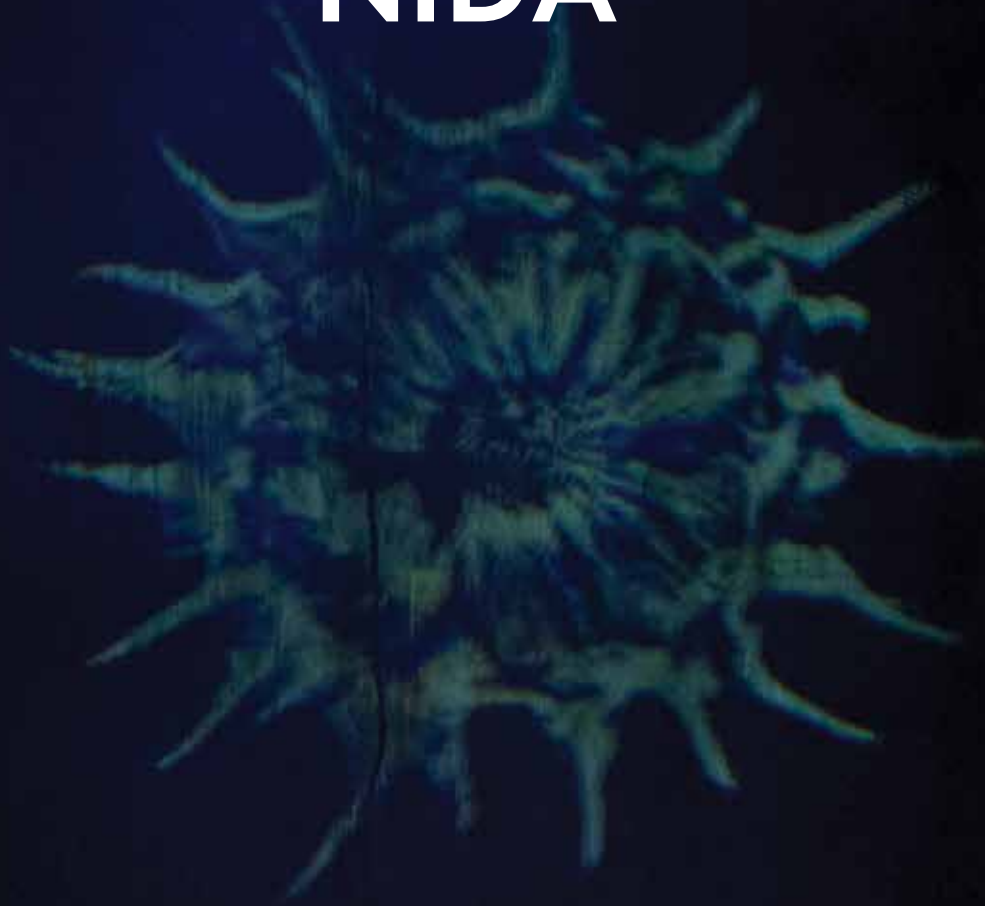
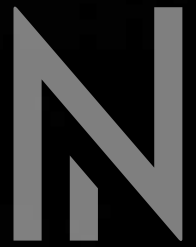


National Institute
of Dramatic Art

NIDA



**2017
NIDA
Annual
Report**



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

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

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

Entry to NIDA's courses is highly competitive, with 1,602 applicants from around the country competing for an annual offering of approximately 160 places across undergraduate, graduate and vocational disciplines. The student body for these courses totalled 288 in 2017.

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

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

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

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Images, this page (from top to bottom): *The Caucasian Chalk Circle* and Diploma of make-up services Showcase (Photos: Patrick Boland)
Opposite page: *The Changeling* (Photo: Patrick Boland)

NIDA is located at UNSW Australia



National Institute of Dramatic Art is supported by the Australian Government



Australian Government

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MESSAGE FROM THE CHAIRMAN



2017 has proven to be a year of achievements, challenges and new directions, and I would like to congratulate our Director/CEO, Kate Cherry, for ensuring the year has ended on a solid financial footing and with a refreshed focus.

The strong financial turnaround in 2017 is testament to the hard work of the NIDA management and staff. The surplus for the financial year was \$76,838. There was an overall revenue growth of 5.6% with substantial increase from the Theatre hire and student fees. The Master of Fine Arts courses contributed to the revenue increase from student fees. The revenue growth was offset by decreases in funding from the Department of Communication and the Arts and sponsorship income.

The total operating expenditure increased marginally by 1.9% as compared to an increase of 8.7% in 2016. Overall, the return to surplus in 2017 is a most welcome result.

NIDA continues to deliver excellence in performing arts training from the vocational sector diplomas to our traditional bachelor courses and a suite of new masters courses. The standard of graduates was evident during the actors and musical theatre showcases, EXPONIDA, and in the 15 student productions staged across the year. Nevertheless, NIDA's course delivery continues to require review and restructure, and the vision presented by Kate to ensure the viability and continued impact of the school at the annual strategic planning day in September was

embraced by the Board as both necessary and exciting.

The Academic Board of NIDA, led by Chair Professor Prem Ramburuth, continues to support our learning and teaching staff, and ensures that our quality assurance and educational outcomes continue to meet the highest standard. At the NIDA graduation in May, 117 students from the Vocational (VET), Bachelor of Fine Arts (BFA) and Master of Fine Arts (MFA) courses received their awards. Kip Williams, Artistic Director of the Sydney Theatre Company, NIDA Board member, and alumnus, gave a wonderful keynote speech highlighting the need for students to be resilient and cope with rejection, setback and success.

NIDA is fortunate to have the dedicated generosity and commitment of our donors. The work of the NIDA Foundation Trust (NFT) directors, led by Peter Ivany AM, in supporting NIDA is fundamental in contributing to the success of NIDA. I would like to thank all donors for their confidence in NIDA and for their investment in our future. Our major donors in 2017 included the Paradise Family Foundation, the TAG Family Foundation, Gary and Janine Wolman and the Luminis Foundation. We are grateful for the continued support of the Helpman Family Foundation, FreeTV Australia, and Laurie Cowled, amongst many others who have given generously to support NIDA students over many years.

We continue to receive considerable support from donors for our scholarship and bursary program, with 114 students receiving financial support in 2017. Student support is vital in helping with living expenses and the backing of a wonderful group of supporters and the NFT, who manage the fund, is much appreciated. NIDA students are incredibly hard-working and for those with a full-time commitment to their studies here the additional income supporting their living in Sydney has been an important element in the successful outcomes achieved.

The student production seasons in 2017 honoured two of our major NIDA donors. Nick Enright had a long association with NIDA as a former Head of Acting and

much-loved playwright and guest director. The Nick Enright Bequest has supported many initiatives over the past decade at NIDA, including this year's June Student Production Season. The October Student Production Season was supported by the Paradise Family Foundation. The student productions remain a significant element in the unique training offered at NIDA, fostering collaborative work and production experience.

The new Exclusive Partner for imaging technology agreement with Canon Australia ensures that NIDA has at hand the latest photography, cinema and print devices to enrich student learning experiences and creative achievement. In addition to training, the Canon equipment will be used to enable real-world applications throughout the curriculum including NIDA's annual student theatre productions and a range of other innovative storytelling projects over the course of 2017–2019, providing top quality equipment for use by students in their film, photography and design coursework.

NIDA alumni continue to deliver exceptional work as actors, designers, technicians, creators, directors and writers. To highlight a few of the successes during 2017: Robin Nevin received a Helpmann Award for Best Female Actor in a Supporting Role in a Musical for *My Fair Lady*, Jessica Marais won the TV Logie for Best Actress in *Love Child* and *The Wrong Girl*, Rob Collins was awarded TV Logie for Best New Talent, Alexander Berlage for Best Lighting Design for an Independent Production, Kate Gaul for her Sydney Theatre Awards Best Direction of an Independent Production for *The Ham Funeral* (Griffin Theatre), while Academy Award-winning costume and production designer Catherine Martin received a G'Day USA Lifetime Achievement Award for her contribution to Australia's creative industry.

There were some changes to the NIDA Board in 2017. Justice Kathleen Farrell attended her final Board meeting on 31 August 2017, having made a significant contribution to NIDA since 2011 – first as an external member

of the Audit, Finance, Administration and Remuneration Committee, and then, from May 2012, as a NIDA Board Member. Her extensive work on the revised NIDA Constitution in 2016 was much appreciated by the NIDA Board and management. Peter Lowry OAM's final term as a director was due to finish at the 2018 Annual General Meeting and he resigned his term on the 19 October 2017 a little earlier than required. Peter had joined the NIDA Board in August 2012 as the Seaborn Broughton Walford (SBW) Foundation representative, although since the constitutional changes in May 2016, he had been a director in his own right. I would like to acknowledge Kathy Farrell and Peter Lowry's support and commitment to NIDA over many years.

As such, the Board has been fortunate to welcome a new Board member at the very end of 2017, the Hon Richard

Refsauge SC, who will also join the Audit, Finance and Risk Committee. Justice Refsauge's extensive experience in both legal and arts sectors is already proving a strong asset for NIDA.

We also welcomed several new Company members in 2017 to expand our engagement with arts professionals, including film and television director and screenwriter Ana Kokkinos, NIDA alumni Jessica Arthur (Directing, 2015) and Elizabeth Gadsby (Design for Performance, 2013), and NIDA BFA (Acting) graduands Violette Ayad, Wendy Mocke, and Vaishnavi Suryaprakash.

Finally, I would like to acknowledge Michael Scott-Mitchell who left NIDA in December 2017 after nine years of service. He made a very significant contribution to NIDA, overseeing the growth of an exciting, dynamic Design

department, and providing executive support as Deputy Director/CEO.

On behalf of the Board, staff, students, and the entire NIDA community, I wish to thank Kate Cherry and the NIDA Executive Team for their strong leadership and management of the organisation during the year.

Jennifer Bott AO
Chairman

Image: *Love and Money* (Photo: Lisa Tomasetti)



MESSAGE FROM THE DIRECTOR/CEO



2017 has been a year of consolidation and transition for NIDA.

It is a credit to the institution of NIDA, and the character of its staff and students that within a year of my arrival, we brought the operating budget back to surplus, successfully opened NIDA Melbourne, revised programs and curriculum to maximise the student experience, implemented new policies and procedures and brought in master teachers of global significance. We furthered Lynne William's legacy through our use of the purpose-built graduate school, and self-accreditation, revitalised our relationship with UNSW, and began reinvigorating our engagements with the profession in order to strengthen pathways for our students. We welcomed a new CFO, Sujeet Jena, and Alistair Graham moved into the role of General Manager, and with great sadness, we farewelled Michael Scott-Mitchell who contributed so much to NIDA over the years.

Our conservatoire model continues to lie at the heart of our training. The talented cohorts in all disciplines produced some outstanding work across the year, with memorable productions, showcases and exhibitions that challenged students' capabilities and artistry. Screen acting became a more integral part of our Bachelor of Fine Arts (Acting) course and this was demonstrated by the successful showreel presentation as part of the Actors Showcase, which was a resounding success in 2017.

The NIDA Graduate School maximised the use of excellent facilities and industry experts to foster new cultural advocates and creative leaders. Our latest trio of Master of Fine Arts courses in Cultural Leadership, Design for Performance and Voice were successfully delivered for a second year, with the Cultural Leadership course, chaired by Robyn Archer AO, continuing to welcome talented and ambitious mid-career professionals. The Luminis Foundation Indigenous Fellowship for Cultural Leadership, which was created to assist Indigenous creative professionals, was awarded to its first recipient as one of five MFA scholarships introduced in 2017.

Our international reach and engagement remains a key focus, to ensure NIDA is always among the global elite of dramatic arts trainers. In March, we commenced a three-year training partnership with the Russian University of Theatre Arts (GITIS), with a student each from MFA (Design for

Performance) and MFA (Directing) undertaking a month-long artistic residency in Russia. Two department heads, Dr Egil Kipste and A/Professor Cheryl Stock, delivered a two-week intensive at Hanoi Academy of Theatre and Cinema. NIDA was also among the international consultants invited by the Hong Kong Academy of the Performing Arts to participate in their curriculum benchmarking review. We continued our relationship with New York University and signed an MOU with LASALLE College of the Arts in Singapore. Furthermore, NIDA Open welcomed students from China for a week-long customised intensive program.

Central to NIDA's student success and inspiration is our engagement and strong relations with NIDA alumni; award-winning actress and director Judy Davis and NIDA Directing graduate Priscilla Jackman directed outstanding productions in the June season alongside Icelandic director Professor Egill Heiðar Anton Pálsson, as part of an annual program supported by the Nick Enright Bequest. A number of NIDA graduates had a hand in directing and writing productions in the June and October seasons, which featured new Australian works.

Building on the success of the Vocational Education and Training Department, we introduced the Diploma of Stage and Screen Performance with a full cohort. Industry connections were fruitful, with the Diploma of Musical Theatre students performing in Sydney Theatre Company's



production of *Chimerica*, and the Live Production and Technical Services and Specialist Make-up Services cohorts working on Pinchgut Opera's *The Coronation of Poppea*.

A signifier of our continuing growth was the February launch of NIDA Melbourne at The Guild, which brings our expertise in dramatic arts training to a second permanent location in Australia. The new studios in the Southbank Arts Precinct enable artists to experiment and develop new work, while offering short courses and training from NIDA Open and NIDA Corporate.

NIDA forged an exclusive partnership with one of the world's foremost imaging technology companies, Canon Australia, which will extend to 2019, with the latest photography, cinema and print devices provided throughout this time to enrich student learning experiences and creative achievement. Sennheiser was another notable new

technology partner, who came on board for the 2017 October season of student productions.

We delivered on our commitment to improving access and participation, diversity and mutual respect in the dramatic arts. We introduced the annual NIDA Open Scholarships program, which enabled 12 aspiring students selected through a competitive application process to access expert drama training. We provided Midnight Feast, a theatre company for people living with disabilities, in-kind access to a NIDA rehearsal space throughout 2017 for their production at the Sydney Opera House.

Looking to the future, NIDA will consolidate, grow our work in screen and musical theatre and ensure our conservatoire model serves to empower our great dramatic traditions in theatre and screen. Our aim is to steep our students in the disciplines and rigour

of collaborative storytelling, and to empower a new generation of risk takers to maximise opportunities in a whole new set of platforms, including virtual reality.

In closing, I wish to thank NIDA Chairman Jennifer Bott AO, the NIDA Board, and members of the NIDA Foundation Trust including Chairman Peter Ivany AM, NIDA Company Members and NIDA students and alumni. Thank you also to the hardworking and passionate team of educators and administrators who make NIDA such an incredible organisation.

Kate Cherry
Director/CEO

Images, this page: *Eurydike + Orpheus*
(Photo: Lisa Tomasetti)

Opposite page: BFA (Acting) students, showreel still



UNDERGRADUATE STUDIES



2017 was a year of consolidation and reflection within the Undergraduate School. The completion of the first full three-year cycle of our relatively new Bachelor of Fine Arts courses in Acting, Design for Performance, Costume, Properties and Objects and Staging, provided a natural point of evaluation. Such an assessment reveals the ongoing value of NIDA's conservatoire environment.

NIDA's commitment to providing practice-based and practitioner-led conservatoire training remains strong. Through a remarkable breadth of projects, students have actively engaged with a diverse range of topics, genres, artists and works, resulting in an expansion of their knowledge, artistry and collaborative practice.

The public student productions remain at the core of NIDA's pedagogical framework and featured the work of students from all undergraduate courses. Emulating industry practice, the productions provide an extraordinary opportunity for students to discover their artistic identity, refine their craft and learn from leading practitioners. The potency of this mix becomes clearest when students enter the industry. The rate of employment amongst recent graduates is exceptional, as evidenced by the fact that our graduating cohort of actors have all successfully secured agent representation.

In the first semester of 2017, the internationally acclaimed Australian actress and director, Judy Davis, directed a production of Denis Kelly's *Love and Money*. The insight, rigour and focus that Judy brought to the work was palpable onstage. All students involved were greatly appreciative of the opportunity to work with and learn from an artist of Judy Davis' calibre.

During the same season, the distinguished Icelandic director, Professor Egill Heiðar Anton Pálsson, was our visitor. Egill directed Berthold Brecht's *The Caucasian Chalk Circle* in NIDA Theatres, The Atrium. With empathy, an astute eye and generosity, Egill utilised Brecht's classic text as a vehicle for exploring the plight of modern-day refugees. The experience



provided students with an opportunity to gain experience of safely engaging with darker themes while under the guidance of a highly-skilled director and educator.

The remaining productions in the first semester continued NIDA's long tradition of celebrating and supporting the work and careers of our graduates. Directing graduate, Constantine Costi, developed a riotous and irreverent production of Moliere's *The Hypochondriac*. Striking in both design and realisation, *The Hypochondriac* was successfully staged in the NIDA Theatres, Reg Grundy Studio, marking the first use of that space in many years as a live performance venue.

SALEM provided an opportunity for MFA (Directing) graduate, Madeline Humphreys, and MFA (Writing for Performance) graduate, Emme Hoy, to collaborate on a new work. Inspired by *The Crucible*, *SALEM* utilised video technology and elaborate staging as a means of investigating the parallels that exist between the events in Miller's text and those of modern day.

Theatre's collaborative nature was at the forefront of *Eurydike + Orpheus*. Adapting the classic Greek myth, MFA (Directing) graduate, Priscilla Jackman, collaborated closely with fellow MFA (Directing) graduate, Zebastian Hunter, to bring together performers from both NIDA and the National Institute of Circus Arts (NICA). The resulting work was an immensely enjoyable and satisfying experience for students from all courses, demonstrating the strengths of both institutions.

NIDA graduates were also heavily involved in the second semester play production season. MFA (Writing for Performance) graduate Jake Stewart's play *Fraternal* was directed by Ben Sheen, an MFA (Directing) graduate. Simultaneously, Jessica Arthur, another MFA (Directing) graduate, guided students through a provocative and imaginative production of Anthony Nielson's *Realism*.

Meanwhile, Australian director Tyran Parke worked with students to transform the NIDA Theatres, Playhouse into the setting for *Hello Again*, Michael John LaChiusa's musical adaptation of Arthur Schnitzler's 1897 play, *La Ronde*. With scenes set in eras spanning more than a century, the work captured the essence and detail of each era quickly and effectively.

These productions were accompanied by William Wycherley's comedy of sexual politics, *The Country Wife*, directed by acclaimed Australian director, writer and dramaturg Tom Wright and the Jacobean tragedy *The Changeling* directed by NIDA's Director of Acting, John Bashford.

Taken together, these productions represent an astounding cross-section of work and a remarkable learning experience for students from all of the undergraduate courses. The effort put into these projects is only made more impressive when the other tasks undertaken by students are also considered. 2017 saw another series of impressive masterwork research presentations from Staging, Properties and Objects and Costume students, a successful exhibition of period costumes created by the Costume students at the Hyde Park Barracks, and the inaugural staging of a new Technical Theatre and Stage Management project, a Magic Show, which was guided by iconic Australian magician Ross Skiffington.

Throughout all of the work carried out by students, the quality, commitment and passion of the entire NIDA community resonates. 2017 was a year of notable successes and demonstrates NIDA continuance as a centre for excellence and innovation in the arts.

Graham Henstock
Acting Director, Undergraduate Studies/
Head of Technical Theatre and Stage
Management

Images, this page (from top to bottom): *Realism* backstage (Photo: Lisa Tomasetti), BFA (Design for Performance) students presentation (Photo: Alexander Bayley), BFA (Acting) class (Photo: Hannah Fulton)
Opposite page (from top to bottom L-R): *Eurydike + Orpheus* (Photo: Lisa Tomasetti), Finn Caldwell puppet workshop (Photo: Hannah Fulton), *The Country Wife* (Photo: Patrick Boland), *Persona* backstage (Photo: Patrick Boland)



NIDA's Graduate School consolidated its position in 2017 with Master of Fine Arts (MFA) courses offered in Cultural Leadership, Design for Performance, Directing, Voice and Writing for Performance. The School attracted 55 MFA students, an increase from 37 on the previous year, providing a dynamic critical mass and high visibility. Proactive recruitment resulted in a diverse cohort including two international, three Indigenous and three students living with disability, and a wide geographical and interdisciplinary spread.

While discipline specificity is privileged, successful collaborative productions, excursions and events with all NIDA students led to several initiatives. One highlight was the annual Writing, Directing and Design residency at ACPA (Aboriginal Centre for the Performing Arts). In August, MFA Directing, Design for Performance and second year BFA Acting students collaborated with the Bachelor of Circus Arts program at the National Institute of Circus Arts (NICA) in Melbourne.

Delivering common subjects undertaken by all students, partially in intensive mode, provided opportunities for the predominantly online Cultural Leadership students to work alongside on-campus MFA cohorts. Further collaboration culminated in our first MFA student-led



event 'Performing Conversations', where graduating cohorts shared working processes and ideas in a creative space.

The Directing Studio was renamed the Luminis Studio following the Luminis Foundation's generous \$300,000 donation to support the Graduate School and to award a Luminis Foundation Indigenous Fellowship for Cultural Leadership, to be distributed over six years. The inaugural 2017 recipient was Canberra glass artist Mel George, since appointed Manager of the Ernabella Arts Centre in central Australia.

MFA (Cultural Leadership), chaired by Robyn Archer AO and headed by myself, comprises the largest cohort. Designed for mid-career and emerging leaders, this part-time program attracts high calibre curators, producers, directors and practitioners involved in cultural engagement and policy across Australia, including those working in organisations as diverse as The Australian Ballet, Perth Theatre Trust, BlakDance, Country Arts SA and local government. The 2017 cohort took advantage of the outstanding cultural leaders who shared their experiences, including National Disability Commissioner Alastair McEwan, CEO Australia Council for the Arts Tony Grybowski, Indigenous theatre director Rhoda Roberts AO and more.



MFA (Directing) is led by Dr Egil Kipste who worked on a range of collaborative projects, including the triple j Unearthed music video clips, created by seven Directing students and broadcast on ABC's *rage*. MFA Directors and BFA Designers produced an end of year season with seven productions over four nights. An exciting three-year partnership was brokered with the Russian University of Theatre Arts (GITIS), Russia's foremost theatrical school, when two MFA students headed to Moscow for an artistic residency.

MFA (Design for Performance) students, led by Michael Scott-Mitchell and Julie Lynch, collaborated with guest directors and artists, to design two production seasons. Students benefitted from training opportunities with emerging digital technologies in their contemporary practice. In November, two Australian Production Guild Awards (APDG) went to MFA students Charlotte Mungomery and Genevieve Graham. Also in November, the inaugural Costume Research in Australasia Seminar was initiated and curated by MFA Course Convenor Dr Suzanne Osmond, bringing together students, researchers and academics in the emerging field of performance costume research.

MFA (Voice), led by Katerina Moraitis, achieved strong outcomes with diverse local placements and teaching practicums. The course focus is on pedagogy in training voice specialists as either practitioners and/or pedagogues. World-renowned teacher Kristin Linklater facilitated a workshop open to the public along with celebrated voice-coach Rowena Balos, and 'the godmother of the natural voice singing movement', Frankie Armstrong. Students and staff also attended the Voice and Speech Trainers Association (VASTA) conference in Singapore.

MFA (Writing for Performance), led by Dr Stephen Sewell, continued its strong track record with students delivering full length works ranging from plays to television series. Graduate Emme Hoy was awarded the NSW Philip Parsons Fellowship for Emerging Playwrights. The School also mentored and assisted



in script writing for the Midnight Feast ensemble for people living with disability, with *Chrysalis* performed at Sydney Opera House in December.

Global reach and international connections continued with A/Prof Cheryl Stock and Dr Egil Kipste conducting a successful three-week artistic residency in September at the Hanoi Academy of Theatre and Cinema, with ongoing plans to develop a mutual partnership.

In terms of student engagement, 2017 saw Directing students in Berlin collaborating with students from the Ernst Busch Theatre Academy, while Writing students immersed themselves in the Edinburgh Festival to research international contemporary playwriting, and Design students researched performances and design/arts museums in Berlin and London. Cultural Leadership and Voice placements were tailored to students' specific interests. Voice placements occurred in the UK, New Zealand, Iceland, United States, Berlin and Denmark, including at Yale, Carnegie Mellon and California State and Berlin Universities, Iceland Academy of the Arts and Royal Conservatoire of Scotland. Cultural Leadership placements took place in Singapore, Hong Kong, London,

New York, Japan and Canada with organisations such as Cirque du Soleil, Manchester International Festival, Battersea Arts Centre and Esplanade Theatres on the Bay.

Heartfelt appreciation goes to the extraordinary graduate staff team who constantly produce outstanding results as the MFA program adapts course content and approaches to ensure up-to-date industry relevance.

I would like to pay tribute to the dynamic, artist-centred vision of incoming NIDA Director/CEO Kate Cherry, who has fully supported the collaborative and inter-disciplinary environment of the Graduate School.

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

Images, this page: MFA (Design for Performance) and MFA (Directing) students (Photo: Maja Baska)
Opposite page (from top to bottom L-R): ADPG Awards Rush (Photo: Phoebe Powell)
The Show That Smells (Photo: Lisa Tomasetti)
MFA (Cultural Leadership) students UBU (Photo: Patrick Boland)

HIGHER EDUCATION STATISTICS

Students by course in 2017

	Bachelor of Fine Arts						Master of Fine Arts						Total
	Acting	Costume	Design for Performance	Properties and Objects	Staging	Tech. Theatre and Stage Management	Cultural Leadership	Design for Performance	Directing	Voice	Writing for Performance		
Year 1	24	6	9	6	2	16	14	7	7	6	7	104	
Year 2	23	5	8	7	2	15	13	–	–	–	–	73	
Year 3	23	5	7	4	2	9	–	–	–	–	–	50	
Total	70	16	24	17	6	40	27	7	7	6	7	227	

Students by course and gender in 2017

	Bachelor of Fine Arts						Master of Fine Arts						Total
	Acting	Costume	Design for Performance	Properties and Objects	Staging	Tech. Theatre and Stage Management	Cultural Leadership	Design for Performance	Directing	Voice	Writing for Performance		
Female	34	16	19	10	4	17	14	5	4	3	6	132	
Male	35	–	5	7	2	23	13	2	3	3	1	94	
Non-Binary	1	–	–	–	–	–	–	–	–	–	–	1	
Total	70	16	24	17	6	40	27	7	7	6	7	227	

First year enrolments by state in 2017

	Bachelor of Fine Arts						Master of Fine Arts						Total
	Acting	Costume	Design for Performance	Properties and Objects	Staging	Tech. Theatre and Stage Management	Cultural Leadership	Design for Performance	Directing	Voice	Writing for Performance		
ACT	–	–	–	1	–	–	1	–	–	–	–	2	
NSW	12	4	7	2	2	13	1	4	3	4	6	58	
NT	–	–	–	–	–	–	–	–	–	–	–	0	
QLD	1	1	–	–	–	1	4	1	–	–	1	9	
SA	2	1	1	1	–	–	1	–	1	–	–	7	
TAS	–	–	–	–	–	–	–	–	1	1	–	2	
VIC	3	–	–	1	–	1	5	–	2	1	–	13	
WA	3	–	–	–	–	–	2	1	–	–	–	6	
O/S	2	–	1	1	–	1	–	1	–	–	–	6	
NZ	1	–	–	–	–	–	–	–	–	–	–	1	
Total	24	6	9	6	2	16	14	7	7	6	7	104	

VOCATIONAL STUDIES

Year-long diplomas

NIDA vocational diplomas grew from three to four in 2017. As with the undergraduate and graduate programs, prospective students from across Australia were auditioned and interviewed for a limited number of places.

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

New to NIDA in 2017 was the first cohort of the Diploma of Stage and Screen Performance students. This NIDA-written, ASQA-accredited program equips students with the skills needed to perform in live and recorded works, and to collaborate with others in creating original works.

Collaborations

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

Highlights included the MFA (Directing) department's *Borderlines* and *Cabaret* productions with Stage and Screen Performance and Musical Theatre students respectively.

For the Musical Theatre Showcase – students from the Technical, Musical Theatre and Make-up diplomas collaborated with students and staff from the BFA (Technical Theatre and Stage Management) course.

Transforming the Reg Grundy Studio into a carnival sideshow, students from the Make-up course collaborated with other diploma students for an interactive make-up showcase. Make-up students also collaborated with those involved in the MFA Directors and Designers productions.

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

Chimerica and The Coronation of Poppea

2017 also saw diploma students collaborate with leading performing arts organisations Sydney Theatre Company (STC) and Pinchgut Opera. STC's *Chimerica* featured Musical Theatre students in an ensemble, and afforded them performance experience at the Roslyn Packer Theatre. Pinchgut Opera's *The Coronation of Poppea* provided students in the Technical and Make-up diplomas unique learning opportunities through involvement in the production processes.

Industry support

NIDA is fortunate to have strong relationships with key industry organisations for the delivery of its diploma courses. Aside from Sydney Theatre Company and Pinchgut Opera, key components of the training and assessment of Diploma courses were completed in partnership with Sydney Opera House, Opera Australia and City Recital Hall.

Employment

Graduates from NIDA's Vocational Diploma courses are making a significant mark on the entertainment industries.

Musical Theatre graduates have performed featured roles in one-off concerts, presentations and productions, while others have secured long-term contracts with cruise ships (such as Disney and Royal Caribbean) and entertainment/theme parks (such as Universal Studios, Japan).

Several graduates have had key roles in commercial productions, including the Sydney Theatre Company and Global Creatures co-production of *Muriel's Wedding the Musical*, and the national touring production of *The Wizard of Oz*.

Graduates from the Live Production and Technical Services diploma are working with organisations including Sydney Opera House, Circus Oz, JPJ Audio, Pinchgut Opera, Sydney Festival and Cirque du Soleil.

From the Make-up diploma, graduates have worked at the ABC, Opera Australia and for a variety of venues as wig-dressers and make-up specialists.



Images (from top to bottom): Diploma of Screen and Media (Specialist Make-up Services) Showcase (Photo: Patrick Boland) Cabaret Project (Photo: Rebecca Lynne)

Teacher training

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

2018 will be a year of consolidation and growth for NIDA's Vocational Studies department as we welcome new VET students to NIDA and continue to deliver and develop the diplomas on offer.

Mark Gaal
Director, Vocational Studies

VOCATIONAL STUDIES STATISTICS

Students by VET course in 2017

	Musical Theatre	Live Production & Technical Services	Screen and Media (Specialist Make-up Services)	Stage and Screen Performance	Total
Year 1	20	12	14	15	61

Students by VET course and gender in 2017

	Musical Theatre	Live Production & Technical Services	Screen and Media (Specialist Make-up Services)	Stage and Screen Performance	Total
Female	11	5	14	9	39
Male	9	7	-	6	22
Total	20	12	14	15	61

VET enrolments by state in 2017

	Musical Theatre	Live Production & Technical Services	Screen and Media (Specialist Make-up Services)	Stage and Screen Performance	Total
ACT	3	-	-	-	3
NSW	7	11	13	9	40
NT	-	-	-	-	-
QLD	3	1	1	-	5
SA	1	-	-	-	1
TAS	-	-	-	-	-
VIC	6	-	-	3	9
WA	-	-	-	3	3
O/S	-	-	-	-	-
NZ	-	-	-	-	-
Total	20	12	14	15	61



Images: Diploma of Stage and Screen Performance Showcase (Photo: Patrick Boland)

NATIONAL AND INTERNATIONAL PLACEMENTS

VOCATIONAL DIPLOMAS

Australia
Belvoir St Theatre
City Recital Hall
Griffin Theatre
Opera Australia
Secret Garden Festival
Sydney Opera House
Sydney Theatre Company

BACHELOR OF FINE ARTS

Australia
ABC Television
Aboriginal Centre for the Performing Arts
Bangarra Dance Theatre
Bell Shakespeare
Belvoir St Theatre
Carriageworks
Causeway Films
Cirque du Soleil
Creature FX
Creature Technology Company
Darlinghurst Theatre Company
Erth Visual & Physical Inc
Fox Studios
Gordon Frost Organisation
Griffin Theatre Company
Intense Lighting Company
Ladies in Black SPV Pty Ltd
Melbourne Theatre Company
Michael Cassell Group
Monkey Baa Theatre
Nekro Productions
NSW Department of Education Schools Spectacular
Old Fitz Theatre
Opera Australia
Playmaker
Queensland Performing Arts Centre
Seven Network
Stagekings
Sydney Theatre Company
The Hayes Theatre Co
International
AWV Controls (Rickingham, England)
All Scenes All Props (London, England)
Defibrillator Theatre (London, England)
Geordie Productions (Montreal, Canada)
Glyndebourne Opera House (Lewes, England)
Radio Television Hong Kong (Hong Kong, China)
Royal Edinburgh Military Tattoo (Edinburgh, Scotland)

MASTER OF FINE ARTS

Australia
Aboriginal Centre for the Performing Arts
Actors Centre Australia
Ample Projects – Vivid Sydney
Australian Brandenburg Orchestra
Australian Chamber Orchestra
Australian Performing Arts Market
Ensemble Theatre
Hoodlum Productions
Hopscotch Films
Justice and Forensic Health Network
National Institute of Circus Arts
Triple J
International
Association of Performing Arts Professionals (Washington, USA)
Battersea Arts Centre (London, England)
Carnegie Mellon University, School of Drama (Pittsburgh, USA)
Cirque du Soleil (Montreal, Canada)
Iceland Academy of the Arts (Reykjavik, Iceland)
International School for Performing Arts (Copenhagen, Denmark)
International Society for the Performing Arts (New York, USA)
Manchester International Festival (Manchester, England)
Rose Bruford College (London, England)
Royal Conservatoire of Scotland (Glasgow, Scotland)
St Mary's University, Twickenham (London, England)
Summerworks Performance Festival (Toronto, Canada)
Theatre Arts, California State University (Long Beach, USA)
The Esplanade Company Ltd (Singapore)
The Kaizen M.D. (Singapore)
Toi Whakaari, Drama School (Wellington, New Zealand)
University of Berlin (Berlin, Germany)
University of New Hampshire (Durham, USA)
West Kowloon District Authority (Hong Kong, China)
Yale University, Yale School of Drama (New Haven, USA)



NIDA OPEN, NIDA CORPORATE, NIDA THEATRES AND NIDA MELBOURNE



NIDA's short course and venue activities continued to grow, delivering exceptional educational, participant and audience experiences throughout 2017. Growth was particularly strong in Melbourne where there was a focus on establishing our new permanent home at Creative Spaces: The Guild, located in the Southbank Arts Precinct.

NIDA Open and NIDA Corporate continued its important work in providing flexible learning options for people of all ages – including short courses, term classes, holiday workshops, residencies, six and 12-month studios, corporate seminars, one-to-one coaching and customised in-house workshops. NIDA Theatres welcomed significant audiences into our Kensington performance spaces and provided valuable access for a range of school, community and performing arts groups.

NIDA Open

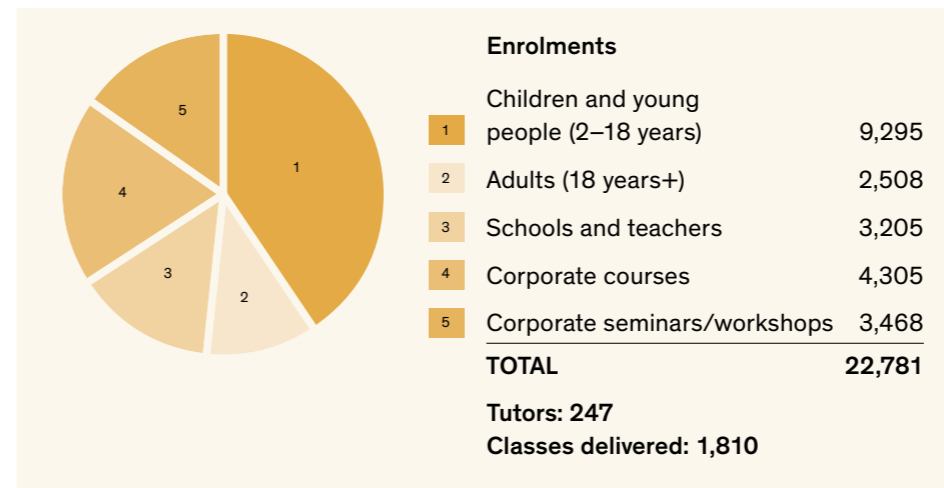
NIDA Open again delivered a national program of dynamic short course training to over 15,000 children, young people and adults seeking to develop their skills and passion for the performing arts. Teaching artists were provided for the highly successful Mulkadee Youth Arts Festival in Townsville, and numerous

customised community and schools events were delivered around Australia. Importantly, over \$1.5 million worth of casual employment was provided to NIDA Open tutors throughout the year.

The inaugural Creative Ambassador's Initiative was launched, which saw 15 early career teachers from around Australia attend NIDA during the July school holidays for a week of professional development focusing on creativity and cultural advocacy. Attendees spoke about

the need for mentoring and networking opportunities to address challenges, and cited the week at NIDA as successfully providing these essential experiences.

NIDA Open Scholarships were also offered for the first time in Newcastle, Perth and Adelaide, with 12 enthusiastic recipients successfully immersing themselves in the spring holiday workshop program. Following the success of this initiative, additional locations will be added to the program for 2018.



2017 NIDA Open and NIDA Corporate venues and partners

NSW: ABC Studios Ultimo, Bankstown Arts Centre, Campbelltown Arts Centre, Carriageworks Eveleigh, Cockatoo Island, Mosman Art Gallery, Newcastle Grammar School, Rouse Hill Community Centre, St Luke's Parish Centre Mosman, Studio 404 Riverside Parramatta, Summer Hill Community Centre, Taronga Zoo, The Concourse Chatswood, Wollongong Art Gallery, Wrights Road Community Centre Kellyville

VIC: NIDA Melbourne, Abbotsford Convent, Wesley College, The Primrose Potter Australian Ballet School

QLD: Chapel Hill Uniting Church, Queensland Academy of Creative Industries Kelvin Grove, St Hilda's School Gold Coast, TAFE Brisbane, Townsville Grammar School, Trinity Grammar School Cairns

SA: Box Factory Community Centre Adelaide, Christian Brothers College Adelaide, The Wilderness School Adelaide, Restless Dance Adelaide

TAS: Newstead College Launceston

ACT: Canberra Theatre Centre, Daramalan College Canberra, The Street Theatre Canberra

WA: Subiaco Arts Centre Perth

In 2017, NIDA Open and NIDA Corporate also worked with many schools and community venues across Australia.

NIDA Corporate

NIDA Corporate expanded its public course program in Sydney and Melbourne and continued to reach new audiences through exciting partnerships and events such as Commonwealth Bank of Australia's Women in Focus conference, Semi-Permanent and the Future of Work conference in Melbourne. Customised and one-to-one coaching activities grew to represent 64% of all NIDA Corporate activity and public courses represented 36% of total revenue. Interstate work increased across Adelaide, Brisbane, Canberra and Perth, and training was delivered internationally in Indonesia, Hong Kong and Singapore.

NIDA Melbourne

Launched in February, NIDA Melbourne at Creative Spaces: The Guild provides two purpose-built teaching studios in Southbank. In addition to the existing short course program, these spaces offer exciting and ongoing opportunities for deeper engagement with local artists, businesses and communities through a number of new initiatives including NIDA Launchpad, NIDAnights and venue hire.

Enrolments also grew with NIDA Open and NIDA Corporate Melbourne revenue increasing by 25 and 30% respectively over the previous year.

NIDA Launchpad invited Melbourne's creative community to explore their artistic practice and undertake creative development with a week-long residency at the studios. NIDAnights, a monthly series of events, including workshops, masterclasses, performances and roundtables, was presented in partnership with change-makers in the creative ecosystem of Melbourne.

Both initiatives have embedded NIDA's presence in Melbourne inline with our commitment to growing our community and supporting emerging artists.

Images, this page: NIDA Corporate 2017 campaign (Photo: Lisa Maree Williams)
Opposite page (from top to bottom):
NIDA Open 2017-18 Summer holiday program (Photo: Maja Baska)
NIDA Open 2017 Spring holiday program (Photo: Lisa Maree Williams)



Partner organisations included The School of Life Melbourne, Pause Fest, Certified Professional Accountants (CPA) Australia, Multicultural Arts Victoria, Emerging Writers' Festival and Melbourne Fringe Festival.

NIDA Theatres

More than 70,000 patrons across 204 performance and events were welcomed to NIDA Theatres in 2017. Our exceptional Kensington facilities were enjoyed by a wide range of hirers and audiences, including primary, secondary and dance schools participating in shows and competitions, and independent theatre and professional dance companies hosting performances, workshops and auditions.

With an ongoing commitment to delivering exceptional customer experiences, NIDA Open, NIDA Corporate, NIDA Melbourne and NIDA Theatres are well placed to continue providing inspiring performing arts education, training and events to even more students and audiences in 2018.

Alistair Graham
General Manager

Images (from top to bottom): NIDA Melbourne opening (Photo: Melanie Desa)
NIDA Welcome week, Parade Theatre (Photo: Lisa Maree Williams)

PEOPLE AND CULTURE



The People and Culture team celebrated many successes in 2017, which were aimed at improving and further developing key areas of the business and aligning practices, policy and procedures with our strategic Workforce Plan.

Diversity

Our successful development and implementation of NIDA's Diversity Action Plan has been a key feature of the organisation's commitment to augmenting actions in this space since 2016. As the original owners of the land on which NIDA exists, the Bedegal people are recognised and respected through NIDA's Welcome to Country custom, within a carefully defined approach to honouring the Bedegal people.

Work Health and Safety

The team have been successful in further developing NIDA's Work Health and Safety (WHS) processes and we completed a WHS audit of the Kensington campus. This will allow the Executive Team to make informed decisions about improving the amenity of the building through a staged and effective process, and came as a continuation of NIDA's ongoing commitment to improving WHS. These continued improvements are evidently bearing fruit: during 2017, incidents of slips, trips and falls decreased by 12.3% over the same period in 2016.

Incident reporting

The implementation of the new workplace incident reporting system RMSS provides improved effectiveness and greater flexibility in the reporting of workplace incidents for staff, students, visitors, and members of the public.

Zero tolerance

Updates to policies and procedures related to sexual harassment and bullying solidified NIDA's zero tolerance approach to these issues. The People and Culture team ensured that all staff members were well aware of NIDA's stance on sexual harassment and bullying.

Working With Children Check

We ensured that 100% of NIDA staff members have a current Working With Children Check (WWCC) in place. This requirement is now embedded in NIDA's recruitment and selection processes. This approach makes sure that all staff understand NIDA's commitment to prioritising and maintaining effective child safe practices across the organisation.

Standard operating procedures

Throughout 2017, the development of standard operating procedures (SOP) was given priority as we sought to enhance room booking processes and make it easier for staff and students to work in desired spaces.

The SOP for room bookings has successfully improved efficiency and effectiveness in the way that rooms at NIDA are utilised. The implementation of a new scheduling system has been carefully developed to mirror the SOP and the systems will combine to deliver cost effective and operationally robust outcomes. A more effective method of quantifying these improvements will be established in 2018.

Professional equivalency process

The team collaborated with Learning and Teaching to develop an online qualification equivalency process that allows NIDA to clearly identify work experience equivalency against academic qualifications for teaching staff.

Benefits

In 2017 People and Culture successfully negotiated the introduction of an opportunity for all staff to have access to novated leases for the purchase of cars. The team is continuing to add to the portfolio of benefits of working for NIDA as a way of giving back to our dedicated employees and attracting new talent.

Denis Fuelling
Executive Director, People and Culture

Image, this page: NIDA staff and students at Welcome week (Photo: Lisa Maree Williams)

EXTERNAL RELATIONS

In 2017, NIDA saw growth in philanthropic and sponsor support through major gifts for the Capital Campaign, donations to provide student assistance and supply of essential equipment and expertise.

Student production support

In June, the Nick Enright Student Production Season showcased new female directors, the collaboration and development of new work, engaging our alumni and highlighting our global influence – all aspects of Nick's approach to theatre that he championed in his lifetime and now supports for future generations through his bequest to NIDA.

We would like to acknowledge the generous support of The Paradise Family Foundation, who supported the backbone of NIDA's conservatoire program, the Student Production Season, across a total of five productions throughout the year.

In the June production season, the Foundation was Patron for the highly successful production of *Love and Money* directed by NIDA Acting alumni Judy Davis.

In August, the Foundation also supported MFA Directing, Design for Performance and second year BFA Acting students to work with National Institute of Circus Arts (NICA) students for the production of *Eurydike + Orpheus*. NIDA students then travelled to NICA in Melbourne to collaborate further on projects.

Capital Campaign

The Capital Campaign continued to attract significant support, including a \$300,000 donation from The Paradise Family Foundation for the Graduate School Capital Campaign. This was acknowledged through the naming of the writers hub and reception room located on level four of the Graduate School building.

NIDA also welcomed the generous donation from The TAG Family Foundation of \$120,000 and the pledge by the Gary and Janine Wolman Household of \$100,000 towards the Capital Campaign.

Support for research

NIDA is grateful for the support of Dianne and Max Denton for funding NIDA's Head of Writing for Performance,

Dr Stephen Sewell's research into Teaching Creativity. This internationally significant project brought together a group of neuroscientists, psychologists and academics to investigate the efficacy of teaching methods employed by Dr Sewell and his collaborator, Dr Sue Woolfe.

The research team also included Professor Rhoshel Lenroot, from Neuroscience Research Australia, Dr Anita Milicivic, from the Chisholm Institute in Melbourne and neuro-psychologist, Angela Blazely. MFA (Writing for Performance) students were tested throughout the year as they began to experience and put into practice Woolfe and Sewell's teaching, with the results being compared and analysed at the end of the 2017 for publication in 2018.

Student support

Following the Luminis Foundation's generous \$300,000 donation, the Graduate School's Directing Studio was renamed the Luminis Studio. A Luminis Foundation Indigenous Fellowship for Cultural Leadership was also created, to be distributed over six years.

The inaugural recipient was Canberra glass artist Mel George, who has since been appointed Manager of the Ernabella Arts Centre in Central Australia.

Partnerships

Canon Australia

NIDA welcomed Canon Australia as a new Major Partner in 2017. Canon has partnered with NIDA to improve the technical knowledge and industry readiness of NIDA's students by supplying high quality imaging equipment and print devices to enrich student learning experiences and creative achievement. This exciting partnership has already been influential in broadening the scope for artistic practice in our students screen and stage work.

Technical Direction Company (TDC)

Our Major Partner TDC again generously provided their technical knowledge through training and advice and state of the art equipment enabling our students to be industry-ready and highly trained. This important partnership continues to enhance innovation in our teaching and production capabilities.

Sennheiser

Sennheiser joined NIDA as a Technical Supporter for the production of *Realism*. Sennheiser supplied technical knowledge and their range of high quality microphones and speakers as well as the exciting new AMBEO Smart headset and AMBEO VR to deliver a 3D sound experience. This support enabled experimentation and development of the sound landscape pushing the boundaries of the artistic vision for the performance.

International community, educational and community partnerships

During 2017, NIDA expanded its support and collaboration with the education and arts communities as a vital way of sharing NIDA's expertise with young artists.

Russian University of Theatre Arts

An exciting three-year partnership was brokered with the Russian University of Theatre Arts (GITIS), Russia's foremost theatrical school, resulting in two MFA (Directing) students travelling to Moscow for an artistic residency.



NSW Department Education and Training

A three-year partnership MOU with NIDA and the NSW Department Education and Training (DET) continued into its second year in 2017. This partnership builds stronger relationships with the NSW school community embedding NIDA as the expert in dramatic arts education and training. It enabled multiple opportunities for NSW schools to gain access to NIDA's venues, workshops and expert teaching staff.

NIDA students participated as work placements in the Schools Spectacular and the NSW DET Drama Company staged *The Pineapple War*, written by Lachlan Philpott, in the NIDA Studio Theatre during the June Student Production Season. This production was technically produced by NIDA's BFA (Technical Theatre and Stage Management) students under the supervision of NIDA's academic staff, DET Arts Unit Director Jane Simmons and Design alumni Judith Hoddinott.

Sydney Eisteddfod

In 2017 NIDA was a prominent venue and in-kind partner for the Sydney Eisteddfod, providing the Studio Theatre and Playhouse for the finals of the Actor's Championships and Scene work competitions. NIDA academic staff were given the opportunity to participate in the judging panels for each event and NIDA

Open offered a number of short courses as prizes.

The ongoing support of Tempus Two as official wine partner and Kay and Hughes Art and Entertainment Lawyers is also gratefully acknowledged.

Alumni engagement

NIDA is proud and grateful to welcome our alumni to teach students and share their industry experience throughout all of our courses. NIDA alumni are involved teaching across all disciplines and course levels, in mentoring students in the June and October production seasons, and in teaching NIDA Open and NIDA Corporate courses.

Our thanks go to all our donors and sponsors for their generosity and commitment to NIDA and our students.

Priscilla Hunt
Head of External Relations



Images, this page: Kate Cherry with guest Design Alumni speaker Gabriela Tylesova at the EXPONIDA/October Season opening night (Photo: Maja Baska)

Opposite page: *The Country Wife* – The set's extraordinary wallpaper has been designed by Mathilda Robba and printed on the large format printers supplied by Canon (Photo: Patrick Boland)



The NIDA Foundation Trust (NFT) is extremely grateful to the many donors both past and present who have committed to funding opportunities for NIDA students and the responsibility vested in us to steward these gifts for the long-term benefit of all; whether it be through a bequest to fund a bursary in perpetuity, supporting students' pursuit of international experience or by supporting the continuing need for new facilities and infrastructure to ensure that NIDA remains one of the leading arts educational institutions in the world.

Over 2017, the NFT has been able to refocus and grow its finances, thereby extending its direct support of NIDA students through bursaries and scholarships. The net assets of the NFT have grown by 29% to \$10,862,425. The NFT provided direct support to NIDA through bursaries and donations to the value of \$679,596.

Bursaries and scholarships

This year saw a continuation of the strong investment from donors and bequests to provide our students with much needed bursary support for living expenses and scholarships to assist with national and international industry placements. The NFT contributed \$129,065 in bursary supports in 2017.

The Loudon Sainthill Travelling Scholarship was first awarded in 1995 to honour the Australian artist and Stage and Costume Designer. The scholarship supports young Australian designers to study abroad, and has been awarded to

many distinguished young designers, including its last recipient Ralph Myers in 2003. Recent negotiations in 2017 with the Trustees in the UK proved successful and we will be awarding the scholarship again from 2018.

Bequests

The NFT was the recipient of a major new bequest from Helen Marian Dumbrell, which will provide a full-time scholarship for a student studying for a BFA (Acting) degree.

This bequest will support many generations of NIDA students and I know that they will all be very grateful for this tangible and valuable bursary support. NIDA students work very hard and give everything to the pursuit of their studies, leaving little time to seek casual employment to supplement their meagre incomes. The bursary program at NIDA, through the wonderful gifts of donors and bequests is a great encouragement and support to them all.

Student support

At the start of 2017, the NFT was pleased to support five MFA half-fellowships each worth \$15,000 across the Graduate School courses in Cultural Leadership, Design for Performance, Directing, Voice and Writing for Performance.

MFA students were also beneficiaries of the generous bequest from Frederick J Gibson in memory of Garnet H Carroll OBE, enabling them to undertake both international engagement and showcase new works. MFA (Directing) students visited the Ernst Busch Academy of Dramatic Art and Theater (Theatre Festival) in Berlin and MFA (Writing for Performance) students attended the Edinburgh Festival.

Alexandria store and archives

Taking advantage of the higher real estate markets, the NFT's warehouse property at 476 Gardeners Road, Alexandria was sold as a tenanted investment in September 2017 and achieved a record sale price of \$5.6 million. The sale price ensured the NFT was able to maximise its investment, and direct the surplus into higher-return,

low risk products.

The NFT is supporting NIDA to repurpose spaces at Kensington to house on-site the costume and props store, costume research archives and NIDA Archives. Both the NIDA and NFT Boards are confident the transition will provide improved access to resources for staff and students. The sale is an opportunity to consolidate NIDA's operations at Kensington and better support the pedagogy at NIDA.

Graduate School fundraising

The NFT has continued to focus on raising funds to meet the capital costs of the new Graduate School. In September, proceeds from the sale of the NFT property in Alexandria facilitated the finalisation of the Graduate School construction. This enables the fundraising focus to return to supporting students directly. Pledges for the capital campaign will be directed to improve student support across the delivery of programs.

Finally, I would like to acknowledge the NIDA Executive team led by Director/CEO Kate Cherry for her committee leadership of NIDA over a difficult period.

My thanks go to my fellow NFT directors – Andrew Banks, Jennifer Bott AO (Chair of NIDA), Bruce Davey, Sandra Levy AO, Garry McQuinn, Alex Pollak and Peter Reeve – whose hard work and enthusiasm for supporting NIDA is integral to our fundraising efforts.

Peter Ivany AM
Chairman, NIDA Foundation Trust

Image, this page: Peter Ivany AM
(Photo: Maja Baska)
Opposite page: *Persona* (Photo: Patrick Boland)



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



Eurydike + Orpheus

Conceived and directed by Priscilla Jackman
Words by Jane Montgomery Griffiths
Circus direction by Zebastian Hunter
10, 13–17 June

CAST

NIDA	
Eurydike	Maryanne Fonceca
Orpheus	Alexander Stylianou
Hades	Zelman Cressey-Gladwin
Persephone	Jasmin Simmons
Father/Tantalus	Mandela Mathia
Charon	Toby Blome
Clytemnestra	Ariadne Sgouros
Phaedra	Emily Edwards
Sisyphus/Cerebus	Laila Rind

NICA

Brooke Duckworth
Lyndon Johnson
Zoe Marshall
Jesse Howard
Adam Malone
Ellie Nunn

ARTISTIC AND PRODUCTION TEAM

Original Concept & Director	Priscilla Jackman*
Words	Jane Montgomery Griffiths*
Circus Director	Zebastian Hunter*
Assistant Director	Alexander Berlage*
Set, Costume & Props Designer	Genevieve Graham
Lighting Designer	Matt Cox*
Sound/Sound Systems Designer	Dana Spence
Vision/Vision Systems Designer	Ray Pittman
Production Stage Manager	Cecilia Nelson*
Technical/Construction Manager	Mathew Bruhwiler
Deputy Stage Manager	Felix Hauge
Assistant Stage Managers	Amellia Bruderlin Valerie Lam
Film/Video Mentor	Sean Nieuwenhuis*
Head Electrician	Peem Poolpol
Costume Supervisor	Katheen Szabo
Props Supervisor	Adelle Kristensen
Set/Props Design Assistant	Meiko Wong
Costume Design Assistant	Angus Konsti
Costume Assistants	Siobhan Nealon Zoe Rolfe
Props Assistants	Daniel MacKenzie Henry Wilkinson
Staging Assistant	Grace Llanwarne
Rigging	Finton Mahony*
MFA Voice Assistant	Nina Allinson
Make-up Artist	Charlotte Ravet*
Technical Assistants	Finn Appleton Hiu Wun Zee James Elmore Jennifer Jackson Jessie Byrne Justin Ellis Melitta Vertigan Ryan McDonald

*Guest artist



Love and Money

By Dennis Kelly
Directed by Judy Davis
9–10, 13–16 June

CAST

Mother/2	Dalara Williams
Father/3/Duncan	Nic English
David/5	Ethan Gibson
Jess	Vaishnavi Suryaprakash
Val/4/Debbie	Nikita Waldron
Paul/1/Doctor	Jeremiah Wray

ARTISTIC AND PRODUCTION TEAM

Director	Judy Davis*
Set/Props/Costume/Video Designer	Patrick James Howe
Lighting Designer	Trent Suidgeest*
Sound Designer	Veronique Benett
Assistant Director	Anna McGrath*
Production Stage Manager	Millicent Simes
Deputy Stage Manager	Ella Griffin
Assistant Stage Manager	Mitchell Marinac
MFA Voice Support	Robert Marshall
Film/Video Mentor	Sean Nieuwenhuis*
Costume Supervisor	Isabella Cannavo
Properties Supervisor	Jessie Spencer
Design Assistant	Keerthi Subramanyam
Costume Assistant	Harriet Ayers
Properties Assistant	Ryan Shelmerdine
Head Electrician	William Nelson
Technical Assistants	Finn Appleton Hiu Wun Zee James Elmore Jennifer Jackson Jessie Byrne Justin Ellis Melitta Vertigan Ryan McDonald

*Guest artist



The Caucasian Chalk Circle

By Bertolt Brecht
In a new translation by Alistair Beaton
Directed by Prof Egill Heiðar Anton Pálsson
10, 13–17 and 19 June

CAST

Grusha 1/Funeral Guest/Shauva	Alexander White
Fat Prince/Prince's Sergeant	Daya Czepanski
Horseman/Innkeeper's Servant/Farmer/Jussup's Mother/Second Soldier/Rich Farmer	Deborah Lee
Governor's Wife/First Man at Bridge/Wedding Guest/Governor's Wife	Heidi Doran
Adjutant/Old Man/Woman at Bridge/Lavrenti/Rich Farmer	Jack Richardson
Company/Wealthy Older Lady/Grusha 3	Laura Jackson
Governor/Farmer's Wife/Sosso/Nephew/First Lawyer/Monk	Laurence Boxhall
Simon/Second Man at Bridge/Rich Farmer	Ned Schloeffel
Stable Boy/Innkeeper/Jussup/Bandit	Nicholas Burton
Maro/Grusha 2/First Soldier/Second Lawyer	Nyx Calder
First Doctor/Wedding Guest/Azdac	Timothy Walker
Second Doctor/Wealthy Young Lady/Soldier to the Sergeant/Aniko/Old Man/Michael/4	Yerin Ha

ARTISTIC AND PRODUCTION TEAM

Director	Prof Egill Heiðar Anton Pálsson*
Assistant Director	Warwick Doddrell*
Musical Director	Nigel Ubrihien**
Set/Properties Designer	Naghham Helou
Costume/Puppet Designer	Maya Keys Cranny
Lighting Designer	Emeline Sandt
Sound Designer	Michael Toisuta*
Production Stage Manager	Georgiane Deal*
Deputy Stage Manager	Khyam Cox
Assistant Stage Manager	Isaura Matamoros Jimenez
Assistant Stage Manager	Jesse Greig
Voice Coach	Gavin Leahy*
MFA Assistant Voice Coach	Samantha Dowdeswell
Puppetry Coach	Maddy Slobacu
Fight Choreographer	Gavin Robins**
Costume Supervisor	Ella Horsfall
Properties Supervisor	Jessie Spencer
Head Electrician	Jared McCulla
Design Assistant	Hamish Elliot
Costume Assistant	Stephany Eland
Costume and Design Assistant	Sidney Tulau
Properties Assistant	Ryan Shelmerdine
Properties Assistant	Sophie Howard
Technical Assistants	Finn Appleton Hiu Wun Zee Jessie Byrne Justin Ellis James Elmore Jennifer Jackson Melitta Vertigan Ryan McDonald
Music	<i>Ce Brun Hal Asmar and Improvisation Oud</i> Performed by Jordi Savall <i>Hespèrion XXI – Orient – Occident II – Hommage À La Yrie</i>

*Guest artist
**NIDA staff

NIDA STUDENT PRODUCTIONS 2017



The Hypochondriac

By Molière
In a new version by Richard Bean
With songs by Richard Thomas
Directed by Constantine Costi
8–10, 13–15 June

CAST

Argan	Kurt Ramjan
Toinette	Helia Lalanne Sulak
Angelique	Violette Ayad
Beline	Enya Daly
Cleant/Purgon	Toby Derrick
Bonnefoi/Fleurant/Louison	Wendy Mocke
Mr Diaforious	Chris Ratcliffe
Beralde/Thomas	Lucas Linehan

Band Member 1	Rosemarie Costi*
Band Member 2	Alec Brinsmead*
Band Member 3	Ben Forte*
Band Member 4	Calum Builder*

ARTISTIC AND PRODUCTION TEAM

Director	Constantine Costi*
Dramaturg	Michael Costi*
Set/Props Designer	Nick Fry
Lighting Designer	Karen Norris*
Sound Designer	Harrison Lowrencev
Production Stage Manager	Julian Starr
Deputy Stage Manager	Imogen Bouchier
Assistant Stage Manager	Kate Baldwin
Head Electrician	Lynton Blessington*
	Ellen Reglar
Costume Supervisor	Rachel Cherry
Costume Assistant	Victoria Perry
Costume Designer Assistant	Mia Macmahon
Scenery Construction	MNR Company*
Set Designer Assistant	Stephanie Dunlop
Properties Supervisor	Savannah Mojidi
Properties Assistant	Meg Hamilton
MFA Voice Support	Simon Masterton
Dome Operator	James Elmore
Radio Microphone Technician	Jessie Byrne
Technical Assistants	Finn Appleton
	Hiu Wun Zee
	Jennifer Jackson
	Justin Ellis
	Mellita Vertigan
	Ryan McDonald

*Guest artist
**Guest artist



SALEM

By Emme Hoy
Directed by Madeleine Humphreys
Created by Madeleine Humphreys and Emme Hoy
7–10, 13–14 June

CAST

Mr Putnam	Andrew Fraser
Mary Warren	Bridie Mckim
Elizabeth Proctor	Chika Ikogwe
John Proctor	Danen Engelenberg
Mrs Putnam	Emma Kew
Reverend Danforth	Joseph Althouse
Reverend Parris	Joshua Crane
Ben Parris	Mark Paguio
Abigail Williams	Tully Narkle
Tituba	Vivienne Awosoga

ARTISTIC AND PRODUCTION TEAM

Director	Madeleine Humphreys
Writer	Emme Hoy
Set/Costume Designer	Charlotte Mungomery
Lighting Designer	Lachlan Hogan
Video Designer	Aron Murray
Sound Designer	David Bergman*
Production Stage Manager	Brittany Coombs
Deputy Stage Manager	Josephine Clucas
Assistant Stage Managers	Susie Henderson
	Ayah Tayeh
	Tim Oxford*
Cinematographer	Sean Nieuwenhuis*
Film/Video Mentor	Philip Paterson*
Head Electrician	Taylor Hill
Construction Supervisor	Eileen Ortinoa
Staging Assistant	Indigo-Rose Redding
Properties Supervisor	Ruby Marchese
Properties Assistant	Corinne Heskett*
Costume Supervisor	Evelyn Everaerts-Donaldson
Costume Assistant	Angela Doherty
Set Design Assistant	Hannah Sitters
Costume Design Assistant	Gavin Leahy*
Voice Coach	Syaiful Ariffin
MFA Voice Support	Gavin Robbins**
Fight Choreographer	Finn Appleton
Technical Assistants	Hiu Wun Zee
	James Elmore
	Jennifer Jackson
	Jessie Byrne
	Justin Ellis
	Mellitta Vertigan
	Ryan McDonald

*Guest artist
** NIDA staff



Hello Again

Words and Music by Michael John LaChiusa
By arrangement with Hal Leonard Australia Pty Ltd
Exclusive agent for Dramatists Play Service, Inc
Originally produced by Lincoln Center Theater,
New York City
Directed by Tyran Parke
Musical Direction by Nigel Ubrihien
Musical Supervision by Andrew Ross
25–28, 30–31 October

CAST

The Whore	Enya Daly
The Soldier	Toby Blome
The Nurse	Ariadne Sgouros
The College Boy	Lucas Linehan
The Young Wife	Emily Edwards
The Husband	Nic English
The Young Thing	Chris Ratcliffe
The Writer	Alexander Stylianou
The Actress	Jasmin Simmons
The Senator	Jeremiah Wray
Keyboard I/Conductor	Nigel Ubrihien**
Keyboard II	Tim Cunniffe*
Violin	Tracy Lynch*
Cello	Steve Meyer*
Reed	Ian Skyes*
Horn	James McCrow*
Percussion	Joshua Hill*

ARTISTIC AND PRODUCTION STAFF

Director	Tyran Parke*
Assistant Director	Rachel Kerry
Musical Supervisor	Andrew Ross**
Musical Director	Nigel Ubrihien**
Choreographer	Kirby Burgess**
Set/Props/Costume /Video Designer	Nick Fry
Lighting Designer	Millicent Simes
Sound Designer	Julian Starr
Assistant Video Designer	Lucy McCullough
Production Stage Manager	Lillian Hannah U*
Construction Manager	Mathew Bruhwiler
Costume Supervisor	Kathleen Szabo
Properties Supervisor	Adelle Kristensen
Deputy Stage Manager	Ellen Castles
Assistant Stage Managers	Wun Zee
	Justin Ellis
	Ethan Shepherd
	Sidney Tulau
Head Electrician	Hamish Elliot
Design Assistant (Set/Props)	
Design Assistant (Costume)	
Costume Assistants	Stephany Eland
	Evelyn Everaerts-Donaldson
Properties Assistant	Ruby Marchese
Staging Assistant	Eileen Ortinoa
Voice Coach	Linda Nicholls-Gidley**
MFA Voice Coach	Simon Masterton
Technical Assistants	Kate Baldwin
	Amellia Bruderlin
	Jesse Greig
	Susie Henderson
	Valerie Lam
	Mitchell Marinac
	Isaura Matamoros Jimenez
	Ayah Tayeh

*Guest artist
** NIDA staff



Fraternal

By Jake Stewart
Directed by Benjamin Sheen
24–28, 30 October

CAST

Darcy Hart	Kurt Ramjan
Kent Hart	Ethan Gibson
Imogen Hart	Violette Ayad
Paula Brennan	Laila Rind
Nate Burnfield	Toby Derrick

ARTISTIC AND PRODUCTION TEAM

Director	Benjamin Sheen*
Assistant Director	Matthew Taylor
Playwright	Jake Stewart*
Set/Costume/Props Designer	Genevieve Graham
Lighting Designer	Veronique Benett
Sound Designer	Paul Prestipino*
Voice Coach	Linda Nicholls-Gidley**
MFA Voice Support	Bosilka May
Production Stage Manager	Erin Shaw*
Props Supervisor	Adelle Kristensen
Costume Supervisor	Isabella Cannavo
Sets Supervisor	Taylor Hill
Deputy Stage Manager	Mattison Tabone
Head Electrician/Lighting Operator	Felix Hauge
Assistant Stage Manager	Ryan McDonald
Design Assistant	Keerthi Subramanyam
Properties Assistant	Ryan Shelmerdine
Staging Assistant/Mechanist	Grace Llanwarne
Revolve Operator	Isaura Matamoros Jimenez
Technical Assistants	Kate Baldwin
	Amelia Bruderlin
	Jesse Greig
	Susie Henderson
	Valerie Lam
	Mitchell Marinac
	Isaura Matamoros Jimenez
	Ayah Tayeh

*Guest artist
**NIDA staff

NIDA STUDENT PRODUCTIONS 2017



Realism

By Anthony Neilson
Directed by Jessica Arthur
25–28, 30–31 October

CAST

Mullet	Maryanne Fonceca
Stuart	Zelman Cressey-Gladwin
Paul/Independent Politician	Mandela Mathia
Mother/Pundit	Wendy Mocke
Laura/Right Wing Politician	Helia Lalanne Sulak
Father/Simone/Presenter	Vaishnavi Suryaprakash
Angie	Nikita Waldron
Stuart (2)/Cat/Left Wing Politician	Dalara Williams

ARTISTIC AND PRODUCTION TEAM

Director	Jessica Arthur*
Assistant Director	Shannan Ely
Set/Props Designer	Maya Keys Cranny
Costume Designer	Patrick Howe
Lighting Designer	Brittany Coombs
Sound Designer	Kingsley Reeve**
Voice Coach	Amy Hume*
MFA Voice Support	Syaiful Ariffin
Movement Consultant	Gavin Robins**
Production Stage Manager	Ray Pittman
Deputy Stage Manager	Peem Poolpol
Head Electrician	Imogen Bouchier
Assistant Stage Manager	Jennifer Jackson
Assistant Stage Manager	James Elmore
Assistant Designer (Set/Props/Costumes)	Meiko Wong
Costume Supervisor	Ella Horsfall
Costume Assistant	Zoe Rolfe
Technical Assistants	Kate Baldwin Amellia Bruderlin Jesse Greig Susie Henderson Valerie Lam Mitchell Marinac Isaura Matamoros Jimenez Ayah Tayeh
Properties Supervisor	Jessie Spencer
Properties Assistant	Henry Wilkinson

The Changeling

By Thomas Middleton and William Rowley
Directed by John Bashford
26–28, 30 October–1 November

CAST

Alibius	Ned Schloeffel
Alsemero	Nicholas Burton
Jasperino/Pedro	Alexander White
Alonzo de Peraquo/Antonio	Laurence Boxhall
Vermandero	Mark Paguio
Tomazo de Peraquo/Lolloio	Joseph Althouse
Deflores	Timothy Walker
Beatrice-Joanna	Yerin Ha
Isabella	Tully Narkle
Diaphanta	Deborah Lee
Madmen***	Ellis Dolan Lincoln Elliott Grace Stannas Tiegana Denina

ARTISTIC AND PRODUCTION TEAM

Director	John Bashford**
Assistant Director	Andrew McInnes
Set/Costume/Props Designer	Charlotte Mungomery
Lighting Designer	Alexander Berlage*
Sound/Sound Systems Designer	Ella Griffin
Production Stage Manager	Dana Spence
Deputy Stage Manager	Harrison Lawrencev
Assistant Stage Manager	Jessie Byrne
Head Electrician	Josephine Clucas
Costume Supervisor	Jacqueline Lucey*
Props Supervisor	Savannah Mojidi
Set/Props Design Assistant	Hannah Sitters
Costume Design Assistant	Angela Doherty
Costume Assistants	Harriet Ayers Victoria Perry
Props Assistant	Sophie Howard
MFA Voice Support	Rob Marshall
Technical Assistants	Kate Baldwin Amelia Bruderlin Jesse Greig Susie Henderson Valerie Lam Mitchell Marinac Isaura Matamoros Jimenez Ayeh Tayeh

*Guest artist
**NIDA staff

***Madmen performed by students from the NIDA Diploma of Musical Theatre.

*Guest artist
**NIDA staff

The Country Wife

By William Wycherley
Directed by Tom Wright
24–28, 30 October

CAST

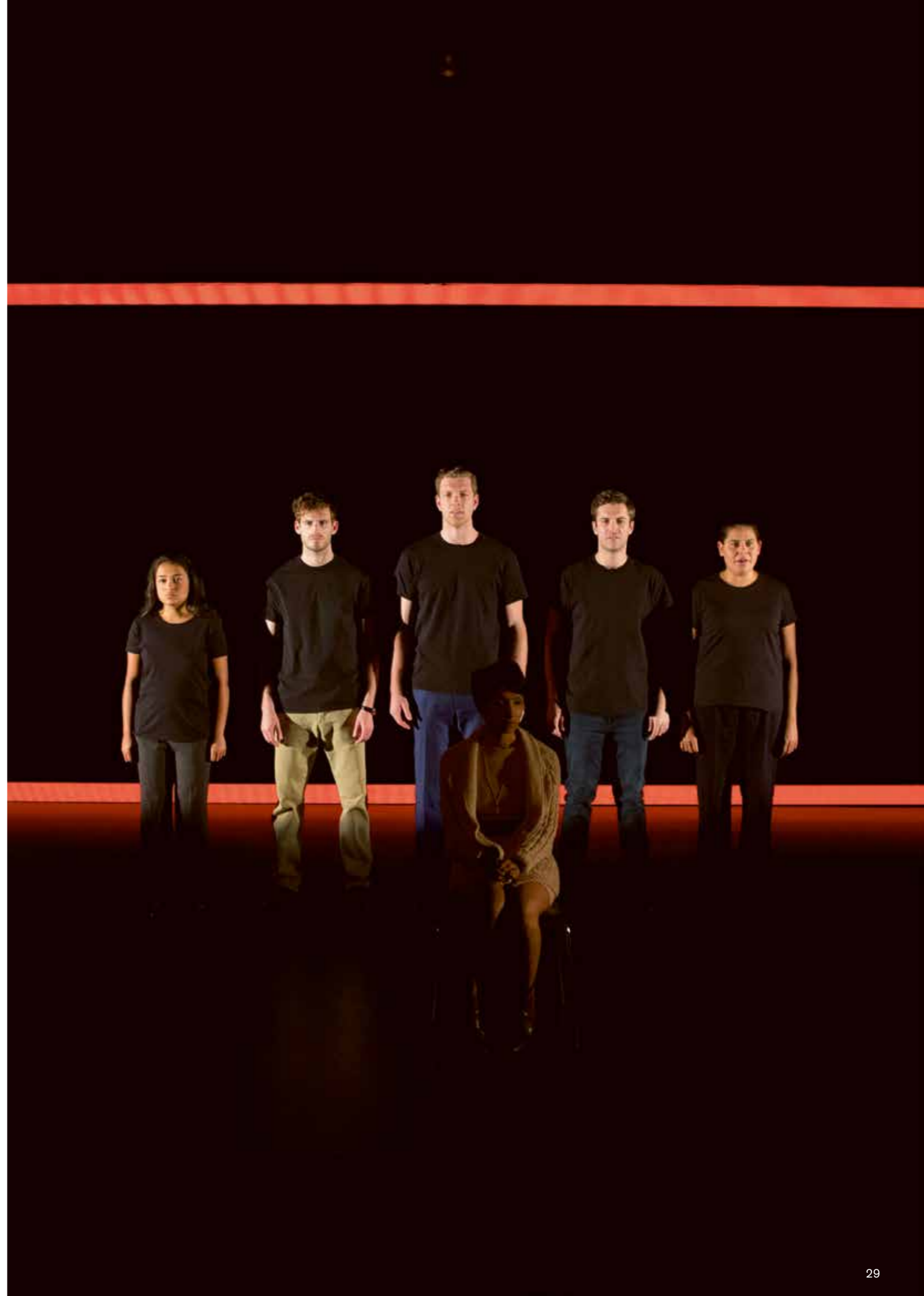
Margery Pinchwife	Emma Kew
Harry Horner	Andrew Fraser
Jack Pinchwife	Joshua Crane
Sparkish	Jack Richardson
Alithea Pinchwife	Chika Ikogwe
Lady Fidget	Laura Jackson
Dainty Fidget	Bridie McKim
Mrs Squeamish	Daya Czepanski
Lucy	Heidi May
Sir Jasper Fidget	Nyx Calder
Frank Harcourt	Danen Engelenberg
A Quack/Old Lady Squeamish	Vivienne Awosoga

ARTISTIC AND PRODUCTION TEAM

Director	Tom Wright*
Assistant Director	Alanah Guiry
Set/Props Designer	Tilly Robba
Costume Designer	Naghham Helou
Lighting Designer	Trudy Dalgleish*
Sound Designer	Corey Potter
Voice Coach	Gavin Leahy*
MFA Voice Support	Nina Allinson
Production Stage Manager	Thomas Walsh*
Deputy Stage Manager	Courtney Mayhew*
Assistant Stage Manager	Mellita Vertigan
Assistant Stage Manager	Finn Appleton
Costume Supervisor	Corinne Heskett*
Properties Supervisor	Indigo-Rose Redding
Head Electrician	Aron Murray
Costume Assistant	Siobhan Neelson
Properties Assistants	Meg Hamilton Daniel McKenzie
Set/Props Design Assistant	Angus Konsti
Costume Design Assistant	Stephanie Dunlop

*Guest artist

All 2017 productions photos by Lisa Tomasetti, except *The Caucasian Chalk Circle*, *Fraternal* and *The Changeling* by Patrick Boland
Image, opposite page: *Love and Money*
(Photo: Lisa Tomasetti)



NEW WORKS FROM THE NIDA WRITERS

25–28, 30–31 OCTOBER, 1 NOVEMBER 2017

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



Whose Uterus is it Anyway?

By Georgina Adamson

CAST

Mary	Melissa Kahramen
Michelle	Alison Chambers
Lila	Eve Beck
Tom	Nyx Calder
Host	Fabian Mccallum
Stage Directions	Roman Delo



SCOUT

By Ang Collins

CAST

Milly	Sophie Wilde
Mickey	Badaidilaga Maftuh-Flynn
Crunchy	Brontë Sparrow
Spud	Tom Russell
Rod	Jeremi Campese
Counsellor 1/Gertrude	Nick Drummond
Counsellor 2/Starr	Mabel Li
Stage Directions	Ella Prince



THE KICK

By Michael Costi

CAST

Skip Saunders	Jack Ellis
Olivia Gilchrist	Imogen Morgan
Cookie Gilchrist	Jamie Oxenbould
Macca Hunt	Rhett Walton
Matty Mercer	Ben Wood



bird song

By Suvi Derkenne

CAST

ruth	Mabel Li
mum	Natalie Freeman
dad	Patrick James Howe
william	Joseph Marcus Althouse
womyn/wife	Barbara Papathanasopowulos
Creative Direction	Andrew Fraser
Sound Design	Mattison Tabone



Halfway

By Sarah Odillo Maher

CAST

Mark	Misha Mehigan
Jess	Laura Jackson
Stella	Ella Prince
Ian/Tom	Tom Matthews
Carrie/Lucy	Caroline McAllister
Damo	Liam Breton
Paul/David	Alec McDonald
Kate	Hannah Tonks
Reader	Michael Costi



Dystopia on Fire

By Katherine Sullivan

CAST

Helen/Alicia	Joanne Booth
Mr Harvey/Ryan	Nick Drummond
Carina	Pip Edwards
Jordan	Hayden Maher
Mish	Ruby O'Kelly
Alexander/Jared	Brendan Paul
Graham/Roy	Richard Carwin
Big Print	Tiffany Hoy



The Bestiary: Part 1

By Hannah Tonks

CAST

Valerie	Chantel Leseberg
Harry	Edward Skaines
Knife	Alex Chalwell
Chloe	Alexandra Morgan
Oswald	James Lugton
Prime Minister	Mark Langham
Stage Directions	Lloyd Allison Young

CREW FOR ALL WORKS

Lighting Designer	Sian James-Holland
Sound/Lighting Technicians	Dylan Robinson Thomas Blunt

DIRECTORS' AND DESIGNERS' GRADUATING PRODUCTIONS 2017

6-9 DECEMBER 2017



De Profundis

By Oscar Wilde
Adapted and directed by Alanah Guiry
Designed by Gabrielle Rowe

CAST

Oscar Wilde	Sam Marques*
Alfred Douglas	Adrian Tolhurst*
Queensberry	Lewis McLeod
Violinist	Pip Dracakis*
Ensemble	Luke Standish*
	Taylah Wright
	Carlee Heise*
	Heather Riley*
	Stefani Yuzucu*

ARTISTIC AND PRODUCTION TEAM

Director	Alanah Guiry
Set/Costume Designer	Gabrielle Rowe
Dramaturg	Suvi Derkenne
Choreographer/Voice	Syaiful Ariffin
Lighting Designer	Ryan McDonald
Sound Designer	Justin Ellis
Production Stage Manager	Aron Murray
Deputy Stage Manager	Valerie Lam
Set Coordinator	Kallan Crosbie
Properties Coordinators	Luke D'Alessandro Jack Pope Brittany Worboys
Costume Coordinator	Lauren Ballinger
Head Electrician	Ellen Castles

*Guest artist



In A Year With 13 Moons

Screenplay by Rainer Werner Fassbinder
Adapted and directed by Sarah Hadley
Designed by Christopher Baldwin

CAST

Elvera	Ella Prince*
A Stranger	Mandela Mathia
Soul Frieda (a Mystic)	Jenae O'Connor
Zora (a Prostitute)/Sr Gudrun (a Nun)	Di Adams*
Christoph (Elvera's Lover)	Simon Thomson*
Man #1	Samuel Tye
Man #2	Joseph Moore

ARTISTIC AND PRODUCTION TEAM

Director	Sarah Hadley
Set/Costume Designer	Christopher Baldwin
Sound/Video/ Video Systems Designer	Susie Henderson
Lighting Designer	Ryan McDonald
Dramaturg	Michael Costi
Composer	Gwen Taulai
Production Stage Manager	Aron Murray
Deputy Stage Manager	Mitchell Marinac
Set Coordinator	Kallan Crosbie
Head Electrician	Ellen Castles
Voice Coach	Simon Masterton
Make-up Artist	Ellen Whitfield
Properties Coordinators	Luke D'Alessandro Jack Pope Brittany Worboys
Costume Coordinator	Marnie Perkins

*Guest artist



The Bacchae

By Euripides
Adapted and directed by Shannan Ely
Designed by Clare Staunton

CAST

The Bacchae	Alexandra Morgan*
	Chelsea Needham*
	Grace Stamnas
	Julia Robertson*
	Mabel Li
	Olivia McLeod
Guitarist	Michael Yore*

ARTISTIC AND PRODUCTION TEAM

Director	Shannan Ely
Set/Costume Designer	Clare Staunton
Sound Designer	Ayah Tayeh
Lighting Designer	Ryan McDonald
Dramaturg	Georgina Adamson
Voice Coach	Bosilka May
Make-up Artist	Olivia Watts
Production Stage Manager	Aron Murray
Deputy Stage Manager	Jennifer Jackson
Head Electrician	Ellen Castles
Staging Supervisor	Kallan Crosbie
Costume Supervisor	Marnie Perkins
Properties Supervisors	Luke D'Alessandro Jack Pope Brittany Worboys
Design Assistant	Brianna Russell
Crew	Justin Ellis Mitchell Marinac Susie Henderson Valerie Lam

*Guest artist



UBU

By Andrew McInnes, after Alfred Jarry
Directed by Andrew McInnes
Designed by Heather Middleton

CAST

Pa Ubu	Mathias Olofsson*
Ma Ubu	Olivia Aleksoski*
King Wenceslas	Daniel Gorski*
Ensemble Clowns	Jacob Mclean*
	Luke Smith*
	Dallas Reedman*
	Jonathan Nash-Daly*
	Alex White
	Sophie Moore*
	Veronica Wagner*
	Chris Stabback*
	Monica Loftus*

ARTISTIC AND PRODUCTION TEAM

Director	Andrew McInnes
Set/Costume Designer	Heather Middleton
Dramaturg	Ang Collins
Clowning and Acrobatics Coach	Ludwig Schukin**
Voice Master	Samantha Dowdeswell
Stage Manager	Jesse Greig
Sound Designer	Finn Appleton
Lighting Designer	Veronique Benett
Video Designer	Kate Baldwin
Hair and Make-up	Cat Coad Emily Geyer Emelie Woods William Nelson
Production Stage Manager	Sasha Wisniewski
Costume Supervisor	Luke D'Alessandro
Properties Coordinators	Jack Pope Brittany Worboys

* Guest artist
** In cooperation with NICA



Persona

Screenplay by Ingmar Bergman
Translated by Keith Bradfield
Directed by Matthew Taylor
Designed by Damien Egan

CAST

Alma	Megan Hind*
Elizabeth	Rebecca Robertson*
Mr Vogler	Robert Rufatt*
Doctor	Kate Bodner*
Child	Henry Osmond*
Camera 1/Live Vocals	Chaya Ocampo
Camera 2/Live Vocals	Brianna Altmann-Bishop

ARTISTIC AND PRODUCTION TEAM

Director	Matthew Taylor
Set/Costume Designer	Damien Egan
Associate Designer	Sabina Myers
Lighting Designer	Veronique Benett
Sound Designer	James Elmore
Video Designer	Kate Baldwin
Composer	Sophie Howard
Voice Coach	Simon Masterton
Production Stage Manager	William Nelson
Deputy Stage Manager	Jared McCulla
Head Electrician	Wun Zee
Costume Supervisor	Natalie Beeson
Make-up Artist	Emily Dupriez
Properties Makers	Nicholas Gregson Siobhan Earley Lewis Dean Bella Bowman Luke D'Alessandro Jack Pope Brittany Worboys

*Guest artist



The Show That Smells

By Derek McCormack
Adapted and directed by Rachel Kerry
Designed by Kyle Jonsson

CAST

The Narrator	Chris Ratcliffe
Jimmie Rodgers	Hagen Marsh-Brown* or Anthony King
Carrie Rodgers	Violette Ayad
Elsa Schiaparelli	Emily Edwards
Mother Maybelle Carter	Ariadne Sgouros
Sara Carter	Melissa Kahraman
AP Carter	Brenden Paul*
Coco Chanel	Gemma Clinch*
Renfield	Matt McDonald
Fashion Freak	Harrison Sweeney Rachel Tunaley Tiegan Denina

ARTISTIC AND PRODUCTION TEAM

Director	Rachel Kerry
Set/Costume Designer	Kyle Jonsson
Dramaturg	Hannah Tonks
Voice/Dialect Coach	Robin Marshall
Choreographer	Harrison Sweeney
Lighting Designer	Veronique Benett
Sound Designer and Composer	Julian Starr
Production Stage Manager	William Nelson
Deputy Stage Manager	Jessie Byrne
Head Electrician	Wun Zee
Costume Supervisor	Evie Samoillov
Make-up Artists	Olivia Cooper Georgia Moroney Naomi Sharpe
Properties Coordinators/ Makers	Nicholas Gregson Siobhan Earley Lewis Dean Bella Bowman

*Guest artist

DIRECTORS' AND DESIGNERS' GRADUATING PRODUCTIONS 2017

6-9 DECEMBER 2017



27 Wagons Full of Cotton

By Tennessee Williams
Directed by Christopher Bond
Designed by Ella Butler

CAST

Jake	Jeremiah Wray
Flora	Enya Daly
Silva	Wii Ridley*
Voice	Chris Ratcliffe

ARTISTIC AND PRODUCTION TEAM

Director	Christopher Bond
Set/Costume Designer	Ella Butler
Lighting Designer	Veronique Benett
Sound Designer	Dana Spence
Video Designer	Kate Baldwin
Production Stage Manager	William Nelson
Deputy Stage Manager	Mellita Vertigan
Head Electrician	Wun Zee
Voice Coach	Robert Marshall
Costume Supervisor	Natalie Beeson
Make-up Artist	Hayley Naude
Properties Coordinators/ Makers	Nicholas Gregson Siobhan Earley Lewis Dean Bella Bowman

*Guest artist



All 2017 productions photos by
Lisa Tomasetti, except *UBU* by Patrick Boland
Image, opposite page: *The Show That Smells*
(Photo: Lisa Tomasetti)

GRADUATES 2017

MFA (Design for Performance)



GERARDO
JAVIER ANGELES
VALENCIA

ANTOINETTE
BARBOUTTIS

TYLER
HAWKINS

SABINA
MYERS

ELLEN
STANISTREET

MFA (Directing)



ALEXANDER
BERLAGE

MARK
CHURCHILL

WARWICK
DODDRELL

MADELEINE
HUMPHREYS

CARISSA
LICCIARDELLO

ANNA
MCGRATH

MFA (Voice)



GAVIN
LEAHY

AMANDA
STEPHENS-LEE

MFA (Writing for Performance)



JOSEPH
BROWN

ALICE
FAREBROTHER

ELIZABETH
HOBART

EMME
HOY

ALEXANDER
LEE-REKERS

PETER
MAPLE

SHAE
RICHES

GRETEL
VELLA

BFA (Acting)



VIOLETTE
AYAD

TOBY
BLOME

ZELMAN
CRESSEY-GLADWIN

ENYA
DALY

TOBY
DERRICK

EMILY
EDWARDS

NIC
ENGLISH

MARYANNE
FONCECA



ETHAN
GIBSON

HELIA
LALANNE SULAK

LUCAS
LINEHAN

MANDELA
MATHIA

WENDY
MOCKE

KURT
RAMJAN

CHRISTOPHER
RATCLIFFE

LAILA
RIND



ARIADNE
SGOUROS

JASMIN
SIMMONS

ALEXANDER
STYLIANOU

VAISHNAVI
SURYAPRAKASH

NIKITA
WALDRON

DALARA
WILLIAMS

JEREMIAH
WRAY

BFA (Costume)



ISABELLA
CANNAVO

RACHAEL
CHERRY

ELLA
HORSFALL

KATHLEEN
SZABO

BFA (Design for Performance)



CHRISTOPHER
BALDWIN

ELLA
BUTLER

DAMIEN
EGAN

KYLE
JONSSON

HEATHER
MIDDLETON

GABRIELLE
ROWE

CLARE
STAUNTON

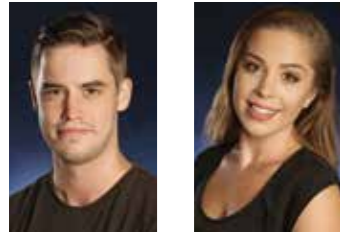
GRADUATES 2017

BFA (Properties and Objects)



ADELE KRISTENSEN SAVANNAH MOJIDI INDIGO-ROSE REDDING JESSIE SPENCER

BFA (Staging)



MATHEW BRUHWILLER TAYLOR HILL

BFA (Technical Theatre and Stage Management)



VERONIQUE BENETT BRITTANY COOMBS LACHLAN HOGAN WILLIAM NELSON RAY PITTMAN EMELINE SANDT MILLICENT SIMES DANA SPENCE



JULIAN STARR

Vocational Diploma (Live Production and Technical Services)



JENNY CHAN BYRON CLEASBY LUKE DANG MATILDA HERBERTE GABRIEL JAWORSKI JAKE MORTIMER JOSEPH NEWTON HOLDEN OSBORNE-SNELL



KRYSTELLE QUARTERMAIN QUINTON RICH ELLA VAN DAM RACHEL WEE

Vocational Diploma (Musical Theatre)



BRIANNA ALTMANN-BISHOP CARA BESSEY TIEGAN DENINA ELLIS DOLAN LINCOLN ELLIOT AARON GOBBY EVERETT JOY JACK KEEN



JESSIE LAYT OLIVIA MCLEOD BILLIE MILES KAITLIN NIHILL CHAYA OCAMPO DANIEL PRYKE ADAM SPAIN-MOSTINA GRACE STAMNAS



HARRISON SWEENEY CHEMON THEYS RACHEL TUNALEY TAYLAH WRIGHT

GRADUATES 2017

Vocational Diploma (Screen and Media (Specialist Make-up Services))



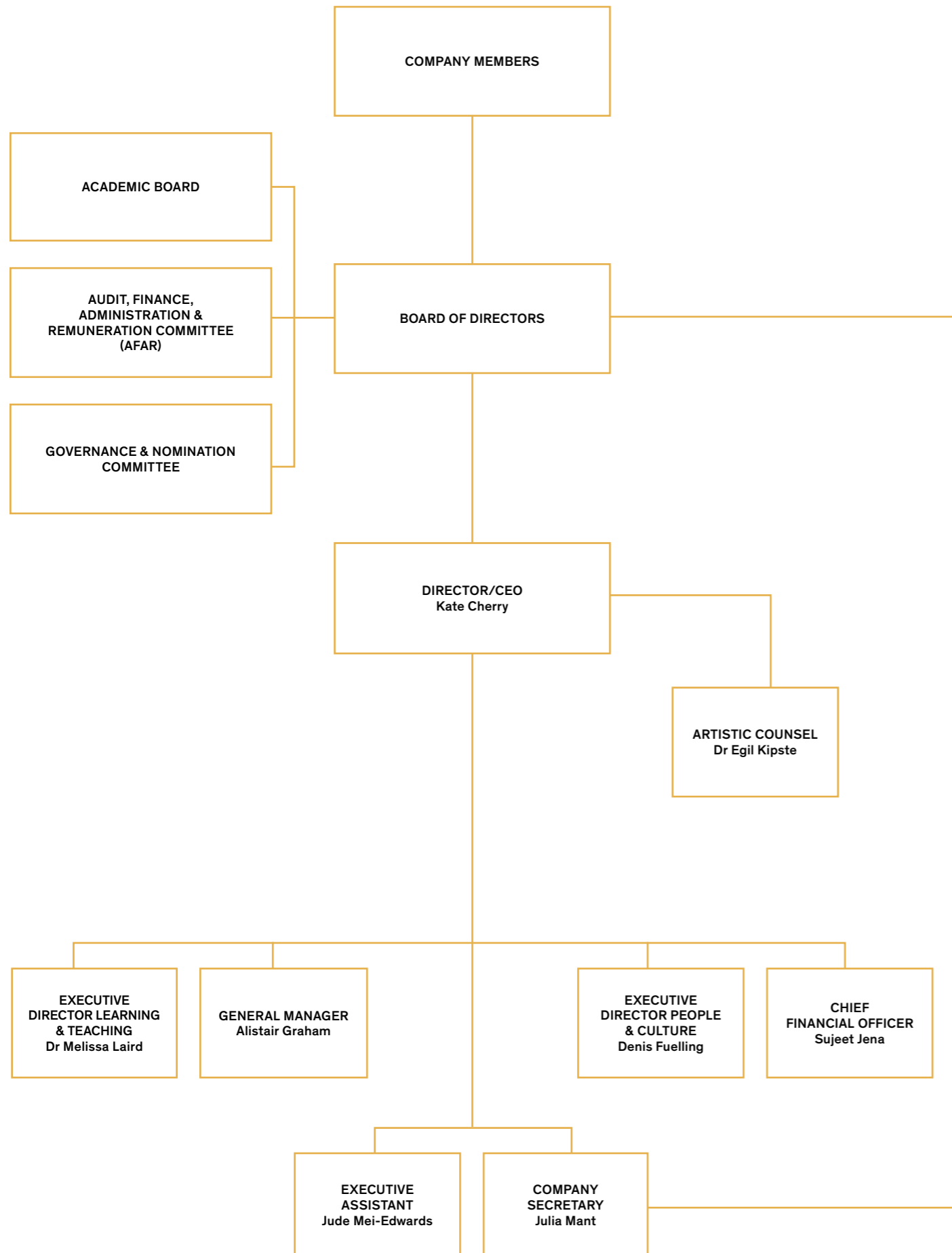
Vocational Diploma (Stage and Screen Performance)



Image, opposite page: Diploma of Stage and Screen Performance Showcase (Photo: Patrick Boland)



NIDA BOARD AND EXECUTIVE TEAM



GOVERNANCE

THE BOARD OF DIRECTORS

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

The Board of Directors is responsible for:

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

2017 BOARD MEMBERS

Ms Jennifer Bott AO (Chairman)
 Mr Ian Collie
 Ms Suanne Colley
 Mr John Robinson (Chair Audit, Finance, Administration and Remuneration Committee)
 Ms Sigrid Thornton
 Hon Justice Kathleen Farrell (until 31 August 2017)
 Mr Peter Ivany AM
 Mr Peter Lowry OAM (until 19 October 2017)
 Mr Ron Malek
 Mr Justin Ryan
 Mr Noel Staunton
 Prof Prem Ramburuth (UNSW nominee and Chair, Academic Board)
 Hon Mr Richard Refshauge SC (from 13 November 2017)

2017 ACADEMIC BOARD MEMBERS

Professor Prem Ramburuth (Chair from 21 May 2015)
 Mr John Bashford
 Ms Karilyn Brown
 Ms Kate Cherry
 Mr Kim Dalton OAM
 Dr Melissa Laird
 Ms Lee Lewis
 Mr Michael Scott-Mitchell
 Ms Paige Rattray
 Hon Assoc Prof Ross Steele AM
 Associate Professor Cheryl Stock AM
 Associate Professor David Vance
 Felix Hauge (Student representative, President SCON)
 Sarah Hadley (Student representative)
 Lincoln Elliot (Student representative)
 Ms Kylie Black (Secretariat)

THE AUDIT, FINANCE, ADMINISTRATION AND REMUNERATION COMMITTEE

2017 COMMITTEE MEMBERS
 Mr John Robinson (Chair since 18 January 2017)
 Ms Virginia Braden OAM (external member)
 Hon Justice Kathleen Farrell (until 31 August 2017)
 Mr Justin Ryan
 Ms Kate Cherry (ex-officio)
 Mr Alex Pollak (from 31 August 2017)

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/CEO and for succession planning.

2017 COMMITTEE MEMBERS
 Ms Jennifer Bott AO (Chair)
 Mr John Robinson
 Prof Prem Ramburuth
 Mr Noel Staunton
 Ms Kate Cherry (ex-officio)

MEMBERS, LIFE GOVERNORS AND PATRONS

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

NIDA Financial Report

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FINANCIAL REPORT
THE NATIONAL INSTITUTE OF DRAMATIC ART
ABN 99 000 257 741
YEAR ENDED 31 DECEMBER 2017

DIRECTORS' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2017

The Directors present their report together with the financial report and the auditor's report of The National Institute of Dramatic Art ('NIDA') for the year ended 31 December 2017.

1. DIRECTORS

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

Name, qualifications and role/s	Occupation and other current directorships
Jennifer May Bott AO BA. Dip.Ed Chairman	Professional mentor, management and philanthropy consultant Consultant, Innovation and Development, Museum of Australian Democracy at Old Parliament House Trustee, The Australian Museum Director, The Bundanon Trust Artistic Director, The Canberra Writers Festival Board member, Sydney Orthopaedic Research Institute Board member, NIDA Foundation Trust Director, Australian National Academy of Music (2018) Chair, Governance and Nomination Committee Director and Chairman since 20 May 2013
Suanne Colley BA (Asian Studies) MComm (Marketing) Non-executive Director	CEO Brand Plus Asia Pty Ltd Member, Centenary Institute Foundation Director since 21 May 2015
Ian Collie BA LL.B Non-executive Director	CEO/Producer at Easy Tiger Productions Director at Essential Media & Entertainment Pty Ltd until 8 September 2017 Film and television Producer Director since 19 May 2016
The Hon. Justice Kathleen Farrell BA LL.B Non-executive Director	Judge of the Federal Court of Australia Member of the NIDA Audit and Finance, Administration and Remuneration Committee until 31 August 2017 Director from 24 May 2012 to 31 August 2017
Roger Hodgman BA (Hons)	Freelance Director – theatre, film and opera Director from 24 February 2018
Peter Ivany AM Non-executive Director	Chairman & CEO, Ivany Investment Group Chairman, NIDA Foundation Trust Chairman, Advisory Council, Sydney Film Festival Chairman, Sydney Swans Foundation Director, Sydney Zoo Director, Allied Credit Trustee Sydney Cricket and Sports Ground Trust Owner Director, IMAX Theatre Adjunct Professor, University of Technology Sydney Honorary Life Governor and Foundation Chairman, Jewish Communal Appeal Director since 21 May 2015
Peter Ernest Lowry OAM LLB Non-executive Director	Businessman and lawyer Chair, Seaborn, Broughton and Walford Foundation Chair, Transport Heritage NSW Ltd Board member, Ensemble Theatre Director from 14 July 2012 to 19 October 2017

DIRECTORS' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2017

1. DIRECTORS (CONTINUED)

Ron Malek BComm LL.B
Non-executive Director

Corporate Advisor
Founder & Executive Co-Chairman of Luminis Partners
Member of the University of New South Wales (UNSW) Council's Investment Committee
Member of the Australian Takeovers Panel
Director since 29 May 2014

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

Professor, International Business, UNSW Business School
Chair, UNSW Africa Strategy Group
Chair, Academic Board since 21 May 2015
Member, Governance and Nomination Committee
Director since 24 May 2012

John Robinson B.Comm FCA
Non-executive Director

Partner, Ernst & Young
Independent Chairman of the Audit and Risk Committee for the US Studies Centre at the University of Sydney
Member of the Audit and Finance, Administration and Remuneration Committee, appointed Chair 18 January 2017
Director since 19 May 2016

Justin Ryan BEc, LL.B, MBA, FAICD, FSIA
Non-executive Director

Managing Partner, Quadrant Private Equity
Chairman of Rockpool Dining Group
Chairman of Motor One
Director of Peter Warren Group
Member of the Audit, Finance, Administration and Remuneration Committee from 22 October 2015
Director since 21 May 2015

Noel Staunton
Non-executive Director

Arts management consultant
Creative Producer, Arts
Helpmann Awards Panel member, Opera and Classical Music
Member, Governance and Nomination Committee
Deputy Chairman since 19 April 2016
Director since 21 May 2015

The Hon. Richard Refshauge SC BA (Hons), LLB
Non-executive Director

Adjunct Professor, ANU College of Law
Adjunct Professor, School of Law, University of Canberra
Chair and Public Officer, QL2 Dance, Canberra
Member, Canberra Theatre Centre Advisory Committee
Chancellor, Anglican Diocese of Canberra and Goulburn
Member of Board, Greater Good
Vice-President, ACT Chapter, International Commission of Jurists
Member of the NIDA Audit and Finance, Administration and Remuneration Committee since 15 February 2018
Director since 13 November 2017

Sigrid Thornton
Non-executive Director

Actor
Board member of the Pegasus Foundation
Director, Scripted Ink
Director, Malthouse Theatre 2010–2016
Director since 20 October 2016

Kip Williams BA Media.Comm., MFA
Non-executive Director

Artistic Director, Sydney Theatre Company
Director since 20 October 2016

DIRECTORS' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2017

2. COMPANY SECRETARY

Ms Suanne Colley BA (Asian Studies), MComm (Marketing) was appointed the Company Secretary for NIDA from 25 December 2016 to 31 May 2017.

Julia Mant BA (Hons), GradDipSc(InfoServ), GradDipAppliedIP, was appointed the Company Secretary for NIDA on 2 June 2017.

3. DIRECTORS' MEETINGS

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

Director	Board Meetings		Audit, Finance, Administration and Remuneration Committee (AFAR)		Governance and Nomination Committee	
	A	B	A	B	A	B
Jennifer Bott AO	7	7			3	3
Suanne Colley	6	7				
Ian Collie	4	7				
Justice Kathleen Farrell	4	4	4	4		
Peter Lowry OAM	1	6				
Peter Ivany AM	6	7				
Ron Malek	6	7				
Professor Prem Ramburuth	5	7			2	3
Richard Refshauge	1	1				
John Robinson	6	7	5	6	3	3
Justin Ryan	7	7	6	6		
Noel Staunton	7	7			3	3
Sigrid Thornton	4	7				
Kip Williams	3	7				

External members of AFAR

Virginia Braden OAM			5	6		
Alex Pollak			2	2		

A – Number of meetings attended

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

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. The NIDA Open program offers short courses for people of all ages and the NIDA Corporate program has developed courses specifically for business professionals. 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.

DIRECTORS' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2017

5. OPERATING AND FINANCIAL REVIEW

Overview of NIDA

The surplus for the financial year was \$76,838 (2016: \$675,183 deficit).

Total revenue, excluding the Capital Works Grant from the Australian Government, increased 5.6% compared to 2016 with revenue from NIDA Open, Corporate and Theatres increasing by 6.9% comparatively. The Master of Fine Arts courses contributed to the revenue increase from student fees by 28.4%. This was offset by decreases in funding from the Department of Communications and the Arts.

Expenses excluding the capital works costs paid by the Australian Government increased marginally by 1.9% as compared to an increase of 8.7% in 2016. The cost of operating and maintaining the Graduate School, the Masters courses and Vocational courses all contributing to the higher cost base.

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 the operations of NIDA significantly, the results of those operations, or the state of affairs of NIDA, in future financial years.

7. LIKELY DEVELOPMENTS

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

8. ENVIRONMENTAL REGULATION

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

DIRECTORS' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2017

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.

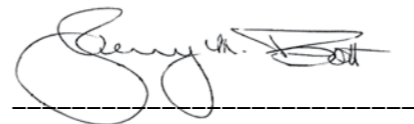
Insurance premiums

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 66 and forms part of the Directors' Report for the financial year 2017.

This report is made with a resolution of the Directors:



Jennifer Bott AO
Chairman

Sydney
19 April 2018



John Robinson
Director

THE NATIONAL INSTITUTE OF DRAMATIC ART STATEMENT OF COMPREHENSIVE INCOME

FOR THE YEAR ENDED 31 DECEMBER 2017

	Note	2017	2016 (Restated)
		\$	\$
Revenue	2	24,238,896	22,854,166
Building and maintenance expenses		(4,587,039)	(4,463,116)
Administration expenses		(5,818,482)	(6,186,035)
Library expenses		(281,762)	(302,133)
Teaching program expenses		(6,899,182)	(6,091,083)
Open, Corporate and VET Programs		(5,085,089)	(5,002,980)
Expenses associated with venue rental revenue		(988,671)	(827,878)
Other expenses		(545,110)	(729,273)
Surplus/(Deficit) before financing income		33,561	(748,332)
Financing income		43,277	73,149
Net financing income		43,277	73,149
Surplus/(Deficit) for the year		76,838	(675,183)
Total comprehensive income for the year		76,838	(675,183)

The statement of comprehensive income is to be read in conjunction with the notes to the financial statements set out on pages 52 to 63.

THE NATIONAL INSTITUTE OF DRAMATIC ART STATEMENT OF CHANGES IN EQUITY

FOR THE YEAR ENDED 31 DECEMBER 2017

	Reserves	Accumulated surplus	Total equity
	\$	\$	\$
Balance at 1 January 2016 (Restated)	346,191	2,646,880	2,993,071
Total comprehensive income for the year			
Deficit for the year	–	(675,183)	(675,183)
Total comprehensive income for the year	–	(675,183)	(675,183)
Balance at 31 December 2016 (Restated)	346,191	1,971,697	2,317,888
Balance at 1 January 2017	346,191	1,971,697	2,317,888
Total comprehensive income for the year			
Surplus for the year	–	76,838	76,838
Total comprehensive income for the year	–	76,838	76,838
Balance at 31 December 2017	346,191	2,048,535	2,394,726

The statement of changes in equity is to be read in conjunction with the notes to the financial statements set out on pages 52 to 63.

THE NATIONAL INSTITUTE OF DRAMATIC ART STATEMENT OF FINANCIAL POSITION

AS AT 31 DECEMBER 2017

	Note	2017	2016 (Restated)
		\$	\$
Assets			
Cash and cash equivalents	5	5,451,649	3,817,409
Trade and other receivables	6	615,681	994,453
Prepayments		226,851	483,665
Total current assets		6,294,181	5,295,527
Plant and equipment	7	2,033,346	2,311,368
Intangible assets	8	807,495	1,055,993
Total non-current assets		2,840,841	3,367,361
Total assets		9,135,022	8,662,888
Liabilities			
Trade and other payables	9	975,301	1,131,768
Employee benefits	10	791,429	812,765
Deferred revenue	11	4,874,156	4,315,121
Total current liabilities		6,640,886	6,259,654
Employee benefits	10	99,410	85,346
Total non-current liabilities		99,410	85,346
Total liabilities		6,740,296	6,345,000
Net assets		2,394,726	2,317,888
Equity			
Reserves		346,191	346,191
Accumulated surplus	12	2,048,535	1,971,697
Total equity		2,394,726	2,317,888

The balance sheet is to be read in conjunction with the notes to the financial statements set out on pages 52 to 63.

THE NATIONAL INSTITUTE OF DRAMATIC ART STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 DECEMBER 2017

	Note	2017	2016
		\$	\$
Cash flows from operating activities			
Cash receipts from customers and contributions		27,483,645	25,447,988
Cash paid to suppliers and employees		(25,283,287)	(24,359,976)
Interest received		43,277	73,149
Net increase/in cash from operating activities	16	2,243,635	1,161,161
Cash flows from investing activities			
Acquisition of intangibles	8	(112,580)	(216,099)
Acquisition of plant and equipment	7	(496,815)	(897,942)
Net decrease in cash from investing activities		(609,395)	(1,114,041)
Net increase/ in cash and cash equivalents		1,634,240	47,120
Cash and cash equivalents at 1 January		3,817,409	3,770,289
Cash and cash equivalents at 31 December	5	5,451,649	3,817,409

The statement of cash flows is to be read in conjunction with the notes to the financial statements set out on pages 52 to 63.

NOTES TO THE FINANCIAL STATEMENTS

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NOTES TO THE FINANCIAL STATEMENTS

1. SIGNIFICANT ACCOUNTING POLICIES

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

The financial report was authorised for issue by the Directors on 19 April 2018.

(a) Statement of compliance

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

(b) Basis of preparation

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

The financial report is prepared on the historical cost basis.

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

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

(c) Plant and equipment

(i) Owned assets

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

(ii) Depreciation

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

- plant and equipment 2–10 years

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

(d) Intangible assets

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

- software 3–5 years
- websites 5 years

NOTES TO THE FINANCIAL STATEMENTS

1. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(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 superannuation plans are recognised as an expense in the statement of comprehensive income as incurred.

(ii) Long-term service benefits

NIDA's net obligation in respect of long-term service benefits is the amount of future benefit that employees have earned in return for their service in the current and prior periods. The obligation is calculated using expected future increases in wage and salary rates including related on-costs and expected settlement dates, and is discounted using the rates attached to the Commonwealth Government bonds at the balance sheet date which have maturity dates approximately concurrent to the terms of NIDA's obligations.

(iii) Wages, salaries and annual leave

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

(i) Trade and other payables

Trade and other payables are stated at amortised cost.

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.

NOTES TO THE FINANCIAL STATEMENTS

1. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(n) Donations to NIDA fund

NIDA is included on the Register of Cultural Organisations whereby all donations paid to the 'National Institute of Dramatic Art – Donation Fund' which exceed \$2 are tax deductible. The Directors have determined that, of the donations of \$205,522 received during the year (2016: \$211,203), \$129,065 was retained by NIDA for bursaries (2016: \$82,387).

(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 2017 NIDA had 67 members (2016: 61 members).

(p) New standards and interpretations not yet adopted

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

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

Revenue from contracts with Customers (AASB 15)

The standard contains a single model that applies to contracts with customers. It provides two approaches to recognising revenue – at a point in time, or over time. The model features a contract-based five step analysis of transactions to determine whether, how much and when revenue is recognised. This standard is applicable to NIDA from 1 January 2019.

Leases (AASB 16)

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

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

NOTES TO THE FINANCIAL STATEMENTS

2. REVENUE

	2017	2016
	\$	\$
Operating grant from the Australian Government	7,811,502	7,881,648
Capital works grant from the Australian Government	1,464,931	1,295,351
Donations – NIDA Fund	205,522	211,203
– NIDA Foundation Trust	663,460	781,832
Rental of venue and associated revenue	1,630,255	1,381,586
Open and Corporate programs	8,318,739	7,928,450
Bursaries and student support – NIDA Foundation Trust	169,065	220,479
Student fees – Full-time program	3,642,789	2,836,868
Sundry revenue	332,633	316,749
Total revenue	24,238,896	22,854,166

3. PERSONNEL EXPENSES

	Note	2017	2016
		\$	\$
Wages and salaries		12,772,435	12,725,564
Superannuation		1,189,885	1,208,928
(Decrease)/Increase in employee benefits provision	10	(7,272)	19,304
		13,955,048	13,953,796

4. AUDITOR'S REMUNERATION

	2017	2016
	\$	\$
Audit services		
Auditors of NIDA – KPMG Australia		
Audit of financial report	25,000	51,750
Other services		
KPMG Australia Taxation advice	13,550	18,843

5. CASH AND CASH EQUIVALENTS

	2017	2016
	\$	\$
Cash at bank	970,552	996,316
Term deposits	4,450,424	2,800,000
Cash on hand	30,673	21,093
Cash and cash equivalents in the statement of cash flows	5,451,649	3,817,409

6. TRADE AND OTHER RECEIVABLES

	2017	2016
	\$	\$
Trade and other receivables	446,713	395,364
Related party receivable from NIDA Foundation Trust	168,968	599,089
Trade and other receivables, net	615,681	994,453

NOTES TO THE FINANCIAL STATEMENTS

7. PLANT AND EQUIPMENT

	Plant and equipment
	\$
Cost	
Balance at 1 January 2016	6,089,740
Acquisitions	897,942
Balance at 31 December 2016	6,987,682
Balance at 1 January 2017	6,987,682
Acquisitions	496,815
Balance at 31 December 2017	7,484,497
Depreciation	
Balance at 1 January 2016	3,906,983
Depreciation charge for the year	769,331
Balance at 31 December 2016	4,676,314
Balance at 1 January 2017	4,676,314
Depreciation charge for the year	774,837
Balance at 31 December 2017	5,451,151
Carrying amounts	
At 1 January 2016	2,182,757
At 31 December 2016	2,311,368
At 1 January 2017	2,311,368
At 31 December 2017	2,033,346

8. INTANGIBLES

	Software
	\$
Cost	
Balance at 1 January 2016	2,176,466
Acquisitions	216,099
Balance at 31 December 2016	2,392,565
Balance at 1 January 2017	2,392,565
Acquisitions	112,580
Balance at 31 December 2017	2,505,145

NOTES TO THE FINANCIAL STATEMENTS

8. INTANGIBLES (CONTINUED)

	Software
	\$
Amortisation	
Balance at 1 January 2016	886,836
Amortisation charge for the year	449,736
Balance at 31 December 2016	1,336,572
Balance at 1 January 2017	1,336,572
Amortisation charge for the year	361,078
Balance at 31 December 2017	1,697,650
Carrying amounts	
At 1 January 2016	1,289,630
At 31 December 2016	1,055,993
At 1 January 2017	1,055,993
At 31 December 2017	807,495

9. TRADE AND OTHER PAYABLES

	2017	2016
	\$	\$
Trade payables	372,516	986,470
Other payables	602,785	145,298
	975,301	1,131,768

10. EMPLOYEE BENEFITS

Current	2017	2016 (Restated)
	\$	\$
Liability for long service leave	143,851	119,439
Liability for annual leave	647,578	693,326
	791,429	812,765
Non-current		
Liability for long service leave	99,410	85,346

Defined contribution superannuation plans

NIDA makes contributions into various superannuation schemes, all being defined contribution (accumulation) plans. The amount recognised as expense was \$1,189,885 for the year ended 31 December 2017 (2016: \$1,208,928).

The annual leave balance as at 31 December 2016 has been restated to reflect the annual leave balance accurately (refer note 18).

NOTES TO THE FINANCIAL STATEMENTS

11. DEFERRED REVENUE

	2017	2016
	\$	\$
Operating grant from the Australian Government	3,740,078	3,593,260
Corporate & Open Summer program fees	1,021,187	645,099
Venue hire	102,891	76,762
Deferred revenue – other	10,000	–
	4,874,156	4,315,121

12. ACCUMULATED SURPLUS

	2017	2016 (Restated)
	\$	\$
Accumulated surplus at the beginning of the year	1,971,697	2,646,880
(Deficit)/Surplus for the year	76,838	(675,183)
Accumulated surplus at the end of the year	2,048,535	1,971,697

13. FINANCIAL INSTRUMENTS

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

- credit risk
- liquidity risk
- interest rate risk

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

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

Credit risk

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

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

	Note	Carrying amount	
		2017	2016
		\$	\$
Trade and other receivables	6	615,681	994,453
Cash and cash equivalents	5	5,451,649	3,817,409
		6,067,330	4,811,862

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

	Carrying amount	
	2017	2016
	\$	\$
NIDA Foundation Trust	168,968	599,089
Other receivables	55,518	53,541
Retail customers	391,195	341,823
	615,681	994,453

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

NOTES TO THE FINANCIAL STATEMENTS

13. FINANCIAL INSTRUMENTS (CONTINUED)

Impairment losses

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

	Gross 2017	Impairment 2017	Gross 2016	Impairment 2016
	\$	\$	\$	\$
Not past due	290,047	–	803,865	–
Past due 0–30 days	186,994	–	17,897	–
Past due 31–120 days	8,398	–	33,111	–
More than 121 days	130,242	–	139,580	–
	615,681	–	994,453	–

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

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

Liquidity risk

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

The following are the contractual maturities of financial liabilities:

31 December 2017

	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	975,301	975,301	975,301	–	–	–	–

31 December 2016

	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	1,131,768	1,131,768	1,131,768	–	–	–	–

NOTES TO THE FINANCIAL STATEMENTS

13. FINANCIAL INSTRUMENTS (CONTINUED)

Interest rate risk

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

	Note	2017		2016		
		Effective interest rate	Total	Effective interest rate	Total	6 months or less
			\$		\$	\$
Cash at bank and bills receivable	5	1.78%	5,451,649	2.50%	3,817,409	3,817,409

Sensitivity analysis for cash at bank and trade receivable

A change of 100 basis points in interest rates would have increased or decreased NIDA's profit by \$54,516 (2016: \$38,174).

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 2017		31 December 2016	
	Carrying amount	Fair value	Carrying amount	Fair value
	\$	\$	\$	\$
Trade and other receivables	615,681	615,681	994,453	994,453
Cash and cash equivalents	5,451,649	5,451,649	3,817,409	3,817,409
Trade and other payables	(975,301)	(975,301)	(1,131,768)	(1,131,768)
	5,092,029	5,092,029	3,680,094	3,680,094

14. OPERATING LEASES

Leases as lessee

NIDA has a lease agreement in respect of premises at Alexandria which are used for the storage of archival material. A new lease agreement was signed on 10 October 2017 for three years with an annual lease commitment of \$350,000 including outgoings.

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 2017 \$241,195 was recognised as an expense in the statement of comprehensive income in respect of operating leases (2016: \$176,465).

15. CONTINGENT LIABILITIES AND CONTINGENT ASSETS

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

NOTES TO THE FINANCIAL STATEMENTS

16. RECONCILIATION OF CASH FLOWS FROM OPERATING ACTIVITIES

	2017	2016 (Restated)
	\$	\$
Cash flows from operating activities		
(Deficit)/Surplus for the year	76,838	(675,183)
<i>Adjustments for:</i>		
Depreciation and amortisation	1,135,915	1,219,067
Operating profit before changes in working capital and provisions	1,212,753	543,884
Change in trade and other receivables	378,772	163,658
Change in prepayments	256,814	189,027
Change in trade and other payables and employee benefits	(163,739)	54,828
Change in deferred income	559,035	209,764
Net increase (decrease) in cash from operating activities	2,243,635	1,161,161

17. KEY MANAGEMENT PERSONNEL DISCLOSURES

Transactions with key management personnel

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

	2017	2016
	\$	\$
Short-term employee benefits	1,233,613	1,258,125
Other long-term benefits	137,203	146,963
	1,370,816	1,405,088

From time to time the Directors of NIDA may be provided with tickets to attend plays or functions at NIDA in their capacity as a Director. However the value of the benefit received is insignificant. There were no other transactions with key management personnel during the year ended 31 December 2017 (2016: Nil).

There have been related party transactions between: NIDA and the NIDA Foundation Trust. In 2017 NIDA received from NIDA Foundation Trust the sum of \$667,238 (2016: \$1,060,775). This amount includes reimbursement of expenses. NIDA leased storage space at Alexandria from the NIDA Foundation Trust for the sum of \$176,465 per year until the premises were sold to a third party on 10 October 2017. NIDA also managed the running expenses of the storage area and was reimbursed in full by the NIDA Foundation Trust.

18. PRIOR YEAR ADJUSTMENTS

During the year, it was identified that the annual leave liability prior to 1 January 2017 was understated by \$468,759 out of which \$179,431 relates to 2016 and \$289,328 relates to 2015. Accordingly, the annual leave liability and the retained surplus as at 1 January 2016 and 1 January 2017 have been restated to reflect the annual leave liability accurately. As at 31 December 2016, the annual leave liability has been restated from \$224,567 to \$693,326.

19. ECONOMIC DEPENDENCY

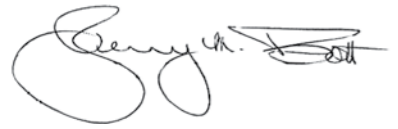
NIDA is primarily dependent upon receipt of grants from the Department of Communications and the Arts to ensure it can continue to select, educate and train talented people in preparation for a range of professional careers in the entertainment industry.

DIRECTORS' DECLARATION

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

- (a) NIDA is not publicly accountable;
- (b) the financial statements and notes, set out on pages 50 to 63, are in accordance with the Australian Charities and Not-for-profits Commission Act 2012, including:
 - (i) giving a true and fair view of NIDA's financial position as at 31 December 2017 and of its performance for the financial year ended on that date; and
 - (ii) complying with Australian Accounting Standards – Reduced Disclosures Requirements and the Australian Charities and Not-for-profits Commission Regulations 2013;
- (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

Sydney
19 April 2018



John Robinson
Director



Image, opposite page: Kate Cherry and NIDA students (Photo: Maja Baska)

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

To: the Directors of the National Institute of Dramatic Art

I declare that, to the best of my knowledge and belief, in relation to the audit for the financial year ended 31 December 2017 there have been:

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



KPMG

Sydney

19 April 2018



Tracey Driver

Partner

Independent Auditor's Report

To the members of the National Dramatic Institute of Dramatic Art

Auditor's Opinion

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

In our opinion, the accompanying *Financial Report* of the Entity is in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission (ACNC) Act 2012*, including:

- i. giving a true and fair view of the Entity's financial position as at 31 December 2017, and of its financial performance and its cash flows for the year ended on that date; and
- ii. complying with *Australian Accounting Standards* to the extent described in Note 1 and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

The *Financial Report* comprises:

- i. Statement of financial position as at 31 December 2017.
- ii. Statement of comprehensive income, Statement of changes in equity, and Statement of cash flows for the year then ended.
- iii. Notes including a summary of significant accounting policies.
- iv. Directors' declaration of the Entity.

Basis for opinion

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

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

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

Other information

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

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

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

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

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

Responsibilities of the Directors for the Financial Report

The Directors are responsible for:

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

Auditor's responsibilities for the audit of the Financial Report

Our objective is:

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

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

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

As part of an audit in accordance with *Australian Auditing Standards*, we exercise professional judgment and maintain professional skepticism throughout the audit.

We also:

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

We communicate with the Directors of the Entity regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

KPMG

Sydney

19 April 2018

Tracey Driver

Partner

DONORS AND PARTNERS

NIDA thanks and acknowledges all donors for their continued support of our work.

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for Costume
Ruth Cowled Design Fund
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NIDA would also like to thank those donors and supporters who wish to remain anonymous.

Image, this page: Gary Simpson AM from Seaborn, Broughton and Walford Foundation presenting the Leslie Walford Award to Ashley Kurrie at Graduation 2017 (Photo: Maja Baska)



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