

National Institute
of Dramatic Art

NIDA



2018
NIDA
Annual
Report



The National Institute of Dramatic Art (NIDA) is a public, not-for-profit company limited by guarantee, specifically charged with the delivery of elite level dramatic arts education and training by the Australian Government.

As Australia's pre-eminent dramatic arts conservatoire, NIDA's practice-based teaching and learning provides the strongest foundations for graduate employment across a broad range of career opportunities and contexts. Recognised as one of the world's best drama schools, *The Hollywood Reporter's* 2018 ranking places NIDA in the top 10 internationally alongside London's Royal Academy of Dramatic Art and New York's Juilliard School.

Funded by the Australian Government through the Department of Communications and the Arts, NIDA continues a historical association with UNSW Sydney and is a member of the Australian Roundtable for Arts Training Excellence (ARTSE). NIDA maintains strong links with national and international arts training organisations and industry partners including theatre, dance and opera companies, cultural festivals and film and television producers.

Entry to NIDA is highly competitive with more than 1,500 applicants from around Australia and internationally competing for an annual offering of approximately 165 places across the undergraduate, graduate and vocational programs. The student body totalled 295 in 2018.

NIDA engages the wider community through the national NIDA Open short course program, NIDA Corporate communications training and hire of the NIDA Theatres venues, enabling more people to experience NIDA's renowned education, training and facilities.

NIDA also maintains a highly active program of community engagement and partnerships that assist in fundraising through private philanthropy and corporate sponsorship.



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National Institute of Dramatic Art is supported by the Australian Government



Australian Government

Images, this page (from top to bottom): Musical Theatre Cabaret Project (Photo: Patrick Boland), *Venus in Fur*, backstage (Photo: Lisa Tomasetti)
Opposite page: *The Way of the World* (Photo: Lisa Tomasetti)

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MESSAGE FROM THE EXECUTIVE CHAIRMAN



I am pleased to report that while 2018 presented some major challenges, NIDA finished the year with a strong financial result and refocused organisational structure and purpose. It was also very heartening to see that NIDA was ranked the 10th best drama school for acting in the world and was the only drama school outside the UK and USA to be ranked as such.

The surplus for the financial year was \$230,917. During the year our short courses and venue hire business performed significantly well; combined revenue from NIDA Open, NIDA Corporate, NIDA Theatres and VET increased by 15.27% from that of 2017. Government Grant and revenue from student fees reduced by 2.4%. Total expenditure for the year excluding the capital works costs paid by the Australian Government increased by 3.12% as compared to an increase of 1.9% in 2017.

Over 2018 a new model of higher education was implemented. We welcomed Dr Amanda Morris in November into the newly created role of Executive Director, Conservatoire, overseeing four Centres of discipline: Acting (Director, John Bashford); Design Practices incorporating Design for Performance, Costume, Properties and Objects, and Scenic Construction and Technologies (Director, Dr Julie Lynch); Creative Practices including Writing for Performance, Directing, and Cultural Leadership (Director, Dr Egil Kipste); and Technology, Production and Management (Director, Graham Henstock).

In other changes, Mark Gaal is the Executive Director, Pathways and Partnerships, which oversees the delivery of NIDA's Vocational studies training and industry partnership opportunities, and Dr Melissa Laird is Executive Director, Student Engagement, Learning and Quality Assurance. I would also like to thank Robyn Archer AO for her support as Chair, Master of Fine Arts (Cultural Leadership) during the past three years, and thank Associate Professor Cheryl Stock AM for her contribution to its growing success as both Head of Cultural Leadership and the Graduate School. In December we welcomed Karilyn Brown as the new Course Leader in Cultural Leadership.

NIDA's tertiary, vocational and training arms continue to grow and flourish and I would like to extend my thanks to our leadership teams in the Conservatoire, Pathways and NIDA Open and NIDA Corporate divisions. Welcome Week in January saw a record intake of new students including 64 Bachelor, 34 Masters and 70 Vocational studies students. Both board member and award-winning Australian actor Sigrid Thornton, and former Circus Oz director Mike Finch addressed the students and shared their experience.

The 20 May Graduation Ceremony was a wonderful event with speakers including the Minister for Communications and the Arts, the Hon Senator Mitch Fifield who congratulated the 147 graduands from the Bachelor, Masters and Vocational studies courses by videoed contribution. Newly appointed Chair of the Australia Council for the Arts Sam Walsh AO, former NIDA Academic Board member, alumna Alana Valentine (Playwrights, 1989), and award-winning actor Jessica Marais (Acting, 2007) each delivered inspiring speeches. The inaugural Lynne Williams Award for Outstanding Achievement in Cultural Leadership was awarded to Yasmin Masri who was also a Ministry for the Arts fellowship recipient. Bachelor of Fine Arts (Costume) graduate Kathleen Szabo received the Leslie Walford AM Award.

The 16 June Open Day attracted over 1,500 visitors. NIDA staged 18 productions in June, October and December as well as EXPONIDA, to an audience of over 11,000, showcasing the work of second and third

year Bachelor students as well as Masters students from the Directing, Design and Writing for Performance courses.

One of the key benefits of a NIDA education remains the industry partnerships, tours and placements. The conservatoire and Vocational studies courses provide our students with diverse opportunities working with the Sydney Chamber Opera, Pinchgut Opera, triple j, RGM Productions, NSW Arts Unit, Adelaide Festival, Edinburgh Festival, and Theatertreffen festival in Berlin. An exciting program, The Change-Makers, led by former Director/CEO Kate Cherry, was scheduled over the year with all students invited to special presentations from Margot Robbie and the Lucky Chap Entertainment team, Tim Minchin, Sarah Snook, Mel Gibson AO and Lyndon Terracini AM.

The supportive relationship between NIDA and UNSW Sydney was reconfirmed in a new five-year Memorandum of Understanding. A number of partnerships were progressed with UNSW iCinema, the Sydney Fringe Festival, and NIDA Melbourne partnered with Experimenta Media Arts to feature tech-forward artists discussing the intersection between technology and performance. NIDA has also developed a very rewarding collaboration with Midnight Feast, a theatre group that enables artists who experience physical, intellectual and emotional challenges to participate in the performing arts.

The strength and popularity of the training provided by NIDA Open and NIDA Corporate has extended the opportunities for the wider community to engage with NIDA's unique training methods. NIDA Corporate grew 12% over 2018 with their bespoke training courses in demand by government, businesses and individuals around Australia and a number of international locations. Over 15,000 NIDA Open students attended the suite of holiday and term classes and workshops, with courses running in all state capitals and five regional cities. Twelve scholarships were provided to young people in regional NSW and other states to access our expert drama training through NIDA Open.

The NIDA Melbourne office consolidated its presence in the Victorian arts community by delivering a range of innovative series of events including the popular NIDANights.

The outstanding work of the NIDA Foundation Trust (NFT), led by Chairman Peter Ivany AM, supports NIDA financially and I would like to thank the NFT directors for their ongoing commitment in supporting our exceptional educational experiences. Our donors continued to provide generous support ensuring over 110 students received financial support through our bursary and scholarship program. The high cost of living in Sydney means that this support is critical and we thank our longstanding and new donors for their generosity. The ongoing support of our capital campaign donors has ensured that our Graduate School provides a wonderful venue for our Masters degrees.

NIDA alumni continue to deliver star talent throughout Australia and internationally in all disciplines. Alumni won 27 major awards in 2018 including Deborah Riley who received a BAFTA, Emmy and Art Directors Guild Award (USA) for her production design on HBO Drama series *Game of Thrones*, season 4 to 8. Congratulations to Robyn Nevin AM, Jim Sharman, and also our Cultural Leadership Ambassador Robyn Archer AO, for their receipt of the 2017 Centenary JC Williamson Award at the Helpmann Awards; to designer Stephen Curtis who received the Australian Production Design Guild (APDG) Cameron Creswell

Award for Outstanding Contribution to Design; while Michael Hankin received the Kristian Fredrikson Scholarship for Design in the Performing Arts and more recent Acting graduate, Emele Ugavule, received a Create NSW Fellowship.

In governance matters, the Academic Board of NIDA, led by Chair Professor Prem Ramburuth, provided critical guidance as a new organisational model was developed and to ensure that our quality assurance and educational outcomes continue to meet the Higher Education Standards. Professor Ramburuth served on the NIDA Board as a director from May 2012 to May 2018, retiring by rotation, and continued as Chair, Academic Board for a 12-month period at the request of the NIDA Board. Her time and commitment to NIDA has been unstinting.

At the 23 May 2018 Annual General Meeting of the NIDA Company, Ms Suanne Colley retired at the end of her first term as a director, and Ms Virginia Braden OAM, former Board director 2010–2016, retired as an external member of the Audit, Finance and Risk Committee. Mr Alex Pollak continues to serve on the Audit, Finance and Risk Committee as an external member. The Hon Richard Refshauge SC, and Roger Hodgman, who had been appointed to fill casual vacancies in 2017 and 2018, were confirmed as NIDA directors for a three-year term, and two new directors were elected to the NIDA Board: Professor Ross Harley (UNSW Nominee) and designer Anna Tregloan. Three returning directors

of the NIDA Board were re-elected: Peter Ivany AM, Justin Ryan, and Noel Staunton, who was subsequently re-elected as Deputy Chairman.

I would like to acknowledge and thank three long-term Company Members, Pamela Rabe, Peter England and Storry Walton AM who completed their terms during the year, and we welcomed new company members Philip Quast, NIDA alumnus and world-renowned actor and singer, and Catherine West, business and legal affairs expert.

On 29 October, Kate Cherry stepped down as Director/CEO after leading NIDA through a challenging 20 months during which NIDA refined its organisational structure and reviewed its funding models. I would like to extend the Board's thanks to Ms Cherry for her strong investment in NIDA and wish her well as she returns to pursue theatre collaborations in Australia and overseas.

My profound thanks to the NIDA leadership and their teams, to the NIDA Board, the staff and students who believe strongly in NIDA's vision and mission and have continued to work incredibly hard to deliver and demand an exceptional performing arts experience in 2018.

Jennifer Bott AO
Executive Chairman

Image, this page: *Women on the Verge of a Nervous Breakdown* (Photo: Lisa Tomasetti)



THE CONSERVATOIRE



Reflection from Executive Director Conservatoire, Dr Amanda Morris

In 2018, academic staff delivered transformative conservatoire education for all students across the Bachelor and Master of Fine Arts programs. At the same time, staff also transitioned to NIDA's new structure: the Centre for Acting led by John Bashford, Centre for Creative Practices led by Dr Egil Kipste, Centre for Design Practices led by Dr Julie Lynch and the Centre for Technology, Production and Management led by Graham Henstock.

This new structure allows NIDA to profile its expertise in the different disciplines of the dramatic arts to greater effect, to support cross-disciplinary collaboration between students, and to enhance communication and alignment between administrators, production and technical staff and NIDA's practitioner-educators, leading to a more effective, dynamic and supportive educational environment for students.

Towards the end of the year, NIDA advertised a new position, the Executive Director Conservatoire, to provide overall leadership for the four centres and oversight for the BFA and MFA courses. I am so pleased to have been offered the position and to join NIDA when the institution is reflecting on 60 years of achievements while simultaneously re-imagining its leadership role on a global level.

Images, this page (from top to bottom): *Ah, Tuzenbach. A Melancholic Cabaret* (Photo: Patrick Boland), *Venus in Fur* (Photo: Lisa Tomasetti)
 Opposite page (from top to bottom): *Ex Machina* (Photo: Patrick Boland), *Ex Machina* rehearsal (Photo: Hannah Fulton)

Student Production Seasons

The two seasons, June and October, incorporated productions ranging from the classical canon to new and devised works. John Bashford's direction of *The Way of the World* realised Restoration Comedy in the modern context, while Susanna Dowling's version of *Waiting for Godot* focused on the human comic tragedy in the text.

Elsie Edgerton-Till undertook domestic violence in the Australian classic *The Removalists*, and *Carking It*, written by MFA (Writing for Performance) alumna Gretel Vella and directed by Dr Benjamin Schostakowski, took a comic look at would-be suicide.

Three productions placed their lens on gender issues, *The Colby Sisters of Pittsburgh, Pennsylvania* directed by Anthea Williams, the musical *Women on the Verge of a Nervous Breakdown*, directed by Adam Mitchell, and *Venus in Fur* directed by Kate Cherry. The effect of terrorism was the topic of Kate Gaul's production of *Stay Happy Keep Smiling*.

NIDA invited international guest directors from the UK and Russia to work with the students. UK director, actor and puppeteer Finn Caldwell's *Ex Machina* mixed technology and performance, while Russian director and choreographer Oleg Glushkov's devised immersive work *Ah, Tuzenbach. A Melancholic Cabaret* was a poignant homage to the works of Chekhov.



BFA Acting

2018 was marked by some exciting collaborations for the Acting department. UK director, actor and puppeteer Finn Caldwell (Handspring) directed an adaptation of Alex Garland's *Ex Machina* with third-year Acting students. This involved puppets, so the Acting students collaborated with the Design for Performance and Properties and Objects students to realise his theatrical vision.

At the end of the academic year, Russian director and choreographer Oleg Glushkov directed *Ah, Tuzenbach. A Melancholic Cabaret*, which was co-devised with a company of second-year Acting students.

Teaching opportunities included a Russian Naturalism project for second-year Acting students, an intensive workshop on Michael Chekhov technique run by industry guest Bethany Caputo from New York, and an intensive Pederkamp Emotional Method (P.E.M.) workshop led by P.E.M. international master instructor Sarah Victoria.

The second-year Acting students attended the Adelaide Festival and Adelaide Fringe Festival and saw a range of work along with attending workshops on Viewpoints and Lecoq's Seven Stages of Tension.

New directors working with students included Rachel Chant, Kim Hardwick and Clara Voda.

BFA Costume

The Costume department invested in a manual heat press to complement the sublimation fabric printer. This enables students to digitally print onto fabric and test samples in-house, saving time and improving the quality of outcomes for digital prints. It has also proved useful for fusing tailoring work.

The first-year students produced millinery and dresses in 1920s style and wore them to a Wattle Day event at May Gibbs' Nutcote Cottage. Guests at the event were delighted and admired the high standard of the students' work. The millinery remained on display at the Cottage until later in the year.



Feedback from all of the student work placements was extremely positive. As a direct result one was employed by Priscilla Australia Pty Ltd for the remount of *Priscilla, Queen of the Desert the Musical* in Melbourne. Another travelled to the Adelaide Festival with Bangarra Dance Theatre, while two other students were employed by Opera Australia, one specifically for the laser-cutting skills and knowledge that she had learnt at NIDA.

The Costume students, along with students from Design for Performance and Properties and Objects, mounted a pop-up exhibition on Oxford Street, Darlinghurst as part of the Sydney Fringe Festival, displaying fabric and paper costumes as well as figurative sculptures.

BFA Design for Performance

Highlights for the year include collaborations and field trips. Stephen Curtis and Jeremy Allen led a collaborative project between NIDA, VCA and WAAPA design students as they developed work for a site exhibition in the Prague Quadrennial 2019.

Second-year Design for Performance students collaborated with MFA (Directing) and MFA (Writing for Performance) students, and with students from the Aboriginal Centre for the Performing Arts (ACPA), to create seven preliminary works at the Judith Wright Centre for Contemporary Arts in Brisbane.

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Students enjoyed wonderful learning opportunities through field trips such as to the Adelaide Festival, and through industry placements including at the Théâtre de Gennevilliers in France, Canberra Installation Artists, the Annie Atkins' Design Studio in Dublin, the Art Department for Copperfield Films in London, the *Ned Kelly* feature film, the television series *A Place to Call Home*, the MTV Video Music Awards and Trailblazers award ceremony in New York.

Staff reviewed the BFA (Design for Performance) course during 2018 and the Academic Board approved an enhanced program for implementation in 2019.

BFA Properties and Objects

First- and third-year Properties and Objects students collaborated with students from all other disciplines through the realisation of five play productions in each semester. Additionally in 2018, students collaborated in the realisation of an external production, *Yerma*, in partnership with the Arts Unit of the NSW Education Department, and, in conjunction with UK guest artist, puppeteer and director Finn Caldwell, the students extended their community engagement by delivering a puppet workshop to NSW Drama students, launching their involvement in the Schools Spectacular 2018.

Second-year students collaborated with the MFA (Writing for Performance) students in the creation of a short film, and, along with Design for Performance and Costume students, they exhibited some of their sculptural work at the Sydney Fringe Festival. They devised and performed a puppet show based on the picture book *The Rabbits*, and collaborated as props makers and crew members on the eight Directors' and Designers' Graduating Productions.

Third-year students had a successful showcase of their research masterwork projects at EXPONIDA 2018, with an industry event for graduating students to network with professional practitioners and potential employers.



BFA Scenic Construction and Technologies

In 2018 the BFA (Scenic Construction and Technologies) comprised two students in second-year and one student in third-year. The second year of the course is a studio year where the students engage in hypothetical production and design projects, leading into realised production and design projects through collaborations with third-year BFA (Design for Performance) students. The outcomes of this work are exhibited as part of EXPONIDA and the Directors' and Designers' Graduating Productions.

Students also collaborated with a Masters student from the National Art School on the creation of an installation, *The Path*, at Catapult Studios, Walsh Bay. Students provided solutions for staging issues in the subject Consult and Supply, working with technical management staff at the Roslyn Packer Theatre to solve front-of-house audio problems and with Griffin Theatre to specify a new removable stage area, as well as creating ground-based flying systems in the courtyard of NIDA using cantilevered needles.

One third-year student developed a masterwork inspired by the work of Random Projects, London. The student investigated rain and the means to control it in specific circumstances, such as in the Rain Room at the Tate Gallery in London. The student applied this knowledge in the production season for *Carking It*, which required rain as well as an elevator and human flying.

BFA Technical Theatre and Stage Management

Collaboration was a predominant theme for the Technical Theatre and Stage Management course in 2018. The network of industry partners who offer placement opportunities to third-year students expanded to include a greater range of national and international companies, across an increasingly diverse range of fields. Students undertook industry placements with theatre companies, opera companies, music festivals, dance companies and arts festivals across the world. The response from industry to the standard of those students was overwhelmingly positive.

Existing collaborations were also solidified and expanded. 2018 saw the second successful iteration of the



Technical Theatre and Stage Management Illusion and Magic project, which was realised with the assistance of director Dr Ben Schostakowski and renowned Australian magician Ross Skiffington. The Video for Live Performance project, through which students explore different vocabularies, techniques and possibilities that arise from utilising video within theatrical contexts, was another pivotal project for students. This project could not occur in its current form without generous support from one of NIDA's major partners, the Technical Direction Company (TDC), who provided support technical expertise, educational resources and cutting-edge technology.

MFA Cultural Leadership

Now in its third year, 2018 saw the inaugural 2016 cohort of students graduate, with eight having completed highly successful international placements with host organisations including Cirque du Soleil Montreal, Battersea Arts Centre London, International Society for the Performing Arts (ISPA) and their annual congress in New York, West Kowloon District Cultural Authority Hong Kong, Summerworks Festival Toronto, Manchester International Festival and Esplanade Theatres Singapore.

Graduate Yasmin Masri was presented with the Lynne Williams Award for Outstanding Achievement in Cultural Leadership. Five teaching intensives were held through the year, providing a critical opportunity to bring together 22 first- and second-year Cultural Leadership students from all around Australia. Guest leaders included David Knowles, Head of Philanthropy and Social Capital at Koda Capital; Jacob Boehme, Creative Director, Yirramboi First Nations Arts Festival; Philippe Magid, Executive Director of Bangarra Dance Theatre; John Smithies, Director Cultural Development Network; Wesley Enoch, Artistic Director, Sydney Festival; Rachael Maza, Artistic Director, ILBIJERRI Theatre Company;

Images, this page: *Waiting for Godot* (Photo: Lisa Tomasetti)

Opposite page (from top to bottom): *Carking It* (Photo: Patrick Boland), Technical Theatre and Stage Management student working on productions (Photo: Lisa Tomasetti)

and Dr Paula Abood, writer, creative producer and educator. NIDA extends its deep appreciation to the inaugural Cultural Leadership Chair Robyn Archer (2016–2018) and Course Leader Cheryl Stock (2016–2018). Karilyn Brown was appointed Course Leader to take effect in January 2019.

MFA Design for Performance

Throughout the year students had opportunities to learn from a wide variety of design lecturers including Tim Chappel, Sue Field, Stephen Curtis, Damien Cooper, Jeremy Allen and Isabel Hudson. Students undertook international secondments with director Finn Caldwell (*War Horse*), Mel Page on Belvoir's production of *The Rover*, Justin Nardella at La Scala in Milan, at the National Theatre in London and at the Music Hall Belgium.

MFA student Gabrielle Rowe won the AFTRS Award for student and emerging designer for screen and the NIDA Emerging Designer Award for her set and costume design for *Waiting for Godot*. Recent MFA graduate, Charlotte Mungomery, won the Loudon Sainthill Scholarship.

Design teaching staff also contributed to scholarship in their fields. Dr Julie Lynch, who heads the BFA and MFA (Design for Performance) programs, successfully completed her thesis, *Costume's Mirror up to Nature*, which examines the significant contribution that costume design makes to scenography,

and graduated from the University of Sydney with a Doctor of Arts. Julie also gave presentations at the China Costume Design Week in Fuji Province and at the Critical Costume Conference on Ethical Costume at the University of Surrey, UK. Stephen Curtis was awarded the prestigious Australian Production Design Guild Award for Outstanding Contribution to Design in 2018.

MFA Directing

2018 proved a fantastic year for artistic growth and industry networking in the MFA (Directing) course. Field trips included developing new theatre work in Brisbane, director and designer projects at the Adelaide Festival, and the international field trip to Theaterreffen in Berlin. In each field trip, students continue their studio-based directing subjects during the days and conduct performance analysis of the productions they experience in the evenings. The field trips work to provide exposure to exemplary contemporary directing practice nationally and internationally and provide artistic touchstones for the students to begin developing their own unique directorial voices.

Some of the key collaborations over the year included devising new theatre work with performers from the Aboriginal Centre for the Performing Arts (ACPA) and Queensland University of Technology (QUT) in Brisbane, the 10th anniversary of our collaboration with triple j Unearthed, in which students



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direct eight compelling new music videos which have been broadcast on ABC and Virgin Airlines, and the 2018 Directors' and Designers' Graduating Productions in which eight ambitious new theatre works were presented to the public.

Industry mentors for directing students included Kip Williams, Gale Edwards, Imara Savage, Priscilla Jackman, Adena Jacobs, Sam Strong and Eamon Flack. 2018 also marked the re-ignition of a collaboration with the Opera Australia Young Artists Program. Two students from the 2018 cohort worked with Dr Benjamin Schostakowski on directing arias with the team. This collaboration will continue to be developed moving into 2019 and beyond. Several students have commenced making their way into industry practice with a graduation production *Delta Sierra Juliet* being restaged at 107 Projects, Redfern and two other students set to work as Assistant Directors on mainstage productions in 2019.



Students successfully completed their international placements at world-renowned institutions such as Carnegie Mellon University, Yale University, Rose Bruford College of Theatre and Performance, the University of California Long Beach, Royal Welsh Academy of Music and Drama and the Royal Conservatoire of Scotland.

MFA Writing for Performance

In October 2018, MFA (Writing for Performance) students successfully completed the year with presentations of their work to packed audiences. This completed a busy year writing, pursuing partnerships in our developing schools (Brighton Secondary School, South Australia) and internship program with Easy Tiger Productions, as well as attending arts festivals in Adelaide and Edinburgh. NIDA writers are reaching deep into the community, with our continuing relationship with Midnight Feast again resulting in a successful production at the Sydney Opera House.

A great year for everybody!

Dr Amanda Morris
Executive Director Conservatoire



MFA Voice

In 2018 the MFA (Voice) program was proud to host two major events, the inaugural Australian Lessac Intensive, co-directed by Master Teacher Nancy Krebs and Certified Trainer Katerina Moraitis (NIDA Senior Lecturer and Course Leader, Voice), and the Songs of Brecht performed at NIDA by international singing and voice practitioner, Frankie Armstrong.

Image, this page (from top to bottom): triple j Unearthed music video shooting for Sly Withers (Photo: Lisa Tomasetti), *Delta Sierra Juliet* (Photo: Lisa Tomasetti)

HIGHER EDUCATION STATISTICS

Students by course in 2018

	Bachelor of Fine Arts						Study Abroad	Master of Fine Arts					Total
	Acting	Costume	Design for Performance	Properties and Objects	Scenic Construction and Technologies	Tech. Theatre and Stage Management		Cultural Leadership	Design for Performance	Directing	Voice	Writing for Performance	
Year 1	24	6	8	6	0	17	2	7	7	8	1	10	96
Year 2	23	6	8	6	2	16	-	15	-	-	-	-	76
Year 3	22	5	8	7	1	12	-	-	-	-	-	-	55
Total	69	17	24	19	3	45	2	22	7	8	1	10	227

Students by course and gender in 2018

	Bachelor of Fine Arts						Study Abroad	Master of Fine Arts					Total
	Acting	Costume	Design for Performance	Properties and Objects	Scenic Construction and Technologies	Tech. Theatre and Stage Management		Cultural Leadership	Design for Performance	Directing	Voice	Writing for Performance	
Female	33	17	22	7	2	25	1	12	6	4	-	5	134
Male	35	0	2	12	1	20	1	10	1	4	1	5	92
Non-Binary	1	-	-	-	-	-	-	-	-	-	-	-	1
Total	69	17	24	19	3	45	2	22	7	8	1	10	227

Students enrolments by state in 2018

	Bachelor of Fine Arts						Study Abroad	Master of Fine Arts					Total
	Acting	Costume	Design for Performance	Properties and Objects	Scenic Construction and Technologies	Tech. Theatre and Stage Management		Cultural Leadership	Design for Performance	Directing	Voice	Writing for Performance	
ACT	1	0	1	2	-	0	-	3	-	-	-	-	7
NSW	26	9	17	10	3	35	-	2	6	5	1	5	119
NT	1	0	0	0	-	0	-	0	-	-	-	-	1
QLD	5	3	1	1	-	1	-	5	1	1	-	-	18
SA	3	3	1	2	-	2	-	1	-	-	-	-	12
TAS	3	1	0	0	-	0	-	1	-	-	-	-	5
VIC	13	1	2	2	-	4	-	8	-	1	-	2	33
WA	10	0	1	1	-	0	-	2	-	1	-	1	16
O/S	4	0	1	1	-	2	2	0	-	-	-	2	12
NZ	3	0	-	-	-	1	-	0	-	-	-	-	4
Total	69	17	24	19	3	45	2	22	7	8	1	10	227

Applications for audition and interviews in 2018 for 2019 intake

	ACT	NSW	NT	QLD	SA	TAS	VIC	WA	NZ	OS	Total
Bachelor of Fine Arts (Acting)	23	454	6	139	50	22	181	84	13	17	989
Bachelor of Fine Arts (Costume)	2	12	-	1	2	-	2	-	-	2	21
Bachelor of Fine Arts (Design for Performance)	1	13	-	2	1	-	4	1	-	-	22
Bachelor of Fine Arts (Properties and Objects)	-	7	-	1	-	-	2	-	-	-	10
Bachelor of Fine Arts (Scenic Construction and Technologies)	-	3	1	-	-	-	1	-	-	-	5
Bachelor of Fine Arts (Technical Theatre and Stage Management)	1	20	-	3	-	1	5	2	-	2	34
Master of Fine Arts (Cultural Leadership)	2	2	-	2	3	-	3	1	-	1	14
Master of Fine Arts (Design for Performance)	-	7	-	-	-	-	2	2	-	-	11
Master of Fine Arts (Directing)	1	19	-	3	2	-	3	2	-	5	35
Master of Fine Arts (Voice)	-	4	-	-	1	-	3	-	-	1	9
Master of Fine Arts (Writing for Performance)	-	14	-	1	1	1	4	3	-	-	24
Total	30	555	7	152	60	24	210	95	13	28	1,174

VOCATIONAL STUDIES

Year-long diplomas – pathways to work and further study

NIDA (RTO: 90349) delivered four Vocational Education and Training diplomas in 2018. As with the undergraduate and graduate programs, prospective students from across Australia were auditioned and interviewed for a limited number of places.

- CUA50213 Diploma of Musical Theatre – 20 students
- 10196NAT Diploma of Stage and Screen Performance – 19 students
- CUA50415 Diploma of Live Production and Technical Services – 15 students
- CUA51015 Diploma of Screen and Media (Specialist Make-up Services) – 14 students

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.

Internal collaborations with BFA and MFA programs

As part of their training, students in each of the diploma courses collaborated with other NIDA students, and with NIDA staff members on events and productions.

Highlights included the Musical Theatre students' collaboration with MFA Directors on *Weimar Cabaret*, and Musical Theatre and Stage and Screen Performance



students' involvement in the BFA/MFA productions: *Ex Machina*, *Ah Tuzenbach*, *A Melancholic Cabaret* and *Women on the Verge of a Nervous Breakdown*.

For the Stage and Screen Performance and Musical Theatre showcases, students collaborated with Live Production and Technical Services students and with students and staff from the BFA (Technical Theatre and Stage Management) course.

Transforming the Space theatre into a carnival sideshow, students from the Specialist Make-up Services Diploma collaborated with other Diploma students for an interactive make-up showcase.

Specialist Make-up Services and Live Production and Technical Services students also collaborated with those involved in the Directors' and Designers' Graduating Productions. These opportunities allowed students



to be led by NIDA staff members and to work alongside guests from the entertainment industry, in productions that mirror industry practice.

Industry collaborations – RGM Productions and Pinchgut Opera

2018 also saw diploma students collaborate with international entertainment organisation RGM Productions, the company responsible for *Priscilla*, *Queen of the Desert* the *Musical* and Pinchgut Opera.

With RGM Productions, Musical Theatre students worked with producer Garry McQuinn, writer and director Mitchell Butel and other leading industry professionals on a two-week development of *Starstruck the Stage Musical*.

For Pinchgut Opera, students from the Specialist Make-up Services and Live Production and Technical Services diplomas had unique learning opportunities through involvement in the production processes on the production *Artaserse*.

Industry support

Relationships with leading industry organisations continued in 2018 and allowed for effective delivery of diploma courses. Aside from the collaborations with RGM Productions and Pinchgut Opera, components of the training and assessment of diploma courses were completed in partnership with Sydney Opera House, Opera Australia, City Recital Hall and Foundation Theatres.

Other musical theatre graduates have secured long-term contracts with cruise ships (Disney and Royal Caribbean) and entertainment/theme parks (Universal Studios, Japan).

From the Diploma of Stage and Screen Performance, graduates are working in Australia and overseas including in Amazon TV's *The Wilds*, in independent productions presented at the Seymour Centre, the Depot Theatre and the Eternity Playhouse, and are creating web series and short films.

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

From the Diploma of Screen and Media (Specialist Make-up Services), graduates have worked at the ABC, Opera Australia, Pinchgut Opera and for a variety of venues as wig dressers and make-up specialists.

Teacher training

In addition to the diploma courses, Vocational Studies also trained high school teachers in the Certificate III in Live Production and Services. For the NSW Department of Education, Association of Independent Schools and the Catholic Education Commission, NIDA delivered three separate programs.

Future focus

Interest in NIDA's diploma courses is growing rapidly, with application numbers increasing each year. In 2019 we will find ways to build on our strengths to deliver courses that provide the entertainment industry with a new generation of appropriately skilled and knowledgeable workers, who are capable of contributing to, and developing, their industry.

Mark Gaal

Executive Director
Pathways and Partnerships



Images, this page (from top to bottom): Make-up students attended a workshop with Opera Australia at the Sydney Opera House (Photo: Marnie Campbell), Musical Theatre Showcase (Photo: Patrick Boland) Opposite page (from top to bottom): Stage and Screen Performance showcase (Photo: Patrick Boland), Musical Theatre Cabaret Project (Photo: Patrick Boland), triple j Unearthed music video shooting for Sly Withers (Photo: Lisa Tomasetti)



Employment

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

Graduates of the Diploma of Musical Theatre have had roles in commercial productions, including Sydney Theatre Company and Global Creatures' co-production of *Muriel's Wedding the Musical*, the national touring production of *The Wizard of Oz*, the original Australian production of *School of Rock*, The Production Company's *Brigadoon* and Opera Australia's *West Side Story*.



VOCATIONAL STUDIES STATISTICS

Students by course in 2018

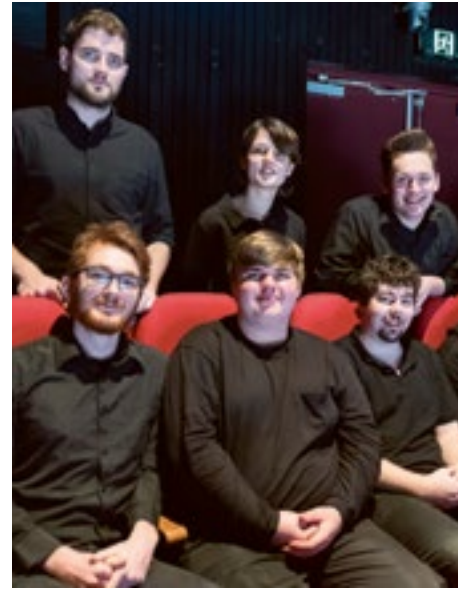
	CUA50213 Diploma of Musical Theatre	CUA50415 Diploma of Live Production and Technical Services	CUA51015 Diploma of Screen and Media (Specialist Make-up Services)	10196NAT Diploma of Stage and Screen Performance	Total
One-year diploma	20	15	14	19	68

Students by course and gender in 2018

	CUA50213 Diploma of Musical Theatre	CUA50415 Diploma of Live Production and Technical Services	CUA51015 Diploma of Screen and Media (Specialist Make-up Services)	10196NAT Diploma of Stage and Screen Performance	Total
Female	10	5	14	10	39
Male	10	9	–	9	28
Non-binary	–	1	–	–	1
Total	20	15	14	19	68

Students enrolments by state in 2018

	CUA50213 Diploma of Musical Theatre	CUA50415 Diploma of Live Production and Technical Services	CUA51015 Diploma of Screen and Media (Specialist Make-up Services)	10196NAT Diploma of Stage and Screen Performance	Total
ACT	–	–	–	1	1
NSW	17	10	11	13	51
NT	–	1	–	–	1
QLD	2	2	–	2	6
SA	–	1	–	–	1
TAS	–	–	–	–	–
VIC	–	–	1	2	3
WA	–	1	2	1	4
NZ	1	–	–	–	1
Total	20	15	14	19	68



Images, this page (from top to bottom):
Live Production and Technical Services students
(Photo: Patrick Boland), Make-up Showcase
(Photo: Patrick Boland)



NATIONAL AND INTERNATIONAL PLACEMENTS AND FIELD TRIPS

VOCATIONAL DIPLOMAS

Australia
Bell Shakespeare
Century Entertainment Group
City Recital Hall
Chameleon Touring
Foundation Theatres
Opera Australia
Pinchgut Opera
Pop Up Globe Theatre
Roslyn Packer Theatre
Seymour Centre
Sydney Festival
Sydney Opera House
Sydney Theatre Company

BACHELOR OF FINE ARTS

Australia
Adelaide Festival of Arts
<i>A Place to Call Home</i> (Seven Studios Pty Ltd)
<i>Baby Teeth</i>
Bad Mothers Pty Ltd
Bangarra Dance Theatre – Sydney/Adelaide Festival
Belvoir St Theatre
Chas Clarkson
Darlinghurst Theatre Company
Erth Visual & Physical Inc.
Eyebyte
Fourth Wall
Griffin Theatre Company
<i>Harry Potter and the Cursed Child</i> (Harry Potter Production Australia)
<i>Jersey Boys</i> (newtheatricals)
<i>Mamma Mia!</i> Australia
Melbourne International Comedy Festival
Melbourne Theatre Company
Opera Australia
<i>Peter Rabbit</i> (Fox Studios)
<i>Priscilla, Queen of the Desert the Musical</i>
<i>Punch and Judy</i>
<i>Rancour</i> (Idea Garage)
Short & Sweet, Illawawarra
Snuff Puppets
Sydney Festival
Sydney Props Specialist
Sydney Theatre Company
<i>The Boy From Oz</i> (The Production Company)
The Gordon Frost Organisation
<i>Tidelands</i> (Netflix)
Yippee Ki-Yay
International
Copperfield Films Ltd (London, England)
Cosprop (London, England)
Richard Nutbourne Scenic Studio (London, England)
H.U.I. Stage Design, (Bangkok, Thailand)
Julio Himede Design Inc (New York, United States)
Théâtre de Gennevilliers – <i>Replicas</i> (Gennevilliers, France)
Think and Son – Annie Atkins (Dublin, Ireland)
Vertigo Films Neal Street Productions (London, England)

MASTER OF FINE ARTS

Australia
Adelaide Festival of Arts
Aboriginal Centre for the Performing Arts
Belvoir St Theatre
International
Alexander Dodge Design (New York City, United States)
ASSITEJ Norway and SAND International Festival (Kristiansand, Norway)
Berliner Festspiele – Theatertreffen (Berlin, Germany)
Counting What Counts Ltd (Cambridge, England)
Edinburgh Festival (Edinburgh, Scotland)
English National Opera (London, England)
Ernst Busch Academy (Berlin, Germany)
First Nations Dialogue in Partnership with the International Society for the Performing Arts (ISPA) (New York, United States)
Guildhall School of Music and Drama (London, England)
Houston Youth Symphony (Houston, United States)
Jaipur Literature Festival as part of Teamwork Arts (Delhi and Jaipur, India)
Music Hall Productions (Antwerp, Belgium)
Punchdrunk (London, England)
Tai Kwun Centre for Heritage and Arts (Tai Kwun, Hong Kong)
The National Theatre (London, England)
Toneelgroep (Amsterdam, Netherlands)
New Zealand Festival as part of the Confederation of Australian International Arts Festivals (CAIAF) (Wellington, New Zealand)
The Freedom Theatre (Jenin Refugee Camp, occupied Palestine)
The Globe Theatre (London, England)
Wan Smolbag (Porta Vila, Vanuatu)
YWAM Medical Ships Australia (Western Province, Papua New Guinea)

NIDA OPEN, NIDA CORPORATE, NIDA MELBOURNE AND NIDA THEATRES



NIDA's short course and commercial activities continued to thrive delivering a significant program of educational, participant and audience experiences throughout 2018.

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

NIDA Open

Furthering our aim to provide access to creative education for anyone 'at any age or stage', NIDA Open delivered a national and international program of short courses and customised training to over 15,000 children, young people and adults. Highlights included a commission from Early Childhood Australia to provide a performance and series of workshops for their conference delegates, and numerous customised events for both Australian and international community and school



groups including NSW Department of Education and the Moresby Arts Theatre Youth Arts Program in Papua New Guinea. An ongoing program of term classes was established in Adelaide, and Brisbane saw strong growth in courses for young people and adults.

NIDA Open scholarships were again offered in Newcastle and Adelaide during the spring school holiday program, and included Darwin for the first time. In addition, \$10,000 worth of complimentary course places were provided in support of community and school groups and to assist young people experiencing financial barriers to participation.

We are proud to have offered the Creative Ambassador's Initiative for a second year, reaffirming our commitment to the creative development of Australia's primary and secondary school teachers in the first five years of their professional practice. An inaugural workshop program paired with the June Season of Student Productions also successfully engaged school groups to attend performances followed by a practice-based workshop. This initiative was very well-received by teachers and students alike.

As a significant employer of Australia's cultural educators, NIDA Open once again provided \$1.3 million worth of employment to casual teaching and support staff during the year.



NIDA Corporate

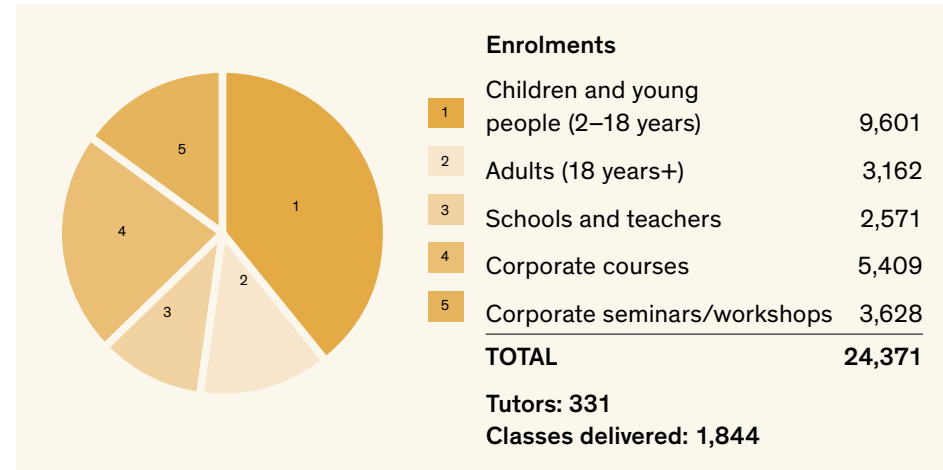
NIDA Corporate experienced further growth across the public and customised course offerings in Sydney and Melbourne and continued to engage new participants through a targeted program of conferences and events. Reaching more than 9,000 individuals in the public and private business sectors, customised and one-to-one coaching activities accounted for 62% of all NIDA Corporate activity with the remainder being delivered through public short courses and seminars.

Business development initiatives saw the team deepen relationships with organisations and events including Commonwealth Bank of Australia's Women in Focus and Wired for Wonder conferences, Semi-Permanent, CareerTrackers, NSW Business Chamber and Mumbrella360, Australia's biggest media and marketing event. Interstate work increased again with significant growth in both Queensland and Tasmania, and customised training was delivered internationally in Peru, Singapore and Japan.

NIDA Melbourne

Operational for two full years, NIDA Melbourne has quickly become a visible and important part of the Southbank Arts Precinct both as a provider of cultural learning and as a venue for hire. Enrolments continued to increase with 10% and 12% growth across NIDA Open and NIDA Corporate courses respectively.

NIDAnights, a monthly series of events including workshops, masterclasses, performances and roundtable discussions, continued to engage with Melbourne creatives and welcomed independent artists and organisations from Culturally and Linguistically Diverse (CALD) backgrounds.



2018 NIDA Open and NIDA Corporate venues and partners

NSW: ABC Studios Ultimo, Australian Performing Arts Grammar School, Campbelltown Arts Centre, Carriageworks Eveleigh, Cockatoo Island, Glen Street Theatre, Mosman Art Gallery, Newcastle Grammar School, Studio 404 Parramatta, Summer Hill Community Centre, Taronga Zoo, The Concourse Chatswood, The Studio Sydney, Wollongong Art Gallery, Wrights Road Community Centre Kellyville

QLD: Chapel Hill Uniting Church, Metro Arts Brisbane, Queensland Academy of Creative Industries Kelvin Grove, St Laurence's College Brisbane, TAFE Brisbane, The Southport School Gold Coast, Townsville Grammar School, Trinity Bay State High School Cairns

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

ACT: Ainslie Arts Centre, Daramalan College Canberra

NT: St John's College Darwin

SA: Restless Dance Theatre Adelaide, Scotch College Adelaide

WA: Subiaco Arts Centre Perth

In 2018, NIDA Open and NIDA Corporate also worked with many schools and community venues across Australia and internationally.

Images, this page: NIDA Corporate campaign (Photo: Maja Baska)

Opposite page (from top to bottom): NIDA Open summer holiday program campaign (Photo: Maja Baska), NIDA Open holiday program grades 11–12 and grades 3–6 (Photos: Mark Nolan)



Partner organisations included Disruptive Business Network, Experimentia, RMIT, Multicultural Arts Victoria and Melbourne Fringe Festival. The second annual NIDA Launchpad initiative offered in partnership with Brunswick Mechanics Institute also supported an independent artist to explore their artistic practice and undertake creative development of new work at the NIDA Melbourne studios.

NIDA Theatres

More than 70,000 patrons across 320 performances and events were welcomed to NIDA Theatres during 2018. Despite access challenges presented by Sydney Light Rail construction, our Kensington facilities continued to be enjoyed by a wide range of hirers and audiences, including primary, secondary and dance schools participating in shows and competitions, production companies filming television commercials and independent theatre and professional dance companies hosting performances, workshops and auditions.

With outstanding teams and an unwavering commitment to delivering excellent learning and customer experiences, NIDA Open, NIDA Corporate, NIDA Melbourne and NIDA Theatres are well placed to continue providing inspiring creative education, training and events to even more students, organisations and audiences in 2019.

Alistair Graham
General Manager

Images, this page (from top to bottom): NIDAnights at NIDA Melbourne (Photo: Jason Lau), NIDA Parade Theatre at Open Day 2018 (Photo: Patrick Boland)
Opposite page: NIDA Open program for adults (Photo: Maja Baska)



PEOPLE AND CULTURE

NIDA's workforce – at a glance

In 2018, NIDA had 124 full-time and part-time employees: 64 in the Academic and Artistic Division and 60 in the Professional Division.



ACADEMIC AND ARTISTIC DIVISION

64

Conservatoire:

- Centre for Acting
- Centre for Creative Practices
- Centre for Design Practices
- Centre for Technology, Production and Management
- Artistic and Production Planning

Pathways and Partnerships:

- Vocational Studies
- Library

Student Engagement, Learning and Quality Assurance (SELQA)

PROFESSIONAL DIVISION

60

Commercial:

- Facilities • Marketing and Communications
 - NIDA Corporate • NIDA Open
 - NIDA Theatres • NIDA Melbourne
 - People and Culture
 - Work Health and Safety

Strategy and Development:

- Archives and Records • Philanthropy • Alumni
- Sponsorship • Corporate Engagement

Finance:

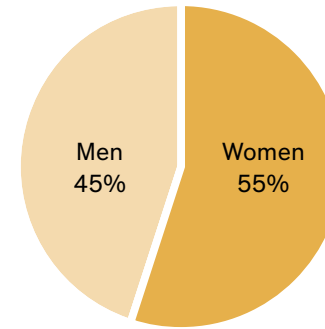
- Accounts • Payroll • IT



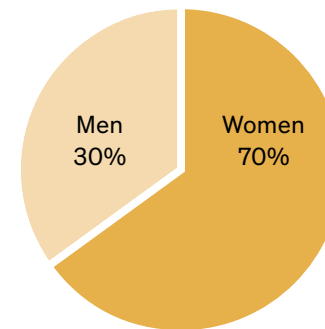
Casual staff

Almost 700 casual staff worked for NIDA in 2018, 25% of whom worked in up to 10 different departments across the year.

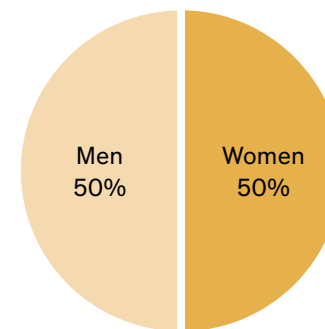
Workforce composition



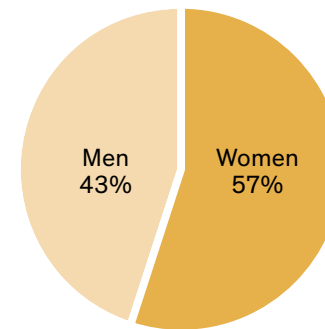
Promotions to manager roles



Promotions to non-manager roles



Appointments



2018 highlights

Workplace Gender Equality

For the third consecutive year NIDA complied with the Australian Government's Workplace Gender Equality Act 2012 (the Act). The Act requires organisations to submit an annual report and meet minimum standards against six gender equality indicators (GEIs).

The six GEIs are:

1. Gender composition of NIDA's workforce.
2. Gender composition of NIDA's governing bodies/boards.
3. Equal remuneration between women and men.
4. Flexible working arrangements for employees and working arrangements supporting careers.
5. Consultation on gender equality.
6. Ensuring a workplace free from sex-based harassment and discrimination.

NIDA performed well against other organisations with 0–249 employees within the Education and Training industry; however, comparison reports show that across all GEIs Workplace Gender and Equality must remain a priority in NIDA's journey towards continuous improvement.

Mental Health First Aid program

Over 15 members of staff participated in the Mental Health First Aid program in July, providing them with the knowledge and skills to offer assistance to fellow staff members or students. Academic and Professional staff members were represented in this training, and each member finished the two-day program with an accreditation to deliver Mental Health First Aid. Two staff members were appointed to NIDA's First Aid Support Team as dedicated first aiders for mental health.

Certificate IV Training and Assessment upgrades

Certificate IV Training and Assessment upgrade training was delivered for 10 casual tutors and one full-time staff member from Vocational Studies, ensuring

compliance with ASQA requirements. This training will continue to be provided to staff as required in 2019.

Continuing Professional Development

NIDA believes in importance of continuous development of staff members to enhance their current skills and attain new skills. Assistance was provided by subsidising course fees and providing study leave for staff studying Masters, Bachelor, Diploma and Certificate courses. The People and Culture team supported managers and staff to attend over 20 conferences, training sessions across software and people skills, NIDA Corporate courses and linked staff with mentors. We look forward to continuing to provide this support in 2019.

Work Health and Safety

NIDA staff elected 11 Health and Safety Representatives (HSRs) to represent the workplace in work health and safety issues for a term of three years. The HSRs represent all staff, students, volunteers, contractors and visitors in matters relating to work health and safety and monitor the measures taken by the employer in compliance with Work Health and Safety (WHS) legislation. They also investigate complaints and inquire into anything that appears to be a risk to the health or safety of workers arising from the conduct of the employer. HSRs are rostered for monthly hazard and risk inspections across the Kensington campus and meet bi-monthly to discuss and report priority WHS issues to the Executive Team and WHS Committee.

Sarah Rakoia
People and Culture Manager

Images, opposite page (from top to bottom): NIDA staff at Open Day 2018 (Photo: Patrick Boland), NIDA staff participating in the NIDA Corporate campaign (Photo: Maja Baska)

STRATEGY AND DEVELOPMENT

We would like to thank our donors and sponsors for their generous support in 2018. We appreciate their support for the very things that make NIDA's learning experiences extraordinary, and that make NIDA the perfect environment to nurture Australia's best dramatic artists.

Student production support

The incredible support of the Frederick J Gibson Bequest, given in memory of Garnet H Carroll OBE, enabled students to work with emerging and acclaimed alumni writers and directors such as Gretal Vella, Dr Ben Schostakowski and Elsie Edgerton-Till, and with highly awarded international creatives such as Irish puppeteer and director, Finn Caldwell (*War Horse*) and Russian choreographer and director, Oleg Glushkov (Bolshoi Theatre/ GITIS) across the June and October Seasons of Student Productions.

The successful Directors' and Designers' Graduating Productions were generously supported by the Nick Enright Bequest. The season featured eight short, daring works with many devised works from the Master of Fine Arts (Directing) and Bachelor of Fine Arts (Design for Performance) students.

Student support

Our donors thoughtfully gave to ensure students across all disciplines could take up opportunities to work with renowned leaders in Australia and overseas in the disciplines they are studying. The Laurie Cowled International Placement Scholarship provided a BFA (Properties and Objects) student with the opportunity to work at the Richard Nutbourne Scenic Studio and a BFA (Costume) student a secondment position at COSPROP, both in the UK.

Images, this page: triple j Unearthed music video shooting for Micra (Photo: Lisa Tomasetti)
Opposite page (from top to bottom): Alumni Remy Hii (Acting) at NIDA Open Day 2018 (Photo: Patrick Boland), NSW Department of Education's production of *Yerma* (Photo: Anna Warr)

The Billy Ostadal Scholarship enabled a BFA (Design for Performance) student to undertake a four-week residency with the leading film graphic designer Annie Atkin in Dublin. These and other opportunities have enhanced all the graduates' career prospects and given them the networks and skills to succeed in the industry.

Another type of support for students came from an unexpected source during 2018. Learning that finances were so lean for some students they were cutting back on meals, European Catering generously donated a delicious lunch every Friday to ensure that everyone was receiving the nutrition they need. NIDA's students showed their appreciation to Carlo and Arnold Huber by ensuring they received a small NIDA gift. And the good news is the Friday lunch tradition will be continuing. Thank you European Catering.

Partnerships

TDC (Technical Direction Company)

Our Major Partner TDC has generously supplied state-of-the-art equipment and expert technical knowledge support for the student production seasons. This has enabled our students to use

the best of audio, visual, projection and control system equipment in class and in the theatres during their course. This partnership directly improves the technical knowledge and industry readiness of our BFA (Technical Theatre and Stage Management) students which is reflected in the high employability of these graduates.

Canon Australia

Our Major Partner Canon Australia delivered high quality imaging equipment boosting the creative film outcomes of work such as the triple j Unearthed collaboration film projects with MFA Directors and BFA Designers and brought the micro-to-macro world of stop motion animation of the BFA (Properties and Objects) projects to life. Working on *Ex Machina* as a live performance show that featured integrated video footage provided our students with an amazing opportunity to explore how the medium can be used in new ways in a live performance context. Tying these two distinct disciplines together into the one project wouldn't have been possible without access to the Canon equipment that was so generously donated.



Supporters

Thank you to our ongoing generous wine partner Tempus Two who support all our events throughout the year. We also gratefully acknowledge the continuing support of Kay and Hughes Arts and Entertainment Lawyers.

Educational and community partnerships

NSW Department of Education

Our three-year partnership with the NSW Department of Education continued in 2018. This partnership gives unique opportunities to the NSW school community and provides inspiration and education.

NSW Department of Education students participated in a puppetry workshop with highly lauded puppeteer Finn Caldwell (*War Horse*). This was an extraordinary opportunity and inspired many young artists. The NSW Department of Education Drama Company presented their production of *Yerma* in the NIDA Studio Theatre during our June Season of Student Productions. This production was technically produced by NIDA's BFA (Technical Theatre and Stage



Management) students under the supervision of NIDA's academic staff.

NIDA Open provided subsidised student workshops for NSW State Drama Festival participants. This partnership is an important part of our connection with the NSW school community.

Sydney Eisteddfod

In 2018 NIDA continued its venue and in-kind partnership with the Sydney Eisteddfod providing theatre spaces for the Actor's Championship and the Scene work competitions, and prizes from NIDA Open for each event.

Brisbane Performing Arts Challenge

NIDA extended its reach into the Brisbane community by supporting the Brisbane Performing Arts Challenge in 2018. NIDA Open provided a judge for the Drama competition and course prizes for the Junior, Intermediate and Senior Drama Scholarships.

Alumni engagement

The first of our 2018 In Conversation series started in April with renowned director, George Miller AO as our special guest. Interviewed by NIDA



Foundation Trust Chairman Peter Ivany AM, this event drew a large alumni, donor, industry and student audience and delivered an interesting insight into filmmaking across genres and years within Australia and overseas.

In June, Open Day saw 21 alumni across all disciplines return as guest panelists to talk about their lives since graduation. These panel discussions inspired many young people and showed the breadth of our alumni talent. Behind closed doors, as part of NIDA's Change-Makers series, notable alumni Mel Gibson AO and Sarah Snook shared with students what they had learned throughout their careers to an enthusiastic audience.

Design alumna Deborah Riley gave an extraordinarily insightful talk into her multi-award-winning production design on HBO Drama series *Game of Thrones*, season 4 to 8. The design students and those interested in the series were not disappointed. Deborah won a BAFTA and her fourth Emmy for her work on *Game of Thrones* in 2018.

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

Priscilla Hunt
Executive Director
Strategy and Development

ALUMNI AWARD-WINNERS 2018

In 2018, NIDA alumni were recognised for their achievements with awards in Australia and internationally.

Deborah Riley (Design, 1996) received a number of awards for her work as Production and Set Designer of the HBO Drama series *Game of Thrones*, season 4 to 8. These included an Excellence in Production Design Award from the Art Directors Guild in Los Angeles, a BAFTA winner for Television Craft Award, and an Emmy for Outstanding Production Design.

Dane Laffrey (Design, 2004) was nominated for a Tony Award for *Once on this Island* for Best Scenic Design of a Musical by Circle in the Square.

Josh Lawson (Acting, 2001) was nominated for an Oscar for best Short Film Live Action for *The Eleven O'Clock*.

NIDA alumni had great success at the Helpmann Awards including:

- Gabriela Tylesova (Design, 1999) won for Best Costume Design for *Muriel's Wedding: The Musical* by Sydney Theatre Company
- Jacob Nash (2005) won for Best Scenic Design for *Bennelong* by Bangarra Dance Theatre
- Robyn Nevin (Acting, 1960) and Jim Sharman (Production, 1965) were recognised through the 2017 Centenary JC Williamson Award
- Hugo Weaving (Acting, 1981) and Anita Hegh (Acting, 1994) won Best Male Actor in a Play and Best Female Actor in a Supporting Role in a Play respectively for their roles in *The Resistible Rise of Arturo Ui* by Sydney Theatre Company.

Hugo Weaving also won Most Outstanding Actor at the Logie Awards for *Seven Types of Ambiguity* on the ABC. At the Logies, Jessica Marais (Acting, 2007) also won Most Popular Actress for her roles on *Love Child* and *The Wrong Girl*.

Design alumni were well represented at the Australian Production Design Guild Awards:

- Alice Babidge (Design, 2004) won for Excellence in Live Performance Award for *Hotel Strindberg*, by Theatre Basel
- Jamie Cranney (Design, 2010) won the Adobe Award for Production Design



- for a Web Series for *Patricia Moore*, by Black Sheep Films
- Tim Ferrier (Design, 1985) won the Production Design for a Television Drama Award for *Friday on My Mind*, on the ABC
- Stephen Curtis (Design, 1978) was recognised through the Cameron Creswell Award for Outstanding Contribution to Design
- Charlotte Lane (Design, 2010) won the ACS Award for Design for a Live Performance for *Ma, Pa and the Little Mouths*
- Charlotte Mungomery (Design, BFA 2016, MFA 2018) won the AIT Award for Set Design of a Live Performance for *Bittersweet Obsessions* by the Australian Brandenburg Orchestra
- Gabrielle Rowe (Design, 2017) won two awards: NIDA Foundation Trust Award for Emerging Designer for Live Performance for *Waiting for Godot* and AFTRS Award for Student and Emerging Designer for Screen for *The Horrific Murder of Grigori Rasputin or; How I Stopped Worrying and Learned to Love The Tsar* both by NIDA
- Edie Kurzer (Design, 1978) won the Lisa Mann Creative Management Award for Costume Design for a Television Production for *Picnic at Hanging Rock* by Fremantle Media.

Edie Kurzer was recognised at the AACTAs where she won Best Costume Design in Television.

The Australian film industry recognised a number of other NIDA alumni through the AACTAs including:

- Belinda Chayko (Playwriting, 1985) won Best Screenplay in Television for her work on *Safe Harbour*, by the ABC
- Kate Box (Acting, 2003) won Best Leading Actress in a Television Drama for *Riot*.

At the Sydney Theatre Awards Ivan Donato (Acting, 2007) picked up the award for Best Actor in a Leading Role in an Independent Production for *A View from the Bridge*, Kate Gaul, (Directing, 1996) won Best Direction of an Independent Production for *The Ham Funeral*, Michael Hankin, (Design, 2009), received the award for the Best Stage Design of a Mainstage Production for *Hir* and Alexander Berlage, (Production, 2013), won Best Lighting Design of an Independent Production for *4:48 Psychosis*.

NIDA alumni continue to innovate and reimagine the performing arts industry and beyond.

NIDA recognises the contribution of all our alumni to the arts and the importance of their role as creative leaders.

NIDA FOUNDATION TRUST



NIDA Foundation Trust

On behalf of the NIDA Foundation Trust, I would like to extend my thanks to the many donors and supporters of NIDA who have ensured we are able to contribute to the advancement of the dramatic arts. With higher costs of living impacting on student access to education in Sydney and greater pressure to increase revenue fundraising, the NFT is grateful for the generous provision of bursaries, scholarships, donations, bequests and sponsorship funding.

The net assets of the NFT stand at \$10,654,524. In 2018 NFT disbursed \$923,433, representing an 11% increase on total support since 2017. This makes a very real difference to NIDA to be able to maintain a costume and production store and archival collections, present new and innovative productions, and ensure students from across Australia are supported during their study.

Bursaries and scholarships

The NFT contributed \$235,508 in bursary supports in 2018, providing our students with much needed bursary support for living expenses, and scholarships to assist with national and international industry placements.

Student support

The NFT continues to support the student production seasons through the provision of \$100,000 from the Nick Enright bequest to support the new and exciting work across the Directors' and Designers' Graduating Productions. The visit of world-renowned teachers and directors, puppeteer Finn Caldwell (*War Horse*),

and Oleg Glushkov (Russian Academy of Theatre Arts in Moscow) was generously supported by \$90,000 from the Frederick J Gibson in memory of Garnet H Carroll OBE bequest.

The international travel undertaken by MFA (Directing) students to Berlin and the Theatertreffen (Theatre Festival) was supported with \$30,000 provided by the Dawn O'Donnell bequest, and additional support provided through the John Clark Endowment.

Australian Production Design Guild Awards

For the second year, the NFT was very pleased to sponsor the NIDA Foundation Trust Award for an Emerging Designer for Live Performance at the annual APDG Awards in December 2018. Congratulations to the recipient Gabrielle Rowe (Design 2017, MFA current student).

Alexandria store and archives

The NFT has been supporting NIDA to relocate the costume, props and sets store to a new location at Ultimo, and the costume research collection and the archives to Kensington Campus adjacent to the NIDA Library. The transition process will commence in April 2019.

Finally, I would like to acknowledge former Director/CEO, Kate Cherry for her leadership of NIDA from December 2016 until her resignation in October 2018, and her commitment to revitalising the NIDA vision and mission.

My thanks go to Executive Chairman Jennifer Bott AO for her strong leadership of the NIDA Board. My thanks also to my fellow NFT directors for their long-standing, enthusiastic support of NIDA – Andrew Banks, Jennifer Bott AO, Bruce Davey, Garry McQuinn, Alex Pollak and Peter Reeve.

Peter Ivany AM

Chairman, NIDA Foundation Trust



Images, this page (from top to bottom): Ah, Tuzenbach. *A Melancholic Cabaret* (Photo: Patrick Boland), *Ex Machina* (Photo: Patrick Boland)
Opposite page: Alumna Deborah Riley (Design, 1996) with NIDA Design students (Photo: Patrick Boland)

NIDA STUDENT PRODUCTIONS 2018

13–16, 18–23 JUNE
30, 31 OCTOBER 1–3, 5–10 NOVEMBER



The Colby Sisters of Pittsburgh, Pennsylvania

By Adam Bock
Directed by Anthea Williams
13–16, 18–23 June 2018

CAST

Willow Marshall	Laura Jackson
India Gibson	Tuuli Narkle
Gemma Byron	Deborah Lee
Garden Stanley-Myers	Yerin Ha
Diana 'Mouse' Colby	Chika Ikgwe
Heather Lee	Peyton Sears*

ARTISTIC AND PRODUCTION TEAM

Director	Anthea Williams*
Set/Costume Designer	Rose Montgomery
Lighting/Video Designer	Aron Murray
Sound Designer	Felix Hauge
MFA Voice Swing	Nick Curnow
Production Stage Manager	Jared McCulla
Deputy Stage Manager	Jennifer Jackson
Assistant Stage Manager	Rose Mulcare
Head Electrician	Wun Zee
Costume Supervisor	Sasha Wisniowski
Properties Supervisor	Luke D'Alessandro
Set/Properties Assistant Designer	Tess Burg
Costume Assistant Designer	Olivia Hutley
Costume Assistants	Avril Bradbury-Hoath
	Tess Healy
Properties Assistant	Lucas Guillemin
Technical Assistants	Alexandros Makaronopoulos
	Daniel Herten
	Elif Akgul
	Fiona Harding
	Lachlan Steel
	Mali Tauro-Cesca
	St. Clair
	Morgan Moroney
	Thomas Bensley

*Guest artist



Waiting for Godot

By Samuel Beckett
By Arrangement with the Licensor, The Samuel Beckett Estate, c/- Curtis Brown (Aust) Pty Ltd
Directed by Susanna Dowling
14–16, 18, 20–23 June 2018

CAST

Estragon	Jack Richardson
Pozzo	Joshua Crane
Vladimir	Laurence Boxhall
Lucky	Andrew Fraser
Boy	Alexander White

ARTISTIC AND PRODUCTION TEAM

Director	Susanna Dowling*
Set/Properties/Costume Designer	Gabrielle Rowe
Lighting Designer	Ellen Castles
Sound Designer	Justin Ellis
Production Stage Manager	Imogen Bouchier
Deputy Stage Manager	Millicent Simes*
Assistant Stage Manager	Thomas Houghton
Head Electrician	Jesse Greig
Costume Supervisor	Evangeline Samoilo
Properties Supervisor	Jack Pope
Design Assistant	Merette Boutros
Costume Assistant	Sarah Murdoch
Properties Assistant	Daniel Druery
Technical Assistants	Thomas Bensley
	Alexandros Makaronopoulos
	Daniel Herten
	Elif Akgul
	Fiona Harding
	Lachlan Steel
	Mali Tauro-Cesca
	St. Clair
	Morgan Moroney

*Guest artist



The Removalists

By David Williamson
Directed by Elsie Edgerton-Till
14, 15, 19, 21–23 June 2018

CAST

Sergeant Dan Simmonds	Ned Napier
Constable Neville Ross	Mark Paguio
Kate Mason	Emma Kew
Fiona Carter	Daya Czepanski
Kenny Carter	Nicholas Burton
Rob – the Removalist	Nyx Dorian Calder

ARTISTIC AND PRODUCTION TEAM

Director	Elsie Edgerton-Till*
Set/Properties Designer	Maddison Roseman
Costume Designer	Madeleine Barlow
Lighting Designer	Mattison Tabone
Sound Designer	Kingsley Reeve*
Fight Choreographer	Nigel Poulton*
MFA Assistant Vocal Coach	Nick Curnow
Production Stage Manager	Harrison Lawrence
Deputy Stage Manager	Ryan McDonald
Assistant Stage Manager	Lucia Haddad
Costume Supervisor	Lauren Ballinger
Properties Supervisor	Lewis Dean
Sets Supervisor	Kallan Crosbie
Head Electrician	Khyam Cox
Design Assistant	Chloe Burchmore
Costume Assistant	Emily Pires
Properties Assistants	Alex Allanson
	Lucas Guillemin
Technical Assistants	Alexandros Makaronopoulos
	St. Clair
	Lachlan Steel
	Fiona Harding

*Guest artist



Ex Machina

Screenplay by Alex Garland
Adapted and directed by Finn Caldwell
15, 18–23 June 2018

CAST

Caleb	Danen Engelenberg
Nathan	Joseph Althouse
Ava	Heidi May
Kyoko/Shadow	Grace Driscoll**
Shadows	Isaac Broadbent**
	Alexandra Duncan**
	Jade Naidu**
	Tonny Shim**

ARTISTIC AND PRODUCTION TEAM

Director	Finn Caldwell*
Assistant Director and Director of Photography	Sarah Hadley*
Set/Properties/Costume and Puppet Designer	Christopher Baldwin
Puppet Designers	Finn Caldwell*
	Marcelo Zavala-Baeza
Lighting Designer	Josephine Clucas
Sound Designer	Ella Griffin
Vision Designer	Susie Henderson
Puppet Development and Fabrication	Brittany Worboys
	Indigo-Rose Redding*
	Bella Bowman
Movement Sequences	Gavin Robins
Production Stage Manager	Peem Poolpol
Deputy Stage Manager	Valerie Lam
Assistants Stage Manager	Anastasia Mowen
	Ella Van Dam
MFA Voice Support	Nick Curnow
Head Electrician	Finn Appleton
Costume Supervisor	Marnie Perkins
Properties Supervisor	Brittany Worboys
Costume Assistant	Georgia Attewell-Moore
Properties Makers	Bella Bowman
	Luke D'Alessandro
	Jake Stevens*
	Curtis Bowman*
Properties Assistants	Zachary Portelli
	Lucas Guillemin
	Jack Pope
Design Assistants	Isabella Sperling
	Ruru Zhu
Sound Assistant	Daniel Herten
Vision Assistant	Morgan Moroney

*Guest artist

** Student of CUA50213 Diploma of Musical Theatre



Venus in Fur

By David Ives
Directed by Kate Cherry
15, 16, 18–23 June 2018

CAST

Thomas	Timothy Walker
Vanda	Vivienne Awosoga

ARTISTIC AND PRODUCTION TEAM

Director	Kate Cherry
Associate Director	Madeleine Humphreys*
Set/Lighting/Properties Designer	Veronique Benett
Sound Designer	Ayah Tayeh
Costume Designer	Emma White
Movement Coach	Julia Cotton*
Production Stage Manager	Ethan Shepherd
Deputy Stage Manager	Amellia Bruderlin
Assistant Stage Manager	James Rawlings
Head Electrician	Jessie Byrne
Costume Supervisor	Natalie Beeson
Properties Supervisor	Nicholas Gregson
Properties Maker	Luke D'Alessandro
Design Assistants	Jordan Denning
	Isabella Saltearn
Costume Assistant	Alloquois Callaway
Properties Assistants	Amanda Torrisi
	Phillip Patterson
Technical Assistants	Alexandros Makaronopoulos
	Daniel Herten
	Elif Akgul
	Fiona Harding
	Lachlan Steel
	Mali Tauro-Cesca
	St. Clair
	Morgan Moroney
	Thomas Bensley

*Guest artist



Carking It

By Gretel Vella
Directed by Benjamin Schostakowski
30, 31 October, 1–3, 5 November 2018
Supported by Frederick J Gibson in memory of Garnet H Carroll OBE

CAST

Eric	Danen Engelenberg
Jessica	Daya Czepanski
Dot	Emma Kew
Marcus	Joshua Crane
Shaun	Laurence Boxhall

ARTISTIC AND PRODUCTION TEAM

Director	Benjamin Schostakowski
Assistant Director	Mikala Westall
Writer	Gretel Vella*
Set/Costume Designer	Gabrielle Rowe
Lighting Designer	Martina Kinnane*
Sound Designer	Ethan Shepherd
Voice Support	Gavin Leahy*
Movement Coach	Troy Honeysett*
Production Stage Manager	Josephine Clucas
Deputy Stage Manager	Mellita Vertigan
Assistant Stage Manager	Thomas Bensley
Assistant Stage Manager	Mali Tauro-Cesca
Head Electricians	Amellia Bruderlin
	Jesse Greig
Construction Supervisor	Kallan Crosbie
Properties Supervisor	Brittany Worboys
Properties Assistant	Amanda Torrisi
Workshop Coordinator	Siobhan Earley
Costume Supervisor	Sasha Wisniowski
Costume Assistant	Georgia Attewell Moore
Design Assistant	Olivia Hutley
Human Counterweight	Ella Van Dam
Automation Operator	Cameron Smith
Technical Assistants	Anastasia Mowen
	Cameron Smith
	Ella Van Dam
	James Rawlings
	Lucia Haddad
	Rose Mulcare

*Guest artist

NIDA STUDENT PRODUCTIONS 2018

13-16, 18-23 JUNE
30, 31 OCTOBER 1-3, 5-10 NOVEMBER



Stay Happy Keep Smiling

By Anna Jordan
Directed by Kate Gaul
Music tracks Sonic Alchemies and Sitar
by composer Garth Paine, with thanks
30, 31 October, 11-3, 5 November 2018

Women on the Verge of a Nervous Breakdown

Book by Jeffrey Lane
Music and Lyrics by David Yazbek
Based on the film by Pedro Almodóvar
Directed by Adam Mitchell
31 October, 1-3, 5, 6 November 2018

The Way of the World

By William Congreve
Directed by John Bashford
1-3, 5-7 November 2018

Ah, Tuzenbach. A Melancholic Cabaret

Inspired by Anton Chekhov
And incorporating Ivan Vyrypaev's *Drunks*
Devised by Oleg Glushkov and the Company
29-31 October, 1-3, 5-10 November 2018
Supported by Frederick J Gibson in memory of Garnet H Carroll OBE

CAST

Elliot/Student 5	Alexander White
Johnny/Student 1/Aaron/Catherine	Andrew Fraser
Annie/ Student 6/Lena	Bridie McKim
Rita/Student 2/Rosemary	Heidi Doran
Stefan/Student 4	Joseph Althouse
Tony	Mark Paguio
Farrah/Student 3/Dominic	Nyx Dorian Calder

CAST

Pepa	Vivienne Awosoga
Ivan	Ned Napier
Lucia	Laura Jackson
Carlos	Jack Richardson
Marisa	Yerin Ha
Candela	Chika Ikogwe
Paulina	Deborah Lee
Taxi Driver	Nicholas Burton
Pepa's Concierge/Hector/Doctor/ Chief Detective/Magistrate #1/ Newsreader	Timothy Walker
Ivan's Concierge/Christina/Detective/ Magistrate #2/Security Guard	Tuuli Narkle
Malik/Photographer/ Telephone Repairman	James MacApline**
Ambite/Young Ivan/Ensemble	Isaac Broadbent**
Matador/Rosalia/ Young Lucia/Ensemble	Aisha Aidara**
Keys 1/Conductor	Nigel Ubrihien
Keys 2	Chris King*
Guitar	Clive Lendich*
Bass	Duncan Brown*
Drums	Andrew Massey*
Percussion	David Armstrong*

ARTISTIC AND PRODUCTION TEAM

Director	Adam Mitchell*
Musical Director	Nigel Ubrihien
Choreographer	Sara Black*
Assistant Directors	Ellen Wiltshire
	Christopher Thomson
Set/Properties Designer	Madeleine Barlow
Costume/Lighting Designer	Veronique Benett
Sound Designer	Harrison Lawrencev
Production Stage Manager	Ella Griffin
Deputy Stage Manager	Jessie Byrne
Assistant Stage Managers	Elif Akgul
	Lachlan Steel
Voice Coach	Amy Hume*
Movement Coach	Troy Honeysett*
Sound Systems Designer	Kate Baldwin
Costume Supervisor	Natalie Beeson
Properties Supervisor	Bella Bowman
Head Electrician	Mitchell Marinac
Workshop Coordinator	Siobhan Earley
Properties Buyer	Luke D'Alessandro
Costume Assistant	Tess Healy
Design Assistant	Ruru Zhu
Properties Assistants	Lucas Guillemin
	Phillip Patterson
Set/Properties Design Assistant	Isabella Sperling
Technical Assistants	Rose Mulcare
	Ella Van Dam
	Cameron Smith
	Lucia Haddad
	Anastasia Mowen
	Jimi Rawlings

CAST

Lady Wishfort	Olivia Mortimer-Eade
Ms Fainall	Elyse Evans
Mrs Marwood	Charlotte Friels
Millamant	Kira-Che Heelan
Foible	Laura Cameron
Mr Fainall	Roman Delo
Mirabell	Fabian McCallum
Sir Wilful Witwoud	Declan Kelly
Petulant	Nick Drummond
Witwoud	Matthew Alexander
Waitwell	Nicholas Cartwright
Betty/Peg	Charlotte Lucas**

ARTISTIC AND PRODUCTION TEAM

Director	John Bashford
Assistants Director	Darcy Green
	Samuel Lucas Allen
Set/Props Designer	Rose Montgomery
Costume Designer	Maddison Roseman
Lighting Designer	Ryan McDonald
Sound Designer	Finn Appleton
Voice Coach	Gavin Leahy*
Production Stage Manager	Mattison Tabone
Deputy Stage Manager	Susie Henderson
Assistants Stage Manager	Alexandros Makaronopoulos
	St. Clair
Costume Supervisor	Marnie Perkins
Workshop Coordinator	Siobhan Earley
Properties Supervisor	Nick Gregson
Properties Buyer	Luke D'Alessandro
Costume Design Assistant	Jordan Denning
Properties Assistant	Alex Allanson
Set Design Assistant	Isabella Saltearn
Costume Assistants	Alloquois Callaway
	Sarah Murdoch

CAST

Ethan Browne
Melissa Kahraman
Jazz Laker
Mabel Li
Matthew McDonald
Lewis McLeod
Pollyanna Nowicki
Thomas Russell
Timothy Scanlon
Georgia Small
Bronte Thomson-Sparrow
Sophie Wilde
Jack Langford**
Jake Woodhead**
Charles Hollands***
Emily Ritchie***
Talia Sigsworth***
Tonny Shim***

ARTISTIC AND PRODUCTION TEAM

Director	Oleg Glushkov*
Assistant Director	Tait de Lorenzo
Assistant Director	Claudia Osborne
Set/Costume Designer	Christopher Baldwin
Lighting Designer	Imogen Bouchier
Sound Designer/Sound Systems	Khyam Cox
Video Designer/Video Systems	Aron Murray
Voice Coach	Katerina Moraitis
MFA Voice Support	Nick Curnow
Production Stage Manager	Ellen Castles
Deputy Stage Manager	Ayah Tayeh
Assistant Stage Manager	Fiona Harding
Assistant Stage Manager	Daniel Herten
Head Electrician	Valerie Lam
Properties Supervisor	Jack Pope
Properties Buyer	Luke D'Alessandro
Costume Supervisor	Alison Parker*
Properties Assistant	Phillip Patterson
Properties Assistant	Zachary Portelli
Costume Assistant	Avril Bradbury-Hoath
Design Assistant	Merette Boutros
Technical Assistant	Lucia Haddad

All 2018 productions
photos by Lisa Tomasetti,
except:

- *Ex Machina*, *Ah,*
Tuzenbach. A Melancholic
Cabaret and *Carking It* by
Patrick Boland

- *Stay Happy Keep Smiling*
by Lisa Maree Williams

*Guest artist

*Guest artist
**Student of CUA50213 Diploma of Musical Theatre

*Guest artist
**Student of CUA50213 Diploma of Musical Theatre

*Guest artist
**Student of 10196NAT Diploma of Stage and Screen Performance
***Student of CUA50213 Diploma of Musical Theatre

NEW WORKS FROM THE NIDA WRITERS 2018

17-19, 23-26, 29-31 OCTOBER



Homesick
By Sally Alrich-Smythe



Dreams of New Architecture
By Alexandra Bayer



The Bitter Earth
By Chris Edwards



She Waits No Longer
By Veronica Flynn



Emeralds & Rubies
By Anneke Harrison



The Other Side of 25
By Becca Hurd



Spoken in Jest
By Adam Moulds



The Colour Blue is Yellow
By Oliver Shaw



lilac
By Jackson Used



The Heat in Amby
By Elliot Vella



Images, this page: MFA Writing for Performance students (Photos: Patrick Boland)
Opposite page: MFA Writing for Performance students during their field trip in Edinburgh (Photo: Kwaku Kyei-Manu)

DIRECTORS' AND DESIGNERS' GRADUATING PRODUCTIONS 2018

12-15 DECEMBER



Delta Sierra Juliet

Created by Darcy Green, Elliot Vella and Jackson Used
Directed by Darcy Green
Set and costume design by Olivia Rowlands

CAST

Reginald Taylor	Timothy Walker
Voice of Eileen Taylor	Jennifer Hagan*
Voice of Nellie Taylor	Emily Ritchie
Voice of Ken Ryebelt	Simon Burke*
Voice of Beth Robey	Mabel Li
Voice of Frederick Valentich	Michael Yore*
Dept Transport Official	Joshua Crane

ARTISTIC AND PRODUCTION TEAM

Director/Writer	Darcy Green
Writers	Jackson Used Elliot Vella
Set/Costume Designer	Olivia Rowlands
Lighting Designer	Thomas Houghton
Sound/Sound Systems/ Video Designer	Daniel Herten
Production Stage Manager	Morgan Moroney
Costume Supervisor	Stephany Eland
Properties Crew	Sophie Howard
Stage Manager	Ayah Tayeh
Head Electrician	Alexandros Makaronopoulos
Technical Assistants	Abraham Ramsden Peter Howie

*Guest artist



We Are Gods

Devised by Riley Spadaro with the Company
Directed by Riley Spadaro
Set and costume design by Grace Deacon

CAST

Him	Giuseppe Rotondella*
M/Angel	Roy Joseph*
C	Jack Scott*
Twink 1	Timothy Boulton*
Twink 2	Jens Radda*

ARTISTIC AND PRODUCTION TEAM

Director	Riley Spadaro
Set/Costume Designer	Grace Deacon
Lighting Designer	Thomas Houghton
Composer/Sound Designer	Alex Turley*
Sound Systems Designer	James Rawlings
Movement Choreographer	Troy Honeysett*
Production Stage Manager	Morgan Moroney
Costume Supervisor	Stephany Eland
Stage Manager	Ryan McDonald
Head Electrician	Alexandros Makaronopoulos
Properties Crew	Sophie Howard
Technical Assistants	Abraham Ramsden Peter Howie
Make-up Artists	Ciara McCarthy Melinda Naylor

*Guest artist



Diana

Devised by Tait de Lorenzo and Shannon Dooley
Directed by Tait de Lorenzo
Set and costume design by Camille Ostrowsky

CAST

Diana	Shannon Dooley*
Camera Operators	Alex Stamell Skye Williams

ARTISTIC AND PRODUCTION TEAM

Director	Tait de Lorenzo
Set/Costume Designer	Camille Ostrowsky
Lighting Designer	Jesse Greig
Sound/Video Designer	Cameron Smith
Director of Photography	Lucca Barone-Peters*
Production Stage Manager	Susie Henderson
Stage Manager	Anastasia Mowen
Construction Manager	Grace Llanwarne
Costume Supervisor	Harriet Ayers
Dialect Coach	Nick Curnow
Dramaturg	Jules Patey*
Head Electrician	Mali Tauro-Cesca
Technical Assistants	Matthew Milne Sabrina Flower Harrison Dow Benjamin Moir*
Wigmaker	

*Guest artist



Wake In Fright

Adapted by Samuel Lucas Allen from the original screenplay by Evan Jones
Directed and adapted by Samuel Lucas Allen
Set and costume design by Brianna Russell

CAST

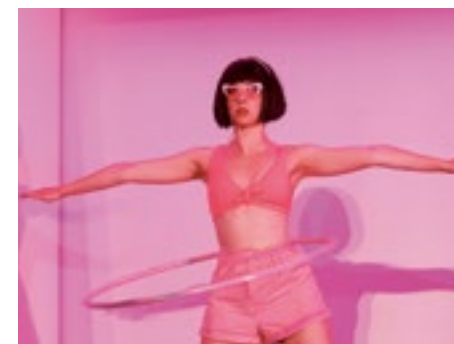
Grant	Jack Angwin*
Doc	Terry Serio*
Janet	Heidi May
James	Karl Stulfzand*
Crawford	Laurence Coy*

ARTISTIC AND PRODUCTION TEAM

Composer	Robbie Cain*
Director	Samuel Lucas Allen
Set/Costume Designer	Brianna Russell
Lighting Designer	Jesse Greig
Sound Designer	Jared McCulla
Movement Director	Nigel Poulton*
Production Stage Manager	Susie Henderson
Construction Manager	Grace Llanwarne
Costume Supervisor	Harriet Ayers
Stage Manager	St. Clair
Dramaturg	Oliver Shaw
Head Electrician	Mali Tauro-Cesca
Technical Assistants	Matthew Milne Sabrina Flower Harrison Dow Breh Abric Emma Hooley Elizabeth Smith

Make-up Artists

* Guest artist



LULU: A Modern Sex Tragedy

Inspired by Franck Wedekind's *Lulu*
Directed and adapted by Claudia Osborne
Set, costume and lighting design by Kelsey Lee

CAST

Lulus	Mabel Li
	Erin Profilio*
	Brodie Townsend
	Micaela Ellis
	Alex Packard*
	Matt Abell-King*
	Sam Glissan*
	Isabella Debbage*
	Lyn Lee*

ARTISTIC AND PRODUCTION TEAM

Director	Claudia Osborne
Set/Costume/Lighting Designer	Kelsey Lee
Sound Designer	Angus Mills*
Fight Choreographer	Nigel Poulton*
Production Stage Manager	Susie Henderson
Construction Manager	Grace Llanwarne
Costume Supervisor	Evelyn Everaerts-Donaldson
Dramaturg	Thomas De Angelis*
Stage Manager	Ella Van Dam
Head Electrician	Mali Tauro-Cesca
Technical Assistants	Matthew Milne Sabrina Flower Harrison Dow Jenna Berger Polina Pais

Make-up Artists

*Guest artist



Le Mariage Forcé

By Molière
Directed by Ellen Wiltshire
Set and costume design by Lucy McCullough

CAST

Sganarelle	Tom Matthews*
Geronimo	Albert Mwangi
Dorimene	Charlotte Grimmer
Pancrease/Alcantor	Amy Hack*
Marphurius/Alcidas	Toby Blome*
Lycaste	Alicia Fox**
Bandoneon Player	Paula Tennent*

ARTISTIC AND PRODUCTION TEAM

Director	Ellen Wiltshire
Set/Costume Designer	Lucy McCullough
Lighting Designer	Corey Potter
Sound Designer	Fiona Harding
Choreographer	Jade Naidu
Dramaturg	Sally Alrich-Smythe
Production Stage Manager	Justin Ellis
Construction Manager	Eileen Ortiona
Costume Supervisor	Victoria Perry
Stage Manager	Rose Mulcare
Head Electrician	Lucia Haddad
Technical Assistants	Angela Fieldhouse Mackenzie Cullimore Ash Armit
Make-up Artists	Indigo Fisher Jessica Andrews-Devine Georgina Gigg

*Guest artist
**Student of 10196NAT Diploma of Stage and Screen Performance

Properties Makers across all shows:
Meg Hamilton
Sophie Howard
Daniel MacKenzie
Ruby Marchese
Henry Wilkinson

DIRECTORS' AND DESIGNERS' GRADUATING PRODUCTIONS 2018

12-15 DECEMBER



Hedda

Based on Henrik Ibsen's *Hedda Gabler*
Adapted and directed by Mikala Westall
Set and costume design by Kate Beere

CAST

Hedda Gabler	Adriane Daff*
George Tesman	Elliott Mitchell*
Thea Elvsted	Georgia Brindley*
Eilert Lovborg	Andreas Lohmeyer*
Brack	Jonny Hawkins*

ARTISTIC AND PRODUCTION TEAM

Director	Mikala Westall
Set and Costume Designer	Kate Beere
Lighting Designer	Corey Potter
Sound/Video Designers	Thomas Bensley
	Wun Zee
Composer	Dan Craig*
Production Stage Manager	Justin Ellis
Construction Manager	Eileen Ortiona
Costume Supervisor	Zoe Rolfe
Stage Manager	Elif Akgul
Head Electrician	Lucia Haddad
Technical Assistants	Angela Fieldhouse
	Mackenzie Cullimore
	Ash Armitt
Make-up Artist	Shea Dosiak-Mills

*Guest artist



Big Blue Sky

Based on the book by Peter Garrett
Directed and adapted by Christopher Thomson
Set and costume design by Aislinn King

CAST

Ensemble:
Hannah Gwatin*
Charles Hollands
Hayden Rodgers*
Harrison Sweeney*
Angie Thomson*
Tom Kelly*

ARTISTIC AND PRODUCTION TEAM

Director	Christopher Thomson
Set/Costume Designer	Aislinn King
Lighting Designer	Corey Potter
Sound/Video Designer	Mitchell Marinac
Dramaturg	Adam Moulds
Production Stage Manager	Justin Ellis
Construction Manager	Eileen Ortiona
Costume Supervisor	Zoe Rolfe
Stage Manager	Lachlan Steel
Head Electrician	Lucia Haddad
Technical Assistants	Angela Fieldhouse
	Mackenzie Cullimore
	Ash Armitt
Make-up Artist	Emily Selwood

*Guest artist

Properties Makers
across all shows:
Meg Hamilton
Sophie Howard
Daniel MacKenzie
Ruby Marchese
Henry Wilkinson

Directors' and Designers' 2018
Productions photos:
- *Delta Sierra Juliet* and *We are Gods*
by Lisa Tomasetti
- *Diana, Wake in Fright*
and *Lulu: a Modern Sex Tragedy*
by Lisa Maree Williams
- *Le Mariage Forcé, Hedda*
and *Big Blue Sky*
by Patrick Boland
Image, opposite page: *Le Mariage Forcé*
(Photo: Patrick Boland)



GRADUATES 2018

MFA (Cultural Leadership)



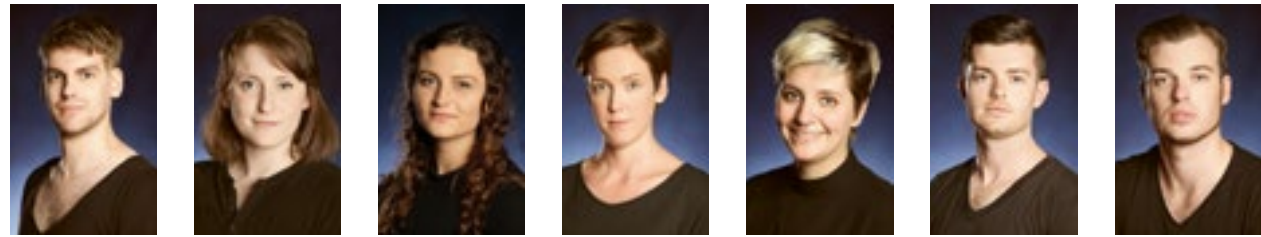
ADAM DEUSIEN DANIEL DUNLOP YASMIN MASRI MATHEW MILLAY TEIK-KIM POK KATHERINE QUIGLEY JO THOMAS ANDREW WESTLE

MFA (Design for Performance)



NICHOLAS FRY GENEVIEVE GRAHAM NAGHAM HELOU PATRICK HOWE MAYA KEYS CRANNY MARTIN KINNANE CHARLOTTE MUNGOMERY MATHILDA ROBBA

MFA (Directing)



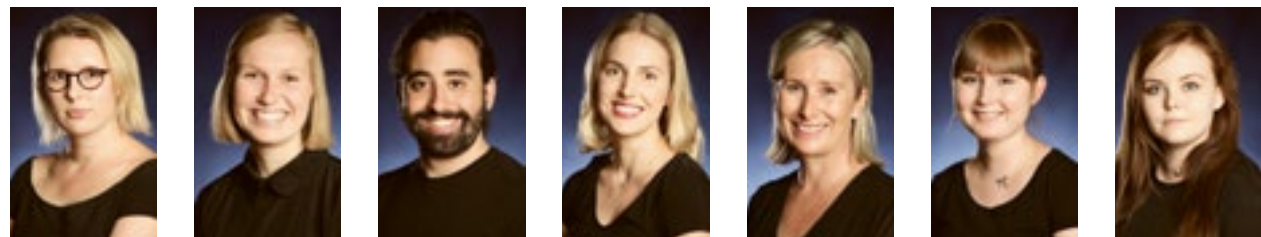
CHRISTOPHER BOND SHANNAN ELY ALANAH GUIRY SARAH HADLEY RACHEL KERRY ANDREW MCINNES MATTHEW TAYLOR

MFA (Voice)



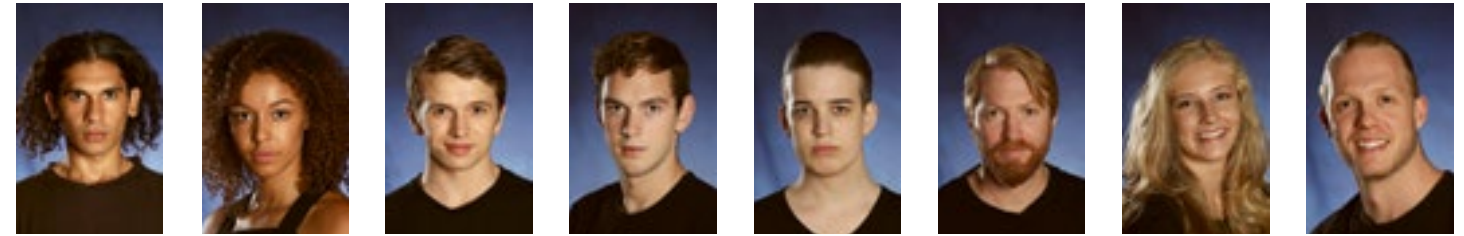
NINA ALLINSON SYAIFUL ARIFFIN SAMANTHA DOWDESWELL ODILE LECLEZIO ROBERT MARSHALL SIMON MASTERTON BOSILKA MAY

MFA (Writing for Performance)



GEORGINA ADAMSON ANG COLLINS MICHAEL COSTI SUVI DERKENNE SARAH ODILLO MAHER KATHERINE SULLIVAN HANNAH TONKS

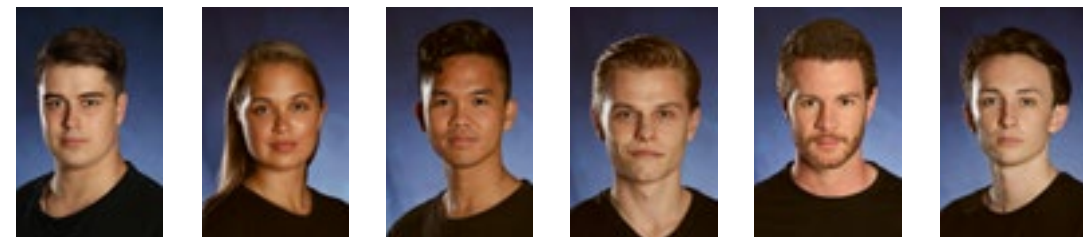
BFA (Acting)



JOSEPH ALTHOUSE VIVIENNE AWOSOGA LAURENCE BOXHALL NICHOLAS BURTON NYX DORIAN CALDER JOSHUA CRANE DAYA CZEPANSKI DANEN ENGELENBERG

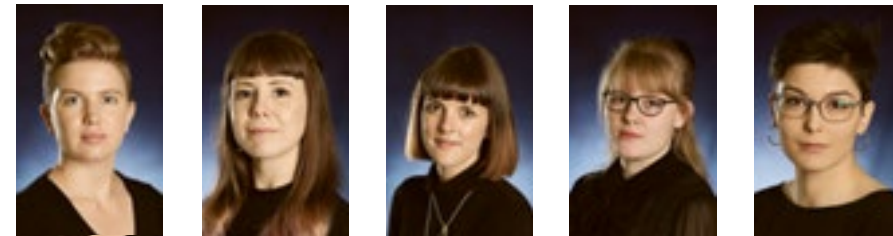


ANDREW FRASER YERIN HA CHIKA IKOGWE LAURA JACKSON EMMA KEW DEBORAH SUE FAYE LEE HEIDI MAY BRIDIE MCKIM



NED NAPIER TUULI NARKLE MARK PAGUIO JACK RICHARDSON TIMOTHY WALKER ALEXANDER WHITE

BFA (Costume)



LAUREN BALLINGER NATALIE BEESON MARNIE PERKINS EVANGELINE SAMOILOV SASHA WISNIEWSKI

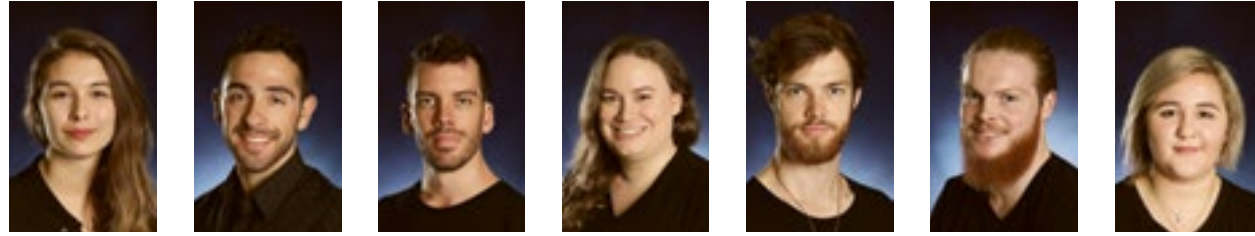
BFA (Design for Performance)



KATE BEERE GRACE DEACON AISLINN KING KELSEY LEE LUCY MCCULLOUGH CAMILLE OSTROWSKY OLIVIA ROWLANDS BRIANNA RUSSELL

GRADUATES 2018

BFA (Properties and Objects)



BELLA BOWMAN LUKE D'ALESSANDRO LEWIS DEAN SIOBHAN EARLEY NICHOLAS GREGSON JACK POPE BRITTANY WORBOYS

BFA (Scenic Construction and Technologies)



KALLAN CROSBIE

BFA (Technical Theatre and Stage Management)



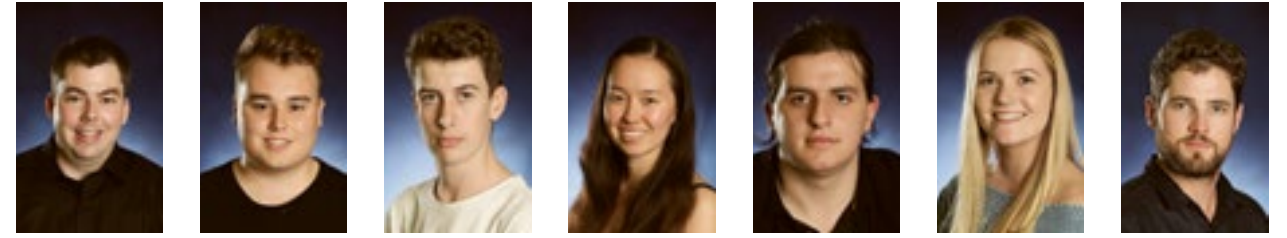
IMOGEN BOUCHIER ELLEN CASTLES JOSEPHINE CLUCAS ELLA GRIFFIN FELIX HAUGE HARRISON LAWRENCEV JARED MCCULLA ARON MURRAY
PEEM POOLPOL COREY POTTER ETHAN SHEPHERD MATTISON TABONE

GRADUATES 2018

CUA50415 Diploma of Live Production and Technical Services



JORDAN ANDERSON ASH ARMITT COURTNEY-JANE BELL NATALIE CONDLIFFE MACKENZIE CULLIMORE HARRISON DOW JACK DUTSON SABRINA FLOWER

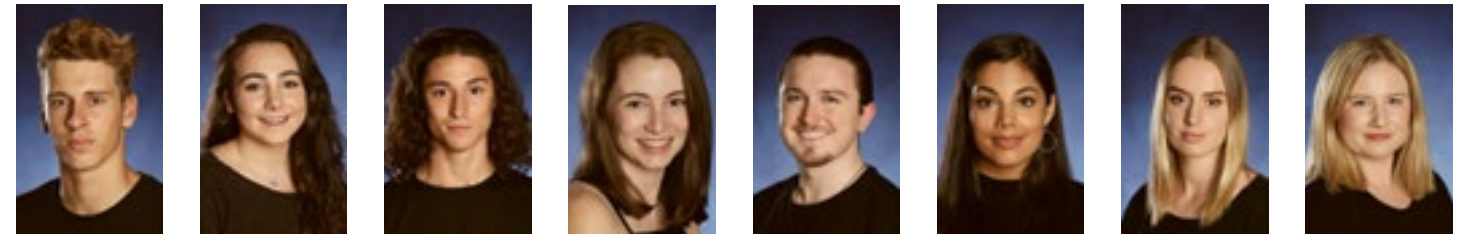


PETER HOWIE LACHLAN MCCORQUODALE MATTHEW MILNE ADRIENNE PATTERSON ABRAHAM RAMSDEN ELLY RICKWOOD ZACHARY WHITE

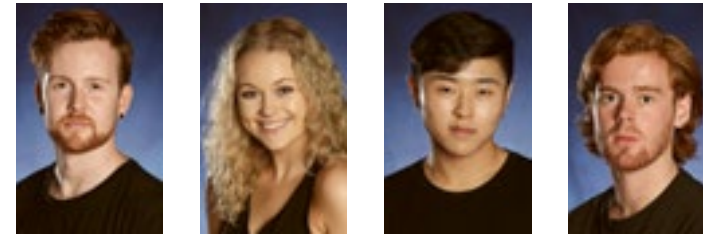
CUA50213 Diploma of Musical Theatre



AISHA AIDARA LUKE ARTHUR ABBEY BLACKMORE ISAAC BROADBENT GRACE DRISCOLL ALEXANDRA DUNCAN CHARLES HOLLANDS JONAH KEOWN-HALLEY



BLAKE LOVELY CHARLOTTE LUCAS JAMES MACALPINE RACHAEL MAYRICK CALLUM MCGLINCHEY JADE NAIDU CALISTA NELMES EMILY RITCHIE



DANIEL ROSS TALIA SIGSWORTH TONNY SHIM ANDREW WALDIN

GRADUATES 2018

CUA51015 Diploma of Screen and Media (Specialist Make-up Services)

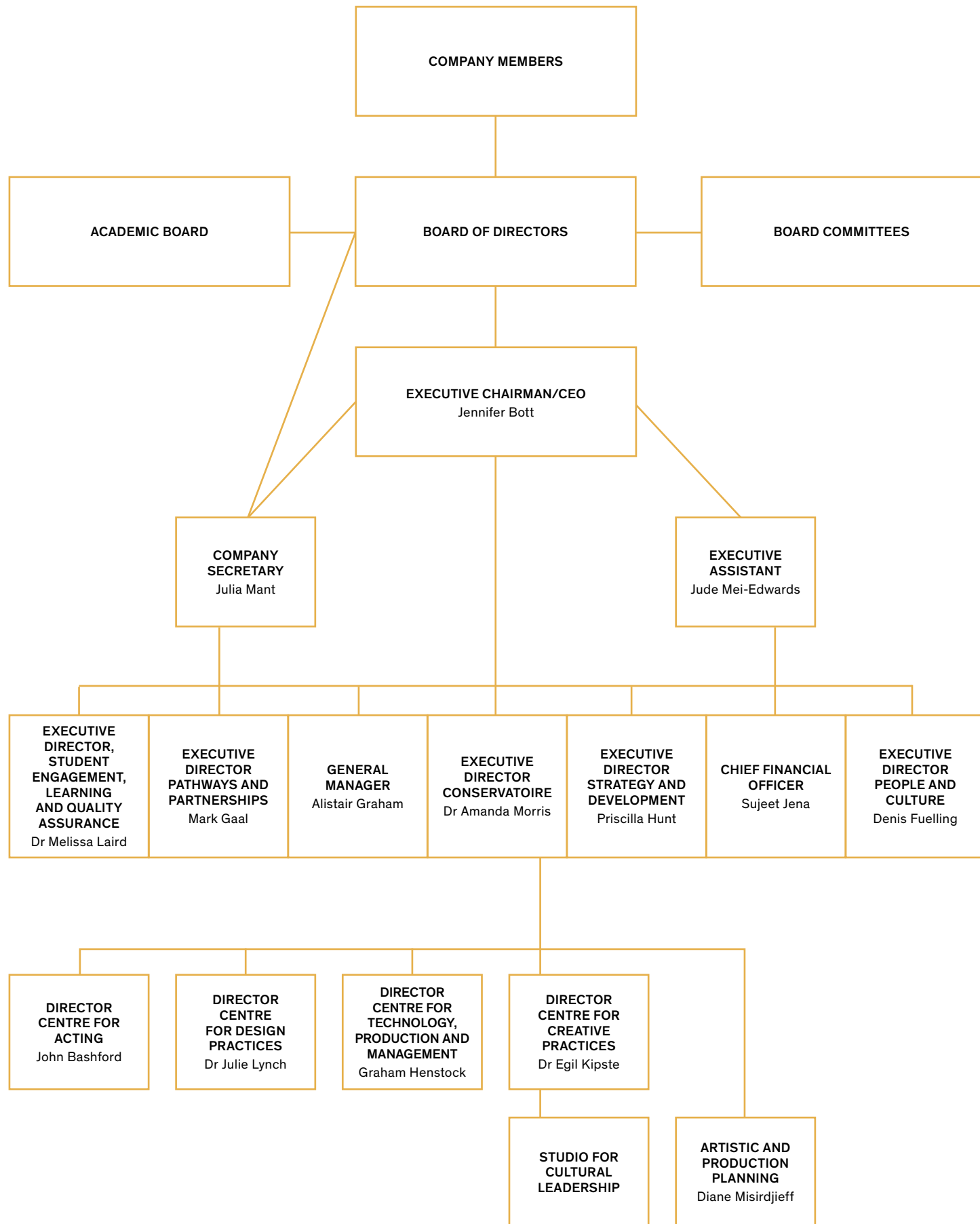


10196NAT Diploma of Stage and Screen Performance



Image, opposite page: Acting students at Open Day 2018 (Photo: Hannah Fulton)

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.

2018 BOARD MEMBERS

Ms Jennifer Bott AO (Chairman) (Executive Chairman since 29 October 2018)
 Mr Ian Collie
 Ms Suanne Colley (until 24 May 2018)
 Professor Ross Harley (from 24 May 2018) (UNSW nominee)
 Mr Roger Hodgman (from 24 February 2018)
 Mr Peter Ivany AM
 Mr Ron Malek
 Professor Prem Ramburuth (until 24 May 2018) (UNSW nominee and Chair, Academic Board)
 Hon Mr Richard Refshauge SC
 Mr John Robinson (Chair Audit, Finance and Remuneration Committee)
 Mr Justin Ryan
 Mr Noel Staunton (Deputy Chairman)
 Ms Anna Tregloan (from 24 May 2018)
 Ms Sigrid Thornton
 Mr Kip Williams

2018 ACADEMIC BOARD MEMBERS

Professor Prem Ramburuth (Chair since 21 May 2015)
 Mr John Bashford
 Ms Karilyn Brown (until 14 December 2018)
 Ms Kate Cherry (until 29 October 2018)
 Mr Kim Dalton OAM
 Mr Mark Gaal
 Mr Graham Henstock
 Dr Melissa Laird
 Ms Lee Lewis
 Ms Paige Rattray
 Hon Associate Professor Ross Steele AM
 Associate Professor Cheryl Stock AM (until 31 August 2018)
 Associate Professor David Vance
 Ms Jazz Laker (Student representative, President SCON)
 Ms Madeleine Barlow (Student representative)
 Ms Skye Williams (Student representative)
 Ms Kylie Black (Secretariat)

THE AUDIT, FINANCE AND RISK COMMITTEE

2018 COMMITTEE MEMBERS

Mr John Robinson (Chair since 18 January 2017)
 Ms Virginia Braden OAM (until 24 May 2018) (external member)
 Hon Mr Richard Refshauge SC (from 15 February 2018)
 Mr Justin Ryan
 Ms Kate Cherry (ex-officio) (until 29 October 2018)
 Mr Alex Pollak (external member)

THE GOVERNANCE, NOMINATION AND REMUNERATION COMMITTEE

The Governance, Nomination and Remuneration 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.

2018 COMMITTEE MEMBERS

Ms Jennifer Bott AO (Chair)
 Professor Prem Ramburuth
 Mr John Robinson
 Mr Noel Staunton
 Ms Kate Cherry (ex-officio) (until 29 October 2018)

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.

COMPANY MEMBERS

Ms Robyn Archer AO	Mr Nathan Lovejoy
Mr Stephen Armstrong	Mr Peter Lowry OAM
Ms Jessica Arthur	Dr Julie Lynch
Ms Violette Ayad	Mr Ron Malek
Ms Jennifer Bott AO	Mr John McCallum
Ms Virginia Braden OAM	Mr Garry McQuinn
Ms Jillian Broadbent AO	Mr Aubrey Mellor OAM
Ms Karilyn Brown	Ms Heather Mitchell
Mr Peter Carroll	Ms Wendy Mocke
Ms Kate Cherry	Mr Kenneth Moraleda
Mr John Clark AM	Professor Elizabeth More AM
Mr Terence Clarke AM	Mr James Moser
Ms Suanne Colley	Mr Ralph Myers
Mr Ian Collie	Mr Jono Perry
Dr Peter Cooke OAM	Mr Ian Phipps
Mr Bruce Cutler AO	Mr Alex Pollak
Mr Kim Dalton AM	Mr Philip Quast
Mr Bruce Davey	Professor Prem Ramburuth
Mr David Elfick	Ms Paige Rattray
Mr Wesley Enoch	Mr Peter Reeve
Mr Saul Eslake	The Hon Richard Refshauge SC
The Hon Justice Kathleen Farrell	Ms Sally Riley
Mr John Frost AM	Mr John Robinson
Ms Elizabeth Gadsby	Mr Justin Ryan
Ms Kerrie Hannan	Ms Annette Shun Wah
Ms Sheridan Harbridge	Mr Noel Staunton
Professor Ross Harley	Hon Associate Professor Ross Steele AM
Ms Moira Hay	Ms Vaishnavi Suryaprakash
Mr Roger Hodgman	Ms Sigrid Thornton
Ms Lindy Hume	Ms Anna Tregloan
Mr Peter Ivany AM	Ms Alana Valentine
Mr Tom Jeffrey AM	Associate Professor David Vance
Ms Ana Kokkinos	Ms Catherine West
Ms Sandra Levy AO	Mr Kip Williams
Ms Lee Lewis	Ms Lynne Williams AM
Mr Malcolm Long AM	

NIDA FOUNDATION TRUST

Mr Peter Ivany AM (Chairman)
 Mr Andrew Banks
 Ms Jennifer Bott AO
 Mr Bruce Davey
 Mr Garry McQuinn
 Mr Alex Pollak
 Mr Peter Reeve

NIDA Financial Report

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DIRECTORS' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2018

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 2018.

1. DIRECTORS

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

Jennifer May Bott AO BA, Dip.Ed
Executive Chairman

Chairman, The Bundanon Trust
Trustee, The Australian Museum
Board member, NIDA Foundation Trust
Board member, Sydney Orthopaedic Research Institute
Director, Australian National Academy of Music
Board member, Southern Highlands Regional Gallery
Director and Chairman of NIDA since 20 May 2013
Executive Chairman since 29 October 2018
Chair of Governance, Nomination and Remuneration Committee

Suanne Colley BA (Asian Studies), MComm (Marketing)
Non-executive Director

CEO BrandPlus Asia
Member, Centenary Institute Foundation
Director from 21 May 2015 to 24 May 2018

Ian Collie BA, LL.B
Non-executive Director

CEO/Producer at Easy Tiger Productions Pty Ltd
Film and television Producer
Director since 19 May 2016

**Professor Ross Harley BArts (Hons),
MArts, Doctor Creative Arts**
Non-executive Director

Dean of the Faculty of Art & Design, UNSW Sydney
UNSW Chair of Arts and Culture
Fellow of the Royal Society of New South Wales
Director since 24 May 2018

Roger Hodgman BA (Hons)
Non-executive Director

Freelance Director – theatre, film and opera
Director since 24 February 2018

Peter Ivany AM
Non-executive Director

Chairman and CEO, Ivany Investment Group
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
Chair, Loftus Peak Advisory Board
Adjunct Professor, University of Technology Sydney
Honorary Life Governor and Foundation Chairman,
Jewish Communal Appeal
Chairman of NIDA Foundation Trust
Director since 21 May 2015

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

DIRECTORS' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2018

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

Professor, International Business, UNSW Business School
Academic Lead Africa, UNSW Institute for Global Development
PLuS Alliance Fellow, UNSW
Chair of NIDA Academic Board since 21 May 2015
Member of Governance, Nomination and Remuneration Committee
Director from 24 May 2012 to 24 May 2018

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

Adjunct Professor, ANU College of Law
Chair and Public Officer, QL2 Dance, Canberra
Chair of the Cultural Facilities Corporation
Chancellor, Anglican Diocese of Canberra and Goulburn
Member of Board, Greater Good
Vice-President, ACT Chapter, International Commission of Jurists
Member of Audit, Finance and Risk Committee since 15 February 2018
Director since 13 November 2017

John Robinson B.Comm, FCA
Non-executive Director

Partner, Ernst & Young
Fellow of the Institute of Chartered Accountants in Australia
Independent Chairman of the Audit and Risk Committee for the US Studies Centre at the University of Sydney
Chair of Audit, Finance and Risk Committee
Member of Governance, Nomination and Remuneration Committee
Director since 19 May 2016

Justin Ryan BEc, LL.B (Sydney), MBA (Wharton), 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 Audit, Finance and Risk Committee
Director since 21 May 2015

Noel Staunton
Non-executive Director

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

Sigrid Thornton
Non-executive Director

Actor
Board member of the Pegasus Foundation
Director, ScriptedInk
Director since 20 October 2016

Anna Tregloan Dip Dram Arts (VCA), MA Animateuring (VCA)
Non-executive Director

Designer of staging and costume for live performance, exhibitions and installations
Artist and Creative producer of exhibitions and installations
Member of the Live Performance Committee,
Australian Production Designers Guild
Curator of the Australian Exhibition, Prague Quadrennial of Performance, Space and Design 2015 and 2019
Australia Council Fellow 2012
Director since 24 May 2018

Kip Williams BA (MediaComms), MDA (Directing)
Non-executive Director

Artistic Director, Sydney Theatre Company
Director since 20 October 2016

DIRECTORS' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2018

2. COMPANY SECRETARY

Julia Mant BA (Hons), GradDipSc(InfoServ), GradDipAppliedIP, GIA(Cert) 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		AFR Meetings		Gov/Nom/Rem Meetings	
	A	B	A	B	A	B
Jennifer Bott AO	7	7			3	3
Suanne Colley	2	3				
Ian Collie	4	7				
Professor Ross Harley	4	4				
Roger Hodgman	5	6				
Peter Ivany AM	6	7				
Ron Malek	7	7				
Professor Prem Ramburuth	3	3			3	3
Richard Refshauge SC	6	7	3	5		
John Robinson	6	7	5	6	2	3
Justin Ryan	5	7	6	6		
Noel Staunton	7	7			3	3
Sigrid Thornton	6	7				
Anna Tregloan	3	4				
Kip Williams	3	7				

External members of AFR

Virginia Braden OAM (until 24 May 2018)			3	3		
Alex Pollak			6	6		
Kate Cherry (Director/CEO ex-officio) (until 29 October 2018)			5	5	2	3

A – Number of meetings attended

B – Number of meetings held during the time the director held office during the year including a combined meeting and strategic planning day.

AFR – Audit, Finance and Risk Committee

Gov/Nom/Rem – Governance, Nomination and Remuneration Committee

4. PRINCIPAL ACTIVITIES

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

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

DIRECTORS' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2018

5. OPERATING AND FINANCIAL REVIEW

Overview of NIDA

The surplus for the financial year was \$230,917 (2017: \$76,838 surplus).

Total revenue, excluding the Capital Works Grant from the Australian Government, increased 3.9% compared to 2017 with revenue from NIDA Open, NIDA Corporate and NIDA Theatres increasing by 15.27% comparatively. Expenses excluding the capital works costs paid by the Australian Government increased marginally by 3.12% as compared to an increase of 1.9% in 2017.

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 2018

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.

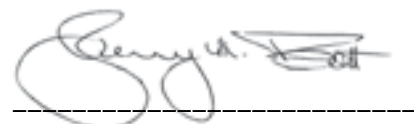
Insurance premiums

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 68 and forms part of the Directors' Report for the financial year 2018.

This report is made with a resolution of the Directors:



Jennifer Bott AO
Executive Chairman

Sydney
30 April 2019



John Robinson
Director

THE NATIONAL INSTITUTE OF DRAMATIC ART STATEMENT OF COMPREHENSIVE INCOME

FOR THE YEAR ENDED 31 DECEMBER 2018

	Note	2018	2017
		\$	\$
Revenue	2	24,227,897	24,238,896
Teaching program expenses		(6,339,461)	(6,863,976)
Open, Corporate and VET expenses		(5,597,910)	(5,066,678)
Expenses associated with venue rental revenue		(1,129,031)	(984,947)
Library expenses		(259,650)	(279,537)
Building and maintenance expenses		(3,852,103)	(4,587,039)
Administration expenses		(6,434,918)	(5,878,606)
Other expenses		(518,775)	(544,552)
Surplus before financing income		96,049	33,561
Financing income	6	134,868	43,277
Net financing income		134,868	43,277
Surplus for the year		230,917	76,838
Total comprehensive income for the year		230,917	76,838

The statement of comprehensive income is to be read in conjunction with the notes to the financial statements set out on pages 53 to 64.

THE NATIONAL INSTITUTE OF DRAMATIC ART STATEMENT OF CHANGES IN EQUITY

FOR THE YEAR ENDED 31 DECEMBER 2018

	Reserves	Accumulated surplus	Total equity
	\$	\$	\$
Balance at 1 January 2017	346,191	1,971,697	2,317,888
Prior year accounting errors (note15)	–	(369,674)	(369,674)
Balance at 1 January 2017 (Restated)	346,191	1,602,023	1,948,214
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 (Restated)	346,191	1,678,861	2,025,052
Balance at 1 January 2018	346,191	1,678,861	2,025,052
Total comprehensive income for the year			
Surplus for the year	–	230,917	230,917
Total comprehensive income for the year		230,917	230,917
Balance at 31 December 2018	346,191	1,909,778	2,255,969

The statement of changes in equity is to be read in conjunction with the notes to the financial statements set out on pages 53 to 64.

THE NATIONAL INSTITUTE OF DRAMATIC ART STATEMENT OF FINANCIAL POSITION

AS AT 31 DECEMBER 2018

	Note	2018	2017 (Restated)	2016 (Restated)
		\$	\$	\$
Assets				
Cash and cash equivalents	5	2,538,982	5,451,649	3,817,409
Other assets	6	5,208,000	–	–
Trade and other receivables	7	334,650	395,507	774,279
Prepayments		177,983	226,851	483,666
Total current assets		8,259,615	6,074,007	5,075,354
Plant and equipment	8	1,627,236	2,033,346	2,311,368
Intangible assets	9	545,383	807,495	1,055,993
Total non-current assets		2,172,619	2,840,841	3,367,361
Total assets		10,432,234	8,914,848	8,442,715
Liabilities				
Trade and other payables	10	1,273,700	975,302	1,131,768
Employee benefits	11	1,047,705	922,259	943,596
Deferred revenue	12	5,705,350	4,874,156	4,315,121
Total current liabilities		8,026,755	6,771,717	6,390,485
Employee benefits	11	149,510	118,079	104,015
Total non-current liabilities		149,510	118,079	104,015
Total liabilities		8,176,265	6,889,796	6,494,500
Net assets		2,255,969	2,025,052	1,948,215
Equity				
Reserves		346,191	346,191	346,191
Accumulated surplus	13	1,909,778	1,678,862	1,602,024
Total equity		2,255,969	2,025,052	1,948,215

The balance sheet is to be read in conjunction with the notes to the financial statements set out on pages 53 to 64.

THE NATIONAL INSTITUTE OF DRAMATIC ART STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 DECEMBER 2018

	Note	2018	2017
		\$	\$
Cash flows from operating activities			
Cash receipts from customers		19,701,532	19,672,143
Contributions		7,742,498	7,811,502
Cash paid to suppliers and employees		(25,060,755)	(25,283,287)
Interest received		134,868	43,277
Net increase in cash from operating activities	18	2,518,143	2,243,635
Cash flows from investing activities			
Acquisition of intangibles	9	(77,372)	(112,580)
Acquisition of term deposits	6	(5,208,000)	–
Acquisition of plant and equipment	8	(145,438)	(496,815)
Net decrease in cash from investing activities		(5,430,810)	(609,395)
Net (decrease)/increase in cash and cash equivalents		(2,912,667)	1,634,240
Cash and cash equivalents at 1 January		5,451,649	3,817,409
Cash and cash equivalents at 31 December	5	2,538,982	5,451,649

The statement of cash flows is to be read in conjunction with the notes to the financial statements set out on pages 53 to 64.

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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 30 April 2019.

(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.

A statement of compliance with International Financial Reporting Standard (IFRS) as issued by International Accounting Standard Board (IASB) cannot be made due to the company applying not-for-profit specific requirements contained in the Accounting Standards.

(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 \$65,032 received during the year (2017: \$205,522), \$40,000 was spent for bursaries during the year and \$25,032 was retained for bursaries in future years.

(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 2018 NIDA had 71 members (2017: 67 members).

(p) Significant management judgment in applying accounting policies

The Company evaluate estimates and judgments incorporated into the financial report based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the Company. 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. The effect of the change relating to the current period is recognised as income or expense in the current period. The effect, if any, on future periods is recognised as income or expense in those future periods.

(i) Impairment

Management assesses impairment at each reporting date by evaluating conditions specific to the Company that may lead to impairment of assets. Where an impairment trigger exists, the recoverable amount of the asset is determined. Fair value less costs to sell or current replacement cost calculations performed in assessing recoverable amounts incorporate a number of key estimates.

(i) Useful lives of depreciable assets

Management reviews its estimate of the useful lives of depreciable assets at each reporting date, based on the expected utility of the assets. Uncertainties in these estimates relate to technical obsolescence that may change the utility of certain software and IT equipment.

(ii) Long service leave

The liability for long service leave is recognised and measured at the present value of the estimated cash flows to be made in respect of all employees at the reporting date. In determining the present value of the liability, estimates of attrition rates and pay increases through promotion and inflation have been taken into account.

(q) 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.

Income of Not-for-profit entities (AASB 1058)

AASB 1058 will significantly change the accounting for income from contributions, revenue, or a contract liability arising from a contract with a customer, a lease liability, a financial instrument or a provision. This standard is applicable to NIDA from 1 January 2019.

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

NOTES TO THE FINANCIAL STATEMENTS

2. REVENUE

	2018	2017
	\$	\$
Operating grant from the Australian Government	7,742,498	7,811,502
Capital works grant from the Australian Government	582,379	1,464,931
Donations – NIDA Fund	46,972	205,522
– NIDA Foundation Trust	716,169	663,460
Rental of venue and associated revenue	1,502,549	1,630,255
Open and Corporate programs	9,588,757	8,318,739
Bursaries and student support – NIDA Foundation Trust	207,264	169,065
Student fees – full-time program	3,586,670	3,642,789
Sundry revenue	254,639	332,633
Total revenue	24,227,897	24,238,896

3. PERSONNEL EXPENSES

	Note	2018	2017
		\$	\$
Wages and salaries		12,476,029	12,772,435
Superannuation		1,186,315	1,189,885
(Decrease)/Increase in employee benefits provision	11	156,877	(7,272)
		13,819,221	13,955,048

4. AUDITOR'S REMUNERATION

	2018	2017
	\$	\$
Audit services		
Audit of Financial Reports	44,000	25,000
Other services		
Taxation advice	–	13,550

5. CASH AND CASH EQUIVALENTS

	2018	2017
	\$	\$
Cash at bank	679,969	970,552
Term deposits	1,850,000	4,450,424
Cash on hand	9,013	30,673
Cash and cash equivalents in the statement of cash flows	2,538,982	5,451,649

6. OTHER FINANCIAL ASSETS

Term deposits with six months or more terms are classified as Other Assets. In 2018 term deposit for six months or more were \$5,208,000 (2017: Nil).

Total interest received from term deposits during the year was \$134,868 (2017: \$43,277).

NOTES TO THE FINANCIAL STATEMENTS

7. TRADE AND OTHER RECEIVABLES

	2018	2017 (Restated)	2016 (Restated)
	\$	\$	\$
Trade and other receivables	434,742	226,539	175,190
Related party receivable from NIDA Foundation Trust	93,634	168,968	599,089
Provision for impairment	(193,726)	–	–
Trade and other receivables, net	334,650	395,507	774,279

All of the trade and other receivables have been reviewed for indicators of impairment. Certain trade receivables were found to be impaired and an allowance for credit losses of \$193,726 (2017: Nil) has been recorded accordingly within other expenses. The impaired trade receivables are mostly due from venue booking customers.

The movement in the allowance for credit losses can be reconciled as follows:

	2018	2017 (Restated)
	\$	\$
Reconciliation of allowance credit losses		
Balance 1 January	–	–
Amounts written off (uncollectable)	–	–
Impairment loss	(193,726)	–
Balance 31 December	(193,726)	–

8. PLANT AND EQUIPMENT

	Plant and equipment
	\$
Cost	
Balance at 1 January 2017	6,987,682
Acquisitions	496,815
Disposal	–
Balance at 31 December 2017	7,484,497
Balance at 1 January 2018	7,484,497
Acquisitions	145,438
Disposal	–
Balance at 31 December 2018	7,629,935
Depreciation	
Balance at 1 January 2017	4,676,314
Depreciation charge for the year	774,837
Balance at 31 December 2017	5,451,151
Balance at 1 January 2018	5,451,151
Depreciation charge for the year	551,548
Balance at 31 December 2018	6,002,699
Carrying amounts	
At 1 January 2017	2,311,368
At 31 December 2017	2,033,346
At 1 January 2018	2,033,346
At 31 December 2018	1,627,236

NOTES TO THE FINANCIAL STATEMENTS

9. INTANGIBLES ASSETS

	Software
	\$
Cost	
Balance at 1 January 2017	2,392,565
Acquisitions	112,580
Disposal	–
Balance at 31 December 2017	2,505,145
Balance at 1 January 2018	2,505,145
Disposal	–
Acquisitions	77,372
Balance at 31 December 2018	2,582,517
Amortisation	
Balance at 1 January 2017	1,336,572
Amortisation charge for the year	361,078
Balance at 31 December 2017	1,697,650
Balance at 1 January 2018	1,697,650
Amortisation charge for the year	339,484
Balance at 31 December 2018	2,037,134
Carrying amounts	
At 1 January 2017	1,055,993
At 31 December 2017	807,495
At 1 January 2018	807,495
At 31 December 2018	545,383

10. TRADE AND OTHER PAYABLES

	2018	2017
	\$	\$
Trade payables	458,254	372,516
Other payables	815,446	602,786
	1,273,700	975,302

11. EMPLOYEE BENEFITS

Current	2018	2017 (Restated)	2016 (Restated)
	\$	\$	\$
Liability for long service leave	288,364	179,863	155,451
Liability for annual leave	759,341	742,396	788,145
	1,047,705	922,259	943,596
Non-current			
Liability for long service leave	149,510	118,079	104,015

Defined contribution superannuation plans

NIDA makes contributions into various superannuation schemes, all being defined contribution (accumulation) plans. The amount recognised as expense was \$1,186,315 for the year ended 31 December 2018 (2017: \$1,189,885).

NOTES TO THE FINANCIAL STATEMENTS

12. DEFERRED REVENUE

	2018	2017
	\$	\$
Operating grant from the Australian Government	4,755,450	3,740,078
Open summer & Corporate program fees	856,384	1,021,187
Venue hire	90,716	102,891
Deferred revenue – other	2,800	10,000
	5,705,350	4,874,156

13. ACCUMULATED SURPLUS

	2018	2017 (Restated)
	\$	\$
Accumulated surplus at the beginning of the year	1,678,861	1,602,023
Surplus for the year	230,917	76,838
Accumulated surplus at the end of the year	1,909,778	1,678,861

14. 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 and Risk 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		
		2018	2017 (Restated)	2016 (Restated)
		\$	\$	\$
Trade and other receivables, net	7	334,650	395,507	774,279
Other financial assets	6	5,208,000	–	–
Cash and cash equivalents	5	2,538,982	5,451,649	3,817,409
		8,081,632	5,847,156	4,591,688

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

	Carrying amount		
	2018	2017 (Restated)	2016 (Restated)
	\$	\$	\$
NIDA Foundation Trust	93,634	168,968	599,089
Other receivables	147,056	55,518	53,541
Retail customers	93,960	171,021	121,649
	334,650	395,507	774,279

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

NOTES TO THE FINANCIAL STATEMENTS

14. FINANCIAL INSTRUMENTS (CONTINUED)

Impairment losses

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

	Gross 2018	Impairment 2018	Gross 2017 (Restated)	Impairment 2017
	\$	\$	\$	\$
Not past due	40,632	–	217,286	–
Past due 0–30 days	85,733	65,820	108,548	–
Past due 31–120 days	68,967	–	28,100	–
More than 121 days	239,410	127,906	41,573	–
	434,742	193,726	395,507	–

Trade debtors past due 180 days have been considered doubtful and accordingly a collective allowance for impairment has been provided for \$193,726 (2017: Nil).

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 2018

	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	1,273,699	1,273,699	1,273,699	–	–	–	–

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	–	–	–	–

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	2018		2017			
		Effective interest rate	Total	6 months or less	Effective interest rate	Total	6 months or less
			\$	\$		\$	\$
Cash at bank and bills receivable	5	2.24%	2,538,982	2,538,982	1.78%	5,451,649	5,451,649

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 \$25,390 (2017: \$54,516).

NOTES TO THE FINANCIAL STATEMENTS

14. FINANCIAL INSTRUMENTS (CONTINUED)

Fair values

Fair values versus carrying amounts

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

	31 December 2018		31 December 2017 (Restated)	
	Carrying amount	Fair value	Carrying amount	Fair value
	\$	\$	\$	\$
Trade and other receivables	334,650	334,650	395,507	395,507
Cash and cash equivalents	2,538,982	2,538,982	5,451,649	5,451,649
Trade and other payables	(1,273,699)	(1,273,699)	(975,301)	(975,301)
	1,599,933	1,599,933	4,871,855	4,871,855

15. PRIOR YEAR ADJUSTMENTS

During the year the company identified two accounting errors related to the periods prior to 1 January 2017. The first related to on costs associated with payroll provisions not being accrued. The second related to an historical debtor balance that could not be supported.

These errors have been corrected and the adjustment processed to Opening Retained Earnings, effective 1 January 2017. The effect of these adjustments are outlined below:

	Actual balance at 31 December 2016	Increase/(decrease) in balance for 2016	Restated Balance at 31 December 2016
	\$	\$	\$
Assets			
Receivables	994,453	(220,174)	774,279
Liabilities			
Employee benefits – Short term	812,765	130,831	943,596
Employee benefits – Long term	85,346	18,669	104,015
Equity			
Accumulated surplus	1,971,697	(369,674)	1,602,023

	Actual balance at 31 December 2017	Increase/(decrease) in balance for 2017	Restated Balance at 31 December 2017
	\$	\$	\$
Assets			
Receivables	615,681	(220,174)	395,507
Liabilities			
Employee benefits – Short term	791,428	130,831	922,259
Employee benefits – Long term	99,410	18,669	118,079
Equity			
Accumulated surplus	2,048,536	(369,674)	1,678,861

NOTES TO THE FINANCIAL STATEMENTS

16. 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 Australian Government. The lease is effective until 2027 with further options until 2077. Rental is \$1 per annum, if demanded by the lessor.

NIDA has lease agreement with Melbourne City Council from 14 August 2016 over 5 years for \$141,400 per annum rent.

During the year ended 31 December 2018 \$519,449 was recognised as an expense in the statement of comprehensive income in respect of operating leases (2017: \$332,988).

Subsequent to the year end, the company has approved a new lease agreement to begin on 1 May 2019 over 3 years for \$105,840 per annum.

Operating lease commitment for future period	Amount
	\$
Next 12 months	569,106
Next 12 to 36 months	705,446
Beyond 36 months	79,370
Total	1,353,922

17. CONTINGENT LIABILITIES AND CONTINGENT ASSETS

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

18. RECONCILIATION OF CASH FLOWS FROM OPERATING ACTIVITIES

	2018	2017
	\$	\$
Cash flows from operating activities		
Surplus/(Deficit) for the year	230,917	76,838
<i>Adjustments for:</i>		
Depreciation and amortisation	891,032	1,135,915
Operating profit before changes in working capital and provisions	1,121,949	1,212,753
Change in trade and other receivables	60,857	378,772
Change in prepayments	48,868	256,814
Change in trade and other payables and employee benefits	455,275	(163,739)
Change in deferred income	831,194	559,035
Net increase (decrease) in cash from operating activities	2,518,143	2,243,635

NOTES TO THE FINANCIAL STATEMENTS

19. RELATED PARTY TRANSACTIONS

Transactions with key management personnel

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

	2018	2017
	\$	\$
Short-term employee benefits	1,503,534	1,233,613
Other long-term benefits	161,335	137,203
	1,664,869	1,370,816

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. Jennifer Bott was appointed as Executive Chair on 29 October 2018. In that capacity, she has received \$42,051 for the period ended 31 December 2018 (2017: Nil). There were no other transactions with key management personnel during the year ended 31 December 2018 (2017: Nil).

There have been related party transactions between: NIDA and the NIDA Foundation Trust. In 2018 NIDA received from NIDA Foundation Trust sum of \$716,169 (2017: \$663,460). This amount includes reimbursement of expenses.

In prior years NIDA Foundation Trust have funded capital works (building the graduate school) to the leased premises occupied by NIDA.

20. ECONOMIC DEPENDENCY

NIDA is primarily dependent upon receipt of grants from the Australian Government, 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.

The current funding agreement covers a six year period to June 2022.

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 64, 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 2018 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
Executive Chairman

Sydney
30 April 2019



John Robinson
Director

Independent Auditor's Report

To the Members of the National Institute of Dramatic Art (NIDA)

Report on the audit of the financial report

Opinion

We have audited the financial report of the National Institute of Dramatic Art ("NIDA") (the "Registered Entity"), which comprises the statement of financial position as at 31 December 2018, and statement of comprehensive income, statement of changes in funds and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies and the Director's declaration.

In our opinion, the financial report of the National Institute of Dramatic Art (NIDA) has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- a giving a true and fair view of the Registered Entity's financial position as at 31 December 2018 and of its financial performance for the year then ended; and
- b complying with Australian Accounting Standards and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

Basis for opinion

We conducted our audit in accordance with Australian Auditing Standards. 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 Registered Entity in accordance with 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 also fulfilled our other ethical responsibilities in accordance with the Code.

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

Responsibilities of the Directors for the financial report

The Directors of the Registered Entity are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards – Reduced Disclosure Requirements and the ACNC Act, and for such internal control as the Directors determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Directors are responsible for assessing the Registered Entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Directors either intend to liquidate the Registered Entity or to cease operations, or have no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Registered Entity's financial reporting process.

Auditor's responsibilities for the audit of the financial report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and 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 the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and 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 the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- 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.
- 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.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Directors.
- 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.
- 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 those charged with governance 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.



Grant Thornton Audit Pty Ltd
Chartered Accountants



A J Archer
Partner – Audit & Assurance

Sydney, 30 April 2019

Auditor's Independence Declaration

To the Directors of National Institute of Dramatic Art

As lead auditor for the audit of National Institute of Dramatic Art for the year ended 31 December 2018, I declare that, to the best of my knowledge and belief, there have been:

- a 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
- b no contraventions of any applicable code of professional conduct in relation to the audit.



Grant Thornton Audit Pty Ltd
Chartered Accountants



A J Archer
Partner – Audit & Assurance

Sydney, 30 April 2019

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

\$1,000,000 AND OVER

Andrew and Andrea Banks
 Mel Gibson AO

\$500,000 – \$999,999

Free TV Australia
 Joy Grundy and the Late Dr Reg Grundy AC OBE
 Helpmann Family Foundation
 Paradice Family Foundation
 Pratt Family Foundation
 Alan and Lynne Rydge

\$250,000 – \$499,999

The Caledonia Foundation
 Peter Ivany AM and Sharon Ivany
 Luminis Foundation
 Seaborn, Broughton & Walford Foundation
 Phillip Wolanski AM and Suzy Wolanski

\$100,000 – \$249,999

The Cowled Foundation
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 The Ian Potter Foundation
 Richard Longes
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 David and Margo Lowy
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 Roy and Cindy Manassen
 Justin and Joanna Ryan
 Sony Foundation
 TAG Family Foundation
 Village Roadshow
 Gary and Janine Wolman

\$50,000 – \$99,999

Roger Allen AM and Maggie Gray
 Andrew Thyne Reid Charitable Trust
 Apparel Group
 The Byrnes Foundation Pty Ltd
 Phillip Cave AM and Judy Cave
 Laurie Cowled
 Creative Partnerships Australia
 Ian Darling AO and Min Darling
 Dendy Icon
 Dianne and Max Denton
 Martin Dickson AM and Susie Dickson
 Bruce and Lauren Fink
 Friends of NIDA
 John Landerer CBE AM and Michelle Landerer
 Lord Mayor's Charitable Fund (E&A Foote Trust)
 Macquarie Group Foundation
 Garry McQuinn
 Alex Pollak and Elizabeth Knight
 Robertson Foundation
 Geoffrey Rothwell
 Shanahan Management
 Showtime
 Fred Street AM and Dorothy Street

BEQUESTS

The Estate of the Late Keith Bain OAM
 The Estate of the Late Frederick James Blackwood
 The Estate of the Late Helen Dumbrell
 The Estate of the Late Nick Enright AM
 The Estate of the Late Lady (Vincent) Fairfax AO OBE
 The Estate of the Late Ben Gannon AO
 The Estate of the Late Frederick J Gibson Bequest in memory of Garnet H Carroll OBE

\$25,000 – \$49,000

Roy and Sandy Abrams
 June Baker
 Kari Baynes
 The Bennelong Club
 Carfax Commercial Constructions Pty Ltd
 Michael Cassel
 Margaret Gillespie and Pauline Price
 Phillip and Vivien Green
 Holman Webb Lawyers
 Vincent and Helena Hua
 Irwin Enid Charitable Trust
 Steven Koppe
 Dilip and Barbara Kumar
 Laidlaw Foundation
 Fiona and Kim Manley
 Anna Mann
 Media Super
 Andrew Michael and Michele Brooks
 Mick Young Scholarship Trust
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 The Estate of the Late Hazel Treweek OAM MBE

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Image, this page: Mel Gibson AO with NIDA students (Photo: Alexander Bayley)

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