theatre with guest speakers Thomas Keneally AO and John McCallum regaling all with the history and importance of Jane Street in the development of Australian theatre. We also heard from the new generation of writers with Laura Lethlean, a 2015 MFA (Writing for Performance) graduate, giving her perspective on the current state of playwriting. The event was also an opportunity to present the Ken Healey Innovation Award in Writing to Shae Richards and a commemorative Jane Street Essay Competition for second year BFA students, won by Ariadne Sgouros. It was pleasing to see so many NIDA



graduates sharing their fond and fun memories of their time at Jane Street. A Christmas get-together was also held for alumni over an informal BBQ in the Atrium.

Sponsor

We are extremely fortunate to have Technical Direction Company (TDC) as a generous supporter to NIDA. TDC has once again provided cutting edge technical equipment, advice and training to our TTSM students.

Our thanks go to all our supporters, donors and sponsors for their ongoing commitment and passion to NIDA and our students.

Julie White

Director, External Relations



Images, this page (from top to bottom L-R):
Mel George (Luminis Fellowship recipient), Peter Brownie, Simon Mordant AM, Jamie Garis, Jennifer Bott AO and Kate Cherry at Luminis Foundation announcement
Jane Street 50th anniversary celebration
In Conversation event with Richard Roxburgh (Photos: Maja Baska)
Opposite page: Peter Ivany AM (Photo: Maja Baska)

NIDA FOUNDATION TRUST



We are extremely grateful to the many donors both past and present who have committed to funding opportunities for NIDA students and the responsibility vested in the NFT to steward these gifts for the long-term benefit of all – whether it be through a bequest to fund a bursary in perpetuity; the support to students for them to gain international experience or by supporting the continuing need for new facilities and infrastructure to ensure that NIDA remains one of the leading arts educational institutions in the world.

Bursaries and scholarships

This year saw a continuation of the strong investment from donors and bequests to provide our students with much needed bursary support for living expenses and scholarships to assist with national and international industry placements.

Four new scholarships/awards and bursaries were created this year:

- **Ken Healey Innovation in Writing Award** – endowed by Ken and Janet Healey (NIDA teacher and tutor since 1987) – annual achievement award for an MFA (Writing for Performance) student
- **Laurie Cowled International Scholarship for Costume Design** – awarded to a third year Costume student to undertake an international placement at the conclusion of their course
- **Billy Ostadal International Scholarship for Properties** – awarded to a third year Properties and Objects student to undertake an international placement at the conclusion of their course

- **Wanhee and Eloise Lee Bursary** – support for an Acting student who shows exceptional promise (starting in 2017).

Bequests

Alongside the many bequests that support the students through bursaries and scholarships, NIDA is very fortunate to have received some substantial bequests to enhance our students learning experience.

Our MFA students were again the beneficiaries of the generous bequest from Frederick J Gibson in memory of Garnett H Carroll OBE, enabling them to undertake both international engagement and showcase new works.

MFA (Directing) students visited the Ernst Busch Academy of Dramatic Art in Berlin, MFA (Writing for Performance) students attended the Edinburgh Festival and our MFA (Design for Performance) students attended the Festival d'Avignon.

The Frederick J Gibson Season in memory of Garnett H Carroll OBE supports the annual showcase of MFA (Writing for Performance) and MFA (Directing) students, and these productions represent the culmination of their work at NIDA. Funding support from the Frederick J Gibson bequest supports the students' exploration of new ways of engaging audiences, especially the use of multimedia and the application of new performance platforms.

The Nick Enright AM Bequest has been supporting the vitally important commissioning of new works and in 2016 saw the world premiere of *#KillAllMen*, a play by young Indigenous playwright, Nakkiah Lui. Nick's legacy is vital for supporting and sponsoring talented young playwrights and exposes our students to the marvellous learning that takes place in exploring and staging new works.

Bequests are an important part of an ongoing commitment to our students and we gratefully thank those in our community who have advised us of their intention to make a bequest in the future. 2016 saw the launch of our formal bequest program – *Why not forever* – which provides practical advice on leaving a lasting gift to NIDA.

Capital campaign for graduate school

The NIDA Foundation Trust (NFT) has continued to focus on raising funds to meet the capital costs of the new Graduate School and we welcomed several new donors, including two significant gifts.

The Luminis Foundation committed \$300,000 to support the MFA (Directing) Black Box Studio, which will be named the Luminis Foundation Director's Studio, together with a fellowship for an Indigenous creative professional. The *Luminis Foundation Indigenous Fellowship for Cultural Leadership* will be awarded annually for six years to an Indigenous student undertaking the MFA (Cultural Leadership) course at NIDA.

The Paradise Foundation has generously committed \$500,000 to support both the Graduate School, where naming rights will be provided for the Level 4 Writer's Hub and common room, and productions within the June and October 2017 student production seasons.

To support our fundraising efforts, the NFT hosted a number of dinners held within the Graduate School building, enabling us to showcase the outstanding facilities. The dinners provided an opportunity to hear from some of our talented and successful alumni and guests, as well as a performance from our Diploma of Musical Theatre students.

The NIDA Foundation Trust thanks Lynne Williams, the outgoing Director/CEO, for all her hard work and commitment during her tenure and we wish her the best of luck in her new role at the Guildhall School of Music and Drama in London.

My thanks go to my fellow NFT directors – Andrew Banks, Jennifer Bott AO (Chairman of NIDA), Bruce Davey, Garry McQuinn, Alex Pollak and Peter Reeve – whose hard work and enthusiasm for supporting NIDA is integral to our fundraising efforts. I would also like to acknowledge the contribution of Julie White, Director External Relations and Des Reynolds, NFT Company Secretary and NIDA Director of Finance to the work of the NFT.

Peter Ivany AM

Chairman, NIDA Foundation Trust

OPERATIONS



Operating the new Graduate School and the next Commonwealth-funded Capital Works Expenditure Program (CWEP) activities were the major focus of NIDA's Operations department during 2016.

CWEP continued the transformation of the original 1988 Stage One building with the improvements to aged air conditioning in the lighting studio and roofing stormwater and drainage elements. The Stage Two building saw the introduction of a major video screen for Design students to embed in their design work, completion of a site-wide signage project as part of NIDA's major rebranding program, and the first phase in updating NIDA's foyer including the cafe. A long-term teaching space planning exercise examined opportunities for a new experimental teaching space.



NIDA's 2016 Capital Asset budget, combined with external grants, is funding the continued upgrade of education technologies for student-led self-devised work, specialist winches for materials safe handling in the scenery workshop, and incremental improvements to IT infrastructure and library, media, marketing and teaching software.

An executive team committee conducted research into emerging business application issues and put together requirements for student and course management software, a finance system and for the implementation of course scheduling and room reservation software during 2017.

NIDA's work, health and safety culture remains sound, proactive and constructive. The Audit, Finance, Administration and Remuneration Committee routinely reviews operational and compliance risk reporting through the Operations department. The Board conducted an annual work health and safety inspection of the premises.

The Work Health and Safety Committee promoted NIDA's first-ever Health and Wellbeing Week as a major part of a health and safety prevention program. A range of free lunchtime Health-Hits workshops, mindfulness and wellbeing sessions as well as exercise and injury prevention sessions were offered by qualified professionals.

The Operations department team, IT, Technical Production and Facilities departments and the Operations Contracts Manager, Sonya Webster, assisted with the establishment of the new Melbourne office and studios.

The Technical department explored a range of theatre safety-in-design matters with student designers for student productions.

Construction of the Sydney Light Rail arrived on NIDA's doorstep with a planned station serving NIDA and UNSW in the near future.

I would like to recognise the Operations, IT, Technical Production and Facilities departments and the Operations Contracts Manager, Sonya Webster.

Allan Morgan
Director, Operations

Images, this page (L-R):
Rodney Seaborn Library, EXPONIDA 2016
(Photos: Maja Baska)

Opposite page: (from top to bottom)
NIDA all staff and students 2016 (Photo: Maja Baska)
NIDA team for the 2015 J.P. Morgan Corporate
Challenge (Photo: John Hamilton)

PEOPLE



2016 was a year of achievement for NIDA's Human Resources team. Continuing Development and Performance Plan (CDPP), a streamlined performance management system, was developed and introduced. CDPP is linked specifically to learning and development opportunities for our staff. In its first year of operation, 84 percent of eligible staff had a CDPP in place by 28 February. A further 13 percent had a CDPP in place within the next percent months.

Continuing Professional Development (CPD) has been a major focus in 2016, with the budget allocation being used to cover technical training skills, as well as leadership skills. Collaboration with NIDA Corporate has seen more NIDA staff undergoing training in a range of skill development activities, which

included one-to-one sessions with individual tutors. There has also been an increase in staff members' participation in a range of Work Health and Safety (WHS) training, offered by the Operations department, including ergonomics, first aid and risk management.

A review of employment contracts was conducted to ensure that they are legally compliant. No significant changes were recommended. Our management of staff-related workers' compensation cases has seen significant improvements in reducing the time that employees with work-related injuries are receiving workers' compensation payments.

A new Code of Conduct for both staff and students was introduced after extensive consultation across the

organisation. NIDA now has a comprehensive suite of human resources policies that cover a range of key activities, some of which have been developed into online learning modules. The introduction of a Workload Policy for Academic Staff and VET Teachers has seen an increase in the number of staff accessing annual leave and reduced leave liability by 8 percent from 14–31 December 2016.

We have been successful in developing more online processes to cover onboarding and offboarding, as well as recruitment and CDPP requests. Work began on the development of a Diversity Action Plan and establishment of Standard Operating Procedures for a range of activities across the organisation.

Use of NIDA's electronic records management system has enhanced our ability to record information accurately and securely, and search for information effectively and efficiently. This has resulted in significant time-saving and contributed to maintenance of corporate memory of NIDA's operational units when staff members leave the organisation.

NIDA's Employee Assistance Program (EAP) has been very successful, providing psychological support to NIDA employees and their family members for some years now. In 2016, a decision was reached to extend access to the program to all NIDA students.

Throughout 2016, NIDA had 106 permanent employees and several hundred casual staff working anywhere from one hour per year to four days per week for limited periods.

Denis Fuelling
Director, Human Resources

NIDA STUDENT PRODUCTIONS 2016



A Midsummer Night's Dream

By William Shakespeare
Directed by Iain Sinclair
8–11, 14–15 June 2016

CAST

Oberon/Theseus	Jeremiah Wray
Titania/Hippolita	Ariadne Sgouros
Puck/Philostrate	Vaishnavi Suryaprakash
Egeus/Snout	Zahrah Andrews
Lysander	Ethan Gibson
Demetrius	Lucas Linehan
Helena	Maryanne Fonceca
Hermia	Nikita Waldron
Bottom	Toby Blome
Flute	Mandela Mathia
Quince	Laila B Rind
Starveling/Snug	Jasmin Simmons

ARTISTIC AND PRODUCTION TEAM

Director	Iain Sinclair
Set/Prop/Costume Designer	Sabina Myers
Lighting Designer	Toby Rosengarten
Sound Designer/ Sound System Designer	Erin Shaw
Properties Supervisor	Jasper Turner
Costume Supervisor	Katelyn Schallmeiner
Staging Supervisor	Joseph Gleeson
Production Stage Manager	Brooke Kiss
Voice Coach	Amy Hume**
MFA Voice Support	Penelope Larkins
Deputy Stage Manager	William Nelson
Head Electrician	Alish Sheldon
Properties Assistants	Luke D'Alessandro Brittany Worboys
Design Assistant (Set/Props)	Kelsey Lee
Design Assistants (Costume)	Kate Beere Lucy McCullough
Assistant Stage Manager	Melissa Jones
Staging Assistant	Kallan Crosbie
Costume Assistant	Evangeline Samoilo
Technical Assistants	Aron Murray Corey Potter Ellen Reglar Felix Hauge Imogen Bouchier Khyam Cox Mattison Tabone

**NIDA staff



Eldorado

By Marius von Mayenburg
Directed by Imara Savage
11, 14–18 June

CAST

Anton	Kieran McGrath
Manuela	Annie Stafford
Greta	Angela Nica Sullen
Thekla	Elysia Boyd
Aschenbrenner	Danny Ball
Oscar	Ryan Morgan

ARTISTIC AND PRODUCTION TEAM

Director	Imara Savage
Set/Costume Designer	Javier Angeles
Lighting Designer	Kayla Burrett
Head Electrician	Lachlan Hogan
Sound Designer	Andrea Theodore
Production Stage Manager	Michael Soul
Deputy Stage Manager	Veronique Benett
Assistant Stage Managers	Ella Griffin Ethan Shepherd
MFA Voice support	Amanda Stephens Lee
Vocal Coach	Jennifer White
Design Assistant	Grace Deacon
Costume Supervisor	Naomi McIlgorm
Costume Assistant	Lauren Ballinger
Properties Supervisor	Alice de Groot
Properties Assistant	Jack Pope
Staging Supervisor	Kieren Dew
Staging Assistant	Kallan Crosbie
Technical Assistants	Aron Murray Corey Potter Ellen Reglar Felix Hauge Imogen Bouchier Khyam Cox Mattison Tabone



Scorched

By Wadji Mouawad
Translated by Linda Gaboriau
Directed by Sarah Goodes
14–18, 20 June

CAST

Alphonse Lebel	Mark Hill
Simon	Joseph Raggatt
Nihad	Simen Bostad
Antoine	Thomas Mesker
Janine	Phoebe Grainer
Nawal	Ebony Vagulans
Sawda	Giorgia Avery
Nazira	Nadia Talotta

ARTISTIC AND PRODUCTION TEAM

Director	Sarah Goodes*
Dramaturg/Assistant Director	Jessica Arthur*
Set/Costume/Props Designer	Antoinette Barbouttis
Lighting Designer	Martin Kinnane
Sound Designer	Julian Starr
Photography	Katherine Griffiths*
Production Stage Manager	Raine Paul
Deputy Stage Manager	Millicent Simes
Assistant Stage Manager	Jared McCulla
Voice Coach	Linda Nicholls-Gidley**
Voice Supervisor	Gavin Leahy
Properties Supervisor	Courtney Clarke
Costume Supervisor	Caitlyn Elliott*
Staging Supervisors	Tony Pierce** Lindsey Brown**
Head Electrician/Operator	Harrison Lowrencev
Properties Assistant	Lewis Dean
Costume Design Assistant	Aislinn King
Staging Assistant/ Automation Operator	Kallan Crosbie
Technical Assistants	Aron Murray Corey Potter Ellen Reglar Felix Hauge Imogen Bouchier Khyam Cox Mattison Tabone

*Guest artist

**NIDA staff

All 2016 productions photos by Lisa Maree Williams, except *The Olympians* by Phil Erbacher



The Olympians

By Stephen Sewell
Directed by Jeff Janisheski
11, 14–18 June

CAST

Hamda/Athena	Emele Ugavule*
Violet/Ares/Chorus	Laura Djanegara
Porter/Zeus	Wil Ridley
Kimberly/Hera/Chorus	Megan Hind
Jonas/Hermes/Chorus	Ross Walker
Jess/Aphrodite/Chorus	Imogen Morgan
Duane McGoo/Poseidon/Chorus	Saxon Blackett
Anne-Soixante/Apollo/Chorus	Louis Segurier
Coach Gregson/Hephaestus/ Tragos/Chorus	Callan Colley

ARTISTIC AND PRODUCTION TEAM

Director	Jeff Janisheski
Set/Costume Designer/ Assistant Video Designer	Tyler Hawkins
Lighting Designer	Ross Graham*
Video Content Designer	Mic Gruchy*
Sound Designer/Sound Systems	Dale Edginton
Design Mentor	Katy Alexander*
Assistant Director	Benjamin Sheen
Production Stage Manager	Bridget James
Deputy Stage Manager	Paisley Williams
Assistant Stage Manager	Josephine Clucas
Costume Supervisor	Lauren Hunter
Head Electrician	Brittanna Coombs
Props Supervisor	Stephanie Nicholls
Props Assistant	Bella Bowman
Assistant Designer Set/Props	Camille Ostrowsky
Video Operator	Aron Murray
Assistant Designer Costume	Olivia Zanchetta
Costume Assistant	Natalie Beeson
Set Constructions	MNR Constructions
Show Crew	Corey Potter Ellen Regla Felix Hauge
Technical Assistants	Imogen Bouchier Khyam Cox Mattison Tabone

*Guest artist



Twelfth Night

By William Shakespeare
Directed by Tom Wright
7–11, 14–15 June

CAST

Orsino, Duke of Illyria	Toby Derrick
Olivia, a noblewoman	Dalara Williams
Viola (Twin)	Violette Ayad
Sebastian (Twin)	Chris Ratcliffe
Sir Toby Belch	Zelman Cressey-Gladwin
Sir Andrew Aguecheek	Nic English
Malvolio, Olivia's steward	Alex Stylianou
Maria, Olivia's lady-in-waiting	Enya Daly
Fabienne, Olivia's lady-in-waiting	Wendy Mocke
Antonio	Kurt Ramjan
Valentina, servant of Olivia	Helia Lalane Sulak
Feste, a relative of Olivia	Emily Edwards

ARTISTIC AND PRODUCTION TEAM

Director	Tom Wright
Set/Costume/Props Designer	Ellen Stanistreet
Lighting Designer	Thomas Walsh
Sound/Sound Systems Designer	Lillian U
Production Stage Manager	Cecilia Nelson
Deputy Stage Manager	Dana Spence
Assistant Stage Manager	Peem Poolpol
Head Electrician	Emeline Sandt
Costume Supervisor	Nicole Vella
Props Supervisor	Jacob Stevens
Set/Props Design Assistant	Brianna Russell
Costume Design Assistant	Olivia Rowlands
Costume Assistants	Marnie Perkins Sasha Wisniowski
Props Assistant	Nicholas Gregson
Staging Supervisor	Tony Pierce** Lynsey Brown**
Staging Assistant	Kallan Crosbie
Movement/Fight Director	Gavin Robins**
Voice Coach	Amy Hume** Odile LeClezio
Technical Assistant	Mattison Tabone

**NIDA staff

NIDA STUDENT PRODUCTIONS 2016



Another Country

By Julian Mitchell
Directed by John Bashford
18–22, 24–25 October

CAST

Fowler	Callan Colley
Barclay	Danny Ball
Delahay	Kieran McGrath
Guy Bennett	Mark Hill
Menzies	Ryan Morgan
Wharton	Saxon Blackett
Sanderson/Vaughan Cunningham	Simen Bostad
Donald Devenish	Thomas Mesker
Tommy Judd	Wil Ridley

ARTISTIC AND PRODUCTION TEAM

Director	John Bashford**
Assistant Director	Mark Churchill
Set/Costume/Props Designer	Antoinette Barbouttis
Lighting Designer	Brooke Kiss
Sound Designer/Composer	David Bergman*
Voice Coach	Jennifer White*
Production Stage Manager	Erin Shaw
Props Supervisor	Jacob Stevens
Costume Supervisor	Lauren Hunter
Sets Supervisor	Lynsey Brown**
Deputy Stage Manager	Lachlan Hogan
Head Electrician/Operator	Lynton Blessington**
Assistant Stage Manager	Khyam Cox
Costume Design Assistant	Grace Deacon
Set/Props Design Assistant	Olivia Rowlands
Props Assistant	Luke D'Alessandro
Costume Assistant	Lauren Ballinger
Technical Assistants	Ethan Shepherd Ella Griffin Jared McCulla Josephine Clucas Melissa Jones Peemawat Poolpol

*Guest artist
**NIDA staff



#KillAllMen

Commissioned by NIDA with support from
the Nick Enright AM Bequest
By Nakkiah Lui
Directed by Anthea Williams
19–22, 24–25 October

CAST

Laura	Annie Stafford
Yasmin	Ebony Vagulans
Satchi	Megan Hind
Bodhi	Angela Nica Sullen
Gia	Phoebe Grainer
Ella	Elysia Boyd
Clare	Nadia Talotta
Sara	Giorgia Avery

ARTISTIC AND PRODUCTION TEAM

Director	Anthea Williams*
Set/Props/Costume/Designer	Tyler Hawkins
Sound/Video Systems Design	Raine Paul
Lighting Design	Sian James-Holland*
Voice Coach	Linda Nicholls-Gidley**
Assistant Director	Carissa Licciardello
Costume Supervisor	Katelyn Schallmeiner
Props Supervisor	Alice de Groot
Production Stage Manager	Andrea Theodore
Deputy Stage Manager	Jennifer Parsonage
Assistant Stage Managers	Imogen Bouchier Ellen Reglar
Head Electrician	Philip Paterson*
Costume Assistant	Marnie Perkins
Props Assistant	Brittany Worboys
Design Assistant	Aislinn King
Automation Technician	Kallan Crosbie

*Guest artist
**NIDA staff



The Season at Sarsaparilla

By Patrick White
Directed by Kristine Landon-Smith
19–22, 24–25 October

CAST

Roy Child	Alexander Stylianou
Ron Studdards	Chris Ratcliffe
Nora Boyle	Dalara Williams
Deedre	Emily Edwards
Mavis Knott	Enya Daly
Rowley Masson	Ethan Gibson
Julia Sheen	Jasmin Simmons
Girlie Pogson	Laila Rind
Harry Knott	Lucas Linehan
Ernie Boyle	Mandela Mathia
Pippy Pogson	Nikita Waldron
Clive Pogson	Toby Derrick
Judy Pogson	Vaishnavi Suryaprakash
Mr Erbage	Jack Ellis*

ARTISTIC AND PRODUCTION TEAM

Director	Kristine Landon-Smith*
Set/Props/Costume Designer	Javier Angeles
Dramaturg	Dr Robin Dixon*
Lighting Designer	Bridget James
Composer/Sound Designer	Felix Cross*
Production Stage Manager	Lillian U
Deputy Stage Manager	Emeline Sandt
Assistant Stage Management	Corey Potter
Head Electrician	Julian Starr
Costume Supervisor	Leah Giblin*
Props Supervisor	Stephanie Nicholls
Set Design Assistant	Lucy McCullough
Costume Design Assistant	Brianna Russell
Costume Assistant	Evangeline Samoilo
Properties Assistant	Lewis Dean
Voice Coach	Amy Hume
MFA Voice Coach	Odile LeClezio
Technical Assistants	Ethan Shepherd Ella Griffin Jared McCulla Josephine Clucas Melissa Jones Peemawat Poolpol

*Guest artist

All 2016 productions photos by Lisa Maree Williams, except *Another Country* by Phil Erbacher



The Space Between the Fuel and the Fire

By Laura Lethlean
Directed by Constantine Costi
20–22, 24–26 October

CAST

Georgie	Imogen Morgan
Simeon/Voice of Farhan	Joseph Raggatt
Jemima	Laura Djanegara
Exec. 2/The Manager/ The Bank Manager/Top Dog	Louis Segquier
Exec. 1/The Boss/Top Dog	Ross Walker

ARTISTIC AND PRODUCTION TEAM

Director	Constantine Costi*
Assistant Director	Anna McGrath
Movement Coach	Gavin Robins*
Voice Coach	Linda Nicholls-Gidley**
MFA Voice Support	Penelope Larkins
Set/Props/Costume Designer	Ellen Stanistreet
Lighting Designer	Benjamin Brockman*
Sound Designer	Katelyn Shaw*
Production Stage Manager	Liam Barwick
Deputy Stage Manager	Ray Pittman
Assistant Stage Manager	Aron Murray
Construction Manager	Joseph Gleeson
Head Electrician	Dana Spence
Props Supervisor	Jasper Turner
Props Assistant	Bella Bowman
Costume Supervisor	Jacqueline Lucey*
Costume Assistants	Natalie Beeson Kelsey Lee
Technical Assistants	Ethan Shepherd Ella Griffin Jared McCulla Josephine Clucas Melissa Jones Peemawat Poolpol

*Guest artist
**NIDA staff



Woyzeck

By Georg Büchner
Translated by Gregory Motton
A collaboration with Joseph Brown, Alice Farebrother, Liz Hobart, Emme Hoy, Alexander Lee-Rekers, Peter Maple, Shae Riches and Gretel Vella
Directed by John Sheedy
14–15, 17–20 October

CAST

Woyzeck	Nic English
Marie	Wendy Mocke
Drum Major	Zelman Cressey-Gladwin
Director	Jeremiah Wray
Margret/Stripper 1/Crew 3	Helia Lalanne Sulak
Stripper 2/Fool/Crew 4	Maryanne Fonceca
Showman/Crew 2	Violette Ayad
Andres/Male Stripper/1st Soldier	Kurt Ramjan
Sergeant/2nd Soldier/Jew/Crew 1	Toby Blome
Barker	Zahrah Andrews
Doctor/Stripper 3	Ariadne Sgouros
Soldiers/Crew	Justine Rynne Cameron Shields Brandyn Kaczmarczyk Nicholas Sinclair Charlie Smith Peter Maple

ARTISTIC AND PRODUCTION TEAM

Director	John Sheedy*
Assistant Director	Warwick Doddrell
Set/Props/Costume Designer	Sabina Myers
Script Collaborators	Joseph Brown Alice Farebrother Liz Hobart Emme Hoy Alexander Lee-Rekers Peter Maple Shae Riches Gretel Vella
Dramaturg	Peter Maple
Lighting Designer	Martin Kinnane
Sound Designer	Ash Kurrle
Choreographer	Danielle Michich*
Production Stage Manager	Toby Rosengarten
Construction Manager	Kieren Dew
Deputy Stage Manager	Brittany Coombs
Assistant Stage Managers	Felix Hauge Mattison Tabone
Head Electrician	Millicent Simes
Electrics Assistant	Nicola Wynne**
Properties Supervisor	Courtney Clarke
Properties Assistant	Nicholas Gregson Jack Pope
Costume Supervisor	Nicole Vella
Costume Assistant	Sasha Wisniowski
Design Assistants	Camille Ostrowsky Kate Beere Lucy McCullough Amy Hume**
Voice Coach	Amanda Stephens-Lee
MFA Voice Coach	Kallan Crosbie
Staging Assistant	Josephine Clucas Ella Griffin Melissa Jones Jared McCulla Ethan Shepherd Peemawat Poolpol
Technical Assistants	

*Guest artist
** NIDA staff

NEW WORKS FROM THE NIDA WRITERS

19–28 OCTOBER 2016

Frederick J Gibson Graduate Season in
memory of Garnett H Carroll OBE



The End Of Hawke Street

A play by Joseph Brown

CAST

Naomi	Ariadne Sgouros
Steph	Giorgia Avery
Sam	Sam Plummer
Rick	Brendan Miles
Young Naomi	Poppy Lynch
Young Sam	Mark Paguio
Amy	Dina Panozzo
Jane	Onya Kerr
Stage Directions	Genevieve Graham



The Trove

A screenplay by Liz Hobart

CAST

Nellie	Vivienne Awosoga
Jack	Alex White
Tom	Patrick Diggins
Beth	Sunny Grace
Richie	Cameron Pascoe
Frances	Kate Elizabeth Laxton
Pete/Des/Geoff	Zelman Cressey-Gladwin
Esmé	Ali Aitken
Big Print	Amanda Stephens Lee



Tales of Stone

A play by Peter Maple

CAST

Taylor	Lucy Heffernan
Storyteller	Barry French
Mum	Wendy Strehlow
One	Anthony Gooley
Two	David Ross
Stage Directions	Ali Aitkin



Alexander

A TV series by Shae Riches

CAST

Big Print	Arky Michael
Alexander	Luke Middlebrook
Tom	Luke Yager
Patty	Eleni Schumacher
Philip/Jez	Nicholas Papademetriou
Olivia/Atticus	Charlotte Hanson
Grease Monkey/Knuckles	Cameron Pascoe

All photos from Writers 2016 by Maja Baska



The Terrarium

A play by Alice Farebrother

CAST

Eve	Di Smith
Jimmy	Martin Harper
Lolly	Zoe Jensen
Rex	Kamil Ellis and Joseph Althouse



Extinction of the Learned Response

A play by Emme Hoy

CAST

Duncan	Ethan Gibson
Marlow	Vaishnavi Suryaprakash
Rachel	Jasmin Simmons
Wells	Lucas Linehan
Amita	Emily Edwards
Stage Directions	Anna McGrath

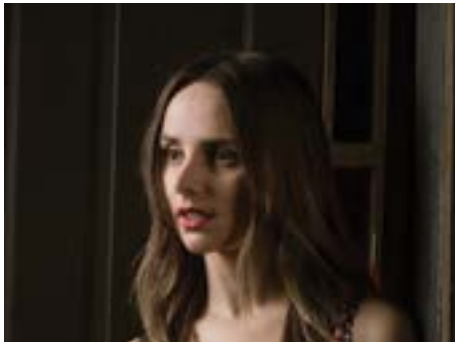


Thirteen Debts

A play by Alexander Lee-Rekers

CAST

Pat Malick	Ariadne Sgouros
Margot Malick	Vanessa Downing
Violet	Gael Ballantyne
Jim Dirk	Chris Miller
Luke	Jeremiah Wray
Bianca	Emma Kew



Carking It

A TV series by Gretel Vella

CAST

Evangeline	Emm Wiseman
Eric	Nicholas Burton
Shaun	Alex Stylianou
Dot	Nikita Waldron
Marcus/Trent	Toby Blome
Christian	Tim Walker
Big Print	Gavin Leahy

DIRECTORS' AND DESIGNERS' PRODUCTIONS

30 NOVEMBER–3 DECEMBER 2016



A Clockwork Orange

By Anthony Burgess
Adapted by the Company
Directed by Mark Churchill
Designed by Genevieve Graham

CAST

Lucas	Lucas Linehan
Slick	Matt Abell-King*
Simon	Simon Croker*
Zelman	Zelman Cressey-Gladwin
Braydon	Braydon May*

ARTISTIC AND PRODUCTION TEAM

Director	Mark Churchill
Set/Costume Designer	Genevieve Graham
Lighting Designer	Martin Kinnane
Sound/Video Designer	Peemawat Poolpol
Dramaturg/Scene Construction	Joseph Brown
Director of Movement	Troy Honeysett*
Set Constructor	Mathew Bruhwiller
Production Stage Manager	Emeline Sandt
Deputy Stage Manager	Melissa Jones
Director of Photography	Broodie Poole*
Head Electrician	Philip Paterson
Sound Systems	Ella Griffin
	Imogen Bouchier
	Peemawat Poolpol
Video Systems	Imogen Bouchier
	Peemawat Poolpol
Make-up/Hair	Josh Churchill
Costume Supervisor	Ella Horsfall

* Guest artist



All That Glitters

Devised by Carissa Licciardello and the Company
Directed by Carissa Licciardello
Designed by Mathilda Robba

CAST

Eadie Pocock	Julia Robertson
Britt Lewis	Chika Ikogwe
Sabrina Durante	Emma Kew
Savannah Lind	Bec Day
Madeleine Miller	Brittanie Shipway

ARTISTIC AND PRODUCTION TEAM

Director	Carissa Licciardello
Set/Costume Designer	Mathilda Robba
Set Constructor	Mathew Bruhwiller
Composer/Arranger	Clare Henessy
Lighting Designer	Martin Kinnane
Sound/Video Designer	Imogen Bouchier
Dramaturg	Gretel Vella
Production Stage Manager	Emeline Sandt
Deputy Stage Manager	Jared McCulla
Choreographer	Tyler Hawkins
Head Electrician	Philip Paterson
Sound Systems	Ella Griffin
	Imogen Bouchier
	Peemawat Poolpol
Video Systems	Imogen Bouchier
	Peemawat Poolpol
	Peemawat Poolpol
Make-up/Hair	Lili Appleby
	Josie Williams
Costume Supervisor	Chloe Coles

* Guest artist



Dot and the Kangaroo

Based on the book by Ethel C. Pedley
Adapted and directed by Warwick Doddrell
Designed by Ara Steel

CAST

Dot	Vivienne Awosoga
Kangaroo	Courtney Bell*
Ensemble	Louis Seguiet*
	Manon Gunderson-Briggs*
	Deborah Lee
	Michael Yore*
	Lucia May*
Pianist	Melissa Abraham*

ARTISTIC AND PRODUCTION TEAM

Director	Warwick Doddrell
Adaptation/Book	Warwick Doddrell
	Liz Hobart
Original Lyrics	Bryce Halliday
	Liz Hobart
Original Music	Bryce Halliday
Musical Direction/Arrangement	Melissa Abraham
Set/Costume Designer	Ara Steel
Lighting Designer	Cecilia Nelson
Sound Designer	Katelyn Shaw*
MFA Voice Support	Amanda Stephens-Lee
Costume Supervisor	Rachel Cherry
Staging Supervisor	Taylor Hill
Head Electrician	Josephine Clucas
Sound Systems	Mattison Tabone
Make-up/Hair	Madeleine Jones
Movement Coach	Troy Honeysett*
Scenic Supervisor	Anthony Babici
Scenic Assistant	Luke D'Alessandro
Choreography	Toby Derrick
Puppets 3D Modelling	Marcelo Zavala-Baeza
Puppetry Consultants	Maddy Slabacu
	Tina Matthews

* Guest artist

The following students worked on all six Directors' and Designers' Productions listed.

PROP MAKERS

Mark Bailey
Adelle Kristensen
Savannah Mojidi
Indigo Rose Redding
Jessie Spencer

All 2016 productions photos by Lisa Maree Williams, except *A Clockwork Orange* by Phil Erbacher



Plaza Suite – Visitor From Mamaroneck

By Neil Simon
 Directed by Anna McGrath
 Designed by Courtney Westbrook

CAST

Karen	Odile Le Clezio
Sam	Colin Moody*
Jean	Kate Rutherford*
Bellhop/Waiter	Alex White
Young Karen	Sarina Bakker
Young Sam	Charlie Smith

ARTISTIC AND PRODUCTION TEAM

Director	Anna McGrath
Set/Costume Designer	Courtney Westbrook
Lighting Designer	Martin Kinnane
Sound Designer	Ella Griffin
Dramaturgs	Matteo Romano Bernardini* Shae Riches
MFA Voice Support	Amanda Stephens-Lee
Choreographer	Cheryl Stock AM
Set Constructor	Mathew Bruhwiler
Costume Supervisor	Isabella Cannavo
Make-up/Hair	Mia May
Production Stage Manager	Emeline Sandt
Deputy Stage Manager	Corey Potter
Head Electrician	Philip Paterson
Sound Systems	Ella Griffin Imogen Bouchier Peemawat Poolpol

* Guest artist



The Yellow Wallpaper

By Charlotte Perkins Gilman
 Adapted by Emme Hoy and Madeleine Humphreys
 Directed by Madeleine Humphreys
 Designed by Charlotte Mungomery

CAST

Perkins	Amanda McGregor*
John	Kyle Kaczmarczyk*
Ensemble	Zoe Ioannou Brandyn Kaczmarczyk Tully Narkle Mark Paguio Chris Radcliffe

Cinematography Brodie Poole*

ARTISTIC AND PRODUCTION TEAM

Director	Madeleine Humphreys
Set/Costume Designer	Charlotte Mungomery
Lighting Designer	Cecilia Nelson
Sound Designer	Mattison Tabone
Video Designer	Aron Murray
Dramaturg	Emme Hoy
Cinematographer	Brodie Poole*
MFA Voice Support	Gavin Leahy
Costume Supervisor	Kathleen Szabo
Staging Supervisor	Taylor Hill
Head Electrician	Josephine Clucas
Revolve Technician	Felix Hauge
Sound Systems	Mattison Tabone
Make-up/Hair	Caitlin Poynter Casey Elder
Choreographer	Devon Campbell*
Production Stage Manager	Veronique Benett
Deputy Stage Manager	Khyam Cox*

*Guest artist



There Will Be A Climax

Created by Alexander Berlage and the Company
 Directed by Alexander Berlage
 Designed by Nicholas Fry

CAST

Toby Blome
Oliver Crump*
Geneva Schofield*
Alex Stylianos
Contessa Treffone*
Michael Whalley*

ARTISTIC AND PRODUCTION TEAM

Director	Alexander Berlage
Set/Costume Designer	Nicholas Fry
Lighting Designer	Cecilia Nelson
Sound Designer	Katelyn Shaw*
Dramaturg	Alex Lee-Rekers
MFA Voice Support	Odile Le Clezio
Costume Supervisor	Corinne Heskett*
Staging Supervisor	Taylor Hill
Head Electrician	Josephine Clucas
Sound Systems	Mattison Tabone
Make-up/Hair	Camilla Leary
Choreographer	Toby Derrick
Movement Coach	Troy Honeysett*
Production Stage Manager	Veronique Benett
Deputy Stage Manager	Ellen Reglar
The Man Who Throws Things	Joshua Crane

* Guest artist

GRADUATES 2016

MFA (DIRECTING)



JESSICA DICK



TIMOTHY HILL



PRISCILLA
JACKMAN



CHARLES
SANDERS



BENJAMIN
SHEEN



CLEMENCE
WILLIAMS

MFA (WRITING FOR PERFORMANCE)



RICHIE BLACK



CHRISTOPHER
BRYANT



ALLY BURNHAM



THOMAS
DE ANGELIS



SUNNY GRACE



CLARE
HENNESSY



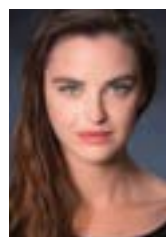
MARK OROSA UY



LEAH
PELLINKHOF



JAKE STEWART

BFA (ACTING)**DANNY BALL****SAXON BLACKETT****SIMEN BOSTAD****ELYSIA BOYD****CALLAN COLLEY****PHOEBE GRAINER****MARK HILL****MEGAN HIND****KIERAN MCGRATH****THOMAS MESKER****IMOGEN MORGAN****RYAN MORGAN****JOSEPH RAGGATT****WIL RIDLEY****GIORGIA SCOTT****LOUIS SEGUIER****LAURA SOERJA
DJANEGARA****ANNIE STAFFORD****ANGELA NICA
SULLEN****NADIA TALOTTA****EBONY VAGULANS****ROSS WALKER**

BFA (COSTUME)**LAUREN HUNTER****NAOMI MCILGORM****KATELYN
SCHALLMEINER****NICOLE VELLA**

BFA (DESIGN FOR PERFORMANCE)**NICHOLAS FRY****GENEVIEVE
GRAHAM****CHARLOTTE
MUNGOMERY****MATHILDA ROBBA****ARA STEEL****COURTNEY
WESTBROOK**

GRADUATES 2016

BFA (PROPERTIES AND OBJECTS)



COURTNEY
CLARKE



ALICE DE GROOT



STEPHANIE
NICHOLLS



JACOB STEVENS



JASPER TURNER



KIEREN DEW



JOSEPH GLEESON

BFA (STAGING)

BFA (TECHNICAL THEATRE AND STAGE MANAGEMENT)



LIAM BARWICK



KAYLA BURRETT



BRIDGET JAMES



BROOKE KISS



ASHLEY KURRLE



CECILIA NELSON



RAINE PAUL



TOBY
ROSENGARTEN



ERIN SHAW



MICHAEL SOUL



ANDREA
THEODORE



LILLIAN U



THOMAS WALSH

VOCATIONAL DIPLOMA OF LIVE PRODUCTION AND TECHNICAL SERVICES



CHRISTIAN
AYOUB



ARI BARAM



AMELLIA
BRUDERLIN



JAMES ELMORE



ORION JOVANOVIC



VALENTINA
KRSTIC



GRACE
LLANWARNE



ALEXANDROS
MAKARONOPOULOS



KAJOL NAICKER



BEN NICHOLSON



SOPHIE PARKER



CULHAIN WOOD

VOCATIONAL DIPLOMA OF MUSICAL THEATRE



SALLY
ALRICH-SMYTHE



JESSICA BALZER



DEVON
CAMPBELL



BLAKE CONDON



SABRINA
DURANTE



MANON GUNDER-
SON-BRIGGS



ZOE IOANNOU



BRANDYN
KACZMARCZYK



BRITTANY LEWIS



SAVANNAH LIND



ALEXIS
O'DONNELL



EADIE POCKOCK



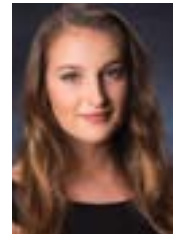
LOUISE ROUPAS



JUSTIN RYNNE



CAMERON
SHIELDS



BRITTANIE
SHIPWAY



NICHOLAS
SINCLAIR



CHARLIE SMITH



REBECCA SPICER



TAYLOR TROETH

VOCATIONAL DIPLOMA OF SCREEN AND MEDIA (SPECIALIST MAKE-UP SERVICES)



LILY APPLEBY



CAITLIN BROWN



JOSHUA
CHURCHILL



KIARA DOHERTY



CASEY ELDER



MADELEINE
JONES



CAMILLA LEARY



MIA MAY



MEGAN
O'CONNOR



CAITLIN POYNTER



ISABELLE
PRUDHOMME



JOSIE WILLIAMS

STAFF

AS AT 23 FEBRUARY 2017

EXECUTIVE TEAM

Director/CEO	Kate Cherry
Deputy Director/CEO	Michael Scott-Mitchell
Director, Business Development	Alistair Graham
Director, Finance	Des Reynolds
Director, Human Resources	Denis Fuelling
Director, Operations	Allan Morgan
Director, Learning and Teaching	Dr Melissa Laird
Director, Graduate Studies	A/Professor Cheryl Stock AM
Director, Undergraduate Studies	John Bashford
Director, Vocational Studies	Mark Gaal
Consulting Director, External Relations	Julie White
Executive Assistant	Jes Andersen

HIGHER EDUCATION

Director, Graduate Studies	A/Professor Cheryl Stock AM
Deputy Director, Graduate Studies	Dr Egil Kipste
Director, Undergraduate Studies	John Bashford
Deputy Director, Undergraduate Studies	Graham Henstock

HEADS OF DEPARTMENT

Acting Cultural Leadership	John Bashford
Costume	A/Professor Cheryl Stock AM
Design for Performance	Annette Ribbons
Directing	Michael Scott-Mitchell
Properties and Objects	Dr Egil Kipste
Staging	Marcelo Zavala-Baeza
Technical Theatre and Stage Management	Nicholas Day
Writing for Performance	Graham Henstock
	Stephen Sewell

HEADS OF DISCIPLINE

Movement	Gavin Robins
Music	Andrew Ross
Scenery Construction	Tony Pierce
Stage Management	Mel Dyer
Voice	Katerina Moraitis

ACADEMIC STAFF

Audio	Kingsley Reeve
Costume	Marcia Lidden
Design	David Fleischer, Isabel Hudson, Julie Lynch, Michael Hankin, Stephen Curtis, Sue Field
Graduate Studies	Dr Benjamin Schostakowski, Dr Suzanne Osmond
Music	Nigel Ubrihien
Performance Practices	Dr Oliver Watts
Scenic Art	Anthony Babicci
Staging	Jeremy Hastings
Technical Theatre and Stage Management	Peter Savage
Voice	Linda Nicholls-Gidley

DEPARTMENTAL STAFF

Costume	Robin Monkhouse
Costume Assistant	Victoria Brown
Course Coordinators, Graduate Studies	Zoe Knight, Sofie Dieu-Grosjean
Department Administrator, Undergraduate Studies	Dr Ben Crisp
Producer	Di Misirdjieff
Scenery Assistant	Ian Turland

LEARNING AND TEACHING

Director, Learning and Teaching	Dr Melissa Laird
Manager, Learning, Teaching and Quality Assurance	Kylie Black
eLearning Manager	Michael Stapleton
Archives and Records Manager	Julia Mant
Coordinator, Learning and Teaching	Marnie Campbell
Course Coordinator, Undergraduate Studies	Amy O'Brien
Librarian	Ross Bruzzese
Assistant Librarian	Elizabeth Smith
Library Assistant	Liana Piccoli

VOCATIONAL STUDIES

Director, Vocational Studies	Mark Gaal
Manager, Vocational Studies	Jane Newton
Department Administrator, Vocational Studies	Marie Mitris

BUSINESS DEVELOPMENT

Director, Business Development	Alistair Graham
Head of Special Projects	Priscilla Hunt

NIDA OPEN

Head of NIDA Open	Tricia Ryan
Senior Program Manager	Gillian Lemon
Administration Manager	Sara Richie
Manager, NIDA Melbourne	Isabella Dunwill
Program Manager, Schools	Maree Freeman
Program Manager, Adult Short Courses	Alison Bennett
Course Manager, Children and Young People	Russell Smith
Course Manager, National Short Courses	Timothy Potter
Operations Coordinator	Desmond Hoo
Course Coordinator, Children and Young People	James Handsaker
Course Coordinator, Adult and National Short Courses	Jessica Bird
Administrative Officer	Lyne Owen
Coordinator, NIDA Melbourne	Bianca Rowe
Customer Service and Administration Assistants	Joseph Cardona, Erica Hughes

NIDA CORPORATE

Head of NIDA Corporate	Vanessa White
Senior Course Manager	Diane Smith
Manager, NIDA Melbourne	Luciano Martucci
Course Manager and Training Consultant	Lyn Lee
Course Manager	Lauren Stuart
Course Manager	Belinda Sculley
Senior Coordinator	Lauren Boustani
Coordinator	Kathryn Chamney

MARKETING AND COMMUNICATIONS

Marketing Manager	Anna Bauer
Database Manager	Martin Keen
Publicity and Communications Executive	Yvonne Sewankambo
Senior Marketing Coordinator	Laetitia Shepherd
Senior Digital Marketing Coordinator	Melinda France
Marketing Coordinator	Eleni Carkagis
Marketing Assistant	Hannah Fulton

NIDA THEATRES

Venue and Sales Manager	Monica Scagliarini
Customer Service Officer, Box Office	Peter Thornton
Customer Service Officer, Reception	Molly Nilsson
Customer Service Officers, Venue Services	Sarah Harvey, Tyler Symes

HUMAN RESOURCES

Director, Human Resources	Denis Fuelling
eLearning Manager	Michael Stapleton
Department Administrator, Human Resources	Sarah Rakoia

EXTERNAL RELATIONS

Consulting Director, External Relations	Julie White
Head of External Relations	Priscilla Hunt
Manager, External Relations	Rita Mastrantone

OPERATIONS

Director, Operations	Allan Morgan
Operations Contracts Manager	Sonya Webster
Technical Manager	Chris Dickey
Assistant Technical Manager	Bryte Cameron
Technical Projects Specialist	Aymeric Dhillon
Audio and Visual Supervisor	Felix Kulakowski
Lighting Supervisor	Richard Whitehouse
Facilities Manager	Stephen Irons
Operations Assistant	Peter Newton
Fire Officer/General Operations Assistant	John Hamilton
IT & EDRMS Manager	Udaya Puttagunta
IT Helpdesk Support Officer	Venkat Ravilla
IT Support Officer	Prasad Pinnamaneni

FINANCE

Director, Finance	Des Reynolds
Finance Manager	Howaida Azer
Management Accountant	Hanna Pasternak
Assistant Accountant	Livia Hertanto
Accounts Payable and Payroll Officer	Irina Vic

In 2016, many visiting teachers, artists, professional organisations and members of the performing arts industry contributed their expertise to NIDA's accredited and non-award courses.

THE BOARD OF DIRECTORS

The Board of Directors controls the business of the Company and acts to promote its objects and interests.

The Board of Directors is responsible for:

- directing and guiding the Company's strategic direction
- appointing the Director/CEO
- maintaining and enhancing the role of the Company as a centre of excellence in the performing arts
- monitoring and maintaining the financial integrity and viability of the Company.

2016 BOARD MEMBERS

Ms Jennifer Bott AO (Chairman)
Mr Stephen Armstrong (until 15 July 2016)
Ms Virginia Braden OAM (until 19 May 2016)
Ms Suanne Colley
Mr Ian Collie (from 19 May 2016)
Mr Bruce Cutler (Chair, Audit, Finance, Administration and Remuneration Committee until 14 March 2016, Director until 19 May 2016)
Mr Kim Dalton OAM (until 19 May 2016)
The Hon Justice Kathleen Farrell
Mr Peter Ivany AM
Mr Peter Lowry OAM (SBW Foundation nominee)
Mr Ron Malek
Mr Ralph Myers (until 15 July 2016)
Prof Prem Ramburuth (UNSW nominee and Chair, NIDA Academic Board)
Mr John Robinson (from 19 May 2016)
Mr Justin Ryan
Mr Noel Staunton
Ms Sigrid Thornton (from 20 October 2016)
Ms Lynne Williams (ex-officio) (until 8 December 2016)
Mr Kip Williams (from 20 October 2016)

2016 ACADEMIC BOARD MEMBERS

Prof Prem Ramburuth (Chair)
Mr John Bashford (from 28 November 2016)
Ms Karilyn Brown (from 10 August 2016)
Mr Kim Dalton OAM
Mr Mark Gaal
Ms Moira Hay
Mr Martin Kinnane (elected student representative Graduate Studies)
Dr Egil Kipste
Dr Melissa Laird
Ms Lee Lewis
Mr John McCallum
Ms Paige Rattray (from 10 August 2016)
Mr Justin Rynne (elected student representative Vocational Studies)
Mr Michael Scott-Mitchell
Ms Alish Sheldon (until 10 August 2016)
Hon Assoc Prof Ross Steele AM
Assoc Prof Cheryl Stock AM (from 28 November 2016)
Ms Alana Valentine (until 10 August 2016)
Assoc Prof David Vance
Ms Nikita Waldron (elected student representative Undergraduate Studies/
President SCON from 10 August 2016)
Ms Lynne Williams (ex-officio) (until December 2016)

THE AUDIT, FINANCE, ADMINISTRATION AND REMUNERATION COMMITTEE 2016 COMMITTEE MEMBERS

Mr Bruce Cutler (Chair until 14 March 2016)
Mr Justin Ryan (Chair from 14 March 2016)
Ms Kate Cherry (ex-officio) (from 8 December 2016)
Ms Virginia Braden OAM (until 19 May 2016 continuing as external member)
The Hon Justice Kathleen Farrell
Mr John Robinson (from 17 October 2016)
Ms Lynne Williams (ex-officio) (until 8 December 2016)

THE GOVERNANCE AND NOMINATION COMMITTEE

The Governance and Nomination Committee is responsible for the selection and nomination to the Board of persons who could be considered as Board Members, the review of the performance of the Director and for succession planning.

THE GOVERNANCE AND NOMINATION COMMITTEE

2016 COMMITTEE MEMBERS

Ms Jennifer Bott AO (Chairman)
Mr Bruce Cutler (until 19 May 2016)
Prof Prem Ramburuth
Mr Noel Staunton (from 19 May 2016)
Ms Lynne Williams (ex-officio) (until 8 December 2016)

MEMBERS, LIFE GOVERNORS AND PATRONS

The Board Members appoint Life Governors and Patrons who provide NIDA with advice and assistance as may be sought from time to time.

NIDA

Financial

Report

CONTENTS OF DIRECTORS' REPORT

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DIRECTORS' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2016

The Directors present their report together with the financial report and the auditor's report of The National Institute of Dramatic Art ('NIDA') for the year ended 31 December 2016.

1. DIRECTORS

The directors of NIDA at any time during or since the end of the financial year are:

Name, qualifications and role/s	Occupation and other current directorships
Jennifer May Bott AO BA. Dip.Ed. Chairman	Consultant, Innovation and Development, Museum of Australian Democracy at Old Parliament House Professional mentor, management and philanthropy consultant Trustee, The Australian Museum Board member, NIDA Foundation Trust Board member, Sydney Orthopaedic Institute Chair, Governance and Nomination Committee Director, The Bundanon Trust Director, The Canberra Writers Festival Director since 20 May 2013 Chairman since 20 May 2013
Stephen Armstrong BA Non-executive Director	Creative Producer, Arts Centre Melbourne Trustee, VABT Director from 29 May 2014 to 15 July 2016
Virginia Margaret Braden OAM, BA Non-executive Director	Arts Management Consultant Director, Opera Australia Director, Sydney International Piano Competition of Australia Member of the Audit, Finance, Administration and Remuneration Committee, continuing as an external member Director from 25 May 2010 to 19 May 2016
Suanne Colley MComm (Marketing) BA (Asian Studies) Non-executive Director	CEO Brand Plus Asia Pty Ltd Member, Centenary Institute Foundation Director since 21 May 2015
Ian Collie BA LL.B Non-executive Director	Partner at Essential Media & Entertainment Film and television Producer Director since 19 May 2016
Bruce Kelvin Cutler BCom LL.B Non-executive Director	Chair of the Audit, Finance, Administration and Remuneration Committee to 14 March 2016 Member, Governance and Nomination Committee Director from 25 May 2010 to 19 May 2016
Kim Maxwell Dalton OAM, BA, Grad Dip Arts Mgt, GAICD Non-executive Director	Consultant and Company Director Chairman, Freeview Pty Ltd Chairman, Asian Animation Summit Director, Screenrights Director, December Media Pty Ltd Member of the UNSW Board of Studies Member of the NIDA Academic Board Director from 25 May 2010 to 19 May 2016
The Hon. Justice Kathleen Farrell BA LL.B Non-executive Director	Judge of the Federal Court of Australia Member of the Audit, Finance and Remuneration Committee Director since 24 May 2012

DIRECTORS' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2016

1. DIRECTORS (CONTINUED)

Peter Ivany AM Non-executive Director	Chairman & CEO, Ivany Investment Group Chairman, NIDA Foundation Trust Chairman, Advisory Council, Sydney Film Festival Chairman, Sydney Swans Foundation Director, Sydney Zoo Director, Allied Credit Owner Director, IMAX Theatre Adjunct Professor, University of Technology Sydney Honorary Life Governor and Foundation Chairman, Jewish Communal Appeal Director since 21 May 2015
Peter Ernest Lowry OAM LLB Non-executive Director	Businessman and lawyer Board member, Sydney Harbour Federation Trust Board member, Ensemble Theatre Chairman, Seaborn, Broughton and Walford Foundation Chairman, Transport Heritage NSW Ltd Director since 14 July 2012
Ron Malek BComm LL.B Non-executive Director	Corporate Advisor Founder & Executive Co-Chairman of Luminis Partners Director, Sydney Children's Hospital Foundation Member of the University of New South Wales (UNSW) Council's Investment Committee Member of the Australian Takeovers Panel Director since 29 May 2014
Ralph Hall Myers BDA (Design) Non-executive Director	CEO and Artistic Director, Belvoir St Theatre to December 2015 Executive Director, Company B Ltd to December 2015 Freelance set and costume designer Director from 14 July 2012 to 15 July 2016
Professor Prem Ramburuth BA, Dip Ed, MEd, EdD, LRAM, MAICD Non-executive Director	President, Academic Board, UNSW to December 2016 Professor International Business, UNSW Business School Member, UNSW Council Member, Nominations and Remunerations Finance, and Honorary Degree Committees, UNSW Council Chair of the NIDA Academic Board Member, Governance and Nomination Committee Director since 24 May 2012
John Robinson B.Comm FCA Non-executive Director	Partner, Ernst & Young Fellow of the Institute of Chartered Accountants in Australia Independent Chairman of the Audit and Risk Committee for the US Studies Centre at the University of Sydney Member of the NIDA Audit, Finance, Administration and Remuneration Committee appointed Chair 18 January 2017 Director since 19 May 2016
Justin Ryan BEc, LL.B, MBA Non-executive Director	Managing Partner, Quadrant Private Equity Chair of the Audit, Finance, Administration and Remuneration Committee from 14 March 2016 to 18 January 2017 Director since 21 May 2015
Noel Staunton Deputy Chairman Non-executive Director	Arts management consultant Creative Producer, Arts Board member, Sidney Myer Performing Arts Awards Helpmann Awards Panel member, Opera and Classical Music Member, Governance and Nomination Committee Director since 21 May 2015

DIRECTORS' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2016

1. DIRECTORS (CONTINUED)

Sigrid Thornton Non-executive Director	Actor Board member of the Pegasus Foundation Director, Scripted Ink Director, Malthouse Theatre 2010–2016 Director since 20 October 2016
Lynne Williams MA (Hons) DSMC Executive Director/CEO	Member of the Audit, Finance, Administration and Remuneration Committee Member of the NIDA Academic Board Member, Governance and Nomination Committee Director from May 2008 to December 2016
Kip Williams BA Media.Comm., MFA Non-executive Director	Artistic Director, Sydney Theatre Company Resident Director Sydney Theatre Company 2013–2016 Director since 20 October 2016

2. COMPANY SECRETARY

Julia Selby BA (Hons) MPP Grad Dip App Corp Gov acted as Company Secretary for NIDA from 21 October 2008 to 24 December 2016. Suanne Colley, BA (As.Stud.) M. Comm was appointed (interim) Company Secretary on 24 December 2016.

DIRECTORS' MEETINGS

The number of Directors' meetings (including meetings of committees of Directors) and number of meetings, during their period of office, attended by each of the Directors of the Company during the financial year are:

Director	Board Meetings		Audit, Finance, Administration and Remuneration Committee (AFAR)		Governance and Nomination Committee	
	A	B	A	B	A	B
Jennifer Bott AO	8	8			3	3
Stephen Armstrong	0	5				
Virginia Braden OAM #	4	4	2	2	1	1
Suanne Colley	8	8				
Ian Collie	4	4				
Bruce Cutler	1	4	0	2	0	1
Kim Dalton OAM	4	4				
Justice Kathleen Farrell	7	8	4	5		
Peter Ivany AM	6	8				
Peter Lowry OAM	4	8				
Ron Malek	5	8				
Ralph Myers	3	5				
Prof Prem Ramburuth	7	8			3	3
John Robinson	3	4	2	2		
Justin Ryan	6	8	5	5	2	3
Noel Staunton	8	8			2	3
Sigrid Thornton	1	1				
Christopher (Kip) Williams	1	1				
Lynne Williams	5	6	3	4	3	3

A Number of meetings attended

B Number of meeting held during the time the Director held office

Virginia Braden OAM attended 3 AFAR meetings as an external member

DIRECTORS' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2016

4. PRINCIPAL ACTIVITIES

NIDA's principal activity in the course of the financial year was to select, educate and train talented people in preparation for a range of professional careers in the arts and entertainment industry. NIDA Open's program offers courses for young people and the NIDA Corporate program has developed courses specifically for business. NIDA's theatres continue to be offered for hire to the general public.

There were no significant changes in the nature of the activities of NIDA during the year.

5. OPERATING AND FINANCIAL REVIEW

Overview of NIDA

The deficit for the financial year was \$495,752 (2015: \$23,139 surplus).

Total revenue, excluding the Capital Works Grant from the Australian Government, increased 7.2% compared to 2015 with revenue from NIDA Open, Corporate and Venue Services increasing by 13.5% comparatively. Student enrolments increased by 12% with the new Graduate School, which was completed in December 2015, allowing us to offer three new Masters of Fine Arts courses for the first time in 2016. This was offset by decreases in funding from the Department of Communications and the Arts, sponsorship income and the freeze on vocational education training by the Department of Education and Training.

Expenses excluding the capital works costs paid by the Australian Government increased by 9.4% on 2015, with the cost of operating and maintaining the Graduate School, new Masters and Vocational courses, and the one off executive search fees incurred in identifying a new Chief Executive Officer, all contributing to the higher cost base.

Significant changes in the state of affairs

In December 2015, NIDA launched its new Graduate School – a world-class facility housing the Rodney Seaborn Library and our graduate courses. This has enabled a material expansion in the scope and number of Master of Fine Arts courses offered.

NIDA welcomed a new Chief Executive Officer, Kate Cherry, who started in December 2016. Kate replaces Lynne Williams who served as Chief Executive Officer and Director for over eight years.

In the opinion of the Directors, there were no significant changes in the state of affairs of NIDA that occurred during the financial year under review not otherwise disclosed in this report or the financial statements.

6. EVENTS SUBSEQUENT TO REPORTING DATE

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

7. LIKELY DEVELOPMENTS

NIDA will continue to select, educate and train talented people in preparation for a range of professional careers in the arts and entertainment industry, in addition to developing its commercial activities.

8. ENVIRONMENTAL REGULATION

NIDA is not subject to any significant environmental regulation under Commonwealth or State legislation.

DIRECTORS' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2016

9. INDEMNIFICATION AND INSURANCE OF OFFICERS AND AUDITORS

Indemnification

NIDA has agreed to indemnify the Directors of NIDA against all liabilities to another person (other than NIDA) that may arise from their position as Directors of NIDA, except where the liability arises out of conduct involving a lack of good faith.

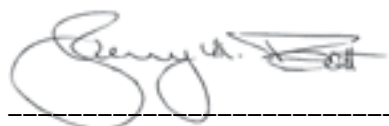
Insurance premiums

Since the end of the previous financial year NIDA has paid an insurance premium in respect of Directors' and Officers' liability for current and former Directors and Officers, including Executive Officers of NIDA. In accordance with the underwriters' instructions, the amount of the premium has not been disclosed.

10. LEAD AUDITOR'S INDEPENDENCE DECLARATION

The Lead auditor's independence declaration is set out on page 60 and forms part of the Directors' Report for the financial year 2016.

This report is made with a resolution of the Directors:



Jennifer Bott AO
Chairman

Sydney
26 April 2017



John Robinson
Director

THE NATIONAL INSTITUTE OF DRAMATIC ART STATEMENT OF COMPREHENSIVE INCOME

FOR THE YEAR ENDED 31 DECEMBER 2016

	Note	2016	2015
		\$	\$
Revenue	2	22,854,166	25,954,922
Building and maintenance expenses		(4,463,116)	(8,602,472)
Administration expenses		(6,006,604)	(5,792,309)
Library expenses		(302,133)	(281,787)
Teaching program expenses		(6,091,083)	(5,186,004)
Open, Corporate and VET programs		(5,002,980)	(4,484,825)
Expenses associated with venue rental revenue		(827,878)	(906,977)
Other expenses		(729,273)	(817,123)
Deficit before financing income		(568,901)	(116,575)
Financing income		73,149	139,714
Net financing income		73,149	139,714
(Deficit)/surplus for the year		(495,752)	23,139
Total comprehensive income for the year		(495,752)	23,139

The statement of comprehensive income is to be read in conjunction with the notes to the financial statements set out on pages 46 to 56.

THE NATIONAL INSTITUTE OF DRAMATIC ART STATEMENT OF CHANGES IN EQUITY

FOR THE YEAR ENDED 31 DECEMBER 2016

	Reserves	Accumulated surplus	Total equity
	\$	\$	\$
Balance at 1 January 2015	346,191	2,913,069	3,259,260
Total comprehensive income for the year			
Surplus for the year	-	23,139	23,139
Total comprehensive income for the year	-	23,139	23,139
Balance at 31 December 2015	346,191	2,936,208	3,282,399
Balance at 1 January 2016	346,191	2,936,208	3,282,399
Total comprehensive income for the year			
Deficit for the year	-	(495,752)	(495,752)
Total comprehensive income for the year	-	(495,752)	(495,752)
Balance at 31 December 2016	346,191	2,440,456	2,786,647

The statement of changes in equity is to be read in conjunction with the notes to the financial statements set out on pages 46 to 56.

THE NATIONAL INSTITUTE OF DRAMATIC ART BALANCE SHEET

AS AT 31 DECEMBER 2016

	Note	2016	2015
		\$	\$
Assets			
Cash and cash equivalents	5	3,817,409	3,770,289
Trade and other receivables	6	994,453	1,158,111
Prepayments		492,965	681,992
Total current assets		5,304,827	5,610,392
Plant and equipment	7	2,311,368	2,182,757
Intangible assets	8	1,055,993	1,289,630
Total non-current assets		3,367,361	3,472,387
Total assets		8,672,188	9,082,779
Liabilities			
Trade and other payables	9	1,141,067	1,105,543
Employee benefits	10	344,007	467,990
Deferred revenue	11	4,315,121	4,105,357
Total current liabilities		5,800,195	5,678,890
Employee benefits	10	85,346	121,490
Total non-current liabilities		85,346	121,490
Total liabilities		5,885,541	5,800,380
Net assets		2,786,647	3,282,399
Equity			
Reserves		346,191	346,191
Accumulated surplus	12	2,440,456	2,936,208
Total equity		2,786,647	3,282,399

The balance sheet is to be read in conjunction with the notes to the financial statements set out on pages 46 to 56.

THE NATIONAL INSTITUTE OF DRAMATIC ART STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 DECEMBER 2016

	Note	2016	2015
		\$	\$
Cash flows from operating activities			
Cash receipts from customers and contributions		25,447,988	24,270,102
Cash paid to suppliers and employees		(24,359,976)	(28,217,249)
Interest received		73,149	139,714
Net increase / (decrease) in cash from operating activities	16	1,161,161	(3,807,433)
Cash flows from investing activities			
Acquisition of intangibles	8	(216,099)	(318,583)
Acquisition of plant and equipment	7	(897,942)	(1,564,447)
Net decrease in cash from investing activities		(1,114,041)	(1,883,030)
Net increase / (decrease) in cash and cash equivalents		47,120	(5,690,463)
Cash and cash equivalents at 1 January		3,770,289	9,460,752
Cash and cash equivalents at 31 December	5	3,817,409	3,770,289

The statement of cash flows is to be read in conjunction with the notes to the financial statements set out on pages 46 to 56.

NOTES TO THE FINANCIAL STATEMENTS

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NOTES TO THE FINANCIAL STATEMENTS

1. SIGNIFICANT ACCOUNTING POLICIES

The National Institute of Dramatic Art ('NIDA') is an Australian public company limited by guarantee, incorporated and domiciled in Australia. The principal registered address is 215 Anzac Parade, Kensington, NSW, 2033.

The financial report was authorised for issue by the Directors on 26 April 2017.

(a) Statement of compliance

The financial report is a general purpose financial report – reduced disclosure regime which has been prepared in accordance with Australian Accounting Standards ('AASBs') (including Australian Interpretations) adopted by the Australian Accounting Standards Board ('AASB') and the Australian Charities and Not-for profits Commission Act 2012.

(b) Basis of preparation

The financial report is presented in Australian dollars which is NIDA's functional currency.

The financial report is prepared on the historical cost basis.

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 NIDA.

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.

(c) Plant and equipment

(i) Owned assets

Items of plant and equipment are stated at cost less accumulated depreciation (see below).

(ii) Depreciation

Depreciation is charged to the statement of comprehensive income on a straight-line basis over the estimated useful lives of each item of plant and equipment. The estimated useful lives in the current and comparative period are as follows:

- plant and equipment 2–10 years

The depreciation method and useful lives, as well as residual values, are reassessed annually.

(d) Intangible assets

Intangible assets acquired are stated at cost less accumulated amortisation. Amortisation is charged to the statement of comprehensive income on a straight-line basis over the estimated useful life of intangible assets. The estimated useful lives in the current and comparative period are as follows:

- software 3–5 years
- websites 5 years

(e) Trade and other receivables

Trade and other receivables are stated at their amortised cost less impairment losses (see accounting policy g).

(f) Cash and cash equivalents

Cash and cash equivalents comprise cash balances, cash on hand and short-term bills receivable.

(g) Impairment

The carrying amounts of 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 exceeds its recoverable amount. Impairment losses are recognised in the statement of comprehensive income, unless an asset has previously been revalued, 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.

The recoverable amount of receivables carried at amortised cost are calculated as the present value of estimated future cash flows, discounted at the effective interest rate. Receivables with a short duration are not discounted.

As NIDA is a not-for-profit entity the recoverable amount of other assets is calculated as the depreciated replacement cost of the asset.

NOTES TO THE FINANCIAL STATEMENTS

1. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(h) Employee benefits

(i) Defined contribution superannuation plans

Obligations for contributions to superannuation plans are recognised as an expense in the statement of comprehensive income as incurred.

(ii) Long-term service benefits

NIDA's net obligation in respect of long-term service benefits, 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 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 approximately concurrent to the terms of NIDA's obligations.

(iii) Wages, salaries and annual leave

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

(i) Trade and other payables

Trade and other payables are stated at amortised cost.

(j) Revenue

(i) Government grants

Grant funds are recognised as revenue when NIDA both gains control of the contribution and when services and obligations are rendered under the terms of the funding agreements at the fair value of the asset received. Where the contribution has been received, but the revenue recognition criteria have not yet been met, the income has been deferred until such time as the revenue recognition conditions have been met.

(ii) Revenue from rendering services

Revenue from services rendered is recognised in the statement of comprehensive income in the period when the service is provided.

(iii) Donations and sponsorships

Revenue from donations and sponsorships are recognised when they are received. Sponsorships received in advance are deferred and recognised in the statement of comprehensive income in the year to which they relate.

(k) Expenses

(i) Operating lease payments

Payments made under operating leases are recognised in the statement of comprehensive income on a straight-line basis over the term of the lease. Lease incentives received are recognised in the statement of comprehensive income as an integral part of the total lease expense and spread over the lease term.

(ii) Financing income

Interest income is recognised in the statement of comprehensive income as it accrues, using the effective interest method.

(l) Income tax

NIDA is a not-for-profit entity and exempt from paying income tax under the Income Tax Assessment Act 1936 (as amended).

(m) Goods and services tax

Revenue, expenses and assets are recognised net of the amount of goods and services tax (GST), except where the amount of GST incurred is not recoverable from the taxation authority. In these circumstances, the GST is recognised as part of the cost of acquisition of the asset or as part of the expense.

Receivables and payables are stated with the amount of GST included. The net amount of GST recoverable from, or payable to, the ATO is included as a current asset or liability in the balance sheet.

Cash flows are included in the statement of cash flows on a gross basis. The GST components of cash flows arising from investing and financing activities which are recoverable from, or payable to, the ATO are classified as operating cash flows.

NOTES TO THE FINANCIAL STATEMENTS

1. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(n) Donations to NIDA fund

NIDA is included on the Register of Cultural Organisations whereby all donations paid to the 'National Institute of Dramatic Art – Donation Fund' which exceed \$2 are tax deductible. The Directors have determined that, of the donations of \$211,203 received in 2016 (2015: \$183,600), \$82,387 was retained by NIDA for bursaries (2015: \$43,195).

(o) Capital

NIDA is a public company limited by guarantee and has no paid up capital.

The amount of capital which is capable of being called up, only in the event of and for the purpose of the winding up of NIDA, is not to exceed \$100 per member by virtue of NIDA's Constitution.

A person may become a member of NIDA by approval of the Board. Members are entitled to attend and vote at general meetings of NIDA. As at 31 December 2016 NIDA had 61 members (2015: 53 members).

(p) New standards and interpretations not yet adopted

In the current reporting period, there are no new or revised Standards and Interpretations issued by the Australian Accounting Standards Board (AASB) that are effective for the current reporting period and are relevant to NIDA.

Standards that have been issued but are not effective yet, and have not been early adopted by NIDA are as follows:

Revenue from contracts with Customers (AASB 15)

The standard contains a single model that applies to contracts with customers. It provides two approaches to recognising revenue – at a point in time, or over time. The model features a contract-based five step analysis of transactions to determine whether, how much and when revenue is recognised. This standard is applicable to NIDA from 1 January 2018.

Leases (AASB 16)

Applicable to NIDA from 1 January 2019, AASB 16 will significantly change the accounting for leases. The distinction between operating and finance leases will cease and all leases would be recognised as assets in the statement of financial position with a corresponding liability equal to the present value of unavoidable lease payments. Lease payments on operating leases that are currently treated as operating costs will be replaced with a depreciation charge and an interest expense incurred on the lease liability.

NIDA is currently assessing the impact of the above standards on its financial results.

NOTES TO THE FINANCIAL STATEMENTS

2. REVENUE

	2016	2015
	\$	\$
Operating grant from the Australian Government	7,881,648	8,027,000
Capital works grant from the Australian Government	1,295,351	5,844,578
Donations – NIDA Fund	211,203	183,600
– NIDA Foundation Trust	781,832	1,005,982
Rental of venue and associated revenue	1,381,586	1,315,302
Open and Corporate programs	7,928,450	6,888,964
Bursaries and student support – NIDA Foundation Trust	220,479	218,048
Student fees – Full-time program	2,836,868	2,143,897
Sundry revenue	316,749	327,551
Total revenue	22,854,166	25,954,922

3. PERSONNEL EXPENSES

	Note	2016	2015
		\$	\$
Wages and salaries		12,725,564	11,884,138
Superannuation		1,208,928	1,065,293
(Decrease) / increase in employee benefits provision	10	(160,127)	19,436
		13,774,365	12,968,867

4. AUDITOR'S REMUNERATION

	2016	2015
	\$	\$
Audit services		
Auditors of NIDA – KPMG Australia		
Audit of financial report	51,750	50,500
Other services		
KPMG Australia Taxation advice	18,843	227,473

5. CASH AND CASH EQUIVALENTS

	2016	2015
	\$	\$
Bank balances	996,316	362,812
Bank bills receivable	2,800,000	3,400,000
Cash on hand	21,093	7,477
Cash and cash equivalents in the statement of cash flows	3,817,409	3,770,289

6. TRADE AND OTHER RECEIVABLES

	2016	2015
	\$	\$
Trade and other receivables	395,363	908,723
Related party receivable from NIDA Foundation Trust	599,090	249,388
Trade and other receivables, net	994,453	1,158,111

NOTES TO THE FINANCIAL STATEMENTS

7. PLANT AND EQUIPMENT

	Plant and equipment
	\$
Cost	
Balance at 1 January 2015	5,978,643
Acquisitions	1,011,816
Disposals	(900,719)
Balance at 31 December 2015	6,089,740
Balance at 1 January 2016	6,089,740
Acquisitions	897,942
Balance at 31 December 2016	6,987,682
Depreciation	
Balance at 1 January 2015	4,644,942
Depreciation charge for the year	715,391
Disposals	(1,453,350)
Balance at 31 December 2015	3,906,983
Balance at 1 January 2016	3,906,983
Depreciation charge for the year	769,331
Balance at 31 December 2016	4,676,314
Carrying amounts	
At 1 January 2015	1,333,701
At 31 December 2015	2,182,757
At 1 January 2016	2,182,757
At 31 December 2016	2,311,368

8. INTANGIBLES

	Software
	\$
Cost	
Balance at 1 January 2015	2,046,874
Acquisitions	390,244
Disposals	(260,652)
Balance at 31 December 2015	2,176,466
Balance at 1 January 2016	2,176,466
Acquisitions	216,099
Balance at 31 December 2016	2,392,565

NOTES TO THE FINANCIAL STATEMENTS

8. INTANGIBLES (CONTINUED)

	Software
	\$
Amortisation	
Balance at 1 January 2015	791,133
Amortisation charge for the year	284,694
Disposals	(188,991)
Balance at 31 December 2015	886,836
Balance at 1 January 2016	886,836
Amortisation charge for the year	449,736
Balance at 31 December 2016	1,336,572
Carrying amounts	
At 1 January 2015	1,255,741
At 31 December 2015	1,289,630
At 1 January 2016	1,289,630
At 31 December 2016	1,055,993

A review of the fixed asset register during the 2015 financial year resulted in assets being removed from the register and recognised as disposals in the financial statements. These assets were at nil net book value and as a result, did not affect the carrying value at reporting date.

9. TRADE AND OTHER PAYABLES

	2016	2015
	\$	\$
Trade payables	986,470	894,439
Other payables	154,597	211,104
	1,141,067	1,105,543

10. EMPLOYEE BENEFITS

	2016	2015
	\$	\$
Current		
Liability for long service leave	119,440	107,537
Liability for annual leave	224,567	360,453
	344,007	467,990
Non current		
Liability for long service leave	85,346	121,490

Defined contribution superannuation plans

NIDA makes contributions into various superannuation schemes, all being defined contribution (accumulation) plans. The amount recognised as expense was \$1,208,928 for the year ended 31 December 2016 (2015: \$1,065,293).

NOTES TO THE FINANCIAL STATEMENTS

11. DEFERRED REVENUE

	2016	2015
	\$	\$
Operating grant from the Australian Government	3,593,260	3,250,611
Corporate & Open summer program fees	645,099	808,846
Venue hire	76,762	45,900
	4,315,121	4,105,357

12. ACCUMULATED SURPLUS

	2016	2015
	\$	\$
Accumulated surplus at the beginning of the year	2,936,208	2,913,069
(Deficit) / surplus for the year	(495,752)	23,139
Accumulated surplus at the end of the year	2,440,456	2,936,208

13. FINANCIAL INSTRUMENTS

NIDA has exposure to the following risks from its use of financial instruments:

- credit risk
- liquidity risk
- interest rate risk

This note presents information about NIDA's exposure to each of the above risks and its objectives, policies and processes for measuring and managing risk. Further quantitative disclosures are included throughout this note.

The Audit, Finance, Administration and Remuneration Committee has overall responsibility for the establishment and oversight of the risk management framework.

Credit risk

Credit risk represents the loss that would be recognised if counterparties failed to perform as contracted.

The carrying amount of NIDA's financial assets represents the maximum credit exposure. NIDA's maximum exposure to credit risk at the reporting date was:

	Note	Carrying amount	
		2016	2015
		\$	\$
Trade and other receivables	6	994,453	1,158,111
Cash and cash equivalents	5	3,817,409	3,770,289
		4,811,862	4,928,400

NIDA's maximum exposure to credit risk for trade receivables at the reporting date by type of customer was:

	Carrying amount	
	2016	2015
	\$	\$
NIDA Foundation Trust	599,090	249,388
Other receivables	53,540	256,486
Retail customers	341,823	652,237
	994,453	1,158,111

There are no significant concentrations of credit risk in the current year.

NOTES TO THE FINANCIAL STATEMENTS

13. FINANCIAL INSTRUMENTS (CONTINUED)

Impairment losses

The aging of NIDA's trade receivables at the reporting date was:

	Gross	Impairment	Gross	Impairment
	2016	2016	2015	2015
	\$	\$	\$	\$
Not past due	803,865	-	933,917	-
Past due 0–30 days	17,897	-	54,237	-
Past due 31–120 days	33,111	-	154,750	-
Past due 121 days to one year	139,580	-	15,207	-
More than one year	-	-	-	-
	994,453	-	1,158,111	-

Based on historic default rates, NIDA believes that no collective impairment allowance is necessary.

There was no impairment in respect of loans and receivables during the year.

Liquidity risk

Liquidity risk is the risk that NIDA will not be able to meet its financial obligations as they fall due. NIDA's approach to managing liquidity is to ensure, as far as possible, that it will always have sufficient liquidity to meet its liabilities when due, under both normal and stressed conditions, without incurring unacceptable losses or risking damage to NIDA's reputation.

The following are the contractual maturities of financial liabilities:

31 December 2016

	Carrying amount	Contractual cash flows	6 months or less	6–12 months	1–2 years	2–5 years	More than 5 years
	\$	\$	\$	\$	\$	\$	\$
Financial liabilities							
Trade and other payables	1,141,067	1,141,067	1,141,067	-	-	-	-

31 December 2015

	Carrying amount	Contractual cash flows	6 months or less	6–12 months	1–2 years	2–5 years	More than 5 years
	\$	\$	\$	\$	\$	\$	\$
Financial liabilities							
Trade and other payables	1,105,543	1,105,543	1,105,543	-	-	-	-

NOTES TO THE FINANCIAL STATEMENTS

13. FINANCIAL INSTRUMENTS (CONTINUED)

Interest rate risk

In respect of income-earning financial assets (cash and cash equivalents), the following table indicates their effective interest rates at the balance sheet date and the periods in which they reprice.

	Note	2016			2015		
		Effective interest rate	Total	6 months or less	Effective interest rate	Total	6 months or less
			\$	\$		\$	\$
Cash at bank and bills receivable	5	2.50%	3,817,409	3,817,409	2.71%	3,770,289	3,770,289

Sensitivity analysis for cash at bank and bills receivable

A change of 100 basis points in interest rates would have increased or decreased NIDA's profit by \$38,174 (2015: \$37,703).

Fair values

Fair values versus carrying amounts

The fair values of financial assets and liabilities, together with the carrying amounts shown in the balance sheet, are as follows:

	31 December 2016		31 December 2015	
	Carrying amount	Fair value	Carrying amount	Fair value
	\$	\$	\$	\$
Trade and other receivables	994,453	994,453	1,158,111	1,158,111
Cash and cash equivalents	3,817,409	3,817,409	3,770,289	3,770,289
Trade and other payables	(1,141,067)	(1,141,067)	(1,105,543)	(1,105,543)
	3,670,795	3,670,795	3,822,857	3,822,857

14. OPERATING LEASES

Leases as lessee

There were no operating lease rentals paid during the year or commitments at the end of the year.

NIDA has a lease agreement in respect of premises at Alexandria which are used for the storage of archival material. The lease expired on 31 December 2010. NIDA continues to lease the premises on a monthly tenancy.

NIDA occupies premises which are leased from the Commonwealth Government. The lease is effective until 2027 with further options until 2077. Rental is \$1 per annum, if demanded by the lessor.

During the year ended 31 December 2016 \$176,465 was recognised as an expense in the statement of comprehensive income in respect of operating leases (2015: \$176,465).

15. CONTINGENT LIABILITIES AND CONTINGENT ASSETS

The Directors are not aware of any contingent liability or contingent asset.

NOTES TO THE FINANCIAL STATEMENTS

16. RECONCILIATION OF CASH FLOWS FROM OPERATING ACTIVITIES

	2016	2015
	\$	\$
Cash flows from operating activities		
(Deficit) / surplus for the year	(495,752)	23,139
<i>Adjustments for:</i>		
Depreciation and amortisation	1,219,067	1,000,085
Operating profit before changes in working capital and provisions	723,315	1,023,224
Change in trade and other receivables	163,658	(338,003)
Change in prepayments	189,027	(277,564)
Change in trade and other payables	(124,603)	(361,132)
Change in deferred income	209,764	(3,853,958)
Net increase (decrease) in cash from operating activities	1,161,161	(3,807,433)

17. KEY MANAGEMENT PERSONNEL DISCLOSURES

Transactions with key management personnel

The key management personnel compensation included in "personnel expenses" (see note 3) is as follows:

	2016	2015
	\$	\$
Short-term employee benefits	1,258,125	978,261
Other long-term benefits	146,963	109,571
	1,405,088	1,087,832

In 2016 there were changes to key management personnel with new staff added.

From time to time the Directors of NIDA may be provided with tickets to attend plays or functions at NIDA in their capacity as a Director. However the value of the benefit received is insignificant. There were no other transactions with key management personnel during the year ended 31 December 2016 (2015: Nil).

There have been related party transactions between:

NIDA and the NIDA Foundation Trust. In 2016 NIDA incurred expenses and received reimbursement from NIDA Foundation Trust of \$281,497 (2015: \$301,780). NIDA leases storage space at Alexandria from the NIDA Foundation Trust for the sum of \$176,465 per year. NIDA also manages the running expenses of the storage area and is reimbursed in full by the NIDA Foundation Trust.

From 24 December 2016 Suanne Colley, a non-executive director has been acting as Company Secretary until a permanent replacement is identified. Suanne earned \$1,465 in the period to 31 December 2016 and is contracted in the role to until June 2017. There were no other related party transactions during the year ended 31 December 2016 (2015: Nil).

18. ECONOMIC DEPENDENCY

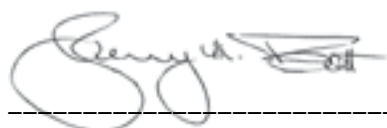
NIDA is primarily dependent upon receipt of grants from the Department of Communications and the Arts to ensure it can continue to select, educate and train talented people in preparation for a range of professional careers in the entertainment industry.

DIRECTORS' DECLARATION

In the opinion of the Directors of The National Institute of Dramatic Art ('NIDA'):

- (a) NIDA is not publically accountable;
- (b) the financial statements and notes, set out on pages 44 to 56, are in accordance with the Australian Charities and Not-for profits Commission Act 2012, including:
 - (i) giving a true and fair view of NIDA's financial position as at 31 December 2016 and of its performance for the financial year ended on that date; and
 - (ii) complying with Australian Accounting Standards – Reduced Disclosures Regime and the Australian Charities and Not-for-profits Commission Regulations 2013;
- (c) there are reasonable grounds to believe that NIDA will be able to pay its debts as and when they become due and payable.

Signed in accordance with a resolution of the Directors:



Jennifer Bott AO
Chairman

Sydney
26 April 2017



John Robinson
Director



Independent Auditor's Report

To the members of the National Institute of Dramatic Art

Auditor's Opinion

We have audited the accompanying Financial Report, of the National Institute of Dramatic Art (the Entity).

In our opinion, the accompanying Financial Report of the Entity is in accordance with the *Australian Charities and Not-for-profits Commission (ACNC) Act 2012* including:

- (i) giving a true and fair view of the Entity's financial position as at 31 December 2016, and of its financial performance and its cash flows for the year ended on that date; and
- (ii) complying with *Australian Accounting Standards – Reduced Disclosure Requirements* and the *Australian Charities and Not-for-profits Commission Regulation 2013*.

The Financial Report comprises:

- (i) Balance sheet as at 31 December 2016.
- (ii) Statement of comprehensive income, Statement of changes in equity, and Statement of cash flows for the year then ended.
- (iii) Notes including a summary of significant accounting policies.
- (iv) Directors' declaration of the Entity.

Basis for opinion

We conducted our audit in accordance with *Australian Auditing Standards*. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Our responsibilities under those standards are further described in the *Auditor's responsibilities for the audit of the Financial Report* section of our report.

We are independent of the Entity in accordance with the auditor independence requirements of the *ACNC Act 2012* and the ethical requirements of the Accounting Professional and Ethical Standards Board's *APES 110 Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the Financial Report in Australia. We have fulfilled our other ethical responsibilities in accordance with the Code.

Other information

Other Information is financial and non-financial information in the National Institute of Dramatic Art's annual reporting which is provided in addition to the Financial Report and the Auditor's Report. The Directors are responsible for the Other Information.

The Other Information we obtained prior to the date of this Auditor's Report was the Directors' report. The remaining Other Information is expected to be made available to us after the date of the Auditor's Report.

Our opinion on the Financial Report does not cover the Other Information and, accordingly, we do not and will not express an audit opinion or any form of assurance conclusion thereon.

In connection with our audit of the Financial Report, our responsibility is to read the Other Information. In doing so, we consider whether the Other Information is materially inconsistent with the Financial Report or our knowledge obtained in the audit, or otherwise appears to be materially misstated.

We are required to report if we conclude that there is a material misstatement of this Other Information, and based on the work we have performed on the Other Information that we obtained prior to the date of this Auditor's Report we have nothing to report.

Responsibilities of the Directors for the Financial Report

The Directors are responsible for:

- (i) Preparing the Financial Report that gives a true and fair view in accordance with *Australian Accounting Standards - Reduced Disclosures Requirements* and the ACNC.
- (ii) Implementing necessary internal control to enable the preparation of a Financial Report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.
- (iii) Assessing the Entity's ability to continue as a going concern. This includes disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless they either intend to liquidate the Entity or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the Financial Report

Our objective is:

- (i) to obtain reasonable assurance about whether the Financial Report as a whole is free from material misstatement, whether due to fraud or error; and
- (ii) to issue an Auditor's Report that includes our opinion.

Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with *Australian Auditing Standards* will always detect a material misstatement when it exists.



Misstatements can arise from fraud or error. They are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this Financial Report.

Undertaking an audit in accordance with *Australian Auditing Standards*, means exercising professional judgment and maintaining professional skepticism.

Our responsibilities include:

- (i) Identifying and assessing the risks of material misstatement of the Financial Report, whether due to fraud or error.
- (ii) Designing and performing audit procedures responsive to those risks, and obtaining audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error. This is because fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- (iii) Obtaining an understanding of internal control relevant to the Audit in order to design audit procedures that are appropriate in the circumstances. This is not for the purpose of expressing an opinion on its effectiveness.
- (iv) Evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Directors.
- (v) Concluding on the appropriateness of the Directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our Auditor's Report to the related disclosures in the Financial Report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our Auditor's Report. However, future events or conditions may cause the Entity to cease to continue as a going concern.
- (vi) Evaluating the overall presentation, structure and content of the Financial Report, including the disclosures, and whether the Financial Report represents the underlying transactions and events in a manner that achieves fair presentation.

KPMG

Sydney

26 April 2017

Tracey Driver

Partner



Auditor's Independence Declaration under subdivision 60-C section 60-40 of Australian Charities and Not-for-profits Commission Act 2012

To the Directors of the National Institute of Dramatic Art

I declare that, to the best of my knowledge and belief, in relation to the audit for the financial year ended 31 December 2016 there have been:

- (i) no contraventions of the auditor independence requirements as set out in the Australian Charities and Not-for-profits Commission Act 2012 in relation to the audit; and
- (ii) no contraventions of any applicable code of professional conduct in relation to the review.

KPMG

Sydney

26 April 2017

Tracey Driver

Partner



DONORS AND PARTNERS

NIDA celebrates the loyalty and long-term commitment of its donors, acknowledging their contributions in 2016.

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Ruth Cowled Design Fund
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Bruce Gyngell Award (funded by Free TV Australia)
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Peter Ivany AM International Scholarship in Staging (funded by friends of Peter Ivany)
Laidlaw Foundation Scholarship
Diana Large AO Scholarship (funded by Fiona Cotton)
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Loudon Sainthill Memorial Scholarship

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NIDA would also like to thank those donors and supporters who wish to remain anonymous.

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Image, opposite page: *Twelfth Night* (Photo: Lisa Maree Williams)

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of Dramatic Art

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