

National Institute
of Dramatic Art

NIDA



Annual
Report
2014

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 higher education courses is highly competitive, with nearly 1,900 applicants from around the country competing for an annual offering of approximately 75 places across undergraduate and graduate disciplines. The student body for these courses totalled 199 in 2014.

NIDA is funded by the Australian Government through the Ministry for the Arts, Attorney-General's Department, 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.



REGISTERED OFFICE
215 Anzac Parade
Kensington NSW 2033 Australia

POSTAL ADDRESS
NIDA
UNSW Sydney NSW 2052 Australia

TEL +61 2 9697 7600
FAX +61 2 9662 7415
EMAIL info@nida.edu.au
WEB nida.edu.au

AUSTRALIAN COMPANY NUMBER
000 257 741

AUSTRALIAN BUSINESS NUMBER
99 000 257 741

CRICOS PROVIDER CODE
00756M

NIDA is located at UNSW Australia



The National Institute of Dramatic Art is supported by the Australian Government



Australian Government



Principal Partner

Cover image: *Choreography* (Photo: Don Arnold)

Images, this page (from top to bottom):

Writing for Performance – A Personal View

(Photo: Mark Nolan), *Le Portrait de Dorian Gray*

(Photo: Lisa Maree Williams)

Opposite page: *The Greeks (Hecuba, Agamemnon, Electra)* (Photo: Lisa Maree Williams)

CONTENTS

Message from the Chairman	4
Message from the Director/CEO	5
Undergraduate Studies	8
Graduate Studies	10
Higher education statistics	12
NIDA Open, NIDA Corporate and Vocational Studies	14
Development	16
Operations	17
Student productions 2014	18
Graduates 2014	26
Staff	28
Governance	29
Financial report	30
Donors and partners	51



MESSAGE FROM THE CHAIRMAN



In 2014 NIDA continued to invest in both the teaching and learning environment and business systems to ensure the organisation will thrive and grow. We continue to benchmark NIDA against leading international conservatoire-based institutions, including the Juilliard School in the USA and RADA and Royal Central School of Speech and Drama in the UK, to ensure NIDA builds on its status as a leading centre of excellence in performing arts education and training within Australia and internationally.

The next stage of NIDA's development is the construction of a Graduate School, which is scheduled for completion at the end of 2015. The Board recognises that the breadth and depth of knowledge required by practitioners has increased and that continuing professional development is crucial to employment and a sustainable career. The Board is working closely with the NIDA Foundation Trust (NFT) to raise funds for this project and match the funding already provided by the Australian Government through the NIDA Capital Works Expenditure Program.

NIDA and the NFT were delighted to welcome many alumni, friends and supporters to NIDA in November for a 'Gala-B-Que' – a wonderful evening where we showcased the range of talents and skills of NIDA graduates and students, and launched the fundraising campaign for the new building. There has been a great deal of interest and support for this new initiative and we are already on our way to achieving our capital funding target.

I am pleased to report that NIDA's financial situation is sound and there was a positive financial outcome in 2014.

On behalf of the Board, I extend our thanks to the supporters of NIDA during the year, including: the Australian Government; the Seaborn, Broughton and Walford Foundation; UNSW Australia; our principal partner, Seven Network; our sponsors and donors; and the many individuals and foundations who provide support directly to NIDA programs, scholarships and bursaries

through the NFT. We are grateful to the Ian Potter Foundation for a generous grant to support the development of a Master of Fine Arts in Voice over the next three years.

I appreciate the support provided to NIDA by the members of the Board of Directors, the Academic Board and the NFT (chaired by Peter Ivany AM), all of whom generously make their time and experience available to NIDA on a voluntary basis.

In May 2014 executive producer Stephen Armstrong and corporate and financial adviser Ron Malek were elected to the Board and we have benefited from their experience during the year. Unfortunately, pressure from other commitments meant that Heather Mitchell resigned from the Board in September 2014. Heather continues to contribute to NIDA in other ways, including sharing her experience as a mentor to newly graduating Acting students.

This year we were saddened by the death of long-serving member of the NIDA community, Betty Williams. Betty taught Voice at NIDA from 1974–2011 and was a major influence on several generations of actors in Australia and internationally. NIDA honoured Betty at the Graduation Ceremony in 2011 following her retirement and in recognition of her contribution to voice teaching in Australia.

On behalf of the Board I would like to thank Lynne Williams, Director/CEO and the staff of NIDA for their hard work, professionalism and commitment throughout the year. The Board also extends congratulations to Lynne for her award in December 2014 of an Honorary Doctor of Letters from the University of Wollongong for her services to the arts and arts education both in Australia and internationally.

Jennifer Bott AO

Chairman

MESSAGE FROM THE DIRECTOR/CEO



It is rare to attend an Australian theatre production or watch a long form television drama without seeing NIDA graduates in action or noting their contributions behind the scenes. Increasingly, these graduates are making significant contributions in independent and mainstream films in Australia and internationally. Very recent graduates have also been carving out opportunities for themselves – setting up new theatre co-ops, fledgling film companies, making web series and undertaking research projects that will deliver new thinking and new practice to the industry. The early success of many of our very recent graduates from across all disciplines is reinforcing our belief in the changes we have made to NIDA's education and training programs.

In 2014, we took further steps to renew our undergraduate course offerings. All six new Bachelor of Fine Arts (BFA) courses were accredited without conditions for seven years by the national regulator, the Tertiary Education Quality Standards Agency (TEQSA), with the first intake of students in 2015. The courses are BFA (Acting), BFA (Costume), BFA (Design for Performance), BFA (Properties and Objects), BFA (Staging) and BFA (Technical Theatre and Stage Management). I would like to pay tribute to the NIDA teaching staff for their expertise and commitment in ensuring that the new NIDA courses are among the best in the world.

In line with our long-term planning, we developed and received accreditation for a new Diploma of Musical Theatre and a Diploma of Live Production and Technical Services, both of which will be offered for the first time in 2015. The latter will be delivered in partnership with Opera Australia. We are committed to the development of further Vocational Education and Training (VET) courses during 2015 for a 2016 offer.

Our new Master of Fine Arts (Directing) and Master of Fine Arts (Writing for Performance) were introduced at the beginning of 2014 and the first cohort of students will graduate in May 2015 after the completion of this

15-month course. The new Master of Fine Arts (Cultural Leadership) was also accredited in late 2014. This course offers opportunities for mid-career professionals to prepare to take up leadership positions within arts and cultural organisations in Australia and internationally.

In May, we celebrated the graduation of our 2013 final-year students and welcomed the Attorney General and Minister for the Arts, Senator the Hon George Brandis QC to deliver the occasional address. As well as celebrating the achievements of the graduates with us, the Minister officially opened the four new NIDA Studios and reinforced NIDA's leadership in national and international arts education.

Perhaps the most exciting news of all was the agreement of the Australian Government to release additional NIDA capital works funding of \$5.9 million to commence the design and construction of the NIDA Graduate School. Equally exciting was the agreement of the NIDA Foundation Trust to mount a capital campaign to raise further funding. This is a defining moment in NIDA's evolution, ensuring a future-focused and practice-led graduate environment for artists and practitioners to continue their professional development and create new work for a range of media. In turn, this will ensure Australia's competitiveness within the international arts and entertainment industry, and that Australian voices and stories will be heard across the world and into the future. NIDA teaching staff members are currently developing ideas for a suite of seven additional Master of Fine Arts courses including Acting, Creative Producing, Design for Performance, Dramaturgy, Physical Theatre, Screen and Voice.

NIDA staff across the organisation have demonstrated strong commitment to our ambitious goals and I extend my gratitude to them for supporting and delivering a huge range of projects and initiatives including a highly successful Open Day in 2014.

MESSAGE FROM THE DIRECTOR/CEO

During the year we welcomed over 18,000 students from around Australia to NIDA Open and NIDA Corporate short courses, workshops and productions. Highlights included the production in the Parade Theatre of *Too Many Elephants in this House*, for children aged 2–12, based on the award-winning children's book written by Ursula Dubosarsky and illustrated by Andrew Joyner, and the investment in a dedicated NIDA Corporate Melbourne office, which has seen significant growth for our courses in the Victorian business sector.

New senior members of staff included Director of Finance, Des Reynolds and Director of HR, Denis Fuelling. Internal reorganisation saw Caroline Spence take over as Head of NIDA Open, Mark Gaal accept the new role of Head of Vocational Studies and Alistair Graham take on Director of Business Development after acting in the role for several months.

My thanks to NIDA Chairman, Jennifer Bott AO for her commitment to NIDA in her first full year of Chairmanship and to the members of the NIDA Board of Directors, the NIDA Academic Board and its predecessor the Board of Studies. My thanks also to Peter Ivany AM, Chairman and the members of the NIDA Foundation Trust for their much-appreciated support of NIDA's ambitious vision for the future.

'In 2014 NIDA took a giant leap forward achieving important goals to transform the teaching and learning environment for our staff and students.'



In 2014 NIDA took a giant leap forward achieving important goals to transform the teaching and learning environment for our staff and students. We realised our dream to secure funding and commence the construction of a Graduate School. We prepared new courses to address the great changes sweeping the arts and entertainment industries. We invested in a new business model, which included new business systems for improved data management and client and partner relations to enable diversification and increase revenue. Finally, we continued to equip the institute with a digital

infrastructure to trial new forms of interaction with both students and the public.

I am pleased to report a dynamic and healthy organisation, a highly motivated and engaged staff, and a student body immersed in innovative arts practice, excited about the new breadth within their courses and the confidence we have in them as the creative leaders of the future.

Lynne Williams
Director/CEO



UNDERGRADUATE STUDIES



This has been an incredibly busy year at NIDA, and no less so for our students. From industry collaborations to our popular student productions, 2014 was a year full of occasions to demonstrate why NIDA students are considered future leaders in their creative fields.

We continued our commitment to practical immersive educational experiences for our students, offering them a range of opportunities to work with leading artists from Australia and overseas to develop their own work and explore the latest developments in the arts and entertainment industries.

In January 2014 Head of Acting, Jeff Janisheski curated a week-long public program, *Tearing the Mask: A Celebration of Japanese Contemporary Performing Arts*, exploring the Japanese theatre arts *noh* and *butoh*. Two international guest artists provided students with an insight into these two artforms, supported by a program of public films, seminars and performances.

This exploration of Japanese theatre was extended to student projects throughout the year, becoming the catalyst for some creative and inventive work. First-year Design students created a collection of costumes entirely constructed out of paper and inspired by Japanese ghost stories; Costume students collaborated with Staging and Acting students to develop costumes from Japanese myths and legends specifically for aerial acrobatics performances; and Properties students worked with NIDA's Directing students to produce a 'Japanese Freak Puppet Show'.

The lifeblood of NIDA's Production Program is the influx of visiting professionals sharing their particular approach to creating work with our students. Both seasons in 2014 were fine examples of this quintessential 'meeting of minds'.

In June David Berthold directed *Much Ado About Nothing* presented in the newly renovated Atrium. John Sheedy, Artistic Director of Barking Gecko Theatre Company and a NIDA directing graduate directed *The Greeks* (*Hecuba*, *Agamemnon*, *Electra*). The

season included two more recent directing graduates: Dominic Mercer directing *In the Blood* by Suzan-Lori Parks and Mackenzie Steele directing Marivaux's *The False Servant*. Finally, two NIDA department Heads, Stephen Sewell and Jeff Janisheski, joined forces to write and direct a new play, *Kandahar Gate* in association with Japanese sound composer Masahiro Sugaya.

For our October season, students had the unique chance to work with celebrated choreographer and Artistic Director of Australian Dance Theatre, Garry Stewart. Garry is a major force on the international dance scene and it was a thrill to have him as the 2014 Seaborn, Broughton and Walford Foundation Artist-in-Residence. He brought his breadth of experience and his passion for performance into the classroom, leading several workshops with the actors throughout the year, which culminated in the premiere of his new work *Choreography* at Carriageworks.

NIDA was also fortunate to host two leading writers for the October productions: Pulitzer Prize-nominated playwright Adam Rapp worked closely with third-year Acting students to devise a new theatre piece, *Wolf in the River*, and Australian writer Michael Gow revisited two of his plays to develop a new work, *Writing for Performance – A Personal View*. NIDA continued to explore new repertoire with the first full-scale Australian staging of the musical *The Light in the Piazza*, directed by Roger Hodgman, and a uniquely Australian production of *Blood Wedding* directed by NIDA Acting Lecturer, Kristine Landon-Smith.

NIDA productions are always a wonderful challenge for our students to apply their creative and practical skills to the task of staging full-scale performances, and in 2014 they did not disappoint. The seasons are also an important opportunity for students across the disciplines to connect and learn to work together as a creative team. From the actors working with directors to develop new theatre works, to the Staging students' triumphant success in bringing the set design for



the musical *The Light in the Piazza* to life, these productions are testament to NIDA students' capacity for creative collaboration and knowledge exchange.

NIDA is also determined to offer our students the latest in resources and technology to ensure their education is preparing them for the arts and entertainment industry of the future. For example, our Production students have benefited from an expanded video system as part of efforts to ensure the course remains relevant and to open up a wider range of creative possibilities for the NIDA Production Program. We are also exploring more opportunities for students to connect with each other outside class and share their experience through online learning and networking.

We look forward to many more wonderful opportunities in 2015.

Michael Scott-Mitchell

Director, Undergraduate Studies/
Head, Design for Performance



'From industry collaborations to our popular student productions, 2014 was a year full of occasions to demonstrate why NIDA students are considered future leaders...'

GRADUATE STUDIES



2014 was the inaugural year of the Master of Fine Arts (MFA) programs at NIDA.

While the focus of the Writing for Performance and Directing courses remained on the practice of writing and directing, two key supporting subjects have been added: Contextualising Practice and Practice-Based Research. In particular, students are required to write an academic journal article on an area of their practice. This specific interrogation of their work relates to their actual practice and serves to improve their artistic work in an area of special interest to them.

An essential component of the courses is the inclusion of an international field trip where students are given the opportunity to observe, participate and critically reflect on international best practice. In 2014 the Directing students attended Theatertreffen in Berlin and the Writing for Performance students attended the Edinburgh Festival.

The Directing students undertook a number of projects throughout the year. Some highlights include: working with Writing for Performance and Design students, collaborating with Indigenous performers from the Aboriginal Centre for Performing Arts (ACPA) in Brisbane and attending the Perth Festival.

As well as working with Acting students at NIDA, the Directing students also had

the opportunity to hone their skills by working with performers from Actors Centre Australia in Sydney, University of Wollongong, National Institute of Circus Arts, Opera Australia's Young Artist Program and the National Theatre Drama School in Melbourne.

The triple j music videos proved to be most successful. This project is a significant undertaking in collaboration with NIDA Design and Production students and is an opportunity for our directors to work through the real-world challenges of putting a music video together.

The Directors' Productions were wide-ranging in their genre and scale: a new Australian musical, new Australian drama, an adaptation of a fairy tale and contemporary classics. The season also delved into a number of different performance practices, experimenting with genres as diverse as circus, film, cabaret and opera. These productions are a culmination of the students' hard work throughout the year and a testament to the broad range of skills they have mastered.

Writing for Performance students participated in numerous projects, in addition to their major work (the production of a full length play or screenplay). These projects included some they shared with the Directing and Design students, such as the tremendously productive time spent





with the Indigenous performers of ACPA in Brisbane, and assisting Directing students on their triple j project.

They also participated in a massive iCinema-led World War I project, partnering with the ABC and the Australian War Memorial, which will result in a variety of credits for the students in the digital multi-platform arena.

The highlight of the year for the Writing for Performance students, apart from attending the Edinburgh Festival, was certainly their work with actors from NIDA and elsewhere as the students workshopped and presented a rehearsed reading of selections from the plays and screenplay they had written over the course of the year.



The experience of working directly with actors in a rehearsal situation is crucial in assisting the Writing for Performance students to become familiar with this important process in the successful production of new work.

Dr Egil Kipste

Director, Postgraduate Studies/
Head, Directing

Images, this page: (anticlockwise from top left): *Rausch* (Photo: Lisa Maree Williams), *Winterreise* (Photo: Lisa Maree Williams), triple j music video shoot, Master of Fine Arts (Directing) students during their Berlin visit

Opposite page (L-R): *Gerygone* (Photo: Charles Davis), *Antigone* (Photo: Lisa Maree Williams)

HIGHER EDUCATION STATISTICS

Applicants for courses commencing in 2014

	Acting	Acting (Music Theatre)	Costume	Design	Production	Properties	Staging	Directing	Writing for Performance	Totals
NSW/ACT	591	116	28	30	37	16	6	41	19	884
NT	10									10
Qld	212	43	4	4	3	2		2	2	272
SA	86	9	5	2	2			2		106
Tas	28	4		1	5	1			1	40
Vic	307	70	12	10	4	2		11	3	419
WA	138	25	1	1	2			1		168
NZ	30	8		1				3		42
O/S	32	4		1	1			2		40
TOTAL	1,434	279	50	50	54	21	6	62	25	1,981

Students by course in 2014*

	Acting	Costume	Design	Production	Properties	Staging	Directing	Writing for Performance	Total
Year 1	24	4	8	14	5	4	7	8	74
Year 2	22	4	7	16	5	1			55
Year 3	17	4	8	12	5				46
TOTAL	63	12	23	42	15	5	7	8	175

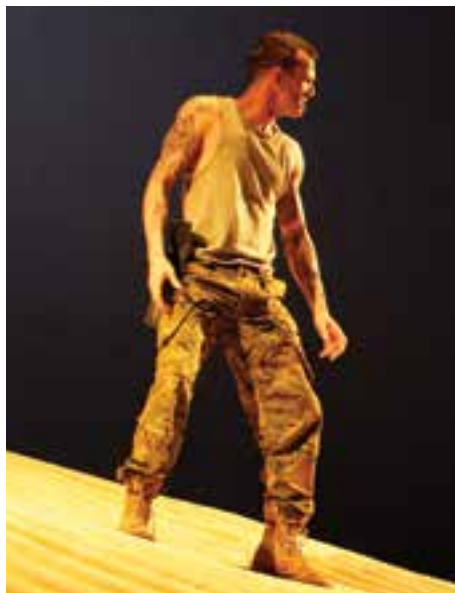
Students by course and gender in 2014*

	Acting	Costume	Design	Production	Properties	Staging	Directing	Writing for Performance	Total
Female	32	12	15	26	7	1	4	5	102
Male	31		8	16	8	4	3	3	73
TOTAL	63	12	23	42	15	5	7	8	175

First-year enrolments by state in 2014

	Acting	Costume	Design	Production	Properties	Staging	Directing	Writing for Performance	Total
ACT	1		1						2
NSW	4	2	2	12	2	4	2	1	29
NT	2						2		4
Qld	3	1	2		1		1	2	10
SA	3		1						4
Tas				2	1				3
Vic	6	1	2		1		1	4	15
WA	3							1	4
NZ							1		1
O/S	2								2
TOTAL	24	4	8	14	5	4	7	8	74

* As at 28 January 2014



Images, this page (anticlockwise from top right):
EXPONIDA 2014 (Photo: Jacquie Manning),
The False Servant (Photo: Mark Nolan),
Choreography (Photo: Don Arnold), *Kandahar Gate*
(Photo: Lisa Maree Williams),

NIDA OPEN, NIDA CORPORATE & VOCATIONAL STUDIES



'...both NIDA Open and NIDA Corporate provided flexible learning options for people of all ages...'

NIDA Open and NIDA Corporate enjoyed an inspiring and busy year in 2014. Both areas delivered strong growth on the previous year with revenue increasing by almost 20 percent in NIDA Corporate and approximately 7 percent in NIDA Open.

Throughout the year both NIDA Open and NIDA Corporate provided flexible learning options for people of all ages, including short courses, term classes, holiday workshops, residencies, 12-month and 6-month Studios, corporate seminars and customised workshops.

NIDA Corporate expanded the public course program in Melbourne and delivered more customised work in Adelaide, Brisbane, Canberra and Perth. Customised and one-to-one coaching activities represented 66 percent of all activity and public courses represented 34 percent of total revenue.

NIDA Open introduced a number of new initiatives, including the Interconnectivity Project with the Young Actors Studios in Brisbane, Melbourne and Sydney, where students shared the performative outcomes of their devised process through a shared blog.

An online writing course, *Finding Your Story* was trialled with eight students across a 6-week format using NIDA's web-based learning management system for delivery. This culminated in a filmed script workshop with NIDA graduates Guy Simon and Andrea Demetriades, directed by Imara Savage.

In May, NIDA Open presented a new stage adaption of the children's book *Too Many Elephants in this House* written by Ursula Dubosarsky and illustrated by Andrew Joyner. The production was directed by NIDA Open Schools Manager Kellie Mackereth and featured NIDA students and graduates. Children from two years and up attended performances in the Parade Theatre, followed by Q&A sessions with the director, actors, author and illustrator.

Images, this page: (clockwise from top left): NIDA Open holiday course (Photo: Maja Baska), *Too Many Elephants in this House* (Photo: Marnya Rothe), NIDA Open holiday course (Photo: John Leung)
Opposite page (L-R): NIDA Corporate workshop (Photo: Melinda France), NIDA Open adult course (Photo: Maja Baska)

The Young Artist Advisory Committee, made up of 17 students between the ages of 8–18 years, met each term to provide feedback and advice to NIDA Open staff on course planning. The committee also organised a wonderful end of year 'red carpet' party for children and young people.

NIDA Open engaged the parents of participants in the programs for children and young people through a new Arts Smart Forum which created a dialogue about important issues affecting young people and their arts education.

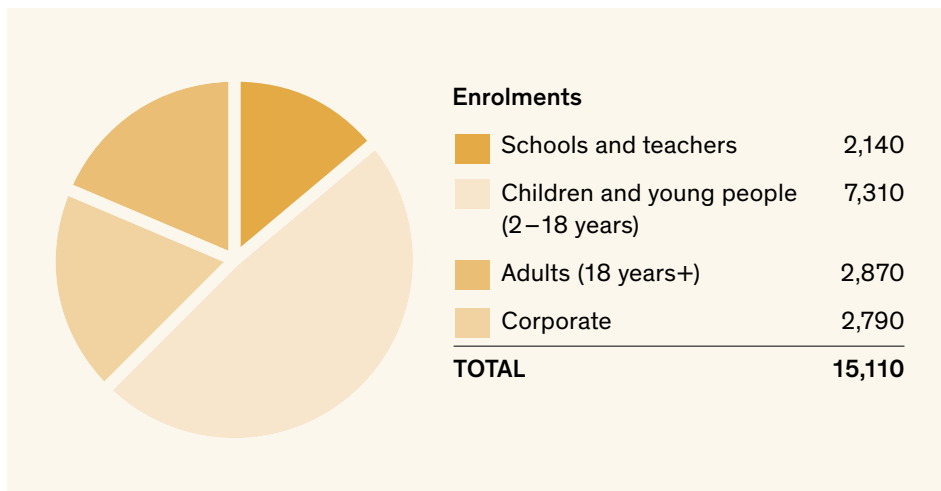
In March Vocational Education and Training (VET) activities were separated from NIDA Open and became a new department 'Vocational Studies' headed by Mark Gaal.

The new department delivered teacher training programs in technical theatre for the NSW Department of Education and Communities, and prepared two new courses for delivery in 2015: the Diploma of Musical Theatre and the Diploma of Live Production and Technical Services.

In 2014 NIDA received approval to become a VET FEE-HELP provider, enabling diploma level students to apply for assistance for tuition fees.

Caroline Spence

Head, NIDA Open and NIDA Corporate



2014 NIDA Open and NIDA Corporate venue partners

NSW: ABC Studios, Taronga Zoo, Sydney Living Museums, Carriageworks, Sydney Harbour Federation Trust, The Concourse, Wollongong Art Gallery, Australian National Maritime Museum, Riverside Theatres, Campbelltown Arts Centre, Auburn City Council

Vic: The Australian Ballet School, Malthouse Theatre

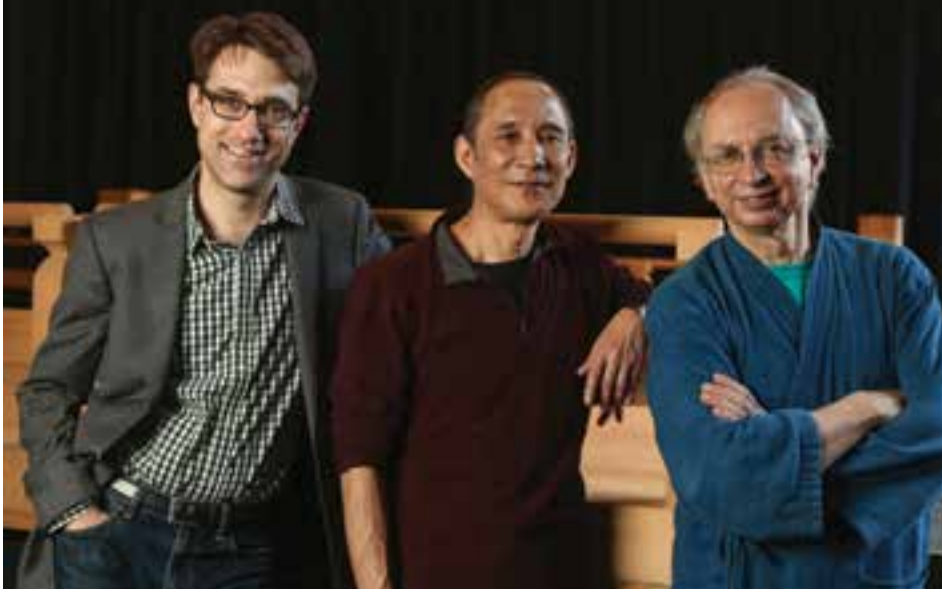
Qld: TAFE Brisbane, Tanks Arts Centre

ACT: Canberra Theatre Centre

In 2014 NIDA Open and NIDA Corporate also worked with many schools and community venues across Australia.

<i>Too Many Elephants in this House</i> attendance	2,950
Tutors	247
Classes delivered	1,325





We would like to thank our donors and sponsors for their generous support throughout 2014. We applaud their commitment to providing the kind of exceptional learning experiences and environment that help our students maximise their time at NIDA and reach their potential.

In 2014 we welcomed Garry Stewart, Artistic Director of Australian Dance Theatre as the Seaborn, Broughton and Walford Foundation (SBW) Artist-in-Residence. This was the fifth year of SBW funding through the NIDA/SBW project and we are looking forward to discussing future iterations of this much appreciated support by the Foundation.

Our donors have once again provided an exceptional level of support to benefit NIDA's students. Key philanthropic activities for 2014 included support for the student bursary program, which provided over 70 undergraduate and graduate students with bursaries to assist with living expenses throughout the year.

The Production Fund saw its second year of support for student performances, with over 50 donors contributing to the success of NIDA's student productions.

New aerial acrobatic equipment was donated, allowing for the development

of aerial movement training and for Costume students to explore costume creation for 'flying' performances.

International placements were undertaken by three third-year students, thanks to travelling scholarships provided by NIDA supporters. Funds were raised for one of these scholarships through 'Event in 24 Hours', an event management exercise for Production students.

NIDA also continued our commitment to international partnerships and delivered a two-day festival exploring Japanese performing arts, entitled *Tearing the Mask: A Celebration of Japanese Contemporary Performing Arts*, in association with the Girgensohn Foundation, the Japan Foundation and the Japanese Film Festival.

The Ian Potter Foundation generously committed over \$200,000 to support development of a Master of Fine Arts (Voice), the Embassy of the United States of America provided funds to support the visit of writer/director Adam Rapp, and funding was received from the Community Heritage Grants program for a significance assessment of the NIDA Archives.

The NIDA Foundation Trust has launched a capital campaign under the leadership of its Chairman, Peter Ivany AM to provide funds for the construction of NIDA's new Graduate School in addition to the Australian Government Ministry for the Arts support for the project under NIDA's Capital Works funding. We are thrilled that in the infancy of the campaign, we have already had some significant pledges from current supporters of NIDA. This commitment to NIDA and its vision is critical to our long term success and we are buoyed by the level of support already shown to the campaign.

Alistair Graham

Director, Business Development

NIDA Foundation Trust Directors

Peter Ivany AM, Chairman

Andrew Banks

Mark Burrows AO
(until March 2014)

Elizabeth Butcher AM

Bruce Davey

Alex Pollak

Peter Reeve

Peter Rose

OPERATIONS

NIDA's buildings and facilities are vital to the education and training we offer as well as to other activities that take place throughout the year.

The maintenance of and improvements to the NIDA building enhances and prolongs the Australian Government's investment in this asset and in Australian culture. Funding for building work is provided through the Australian Government Ministry for the Arts under the current four-year Capital Works Expenditure Program (CWEP) Agreement.

In 2014, four new NIDA Studios built under the 2013 CWEP were officially opened by the Attorney General and Minister for the Arts, Senator the Hon George Brandis QC providing much-needed additional teaching and rehearsal space.

Funding provided through the 2014 CWEP progressed the transformation of the original 1988 Stage 1 building with improved staff and student spaces, safety and statutory compliance updates, end-of-life replacements on the external facade, continued technical interconnection of the theatres and preliminary design development for the NIDA Graduate School.

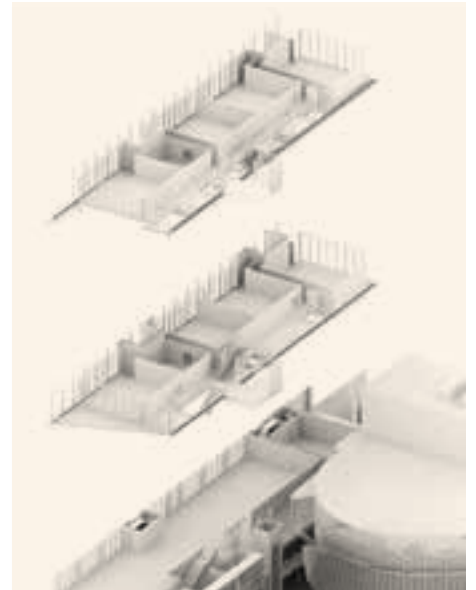
An important funding variation occurred in June 2014 with the release of additional CWEP Retention Funds to realise the Graduate School project as a continuing activity under the Agreement. The Graduate School is a major

improvement to the original 2001 award-winning Stage 2 building designed by Ken Maher (Hassell Architects). Mr Maher is the leading architect for the Graduate School and, as well as creating a new building with its own unique beauty of design, will ensure that it enhances the Stage 2 building.

This project will provide eight new graduate studios and will modernise the current Rodney Seaborn Library. Importantly, it will also improve the value of the NIDA campus by extending the useful and economic life of the Stage 2 building.

Through an open tender process, Taylor Construction Group won the Graduate School design and construction contract with their innovative construction methodology taking into account NIDA's education and performance needs during building works. Members of the NIDA Foundation Trust provided invaluable assistance and expertise in the tender evaluation process. Construction began on 30 October 2014 and will continue until the end of 2015.

The 2014 NIDA capital asset budget, combined with external grants, continues to fund major business technology projects, including the first major upgrade of software solutions under NIDA's Business Improvements Roadmap. Both individually and combined, these software projects will significantly improve efficiency, transform



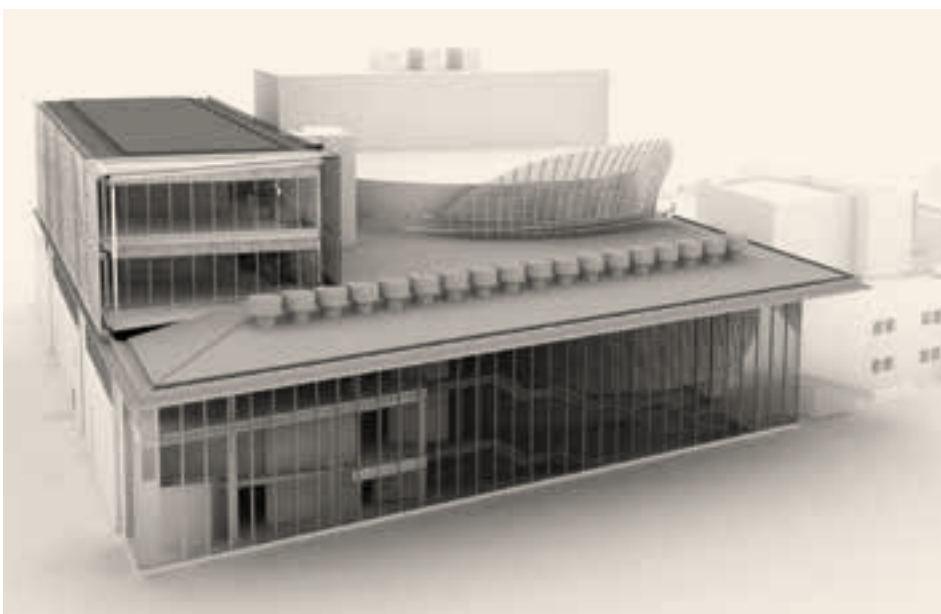
how NIDA operates and improve business analysis.

The Technical Department AV team extended the integration of AV, IT and web technologies, including digitally capturing over 90 lectures for online delivery.

NIDA's staff and students continue their focus on safety through proactive consultation, cooperation and coordination in every element of student productions, from design to delivery.

Allan Morgan

Director, Operations



Images: Architectural design of the new NIDA Graduate School (images courtesy of Hassell Architects)

NIDA STUDENT PRODUCTIONS 2014



The Greeks (Hecuba, Agamemnon, Electra)

By John Barton and Kenneth Cavander
Directed by John Sheedy
10–14, 16–17 June

CAST HECUBA

Polyxena	Jenna Sutch
Hecuba	Lily Black
Odysseus	Shakira Clanton
Talthybius/Old Man	Gloria Bose
Agamemnon	James Raggatt
Cassandra	Elliott Mitchell
Polymestor	Gautier Pavlovic-Hobba
Chorus	Maree Cole
	Alexandra Nell
	Nicholas Hasemann
	Josephine Starte

CAST AGAMEMNON

Clytemnestra	Maree Cole
Talthybius/Old Man	Gloria Bose
Agamemnon	James Raggatt
Cassandra	Elliott Mitchell
Aegisthus	Nicholas Hasemann
Soldier	Josephine Starte
Chorus	Gautier Pavlovic-Hobba
	Jenna Sutch
	Alexandra Nell
	Lily Black
	Shakira Clanton

CAST ELECTRA

Electra	Alexandra Nell
Chrysothemis	Josephine Starte
Clytemnestra	Maree Cole
Old Man	Gloria Bose
Orestes	Gautier Pavlovic-Hobba
Aegisthus	Nicholas Hasemann
Chorus	James Raggatt
	Elliott Mitchell
	Lily Black
	Shakira Clanton
	Jenna Sutch

ARTISTIC AND PRODUCTION TEAM

Director	John Sheedy**
Set/Props Designer	Isabella Andronos
Set/Props Assistant Designer	Nicholas Fry
Costume Designer	Charlotte Henery
Costume Assistant Designer	Courtney Westbrook
Production Stage Manager	Ben Redford
Deputy Stage Manager	Gayda de Mesa
Assistant Stage Managers	Brooke Kiss
	Toby Rosengarten
Lighting Designer	Bridget McCluskey
Head Electrician	Jack Thompson
Technical Assistants	Michael Cornford
	Kayla Burrett
Sound Designer/Operator	Romy McKanna
Sets Supervisor	Tony Pierce*
	Lynsey Brown*
Sets Crew	Keely Jobe
	Conor May
Props Supervisor	Luc Favre
Props Crew	Jacob Stevens
Costume Supervisor	Anna Porcaro
Costume Crew	Lauren Hunter
Voice Coach	Katerina Moraitis*

Much Ado About Nothing

By William Shakespeare
Directed by David Berthold
11–14, 16–19 June

CAST

Don Pedro, of Aragon	Oliver Burton
Donna Jean, bastard sister to Don Pedro	Julia Christensen
Benedick, in the company of Don Pedro	Kyle Kaczmarczyk
Claudio, in the company of Don Pedro Sexton	Jack Angwin
Borachia, a follower of Donna Jean/Innogen, Leonato's wife	Emily Davison
Candice, a follower of Donna Jean Balthasar, an attendant	Georgia Blizzard
Verges, Dogberry's deputy	Francesca
Leonato, of Messina	Guy O'Grady
Hero, Leonato's daughter	Shannon Steele
Beatrice, Leonato's niece, an orphan	Miranda Daughtry
Dogberry, a constable	Jessica Falkholt

ARTISTIC AND PRODUCTION TEAM

Director	David Berthold**
Set/Props Designer	Emily Rose Barr
Costume Designer	Rachel Giuffre
Costume Assistant Designer	Charlotte Montgomery
Production Stage Manager	Ryan Shuker
Deputy Stage Manager	Grace Benn
Assistant Stage Manager	Raine Paul
Lighting Designer	Adam Smith
Head Electrician	Ceilidh Newbury
Sound Designer/Operator	Nate Edmondson**
Sets Supervisor	Tony Pierce*
	Lynsey Brown*
Props Supervisor	Hannah Crosby
Props Crew	Alice de Groot
Costume Supervisor	Caitlyn Newbury
Costume Makers	Naomi Mcilgorm
	Katelyn Schallmeiner
	Lauren Hunter
	Nicole Vella
Voice Coach	Hamish Pritchard**
Technical Assistant	Cecilia Nelson

Much Ado About Nothing was supported by the NIDA Production Fund



Kandahar Gate

By Stephen Sewell
Directed by Jeff Janisheski
17–21, 23–24 June

CAST

Gunner	Jack Ellis
Jacko	Govinda Röser-Finch
Michelle	Xanthe Paige
Gilmore/Sanderson	Duncan Ragg
Henderson/Jenkins	Matthew Predny
Hanson/Tilly	Georgia Wilkinson-Derums

ARTISTIC AND PRODUCTION TEAM

Director	Jeff Janisheski*
Set/Props Designer	Charles Davis
Set/Props Assistant Designer	Ara Steel
Costume Designer	Emma Vine
Costume Assistant Designer	Sabina Myers
Composer	Masahiro Sugaya**
Production Stage Manager	Kirsty Walker
Deputy Stage Manager	Tim Spohr
Production Assistant	Christopher Hopson
Assistant Stage Manager	Lillian U
Lighting Designer	Eva Woodbrook
Head Electrician/Operator	Catherine Studley
Sound System Designer/Operator	Sally Withnell
Sets Supervisor	Tony Pierce*
	Lynsey Brown*
Sets Crew	Joseph Gleeson
Properties Supervisor	Rowan Wills
Properties Crew	Courtney Clarke
Costume Supervisor	Ra Stewart
Costume Crew	Nicole Vella
Voice Coach	Hamish Pritchard**
Microphone Technician	Liam Barwick

Kandahar Gate was supported by The Girgensohn Foundation



In the Blood

By Suzan-Lori Parks
Directed by Dominic Mercer
17–21, 23–24 June

CAST

Hester	Emele Ugavule
Chilli/Jabber	Thuso Lekwape
Reverend D/Baby	Brenden Dodds
The Welfare Lady/Bully	Emily Havea
The Doctor/Trouble	Shiv Palekar
Amiga Gringa/Beauty	Sophie Kesteven

ARTISTIC AND PRODUCTION TEAM

Director	Dominic Mercer**
Set/Props Designer	Michael Hili
Costume Designer	Michael Hili
Costume Assistant Designer	Genevieve Graham
Production Stage Manager	Georgia Boreham
Deputy Stage Manager	Katelyn Shaw
Assistant Stage Manager	Andrea Theodore
Lighting Designer	Emily Milne
Head Electrician	Paul Najor**
Lighting Operator	Thomas Walsh
Sound System Designer/Operator	Aiden Brennan
Sets Supervisor	Tony Pierce*
	Lynsey Brown*
	Conor May
Sets Crew	Andrew Boland
Props Supervisor	Stephanie Nicholls
Props Crew	Tara Mannell
Costume Supervisor	Katelyn Schallmeiner
Costume Crew	Linda Nicholls-Gidley**
Voice Coach	



The False Servant

By Pierre Marivaux
Translated by Martin Crimp
Directed by Mackenzie Steele
18–21, 23–24 June

CAST

Trivelin	Skyler Ellis
Chevalier	Charlotte Cashion
Countess	Jessica Vickers
Lelio	Thomas Pidd
Arlequin/Frothin	Charles Wu

ARTISTIC AND PRODUCTION TEAM

Director	Mackenzie Steele**
Set/Props Designer	Dann Barber
Set/Props Assistant Designer	Mathilda Robba
Costume Designer	Dann Barber
Costume Assistant Designer	Tyler Hawkins
Dramaturg	Robin Dixon*
Production Stage Manager	Alexia Thorne
Deputy Stage Manager	Jennifer Parsonage
Assistant Stage Manager	Ashley Kurrle
Lighting Designer	Brittany Jones
Head Electrician	Lauren Schwabe
Sound Designer/Operator	Gin Rosse
Sets Supervisor	Terry Roy**
	Ian Turland*
Sets Crew	Kieren Dew
Props Supervisor	Eva Taylor
Senior Props Maker	Andrew Boland
Props Crew	Jasper Turner
Costume Supervisor	Jessica Allison
Voice Coach	Linda Nicholls-Gidley**

NIDA STUDENT PRODUCTIONS 2014



The Light in the Piazza

Book by Craig Lucas
 Music and lyrics by Adam Guettel
 Directed by Roger Hodgman
 14–18, 20–21 October

CAST

Margaret Johnson	Emily Havea
Clara Johnson	Jessica Vickers
Franca Naccarelli	Emele Ugavule
Signor Naccarelli	Skyler Ellis
Fabrizio Naccarelli	Matthew Predny
Signora Naccarelli	Maree Cole
Giuseppe Naccarelli	Stephen Anderson**
Roy Johnson/Priest	David Berry**
Ensemble	Mark Hill
Ensemble	Kieran McGrath
Ensemble	Ryan Morgan
Ensemble	Giorgia Scott
Ensemble	Laura Soerja Djanegara
Ensemble	Annie Stafford

ORCHESTRA

Conductor	Nigel Ubrihien*
Piano	Robert Bertram**
Violin I/Leader	Martyn Hentschel**
Violin II	Monique Irik**
Violin III	Vanessa Tammetta**
Violin IV	Tracy Wan**
	Alastair Duff-Forbes*
Violin V	Ziva Altman**
Cello I	Clare Kahn**
Cello II	Steve Meyer**
Double Bass	David Cooper**
Harp	Verna Lee**
	Genevieve Lang**
Guitar/Mandolin	James McDonald**
Percussion	Josh Hill**
Clarinet	Ian Sykes**
Bassoon	Alison Evans**

ARTISTIC AND PRODUCTION TEAM

Director	Roger Hodgman**
Musical Director	Nigel Ubrihien*
Musical Supervisor	Andrew Ross*
Set/Props Designer	Dann Barber
Set/Props Assistant Designer	Genevieve Graham
Costume Designer	Emily Barr
Costume Assistant Designer	Mathilda Robba
Assistant Director	Samantha Young
Production Stage Manager	Bridget McCluskey
Deputy Stage Manager	Sally Withnell
Assistant Stage Managers	Liam Barwick
	Michael Scoul
	Ryan Shuker
Lighting Designer	Eva Woodbrook
Technical Manager	Aiden Brennan
Head Electrician/Operator	Andrea Theodore
Head Dome	Raine Paul
Radio Mic Tech	Ashley Kurrle
Mechanist	Bridget James
Automation Operator	Ryan Drum
Automation Technician	Georgia Boreham
Sound Designer	Kieren Dew
Staging Assistant	Anthony Babicci*
Scenic Artists	Lyn Rowland**
	Hannah Crosby
Properties Supervisor	Rowan Wills
Properties Maker	Alice de Groot
Properties Assistants	Jacob Stevens
	Ra Stewart
Costume Supervisor	Lauren Hunter
Costume Assistant/Maker	Tara Mannell
Costume Makers	Edwina James
	Donna Phibbs
	Naomi Mcilgorm
Vocal Coach (Italian)	Pamela Mildenhall**
Choreographer	Caroline Kaspar**
Repetiteur	Robert Bertram**

Produced by arrangement with Turner Entertainment Co. Owner of the original motion picture *Light in the Piazza*, based on the novel by Elizabeth Spencer.

The Light in the Piazza was presented through special arrangement with ORiGiN™ Theatrical on behalf of R&H Theatricals, New York.

The Light in the Piazza was supported by the NIDA Production Fund. Developed with the assistance of the Sundance Institute Theatre Laboratory. Italian lyrics for 'Il Mondo Era Vuoto' by Judith Blazer. Italian translation by Judith Blazer and Maria Vèrnole Blazer.



Wolf in the River

Written and directed by Adam Rapp
 15–18, 20–22 October

CAST

The Man	Jack Ellis
Tana	Georgia Wilkinson-Derums
Debo	Charles Wu
Monty	Xanthe Paige
Dothan	Brenden Dodds
Aikin	Thuso Lekwape
Pin	Thomas Pidd

ARTISTIC AND PRODUCTION TEAM

Director	Adam Rapp**
Set/Props Designer	Charlotte Henery
Set/Props Assistant Designer	Charlotte Mungomery
Costume Designer	Michael Hill
Assistant Directors	Jessica Arthur
	David Burrowes
Production Stage Manager	Fraser Orford
Deputy Stage Manager	Catherine Studley
Assistant Stage Manager	Cecilia Nelson
Lighting Designer	Kirsty Walker
Head Electrician/Operator	Jennifer Parsonage
Sound Designer/System Designer/ Operator	Gayda de Mesa
Scenic Artists	Anthony Babicci*
	Lyn Rowland**
Properties Supervisor	Eva Taylor
Properties Assistant	Courtney Clarke
Costume Supervisor	Corinne Heskett**
Costume Assistant	Nicole Vella

The visit of Adam Rapp was supported by the Embassy of the United States of America.

Images (L–R): *The Light in the Piazza* (Photo: Mark Nolan), *Wolf in the River* (Photo: Heidrun Lohr)



Blood Wedding

By Federico Garcia Lorca
Translated by Ted Hughes
Directed by Kristine Landon-Smith
16–18, 20–23 October

CAST

Bridegroom: mixed heritage, Aboriginal and Anglo Australian with Italian ancestry	Kyle Kaczmarczyk
Bridegroom's Mother: Aboriginal	Shakira Clanton
Bride: mixed heritage, Aboriginal and Anglo Australian	Jessica Falkholt
Father of Bride: Anglo Australian	James Raggatt
Leonardo: mixed heritage, Aboriginal and Anglo Australian with Italian ancestry	Nicholas Hasemann
Leonardo's Wife: Anglo Australian	Lily Black
Leonardo's Mother-in-law: Anglo Australian	Shannon Steele
Servant: English	Josephine Starte
Beggarwoman: Aboriginal	Gloria Bose
Neighbour/Girl: Anglo Australian	Julia Christensen
Girl: Anglo Australian	Jenna Sutch

ARTISTIC AND PRODUCTION TEAM

Director	Kristine Landon-Smith*
Set/Props Designer	Rachel Giuffre
Set/Props Assistant Designer	Sabina Myers
Costume Designer	Isabella Andronos
Costume Assistant Designer	Nicholas Fry
Composer	Felix Cross**
Dramaturg	Liza-Mare Syron**
Production Stage Manager	Emily Milne
Deputy Stage Manager	Lauren Schwabe
Assistant Stage Manager	Erin Shaw
Lighting Designer	David Ferguson**
Head Electrician/Operator	Joshua Broadbent
Sound Designer/Operator	Alexia Thorne
Scenic Artists	Anthony Babicci* Lyn Rowland**
Properties Supervisor	Andrew Boland
Properties Assistant	Jasper Turner
Costume Supervisor	Jessica Allison
Costume Assistant	Katelyn Schallmeiner

Blood Wedding© Estate of Ted Hughes and performed by permission of Faber and Faber Ltd



Choreography

Choreographed, written and directed by
Garry Stewart
21–25, 27–28 October
Carriageworks

CAST

Jack Angwin
Georgia Blizzard
Oliver Burton
Miranda Daughtry
Emily Davison
Elliott Mitchell
Alexandra Nell
Guy O'Grady
Gautier Pavlovic-Hobba
Brian Carbee**
Zoë Dunwoodie**

ARTISTIC AND PRODUCTION TEAM

Director/Choreographer	Garry Stewart**
Set/Props Designer	Emma Vine
Set Design Assistant	Courtney Westbrook
Costume Designer	Emma Vine
Composer	Brendan Woithe**
Assistant Directors	Katie Cawthorne Zebastian Hunter Pierce Wilcox**
Dramaturg	Pierce Wilcox**
Production Stage Manager	Adam Smith
Deputy Stage Manager	Gin Rosse
Production Assistant	Jack Thompson
Technical Assistant	Brooke Kiss
Assistant Stage Managers	Kayla Burrett Thomas Walsh Gemma Rowe
Lighting Designer	Timothy Spohr
Head Electrician/Operator	Katelyn Shaw
Sound Designer	Katelyn Shaw
Sound Designer/System Designer/Operator	Grace Benn
Properties Supervisor	Rowan Wills
Properties Assistant	Alice de Groot
Costume Supervisor	Stephanie Wigns**
Costume Maker	Kelly Jong**

Garry Stewart was NIDA's 2014 Seaborn,
Broughton & Walford Artist-in-Residence.
Choreography was presented in association with
Australian Dance Theatre.



Writing for Performance – A Personal View

Written and directed by Michael Gow
17–18, 20–24 October

CAST

Roland Henning	Duncan Ragg
Lawyer/Alexander the Great/ Titus Oates/Steve/Dan/ Male Nurse/Chris/Boy 1/Mr Devlin	Shiv Palekar
Headmaster/Doctor/Nick/ Old Man/Theatre Teacher/ Tom/Detective/Chekhov	Govinda Röser-Finch
Nina/Julie/Joan of Arc/ Miss Beverly/Nurse/ Flying Nanny	Charlotte Cashion
Mrs Walkham/Lynette/ Old Woman/Alison	Sophie Kesteven

ARTISTIC AND PRODUCTION TEAM

Director	Michael Gow**
Set/Props Designer	Charles Davis
Set/Props Assistant Designer	Tyler Hawkins
Costume Designer	Charles Davis
Costume Assistant Designer	Ara Steel
Assistant Director	Alastair Clark
Production Stage Manager	Brittany Jones
Deputy Stage Manager	Ceilidh Newbury
Technical Assistants	Lillian U Toby Rosengarten
Assistant Stage Manager	Michael Cornford
Lighting Designer	Ben Redford
Head Electrician/Operator	Romy McKanna
Head MX	Brittany Jones
Sound Designer/Operator	Chris Hopson
Staging Assistants	Keely Jobe Joseph Gleeson
Scenic Artists	Anthony Babicci* Lyn Rowland**
Properties Supervisor	Luc Farve
Properties Assistant	Stephanie Nicholls
Costume Supervisor	Anna Porcaro
Costume Assistant	Naomi McIlgorm

WRITERS 2014

28–29 OCTOBER, 1 NOVEMBER



The Man's Bitch

By Debra Thomas
Dramaturg

Samantha Young

CAST

Abigail Green	Sophie Gregg*
Angela Carter	Penny Larkins*
Hatshepsut/Jane	Sharni McDermott*
Miranda Kerr	Nicola Mason*
Elizabeth Taylor	Donna Brooks*
Frederick/David	Peter Cook*



Gerygone

By Cybèle McNeil
Associate Director
Dramaturg

Heather Fairbairn
Robin Dixon

CAST

Flora	Stephanie Anna*
Billy	Basil Scott-Mitchell*
Messiaen	Heath Ivey-Law*
Cath	Eleanor Stankiewicz*
Angus	Christian Charisiou*
Ben	Ryan Knight*
Mark/Chorus	Nicholas Hiatt*
Driver/Stage Directions	Julia Christensen*



The Space between the Fuel and the Fire

By Laura Lethlean

CAST

Georgie	Emma Harvie*
Simeon	Ryan Carter*
Jemima	Gemma Scoble*
Farhan	Michael Wood*
Exec 1/The Boss/The Manager	David Harrison*
Exec 2/The Bank Manager	Cecilia Morrow*
Top Dog	Cecilia Morrow*
	David Harrison*



Signs of Life (Screenplay)

By Jessica Marshall

CAST (Reading)

Luka	Duncan Ragg
Annie	Xanthe Paige
Leo	Connor Griffith*
Father Francis/Newsreader	Peter McAllum*
Celeste/Georgia	Indigo Davis Sparke*
Dave	Ford Sarhan*
Zoe	Rachael McQuillan*
Emma	Darcy Griffith*
Narrator	Penny Larkins*
Auslan Interpreter	Andrew Koblar*

CAST (Short film)

Luka	Duncan Ragg
Annie	Xanthe Paige
Leo	Connor Griffith*
Celeste	Indigo Davis Sparke*



Further West

By Michael Collins
Associate Director
Dramaturg

Josh Magee*
Samantha Young

CAST

Sam	Cece Peters*
Riley	Whitney Richards*
John	David O'Brien*
Garry	Kim Knuckey*
Marianne	Jodine Muir*
Robert	Paul Armstrong*



I, the Boy, the Man

By David Stewart

CAST

David Stewart	David Stewart
The Psychologist	Penny Larkins*
C.E.L.I.N.E.	Megan Hind

All photos from *Writers 2014* by Charles Davis



The Lucky Country

By Julia-Rose Lewis
Director/Dramaturg

Dominic Mercer*

CAST

Trip/God
Tuesday

Maggie Blinco*
Taylor Ferguson*

CREW

Lighting Operator
Sound Systems/Operator

Cat Studley
Sally Withnell

*Guest artist

DIRECTORS' PRODUCTIONS

26–29 NOVEMBER



Antigone

By Sophocles
Translated by Robert Bagg
Performance by arrangement with The Strothman Agency, LCC and Robert Bagg
Directed by Alastair Clark

CAST

Antigone	Alexandra Nell
Kreon	Jack Angwin
Haimon	Skyler Ellis*
Ismene	Madeleine Withington*
Polyneikes	Ryan Morgan

ARTISTIC AND PRODUCTION TEAM

Director	Alastair Clark
Set/Props/Costume Designer	Jeremy Allen
Dramaturg	David Stewart
Production Stage Manager	Ceilidh Newbury
Deputy Stage Manager	Toby Rosengarten
Lighting Designer	Alex Berlage*
Sound Designer	Liam Barwick
Head Electrician/Lighting Operator	Kayla Burrett
Sound and AV Systems/Operator	Raine Paul
Costume Supervisor	Jacqueline Lucey



Winterreise

By Wilhelm Müller and Franz Schubert
Adapted by Heather Fairbairn and Krystal Sweedman
Directed by Heather Fairbairn

CAST

Music Director	Mikey Curtain*
Poet	Alex Sefton*
Old Poet	Peter McAllum*
Young Woman	Nerida Godfrey*

ARTISTIC AND PRODUCTION TEAM

Director	Heather Fairbairn
Set/Props/AV/Costume Designer	Madeleine Hoy
Production Stage Manager	Ceilidh Newbury
Dramaturgs	Robin Dixon Cybèle McNeil
Deputy Stage Manager	Erin Shaw
Lighting Designer	Alex Berlage*
Sound Designer	Thomas Walsh
Head Electrician/Lighting Operator	Kayla Burrett
Sound and AV Systems/Operator	Raine Paul
Costume Supervisor	Jacqueline Lucey



Rausch

By Falk Richter
Translated by David Tushingham
Directed by Jessica Arthur

CAST

Simen Bostad
Ryan Carter*
Charlotte Cashion*
Christian Serge Charisiou*
Emma Harvie*
Rhys Keir*
Sophie Kesteven*

ARTISTIC AND PRODUCTION TEAM

Director	Jessica Arthur
Set/AV/Costume Designer	Laura Anna Lucas
Dramaturg	Christopher Bryant
Production Stage Manager	Ceilidh Newbury
Deputy Stage Manager	Ashley Kurrle
Lighting Designer	Alex Berlage*
Sound Designer	Andrea Theodore
Head Electrician/Lighting Operator	Kayla Burrett
Sound and AV Systems/Operator	Raine Paul
Costume Supervisor	Donna Phibbs



Little Bitch

Devised by Katie Cawthorne, Laura Lethlean,
Debra Thomas and the company
Directed by Katie Cawthorne

CAST

Alex Chalwell*
Elliott Mitchell
James Raggatt
Joseph Raggatt
Wil Ridley
Ross Walker

ARTISTIC AND PRODUCTION TEAM

Director	Katie Cawthorne
Set/Props/Costume Designer	Isabel Hudson
Dramaturgs	Laura Lethlean Debra Thomas
Production Stage Manager	Jack Thompson
Deputy Stage Manager	Cecilia Nelson
Lighting Designer	Christopher Page*
Sound Designer	Sally Withnell
Construction Manager	Ryan Drum
Head Electrician/Lighting Operator	Michael Soul
Sound and AV Systems/Operator	Lillian U
Costume Supervisor	Rosalie Boland

The Death of Abel

A film by David Burrowes
Directed by David Burrowes

CAST

Brother 1	Drew Wilson*
Brother 2	Duncan Ragg*
Child 1	Tom Poulton*
Child 2	Luke Brennan-Lamb*

ARTISTIC AND PRODUCTION TEAM

Director	David Burrowes
Production Designer	Stephanie Howe
Executive Producer	Kai Raisbeck*
Director of Photography	Oscar Partridge*
Editor	Laura Zusters*
Production Manager	Georgina Veneziani*
Production Coordinator	Shantelle Isaaks*
Sound Designer	Emma Duggan*
Composer	Marty Jamieson*
Costume Crew	Kathryn Baker*



Le Portrait de Dorian Gray

By Oscar Wilde
Adapted by Stephen Sewell
Directed by Zebastian Hunter

CAST

Dorian	Nicholas Hasemann
Lord Henry	Guillaume Barriere*
Basil	Louis Segui Capdevila
Sibyl	Elli Huber*
Alain	Seth Scheuner*
Victor	David Helman*
Hetty	Baily Cutts*
Gwendolen	Emma Goh*

ARTISTIC AND PRODUCTION TEAM

Director	Zebastian Hunter
Set/Props/Costume Designer	Anthony Spinaze
Production Stage Manager	Jack Thompson
Deputy Stage Manager	Brooke Kiss
Lighting Designer	Christopher Page*
Sound Designer	Katelyn Shaw
Construction Manager	Ryan Drum
Head Electrician/Lighting Operator	Michael Soul
Sound and AV Systems/Operator	Lillian U
Costume Supervisor	Edwina James



Hunger

Adapted by Samantha Young
From Erysthicton and Mestra by Tom Wright
Directed by Samantha Young

CAST

Miranda Daughtry
Stephanie King*
Guy O'Grady
Gautier Pavlovic-Hobba
Anna Phillips*
Matthew Predny*
Emma Louise Playfair*
Eliza Scott*
Tim Spencer*
Ella Watson-Russell*

ARTISTIC AND PRODUCTION TEAM

Director	Samantha Young
Musical Director	Matthew Predny*
Set/Props/Costume Designer	Jonathan Hindmarsh
Dramaturg	Michael Collins
Production Stage Manager	Jack Thompson
Deputy Stage Manager	Bridget James
Lighting Designer	Christopher Page*
Sound Designer	Michael Cornford
Construction Manager	Ryan Drum
Head Electrician/Lighting Operator	Michael Soul
Sound and AV Systems/Operator	Lillian U
Costume Supervisor	Katrina McFarlane*
Choreographic Advisor	Samantha Chester*

*Guest artist

GRADUATES 2014

BACHELOR OF DRAMATIC ART (ACTING)



CHARLOTTE CASHION



BRENDEN DODDS



JACK ELLIS



SKYLER ELLIS (MT)



EMILY HAVEA (MT)



SOPHIE KESTEVEN



THUSO LEKWAPE



XANTHE PAIGE



SHIV PALEKAR



THOMAS PIDD



MATTHEW PREDNY (MT)



DUNCAN RAGG



GOVINDA RÖSER-FINCH



EMELE UGAVULE (MT)



JESSICA VICKERS (MT)



GEORGIA WILKINSON-DERUMS



CHARLES WU

BACHELOR OF DRAMATIC ART (COSTUME)



JESSICA ALLISON



TARA MANNELL



ANNA PORCARO



RA STEWART

BACHELOR OF DRAMATIC ART (DESIGN)



ISABELLA ANDRONOS



DANN BARBER



EMILY BARR



CHARLES DAVIS



RACHEL GIUFFRE



CHARLOTTE HENERY



MICHAEL HILI



EMMA VINE

MT – MUSIC THEATRE STREAM

BACHELOR OF DRAMATIC ART (PRODUCTION)



GEORGIA BOREHAM



BRITTANY JONES



BRIDGET MCCLUSKEY



EMILY MILNE



BEN REDFORD



GEMMA ROWE



RYAN SHUKER



ADAM SMITH



ALEXIA THORNE



KIRSTY WALKER



EVA WOODBROOK

BACHELOR OF DRAMATIC ART (PROPERTIES)



ANDREW BOLAND



HANNAH CROSBY



LUC FAVRE



EVA TAYLOR



ROWAN WILLS

STAFF

AS AT 27 JANUARY 2015

Director/CEO Lynne Williams
Executive Officer Rita Mastrantone

TEACHING PROGRAM

Director, Undergraduate Studies/
Head, Design for Performance Michael Scott-Mitchell
Director, Graduate Studies/Head, Directing Dr Egil Kipste

HEADS OF DEPARTMENT

Acting Jeff Janisheski
Costume Fiona Reilly
Properties and Objects (Co-Heads) Todd Arthur
Staging and Production Manager Marcelo Zavala-Baeza
Technical Theatre and Stage Management Nick Day
Graham Henstock

HEADS OF DISCIPLINE

Screen Di Drew
Movement Gavin Robins
Music Andrew Ross
Scenery Construction Tony Pierce
Stage Management Mary Benn
Voice Katerina Moraitis
Writing for Performance Stephen Sewell

DEPARTMENTAL STAFF

Acting Kristine Landon-Smith
Audio Kingsley Reeve
Costume Annette Ribbons
Marcia Lidden
Robin Monkhouse
Victoria Brown
Sue Field
Design Carson Andreas
Vicki Popplewell
Scott Witt
Nigel Urbrihien
Screen Dr Robin Dixon
Movement Dr Christopher Hay
Music Dr Glen McGillivray
Performance Practices Peter Savage
Practice-Based Research Lucinda Gleeson
Production Anthony Babicci
Associate Producer Ian Turland
Scenic Art Lynsey Brown
Scenery Assistant Linda Nicholls-Gidley
Staging Rosemarie Still
Voice
Undergraduate Studies Coordinator

VOCATIONAL STUDIES (VET)

Head, Vocational Studies Mark Gaal
VET Manager Jane Newton

STUDENT AND STAFF SERVICES

Director, Student & Staff Services/Company Secretary Julia Selby
Archives and Records Manager Julia Mant
NIDA Online Development Manager Michael Stapleton
Graduate Courses Coordinator Zoe Knight
Acting Course Coordinator Amy O'Brien
Student Services/Applications Coordinator Ellie Clay

LIBRARY AND ARCHIVES

Librarian Ross Bruzzese
Library Technician Grace Sagud
Library Assistant Liana Piccoli
Library Assistant Elizabeth Smith

NIDA OPEN, NIDA CORPORATE, MARKETING, COMMUNICATIONS, DEVELOPMENT, NIDA THEATRES

Director, Business Development Alistair Graham

NIDA OPEN & NIDA CORPORATE

Head, NIDA Open and NIDA Corporate Caroline Spence
Business Manager Polly Brett
Senior Course Manager, Corporate Courses Sean Hall
Senior Course Manager, NIDA Open Jenevieve Chang
NIDA Open Manager, Melbourne Isabella Dunwill
Course Manager, Schools Kellie Mackereth
Course Manager, Children and Young People Tricia Ryan
Course Manager, Adults and Interstate Rhea Walker
Course Manager, Corporate Courses Lyn Lee

Business Development Manager Lauren Stuart
Business Development Associate, Melbourne Vanessa White
Administrative Officer Luciano Martucci
Operations Coordinator Lyne Owen
Children and Young People Course Coordinator Richard Moore
Client Services Coordinator Tim Potter
Adult and Studio Course Coordinator Lauren Boustani
Customer Services and Administrative Assistant Rosanna Robinson
Courtney Ammenhauser
Lakia Pattinson

COMMUNICATIONS

A/g Head, Communications Boronia Mooney
Publicity and Communications Executive Hepzibah Cook

MARKETING

Head, Special Projects Priscilla Hunt
Marketing Manager Samar Karim
Online Marketing Manager Lucienne Lopez
Senior Marketing Coordinator Anna Bauer
Online Marketing Coordinator Melinda France
Marketing Administration Assistant Eleni Carkagis

DEVELOPMENT

Development Officer, Corporate Partnerships and Grants Luc Knight
Development Officer, Philanthropy and Alumni Emma Sparkes-Carroll

NIDA THEATRES

Venue Manager Kerry Ireland
Assistant Venue and Event Manager Jennifer Batman
Box Office Coordinator Peter Thornton
Customer Service Officers Alex Simpson
Adriane White

HUMAN RESOURCES

Director, Human Resources Denis Fuelling
Human Resources Officer Andrew Healy

OPERATIONS

Director, Operations Allan Morgan
Facilities Manager Stephen Irons
Operations Contracts Manager Sonya Webster
Operations Assistant Peter Newton
Fire Officer/General Operations Assistant John Hamilton
Technical Manager Chris Dickey
Assistant Technical Manager Bryte Cameron
Lighting Supervisor Adrian Wright
Technical Projects Specialist Aymeric Dhillon
Audio and Video Supervisor Felix Kulakowski
IT Manager Uday Puttugunta
Help Desk Support Officer Venkat Ravilla
IT Assistant Prasad Pinnamaneni

FINANCE

Director, Finance Des Reynolds
Accountant Hanna Pasternak
Management Accountant Nirav Solanki
Payroll and Accounts Payable Officer Christina Salim

In 2014, 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 role of the Board is to:

- a) Direct and guide NIDA's strategic direction
- b) Appoint the Director (who shall carry out the functions of a Chief Executive Officer)
- c) Maintain and enhance NIDA's role as a centre of excellence in the performing arts
- d) Monitor and maintain the financial integrity and viability of the Company.

The Constitution provides for between five and 15 Board members including one nominee of the University of New South Wales, a nominee of the SBW Foundation, the Director of NIDA and the Chairman of the Academic Board (ex-officio). The Board meets at least three times a year. Board Members are elected to hold office for a three-year term and for no more than two consecutive terms.

2014 BOARD MEMBERS

Ms Jennifer Bott AO (Chairman)
Mr Stephen Armstrong (from 29 May 2014)
Ms Virginia Braden OAM
Mr Bruce Cutler (Chair Audit, Finance, Remuneration and Administration Committee)
Mr Kim Dalton OAM
Hon Justice Kathleen Farrell
Mr Peter Lowry OAM (SBW Foundation nominee)
Mr Ron Malek (from 29 May 2014)
Mr Garry McQuinn
Ms Heather Mitchell (until 22 September 2014)
Prof Elizabeth More AM (Chairman, Board of Studies/Academic Board)
Mr Ralph Myers
Prof Prem Ramburuth (UNSW nominee)
Ms Lynne Williams (ex-officio)

2014 BOARD OF STUDIES/ACADEMIC BOARD MEMBERS

At the AGM on 29 May 2014 the Constitution was changed to replace the Board of Studies with the Academic Board

Prof Elizabeth More AM (Chairman)
Mr Kim Dalton OAM
Ms Moira Hay
Mr Jonathan Hindmarsh (President, SCON ex officio)
Ms Lee Lewis
Mr Nathan Lovejoy
Ms Julie Lynch
Mr John McCallum
Mr Michael Scott-Mitchell
Assoc Prof Ross Steele AM
Ms Alana Valentine
Assoc Prof David Vance
Ms Lynne Williams (ex-officio)

THE AUDIT, FINANCE, REMUNERATION AND ADMINISTRATION COMMITTEE

2014 COMMITTEE MEMBERS

Mr Bruce Cutler (Chairman)
Ms Virginia Braden OAM
Hon Justice Kathleen Farrell
Ms Lynne Williams (ex-officio)

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.

2014 COMMITTEE MEMBERS

Ms Jennifer Bott AO (Chairman)
Mr Bruce Cutler
Prof Elizabeth More AM
Ms Lynne Williams (ex-officio)

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

1. Directors	31
2. Company secretary	32
3. Directors' meetings	32
4. Principal activities	33
5. Operating and financial review	33
6. Events subsequent to reporting date	33
7. Likely developments	33
8. Environmental regulation	33
9. Indemnification and insurance of officers and auditors	33
10. Lead auditor's independence declaration	33

DIRECTORS' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2014

The directors present their report together with the financial report of The National Institute of Dramatic Art (NIDA) for the year ended 31 December 2014 and the auditor's report thereon.

1. DIRECTORS

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

Jennifer May Bott AO, BA, DipEd Chairman from 20 May 2013	Director, Innovation and Development, Museum of Australian Democracy at Old Parliament House Consultant, and mentor Trustee, The Australian Museum Director, Sydney Orthopaedic Research Institute Director since 20 May 2013
Stephen Armstrong BA Non-executive Director	Creative Producer, Arts Centre Melbourne Trustee, VABT Chair of Theatre, Australia Council Director since 29 May 2014
Virginia Margaret Braden OAM, BA Non-executive Director	Arts Management Consultant Director, Opera Australia Member of the Audit, Finance, Administration and Remuneration Committee Director since 25 May 2010
Bruce Kelvin Cutler BCom, LLB Non-executive Director	Chairman of the Audit, Finance, Administration and Remuneration Committee Director since 25 May 2010
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 Member of the UNSW Board of Studies Member of the Academic Board Director since 25 May 2010
Justice Kathleen Farrell BA, LLB Non-executive Director	Judge of the Federal Court of Australia Member of the Audit, Finance, Administration and Remuneration Committee Director, Fred Hollows Foundation Director since 24 May 2012
Peter Ernest Lowry OAM, LLB Non-executive Director	Businessman and lawyer Board member, Sydney Harbour Federation Trust Board member, Planning Research Centre, University of Sydney Board member, Ensemble Theatre Chair, Seaborn, Broughton and Walford Foundation Chair, Transport Heritage NSW Limited Director since 14 July 2012
Ron Malek BComm, LLB 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 Paralympic Committee's Investment Committee Member of the Australian Takeovers Panel Director since 29 May 2014
Richard Garry McQuinn BDA, LLB, MBA Non-executive Director	Managing Director, Nullabor Productions Ltd Director, Priscilla On Stage Inc. Director, Glass Darkly Ltd Director, RGMEDIA Ltd Director, The Charlie F Project Ltd Director since 26 May 2009

DIRECTORS' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2014

1. DIRECTORS CONTINUED

Heather Mitchell BDA (Acting) Non-executive Director	Actor Member, Prince of Wales Hospital Cancer Survivors Centre Advisory Board and Consumer Panel Director since 20 May 2013, resigned 22 September 2014
Elizabeth Agnes More AM, BA (Hons), Grad Dip Mgt, M Comm Law, PhD Non-executive Director	Professor of Organisation and Management Studies, Australian Catholic University Director & Chair, Ausdance NSW Chair of the Academic Board Director since 26 May 2009
Ralph Hall Myers BDA (Design) Non-executive Director	CEO and Artistic Director, Belvoir Executive Director, Company B Ltd Director since 14 July 2012
Professor Prem Ramburuth BA, DipEd, MEd, EdD, LRAM, MAICD Non-executive Director	President, Academic Board, UNSW Professor International Business, UNSW Business School Member, UNSW Council Member, Nominations and Remunerations Committee, UNSW Member, Finance Committee, UNSW Member, Honorary Degrees Committee, UNSW Director since 24 May 2012
Lynne Williams MA (Hons), DSCM Executive Director/CEO	Member of the Audit, Finance, Administration and Remuneration Committee Member of the Academic Board Director since May 2008

2. COMPANY SECRETARY

Julia Selby BA (Hons) MPP Grad Dip App Corp Gov was appointed the Company Secretary for NIDA on 21 October 2008.

3. 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 Meetings	
	A	B	A	B
S Armstrong	2	4		
J M Bott AO	7	7		
V M Braden OAM	7	7	7	7
B K Cutler	6	7	7	7
K M Dalton OAM	3	7		
Justice Farrell	4	7	7	7
P Lowry OAM	3	7		
R Malek	3	4		
R G McQuinn	4	7		
H Mitchell	0	5		
E A More AM	7	7		
R H Myers	5	7		
P Ramburuth	7	7		
L Williams	7	7	6	7

A – Number of meetings attended

B – Number of meetings held during the time the director held office during the year

DIRECTORS' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2014

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's Open program offers courses for young people and the 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, other than the establishment of vocational education courses.

5. OPERATING AND FINANCIAL REVIEW

Overview of NIDA

The surplus for the financial year was \$104,608 (2013: deficit of \$792,764). The Open and Corporate programs provided a surplus of \$2,508,602 (2013: \$2,077,288). Without these programs NIDA would have incurred a deficit of \$2,403,994 (2013: \$2,870,052).

Significant changes in the state of affairs

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 significantly the operations of NIDA, 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.

NIDA in 2014 commenced building a Graduate School. The new Graduate School will be housed within a planned two-storey extension, built above the existing Rodney Seaborn Library, and will accommodate the existing Masters of Fine Arts (MFA) students and provide space for additional MFA courses currently in development. Funding for the project will be provided by the Australian Government and through fundraising by NIDA and the NIDA Foundation Trust.

8. ENVIRONMENTAL REGULATION

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

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

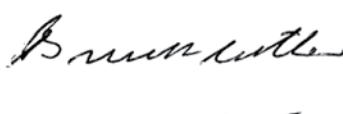
Since the end of the previous financial year NIDA has paid an insurance premium in respect of directors' and officers' liability for current and former directors and officers, including executive officers of NIDA. In accordance with the underwriters' instructions the amount of the premium has not been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

10. LEAD AUDITOR'S INDEPENDENCE DECLARATION

The lead auditor's independence declaration is set out on page 50 and forms part of the directors' report for the financial year 2014. This report is made with a resolution of the directors:



Jennifer Bott AO
Chairman
Sydney
12 March 2015



Bruce K Cutler
Director

THE NATIONAL INSTITUTE OF DRAMATIC ART STATEMENT OF COMPREHENSIVE INCOME

FOR THE YEAR ENDED 31 DECEMBER 2014

	Note	2014	2013
		\$	\$
Revenue	2	22,791,437	24,321,180
Building and maintenance expenses		(6,401,753)	(10,071,938)
Administration expenses		(7,377,107)	(6,938,564)
Library expenses		(288,743)	(271,010)
Teaching program expenses		(5,329,988)	(5,054,653)
Open and Corporate program – direct course costs		(2,372,840)	(1,914,659)
Expenses associated with venue rental revenue		(563,668)	(522,274)
Other expenses		(582,326)	(458,232)
Deficit before financing income		(124,988)	(910,150)
Financing income	5	229,596	117,386
Net financing income		229,596	117,386
Surplus/(Deficit) for the year		104,608	(792,764)
Total comprehensive income for the year		104,608	(792,764)

The statement of comprehensive income is to be read in conjunction with the notes to the financial statements set out on pages 36 to 46.

THE NATIONAL INSTITUTE OF DRAMATIC ART STATEMENT OF CHANGES IN EQUITY

FOR THE YEAR ENDED 31 DECEMBER 2014

	Reserves	Accumulated surplus	Total equity
	\$	\$	\$
Balance at 1 January 2013	455,000	3,492,416	3,947,416
Total comprehensive income for the year			
Deficit for the year	-	(792,764)	(792,764)
Total comprehensive income for the year	-	(792,764)	(792,764)
Transfers to accumulated surplus	(108,809)	108,809	
Balance at 31 December 2013	346,191	2,808,461	3,154,652
Balance at 1 January 2014	346,191	2,808,461	3,154,652
Total comprehensive income for the year			
Profit for the year	-	104,608	104,608
Total comprehensive income for the year	-	104,608	104,608
Transfers to accumulated surplus	-	-	-
Balance at 31 December 2014	346,191	2,913,069	3,259,260

The statement of changes in equity is to be read in conjunction with the notes to the financial statements set out on pages 36 to 46.

THE NATIONAL INSTITUTE OF DRAMATIC ART BALANCE SHEET

FOR THE YEAR ENDED 31 DECEMBER 2014

	Note	2014	2013
		\$	\$
Assets			
Cash and cash equivalents	6	9,460,752	6,204,433
Trade and other receivables	7	820,108	708,875
Prepayments		404,428	70,799
Total current assets		10,685,288	6,984,107
Plant and equipment	8	1,333,701	1,282,299
Intangible assets	9	1,255,741	820,466
Total non-current assets		2,589,442	2,102,765
Total assets		13,274,730	9,086,872
Liabilities			
Trade and other payables	10	1,486,112	929,833
Employee benefits	11	428,648	480,645
Deferred revenue	12	7,959,315	4,387,437
Total current liabilities		9,874,075	5,797,915
Employee benefits	11	141,395	134,305
Total non-current liabilities		141,395	134,305
Total liabilities		10,015,470	5,932,220
Net assets		3,259,260	3,154,652
Equity			
Reserves	14	346,191	346,191
Accumulated surplus	13	2,913,069	2,808,461
Total equity		3,259,260	3,154,652

THE NATIONAL INSTITUTE OF DRAMATIC ART STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 DECEMBER 2014

	Note	2014	2013
		\$	\$
Cash flows from operating activities			
Cash receipts from customers and contributions		28,448,825	30,472,886
Cash paid to suppliers and employees		(23,986,428)	(27,238,871)
Interest received	5	229,596	117,386
Net increase in cash from operating activities	18	4,691,993	3,351,401
Cash flows from investing activities			
Acquisition of intangibles	9	(656,172)	(588,872)
Acquisition of plant and equipment	8	(779,502)	(645,190)
Net decrease in cash from investing activities		(1,435,674)	(1,234,062)
Net increase in cash and cash equivalents		3,256,319	2,117,339
Cash and cash equivalents at 1 January		6,204,433	4,087,094
Cash and cash equivalents at 31 December	6	9,460,752	6,204,433

The statement of cash flows is to be read in conjunction with the notes to the financial statements set out on pages 36 to 46.

NOTES TO THE FINANCIAL STATEMENTS

1. Significant accounting policies	37
2. Revenue	40
3. Personnel expenses	40
4. Auditor's remuneration	40
5. Financing income	40
6. Cash and cash equivalents	40
7. Trade and other receivables	41
8. Plant and equipment	41
9. Intangibles	41
10. Trade and other payables	42
11. Employee benefits	42
12. Deferred revenue	42
13. Accumulated surplus	43
14. Reserves	43
15. Financial instruments	43
16. Operating leases	45
17. Contingent liabilities and contingent assets	45
18. Reconciliation of cash flows from operating activities	45
19. Key management personnel disclosures	46
20. Economic dependency	46

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 12 March 2015.

(a) Statement of compliance

The financial report is a general purpose financial report – reduce disclosure regime which has been prepared in accordance with Australian Accounting Standards (AASBs) (including Australian Interpretations) adopted by the Australian Accounting Standards Board 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
- website 5 years
- course development costs 7 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.

NOTES TO THE FINANCIAL STATEMENTS

1. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(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.

(h) Employee benefits

(i) Defined contribution pension plans

Obligations for contributions to defined contribution pension 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 approximating 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 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.

NOTES TO THE FINANCIAL STATEMENTS

(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.

(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 \$417,560 received in 2014 (2013: \$47,834) \$41,413 was retained by NIDA for bursaries (2013: \$47,834).

(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 2014 NIDA had 54 members (2013: 48 members).

(p) New standards and interpretations not yet adopted

No standards, amendments to standards or interpretations available for early adoption at 31 December 2014 have been applied in preparing these financial statements.

NOTES TO THE FINANCIAL STATEMENTS

2. REVENUE

	2014	2013
	\$	\$
Operating grant from the Australian Government	7,892,000	7,367,500
Capital works grant from the Australian Government	3,666,662	7,113,852
Box office revenue	65,109	63,479
Donations - NIDA Fund	417,560	47,834
- NIDA Foundation Trust	794,056	611,594
Rental of venue and associated revenue	1,172,134	1,224,091
Bursaries and student support – NIDA Foundation Trust	152,878	166,457
Sponsorship SBW Foundation	100,000	100,000
Open and Corporate programs	6,609,389	5,938,130
Student Fees – Full-time program	1,775,252	1,422,600
Sundry revenue	146,397	265,643
Total revenue	22,791,437	24,321,180

3. PERSONNEL EXPENSES

	Note	2014	2013
		\$	\$
Wages, salaries and on-costs		11,762,419	11,043,469
Superannuation		1,040,763	849,011
(Decrease)/increase in employee benefits provision	11	(44,907)	59,313
		12,758,275	11,951,793

4. AUDITOR'S REMUNERATION

	2014	2013
	\$	\$
Audit services		
Auditors of NIDA – KPMG Australia		
Audit of financial report	59,775	49,000
Other services		
KPMG Australia other assurance services	6,518	-
Taxation advice		

5. FINANCING INCOME

	2014	2013
	\$	\$
Interest income	229,596	117,386

6. CASH AND CASH EQUIVALENTS

	2014	2013
	\$	\$
Bank balances	3,942,704	3,187,920
Bank bills receivable	5,504,362	3,010,183
Cash on hand	13,686	6,330
Cash and cash equivalents in the statement of cash flows	9,460,752	6,204,433

NOTES TO THE FINANCIAL STATEMENTS

7. TRADE AND OTHER RECEIVABLES

	2014	2013
	\$	\$
Trade and other receivables	701,894	480,040
Related party receivable from NIDA Foundation Trust	118,214	228,835
Trade and other receivables, net	820,108	708,875

8. PLANT AND EQUIPMENT

	Plant and equipment
	\$
Cost	
Balance at 1 January 2013	4,553,951
Acquisitions	645,190
Balance at 31 December 2013	5,199,141
Balance at 1 January 2014	5,199,141
Acquisitions	779,502
Balance at 31 December 2014	5,978,643
Depreciation	
Balance at 1 January 2013	3,146,507
Depreciation charge for the year	770,335
Balance at 31 December 2013	3,916,842
Balance at 1 January 2014	3,916,842
Depreciation charge for the year	728,100
Balance at 31 December 2014	4,644,942
Carrying amounts	
At 1 January 2013	1,407,444
At 31 December 2013	1,282,299
At 1 January 2014	1,282,299
At 31 December 2014	1,333,701

9. INTANGIBLES

	Software
	\$
Cost	
Balance at 1 January 2013	801,830
Acquisitions	588,872
Balance at 31 December 2013	1,390,702
Balance at 1 January 2014	1,390,702
Acquisitions	656,172
Balance at 31 December 2014	2,046,874

NOTES TO THE FINANCIAL STATEMENTS

9. INTANGIBLES (CONTINUED)

	Software
	\$
Amortisation	
Balance at 1 January 2013	453,410
Amortisation charge for the year	116,826
Balance at 31 December 2013	570,236
Balance at 1 January 2014	570,236
Amortisation charge for the year	220,897
Balance at 31 December 2014	791,133
Carrying amounts	
At 1 January 2013	348,420
At 31 December 2013	820,466
At 1 January 2014	820,466
At 31 December 2014	1,255,741

10. TRADE AND OTHER PAYABLES

	2014	2013
	\$	\$
Trade payables	1,222,913	509,326
Other payables	263,199	420,507
	1,486,112	929,833

11. EMPLOYEE BENEFITS

	2014	2013
	\$	\$
Current		
Liability for long service leave	100,814	69,594
Liability for annual leave	327,834	411,051
	428,648	480,645
Non Current		
Liability for long service leave	141,395	134,305

Defined contribution superannuation plans

NIDA makes contributions into various superannuation schemes, all being defined contribution (accumulation) plans. The amount recognised as expense was \$1,040,763 for the year ended 31 December 2014 (2013: \$849,011).

12. DEFERRED REVENUE

	2014	2013
	\$	\$
Operating grant from the Australian Government	7,225,008	3,324,670
Corporate & summer program fees	631,247	910,433
Venue hire	103,060	95,304
Other	-	57,030
	7,959,315	4,387,437

NOTES TO THE FINANCIAL STATEMENTS

13. ACCUMULATED SURPLUS

	2014	2013
	\$	\$
Accumulated surplus at the beginning of the year	2,808,461	3,492,416
Surplus/(deficit) for the year	104,608	(792,764)
Transfers from general reserves	-	108,809
Accumulated surplus at the end of the year	2,913,069	2,808,461

14. RESERVES

	2014	2013
	\$	\$
General reserves	346,191	455,000
Movements during the year		
Balance at the beginning of the year	346,191	455,000
Transfers to accumulated surplus	-	(108,809)
Balance at the end of the year	346,191	346,191

15. 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:

		Carrying amount	
	Note	2014	2013
		\$	\$
Trade and other receivables	7	820,108	708,875
Cash and cash equivalents	6	9,460,752	6,204,433
		10,280,860	6,913,308

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

		Carrying amount	
		2014	2013
		\$	\$
NIDA Foundation Trust		118,214	228,835
Other receivables		63,085	72,875
FEE-HELP		-	80,275
Retail customers		638,809	326,890
		820,108	708,875

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

NOTES TO THE FINANCIAL STATEMENTS

15. FINANCIAL INSTRUMENTS (CONTINUED)

Impairment losses

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

	Gross 2014	Impairment 2014	Gross 2013	Impairment 2013
	\$	\$	\$	\$
Not past due	641,887	-	560,788	-
Past due 0-30 days	108,548	-	56,644	-
Past due 31-120 days	28,100	-	42,050	-
Past due 121 days to one year	41,573	-	49,393	-
More than one year	-	-	-	-
	820,108	-	708,875	-

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 2014

	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	1,486,112	1,486,112	1,486,112	-	-	-	-

31 December 2013

	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	929,833	929,833	929,833	-	-	-	-

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	2014			2013		
		Effective interest rate	Total \$	6 months or less \$	Effective interest rate	Total \$	6 months or less \$
Cash at bank and bills receivable	6	3.28%	9,460,752	9,460,752	3.02%	6,204,433	6,204,433

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 \$94,608 (2013: \$51,528).

NOTES TO THE FINANCIAL STATEMENTS

15. FINANCIAL INSTRUMENTS (CONTINUED)

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:

	2014		2013	
	Carrying amount	Fair value	Carrying amount	Fair value
	\$	\$	\$	\$
Trade and other receivables	820,108	820,108	708,875	708,875
Cash and cash equivalents	9,460,752	9,460,752	6,204,433	6,204,433
Trade and other payables	(1,486,112)	(1,486,112)	(929,833)	(929,833)
	8,794,748	8,794,748	5,983,475	5,983,475

16. OPERATING LEASES

Leases as lessee

There were no operating lease rentals paid during the year

NIDA has a lease agreement in respect of premises at Alexandria to be 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 2014 \$176,465 was recognised as an expense in the statement of comprehensive income in respect of operating leases (2013: \$176,465).

17. CONTINGENT LIABILITIES AND CONTINGENT ASSETS

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

18. RECONCILIATION OF CASH FLOWS FROM OPERATING ACTIVITIES

	2014	2013
	\$	\$
Cash flows from operating activities		
Surplus/(Deficit) for the year	104,608	(792,764)
Adjustments for:		
Depreciation and amortisation	948,997	887,161
Operating profit before changes in working capital and provisions	1,053,605	94,397
Change in trade and other receivables	(111,233)	198,126
Change in prepayments	(333,629)	47,618
Change in trade and other payables	511,372	(513,834)
Change in deferred income	3,571,878	3,525,094
Net increase in cash from operating activities	4,691,993	3,351,401

NOTES TO THE FINANCIAL STATEMENTS

19. KEY MANAGEMENT PERSONNEL DISCLOSURES

Transactions with key management personnel

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

	2014	2013
	\$	\$
Short-term employee benefits	770,143	354,179
Other long-term benefits	85,760	32,626
Termination benefits	-	-
	855,903	386,805

In 2014 NIDA has added new staff members into the key management personnel expenses grouping. These amounts include reimbursements to the University of NSW in respect of employment of NIDA's Executive Director.

From time to time, 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 2014 (2013: Nil).

There have been related party transactions between:

- NIDA and the NIDA Foundation Trust: In 2014 NIDA incurred expenses and received reimbursement from NIDA Foundation Trust of \$146,384 (2013: \$65,263). NIDA leases storage space 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.
- NIDA and the SBW Foundation: NIDA received \$100,000 (2013: \$100,000) of sponsorship income from SBW Foundation in relation to the Artist-in-Residence program.

There were no other related party transactions during the year ended 31 December 2014 (2013: Nil).

20. ECONOMIC DEPENDENCY

NIDA is primarily dependent upon receipt of grants from the Ministry for the Arts, Attorney-General's Department (formerly provided by the Department of Regional Australia, Local Government, Arts and Sport) 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 publicly accountable;

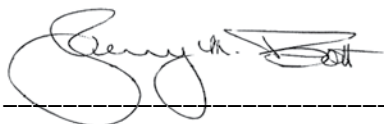
(b) the financial statements and notes, set out on pages 34 to 46, are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012*, including:

(i) giving a true and fair view of NIDA's financial position as at 31 December 2014 and of its performance for the financial year ended on that date; and

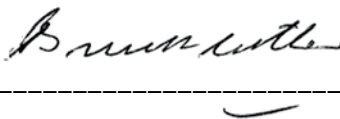
(ii) complying with Australian Accounting Standards – Reduced Disclosures Regime and the *Australian Charities and Not-for-profits Commission Regulation 2013*;

(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
12 March 2015



Bruce K Cutler
Director

Independent auditor's report to the members of National Institute of Dramatic Art

We have audited the accompanying financial report of National Institute of Dramatic Art (the Company), which comprises the balance sheet as at 31 December 2014, and statement of comprehensive income, statement of changes in equity and statement of cash flows for the year ended on that date, notes 1 to 20 comprising a summary of significant accounting policies and other explanatory information and the directors' declaration of the Company.

This audit report has also been prepared for the members of the Company in pursuant to *Australian Charities and Not-for-profits Commission Act 2012* and the *Australian Charities and Not-for-profits Commission Regulation 2013* (ACNC).

Directors' responsibility for the financial report

The directors of the Company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards – Reduced Disclosure Requirements, and the ACNC. The directors' responsibility also includes such internal control as the directors determine necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement whether due to fraud or error.

Auditor's responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards. These Auditing Standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the Company's preparation of the financial report that gives a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Company's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

We performed the procedures to assess whether in all material respects the financial report gives a true and fair view, in accordance with Australian Accounting Standards – Reduced Disclosure Requirements, and the ACNC, which is consistent with our understanding of the Company's financial position and of its performance.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.


Independence

In conducting our audit, we have complied with the independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012*.

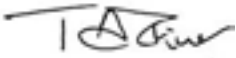
Auditor's opinion

In our opinion the financial report of National Institute of Dramatic Art is in accordance with the *Australian Charities and Not-for-profits Commission Act 2012* including:

- (a) giving a true and fair view of the Company's financial position as at 31 December 2014 and of its performance for the year ended on that date; and
- (b) complying with Australian Accounting Standards – Reduced Disclosure Requirements and the *Australian Charities and Not-for-profits Commission Regulation 2013*.



KPMG



Tracey Driver
Partner

Sydney

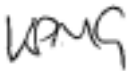
12 March 2015

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

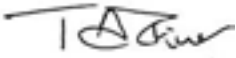
To: the directors of National Institute of Dramatic Art

I declare that, to the best of my knowledge and belief, in relation to the audit for the financial year ended 31 December 2014 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 audit.



KPMG



Tracey Driver
Partner

Sydney

12 March 2015

DONORS AND PARTNERS

Honorary Governors

Andrew & Andrea Banks
The late Nick Enright AM
The late Lady (Vincent) Fairfax AO OBE
The late Frederick J Gibson
Mel Gibson AO
Joy & Dr Reg Grundy AC OBE
The late Dr Rodney Seaborn AO OBE

\$100,000 and over

Cowled Foundation
Free TV Australia
Girgensohn Foundation
Helpmann Family Foundation
Ivany Foundation
Ian Potter Foundation
Seaborn, Broughton & Walford Foundation
Wolanski Foundation

\$50,000 and over

Roger Allen AM & Maggie Gray
Ian & Carole Byrnes
Creative Partnerships Australia
Martin Dickson AM & Susie Dickson
ICON / Dendy
Robertson Foundation

\$20,000 and over

June Baker, Kari Baynes, The Bennelong Club – Friends of the Sydney Opera House, Mark Burrows AO, Bruce Caldwell, Bruce Davey, Denton Family Foundation, The Japan Foundation, Steven H Koppe

\$10,000 and over

Ted Blamey, Fiona Cotton, Laidlaw Foundation, John & Michelle Landerer, Roy & Cindy Manassen, Net-A-Porter Group, Alex Pollak & Elizabeth Knight, Assoc Prof Ross Steele AM

\$1,000 and over

Jennifer Bott AO, Virginia Braden OAM & Ken Woolley AM, Noel & Hetty Cislowski, Will Colhoun, Christopher Cosier & Christopher Webber, Tokiko Dawson, Ron & Clare Ferster, Danny & Lisa Goldberg, Phillip & Vivien Green, Stephen & Sharon Green, Elsa Ho, Dilip & Barbara Kumar, Marshall Family Foundation, Steven & Carol Moss, Ralph H Myers, Community Heritage Grants, Moffatt Oxenbould AM, Don & Leslie Parsonage, Arvid & Karen Petersen, Chris Ramos, Julia Selby, Zara Selby, Greg & Kathy Shand, Brian J Sutton Charitable Trust (managed by Perpetual), David & Joy Tulloh, Embassy of the United States of America, Julie White, Barbara Wright

\$500 and over

Murray & Jen Findlay, Saul Eslake, Michael & Karen Gutman, David Jonas & Desmon Du Plessis, Garry & Benita Kam, Anthony Klein, Mark & Janette Kornhauser, Stevan Lambert & Michelle Gandel, Tanya Leach, Peter Lowry OAM, McStay Family, John Nicols & Laurel Tsang, John & Jill Roth, Stanley & Charmaine Roth, Bruce & Barbara Solomon, Paul Venables, Chris & Pat Wetherall

Scholarships

Roger Allen & Maggie Gray Scholarship, June Baker Scholarship, Andrew & Andrea Banks Scholarship, Peter Baynes Memorial Scholarship, The Bennelong Club – Friends of the Sydney Opera House, Big Kahuna Imagineering Scholarship, Bruce Caldwell Scholarship, Ruth Cowled Design Fund, Ruth Cowled Memorial Scholarship, Bruce Davey Scholarship, Bruce Gyngell Award – Free TV Australia, ICON/Dendy Scholarship, Peter Ivany AM International Scholarship in Staging, Steven H Koppe International Scholarship, Laidlaw Foundation Scholarship, Diana Large AO Scholarship, The Robertson Foundation Open Program Scholarship, The Robertson Foundation Regional Scholarship, Ross Steele AM Scholarship, Brian J Sutton Charitable Trust (managed by Perpetual), Scholarship in memory of Keith Bain OAM, Wolanski Foundation Scholarship

Scholarships in perpetuity

The Keith Bain OAM Scholarship in Movement, Malcolm Chaikin Scholarship Fund, Pam Dawson Memorial Scholarship, Gallery First Nighters Scholarship, The Ben Gannon Scholarship, Mel Gibson/Village Roadshow Scholarship, Margaret Gillespie & Pauline Price Scholarship, Helpmann Family Fellowships, Dawn O'Donnell Scholarship, J G Reynolds Scholarship, Geoff Richards Memorial Scholarship, Geoffrey Rothwell Scholarship, The Shark Island Foundation Scholarship, Frank Thring Scholarship (TTT Trust), Hazel Treweek Shakespeare Awards, Viennese Theatre Scholarship, The Leslie Walford AM Award

Bequests

Keith Bain OAM, Frederick James Blackwood, Nick Enright AM, Lady (Vincent) Fairfax AO OBE, Ben Gannon AO, Rodney Jones, Frederick J Gibson Bequest in memory of Garnet H Carroll OBE, Norman McVicker OAM, Dawn O'Donnell, Dr Rodney Seaborn AO OBE, Hazel Treweek OAM MBE

Bequestors

Andrew Banks, Cowled Foundation, John Gully, Margaret Helman, Dr David M Schwartz

Awards

Australian Production Design Guild Awards, BBM Youth Award, William Fletcher Foundation, The Gloria Payton Foundation and the Gloria Dawn Foundation, Ken Healey Playwrights Award, Arna Maria Winchester Award

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

NIDA celebrates the loyalty and long-term commitment of its donors, acknowledging the lifetime contributions of its donors in 2014.

PRINCIPAL PARTNER



LEAD PARTNERS

CLAYTON UTZ



audio • lighting • staging



TEMPUS TWO



MAJOR PARTNERS



CORPORATE PARTNERS

Big Kahuna Imagineering
K&L Gates
Pegasus Print Group
Rococo Flowers
Santa Vittoria Mineral Water
Vittoria Coffee

PRODUCTION PARTNERS

Chameleon Touring Systems
Coda Audio Services
Shure
Sound on Stage

National Institute
of Dramatic Art

NIDA

215 Anzac Parade
Kensington NSW 2033
Australia

Post NIDA UNSW
 Sydney NSW 2052
Phone +61 2 9697 7600
Email info@nida.edu.au
ABN 99 000 257 741

nida.edu.au