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2013 NIDA *Annual Report*

NIDA

NATIONAL INSTITUTE OF DRAMATIC ART
Theatre, Film, Television

ABOUT NIDA

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

We continue our historical association with the University of New South Wales and maintain strong links with national and international arts training organisations, particularly through membership of the Australian Roundtable for Arts Training Excellence (ARTATE) 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. Our 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 around 2,000 applicants from across the country competing for an annual offering of approximately 75 places across undergraduate and graduate disciplines. The student body for these courses totalled 166 in 2013.

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.

NIDA Open's short course and corporate training programs provide additional training options for students.

The Parade Theatres complex includes five world-class theatre spaces.

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

NIDA is at the University of New South Wales

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CRICOS PROVIDER CODE

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Australian Government



PRINCIPAL PARTNER

Cover image:
The Red Shoes
(Photo: Mark Nolan)

NIDA Gala 2013
(Photo: Maja Baska)



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From the *CHAIRMAN*



It is a great privilege to be writing my first annual report message as NIDA's Chairman. It has been a pleasure to work closely with Director/CEO Lynne Williams, my fellow Directors, the staff and students during my first months as Chairman.

NIDA continues to make a significant impact on the quality of the dramatic arts in Australia. Our teaching programs adapt and transform in step with international performing arts practice, ensuring that our graduates are industry-ready and that they are prepared to lead within a constantly changing contemporary environment. NIDA will embark on a new phase of expansion in 2014 as we look to extend not only our physical space but our academic offerings, ensuring we maintain our position as one of the leading dramatic arts education providers in Australia and internationally.

In 2013, NIDA students demonstrated their commitment to learning and their emerging talent in a successful production program; in EXPONIDA 2013 showcasing the work across a range of courses; and in the impressive Actors' Showcase, following which all graduating actors secured industry representation, an important step when embarking on a professional career.

Under the leadership of Director/CEO Lynne Williams, we have balanced a commitment to high-quality conservatoire training with the demands of a digital, fast-paced educational landscape. The support demonstrated during the year by members of the industry, the public, alumni and students, is testament to her knowledge and vision.

I was pleased to welcome Peter Ivany AM as Chairman of the NIDA Foundation Trust (NFT) in 2013, and we look forward to working closely with him and the Directors of the Trust to realise the next stage of growth for the organisation – the Graduate School. My thanks to the previous NFT Chair, Andrew Banks, whose term as Chairman concluded in April 2013.

Thanks to strong support from the Australian Government, significant improvements to NIDA's physical infrastructure were made possible this year.

On behalf of the Board, I wish to thank all the staff for their enthusiasm and dedication to NIDA. The success our graduates achieve in the industry both at home and on the international stage is a clear demonstration of our staff's expertise, guidance and supportive approach to each student's education at NIDA.

We thank the University of NSW, the Seaborn, Broughton and Walford Foundation, principal partner Seven Network, and our corporate sponsors and philanthropic donors for their generous contributions which ensure the success and growth of NIDA and our students.

In 2013, we acknowledged the passing of artists who made significant contributions to NIDA's teaching staff and to the education of our students. Renowned milliner Jean Carroll OAM, who passed away in September 2013, shared her vast millinery knowledge with our students throughout her career. I also want to acknowledge Elke Neidhardt AM who passed away in November 2013. Her contribution to NIDA and the passion she held for directing and the theatre was an inspiration to many students, staff and our wider community.

Thanks to the members of the Board of Directors, NIDA Board of Studies and NIDA Foundation Trust, who have shared their expertise and time with NIDA during the past 12 months. In May 2013, we welcomed well-known actor and NIDA alumnus Heather Mitchell to the Board of Directors. I would like to acknowledge the Hon. Justice Kathleen Farrell, Peter Lowry OAM, Ralph Myers and Professor Prem Ramburuth, whose first year of service on the Board ended in May 2013. We are grateful for their continuing service. I would also like to thank Jim Moser for his valuable contribution as his final term concluded at the AGM in May 2013. Board member Judith Isherwood stepped down from her role in December 2013 and I thank her for her input over more than three years.

In closing, I wish to thank my predecessor Malcolm Long AM for his strong leadership, for the considerable achievements he attained, and the robust vision he and Lynne Williams shared during his six years as the Chairman and NIDA Board Member.

NIDA is a unique organisation with an abundance of talent, commitment and vision. I am proud to build on the achievements to date to pursue NIDA's mission of excellence, innovation and artistic leadership. I look forward to sharing this journey with you.

Jennifer Bott AO
Chairman

From the *DIRECTOR / CEO*



In 2013, NIDA celebrated its past, affirmed the success of its present and embraced opportunities to grow and meet the demands of the future.

In March, we recognised an important era of Australian theatre history celebrating the 50th Anniversary of the Old Tote Theatre. Featuring an archival exhibition and program of events, the day was well attended by the general public and the wider theatre community. We welcomed actors, directors and writers from the former Old Tote Company and representatives from the contemporary Sydney theatre industry, including John Clark AM, Kim Carpenter AM, Ron Haddrick AM MBE, Jennifer Hagan, Lee Lewis, Ralph Myers, Chris Summers and Andrew Upton. The real and lasting value of the day was the lively discussion and enthusiastic love for theatre shared between two generations: NIDA students and Old Toters.

In line with NIDA's four-year plan, 2013 saw significant investments in new education and training programs, and in the quality of facilities and resources to support them. After benchmarking our courses against national and international schools of dramatic art, we made the decision to revisit and refresh all the undergraduate and postgraduate courses. Subsequently we decided to reflect the new approaches to inter-disciplinary collaborative practice contained within the new courses in a name change to the internationally recognised degrees: Bachelor of Fine Arts (BFA) and Master of Fine Arts (MFA).

I would like to pay tribute to the NIDA teaching staff for their expertise and commitment over this year in ensuring that the new BFA and MFA courses are among the best in the world. The MFA (Directing) and the MFA (Writing for Performance) were accredited by the Tertiary Education Quality Standards Agency (TEQSA) during the year in readiness for the first year of offer in 2014. BFA courses in Acting, Design for Performance, Technical Theatre and Stage Management, Properties and Objects, Costume and Staging were submitted for accreditation in November 2013 and we expect that this new suite of undergraduate degrees will be ready for 2015.

Throughout the year, staff across the organisation demonstrated their commitment to NIDA, delivering a wide range of projects to support the teaching and learning environment.

In May we celebrated the graduation of our 2012 students and welcomed acclaimed director Neil Armfield AO as our key-note speaker and our honoured guest. As well as celebrating Neil's contribution to the Australian arts industry, we honoured costume designer Anthony Phillips for his significant work. At the same time we were pleased to present the inaugural Leslie Walford AM Award to graduate Pip Edwards (Acting 2012) to recognise and support her outstanding talent as an emerging artist.

Thanks to the generous support of the Australian Government during the past year, NIDA has expanded our physical infrastructure and digital resources to provide additional space for teaching and learning, as well as access to modern, technologically connected rehearsal and studio spaces. The year featured the first production in our newly refurbished outdoor Atrium Theatre, with the commissioned work *Hinterland*, written by NIDA's former Head of Playwriting, Jane Bodie, and directed by Julian Meyrick.

We continued to work closely with the arts and entertainment industry to ensure our students transition smoothly into employment after graduation. Our industry mentoring programs, networking events and the Australian and international placement programs provide our students with opportunities throughout their course of study to establish professional working relationships with leaders in their fields. As an example, our Production students completed secondments with companies as diverse as the Sydney Opera House, Sydney Theatre Company, Kaldor Public Arts Projects, Global Creatures, Victorian Opera, Fourth Wall Events, Disney, Marvel, Cirque du Soleil, Pinchgut Opera, Belvoir and events such as Sydney Festival, City of Sydney's New Year's Eve festivities and Sydney Mardi Gras.

We were delighted to welcome international music theatre expert, Philip Quast, as our Seaborn, Broughton and Walford Foundation Artist-in-Residence. As well as sharing his extensive practice across the School, Philip also shared the stage with music theatre students at the annual NIDA Foundation Trust Gala. We were also pleased to welcome national guest directors Chris Drummond, Rodney Fisher AM, Tom Wright, David Berthold and Julian Meyrick, and international guest director, Nicholas Bone, all of whom produced challenging and thought-provoking work with the students.



The Old Tote
50th Anniversary Exhibition
(Photo: Maja Baska)

The installation of a high quality video conferencing system has enabled students to link up with their international counterparts and contribute to the global arts conversation. We forged a new online relationship with the Royal Conservatoire of Scotland and this has led to NIDA Designers being a part of the 2014 Glasgow Commonwealth Games' cultural program. Also, we began discussions with the Trinity Laban Conservatoire of Music and Dance (UK) and Toi Whakaari (Wellington, NZ). As part of NIDA's focus on Asian contemporary performance, we met with K Arts University (Korea) and attended the Performing Arts Market in Seoul. We planned extensively for *Tearing the Mask: A Celebration of Japanese Contemporary Performing Arts*, scheduled for early 2014.

Our appointment of Australian playwright, screenwriter and novelist, Stephen Sewell as the Head of Writing for Performance saw another year of strong application numbers for the Graduate Diploma

in Playwriting. Mid-year, we farewelled the Head of Production, Mikkel Mynster and we welcomed Graham Henstock into the role. We also welcomed Gavin Robins as the new Head of Movement, who joined us for part of the 2013 national audition tour before his official start in 2014. Both bring considerable professional and teaching experience to NIDA, and have achieved acclaim in the industry both in Australia and abroad. We were also pleased to welcome Marcelo Zavala-Baeza to share the role of Head of Properties with Todd Arthur. Combining their expertise has proved to be a particularly beneficial initiative for the students.

2013 was a very successful year for NIDA Open as we continue to expand the number of programs on offer and introduce drama to regional communities across the country. This year we visited every state and regional centres such as Bendigo, Dubbo, Tamworth, Orange, Rockhampton and Launceston. The 2013-2014 Summer season saw the highest

number of courses ever run by NIDA Open and due to the popularity of our 12 month NIDA Actors Studio course, we offered a mid-year intake for the first time. The investment in a dedicated Corporate Performance Melbourne office has seen significant growth in our courses to the Victorian business sector.

In May 2013, we farewelled Malcolm Long AM as his term as Chairman came to an end, and I want to thank him for his six years of dedication and superb leadership of the NIDA community. I was pleased to welcome our new Chairman Jennifer Bott AO to the NIDA Board this year. Her extensive experience in cultural leadership positions with such organisations as the Australia Council for the Arts, Musica Viva Australia and Opera Australia is already benefiting NIDA. Thanks also to the members of the NIDA Board of Directors and the NIDA Board of Studies. Their support is greatly appreciated. The NIDA Foundation Trust (NFT) also has new leadership in Chairman

Peter Ivany AM. My thanks to the previous Chair, Andrew Banks who successfully led the NFT for many years and to Peter, whose expert advice and support has already been invaluable as we work towards developing and realising NIDA's future plans.

Thank you to our principal partner the Seven Network, our sponsors and generous donors who have helped NIDA achieve our many successes in 2013, and given us confidence to take up the major challenges and opportunities in the coming year.

During 2013, we began extensive planning for a new Graduate School. NIDA is currently ranked as the eighth most important school of dramatic art in the world* and in this grouping we are competing with such institutions as Juilliard, Yale and the RADA, all graduate schools, or schools offering a large suite of graduate courses. If we are to continue to measure up internationally, or improve our current positioning, NIDA needs to compete on a level playing field. This means offering a greater range of graduate courses to mid-career professional artists and practitioners providing further opportunities to study, research and create new work within an intensive collaborative and future-focused graduate environment.

During the year, the architectural firm Hassell designed a two-storey Graduate School to be built on top of the existing Rodney Seaborn Library. The Graduate School is expected to provide accommodation for graduate students to study and research in areas such as Creative Producing, Design for Performance, Advanced Acting Techniques, Teaching Voice, Physical and Visual Theatre, and Cultural Leadership. These Master of Fine Arts courses will join the existing MFA courses in Directing and Writing for Performance as we move into the next four year plan cycle.

In a year when we celebrated NIDA past and present and began preparations for an exciting future, it was important to pause and reflect on the continuous evolution of NIDA as it seeks to ensure Australian competitiveness within the international arts and entertainment industry; to ensure that Australian artists, practitioners and entrepreneurs remain at the cutting edge of creativity and innovation; and that Australian voices and Australian stories will continue to be heard across the world and into the future.

Lynne Williams
Director/CEO

* Appelo, T. (2013), "The Top 25 Drama Schools in the World", *Hollywood Reporter*, available online as of 30 May 2013 (<http://www.hollywoodreporter.com/news/top-25-drama-schools-world-558898>).

UNDERGRADUATE STUDIES

As Director, Undergraduate Studies at NIDA, it is my pleasure to report on the past year and the achievements we have shared. These achievements are evident in each of the six separate disciplines as well as through the many collaborative projects undertaken by NIDA undergraduate students.

2013 saw the production of 10 plays, which showcased the talents of NIDA's Acting, Design, Production, Costume, Staging and Properties students. In term two NIDA Head of Acting Jeff Janisheski directed *Kasimir and Karoline*; recent directing graduate Kip Williams directed *Cloud 9*; Chris Drummond, Artistic Director of Brink Productions directed *Dissolving Self*, a devised work presented at Carriageworks; Rodney Fisher AM directed *A Lie of the Mind*; and David Berthold, Artistic Director of La Boite Theatre, directed *Così*. On the strength of this production David scheduled *Così* in his 2014 La Boite season and invited the designer of the NIDA production, Hugh O'Connor (Design 2013) to join him.

Term four productions included the NIDA commissioned play *Hinterland* written by our previous Head of Playwriting, Jane Bodie, directed by Julian Merrick. International guest Nicholas Bone joined us from Edinburgh to direct *Osama the Hero* and Tom Wright joined us to direct *Cymbeline*. Recent Directing graduates James Dalton and Imara Savage directed *Sucking Dublin* and *Woyzeck*, respectively.

The success of each production demonstrated clear collaboration, teamwork and skills development – the foundations of NIDA's teaching philosophy – as well as showcasing the talents of all undergraduate students.

Head of Acting, Jeff Janisheski has continued to shape the Acting course in collaboration with his team. At the conclusion of 2013, NIDA's plan to deliver specialised film and television education across the entire undergraduate program was reflected in the establishment of the Screen Department, led by Head of Screen, Di Drew. 2014 will be a planning and development year in preparation for a rollout of the new program in television and film in 2015 to coincide with the introduction of NIDA's Bachelor of Fine Arts (BFA) degrees.

The beginning of 2013 also saw the third year Design and Production students working in conjunction with the newly graduated Directors on the Directors' Graduation Productions' tour to Canberra, an impressive demonstration of NIDA talent in the nation's capital. Triple j's *Unearthed* competition for emerging Australian bands, led to another fine collaboration between Directing, Design

and Production, and a number of Acting students, each team creating a video clip for an *Unearthed* competition finalist – on a minimal budget. The clips were screened in NIDA's newly refurbished James Fairfax Foyer for students and staff and later screened on *Rage!* and YouTube. Once again, the 2013 Director's Graduation Productions witnessed strong collaboration and invention from the undergraduate students to support the Directors.

Costume students presented an exhibition of their costume research projects, whilst Properties students worked with Playwriting students on a model-based film project, bringing together two arguably disparate disciplines in a fruitful exploration. Similarly, Directing students collaborated with Properties students to devise a series of puppet shows, which they presented together.



2013 marked the addition of a number of talented new staff to the undergraduate program, all of who will add significantly to our teaching expertise. Graham Henstock joined us as Head of Production following a successful seven years at Sydney Theatre Company as the Head of Lighting. Graham has quickly made a notable contribution in restructuring his course including the introduction of a new position, Associate Lecturer (Audio), and we will welcome one of the industry's bright talents in sound design and composition, Kingsley Reeve to the position in 2014. In late 2013 we announced Gavin Robins as Head of Movement and look forward to him bringing his wealth of industry experience in contemporary movement practice in 2014. Marcelo Zavala-Baeza completed his first year as joint Head of Properties, in partnership with Todd Arthur, adding to the breadth of this course.

It is not possible to discuss the success of 2013 without commenting on the great work ethic and commitment of the teaching and administration staff at NIDA. I would like to give a special thank you to Marcus Kelson, Technical Manager, who concluded his employment at NIDA at the end of 2013. Marcus, whilst not formally part of the teaching program, was quick to offer assistance and was a fount of information to NIDA students, availing all of his many years of industry experience. Finally I would like to acknowledge the passing of Elke Neidhardt AM, who for many years led the second year Design students and Directing students in the annual Opera Project. She was an inspiration to many students and was always on hand to help bridge the pathway for students into the industry. Vale Elke.

Michael Scott-Mitchell

Director, Undergraduate Studies/
Head of Design

The Dissolving Self
(Photo: Lisa Maree Williams)

GRADUATE STUDIES

Directing students spent the year immersed in the play production process, enhancing skills and developing their own voice for directing theatre and screen, while the Playwriting program welcomed the distinguished Australian writer Stephen Sewell as the new Head of Writing for Performance. Stephen encouraged an open and multidisciplinary environment designed to extend the range of writing opportunities. For the graduate students the year provided opportunities to hone expertise, broaden knowledge and gain experience working with NIDA's education and industry partners.

Directing graduates from recent years enjoyed considerable success during 2013: Sarah Giles, Imara Savage and Kip Williams directed main stage shows for Sydney Theatre Company and Sydney Chamber Opera; Paige Rattray directed at Griffin Theatre Company; and Mark Grentell released his feature film *Backyard Ashes*. 2012 Directing Graduates made their impact on Australia's directing landscape. Phillip Rouse directed the Cooktown Captain Cook re-enactment, working in partnership with the local Indigenous community, and he also directed *Rooted* (Don't Look Away) by Alex Buzo and Patrick White's *The Ham Funeral* (New Theatre). Derek Walker took on the role of Assistant to the Director for the musical *King Kong* (Global Creatures) in Melbourne, while also dedicating time to direct NIDA Open's musical. Harriet Gillies worked as Associate Director on David Berthold's *The Glass Menagerie* (La Boite Theatre Company) and also worked with the Brisbane Festival. Pierce Wilcox continued to work with Sydney Chamber Opera and co-curated a performance night for Griffith Theatre Company. Luke Rogers directed *Embers* (AIM Dramatic Arts), *Fireface* (Stories Like These / ATYP), *Shoot / Get Treasure / Repeat* (ACTT), *The Pillowman* (New Theatre) and continued as Artistic Director of *Stories Like These*. Lucas Jervies was appointed Artistic Director of Buzz Dance Company in Perth and his graduation production of Roald Dahl's *The Witches* was included in the Maltheuse Theatre and Griffin Theatre Company 2013 seasons.

In February, Directing, Playwriting and second year Design students attended the Perth Festival, which set in motion their collaborative process for the year. Students analysed the productions they had seen and exchanged roles as directors and designers to create designs for plays.

In April, Directing students rehearsed their short plays, and in August the Directors and second year Design and Production students worked with triple j to produce six music videos for emerging bands and musicians selected by the radio station's *Unearthed* initiative.

Another highlight came in July when Directors, Designers and Playwrights worked with Indigenous students at the Aboriginal Centre for Performing Arts (ACPA) in Brisbane, to create self-devised works. One of these works was later re-rehearsed and presented at NIDA with the ACPA cast. Later the Directors worked with National Theatre Drama School in Melbourne and with University of Wollongong students, directing various styles of text.

In September, the Directing students worked with third year Acting students on short excerpts from plays, and during October the Directors rehearsed operatic extracts with singers from Opera Australia. In November their NIDA careers culminated in the presentation of the Directors' Graduation plays.

We saw another strong year of applications for the Playwriting course. With more than 30 applicants being interviewed, eight students were chosen for the 2013 cohort – four women and four men. In addition to their major work (the writing of a full length play) the Playwrights undertook other projects, including writing short scripts for collaborative projects with the Properties students and participating with the Directors and Designers in assisting the devised work at ACPA.

Another sign of the course's growing momentum is the ever-increasing crowds at the Playwriting students' short play performances. In 2013 Stephen Sewell asked the Playwrights to complete a full-length play, excerpts of which were performed at NIDA and were very well attended by the industry. During the course, Playwriting students are paired with Directing students to develop new work, and many of the relationships they build during this formative phase will endure throughout their careers.

As the Playwriting course continues to expand and strengthen, NIDA can be proud of its role in recognising, supporting and fostering new work, and the talent of those who write it.

Much of the latter part of 2013 was devoted to preparing for the new Master of Fine Arts in Directing and Writing for Performance degrees, which welcome their first intake of students in 2014.

Egil Kipste

Director, Postgraduate Studies/
Head of Directing

HIGHER EDUCATION STATISTICS

APPLICANTS FOR COURSES COMMENCING IN 2013

	Acting	Costume	Design	Production	Properties	Staging	GDA Directing	GDA Playwriting	Totals
NSW	743	28	20	27	12	6	31	19	886
NT	11							1	12
QLD	279		3	4	2		6	3	297
SA	107	1	2				3		113
TAS	49	2		2				1	54
VIC	327	7	4	4			5	5	352
WA	134		1	1	1		1	2	140
NZ	29						3		32
O/S	13	1		1			1		16
TOTAL	1692	39	30	39	15	6	50	31	1902

STUDENTS BY COURSE IN 2013*

	Acting	Costume	Design	Production	Properties	Staging**	Directing	Playwriting	Totals
Year 1	22	4	8	16	5	2	6	8	71
Year 2	17	4	8	12	5				46
Year 3	22	3	7	13	4				49
TOTAL	61	11	23	41	14	2	6	8	166

STUDENTS BY COURSE AND GENDER IN 2013

	Acting	Costume	Design	Production	Properties	Staging**	Directing	Playwriting	Totals
Female	32	11	15	25	7		2	4	96
Male	29		8	16	7	2	4	4	70
TOTAL	61	11	23	41	14	2	6	8	166

FIRST YEAR ENROLMENTS BY STATE IN 2013

	Acting	Costume	Design	Production	Properties	Staging**	Directing	Playwriting	Total
ACT	1			1		1			3
NSW	4	2	4	10	3	1	3	4	31
NT									0
QLD	1		2		2		1	2	8
SA	5		2				1		8
TAS	2	1		2					5
VIC	5	1		2				1	9
WA	3			1				1	5
O/S	1								1
NZ							1		1
TOTAL	22	4	8	16	5	2	6	8	71

* As of 28 January 2013

** First year of offer

NIDA OPEN

In 2013, NIDA Open provided a wealth of educational experiences through short courses, studios, residencies and customised training in performance, design, production, costume, properties, directing and writing, and many other disciplines.

We continued to provide dynamic and practical skills development, delivered by inspiring tutors in the training techniques for which NIDA is renowned. Our short courses helped participants foster creativity, extend communication skills and build confidence.

Overall 2013 was a significant year of growth, as we provided additional courses and welcomed 18,705 students and clients Australia-wide, delivering courses in Adelaide, Alice Springs, Cairns, Canberra and Perth. We provided flexible learning formats from holiday classes to intensive residencies, offering students at any age or stage of their creative career with a variety of study options.

For our participants, NIDA Open provides the foundational skills and dramatic arts training that is an important first step for any training they wish to pursue in the future, including many participants who go on to apply for NIDA's higher education degrees.

Throughout the year NIDA Open employed around 450 tutors, many of them NIDA graduates. We also provided valuable work experience and casual employment for NIDA's higher education students with around 40 working as assistant and trainee tutors. Thank you to our tutors, trainee tutors and assistants for their dedication and commitment.

NIDA Open continued to build relationships with venues and organisations around Australia, such as Taronga Zoo and The Australian Ballet School, to assist in the creation and delivery of dynamic learning activities. We thank all our partner venues for the opportunity to provide NIDA Open courses in their local communities and look forward to working with them next year.

BBC Worldwide and NIDA Open continued to work together on the creation and delivery of popular *Doctor Who*® themed holiday workshops. Thanks to BBC Worldwide for providing us with exclusive scripts and materials to use as part of the course.

A highlight of 2013 was NIDA Open's partnership with Samsung Australia for *The Shoot*. From a nationwide competition with more than 700 entries, 10 talented young people spent a week at NIDA collaborating on the creation of an original short film. They worked closely with NIDA staff and industry mentors, including NIDA alumnus Baz Luhrmann. The finished



NIDA Open short course 2013
(Photo: Maja Baska)

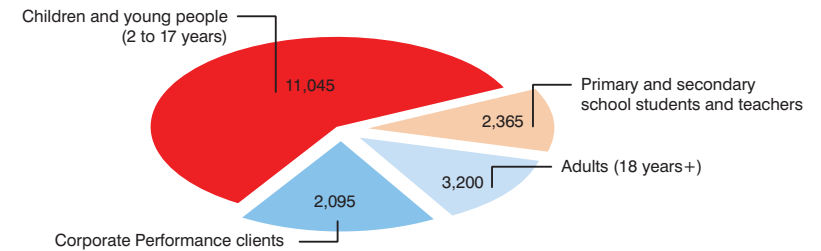
work entitled *The Pilgrim Report* premiered at the Sydney Opera House, as part of its 40th anniversary celebrations, to a very warm response.

Throughout the year, NIDA's Corporate Performance department delivered communication skills training for business professionals across Australia. The establishment of a Melbourne office saw significant growth in the number participants and courses offered to the Victorian business sector, and we welcomed a dedicated Melbourne-based Business Development Associate to oversee new course offerings and business opportunities.

Mark Gaal
Head of NIDA Open

NIDA OPEN STATISTICS

NUMBER OF STUDENTS AND CLIENTS IN 2013



TOTAL 18,705

NIDA OPEN LEARNING OPTIONS

Holiday and term classes, schools sessions, weekday, evening and weekend short courses, half-year and year-long studios, and two, three and four-week full time residencies.

SOME EXAMPLES OF NIDA OPEN TUTORS

Actors Miranda Tapsell, Guy Edmonds, Sheridan Harbridge and Darren Gilshenan; writers Tommy Murphy and Joshua Tyler; designers Michael Hankin and Emma Kingsbury; television presenters Shae Brewster and Gretel Kileen; and directors Imara Savage, Ian Watson, Sarah Giles and Shannon Murphy.

2013 NIDA OPEN VENUES AND PARTNERS

SYDNEY: Taronga Zoo, Sydney Living Museums, Carriageworks, Sydney Harbour Federation Trust, Australian National Maritime Museum, Parramatta's Riverside Theatres, Blacktown Arts Centre, Campbelltown Arts Centre and local councils across New South Wales. MELBOURNE: The Australian Ballet School and Malthouse Theatre BRISBANE: Southbank Institute of Technology

Samsung *The Shoot* premiere, the winners with Baz Luhrmann (Photo: Belinda Rolland Photography)



Productions and Events at *NIDA PARADE THEATRES*



Left: NIDA Writers 2013 (Photo: Charles Davis)

Below: NIDA Gala 2013 (Photo: Maja Baska)

The NIDA Parade Theatres program continues to grow in both variety and quality. In 2013 the venue increased access to industry and the general public through an exciting program of free and ticketed events. As a result, the NIDA Parade Theatres are increasingly being recognised as a venue for innovation and new voices in the performing arts.

The Parade Playhouse hosted a number of high-calibre productions including Sydney Chamber Opera's production of *Climbing Toward Midnight*, directed by NIDA graduate Netta Yashchin, and Will O'Rourke's production of *Moving Parts* by David Nobay starring NIDA graduates Colin Friels and Josh McConville with NIDA graduate Nicholas Rayment as Lighting Associate to Russell Boyd.

Phly Crew, Locreaddo and Urban Dance Centre also brought the Parade Playhouse to life with some of Sydney's leading dance talent and Dreamingful Productions presented the world premiere of a new musical *ATOMIC*. Overall, in 2013 ticket sales for the Playhouse program more than doubled from the previous year.

The 2013 NIDA Independent Program comprised four productions in the Parade Studio: *I Know There's A Lot Of Noise Outside But You Have To Close Your Eyes* devised by I'm Trying to Kiss You, *Set* by Sam Atwell, *Shopping and F**king* by Mark Ravenhill and *A Sign of the Times* by Steven L Helper which had received development support through NIDA Independent in 2012. The program also supported the development of eight new works by emerging theatre makers through the Creative Development Program.

NIDA's free forum programs continued in 2013 beginning with a powerful discussion about the role of the playwright in social discourse with ABC presenter Richard Glover in conversation with American writers Stephen Yockey and Carson Kreitzner. Kristine Landon-Smith (NIDA Lecturer in Acting and former Artistic Director of the UK's Tamasha Theatre Company) was joined by Lydia Miller, Jane Harrison and Nakkiah Lui to discuss the Indigenous arts landscape. NIDA also welcomed hundreds of alumni and theatre aficionados to the Parade Theatres to the 50th birthday celebration of the Old Tote Theatre Company.

The Parade Theatre continues to be a venue well-suited for major conferences and corporate events. This year we hosted seminars for Key Person of Influence, The Fortune Institute, Commonwealth Bank and The Executive Connection. The venue also hosted the APRA 2013 ART Music Awards and was used to great effect as a location for Shine Australia's *So You Think You Can Dance – Top 100*.

The venue furthered its strong and long-standing relationship with primary and high school students with the venue setting the stage for Arts North Drama Festival, the Department of Education's National Connections production, *Wakakirri*, and productions for Randwick High School, McDonald College and Reddam House.

Johanna Mulholland

Producer, NIDA Parade Theatres

DEVELOPMENT

Philanthropy and sponsorship play a critical role in ensuring that NIDA's students are given the chance to shine. Our extended family of donors, sponsors and partners is pivotal to our program of teaching at NIDA, and their generous and committed support of the creative projects that enhance our core activity is greatly appreciated and highly valued.

2013 saw NIDA enter its third year of our principal partnership with the Seven Network. The high regard in which our students are held as they embark on careers in the film and television industry after graduating is testament to the support that the Seven Network has given NIDA, allowing us to operate with professional and industry standard equipment in the Reg Grundy Studio.

The Seaborn, Broughton and Walford Foundation Artist-in-Residence program in 2013 welcomed NIDA alumnus Philip Quast, internationally renowned for his outstanding career in musical theatre. Philip's work with the students across the year, and his engaging performance at the NIDA Foundation Trust Gala in July was exceptional.

The NIDA Foundation Trust goes from strength to strength. With a new Chair, Peter Ivany AM taking up the helm in April, the Trust had a busy year, supporting the purchase of new technical equipment for the NIDA building, funding NIDA's annual play commission, *Hinterland* by Jane Bodie, and assisting with the costs of taking the 2012 Directors' Graduating Productions on a successful tour to Canberra.

The NIDA Bursary program maintains its key position, underpinning much of the activity the Trust undertakes. Through the support of many generous donors, both current and past, NIDA's Bursary program again provided cost-of-living bursaries to more than 80 students.

2013 saw the inaugural year of the NIDA Production Fund, a new initiative giving donors the opportunity to support the staging of NIDA's student productions. The additional funding ensures that NIDA's exemplary production standards and performances can be maintained and enhanced. Once again, the 2013 Production season demonstrated NIDA's continued commitment to the importance and high quality of practical learning experiences for NIDA's students. We thank our NIDA Production Fund donors for their valuable support.

The NIDA Foundation Trust Gala in July 2013, held in the Nancy Fairfax Foyer of NIDA's Parade Theatres, was a glittering success with the support of key sponsors Seven Network, Bulgari, Aria Catering and Net-A-Porter. NIDA's guests throughout the year enjoyed beverages on behalf of Tempus Two and Little Creatures, and the long-standing partnership with Dendy Cinemas and Icon Film Distribution saw another highly successful NIDA Week at Dendy's Sydney cinemas.

Following the sad passing in 2012 of Keith Bain OAM, the NIDA Foundation Trust was pleased to award the inaugural Keith Bain OAM Scholarship in Movement to Troy Honeysett (Acting 2013), acknowledging Troy's interest and talent in movement.

We are grateful to all those who offered support in 2013 to help NIDA achieve its creative goals, and acknowledge the ongoing commitment of the directors of the NIDA Foundation Trust. I extend special thanks to Andrew Banks who concluded his 10 year tenure as the NIDA Foundation Trust Chair in April. Andrew's enthusiasm and verve saw the Trust embark on a number of major initiatives with significant fundraising success.

Elizabeth Nicoll

Head of Development

NIDA FOUNDATION TRUST BOARD OF DIRECTORS

Andrew Banks, Chairman until 12 April 2013
Peter Ivany AM, Chairman from 12 April 2013
Mark Burrows AO
Elizabeth Butcher AM
Bruce Davey
Alex Pollak
Peter Reeve
Peter Rose



OPERATIONS

The transformation of NIDA's buildings, student and staff facilities, and business, teaching, learning and venue technologies continued during 2013.

The NIDA buildings are owned by the Australian Government and in 2013, the Office for the Arts, now known as the Ministry for the Arts, provided support, advice and funding for the annual Capital Works Program to prolong the economic life of and enhance the NIDA buildings.

A major space utilisation, modernisation and planning study by the NIDA Board of Directors conducted in 2011-2012 provides guidance for a structured approach to space and technological improvement decisions, and for protecting the Commonwealth's investment in both the physical infrastructure and performing arts education and training at NIDA.

During 2013, use of the existing building's footprint and envelope was intensified by improving areas identified in the study. This included the area above the James Fairfax Foyer being transformed into four studios available for classes, research and experimentation in the performing arts. The new studios are proving to be both versatile and successful. This project also simultaneously resolved building deterioration and obsolescence issues including roofing, foyer finishes, fire systems, weather protection and building automation.

In other parts of NIDA, the Australian Government funded minor improvements to Production and Properties student classrooms and to the administration offices. A number of teachers' offices are now air conditioned for the first time and both Design and Properties students now have access to specialist laser cutting and 3D printing tools. Other works under the Program related to general replacement (theatre seating), safety (access to Parade Theatre lighting booms), security and statutory compliance (disability lift access and emergency systems), and improvements in management of energy costs.

In 2013, planned upgrades to existing and new teaching and learning digital, theatre and information technologies, largely funded by the Australian Government in 2012, were further developed, enabling staff and students to explore new digital creative and pedagogical opportunities.

Every classroom, rehearsal room, reading room, workshop, theatre and studio now has access to live media and internet content. Through the eLearning platform, NIDALearn, lectures were recorded and streamed to students, and live digital



EXPONIDA 2013
(Photo: Maja Baska)

video conferencing and forums with national and international institutions occurred for the first time. Live-streaming of undergraduate and graduate student productions to staff and students was transmitted for the first time, under the NIDALive banner. The growth in technical infrastructure and audio visual resources is also supporting commercial clients and hirers in NIDA's venues.

The NIDA Foundation Trust generously funded new technology acquisitions with the themes of eLearning (digital capture/play content) and interconnectivity and access to digital content (digital equipment for the four new studios, and the installation of a digital service in design, properties and costume rooms).

NIDA's Capital Asset funding permitted replacement of a range of out-dated audio visual equipment and sewing equipment, classroom and office

furniture, in addition to funding the learning management system software and technical production management software for students, a complete set of hand-tools for Properties students, and the first pieces of new furniture for a refreshed look in the Parade Theatres foyers.

IT server and network infrastructure and equipment were expanded to accommodate the new studios, multimedia management, new staff positions, and support for the new Melbourne office. Reflecting the growth in the use of technology at NIDA, over 500 student and staff personal devices are now connected to NIDA's wireless network without any significant growth in the number of users. The customer relationship management and course management database projects were initiated during the year to replace a redundant legacy database and

to drive business improvement efficiencies.

I would like to acknowledge the staff in NIDA's Technical, Information Technology and Facilities Departments and the Operations Contracts Manager for their contribution in helping meet the expanding role of technology in education and new spaces, resources and venues at NIDA.

Allan Morgan
Director, Operations

Images from L to R:

Kasimir and Karoline
(Photo: Lisa Maree Williams)

Così (Photo: Lisa Maree Williams)

Cloud 9 (Photo: Lisa Maree Williams)

The Dissolving Self
(Photo: Mark Nolan)

A Lie of the Mind
(Photo: Olivia Martin-McGuire)



KASIMIR AND KAROLINE

By Odön von Horváth
Directed by Jeff Janisheski

7-8, 11-14 June
Parade Studio

CAST

Kasimir	Brenden Dodds
Karoline	Charlotte Cashion
Schürzinger	Charles Wu
Merkl Franz	Thuso Lekwape
Erna	Emele Ugavule
Rauch	Thomas Pidd
Speer	Shiv Palekar
Elli	Jessica Vickers
Maria	Emily Havea
Master of Ceremonies	Emily Havea

PRODUCTION TEAM

Director	Jeff Janisheski*
Set/Props Designer	Christopher Pitcairn
Set/Props Assistant Designer	Isabel Hudson
Costume Designer	Catherine Steele
Costume Assistant Designer	Anthony Spinaze
Production Stage Manager	Wei Ning Ho
Deputy Stage Manager	Brittany Jones
Assistant Stage Managers	Catherine Studley Chris Hopson
Lighting Designer	Aaron Ng
Head Electrician/Operator	Kirsty Walker
Technical Assistant	Romy McKanna
Sound Designer/Chris Hopson	Adam Smith
Sets Supervisor	Lynsey Brown*
Properties Supervisor	Ellisha-Paris James
Properties Supervisor	Emily Adinolfi
Properties Assistant	Katie Williams
Costume Supervisor	Krystal Giddings**
Costume Crew	Sophie Cameron**



COSÌ

By Louis Nowra
Directed by David Berthold

8, 11-15 June
Parade Space

CAST

Lewis	Duncan Ragg
Lucy/Julie	Sophie Kesteven
Nick/Justin/Zac	Matthew Predny
Roy	Skylar Ellis
Henry	Jack Ellis
Doug	Govinda Roser
Cherry	Xanthe Paige
Ruth	Georgia Wilkinson-Derums

PRODUCTION TEAM

Director	David Berthold**
Set/Props Designer	Hugh O'Connor
Set/Props Assistant Designer	Jeremy Allen
Costume Designer	Hugh O'Connor
Costume Assistant Designer	Renata Andre
Production Stage Manager	Caitlin Chatfield
Deputy Stage Manager	Fraser Orford
Assistant Stage Manager	Jack Thompson
Assistant Director	Dominic Mercer**
Lighting Designer	Vanessa Martin
Head Electrician/Operator	Bridget McCluskey
Technical Assistant	Joshua Broadbent
Technical Assistant	Lauren Schwabe
Sound Designer	Robin McCarthy**
Sets Supervisor	Lynsey Brown*
Sets Crew	Henry Tier
Properties Supervisor	Ellisha-Paris James
Properties Supervisor	Emily Adinolfi
Properties Assistant	Benjamin Parkins
Costume Supervisor	Rebecca Blanch Clark
Costume Crew	Sophie Cameron**



CLOUD 9

By Caryl Churchill
Directed by Kip Williams

19-22, 24 June
Parade Theatre

CAST

Clive/Cathy	Matthew Pearce
Betty/Edward	Nicholas Hiatt
Joshua/Gerry	Christian Charisiou
Edward/Betty	Sarah Jane Kelly
Maud/Victoria	Zoë Jensen
Ms Saunders/Ellen/Lin	Lily Newbury-Freeman
Harry Bagley/Martin	Robert Collins

PRODUCTION TEAM

Director	Kip Williams**
Set/Props Designer	Elizabeth Gadsby
Set/Props Assistant Designer	Laura Anna Lucas
Costume Designer	Elizabeth Gadsby
Costume Assistant Designer	Jonathan Hindmarsh
Production Stage Manager	David Cherrie
Deputy Stage Manager	Emily Milne
Assistant Stage Managers	Ceilidh Newbury Jennifer Parsonage
Lighting Designer	Bradley Barrack
Head Electrician/Operator	Ryan Shuker
Technical Assistant	Katelyn Shaw
Technical Assistant	Sally Withnell
Sound Designer/Operator	Georgia Boreham
Sets Supervisor	Tony Pierce*
Properties Supervisor	Luke Brooks
Properties Crew	Alexander Creeci
Costume Supervisor	Christie Milton
Costume Crew	Donna Pibbs Edwina James



THE DISSOLVING SELF

Devised by Chris Drummond,
Susan Rogers and the Company
Directed by Chris Drummond

19, 21-22, 24-26 June
Carriageworks (Eveleigh)

CAST

Benjamin Winckle
Devon Terrel
Eleanor Stankiewicz
Lauren Pegus
Lucy Goleby
Olivia Charalambous
Troy Honeysett

PRODUCTION TEAM

Director	Chris Drummond**
Set/Props Designer	Jacqueline Schofield
Costume Designer	Becky-Dee Tevenen
Costume Assistant Designer	Stephanie Howe
Writer	Susan Rogers**
Composer	Tom Hogan**
Production Stage Manager	Joshua Vozzo
Deputy Stage Manager	Ben Redford
Assistant Stage Manager	Grace Benn
Lighting Designer	Alexander Berlage
Head Electrician	Ross Graham**
Technical Assistants	Aiden Brennan Timothy Spohr
Technical Manager	Issy Stadtler
Sound Designer/Operator	Gemma Rowe
Sets Supervisor	MnR Constructions**
Properties Supervisor	Elisha-Paris James
Properties Supervisor	Emily Adinolfi
Properties Crew	Joanna Gust
Costume Supervisor	Robyn Murphy
Costume Crew	Rosalie Boland



A LIE OF THE MIND

By Sam Shepard
Directed by Rodney Fisher AM

20-22, 24-25 June
Parade Playhouse

CAST

Jake	Joel Jackson
Frankie	Jason Kos
Beth	Emma Playfair
Mike	Michael McStay
Lorraine	Vanessa Cole
Sally	Emily Eskell
Baylor	Rupert Raineri
Meg	Kate Williams

PRODUCTION TEAM

Director	Rodney Fisher AM**
Set/Props Designer	Georgia Hopkins
Costume Designer	Georgia Hopkins
Costume Assistant Designer	Madeline Hoy
Composer	Max Lyandvert**
Production Stage Manager	Breanna Connor
Deputy Stage Manager	Eva Woodbrook
Assistant Stage Manager	Gin Rosse
Assistant Stage Manager	Ray Pittman
Lighting Designer	Tom Stanton
Head Electrician	Chris Page**
Technical Assistant	Gayda de Mesa
Sound Designer/Operator	Alexia Thorne
Sets Supervisor	Tony Pierce*
Sets Crew	Ryan Drum
Properties Supervisor	Ashley Kennedy
Properties Crew	Jason Lowe
Costume Supervisor	Renata Beslik**
Costume Crew	Jacqueline Lucey

**NIDA
STUDENT
PRODUCTIONS
2013**

* NIDA Staff
** Guest Artist



SUCKING DUBLIN

By Enda Walsh
Directed by James Dalton
11-12, 15-19 October
Parade Studio



HINTERLAND

By Jane Bodie
Directed by Julian Meyrick
14-19, 21-22 October
Parade Atrium



CYMBELINE

By William Shakespeare
Directed by Tom Wright
15-19, 22 October
Parade Playhouse



OSAMA THE HERO

By Dennis Kelly
Directed by Nicholas Bone
17-18, 21-25 October
Parade Space



WOYZECK

Based on the play by Georg Büchner
Translated by Robert Wilson
Music and lyrics by Tom Waits and Kathleen Brennan
Directed by Imara Savage
Musical direction by Andrew Ross
16-19, 21-22 October
Parade Theatre

Images from L to R:

Sucking Dublin (Photo: Lisa Maree Williams)

Hinterland (Photo: Lisa Maree Williams)

Cymbeline (Photo: Mark Nolan)

Osama the Hero (Photo: Mark Nolan)

Woyzeck (Photo: Lisa Maree Williams)

CAST

Little Lamb	Sarah Jane Kelly
Steve	Joel Jackson
Amanda	Emma Playfair
Lep	Michael McStay
Fat	Eleanor Stankiewicz

PRODUCTION TEAM

Director	James Dalton**
Set/Props Designer	Becky-Dee Trevenan
Set/Props Assistant Designer	Madeleine Hoy
Costume Designer	Becky-Dee Trevenan
Voice & Dialect Coach	Jennifer White**
Production Stage Manager	Vanessa Martin
Deputy Stage Manager	Alexia Thorne
Assistant Stage Managers	Aiden Brennan Gayda Feliza de Mesa
Lighting Designer	Martin Kinnane**
Head Electrician/Operator	Ben Redford
Technical Assistants	Jennifer Parsonage Ray Pittman
Sound Designer/Operator	Emily Milne
Properties Supervisor	Luke Brooks
Properties Crew	Joanna Gust
Costume Supervisor	Judith Loxley**
Costume Crew	Edwina James

CAST

James	Robert Collins
Ruth	Lucy Goleby
Ara/Eve	Lily Newbury-Freeman
Adrian	Rupert Raineri
Sasha	Emily Eskell
Katak/Kevin	Troy Honeysett
Parap/Peter	Benjamin Winckle
Ebbe/Anna	Kate Williams

PRODUCTION TEAM

Director	Julian Meyrick**
Dramaturg	Pierce Wilcox
Set/Props Designer	Jacqueline Schofield
Set/Props Assistant Designer	Anthony Spinaze
Costume Designer	Jacqueline Schofield
Costume Assistant Designer	Laura Lucas
Voice & Dialect Coach	Hamish Pritchard**
Production Stage Manager	Issy Stadler
Deputy Stage Manager	Georgia Boreham
Assistant Stage Manager	Joshua Broadbent
Assistant Director	Elsie Edgerton-Till
Lighting Designer	Sian James-Holland**
Head Electrician	Paul Naylor **
Technical Assistants	Celidh Newbury Jack Thompson Ryan Shuker
Co-sound Designer/Operator	
Co-sound Designer	Kingsley Reeve**
Properties Supervisor	Ashleigh Kennedy
Properties Crew	Katie Williams
Costume Supervisor	Christie Milton
Costume Crew	Rosalie Boland

CREDITS

Hinterland is a NIDA commission supported by the NIDA Foundation Trust

CAST

Imogen	Georgia Wilkinson-Derums
Pisania	Sophie Kesteven
Queen/Fifth Voice/Ghost	Charlotte Cashion
Doctor/Second Voice	Xanthe Paige
Posthumus	Shiv Palekar
Iachimo/Ghost	Jack Ellis
Cymbeline	Thuso Lekwape
Cloten/Ghost	Govinda Roser
Belarius	Charles Wu
Guiderius/First Voice	Thomas Pidd
Lord/Philario/Captain/Fourth Voice/Jupiter	Brenden Dodds
Lucius/Third Voice/Ghost	Duncan Ragg

PRODUCTION TEAM

Director	Tom Wright**
Set/Props Designer	Catherine Steele
Set/Props Assistant Designer	Stephanie Howe
Costume Designer	Christopher Pitcairn
Costume Assistant Designer	Jeremy Allen
Voice & Dialect Coach	Hamish Pritchard**
Production Stage Manager	Shannyn Miller
Deputy Stage Manager	Bridget McCluskey
Assistant Stage Managers	Katelyn Shaw Timothy Spohr
Assistant Director	Constantine Costi
Lighting Designer	Serene Lodhia
Head Electrician/Operator	Fraser Orford
Technical Assistant	Catherine Studley
Sound Designer/Operator	Brittany Jones
Properties Supervisor	Emily Adinolfi
Properties Crew	Alexander Creecy
Costume Supervisor	Beth Allen**
Costume Crew	Rosalie Boland

CAST

Gary	Devon Terrell
Francis	Nicholas Hiatt
Louise	Vanessa Cole
Mandy	Lauren Pegus
Mark	Matthew Pearce

PRODUCTION TEAM

Director	Nicholas Bone**
Set/Props Designer	Georgia Hopkins
Costume Designer	Georgia Hopkins
Voice & Dialect Coach	Linda Nicholls-Gidley**
Production Stage Manager	Alexander Berlage
Deputy Stage Manager	Kirsty Walker
Assistant Stage Manager	Sally Withnell
Lighting Designer	Caitlin Chatfield
Head Electrician/Operator	Eva Woodbrook
Technical Assistant	Christopher Hopson
Sound Designer/Operator	Wei Ning Ho
Properties Supervisor	Emily Adinolfi
Properties Crew	Benjamin Parkins
Costume Supervisor	Kathryn Baker **
Costume Crew	Donna Pibbs

CAST

Woyzeck	Christian Charisiou
Marie	Zoë Jensen
Andreas	Matthew Predny
Margaret	Olivia Charalambous
Drum Major	Jason Kos
Karl/Idiot	Jessica Vickers
Captain	Skyler Ellis
Doctor	Emele Ugavule
Carnival Announcer	Emily Havea

ORCHESTRA

Clarinet, Bass Clarinet	Ian Sykes**
Trombone	Gareth Lewis**
Violin	Lisa Buchanan**
Viola	Georgina Price**
Cello	Clare Kahn**
Double Bass	Stephen Buchanan**
Drums	Andy Davies**
Guitar/Banjo	David Russell**
Keyboard	Chris King**

PRODUCTION TEAM

Director	Imara Savage**
Musical Director	Andrew Ross*
Assistant Musical Director	Nigel Ubrhien*
Co-Designers	Hugh O'Connor Elizabeth Gadsby
Set/Props Assistant Designer	Jonathan Hindmarsh
Costume Assistant Designer	Isabel Hudson
Voice & Dialect Coach	Jennifer White**
Production Stage Manager	Bradley Barrack
Deputy Stage Manager	Adam Smith
Assistant Stage Managers	Lauren Schwabe Romy McKanna
Assistant Directors	H Lawrence Sumner Angus Wilkinson
Lighting Designer	Joshua Vozzo
Head Electrician/Operator	Gemma Rowe

PRODUCTION TEAM (con't)

Technical Assistants	Gin Rosse Grace Benn
Technical Manager	Aaron Ng Ji Fu
Sound Designer/Operator	David Cherrie
Sets Crew	Ryan Drum
Properties Supervisor	Ellisha-Paris James
Properties Crew	Jason Lowe
Costume Supervisor	Renata Beslik**

CREDITS

Woyzeck is presented as part of the 2013 Seaborn, Broughton & Walford Foundation Artist-in-Residence program at NIDA
English translation by Robert Wilson, Tom Waits and Kathleen Brennan
WOYZECK
Based on the Play by Georg Büchner
Music and Lyrics by Tom Waits and Kathleen Brennan
Concept by Robert Wilson
Text Version by Anne Christin Rommen/Wolfgang Wiens
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* NIDA Staff
** Guest Artist

Images clockwise from top left:

The Pros and Cons of Breathing
(Photo: Charles Davis)

Teeth 2 Tail (Photo: Zoe Knight)

The Adventures of Wonderbabe the Terrible (Photo: Charles Davis)

Death Junkie Disco
(Photo: Charles Davis)

Ranjini Rose (Photo: Zoe Knight)

Better on Long-Weekends
(Photo: Zoe Knight)

Spells for Adolescents
(Photo: Charles Davis)

Something More Than Night
(Photo: Charles Davis)

PROGRAM A



THE PROS AND CONS OF BREATHING

By Zoe Cooper

CAST

Kip Hart	Tom Stokes**
Brian Hart	Lawrence Ashford**
Sarah Hart	Katrina Foster**
Maddie Rogers/ Carly Winfield	Paige Gardiner**
Emma Richardson	Elizabeth Blackmore**
Gary Douglas/ Giovanni Saponaro	Sam O'Sullivan**
John Addison	Fayssal Bazzi**



SOMETHING MORE THAN NIGHT

By Mary-Anne Gifford

CAST

Violet Britton	Emiliy Brennan**
Constance Farewell	Shakira Clanton
Catherine Britton	Sophie Gregg**
Joel Regan	Thuso Lekwape
William Britton	Liam Nunan**
Vernon Harvey/ Joseph Colbran	Matthew Predny
Lillian Britton	Jena Prince**
Raymond Harvey	Duncan Ragg
Jack Harvey/ Harry Moors	Ed Wightman**



TEETH 2 TAIL

By Steven McCall

CAST

Trish Ross	Bec Barbera**
Harry Collins	Alan Chambers**
Clint Ross	Jack Ellis
Gary 'Turk' Turkell	Matt Hardie**
Matilda Ross/Sophie	Brenda Hartley**
Lucy Armstrong/Cate	Maeve MacGregor**
Eva Ross	Katherine Moss**
Ms Carlton/Sergeant	Whitney Richards**
Stage directions	Oliver Wenn**

PROGRAM B



THE ADVENTURES OF WONDERBABE THE TERRIBLE: THE BATTLE OF THE BOUNCER DEMON IN THE BAY OF BYRON

By Kate McDowell

CAST

Kate	Kate McDowell
<i>With special thanks to Rose Maher who contributed as Collaborator and Reading Director</i>	



SPELLS FOR ADOLESCENTS

By Krystal Sweedman

CAST

Margaret Hart	Ana Maria Belo**
Jim Hart	Gary Clementson**
Miranda Sparkes	Sophie Kesteven
Danika Hart	Jessica Vickers



DEATH JUNKIE DISCO

By Jim Tsihlis

CAST

Paul	Charles Wu
Kate	Emele Ugavule
Julia	Charlotte Cashion
Tom	Brenden Dodds
Mary	Anna Phillips **
Chris	Cooper Amai**

PROGRAM C



RANJINI ROSE

By Fregmonto Stokes

CAST

Anton Peires	Shiv Palekar
Ross Midgley	Thomas Pidd
Rose Dobbins	Georgia Wilkinson-Derums
Ranjini Samveza	Emily Havea
Susheela Peires	Kristy Best**



BETTER ON LONG-WEEKENDS

By Lewis Treston

CAST

Reagan Kelly	Xanthe Paige
Oliver Kelly	Nicholas Hasemann
Kristy Kelly	Emily Carr**
Ewan Kelly	James Raggatt
Hugh Rode	Skyler Ellis
Guy Nicholson	Govinda Roser
Bianca Matsumoto	Becky James**

** Guest Artist

WRITERS 2013

28-31 October
2 November

Images clockwise from top left:

WASP (Photo: Lisa Maree Williams)

Fewer Emergencies
(Photo: Mark Nolan)

Klutz (Photo: Mark Nolan)

The Red Shoes (Photo: Mark Nolan)

In a Pink Tutu
(Photo: Lisa Maree Williams)

The Shewing Up of Blanco Posnet
(Photo: Lisa Maree Williams)

STUDIO PROGRAM

PRODUCTION TEAM

Production Stage Manager	Bridget McCluskey
Deputy Stage Manager	Grace Benn
– <i>The Shewing Up of Blanco Posnet</i>	
Deputy Stage Manager	Gin Rosse
– <i>In a Pink Tutu</i>	
Deputy Stage Manager	Catherine Studley
– <i>WASP</i>	
Head Electrician	Ceilidh Newbury
Production Coordinator/ Sound Operator	Aiden Brennan
Costume Supervisor	Jessica Allison
– <i>The Shewing Up of Blanco Posnet</i>	
Costume Supervisor	Tara Mannell
– <i>In a Pink Tutu</i>	
Properties Supervisors	Andrew Boland Hannah Crosby Eva Taylor



THE SHEWING UP OF BLANCO POSNET

By George Bernard Shaw
Directed by Constantine Costi

CAST

Elder Daniels	Donal Sword**
Squinty	Elliott Mitchell
Babsy	Eloise Snape**
Sheriff Kemp	Gary Clementson**
Emma	Georgia Broderick**
The Woman	Jessica Falkholt
Blanco Posnet	Joel Jackson**
Jessie	Katy Avery**
Strapper Kemp	Michael McStay**
Feemy Evans	Sarah Jane Kelly**
Lottie	Taryn Brine**

MUSICIANS

Wild Cat Falling	
Organ	Drew Woodrose**
Saxophone	Millie Hall**
Drums	Tom Donaldson**
Bass Guitar	Keeley Morrison**
Clarinet	Louis Capezio**

CREATIVE TEAM

Director	Constantine Costi
Sets/Props Designer	Charles Davis
Costume Designer	Emily Barr
Lighting Designer	Adam Smith
Sound Designer	Lauren Schwabe
Dramaturgs	Mary-Anne Gifford** Fregmonto Stokes**



WASP

By Steve Martin
Directed by H Lawrence Sumner

CAST

Dad	Brenden Dodds
Mom	Anna Phillips**
Sis	Giselle Da Silva**
Son	Lukasz Embart**
Female Voice	Benita Collings**
Premier	Francis Greenslade**

CREATIVE TEAM

Director	H Lawrence Sumner
Designer	Dylan Tonkin**
Lighting Designer	Adam Smith
Sound Designer	Jennifer Parsonage
Dramaturg	Jim Tshilis**



IN A PINK TUTU

Book, music and lyrics by Christopher Harley
Directed by Angus Wilkinson

CAST

Ms Trevelle	Anna Maria Belo**
Florentina	Kerri Anne Greenland**
Steve	Christopher Harley**
Christina	Erica Lovelle**
Laurence	Thomas Pidd
Cynthia	Jessica Vickers

MUSICIANS

Conductor	Andrew Hermon**
Piano	Christopher Harley**
Flute	Aaron Rothmunde**
Violins	Olga Solar** Pip Dracakis** Bridget Hall** Bree Baxter**

Viola	Natalie Kitney**
Cello	Samantha Knutsen**
Bass Guitar	Andrew Finlayson**
Drums/Percussion	Shaun Tarring**

CREATIVE TEAM

Director	Angus Wilkinson
Musical Director	Christopher Harley**
Choreographer	Kurt Phelan**
Dramaturg	Krystal Sweedman**
Set/Props Designer	Charlotte Henery
Costume Designer	Rachael Giuffre
Lighting Designer	Adam Smith
Sound Designer	Jack Thompson

SPACE PROGRAM

PRODUCTION TEAM

Production Stage Manager	Eva Woodbrook
Deputy Stage Manager	Tim Spohr
– <i>The Red Shoes</i>	
Deputy Stage Manager	Romy McKanna
– <i>Fewer Emergencies</i>	
Deputy Stage Manager	Chris Hopson
– <i>Klutz</i>	
Head Electrician	Ray Pittman
Production Coordinator/ Sound Operator	Sally Withnell
Costume Supervisor	Laura Stewart
– <i>The Red Shoes</i>	
Costume Supervisor	Anna Porcaro
– <i>Fewer Emergencies</i>	
Costume Supervisor	Jessica Allison
– <i>Klutz</i>	
Properties Supervisors	Rowan Wills Luc Farve



THE RED SHOES

Adapted and originally created by Emma Rice
Poems by Anna Maria Murphy
Directed by Elsie Edgerton-Till

CAST

Preachers Wife/ Martha	Shannon Ashlyn**
Girl	Miranda Daughtry
Lady Lydia	Katherine Moss**
Old Woman/Priest	Alex Norton**
Soldier/Shoemaker	Duncan Ragg
Butcher/Angel	Charles Wu

MUSICIAN

Musician	Renée North**
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CREATIVE TEAM

Director	Elsie Edgerton-Till
Designer	Michael Hili
Lighting Designer	Alexander Berlage**
Sound Designer	Katelyn Shaw
Choreographer	Daniella Lacob**
Dramaturg	Kate McDowell**



FEWER EMERGENCIES

By Martin Crimp
Directed by Susanna Dowling

CAST

Duncan Follows**
Lucy Goleby**
Emma Jackson**
Sam O'Sullivan**
Eleanor Stankiewicz**

CREATIVE TEAM

Director	Susanna Dowling
Designer	Isabella Andronos
Lighting Designer	Alexander Berlage**
Sound Designer	Joshua Broadbent
Dramaturgs	Zoe Cooper** Steven McCall**



KLUTZ

By Benjamin Schostakowski
Directed by Benjamin Schostakowski

CAST

Klutz	Jack Angwin
Nacht	Amelia Dowd**

CREATIVE TEAM

Director	Ben Schostakowski
Set/Props Designer	Dann Barber
Costume Designer	Emma Vine
Lighting Designer	Alexander Berlage**
Sound Designer	Gayda de Mesa
Dramaturg	Lewis Treston**

GRADUATING DIRECTORS' PRODUCTIONS

28 November - 1 December

GRADUATES 2013

BACHELOR OF DRAMATIC ART (ACTING)



OLIVIA
CHARALAMBOUS



CHRISTIAN
CHARISIOU



VANESSA COLE



ROBERT COLLINS



EMILY ESKELL



LUCY GOLEBY



NICHOLAS HIATT



TROY HONEYSETT



JOEL JACKSON



ZOË JENSEN



SARAH JANE KELLY



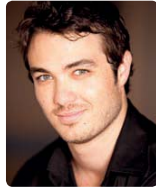
JASON KOS



MICHAEL MCSTAY



LILY
NEWBURY-FREEMAN



MATTHEW PEARCE



LAUREN PEGUS



EMMA PLAYFAIR



RUPERT RAINERI



ELEANOR
STANKIEWICZ



DEVON TERRELL



KATE WILLIAMS



BENJAMIN WINCKLE

BACHELOR OF DRAMATIC ART (DESIGN)



ELIZABETH GADSBY



GEORGIA HOPKINS



HUGH O'CONNOR



CHRISTOPHER
PITCAIRN

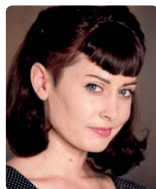


CATHERINE STEELE



BECKY-DEE
TREVENEN

BACHELOR OF DRAMATIC ART (COSTUME)



REBECCA CLARK



CHRISTIE MILTON



ROBYN MURPHY

BACHELOR OF DRAMATIC ART (PRODUCTION)



BRADLEY BARRACK



ALEXANDER
BERLAGE



CAITLIN CHATFIELD



DAVID CHERRIE



BREANNA CONNOR



WEI NING HO



SERENE LODHIA



VANESSA MARTIN



SHANNYN MILLER



AARON NG JI FU



ISSY STADLER



TOM STANTON



JOSHUA VOZZO

BACHELOR OF DRAMATIC ART (PROPERTIES)



EMILY ADINOLFI



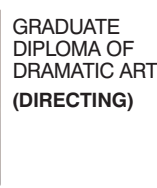
LUKE BROOKS



ELISHA-PARIS
JAMES



ASHLEIGH KENNEDY



GRADUATE DIPLOMA OF DRAMATIC ART (DIRECTING)

CONSTANTINE COSTI



SUSANNA DOWLING



ELSIE
EDGERTON-TILL



BENJAMIN
SCHOSTAKOWSKI



H LAWRENCE
SUMNER



ANGUS WILKINSON

GRADUATE DIPLOMA OF DRAMATIC ART (PLAYWRITING)



ZOE COOPER



MARY-ANNE GIFFORD



STEVEN MCCALL



KATE MCDOWELL



FREGMONT
STOKES



KRYSTAL SWEEDMAN



LEWIS TRESTON



JIM TSIHLIS

STAFF

As of 1 February 2014

EXECUTIVE

Director / Chief Executive Officer Lynne Williams
Executive Officer Rita Mastrantone

TEACHING PROGRAM

Director, Undergraduate Studies/ Design Michael Scott-Mitchell
Director, Graduate Studies/Directing Egil Kipste

Heads of Departments

Acting Jeff Janisheski
Production Graham Henstock
Staging/Production Management Nick Day

Heads of Discipline

Costume Fiona Reilly
Screen Di Drew
Movement Gavin Robins
Music Andrew Ross
Performance Practices Dr David Fenton
Properties Todd Arthur and Marcelo Zavala-Baeza
Scenery 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
Costume Supervision Robin Monkhouse
Design Carson Andreas
Sue Field
Scott Witt
Movement Nigel Ubrihien
Music Dr Robin Dixon
Performance Practices Chris Hay
Peter Savage
Production Anthony Babicci
Scenic Art Vicki Poplewell
Screen Lynsey Brown
Staging Vicki Brown
Costume Assistant Ian Turland
Scenery Assistant

STUDENT AND STAFF SERVICES

Director, Student & Staff Services Julia Selby
Human Resources Manager Anna Kearsley
Human Resources Assistant Andrew Healy
Teaching and Learning Manager Vacant
Online Development Manager Michael Stapleton
Undergraduate Course Coordinator Kevin Highdale
Acting Course Coordinator Amy O'Brien
Undergraduate Course Coordinator Rosemarie Still
Student Services Coordinator Ellie Clay
Graduate Courses and Projects Coordinator Zoe Knight

LIBRARY AND ARCHIVES

Librarian Ross Bruzzese
Library Technician Grace Sagud
Library Assistant Liana Piccoli
Library Assistant Elizabeth Smith
Archives and Records Manager Julia Mant

NIDA OPEN, MARKETING, COMMUNICATIONS, DEVELOPMENT AND PARADE THEATRES

Director, Business Development Dustin Lockett

NIDA OPEN

Head, NIDA Open Mark Gaal
Business Manager Polly Brett
Business Development Manager, Corporate Performance Caroline Spence
Senior Course Manager Jenevieve Chang
VET Manager Jane Newton
Operations Manager Annabel Grundy
Course Manager, Schools Kellie Mackereth
Course Manager, 2 to 12 yrs Tricia Ryan
Course Manager, 12 to 18 yrs Daniel Dunlop
Course Manager, 18+ yrs Rhea Walker
Course Manager, Corporate Courses Sean Hall
Course Manager, Corporate Courses Lyn Lee
Course Manager, Corporate Courses Isabella Dunwill (Melbourne)
Operations Coordinator Richard Moore
Client Services Coordinator, Corporate Courses Kate Finn
Administrative Officer Lyne Owen
Administrative Assistants Lauren Boustani and Rosanna Robinson

MARKETING

Head, Marketing Alistair Graham
Head, Special Projects Priscilla Hunt
Marketing Manager Samar Karim
Online Marketing Coordinator Melinda France
Marketing Administration Assistant Eleni Carkagis

COMMUNICATIONS

Head, Communications Philippa Zingales
Publicity & Communications Executive Boronia Mooney

DEVELOPMENT

Head, Development Elizabeth Nicoll
Development Officer Luc Knight
(Corporate Partnerships and Grants)
Development Officer Hannah McCann
(Alumni and Donors)

PARADE THEATRES

Producer, Parade Theatres Johanna Mulholland
Associate Producer Skye Kunstelj
Front of House Coordinator David Di Clementi
Box Office Coordinator Peter Thornton
Receptionists Jennifer Batman
Adriane White

OPERATIONS

Director, Operations Allan Morgan
Facilities Manager Theo Martin
Operations Contracts Manager Sonya Webster
Technical Manager Chris Dickey
Lighting Supervisor Adrian Wright
Assistant Technical Manager Bryte Cameron
Audio and Video Supervisor Felix Kulakowski
IT Manager Uday Puttagunta
Helpdesk Support Officer Venkat Ravilla
IT Assistant Prasad Pinnamaneni
Operations Assistant Peter Newton
Electrician/General Assistant Geoffrey Pollock
Fire Officer/General John Hamilton
Operations Assistant

FINANCE

Director, Finance Jim Shanahan
Finance Manager Jacqui Hamilton
(Commercial Services)
Accountant Hanna Pasternak
Accounts Assistant Rosie Fedorow

GOVERNANCE

THE BOARD OF DIRECTORS

The role of the Board is to:

- Direct and guide NIDA's strategic direction
- Appoint the Director (who shall carry out the functions of a Chief Executive Officer)
- Maintain and enhance NIDA's role as a centre of excellence in the performing arts
- 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 Board of Studies (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.

2013 BOARD MEMBERS

Mr Malcolm Long AM, Chairman until 20 May 2013
Ms Jennifer Bott AO, Chairman from 20 May 2013
Ms Virginia Braden OAM
Mr Bruce Cutler, Chair Audit, Finance, Remuneration and Administration Committee
Mr Kim Dalton OAM
Hon Justice Kathleen Farrell
Ms Judith Isherwood, until 4 December 2013
Mr Peter Lowry OAM, SBW Foundation nominee
Mr Garry McQuinn
Ms Heather Mitchell, from 20 May 2013
Prof Elizabeth More, AM Chair Board of Studies
Mr James Moser, until 20 May 2013
Mr Ralph Myers
Professor Prem Ramburuth, UNSW nominee
Ms Lynne Williams (ex-officio)

2013 BOARD OF STUDIES MEMBERS

Professor Elizabeth More AM (Chairman)
Mr Kim Dalton OAM
Ms Sheridan Harbridge
Ms Moira Hay
Ms Lee Lewis
Mr Nathan Lovejoy
Ms Julie Lynch
Mr John McCallum
Mr Michael Scott-Mitchell
Mr Nicholas Parsons
Assoc Prof Ross Steele AM
Assoc Prof David Vance
Ms Lynne Williams (ex-officio)
Ms Emele Ugavule (President SCON ex-officio)

THE AUDIT, FINANCE, REMUNERATION AND ADMINISTRATION COMMITTEE

2013 COMMITTEE MEMBERS

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

THE GOVERNANCE AND NOMINATION COMMITTEE

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

THE GOVERNANCE AND NOMINATION COMMITTEE

2013 COMMITTEE MEMBERS

Mr Malcolm Long AM, Chairman until 20 May 2013
Ms Jennifer Bott AO, Chairman from 20 May 2013
Mr Bruce Cutler
Professor Elizabeth More AM

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.

FINANCIAL REPORT

Financial Report
The National Institute of Dramatic Art
ABN 99 000 257 741
Year ended 31 December 2013

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DIRECTORS' REPORT

For the year ended 31 December 2013

The directors present their report together with the financial report of The National Institute of Dramatic Art ("NIDA") for the year ended 31 December 2013 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 Chairman from 20 May 2013	Professional mentor, arts manager and consultant Chair, Australian Festival of Chamber Music Special Adviser, National Portrait Gallery of Australia
Malcolm William Long AM LL.B, FAICD Chairman until 20 May 2013	Principal, Malcolm Long Associates Pty Ltd Director, Broadcast Australia Group Chairman, Advisory Committee, Australian Centre for Broadband Innovation Member, Advisory Board, Network Insight Group Chairman and Non-executive Director from 15 May 2007 until 20 May 2013
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, LL.B Non-executive Director	Director, OzHarvest Ltd 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 NIDA Board of Studies Director since 25 May 2010
Hon Justice Kathleen Farrell Non-executive Director	Judge of the Federal Court of Australia Director, Fred Hollows Foundation Director since 24 May 2012
Judith Olive Isherwood BDA Non-executive Director	Chief Executive, Arts Centre, Melbourne until November 2013 Director from 25 May 2010 to 4 December 2013
Peter Ernest Lowry OAM LLB Non-executive Director	Businessman and lawyer Board member, Sydney Harbour Federation Trust Board member Sydney Harbour Foreshore Authority 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
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
Heather Mitchell Non-executive Director	Actor Member, Prince of Wales Hospital Cancer Survivors Centre Advisory Board and Consumer Panel Director since 20 May 2013
Elizabeth Agnes More AM, BA (Hons), Grad Dip Mgt, M Comm Law, PhD Non-executive Director	Executive Dean and Professor, Faculty of Business Australian Catholic University Director & Chair, Ausdance NSW Chair of the Board of Studies Director since 26 May 2009

DIRECTORS' REPORT

For the year ended 31 December 2013

James Thomas Moser BA MBA
Non-executive Director

CEO, Clemenger Group New Zealand
Director, Clemenger Group Australia
Member, Young Presidents Organisation Worldwide (YPO)
Member, International Advertising Association (IAA)
Vice Chairman, Trans-Tasman Business Circle
Trustee, Auckland Arts Festival
Director from 15 May 2007 to 20 May 2013

Ralph Hall Myers
Non-executive Director

CEO and Artistic Director, Belvoir
Executive Director, Company B Ltd
Director since 14 July 2012

Professor Prem Ramburuth BA, Dip Ed,
Med, EdD, LRAM, MAICD
Non-executive Director

President, Academic Board, UNSW
Professor International Business, UNSW
Member UNSW Council
Member Nominations and Remunerations Committee, UNSW
Member of Finance Committee, UNSW
Director since 24 May 2012

Lynne Williams MA (Hons) DSCM
Executive Director/CEO

Director, Seaborn Broughton & Walford Foundation
Member of the Audit, Finance, Administration and Remuneration Committee
Member of the Board of Studies
Director and Chair, Performing Lines Ltd
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' meeting

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
J M Bott AO	4	4	-	-
V M Braden OAM	5	6	5	5
B K Cutler	6	6	5	5
K M Dalton OAM	5	6	-	-
Hon Justice Farrell	3	6	4	5
J O Isherwood	1	5	-	-
R G McQuinn	2	6	-	-
H Mitchell	2	4	-	-
E A More AM	5	6	-	-
J T Moser	1	2	-	-
R H Myers	3	6	-	-
P Ramburuth	5	6	-	-
L Williams	6	6	5	5

A – Number of meetings attended

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

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.

5. Operating and financial review

Overview of NIDA

The deficit for the financial year was \$792,764 (2012: deficit of \$471,172). The Open and Corporate Programs provided a surplus of \$2,077,288 (2012: \$1,852,962). Without these programs NIDA would have incurred a deficit of \$2,870,052 (2012: \$2,324,134).

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 will commence building a graduate school in October 2014, following council DA approval. 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.

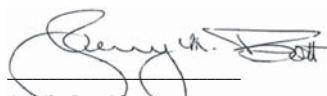
Insurance premiums

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.

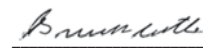
10. Lead auditor's independence declaration

The Lead auditor's independence declaration is set out on page 49 and forms part of the directors' report for the financial year 2013.

This report is made with a resolution of the directors:


Jennifer Bott AO
Chairman

Sydney
13 March 2014


Bruce K Cutler
Director

THE NATIONAL INSTITUTE OF DRAMATIC ART STATEMENT OF COMPREHENSIVE INCOME

For the year ended 31 December 2013

	Note	2013 \$	2012 \$
Revenue	2	24,321,180	23,784,784
Building and maintenance expenses		(10,071,938)	(10,639,116)
Administration expenses		(6,938,564)	(6,121,173)
Library expenses		(271,010)	(257,045)
Teaching program expenses		(5,054,653)	(4,806,845)
Open and Corporate Program – direct course costs		(1,914,659)	(1,817,256)
Expenses associated with venue rental revenue		(522,274)	(392,706)
Other expenses		(458,232)	(396,760)
Deficit before financing income		(910,150)	(646,117)
Financing income	5	117,386	174,945
Net financing income		117,386	174,945
Deficit for the year		(792,764)	(471,172)
Total comprehensive income for the year		(792,764)	(471,172)

The statement of comprehensive income is to be read in conjunction with the notes to the financial statements set out on pages 36 to 47.

STATEMENT OF CHANGES IN EQUITY

For the year ended 31 December 2013

	Reserves \$	Accumulated surplus \$	Total equity \$
Balance at 1 January 2012	455,000	3,963,588	4,418,588
Total comprehensive income for the year			
Deficit for the year	-	(471,172)	(471,172)
Total comprehensive income for the year	-	(471,172)	(471,172)
Balance at 31 December 2012	455,000	3,492,416	3,947,416
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

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 47.

BALANCE SHEET

For the year ended 31 December 2013

		2013 \$	2012 \$
Assets			
Cash and cash equivalents	6	6,204,433	4,087,094
Trade and other receivables	7	708,875	907,001
Prepayments		70,799	118,417
Total current assets		6,984,107	5,112,512
Plant and equipment	8	1,282,299	1,407,444
Intangible assets	9	820,466	348,420
Total non-current assets		2,102,765	1,755,864
Total assets		9,086,872	6,868,376
Liabilities			
Trade and other payables	10	929,833	1,502,980
Employee benefits	11	480,645	423,926
Deferred revenue	12	4,387,437	862,343
Total current liabilities		5,797,915	2,789,249
Employee benefits	11	134,305	131,711
Total non-current liabilities		134,305	131,711
Total liabilities		5,932,220	2,920,960
Net assets		3,154,652	3,947,416
Equity			
Reserves	14	346,191	455,000
Accumulated surplus	13	2,808,461	3,492,416
Total equity		3,154,652	3,947,416

The balance sheet is to be read in conjunction with the notes to the financial statements set out on pages 36 to 47.

STATEMENT OF CASH FLOWS

For the year ended 31 December 2013

	Note	2013 \$	2012 \$
Cash flows from operating activities			
Cash receipts from customers and contributions		30,472,886	25,833,523
Cash paid to suppliers and employees		(27,238,871)	(26,276,639)
Interest received	5	117,386	174,945
Net increase / (decrease) in cash from operating activities	18	3,351,401	(268,171)
Cash flows from investing activities			
Acquisition of intangibles	9	(588,872)	(357,311)
Acquisition of plant and equipment	8	(645,190)	(507,946)
Net decrease in cash from investing activities		(1,234,062)	(865,257)
Net increase / (decrease) in cash and cash equivalents		2,117,339	(1,133,428)
Cash and cash equivalents at 1 January		4,087,094	5,220,522
Cash and cash equivalents at 31 December	6	6,204,433	4,087,094

The statement of cash flows is to be read in conjunction with the notes to the financial statements set out on pages 36 to 47.

NOTES TO THE FINANCIAL STATEMENTS

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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 13 March 2014.

(a) Statement of compliance

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

(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 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.

(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.

NOTES TO THE FINANCIAL STATEMENTS

1. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

- (j) **Revenue**
- (i) **Government grants**
Grant funds are recognised as revenue when NIDA both gains control of the contribution and when services and obligations are rendered under the terms of the funding agreements at the fair value of the asset received. Where the contribution has been received, but the revenue recognition criteria have not yet been met, the income has been deferred until such time as the revenue recognition conditions have been met.
- (ii) **Revenue from rendering services**
Revenue from services rendered is recognised in the statement of comprehensive income in the period when the service is provided.
- (iii) **Donations and sponsorships**
Revenue from donations and sponsorships are recognised when they are received. Sponsorships received in advance are deferred and recognised in the statement of comprehensive income in the year to which they relate.
- (k) **Expenses**
- (i) **Operating lease payments**
Payments made under operating leases are recognised in the statement of comprehensive income on a straight-line basis over the term of the lease. Lease incentives received are recognised in the statement of comprehensive income as an integral part of the total lease expense and spread over the lease term.
- (ii) **Financing income**
Interest income is recognised in the statement of comprehensive income as it accrues, using the effective interest method.
- (l) **Income tax**
NIDA is a not-for-profit entity and exempt from paying income tax under the Income Tax Assessment Act 1936 (as amended).
- (m) **Goods and services tax**
Revenue, expenses and assets are recognised net of the amount of goods and services tax (GST), except where the amount of GST incurred is not recoverable from the taxation authority. In these circumstances, the GST is recognised as part of the cost of acquisition of the asset or as part of the expense.
Receivables and payables are stated with the amount of GST included. The net amount of GST recoverable from, or payable to, the ATO is included as a current asset or liability in the balance sheet.
Cash flows are included in the statement of cash flows on a gross basis. The GST components of cash flows arising from investing and financing activities which are recoverable from, or payable to, the ATO are classified as operating cash flows.
- (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 \$47,834 received in 2013 (2012: \$64,221) \$47,834 was retained by NIDA for bursaries (2012: \$21,576) and nil (2012: \$42,645) was retained for the NIDA Independent program.
- (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 2013 NIDA had 48 members (2012: 50 members).
- (p) **New standards and interpretations not yet adopted**
No standards, amendments to standards or interpretations available for early adoption at 31 December 2013 have been applied in preparing these financial statements.
AASB 1053 Application of Tiers of Australian Accounting Standards applies for financial reporting periods beginning on or after 30 June 2013, and is available for early adoption. Adoption of this standard would result in reduced disclosures in certain areas such as financial instruments.
No further standards available for early adoption would have a material impact on the NIDA's financial statements.

NOTES TO THE FINANCIAL STATEMENTS

2. REVENUE

	2013	2012
	\$	\$
Operating grant from the Australian Government	7,367,500	6,869,177
Capital works grant from the Australian Government	7,113,852	8,089,754
Box office revenue	63,479	93,622
Donations - NIDA Fund	47,834	64,221
- NIDA Fund	611,594	510,000
Rental of venue and associated revenue	1,224,091	997,775
Bursaries and student support - NIDA Foundation Trust	166,457	185,505
Sponsorship SBW Foundation	100,000	100,000
Open and Corporate Programs	5,938,130	5,209,695
Student Fees – Full-time program	1,422,600	1,427,063
Sundry revenue	265,643	237,972
Total revenue	<u>24,321,180</u>	<u>23,784,784</u>

3. PERSONNEL EXPENSES

	Note	2013	2012
		\$	\$
Wages, salaries and on-costs		11,043,469	10,002,016
Superannuation		849,011	872,155
Increase / (decrease) in employee benefits provision	11	59,313	(38,155)
		<u>11,951,793</u>	<u>10,836,016</u>

4. AUDITOR'S REMUNERATION

	2013	2012
	\$	\$
Audit services		
Auditors of NIDA – KPMG Australia		
Audit of financial report	49,000	47,000

5. FINANCING INCOME

	2013	2012
	\$	\$
Interest income	117,386	174,945

6. CASH AND CASH EQUIVALENTS

	2013	2012
	\$	\$
Bank balances	3,187,920	3,234,909
Bank bills receivable	3,010,183	844,585
Cash on hand	6,330	7,600
Cash and cash equivalents in the statement of cash flows	<u>6,204,433</u>	<u>4,087,094</u>

7. TRADE AND OTHER RECEIVABLES

	2013	2012
	\$	\$
Trade and other receivables	480,040	719,987
Related party receivable from NIDA Foundation Trust	228,835	187,014
Trade and other receivables, net	<u>708,875</u>	<u>907,001</u>

8. PLANT AND EQUIPMENT

	Plant and equipment
	\$
Cost	
Balance at 1 January 2012	4,046,005
Acquisitions	507,946
Balance at 31 December 2012	<u>4,553,951</u>
Balance at 1 January 2013	4,553,951
Acquisitions	645,190
Balance at 31 December 2013	<u>5,199,141</u>

Depreciation

Balance at 1 January 2012	2,595,749
Depreciation charge for the year	550,758
Balance at 31 December 2012	<u>3,146,507</u>
Balance at 1 January 2013	3,146,507
Depreciation charge for the year	770,335
Balance at 31 December 2013	<u>3,916,842</u>

Carrying amounts

At 1 January 2012	1,450,256
At 31 December 2012	<u>1,407,444</u>
At 1 January 2013	1,407,444
At 31 December 2013	<u>1,282,299</u>

9. INTANGIBLES

	Software
	\$
Cost	
Balance at 1 January 2012	444,519
Acquisitions	357,311
Balance at 31 December 2012	<u>801,830</u>
Balance at 1 January 2013	801,830
Acquisitions	588,872
Balance at 31 December 2013	<u>1,390,702</u>

NOTES TO THE FINANCIAL STATEMENTS

9. INTANGIBLES (CONTINUED)

	Software
	\$
Amortisation	
Balance at 1 January 2012	355,627
Amortisation charge for the year	97,783
Balance at 31 December 2012	<u>453,410</u>
Balance at 1 January 2013	453,410
Amortisation charge for the year	116,826
Balance at 31 December 2013	<u>570,236</u>
Carrying amounts	
At 1 January 2012	88,892
At 31 December 2012	<u>348,420</u>
At 1 January 2013	348,420
At 31 December 2013	<u>820,466</u>

10. TRADE AND OTHER PAYABLES

	2013	2012
	\$	\$
Trade payables	509,326	1,116,913
Other payables	420,507	386,067
	<u>929,833</u>	<u>1,502,980</u>

11. EMPLOYEE BENEFITS

	2013	2012
	\$	\$
Current		
Liability for long service leave	69,594	59,920
Liability for annual leave	411,051	364,006
	<u>480,645</u>	<u>423,926</u>
Non Current		
Liability for long service leave	134,305	131,711

Defined contribution superannuation plans

NIDA makes contributions into various superannuation schemes, all being defined contribution (accumulation) plans. The amount recognised as expense was \$849,011 for the year ended 31 December 2013 (2012: \$872,155).

12. DEFERRED REVENUE

	2013	2012
	\$	\$
Operating grant from the Australian Government	3,324,670	23,100
Corporate Program fees	221,429	188,948
Summer school fees	689,004	573,386
Venue hire	95,304	76,909
Other	57,030	-
	<u>4,387,437</u>	<u>862,343</u>

13. ACCUMULATED SURPLUS

	2013	2012
	\$	\$
Accumulated surplus at the beginning of the year	3,492,416	3,963,588
Deficit for the year	(792,764)	(471,172)
Transfers from general reserves	108,809	-
Accumulated surplus at the end of the year	<u>2,808,461</u>	<u>3,492,416</u>

14. RESERVES

	2013	2012
	\$	\$
General reserves	455,000	455,000
Movements during the year		
Balance at the beginning of the year	455,000	455,000
Transfers to accumulated surplus	(108,809)	-
Balance at the end of the year	<u>346,191</u>	<u>455,000</u>

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	2013	2012
		\$	\$
Trade and other receivables	7	708,875	907,001
Cash and cash equivalents	6	6,204,433	4,087,094
		<u>6,913,308</u>	<u>4,994,095</u>

NOTES TO THE FINANCIAL STATEMENTS

15. FINANCIAL INSTRUMENTS (CONTINUED)

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

	Carrying amount	
	2013	2012
	\$	\$
Australian Government Grant – provided by Office for the Arts, Department of Regional Australia, Local Government, Arts and Sport (formerly provided by the Department of the Prime Minister and Cabinet)	-	540,998
NIDA Foundation Trust	228,835	187,014
Other receivables	72,875	19,670
FEE-HELP (DEEWR)	80,275	-
	326,890	159,319
Retail customers	708,875	907,001

The Ministry for the Arts, Attorney-General's Department (formerly provided by the Department of Regional Australia, Local Government, Arts and Sport) accounts for nil of the trade receivables carrying amount at 31 December 2013 (2012: \$540,998). There are no significant concentrations of credit risk in the current year.

Impairment losses

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

	2013		2012	
	Gross	Impairment	Gross	Impairment
	\$	\$	\$	\$
Not past due	560,788	-	720,805	-
Past due 0-30 days	56,644	-	105,045	-
Past due 31-120 days	42,050	-	36,894	-
Past due 121 days to one year	49,393	-	44,257	-
More than one year	-	-	-	-
	708,875	-	907,001	-

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

The movement in the allowance for impairment in respect of loans and receivables during the year was as follows:

	2013	2012
	\$	\$
Balance as at 1 January	-	-
Impairment loss recognised	-	8,805
Receivables written off	-	(8,805)
Balance as 31 December	-	-

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:

	Carrying amount	Contractual cash flows	6 mths or less	6-12 mths	1-2 years	2-5 years	More than 5 years
	\$	\$	\$	\$	\$	\$	\$
Financial liabilities							
Trade and other payables	929,833	929,833	929,833	-	-	-	-

31 December 2012

	Carrying amount	Contractual cash flows	6 mths or less	6-12 mths	1-2 years	2-5 years	More than 5 years
	\$	\$	\$	\$	\$	\$	\$
Financial liabilities							
Trade and other payables	1,502,980	1,502,980	1,502,980	-	-	-	-

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	2013		2012			
		Effective interest rate	Total	6 months or less	Total	6 months or less	
			\$	\$	\$	\$	
Cash at bank and bills receivable	6	3.02%	6,204,433	6,204,433	4.28%	4,087,094	4,087,094

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 \$51,458 (2012: \$46,538).

Fair values

Fair values versus carrying amounts

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

	31 December 2013		31 December 2012	
	Carrying amount	Fair value	Carrying amount	Fair value
	\$	\$	\$	\$
Trade and other receivables	708,875	708,875	907,001	907,001
Cash and cash equivalents	6,204,433	6,204,433	4,087,094	4,087,094
Trade and other payables	(929,833)	(929,833)	(1,502,980)	(1,502,980)
	5,983,475	5,983,475	3,491,115	3,491,115

NOTES TO THE FINANCIAL STATEMENTS

16. OPERATING LEASES

Leases as lessee

Non-cancellable operating lease rentals are payable as follows:

	2013	2012
	\$	\$
Less than one 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 2013 \$176,465 was recognised as an expense in the statement of comprehensive income in respect of operating leases (2012: \$100,000).

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

	2013	2012
	\$	\$
Cash flows from operating activities		
Deficit for the year	(792,764)	(471,172)
Adjustments for:		
Depreciation and amortisation	887,161	648,541
Amounts set aside to provisions	59,313	(38,155)
Operating profit before changes in working capital and provisions	153,710	139,214
Change in trade and other receivables	198,126	(256,136)
Change in prepayments	47,618	(108,205)
Change in trade and other payables	(573,147)	34,133
Change in deferred income	3,525,094	(77,177)
Net increase in cash from operating activities	3,351,401	(268,171)

19. KEY MANAGEMENT PERSONNEL DISCLOSURES

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

	2013	2012
	\$	\$
Short-term employee benefits	354,179	407,398
Post-employment benefits	-	-
Other long-term benefits	32,626	45,042
Termination benefits	-	-
	386,805	452,440

19. KEY MANAGEMENT PERSONNEL DISCLOSURES (CONTINUED)

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 2013 (2012: Nil).

There have been related party transactions between:

- NIDA and the NIDA Foundation Trust. In 2013 NIDA incurred expenses and received reimbursement from NIDA Foundation Trust of \$65,263 (2012: \$41,984). 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 (2012: \$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 2013 (2012: 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

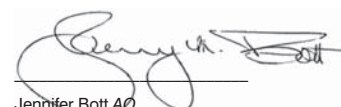
In the opinion of the directors of The National Institute of Dramatic Art ("NIDA"):

(a) the financial statements and notes, set out on pages 34 to 47, are in accordance with the Corporations Act 2001, including:

- giving a true and fair view of NIDA's financial position as at 31 December 2013 and of its performance for the financial year ended on that date; and
- complying with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Corporations Regulations 2001;

(b) 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



Bruce K Cutler
Director

Sydney
13 March 2014



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

We have audited the accompanying financial report of The National Institute of Dramatic Art (the Company), which comprises the statement of financial position as at 31 December 2013, and the 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.

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 and the *Corporations Act 2001* and for such internal control as the directors determine is necessary to enable the preparation of the financial report that 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 entity'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 entity'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 presents fairly, in accordance with the *Corporations Act 2001* and Australian Accounting Standards, a true and fair view 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 *Corporations Act 2001*.

Auditor's opinion

In our opinion the financial report of The National Institute of Dramatic Art is in accordance with the *Corporations Act 2001*, including:

- (i) giving a true and fair view of the Company's financial position as at 31 December 2013 and of its performance for the year ended on that date; and
- (ii) complying with Australian Accounting Standards and the Corporations Regulations 2001.

KPMG

Tracey Driver
Partner

Sydney
13 March 2014



Lead Auditor's Independence Declaration under Section 307C of the Corporations Act 2001

To: the directors of The National Institute of Dramatic Art

I declare that, to the best of my knowledge and belief, in relation to the audit for the financial year ended 31 December 2013 there have been:

- (i) no contraventions of the auditor independence requirements as set out in the Corporations Act 2001 in relation to the audit; and
- (ii) no contravention of any applicable code of professional conduct in relation to the audit.

KPMG

Tracey Driver
Partner

Sydney
13 March 2014

DONORS AND PARTNERS

HONORARY GOVERNORS

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

OVER \$100,000

Andrew & Andrea Banks
Julie Flynn, Free TV Australia
The late Frederick J Gibson
Helpmann Family Fellowships
Richard & Elizabeth Longes
Seaborn, Broughton & Walford Foundation
The Wolanski Foundation

OVER \$50,000

Roger Allen AM & Maggie Gray
Ian & Carole Byrnes
Cowled Foundation
Martin Dickson AM & Susie Dickson
Girgensohn Foundation
Peter Ivany AM & Sharon Ivany
The Robertson Foundation

OVER \$20,000

June Baker, Kari Baynes, The Bennelong Club, Bruce Davey, Rolf Harris AM CBE, Irwin Enid Charitable Trust managed by Perpetual, Steven H Koppe, Kim & Fiona Manley, Rebel Penfold-Russell OAM, Peter Reeve & Jaycen Fletcher, John Symond AM

OVER \$10,000

Stephen & Nanette Ainsworth, Bruce Caldwell, The late Jean Carroll OAM, Fiona Cotton, Dalwood-Wylie Foundation, Colin Davies, Denton Family Trust, The Laidlaw Foundation, Roy & Cindy Manassen, Alex Pollak & Elizabeth Knight, Lee & Bob Steel, Assoc Prof Ross Steele AM

UP TO \$10,000

Antoinette Albert, Amanda Archer, David & Marilyn Baggio, Guy Batten, Ted Blarney, Virginia Braden OAM & Ken Woolley AM, Cathie & Barry Brownjohn, Mark Burrows AO, Jonathan Casson, Noel & Hetty Cislowski, John & Julie Connolly, Dr Peter Copeman, Bruce Cutler, Amanda Davidson, Tokiko Dawson, Peter Dawson & Birgit Bornholdt, Mary-Lou Donnan, Nicholas & Rowena Falzon, Danny Goldberg, Igor & Lana Gouroulev, Megan Grace, Phil & Vivien Green, Suzanne & Giles Gunesequera, Susan & Paul Hotz, Steven & Gabrielle Ingate, Andrew & Odette Ireland, Nic Johnston, Jennifer & Chad Lane, Malcolm Long AM, Andrew Low, Scott Mahoney, John & Gail Marshall, Edwina McCann & Toby Smith, Meghan Mctavish, Milovan & Biljana Mijlkovic, Catriona & Simon Mordant AM, Prof Elizabeth More AM, Ralph Myers, Luke Nestorowicz, David Nolan, Erin Ostadal, Arvid & Karen Petersen, Jo Porter, Dr Sam Prince, Stuart Quin & Mandy Foley-Quin, Chris Ramos, Paul & Margot Reimer, Julia Selby, Zara Selby, Greg & Kathy Shand, Fiona Sinclair & Peter King, Ezekiel Solomon AM, Joan Marie Wales, Glen Ware, Eva Wicki, Barbara Wright

UP TO \$1000

Alice Babidge, Kym Barrett, Matt & Melinda Bekier, Guy Birks, Jillian Blackman, Bonnie Boezeman AO, Jennifer Bott AO, Grant Bowler, Terry Brady, Maureen & Rob Brian, Emmanuel Chaveroux, John Clements, Christopher Cosier, Derrick Cox, Brenda Cox, Mary Curotta, Silvia de Poe-Diestel, Lauren Dadds, Robert Eidus, Jennifer Emmerton, Wayne Finkelde, Anne Fletcher, Maggy Franklin, Tash Frederiksen, Darren Gilshenan, Wendy Gray, Maureen Green, Antony Grgas, Brian Haigh, Ross Hall, Tenille Halliday, Cathy Harris & David Harris AO PSM, Kate Hayward, Warwick Heathwood, Jim Henderson, Dale Hepworth, Elsa Ho, Stephen Howard, Rosemary Isaacs, Eva & Bill Johnston, Judith Katz, Bob Kjurina, Margie Kirkwood, Anthony Klein, Denis Klein, Rachel Lang, Debra Lawrence, Tanya Leach, Lewis Levi, Anne Looby, Peter Lowry, Ian Mackenzie-Thurley, Greg Magree, Matenia Mandraldis, Mia Marzan, Alan & Jillian McArthur, Nicholas McKay, Carolyn McKay, Greg McLean, Marie McMillan, McStay Family, Glenda Milne, Annie Murtagh-Monks, Penelope Nelson, Daniel O'Meara, Saskia Orgill, Miranda Otto, Grant Platt, John Pond & Sandra Tiltman, Robert Reid, Jeremy Rice, Dorotka Sapinska, John Saunders, Rahma Shohet, George Soltesz, Caroline Spence, Sharon Strickland, Richard Stuart, Richard Sydenham, Nick Triandafyllou, Laurel Tsang & John Nicols, Joy & David Tulloh, Adele Walker, David Walsh, Christopher Webber, Chris & Pat Wetherall, Sue Wilson

STUDENT SCHOLARSHIPS AND AWARDS 2013

Roger Allen & Maggie Gray Scholarship, June Baker Scholarship, Andrew & Andrea Banks Scholarship, The Bennelong Club - Friends of the Sydney Opera House, Big Kahuna Imaginering Scholarship, Bruce Caldwell Scholarship, Dalwood-Wylie Foundation Scholarship, Bruce Davey Scholarship, Bruce Gyngell Award, Free TV Australia, Rolf Harris Design Scholarship, Ken Healey Playwrights Award, ICON / Dendy Scholarship, Steven H Koppe Scholarship, Steven H Koppe International Scholarship, Laidlaw Foundation Scholarship, Diana Large AO Scholarship, The Robertson Foundation Open Program Scholarship, The Robertson Foundation Regional Scholarship, Ezekiel Solomon AM Scholarship, Ross Steele AM Scholarship, Arna Maria Winchester Award, Wolanski Foundation Scholarship

STUDENT SCHOLARSHIPS AND AWARDS IN PERPETUITY

The Keith Bain OAM Scholarship in Movement, Peter Baynes Memorial Scholarship, Malcolm Chaikin Scholarship Fund, Ruth Cowled Design Fund, Ruth Cowled Memorial Scholarship, Pam Dawson Memorial Scholarship, Gallery First Nighters Scholarship, The Ben Gannon Scholarship, Mel Gibson Village Roadshow Scholarship, Margaret Gillespie and 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, Norman McVicker, Dawn O'Donnell, Dr Rodney Seaborn AO OBE, Hazel Treweek

BEQUESTORS

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

FELLOWSHIPS

Australian Production Design Guild, BBM Youth Award, The Gloria Payton Foundation and the Gloria Dawn Foundation, William Fletcher Foundation

CORPORATE DONORS

Atelier Talent Management, Bass Electrical, Bazmark INQ, Foxtel, Freehills, Holman Webb Lawyers, Will O'Rourke

NIDA NAMES SPACES

The Caledonia Foundation Rehearsal Room, The Hon. John Dawson-Damer Rehearsal Room, James Fairfax Foyer, James Fairfax Rehearsal Room, Nancy Fairfax Foyer, David Gonski & Richard Longes Foyer, Reg Grundy Studio, The Lowy Family Student Greenroom, Robert Quentin Courtyard & Sculpture, Rodney Seaborn Library, Southern Star Courtyard, Fred & Dorothy Street Gallery, Westfield Garden & Amphitheatre

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

PRINCIPAL PARTNER



LEAD PARTNERS

CLAYTON UTZ



MAJOR PARTNERS



PRODUCTION PARTNERS

Blow Up Imaging
Butlers Events and Staging
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Staging Rentals

CORPORATE PARTNERS

Big Kahuna Imaginering
K&L Gates
Little Creatures Brewing
Proactive Contracting
Pegasus Print Group
Roccoco Flowers
Santa Vittoria Mineral Water
Stedmans Hospitality
Virgin Australia
Vittoria Coffee

Così
(Photo: Lisa Maree Williams)