



2012 NIDA *Annual Report*

NIDA

NATIONAL INSTITUTE OF DRAMATIC ART
Theatre, Film, Television

ABOUT NIDA

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

We continue our historical association with the University of New South Wales and maintain strong links with national and international arts training organisations, particularly through membership of the Australian Roundtable for Arts Training Excellence and through industry partners which include theatre, dance and opera companies, cultural festivals and film and television producers.

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

Entry to NIDA's courses is highly competitive, with around 2,000 applicants from across the country competing for an annual offering of approximately 70 places across all undergraduate and graduate disciplines. The student body for these courses present totalled 164 in 2012.

NIDA is funded by the Australian Government through the Office for the Arts, Department of Regional Australia, Local Government, Arts and Sport, specifically charged with the delivery of performing arts education and training at an elite level.

As well as NIDA's work in the higher education sector, NIDA Open's short course program, corporate training and the Parade Theatres complex provide additional funds to the Institute.

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

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NIDA is at the University of
New South Wales



National Institute of Dramatic Art
is supported by the Australian
Government



Australian Government

PRINCIPAL PARTNER



*Cover Image: Sunday in the Park with George
(Photo: Lisa Maree Williams)*

*Right: EXPONIDA 2012
(Photo: Maja Baska)*



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From the *CHAIRMAN*



In 2012 the students at NIDA continued to demonstrate their successful learning journeys through the high standard of work presented in the production program, culminating in the Actors Showcase and EXPONIDA 2012. NIDA's success is a reflection of the success of our graduates and it is very pleasing to see the employment of NIDA graduates in so many areas of the arts, entertainment and related sectors in Australia and internationally.

In order to maintain this success it is essential that NIDA's education programs continue to adapt to the contemporary environment. This includes providing opportunities for students to become familiar with digital technology, acquiring the knowledge and skills required for employment in a changing world, while at the same time having a strong commitment to the essentials of theatre practice which have been fundamental to the success of our graduates.

It was pleasing to see the ongoing support provided to NIDA's Director/CEO Lynne Williams during the year, by members of the industry, the public, graduates and students, for the changes she has introduced at NIDA. Her approach, in accord with Board strategies, balances the teaching of traditional skills and takes account of new demands in the education and training of students.

The NIDA Board appreciates the commitment and dedication of NIDA's staff, led by Lynne, in continuing to enable NIDA to be such a key element of Australia's cultural infrastructure through the education and training that it provides to such a wide cross-section of people.

From 1 January 2012 NIDA came under the regulatory responsibility of the newly established Australian Government agency, the Tertiary Education and Quality Standards Agency (TEQSA), which for NIDA took over full-time course accreditation and registration responsibilities from the NSW Department of Education and Communities.

TEQSA assesses higher education providers, such as NIDA, against the new Higher Education Standards. While NIDA needs to meet these standards, we also

need to ensure we maintain our practice-based conservatoire teaching program, which has a track record of producing graduates who can become the leaders of the arts and entertainment industries.

In addition to our higher education courses, NIDA Open – with its program of recreational and skills-based courses for young people and adults across Australia, as well as courses for business-people – had a successful year. NIDA Open is an important channel for the community to access the experience and knowledge offered through NIDA. It is also a very important source of funding for NIDA's operations.

NIDA remains grateful to the Australian Government for its continuing strong support, including for the improvement of NIDA's infrastructure. These improvements, completed in 2012, will enhance our training capability and are so consistent with the original award-winning design, that it is now hard to recall that they were only completed in the last year.

We are also grateful for the support of UNSW, the Seaborn, Broughton and Walford Foundation, and our corporate sponsors and private donors. We could not continue to achieve our mission without this support.

I mentioned in last year's report the passing in early 2012 of Leslie Walford AM and Professor Malcolm Chaikin AO OBE, who made significant contributions to NIDA. I also acknowledge the passing in November 2012 of Australian broadcasting pioneer, Len Mauger AM, who served on the NIDA Board from 1976 to 2000, including periods variously as Deputy Chairman, Acting Chairman and Chairman of the Board.

My thanks to the members of the Board of Directors, NIDA Board of Studies and NIDA Foundation Trust who volunteer their expertise and time to NIDA, including Professor Anthony Dooley, Tom Jeffrey and Pamela Rabe whose terms on the Board concluded in 2012 and Jim Moser whose final term concludes in May 2013.

This marks my final report as Chairman of NIDA, as my term of office also concludes at the Annual General Meeting in May 2013. It has been a privilege and an honour to serve as a Board member and Chairman for six years and my heartfelt thanks go to the Board and all those who have offered support over this time.

Malcolm Long AM
Chairman

From the *DIRECTOR / CEO*



During a year when the cultural community debated priorities for a new national cultural policy, NIDA made a significant contribution to the debate, ensuring arts education and training were recognised as a crucial foundation of the developing cultural ecology of Australia. Many of NIDA's new initiatives were cited as important directions for the sector, especially our 'Continuum of Opportunity' program, elements of which we began to implement during 2012.

The Continuum program aims to bring arts and cultural education and training to an even wider constituency and to provide life-long learning opportunities for both professional practitioners and engaged audiences and participants. It seeks to encourage families, schools, businesses and communities to value creativity as an important part of their lives and to equip elite students and mid-career professional practitioners with the skills and expertise to lead the cultural life of the nation.

During 2012 we began to expand our offerings within NIDA Open and more than 17,000 students responded to a range of courses and activities for young people and adults. We also produced a children's show, *Mr Chicken Goes to Paris*, which attracted 4,000 children from kindergarten to year 6, many of whom experienced live theatre for the first time in NIDA's Parade Theatre. We continued to work in communities in Western Sydney, in regional Australia and in partnership with the National Centre for Indigenous Excellence and the Aboriginal Centre for Performing Arts to encourage the broadest representation of Australian society in our activities.

The corporate training program initiated a satellite office in Melbourne to meet the increased demand for NIDA courses for the business sector. Planning is under way for a similar office in Brisbane in 2014. New courses included 'Presenting with Media', designed to give business professionals the techniques needed to take command of technology and ensure they reach their audience when presenting on radio, on television and online.

Our higher education courses attracted 2,134 applicants for the undergraduate and graduate courses, including a new course in Staging which will prepare students for the breadth of contemporary

multimedia performance within theatres and major event venues. We continued to insist on the highest quality of applicants across all undergraduate and graduate courses and offered places to a small elite cohort of 71 for 2013. During the year we also began the development of five new Master of Fine Arts courses: MFA (Directing), MFA (Writing for Performance), MFA (Design for Performance), MFA (Cultural Leadership) and MFA (Creative Producing), which will be submitted for accreditation during 2013.

An essential element of the Continuum of Opportunity program is the work we do helping graduates transition into the industry. NIDA has always offered students extensive networking with industry professionals during their study with us, and in 2012 we increased the reach of our alumni mentorship program, industry networking and national and international placements to help graduates take their first steps in their careers. For instance, this year's production students have completed secondments with companies as diverse as Global Creatures, Sydney Festival, Franco Dragone, the Royal Court Theatre in London, the 2012 Olympics ceremonies, Bell Shakespeare, the Gordon Frost Organisation, Sydney Theatre Company, Melbourne Theatre Company, Queensland Theatre Company, La Boite Theatre Company and Belvoir, and events such as Sydney's New Year's Eve celebrations and Mardi Gras. All our graduating actors were signed with agents and many of the playwrights, directors, designers, production, properties and costume graduates are already enjoying success in their chosen fields.

In 2012 we also strengthened our contact with mid-career professional practitioners through three new programs. The NIDA Independent Production and Creative Residencies programs encourage artists to come to NIDA to generate or further develop new work, and provide opportunities to present work-in-progress to an audience of industry professionals. The Creative Forum program provides opportunities for debate within industry-led fora that addresses important issues confronting the contemporary performing arts. This year we hosted six fora and heard from Ola Animashawun (Creative Director of Euphoric Ink Playwriting Workshops, Associate Director at The Royal Court Theatre and the Birmingham Repertory Theatre), Joanna Erskine (a graduate of NIDA's Playwrights' Studio), Dan Pritchard (Manager of Australian Theatre for Young People's Fresh Ink program) and NIDA's out-going Head of Playwriting, Jane Bodie, about the opportunities awaiting playwriting students beyond graduation.



Image:
The Illusion
(Photo:
Mark Nolan)

The Storylines festival of work by Justin Fleming was prefaced by a forum featuring him together with Uncle Ray Minniecon (Kinchela Boys Home Aboriginal Corporation), Kir Deng (a South Sudanese refugee), Dr Safdar Ahmed (the Refugee Art Project, Villawood Detention Centre), Leland Kean (Tamarama Rock Surfers) and Renee Lim (actor), and chaired by 702 ABC Sydney presenter, James Valentine.

NIDA intends to further strengthen its relationships with mid-career artists and practitioners through a multi-discipline graduate cultural leadership course within the planned Centre for Contemporary Performance Practice – a creative hub that will ensure the next generation of cultural leaders are developing the expertise necessary to lead cultural change.

With the help of the Federal Government we have been creating new improved tutorial spaces, an outdoor weatherproof performance atrium and four new studio spaces scheduled to be finished by mid-2013.

Further to this, we have introduced NIDALearn, our new online teaching and learning program which functions as a dynamic hub of online course resources and student interaction, providing flexible access to information and collaboration and expanded opportunities for reflective activity, creative expression and independent scholarship. In 2012 we also equipped all teaching and performance areas with updated technology, made improvements to the computer-aided design (CAD) studio and developed our video conferencing facilities.

Students are now able to join global conversations and work with partner international and national training organisations on joint projects. This year we introduced a number of online initiatives with the Royal Conservatoire of Scotland, the Australian National University's School of Music and the Western Australian Academy of Performing Arts, and have more projects planned with Toho Gakuen in Japan and Toi Whakaari in New Zealand.

We were delighted to welcome many guest artists and practitioners to NIDA in 2012. Internationally acclaimed lighting designer Nick Schlieper was the Seaborn, Broughton and Walford Foundation Artist-in-Residence and curated a program which also brought Rick Fisher, Paul Jackson and Nigel Levings to contribute to our 'Year of Light'. The year culminated with Sondheim's extremely challenging musical, *Sunday in the Park with George*, directed by Wayne Harrison. We also welcomed Australian guest directors Rodney Fisher AM and Darren Gilshenan, and international directors Tim Roseman from London and Kate Whoriskey from New York.

We were also pleased to invite three recent graduate directors – Imara Savage, Paige Rattray and Sarah Giles – to return to direct the graduation season of plays. All three have been making their marks around the country since graduating. Following the success of this initiative there are plans to include more recent graduate directors in future production programs, providing further support for emerging artists within the Continuum of Opportunity program.

Other highlights of the year included: the textile and light installation, *Forgotten Fragments*, at Hyde Park Barracks, presented in conjunction with the Historic Houses Trust; the NIDA commissioned play from Ben Ellis, *Story of the Red Mountains*, presented at Carriageworks; the tour to Albury Wodonga and Melbourne of four of the 2011 graduating directors' plays; EXPONIDA; and the actors' Showreel, the quality of which is testament to the depth of screen work students are undertaking within the acting course.

During 2012 several members of staff completed contracts including Jane Bodie, Head of Playwriting – who was responsible for successfully implementing our first graduate course in playwriting and who returns in 2013 as our commissioned playwright with a work entitled *Hinterland* – and Lisa Minnett, Head of Movement/Dance, who made a significant contribution to the development of the new music theatre course and brought flair and imagination to the artistic direction of three galas during the years she was with us. I extend my thanks to both of them on behalf of the staff and students of NIDA and wish them well for the future. We were pleased to welcome new Associate Lecturer Staging, Lynsey Brown – who has worked extensively as a scenic constructor and has taught at Central School of Speech and Drama and the Royal Academy of Dramatic Art in London – and celebrated Australian playwright, screenwriter and novelist, Stephen Sewell, as our new Head of Writing for Performance. Both will begin working with NIDA students in 2013.

In 2012 NIDA's community was saddened by the loss of four of its staunchest supporters and 'elder statesmen' – Keith Bain OAM, an inspirational teacher; long-serving board members and chairs of the board, Malcolm Chaikin AO OBE and Len Mauger AM; and Leslie Walford AM, a board member and generous benefactor.

I extend my sincere thanks to the NIDA staff for their extraordinary commitment during an extremely busy and challenging year. There are significant opportunities ahead in 2013 and I am confident that the expertise and energy of the NIDA team will ensure we are able to provide the very best teaching and learning environment for all our students.

My thanks also to the members of the NIDA Board and Board of Studies, who have supported the Continuum of Opportunity program and its investment in new and reinvigorated higher education courses, a new digital teaching environment, extensive outreach activities and the notion of NIDA as a centre for dynamic thought leadership and a catalyst for change within the arts and entertainment industry.

LYNNE WILLIAMS
Director/CEO

UNDERGRADUATE PROGRAM

Image:
Loot
(Photo:
Mark Nolan)



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

The conclusion of 2012 marks the culmination of Jeff Janisheski's first year as Head of Acting. Jeff has already brought some significant developments to the Acting Course. In particular he has focused on the course curriculum, placing greater attention on training through classical works and encouraging students to study plays from a multitude of diverging genres (both on stage and in the classroom).

We also witnessed Jeff directing his first production at NIDA, *Trojan Women*, which demonstrated both his fine directorial skills and his generous and engaging sensibilities as a collaborator.

All Acting students continue to have the opportunity to experience the 'real-life' requirements of working in Television and Film under the supervision of Di Drew; the pinnacle being the production of the Third Year Showreel and Voice Reel.

2012 saw the production of ten plays which showcased the talents of NIDA's Acting, Design, Production, Costume and Properties students. Jennifer Hagan, Acting Lecturer, directed *Othello*, as the companion to Jeff's *Trojan Women*. The students also had the opportunity to learn from a number of visiting directors including Wayne Harrison, Darren Gilshenan, Kate Whoriskey (USA), Rodney Fisher AM and Tim Roseman (UK), as well as three recent NIDA Directing Graduates, Sarah Giles, Imara Savage and Paige Rattray. The success

of each production demonstrated clear collaboration, teamwork and skills development - the bedrock of NIDA's teaching philosophy.

Triple J's *Unearthed* competition led to another fine collaboration between Directing, Design and Production students, each team creating a video clip for an *Unearthed* competition finalist - on a minimal budget. The clips were screened in the Parade Atrium for students and staff, and later screened on *Rage* and *YouTube*. The beginning of 2012 also saw Design students and Production students working in conjunction with the newly graduated Directors on the Directors' Graduation Productions tour to Albury Wodonga and Melbourne.

Costume students presented an exhibition with the Historic Houses Trust at the Hyde Park Barracks, constructing installation pieces based on the interaction of textiles and light, as part of the Seaborn, Broughton and Walford Foundation Artist-in-Residence project. The exhibition was installed by Production students. And, in a similarly collaborative manner, the Properties students worked with Playwriting students on a model-based film project, bringing together two disciplines that are normally considered to be quite separate.

Further highlights from 2012 include a forum hosted by Nick Schlieper, the Seaborn, Broughton and Walford Foundation Artist-in-Residence, involving some of the profession's top lighting designers. Sitting alongside Nick on the panel was Rick Fisher (USA), Nigel Levings, Paul Jackson and the MC for the event, Tom Wright. The forum discussed lighting techniques used nationally and internationally as well as individual techniques employed by the panel members.



Image:
Physical Theatre
exercise
(Photo:
Jayniel Villacorta)

Students were also fortunate to participate in a question and answer session with Barry Humphries and were invited to observe the dress rehearsal in the Parade Theatre of Sydney Theatre Company's touring production of *Uncle Vanya*, prior to its US tour.

Returning again to the theme of new NIDA staff members, Dr David Fenton joined the team at the beginning of 2012 as Head of Performance Practices. Since taking up the position, David has significantly reshaped the structure and means of teaching for both Performance History and Arts and Ideas.

Tam Nguyen joined as the Online Content and Development Manager, focusing on bringing NIDA up to date in e-learning. NIDALearn is now up and running, allowing all students to have access to course information online and at their leisure. Furthermore, NIDA teaching staff, ably guided by Tam, have begun to bring online teaching programs to the students, assisted by the installation of a Polycom Video Conferencing System. This has culminated in virtual classes between NIDA's first year Designers and Western Australian Academy of Performing Arts Design, a trial Master Class with Jeff Janisheski - NIDA Second Year Music Theatre students and Opera students at the Australian National University School of Music, Canberra and

Costume students who had Master Classes with international guest lecturers in Florence, Italy. The prospect of further inter-institutional collaboration is very exciting.

It is not possible to discuss the success of 2012 without commenting on the great work ethic and commitment of the teaching and support staff at NIDA. I would like to give a special thank you to Lisa Minett, Head of Movement/Dance, who concluded her employment at NIDA at the end of 2012. I would also like to welcome the new staff members who join us in 2013; Kristine Landon-Smith, Acting Lecturer, Lynsey Brown, Associate Lecturer, Staging and Marcelo Zavala-Baeza, Head of Properties, a position he now shares with Todd Arthur.

Michael Scott-Mitchell

Director, Undergraduate Studies /
Head of Design

GRADUATE PROGRAM

Image:
The Company of Wolves
(Photo:
Mark Nolan)



Directing students spent the year immersed in the play production process, enhancing skills and developing a unique professional approach to directing for theatre and screen, while the Playwriting program saw students refine professional writing skills in a multidisciplinary environment designed to forge ongoing partnerships and links with the arts and entertainment industry. The year presented a plethora of opportunities to hone expertise, broaden knowledge and gain experience both here and overseas with NIDA's education and industry partners.

Directing graduates from recent years enjoyed considerable success during 2012. Sarah Giles won the Best Director Independent Theatre award and Kai Raisbeck won Best Indigenous Film at the St Kilda Film Festival, while other graduates worked as directors or assistant directors in locations from Sydney to Afghanistan, Serbia and Melbourne. Kip Williams directed *Under Milkwood* for Sydney Theatre Company at Sydney Opera House. Sarah Giles, Imara Savage and Paige Rattray were invited back to NIDA to direct the students' 2012 graduation plays.

In February, Directing and second year Design students attended the Perth Festival, which set in motion their collaborative process for the year. Classes continued with students analysing productions they had seen and exchanging roles as directors and designers to create designs for plays.

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

A highlight of the year for Directing students was a trip to Berlin in May to work with their counterparts at the Hochschule für Schauspielkunst 'Ernst Busch', where students collaborated with the academy's teachers and attended the Theatertreffen festival of theatre. The trip coincided with turmoil at Ernst Busch, when local students engaged in a two-week protest. NIDA students documented the course of events, shooting and editing daily video summaries of the demonstrations which were shown on German television.

Image:
Faust (part one)
(Photo:
Mark Nolan)



Another highlight came in July when directors and designers worked with Indigenous students at the Aboriginal Centre for Performing Arts (ACPA) in Brisbane, to create self-devised works. Presentations included a music video, dramatic scenarios on a train carriage, a dance piece in a pool of balloons and the retelling of a fairytale. Later the directors worked with National Theatre Drama School in Melbourne and University of Wollongong students, directing classic texts.

In September the Directing students worked on the Playwrights' graduation plays and self-devised works with third year Acting students, and during October the directors rehearsed operatic extracts with singers from Opera Australia. In November their NIDA careers culminated in the presentation of their impressive graduation plays.

The momentum behind NIDA's other graduate course, Playwriting – in its third year in 2012, and led by award-winning playwright Jane Bodie – is evident in the quality of its applicants. A record number applied for the 2012 program, many of those had already been working in the industry. We were delighted when 2012 student Phillip Kavanagh won the Patrick White Playwrights' Award for his play *Little Borders*.

Another sign of the course's growing momentum is the ever-increasing crowds at the Playwriting students' short play performances. These are showcased at NIDA and in 2012 were very well attended by industry representatives.

During the course, Playwriting students are paired with Directing students to develop new work, and many of the relationships they build during this formative phase endure throughout their careers.

The students also undertook a project at Elizabeth Bay House in Sydney. After a guided tour which introduced the history and characters, each student produced a short work related to a specific part of the house. An audience was led through each room, transported by words alone to various eras of the building's history.

To experience the nature of the broadcast medium, students spent time developing a short radio play and worked on a concept for a television series with television writer Luke Devenish.

Adding weight to the fact that NIDA's Playwriting program is the only course of its kind in Australia run by a writer, students are taught to treat writing as a profession. Working full-time, often more than five days a week, they study a range of subjects including playwriting, repertoire and advanced performance history. By the end of the year they have a clear understanding of how to embrace writing as a full-time career.

After three years as NIDA's Head of Playwriting, Jane Bodie leaves NIDA at the end of 2012 to pursue her own career in playwriting, handing the steering of the course over to new Head of Writing for Performance, Stephen Sewell, who brings with him a wealth of experience as prominent playwright, screenwriter and novelist.

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

Egil Kipste

Director, Graduate Studies /
Head of Directing

2012 was a vigorous and successful year for NIDA Open's short courses, studio and corporate training programs. Our programming reflected the Institute's higher education offerings, with courses in performance, design, production, costume, properties, directing and writing.

In addition, we ran courses in television presenting, filmmaking, Higher School Certificate specialist topics, early childhood learning, teacher training and communication and presentation skills development. During 2012 we delivered these activities in a variety of formats to over 17,000 students and clients Australia-wide.

For young people these included holiday courses, term classes and specialist schools sessions. For adults there were evening and weekend short courses which ran throughout the year, half-year and year-long studio courses, and customised training.

We employed almost 400 casual tutors, mainly NIDA graduates, to deliver these activities. These included actors Guy Simon, Miranda Tapsell, Ben Gerrard and Sabryna Te'o; voice specialists Antony Grgas and Natasha McNamara; movement specialists Kylie Bonaccorso and Craig Maguire; designers Michael Hankin and Justin Nardella; early childhood learning specialist Jennifer Nicholls; lighting designer Kim Straatemeier; filmmakers Maia Horniak and Raj Muneshwar; producer Michael Sieders; and directors Tyran Parke and Shannon Murphy.

While participants undertook short course programs for a variety of reasons, for many, NIDA Open's training was a pathway into NIDA's higher education program. Of the total cohort of students undertaking full-time undergraduate and graduate study at NIDA in 2012, 38 per cent had previously completed short course programs through NIDA Open.

In 2012 we continued to provide NIDA's higher education students and recent graduates with training and casual employment opportunities. In addition to dedicated skills development sessions for graduates, around 35 full-time NIDA students worked as assistant and trainee tutors on short course programs during the year.

NIDA Open continued to build relationships with venues, arts and entertainment organisations, and educational bodies to assist in the creation and delivery of activities. They included partnerships with Taronga Zoo, the Historic Houses Trust, Carriageworks, Sydney Harbour Federation Trust, the Maritime Museum, Parramatta's Riverside Theatres, Blacktown Arts Centre, Campbelltown Arts Centre and local councils.

NIDA Open and the National Centre of Indigenous Excellence (NCIE) collaborated on skills development workshops for young people from across Australia.

In Melbourne, NIDA Open extended partnerships with The Australian Ballet School and Malthouse Theatre for the delivery of short courses and training for business professionals, and in Brisbane, the Southbank Institute of Technology provided ongoing support for term classes.

BBC Worldwide and NIDA Open continued to work together on the creation and delivery of Doctor Who themed holiday workshops. These were conducted across Sydney and in Brisbane, Melbourne and Canberra, incorporating scripts and materials exclusive to NIDA Open.

Over three separate periods – summer, winter and spring – NIDA Open extended short course offerings to all states and territories. These included multiple visits to Brisbane, Melbourne and Perth, and visits to Adelaide, Cairns and Alice Springs.

Throughout 2012 NIDA Open continued to deliver communication skills training for business professionals in two formats: public courses in Sydney, Brisbane and Melbourne; and customised training across Australia. A new offering in 2012 was the 'Presenting with Media' course which teaches business people the skills and techniques required to take command of technology and ensure they reach their audience when presenting on radio, on television, and online. We also offered a new evening course in communications strategies for everyday professional situations.

2012 saw the return of a theatre production specifically created the previous year to introduce young audiences to the excitement of live performance. Actors Emily Brennan, Matthew Backer, Julia Ohannessian and Gary Brun performed *Mr Chicken Goes to Paris* to over 4,000 primary school children in NIDA's Parade Theatre. NIDA Open's Schools Manager, Kellie Mackereth, adapted and directed the production from the classic children's book by Leigh Hobbs.

The growth of our programs necessitated changes to the short course management team. We introduced two separate course managers responsible for youth activities in the 2-12 years and 12-18 year age brackets, and appointed a Senior Course manager responsible for NIDA Open's Studios, which have emerged from what was previously our part-time course program.

Overall, it was a year of consolidation for regular skills development programs, and a year of review and renewal as NIDA Open looks forward to diversifying and growing its programs.

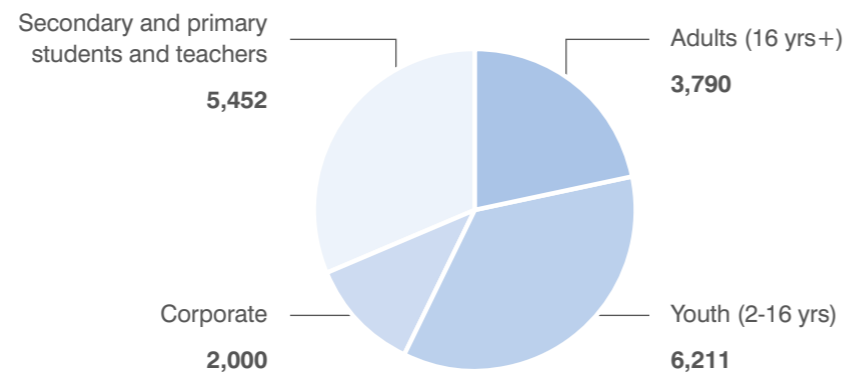
Mark Gaal
Head of NIDA Open



NIDA OPEN STATISTICS

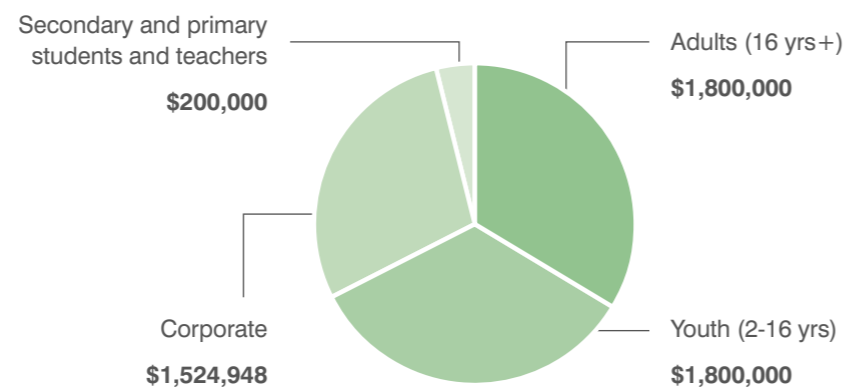
No. of students and clients

total: 17,453



\$ income

total: \$ 5,324,948



NIDA PARADE THEATRES

This year the program for NIDA Parade Theatres was geared towards the presentation of new work by emerging artists and current students, through the establishment of the NIDA Independent program and partnerships with companies committed to creating quality work. The venue also welcomed new and returning clients producing seminars, conferences and product launches in our remarkable suite of spaces.

The NIDA Independent program in 2012 was generously supported by the Irwin Enid Charitable Trust managed by Perpetual. It comprises four strands, each intended to increase access to and engagement with the venue. The production program offers opportunities for independent companies to present their work in the Parade Studio, harnessing the knowledge and infrastructure available at NIDA. The program is open to the exploration of new work and creative forms, as well as the reinvention of classic and contemporary texts. G.Bod Productions presented *Shallow Slumber* by Chris Lee, followed by a return season of Queenie van der Zandt's *I Get The Music In You*.

The second offering through the NIDA Independent program is space for creative development. Over the course of the year more than 100 artists from 12 companies took part in the program, with resulting work since appearing in programs across Australia, including Vivid LIVE and Next Wave, and in the NIDA Parade Theatres program for 2013. NIDA Independent also engages with current students by offering a platform for self-devised work, and seeks to engage with audiences through the free-to-attend NIDA Creative Forum series. This series runs in counterpoint to the venue program, providing commentary and debate around some of the major themes in the work being presented in the theatres. Some examples of this include the forum that took place around the Storylines festival in the Parade Playhouse where panellists Justin Fleming (playwright), Uncle Ray Minniecon (Kinchela Boys Home Aboriginal Corporation), Kir Deng (a South Sudanese refugee) and Dr Safdar Ahmed (the Refugee Art Project, Villawood Detention Centre) discussed the state of multiculturalism in the arts. Prior to the presentation of the graduating playwrights' work in September, a discussion around the new developments in outreach programs for training and supporting playwrights included Ola Animashawun (Associate Director, Royal Court Theatre) and Dan Pritchard (PlayWriting Australia).

The venue has also maintained its good relationships with repeat clients Twisted Broadway, Locreateo, Sydney Theatre Company, Sydney Chamber Opera, Arts North Drama Festival and McDonald College, and has forged new relationships with clients such as Ondine Productions, producers of baroque chamber operas and contemporary dance producer Marko Panzic. The Parade Theatre continues to build on its reputation as a leading venue for dance studios across Sydney, with a number of new clients electing to present their end-of-year concerts with us in 2012.

2012 was also a year in which the appearance and infrastructure of the venue was enhanced through NIDA's Capital Works Program. From August, the new tutorial rooms and atrium were enjoyed by a number of clients and patrons, with Brent Street responding to the outdoor theatre space by producing a spectacular dance piece set at twilight. We continue to make every effort to inspire and welcome the industry and the wider community.

Johanna Mulholland

Producer, NIDA Parade Theatres

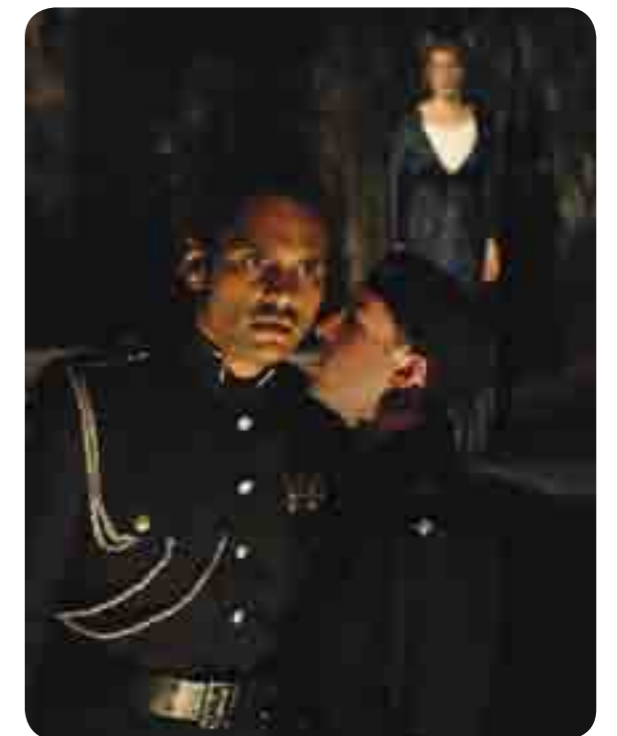


Image: *Othello* (Photo: Olivia Martin-McGuire)

OPERATIONS

NIDA's buildings on the Institute's site on Anzac Parade are owned by the Australian Government, which, through the Office for the Arts, provided support, advice and funding for a major Capital Works Program in 2012. This project absorbed the Operations department for much of the year.

Objectives of the funding include prolonging the useful life of the NIDA building through activities that improve its service efficiency and effectiveness, functionality and service capacity, to ensure its continued viability in meeting NIDA's Strategic Plan and policy directions.

Modernising and maximising the use of existing available space, and planning for future growth in space and technological demands, are of strategic importance to NIDA's success.

A major space utilisation and planning study led by the NIDA Board highlighted significant and immediate shortages in teaching, office and storage accommodation available to support the Institute's current or near term activities. The study also provided a structured approach to space improvement decisions over the coming years.

During 2012, use of the existing building's footprint was made more efficient by improving and redeveloping areas identified in the study, including covering the central courtyard amphitheatre with an atrium ready for classes and performances, creating mixed and open plan office layouts, and building five new tutorial rooms. Staff and students working across NIDA's seven-days-a week schedule of classes and performances, immediately filled the new tutorial spaces.

Upgrades to teaching and learning digital, theatre and information technologies NIDA-wide now allow students to be innovative within the digital world. As a result students can access, visualise, create and communicate digital ideas in real time. The Australian Government's Capital funding is providing students and staff with sustainable access to key digital business, teaching and creative information technology and infrastructure necessary for online content creation, communication and administration.

Several other projects dealt with important safety and statutory compliance matters, the refurbishment of aged rehearsal rooms and other spaces, installation of computer-controlled lighting in the main foyer to enhance student work displays and events, replacement of an out-of-date chain hoist system in the Parade Theatre with the latest theatre-specific computer controlled system, improvements to the existing foyer and Parade Theatre public address systems, and enhanced energy system and building automation to assist in controlling energy costs.



Image: NIDA atrium (Photo: Maja Baska)

Thanks to generous funding by the NIDA Foundation Trust, new technology acquisitions – such as orchestra and cast audio gear, orchestra pit equipment and a wireless talk-back system – have helped to make NIDA venues ready for music theatre and will aid student productions.

NIDA continues its commitment to the safety and welfare of students, staff and visitors, merging seamlessly into the new national Work Health and Safety harmonisation program in 2012.

It is important to acknowledge the extraordinary efforts and contributions of the staff in NIDA's Technical, Information Technology and Facilities Departments to the abovementioned projects and their day-to-day operations during an extraordinary year.

Allan Morgan
Director, Operations

DEVELOPMENT

The generous support of NIDA's donors and supporters continues to be instrumental to assisting the delivery of an extensive range of projects that enhance the creative development of the students.

NIDA's Principal Partnership with the Seven Network entered its second year in 2012, with Acting students continuing to work within the professional environment of the Seven-supported Reg Grundy Studio, honing the skills required to confidently enter the film and television industry.

Internationally renowned lighting designer Nick Schlieper took up a highly successful tenure at NIDA as the Seaborn, Broughton and Walford Foundation Artist-in-Residence, working with students across all disciplines. The Girgensohn Foundation extended its support of the International Directors program to help bring highly-respected director Kate Whoriskey to NIDA from the US. Kate's extensive directing experience was of great value to the students working with her on Tony Kushner's translation of *The Illusion*.

The fundraising efforts of the NIDA Foundation Trust aided the purchase of \$100,000 worth of new technical equipment for the building and provided bursaries, scholarships and support for international secondments to more than eighty students. Additional sound equipment was offered by industry sponsors Jands and Shure, and NIDA's guests throughout the year enjoyed the offerings of drinks partners Tempus Two and Little Creatures.

The NIDA Foundation Trust supported the 2012 NIDA commission, which saw Australian playwright, Ben Ellis, recount a tale of political intrigue set in the Blue Mountains, in *Story of the Red Mountains*.

In addition, the Trust's support for touring productions saw NIDA take the work of the 2011 graduating Directors to Melbourne and Albury Wodonga.

The NIDA Foundation Trust hosted a spectacular Gala in July 2012 in the Nancy Fairfax Foyer of NIDA's Parade Theatres, with the support of key sponsors Seven Network, Bulgari and Aria Catering. Guests, donors and NIDA alumni 'tripped the light fantastic', enjoyed a sumptuous dinner, bid in a fantastic auction and marvelled at the evening's spectacular entertainment, designed and performed by NIDA's talented students. The sixth annual Gala raised almost \$90,000 in support of NIDA's activities.

The new NIDA Independent program, which offers creative development opportunities for emerging artists, was launched in 2012 with the support of the Irwin Enid Charitable Trust, managed by Perpetual. NIDA's partnership with Dendy Cinemas and Icon Film Distribution saw two fundraising screenings at Dendy Opera Quays and a highly successful NIDA week at Dendy's Sydney cinemas.

NIDA welcomed donors and sponsors to a host of events over the year, offering exclusive opportunities to meet NIDA students and experience the quality of their work. NIDA is grateful to of all those who supported the Institute in 2012 and acknowledges the ongoing commitment of the directors of the NIDA Foundation Trust, chaired by Andrew Banks.

Elizabeth Nicoll
Head of Development

*Image:
NIDA Foundation
Trust Gala 2012
(Photo:
Patrick Rivieri)*



HIGHER EDUCATION STATISTICS

APPLICANTS FOR COURSES COMMENCING IN 2012

| State | Acting* | Design | Production | Costume | Properties | GDA Dir | MDA Dir | GDA Play | Totals |
|--------------|--------------|-----------|------------|-----------|------------|-----------|----------|-----------|--------------|
| ACT | 45 | 2 | | 2 | | | | | 49 |
| NSW | 711 | 25 | 23 | 39 | 10 | 18 | 2 | 16 | 844 |
| NT | 7 | | | | | 1 | | | 8 |
| QLD | 292 | 4 | 3 | 3 | 2 | 6 | | 4 | 314 |
| SA | 74 | 1 | 4 | 2 | | 1 | | 1 | 83 |
| TAS | 48 | | 3 | 1 | | 1 | | | 53 |
| VIC | 385 | 8 | 6 | 4 | 2 | 8 | | 3 | 416 |
| WA | 133 | | 2 | | | | | 1 | 136 |
| Overseas | 69 | 2 | | 2 | | 1 | | | 74 |
| Total | 1,764 | 42 | 41 | 53 | 14 | 36 | 2 | 25 | 1,977 |

STUDENTS BY COURSE IN 2012*

| | Acting* | Design | Production | Costume | Properties | GDA Dir | GDA Play | Totals |
|--------------|-----------|-----------|------------|-----------|------------|----------|----------|------------|
| Year 1 | 20 | 8 | 14 | 4 | 4 | 6 | 6 | 62 |
| Year 2 | 22 | 8 | 14 | 3 | 4 | | | 51 |
| Year 3 | 23 | 7 | 14 | 4 | 3 | | | 51 |
| Total | 65 | 23 | 42 | 11 | 11 | 6 | 6 | 164 |

STUDENTS BY COURSE AND GENDER IN 2012*

| | Acting* | Design | Production | Costume | Properties | GDA Dir | GDA Play | Totals |
|---------------|-----------|-----------|------------|-----------|------------|----------|----------|------------|
| Female | 29 | 18 | 28 | 11 | 6 | 1 | 3 | 96 |
| Male | 36 | 5 | 14 | | 5 | 5 | 3 | 68 |
| Totals | 65 | 23 | 42 | 11 | 11 | 6 | 6 | 164 |

FIRST YEAR ENROLMENTS 2012**

| State | Acting* | Design | Production | Costume | Properties | GDA Dir | GDA Play | Totals |
|--------------|-----------|----------|------------|----------|------------|----------|----------|-----------|
| ACT | 1 | | | | | | | 1 |
| NSW | 2 | 6 | 4 | 2 | 1 | 3 | 2 | 20 |
| NT | 0 | | | | | | 1 | 1 |
| QLD | 1 | | 3 | 1 | 1 | | | 6 |
| SA | 2 | | 3 | 1 | | | 1 | 7 |
| TAS | 1 | | | | | | | 1 |
| VIC | 2 | 2 | 3 | | 2 | 3 | 2 | 14 |
| WA | 7 | | 1 | | | | | 8 |
| Overseas | 3 | | | | | | | 3 |
| NZ | 1 | | | | | | | 1 |
| Total | 20 | 8 | 14 | 4 | 4 | 6 | 6 | 62 |

* Includes the Acting stream and Music Theatre stream

** At 1 February 2012

1 GDA Dir - Graduate Diploma of Dramatic Art, Directing stream

2 MDA Dir - Master of Dramatic Art, Directing stream

3 GDA Play - Graduate Diploma of Dramatic Art, Playwriting stream

VISITING STAFF AND GUESTS

Many visiting teachers, directors, organisations and members of the performing arts are engaged at NIDA each year to teach or participate as special guests across the organisation.



Image:
Rookery Nook
(Photo:
Olivia Martin-
McGuire)

In 2012 these visiting staff and guests included:

Ali Aitken, Beth Allen, Bec Allen, Shane Anthony Jones, Suresh Ayyar ASE, Russell Bacon ACS, Helmut Bakaitis, Kathryn Baker, Patricia Barker, Ron Barlow, Grace Barnes, Sandie Bekavac, Hilary Bell, Sue Benfer, Narelle Benjamin, Robert Bertram, Kane Bonke, Adam Bowring, Rosie Boylan, Tom Brickhill, Mike Bridges, Christopher Brown, Denis Carnahan, Peter Carroll, Peggy Carter, Dr Carl Caulfield, Mary Cerny, Andrew Chan, Sam Chester, Terry Clarke, Marcus Cole, Melinda Colvin, Damien Cooper, Matt Cox, James Croke, James Dalton, Stephen Davey, Monica Davidson, Margi de Ferranti, Luke Devenish, Robin Dixon, Peta Einberg, Jo Elliott, Bianca Esther, James Evans, Eugenia Farrell, Eamon Farren, Rodney Fisher AM, Colin Fletcher DGA, Steve Francis, Pamela French, Tony Garland, Sarah Giles, Darren Gilshenan, Ross Graham, Jon Grimeau, Mic Gruchy, Silvia Guerrero, Mark Hammer, Verity Hampson, Wayne Harrison, Anneke Harrison, Chris Hay, Ken Healey, Graham Henstock, Corinne Heskett, Mark Hodge, Bill Hughes, Craig Ilott, Peter James ACS/ASC, Sian James-Holland, Cass Jones, Claire Jones, Kelly-Maree Jong, Liz Joyce, Peter Jukes, John Kachoyan, Caroline Kaspar, Leland Kean, Phil Keros, Sharolyn Kimmorley, Sophie Kurylowicz, Tanya Leach, Cassandra Anne Lee, Teegan Lee, Briony Leivers, Nigel Levings, Marcia Lidden, Richard Lindsell, Glenda Linscott, Antony Love, Adam Lowe, Judith Loxley, Fiona Macleod, Kylie Mascord, Steve Mason, Tina Mathews, John McCallum, Robin McCarthy, Rhys McConnochie, Gerard McLaughlin, Tom McSweeney, Viv Mephram, Dominic Mercer, Pamela Mildenhall, Andrea Moore, Tracie Morley, Jodie Morrison, Elke Neidhardt, Peter Neufeld, Linda Nicholls-Gidley, Patrick Nolan, John O'Connell, Dan O'Connell, Des O'Neill, Sue Osmond, Katie Pack, Grant Page, Aimee Pederson, Anthony Phillips, Lachlan Philpott, Sheryl Pilkinton, John Platt, Vicki Popplewell, Caitlin Porter, Philip Quast, Kai Raisbeck, Paul Ranford, Paige Rattray, Kingsley Reeve, Annette Ribbons, Juan Robertson, Mel Robertson, Tim Roseman, Damien Ryan, Jenn Ryan, Imara Savage, Tess Schofield, Bronwyn Shooks, Jeremy Silver, Anushree Singh, Lucy Skilbeck, Anthony Skuse, Mackenzie Steele, Desmond Sweeney, Pearl Tan, Isabelle Toland, Matt Tunchon, Elanor Whale, Jennifer Anne White, Stephanie Wigen, Kip Williams, Viv Wilson, Kate Whoriskey, Darren Yap, Juliet Young, Marcelo Zavala-Baeza, Laura Zusters.

Images from L to R:

OTHELLO

(Photo: Olivia Martin-McGuire)

TROJAN WOMEN

(Photo: Olivia Martin-McGuire)

THE ILLUSION

(Photo: Mark Nolan)

LOOT

(Photo: Mark Nolan)

ROOKERY NOOK

(Photo: Olivia Martin-McGuire)



OTHELLO

By William Shakespeare
Directed by Jennifer Hagan

4-8 June

CAST

| | |
|--------------------------------------------------------|--------------------------------------|
| Othello | Robert Collins |
| Brabantio | Matthew Pearce |
| Cassio | Jason Kos |
| Iago | Nicholas Hiatt |
| Roderigo | Michael McStay |
| Duke of Venice | Rupert Raineri |
| Other senators | Christian Charisiou, Devon Currie |
| Montano | Christian Charisiou |
| Gratiano | Devon Currie |
| Lodovico | Matthew Pearce |
| Desdemona | Eleanor Stankiewicz |
| Emilia | Sarah Jane Kelly |
| Bianca | Olivia Charalambous |
| Sailor, Messenger, Herald, Officers & Attendants | The ensemble |

PRODUCTION CREW

| | |
|--------------------------------|-------------------|
| Set/Props Designer | Ally Mansell |
| Costume Designer | Ally Mansell |
| Lighting Designer | Tanisha Malkki |
| Sound Designer / Operator | Elizabeth Bloxsom |
| Voice Coach | Hamish Pritchard* |
| Movement Choreographer | Lisa Minett* |
| Fight Choreographer | Scott Witt* |
| Production Stage Mgr. | Olivia Benson |
| Deputy Stage Mgr. | Aaron Ng |
| Assistant Stage Mgr. | Fraser Orford |
| Head Electrician / Operator | Caitlin Chatfield |
| Electrics Assistant | Sally Carter |
| Sets Supervisor | Tony Pierce* |
| Sets / Scenic Art | Isabella Andronos |
| Props Supervisor | Olivia O'Connor* |
| Props Crew | Andrew Boland |
| Costume Supervisor | Katrina McFarlane |
| Costume Crew | Kelly-Maree Jong* |
| Design Assistant | Charlotte Henery |



TROJAN WOMEN

By Euripides
Directed by Jeff Janisheski

5-9 June

CAST

| | |
|---------------|----------------------------------------------------|
| Poseidon | Joel Jackson |
| Pallas Athene | Vanessa Cole |
| Hecuba | Lucy Goleby |
| Chorus Leader | Emma Playfair |
| Chorus | Emily Eskell Zoe Jensen |
| Talthybios | Benjamin Winckle |
| Cassandra | Lily Newbury-Freeman |
| Andromeda | Lauren Pegus |
| Helen | Kate Williams |
| Menelaus | Troy Honeysett |
| Soldiers | Joel Jackson Troy Honeysett Benjamin Winckle |

PRODUCTION CREW

| | |
|--------------------------------|--------------------|
| Set/Props Designer | Genevieve Shrayer |
| Costume Designer | Jessica O'Neill |
| Lighting Designer | Khym Scott |
| Sound Designer / Operator | Vanessa Martin |
| Voice Coach | Katerina Moraitis* |
| Movement Choreographer | Lisa Minett* |
| Fight Choreographer | Scott Witt* |
| Production Stage Mgr. | Thomas Davies |
| Deputy Stage Mgr. | Alexander Berlage |
| Assistant Stage Mgr. | Bridget McCluskey |
| Assistant Director | Dominic Mercer** |
| Head Electrician / Operator | Shannyn Miller |
| Lighting Assistant | Emily Milne |
| Sets / Scenic Art | Rachel Giuffre |
| Props Supervisor | Thomas Taylor |
| Props Crew | Hannah Crosby |
| Costume Supervisor | Clare McCutcheon |
| Costume Crew | Michael Hili |



THE ILLUSION

By Pierre Corneille
Adapted by Tony Kushner
Directed by Kate Whoriskey

13-19 June

CAST

| | |
|----------------------------------------------------------------------------|------------------|
| Pridamant of Avignon, a lawyer | Cody Ross |
| The Amanuensis, servant to Alcandre / Geronte, father of Isabelle | Darcy Brown |
| Alcandre, a magician | Shaka Cook |
| Calisto / Clindor / Theogenes, son of Pridamant | Liam Nunan |
| Melibea / Isabelle / Hippolyta, beloved wife of C/C/T | Rachael Chisholm |
| Elicia / Lyse / Clarina, maid/friend of M/I/H | Pip Edwards |
| Pleribo / Adraste / Prince Florilame, rival of C/C/T | Gary Clementson |
| Matamore, a lunatic | Heath Ivey-Law |

PRODUCTION CREW

| | |
|--------------------------------|---------------------------------|
| Set / Props Designer | Katren Wood |
| Costume Designer | Katren Wood |
| Lighting Designer | Madison Burkett |
| Sound Designer / Operator | Tom Stanton |
| Voice Coach | Jennifer White* |
| Movement Choreographer | Lisa Minett* |
| Fight Choreographer | Scott Witt* |
| Production Stage Mgr. | Nicholas Wagstaff |
| Deputy Stage Mgr. | Issy Stadler |
| Assistant Stage Mgr. | Brittany Jones |
| Assistant Stage Mgr. | Eva Woodbrook |
| Head Electrician / Operator | Joshua Vozzo |
| Electrics Assistants | Aysha Woods, Ryan Shuker |
| Sets Supervisor | Tony Pierce* Judith Loxley** |
| Sets / Scenic Art | Dann Barber |
| Props Supervisor | Sarah Pickup |
| Props Crew | Luc Favre |
| Costume Supervisor | Judith Loxley** |
| Costume Crew | Laura Stewart |
| Design Assistant | Emily Barr |



LOOT

By Joe Orton
Directed by Darren Gilshenan

15-22 June

CAST

| | |
|-------------|--------------------|
| Truscott | Brandon McClelland |
| Fay | Contessa Treffone |
| Hal | Adam Stafford |
| Old McLeavy | Joshua Anderson |
| Dennis | Nicholas Gell |

PRODUCTION CREW

| | |
|---------------------------------|-------------------------------------|
| Set / Props Designer | Lauren O'Flaherty |
| Costume Designer | Lauren O'Flaherty |
| Lighting Designer | Amy Burkett |
| Sound Designer / Operator | Rachel Barnicoat |
| Voice Coach | Linda Nicholls Gidley* |
| Fight Choreographer | Scott Witt* |
| Production Stage Mgr. | Katie Hankin |
| Deputy Stage Mgr. | Bradley Barrack |
| Assistant Stage Mgr. | Adam Smith |
| Head Electrician / Operators | David Cherrie Wei Ning Ho (Ning) |
| Electrics Assistant | Ben Redford |
| Sets / Scenic Art | Charles Davis |
| Props Supervisor | Jessica Sutton |
| Props Assistant | Rowan Wills |
| Costume Supervisor | Brooke Cooper-Scott |
| Costume Assistant | Tara Mannell |



ROOKERY NOOK

By Ben Travers
Directed by Rodney Fisher AM

16-22 June

CAST

| | |
|----------------|---------------------|
| Gertrude Twine | Honey Debelle |
| Mrs Leverett | Giulia Petrocchi |
| Harold Twine | Jake Speer |
| Clive Popkiss | Thomas Cocquerel |
| Gerald Popkiss | Harry Greenwood |
| Rhoda Marley | Liana Cornell |
| Putz | Uli Latukefu |
| Admiral Juddy | Gabriel Gilbert-Dey |
| Poppy Dickey | Lily Ji |
| Clara Popkiss | Hannah Barlow |
| Mrs Possett | Maggie Dence** |

PRODUCTION CREW

| | |
|-------------------------------------------|---------------------------------|
| Set / Props Designer | Jenny Shepherd |
| Costume Designer | Ruth Arnold |
| Lighting Designer | Phoebe Williams |
| Sound Designer / Operator | Breanna Connor |
| Voice Coach | Linda Nicholls Gidley* |
| Fight Choreographer | Scott Witt* |
| Production Stage Mgr. | Natalie Smith |
| Deputy Stage Mgr. | Juz McGuire |
| Assistant Stage Mgr. / Radio Mic Tech. | Georgia Boreham |
| Assistant Stage Mgr. | Kirsty Walker |
| Head Electrician / Operator | Serene Lodhia |
| Electrics Assistants | Alexia Thorne Gemma Rowe |
| Set Supervisor | Tony Pierce* |
| Sets / Scenic Art | Emma Vine |
| Props Supervisor | Olivia O'Connor** |
| Props Crew | Andrew Boland |
| Costume Supervisor | Sophie Cameron |
| Costume Crew | Anna Porcaro Jessica Allison |

**NIDA
PRODUCTIONS
2012**

* NIDA Staff

** Guest Artist



STORY OF THE RED MOUNTAINS

By Ben Ellis
Directed by Tim Roseman

10-15 October

CAST

| | |
|-------------|----------------------|
| Essie | Emily Eskell |
| Thomas | Matthew Pearce |
| Jim | Rupert Raineri |
| Liz | Lucy Goleby |
| Joan | Kate Williams |
| Dot | Lauren Pegus |
| Katherine | Eleanor Stankiewicz |
| Kevin | Robert Collins |
| Lottie | Lily Newbury-Freeman |
| Frederic | Benjamin Winckle |
| Greg | Michael McStay |
| Davey | Troy Honeysett |
| Radio Voice | Hamish Pritchard* |

PRODUCTION CREW

| | |
|-----------------------------|------------------------------|
| Dramaturg | Jane Bodie* |
| Set/Props Designer | Ruth Arnold |
| Costume Designer | Genevieve Shryer |
| Lighting Designer | Nick Wagstaff |
| Sound Designer | Nathalie Taylor |
| Voice Coach | Hamish Pritchard* |
| Technical Mgr. | Nick Wagstaff |
| Production Stage Mgr. | Nathalie Taylor |
| Deputy Stage Mgr. | Wei Ning Ho (Ning) |
| Assistant Stage Mgr. | Ben Redford |
| Assistant Directors | Luke Rogers Pierce Wilcox |
| Head Electrician / Operator | Alexander Berlage |
| Lighting Assistant | Georgia Boreham |
| Props Supervisor | Olivia O'Connor** |
| Props Crew | Luc Farve |
| Costume Supervisor | Sophie Cameron |
| Design Assistant | Emma Vine |



SUNDAY IN THE PARK WITH GEORGE

Music and lyrics by Stephen Sondheim
Book by James Lapine
Directed by Wayne Harrison

17-20 October

CAST

| | |
|--------------------------------|---------------------------------------|
| George | Jason Kos (MT) |
| Dot / Marie | Olivia Charalambous (MT) |
| Old Lady | Amanda Muggleton** |
| Nurse / Mrs / Harriet Pawling | Vanessa Cole |
| Franz / Photographer | Matthew Predny (MT) |
| Jules / Bob Greenberg (MT) | Christian Charisiou |
| Yvonne / Naomi Eisen | Zoe Jensen (MT) |
| Boatman / Lee Randolph | Nicholas Hiatt |
| Celeste #1 / Museum Assistant | Jessica Vickers (MT) |
| Celeste #2 / Waitress | Sarah Jane Kelly |
| Louise | Krystelle Boulos**/ Clare Taylor** |
| Frieda / Elaine | Emma Playfair |
| Louis / Billy Webster / Dennis | Devon Currie |
| Soldier / Alex | Joel Jackson |
| Mr / Man / | Skyler Ellis (MT) Charles Redmond |
| Blair Daniels | Emily Havea (MT) |
| Women / Betty | Emele Ugavule (MT) |

Images from L to R:

STORY OF THE RED MOUNTAINS

(Photo: Lisa Maree Williams)

SUNDAY IN THE PARK WITH GEORGE

(Photo: Lisa Maree Williams)

PUNK ROCK

(Photo: Lisa Maree Williams)

THE FARM

(Photo: Olivia Martin-McGuire)

THE LIEUTENANT OF INISHMORE

(Photo: Lisa Maree Williams)

PRODUCTION CREW

| | |
|----------------------------------------------|--------------------|
| Musical Director | Nigel Ubrihien* |
| Musical Supervisor | Andrew Ross* |
| Choreographer | Caroline Kaspar** |
| Set / Props Designer | Katren Wood |
| Costume Designer | Ally Mansell |
| Lighting Designer | Thomas Davies |
| Sound Designer | Olivia Benson |
| Assistant Director | Derek Walker |
| Voice Coach | Katerina Moraitis* |
| Pianist and Vocal Coach | Robert Bertram** |
| Production Stage Mgr. | Khym Scott |
| Deputy Stage Mgr. | Breanna Connor |
| Assistant Stage Mgr. | Gemma Rowe |
| Assistant Stage Mgr. / Mic Tech | Ryan Shuker |
| Sets Supervisor | Tony Pierce* |
| Head Mechanist | Issy Stadler |
| Properties Supervisor | Jessica Sutton |
| Properties Assistant / Flyman | Andrew Boland |
| Costume Supervisor | Beth Allen** |
| Costume Maker | Kelly-Maree Jong** |
| Costume Assistant | Laura Stewart |
| Head Electrician / Operator | Aaron Ng Ji Fu |
| Projection Designer | David Cherrie |
| Video Artist | Katren Wood |
| Electrics Assistant / Head Dome | Bridget McCluskey |
| Electrics Assistant / Pyro Operator | Kirsty Walker |
| Design Assistant (Costume) | Dann Barber |
| Design Assistant (ScenicArt) / Dome Operator | Emily Barr |



PUNK ROCK

By Simon Stephens
Directed by Imara Savage

20-27 October

CAST

| | |
|-------------------|------------------------|
| William Carlisle | Gabriel Gilbert-Dey |
| Bennett Francis | Cody Ross |
| Chadwick Meade | Darcy Brown |
| Lily Cahill | Pip Edwards |
| Cissy Franks | Honey DeBelle |
| Nicholas Chatman | Harry Greenwood |
| Tanya Gleason | Contessa Treffone |
| Dr Richard Harvey | Tony Llewellyn Jones** |

PRODUCTION CREW

| | |
|-----------------------------|---------------------|
| Set / Props Designer | Jenny Shepherd |
| Costume Designer | Jenny Shepherd |
| Lighting Designer | Kirsty Rogers |
| Sound Designer / Operator | Joshua Vozzo |
| Voice Coach | Jennifer White* |
| Production Stage Mgr. | Phoebe Williams |
| Deputy Stage Mgr. | Vanessa Martin |
| Assistant Stage Mgr. | Emily Milne |
| Assistant Director | Phillip Rouse |
| Head Electrician / Operator | Juz McGuire |
| Lighting Assistant | Fraser Orford |
| Set Supervisor | Tony Pierce* |
| Sets / Scenic Art | Michael Hili |
| Props Supervisor | Olivia O'Connor** |
| Props Assistant | Luc Favre |
| Costume Supervisor | Brooke Cooper-Scott |
| Costume Assistant | Anna Porcaro |
| Design Assistant | Rachel Giuffre |



THE FARM

By David Gieselmann
Translated by David Tushingham
Directed by Sarah Giles

22-27 October

CAST

| | |
|------------------|--------------------|
| Lucie | Hannah Barlow |
| Sandra | Paige Gardiner** |
| Patricia / Pat | Liana Cornell |
| Peter | Shaka Cook |
| Pritt | Jake Speer |
| Jo / Tiger Bunch | Nick Gell |
| Erich | Thomas Cocquerel |
| Simon | Brandon McClelland |
| Natasha | Lily Ji |

PRODUCTION CREW

| | |
|---------------------------|-----------------------------|
| Set / Props Designer | Jessica O'Neill |
| Costume Designer | Jessica O'Neill |
| Lighting Designer | Matt Cox** |
| Sound Designer / Operator | Shannyn Miller |
| Voice Coach | Hamish Pritchard* |
| Production Stage Mgr. | Amy Burkett |
| Deputy Stage Mgr. | Caitlin Chatfield |
| Assistant Stage Mgr. | Alexia Thorne |
| Lighting Assistants | Adam Smith Eva Woodbrook |
| Sets Supervisor | Tony Pierce* |
| Props Supervisor | Sarah Pickup |
| Props Assistant | Hannah Crosby |
| Costume Supervisor | Kat McFarlane |
| Costume Assistant | Tara Mannell |
| Design Assistant | Charles Davis |



THE LIEUTENANT OF INISHMORE

By Martin McDonagh
Directed by Paige Rattray

22-27 October

CAST

| | |
|--------------|------------------|
| Padraic | Joshua Anderson |
| Davey | Heath Ivey-Law |
| Donny | Uli Latukefu |
| Mairead | Giulia Petrocchi |
| Christy | Gary Clementson |
| James / Joey | Adam Stafford |
| Brendan | Liam Nunan |

PRODUCTION CREW

| | |
|-----------------------------|------------------------|
| Set / Props Designer | Lauren O'Flaherty |
| Costume Designer | Lauren O'Flaherty |
| Lighting Designer | Natalie Smith |
| Sound Designer / Operator | Bradley Barrack |
| Voice Coach | Linda Nicholls-Gidley* |
| Production Stage Mgr. | Rachel Barnicoat |
| Deputy Stage Mgr. | Serene Lodhia |
| Assistant Stage Mgr. | Aysha Woods |
| Assistant Stage Mgr. | Sally Carter |
| Assistant Director | Harriet Gillies |
| Assistant Director | Lucas Jervies |
| Head Electrician / Operator | Tom Stanton |
| Lighting Assistant | Brittany Jones |
| Head MX | Issy Stadler |
| Sets Supervisor | Tony Pierce* |
| Sets / Scenic Art | Charlotte Henery |
| Props Supervisor | Thomas Taylor |
| Props Assistant | Rowan Wills |
| Costume Supervisor | Stephanie Wiggins** |
| Costume Assistant | Jessica Allison |
| Design Assistant | Isabella Andronos |

* NIDA Staff

** Guest Artist

Images clockwise from top:
 SKIP THE THIRD
 FLUTTER KICK
 TWENTY-FIVE WORDS OR LESS
 (All photos: Olivia Martin-McGuire)

STUDIO PROGRAM

PRODUCTION CREW

| | |
|----------------------------------------------|-------------------------------------|
| Designer - <i>Flutter Kick</i> | Charlotte Henery |
| Designers - <i>Twenty-Five Words or Less</i> | Emily Barr Emma Vine |
| Designers - <i>Skip The Third</i> | Rachel Giuffre Isabella Andronos |
| Stage Mgr. | Joshua Vozzo |
| Lighting Designer | Bradley Barrack |
| Sound Designer / Operator | Aaron Ng |



SKIP THE THIRD

By *Ellana Costa*
 Directed by *Anthony Skuse*

CAST

| | |
|------------------|---------------------|
| Tamara | Honey DeBelle |
| James | Thomas Cocquerel |
| Angus | Gabriel Gilbert-Dey |
| Stage Directions | Liam Nunan |



TWENTY-FIVE WORDS OR LESS

By *Finn O'Branagáin*
 Directed by *Imara Savage*

CAST

| | |
|------------------|----------------------|
| Deborah | Giulia Petrocchi |
| Caitlin | Contessa Treffone |
| Stephanie | Emily Rose Brennan** |
| Stage Directions | Rachel Chisholm |



FLUTTER KICK

By *Chris Summers*
 Directed by *Lee Lewis*

CAST

| | |
|------------------|-----------------|
| Mac | Harry Greenwood |
| Ella | Hannah Barlow |
| Harry | Adam Stafford |
| Ruth | Pip Edwards |
| Stage Directions | Cody Ross |

BRAVE NEW WORD

6-8 September

Images clockwise from top:
 FOLLOW GROUND
 REPLAY
 IN BLOOM
 (All photos: Lisa Maree Williams)

SPACE PROGRAM

PRODUCTION CREW

| | |
|---------------------------------|----------------|
| Designer - <i>Fallow Ground</i> | Michael Hill |
| Designer - <i>In Bloom</i> | Charles Davis |
| Designer - <i>Replay</i> | Dann Barber |
| Stage Manager | Shannyn Miller |
| Lighting Designer | Issy Stadler |
| Sound Designer | Aaron Ng |



IN BLOOM

By *Didem Caia*
 Directed by *Stephen Nicolazzo*

CAST

| | |
|-------|----------------|
| Iris | Lily Ji |
| Chris | Heath Ivey-Law |
| Lily | Liana Cornell |



FALLOW GROUND

By *Julian Larnach*
 Directed by *John Kachoyan*

CAST

| | |
|------------------|--------------------|
| Hughsie | Shaka Cook |
| Vincent | Brandon McClelland |
| Jono | Gary Clementson |
| Poppy | Uli Latukefu |
| Stage Directions | Nick Gell |



REPLAY

By *Phillip Kavanagh*
 Directed by *Sarah Giles*

CAST

| | |
|---------|-----------------|
| John | Joshua Anderson |
| Peter | Jake Speer |
| Michael | Darcy Brown |

** Guest Artist

Images clockwise from top:

PLAY HOUSE

THE WITCHES

CALIGULA

(All photos: Mark Nolan)

STUDIO PROGRAM

PRODUCTION CREW

Production Stage Mgr. Serene Lodhia
 Technical Manager Juz McGuire
 Deputy Stage Mgr. - Emily Milne
Caligula
 Deputy Stage Mgr. - Ben Redford
The Witches
 Deputy Stage Mgr. - Kirsty Walker
Play House
 Head Mechanist Alexia Thorne
 Head Electrician Sally Carter
 Costume Supervisor - Christie Milton
Caligula
 Costume Supervisor - Robyn Murphy
Play House, The Witches
 Properties Supervisors Emily Adinolfi
 Luke Brooks



CALIGULA

By *Albert Camus*
 Translated by *David Grieg*
 Directed by *Pierce Wilcox*

CAST

| | |
|----------|-------------------|
| Caligula | Darcy Brown |
| Metellus | Thomas Cocquerel |
| Helicon | Harry Greenwood |
| Cherea | Uli Latukefu |
| Scipio | Liam Nunan |
| Octavius | Cody Ross |
| Caesonia | Contessa Treffone |

CREATIVE TEAM

| | |
|-------------------|-------------------|
| Designer | Catherine Steele |
| Lighting Designer | Alexander Berlage |
| Sound Designer | Bradley Barrack |
| Dramaturg | Finn O'Branagáin |



PLAY HOUSE

By *Martin Crimp*
 Directed by *Luke Rogers*

CAST

| | |
|---------|----------------|
| Simon | Matt Minto** |
| Katrina | Fiona Pepper** |

CREATIVE TEAM

| | |
|-------------------|-------------------|
| Designer | Georgia Hopkins |
| Lighting Designer | Alexander Berlage |
| Sound Designer | Brittany Jones |
| Dramaturg | Julian Larnach |



THE WITCHES

By *Roald Dahl*
 Directed by *Lucas Jervies*

CAST

| | |
|-------|---------------|
| Actor | Guy Edmonds** |
|-------|---------------|

CREATIVE TEAM

| | |
|-------------------|-------------------------------------|
| Designers | Hugh O'Connor Becky-Dee Trevenen |
| Lighting Designer | Alexander Berlage |
| Sound Designer | Caitlin Chatfield |
| Dramaturg | Chris Summers |

SPACE PROGRAM

Images clockwise from top:

I LOVE YOU, YOU'RE PERFECT, NOW CHANGE!

THE COMPANY OF WOLVES

FAUST (PART ONE)

(All photos: Mark Nolan)



PRODUCTION CREW

Production Stage Mgr. Tanisha Malkki
 Technical Manager Juz McGuire
 Deputy Stage Mgr. - Adam Smith
Faust (part one)
 Deputy Stage Mgr. - Bridget McCluskey
I love You, You're Perfect, Now Change!
 Deputy Stage Mgr. - Eva Woodbrook
The Company of Wolves
 Head Mechanist Alexia Thorne
 Head Electrician Ryan Shuker
 Costume Supervisor - Annette Ribbons**
Faust (part one), I Love You, You're Perfect, Now Change!
 Costume Supervisor - Rebecca Clark
The Company of Wolves
 Properties Supervisors Ashleigh Kennedy
 Elisha James



FAUST (part one)

By *Johann Wolfgang von Goethe*
 Translated by *Robert David MacDonald*
 Directed by *Harriet Gillies*

CAST

| | |
|----------------|-----------------------------------------------------------------------------------------------------------------------------------|
| Faust | Brandon McClelland |
| Mephistopheles | Lucy Goleby |
| Gretchen | Elizabeth Nabben** |
| Ensemble | Sam Brewer** Chris McInnes** Emily Morrison** Jemima Beth Nobis** Thomas Pidd Rebecca Saffir** Michael Garcia** |

CREATIVE TEAM

| | |
|-------------------|---------------------|
| Designer | Elizabeth Gadsby |
| Lighting Designer | Joshua Vozzo |
| Sound Designer | Gemma Rowe |
| Dramaturg | Phillip Kavanagh |
| Choral Advisor | Clemence Williams** |

I LOVE YOU, YOU'RE PERFECT, NOW CHANGE!

Book and Lyrics by *Joe DiPietro*
 Music by *Jimmy Roberts*
 Directed by *Derek Walker*

CAST

| | |
|---------|-------------------|
| Man 1 | Matthew Backer** |
| Man 2 | Shaun Rennie** |
| Woman 1 | Cinzia Mahy** |
| Woman 2 | Jennifer Little** |

MUSICIANS

| | |
|---------------------------|------------------------|
| Accompanist / Vocal Coach | Alexandra Swan** |
| Violin | Zerrin Craig-Adams** |
| Double Bass | James Hazlewood-Dale** |

CREATIVE TEAM

| | |
|-------------------|-----------------|
| Musical Director | Richard Daley** |
| Designer | Chris Pitcairn |
| Lighting Designer | Joshua Vozzo |
| Sound Designer | Georgia Boreham |
| Dramaturg | Ellana Costa |



THE COMPANY OF WOLVES

Adapted from the novel by *Angela Carter*
 Directed by *Phillip Rouse*

CAST

| | |
|-----------------|---------------------|
| Red Riding Hood | Michele Durman** |
| Granny | Lyn Lee** |
| Narrator | Pip Edwards |
| Bride | Sylvia Keays** |
| Hunter | Gary Clementson |
| Young Man | Gabriel Gilbert-Dey |
| Bridegroom | Heath Ivey-Law |
| Lone Wolf | Jake Lyall** |

CREATIVE TEAM

| | |
|-------------------|----------------------|
| Designer | Jacqueline Schofield |
| Lighting Designer | Joshua Vozzo |
| Sound Designer | Fraser Orford |
| Dramaturg | Didem Caia |

** Guest Artist

GRADUATING DIRECTORS' PRODUCTIONS

28 November -
 1 December

GRADUATES 2012

Bachelor of Dramatic Art (Acting)



Joshua Anderson



Hannah Barlow



Darcy Brown



Rachael Chisholm



Gary Clementson



Thomas Cocquerel



Shaka Cook



Liana Cornell



Honey Debele



Pip Edwards



Nick Gell



Gabriel Gilbert-Dey



Harry Greenwood



Heath Ivey-Law



Lily Ji



Uli Latukefu



Brandon McClelland



Liam Nunan



Giulia Petrocchi



Cody Ross



Jake Speer



Adam Stafford



Contessa Treffone

Bachelor of Dramatic Art (Design)



Ruth Arnold



Ally Mansell



Lauren O'Flaherty



Jessica O'Neill



Jenny Shepherd



Genevieve Shrayner



Katren Wood

Bachelor of Dramatic Art (Properties)



Sarah Pickup



Jessica Sutton



Thomas Taylor

Bachelor of Dramatic Art (Production)



Rachel Barnicoat



Olivia Benson



Elizabeth Bloxson



Amy Burkett



Madison Burkett



Tom Davies



Katie Hankin



Tanisha Malkki



Kirsty Rogers



Khym Scott



Natalie Smith



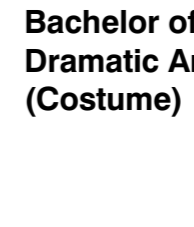
Nathalie Taylor



Nicholas Wagstaff



Phoebe Williams



Sophie Cameron



Brooke Cooper-Scott

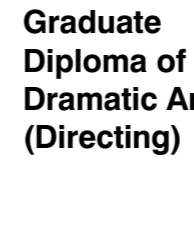
Bachelor of Dramatic Art (Costume)



Clare McCutcheon



Katrina McFarlane



Harriet Gillies



Lucas Jervies



Felicity Nicol

Graduate Diploma of Dramatic Art (Directing)



Luke Rogers



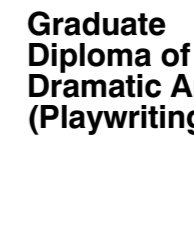
Phillip Rouse



Derek Walker



Pierce Wilcox



Didem Caia

Graduate Diploma of Dramatic Art (Playwriting)



Ellana Costa



Phillip Kavanagh



Julian Larnach



Finn O'Branagáin



Christopher Summers

STAFF

As of 1 February 2013

EXECUTIVE

Director / Chief Executive Officer Executive Officer Lynne Williams
Rita Mastrantone

TEACHING PROGRAM

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

Heads of Departments

Acting Production Production Manager / Staging Jeff Janisheski
Mikkel Mynster
Nick Day

Heads of Disciplines

Costume Film and Television Movement Music Performance Practices Properties Scenery Construction Stage Management Voice Writing for Performance Fiona Reilly
Di Drew
Scott Witt (Acting Head)
Andrew Ross
Dr David Fenton
Todd Arthur
Tony Pierce
Mary Benn
Katerina Moraitis
Stephen Sewell

Departmental Staff

Acting Costume Design Design Music Performance Practices Production Scenic Art Staging Costume Assistant Scenery Assistant Jennifer Hagan
Robin Monkhouse
Sue Field
Carson Andreas
Nigel Ubrihien
Dr Daniel Johnston
Peter Savage
Anthony Babicci
Lynsey Brown
Vicki Brown
Ian Turland

STUDENT AND STAFF SERVICES

Director, Student & Staff Services Human Resources Manager Human Resources Assistant Teaching and Learning Manager Acting Course Coordinator Undergraduate Course Coordinator Student Services Coordinator Graduate Courses and Projects Coordinator Receptionist Julia Selby
Toni Adler
Vacant
Gayle Martin
Cathy McDouall
Kevin Highdale
Elisangela Sena Barney
Zoe Knight
Nathan Michail

LIBRARY AND ARCHIVES

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

NIDA OPEN, MARKETING, DEVELOPMENT AND PARADE THEATRES

Director, Business Development Vacant

NIDA OPEN

Head, NIDA Open Business Manager Mark Gaal
Business Development Manager, Corporate Performance Polly Brett
Operations Manager Caroline Spence
Course Manager, Schools Annabel Grundy
Course Manager, 2 to 12 yrs Kellie Mackereth
Course Manager, 12 to 18 yrs Tricia Ryan
Course Manager, 18+ yrs Daniel Dunlop
Course Manager, Corporate Courses Andrew Johnston
Course Manager, Corporate Courses Sean Hall
Project Officer Lyn Lee
Operations Coordinator Kristy Allin
Client Services Coordinator, Corporate Courses Richard Moore
Administrative Officer Kate Finn
Administrative Assistant Lyne Owen
Administrative Assistant Hannah Brouggy
Rosanna Robinson

MARKETING AND COMMUNICATIONS

Head, Marketing and Communications Priscilla Hunt
Marketing Manager Candice Wise
Communications Manager Claire Frost
Marketing Coordinator Samar Karim
Direct Marketing Coordinator Kate Murray
Online Marketing Coordinator Melinda France

DEVELOPMENT

Head of Development Elizabeth Nicoll
Development Officer Hannah McCann

PARADE THEATRES

Producer, Parade Theatres Johanna Mulholland
Venue Coordinator, Parade Theatres Nick Triandafyllou
Assistant Producer, Parade Theatre Skye Kunstelj
Box Office Coordinator Peter Thornton

OPERATIONS

Director, Operations Allan Morgan
Facilities Manager Theo Martin
Operations Coordinator Sonia Webster
Technical Manager Marcus Kelson
Lighting Supervisor Adrian Wright
Staging Supervisor Bryte Cameron
Audio and AV Supervisor Felix Kulakowski
IT Manager Uday Puttagunta
IT Assistant Venkat Ravilla
Electrician / General Assistant Jason Kane
Fire Officer / John Hamilton
General Operations Assistant

FINANCE

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

GOVERNANCE

THE BOARD OF DIRECTORS

The role of the Board is to:

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

In carrying out its obligations, the Board recognises the need to:

- Monitor the educational and artistic performance of the Company
- Facilitate fundraising
- Ensure sound risk management policies
- Manage the relationship between Board Members and between the Board and the Director of the Company
- Implement appropriate succession planning policies.

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

2012 BOARD MEMBERS

Mr Malcolm Long AM, Chairman
Ms Virginia Braden OAM
Mr Bruce Cutler, Chair Audit, Finance, Remuneration and Administration Committee
Mr Kim Dalton OAM
Prof Anthony Dooley, UNSW Nominee (until 27 April 2012)
Hon Justice Kathleen Farrell (from 24 May 2012)
Ms Judith Isherwood
Mr Tom Jeffrey AM (until 24 May 2012)
Mr Peter Lowry OAM, SBW Foundation nominee (from 14 July 2012)
Mr Garry McQuinn
Prof Elizabeth More AM Chair Board of Studies
Mr James Moser
Mr Ralph Myers (from 14 July 2012)
Ms Pamela Rabe (until 24 May 2012)
Professor Prem Ramburuth, UNSW nominee (from 24 May 2012)
Mr Leslie Walford AM, SBW Foundation nominee (deceased 13 February 2012)
Ms Lynne Williams (ex-officio)

2012 BOARD OF STUDIES MEMBERS

Professor Elizabeth More AM (Chairman)
Mr Kim Dalton OAM
Ms Sheridan Harbridge
Ms Moira Hay
Ms Lee Lewis
Mr Nathan Lovejoy (from 14 July 2012)
Ms Julie Lynch
Mr John McCallum
Mr Michael Scott-Mitchell
Mr Nicholas Parsons
Assoc Prof Ross Steele AM
Assoc Prof David Vance
Ms Lynne Williams (ex-officio)
Mr Alexander Berlage (President SCON ex officio)

THE AUDIT, FINANCE, REMUNERATION AND ADMINISTRATION COMMITTEE

2012 COMMITTEE MEMBERS

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

THE GOVERNANCE AND NOMINATION COMMITTEE

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

THE GOVERNANCE AND NOMINATION COMMITTEE

2012 COMMITTEE MEMBERS

Mr Malcolm Long AM (Chairman)
Mr Bruce Cutler
Professor Elizabeth More AM

MEMBERS, LIFE GOVERNORS AND PATRONS

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

FINANCIAL REPORT

The National Institute of Dramatic Art

ABN 99 000 257 741

Year ended 31 December 2012

CONTENTS OF DIRECTORS' REPORT

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DIRECTORS' REPORT

For the year ended 31 December 2012

The directors present their report together with the financial report of The National Institute of Dramatic Art ("NIDA") for the year ended 31 December 2012 and the auditor's report thereon.

1. Directors

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

Name and qualifications

Malcolm William Long AM LL.B, MAICD
Chairman

Virginia Margaret Braden OAM, BA
Non-executive Director

Bruce Kelvin Cutler BCom, LL.B
Non-executive Director

Kim Maxwell Dalton OAM,
BA, Grad Dip Arts Mgt
Non-executive Director

Anthony Haynes Dooley PhD
Non-executive Director

Hon Justice Kathleen Farrell
Non-executive Director

Judith Olive Isherwood BDA
Non-executive Director

Tom Morven Jeffrey AM
Non-executive Director

Occupation and other directorships

Principal, Malcolm Long Associates Pty Ltd
Director, Broadcast Australia Group
Chairman, Advisory Committee, Australian Centre for Broadband Innovation
Member, Advisory Board, Network Insight Group
Chairman and Non-executive Director from 15 May 2007

Arts Management Consultant
Director, Opera Australia
Member of the Audit, Finance, Administration and Remuneration Committee
Director since 25 May 2010

Director, OzHarvest Ltd
Chairman of the Audit, Finance, Administration and Remuneration Committee
Director since 25 May 2010

Director of Television, Australian Broadcasting Corporation
Chairman Freeview Pty Ltd
Chairman, Asian Animation Summit
Member of the UNSW Board of Studies
Director since 25 May 2010

Head, School of Mathematics & Statistics, UNSW
Professor of Mathematics, UNSW
Member, UNSW Council
Resigned UNSW 27 April 2012
Member, British EPSRC Review College
Professor, Department of Mathematical Sciences, University of Bath from May 2012
Director from 27 September 2006 to 27 April 2012

Judge of the Federal Court of Australia
Director since 24 May 2012

Chief Executive, Arts Centre, Melbourne
Director since 25 May 2010

Director, Vanguard Productions Pty Ltd
Councillor, Motion Picture Industry Benevolent Society
Director from 30 January 2006 to 24 May 2012

DIRECTORS' REPORT (CONTINUED)

For the year ended 31 December 2012

1. Directors (continued)

Peter Ernest Lowry OAM LLB
Non-executive Director

Company director and lawyer
Director, National Trust of Australia (NSW)
Board member, Sydney Harbour Federation Trust
Board member Sydney Harbour Foreshore Authority
Board member, Planning Research Centre of UNSW
Board member, Ensemble Theatre
Director, Seaborn Broughton and Walford Foundation
Director since 14 July 2012

Richard Garry McQuinn BDA, LLB MBA
Non-executive Director

Managing Director, Nullabor Productions Ltd
Director, Priscilla On Stage Inc.
Director, Glass Darkly Ltd
Director, RGMedia Ltd
Director since 26 May 2009

Elizabeth Agnes More AM,
BA (Hons), Grad Dip Mgt, M Comm Law, PhD
Non-executive Director

Executive Dean and Professor,
Faculty of Business Australian Catholic University
Director, Sydney Film School
Director, SCOPE
Director, ac3
Director & Chair, Ausdance NSW
Chair of the Board of Studies
Director since 26 May 2009

James Thomas Moser BA MBA
Non-executive Director

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

Ralph Hall Myers
Non-executive Director

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

Pamela Rabe
Non-Executive Director

Actor & Theatre Director
Director from December 2006 to 24 May 2012

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

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

1. Directors (continued)

Leslie Walford AM MA (Oxon)
Non-executive Director

President, Seaborn Broughton & Walford Foundation
Life Fellow, Design Institute of Australia
Director from June 2008; Deceased 13 February 2012

Lynne Williams
MA (Hons) DSCM
Executive Director/CEO

Director, Seaborn Broughton & Walford Foundation
Member of the Audit, Finance, Administration
and Remuneration Committee
Member of the Board of Studies
Director and Chair, Performing Lines Ltd
Director since May 2008

2. Company secretary

Julia Selby BA (Hons) MPP was appointed the Company Secretary for NIDA on 21 October 2008.

3. Directors' meetings

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

| Director | Board Meetings | | Audit, Finance, Administration and Remuneration Committee Meetings | |
|-------------------------------|----------------|---|--------------------------------------------------------------------|---|
| | A | B | A | B |
| V M Braden | 6 | 6 | 4 | 5 |
| B K Cutler | 6 | 6 | 5 | 5 |
| K M Dalton | 4 | 6 | - | - |
| A H Dooley | 1 | 1 | - | - |
| Hon Justice Farrell | 3 | 4 | 3 | 3 |
| J O Isherwood | 4 | 6 | - | - |
| T M Jeffrey | 2 | 2 | - | - |
| M W Long | 6 | 6 | - | - |
| P E Lowry | 1 | 3 | - | - |
| R G McQuinn | 4 | 6 | - | - |
| E A More | 6 | 6 | - | - |
| J T Moser | 4 | 6 | - | - |
| R H Myers | 2 | 3 | - | - |
| P Rabe | 1 | 2 | - | - |
| P Ramburuth | 4 | 4 | - | - |
| L Walford (deceased Feb 2012) | - | - | - | - |
| L Williams | 6 | 6 | 4 | 5 |

A – Number of meetings attended

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

4. Principal activities

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

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

DIRECTORS' REPORT (CONTINUED)

For the year ended 31 December 2012

5. Operating and financial review

Overview of NIDA

The deficit for the financial year was \$471,172 (2011: surplus of \$389,147). The Open and Corporate Programs provided a surplus of \$1,852,962 (2011: \$1,944,082). Without these Programs NIDA would have incurred a deficit of \$2,324,134 (2011: \$1,554,935).

Significant changes in the state of affairs

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

6. Events subsequent to reporting date

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

7. Likely developments

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

8. Environmental regulation

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

9. Indemnification and insurance of officers and auditors

Indemnification

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

Insurance premiums

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

10. Lead auditor's independence declaration

The Lead auditor's independence declaration is set out on page 56 and forms part of the directors' report for the financial year 2012.

This report is made with a resolution of the directors:



Malcolm W Long AM
Chairman



Bruce K Cutler
Director

Sydney
13 March 2013

THE NATIONAL INSTITUTE OF DRAMATIC ART

STATEMENT OF COMPREHENSIVE INCOME

For the year ended 31 December 2012

| | Note | 2012 \$ | 2011 \$ |
|----------------------------------------------------|------|------------------|----------------|
| Revenue | 2 | 23,784,784 | 18,124,987 |
| Building and maintenance expenses | | (10,639,116) | (5,035,562) |
| Administration expenses | | (6,121,173) | (5,389,530) |
| Library expenses | | (257,045) | (301,076) |
| Teaching program expenses | | (4,806,845) | (4,545,043) |
| Open and Corporate Program – direct course costs | | (1,817,256) | (1,651,493) |
| Expenses associated with venue rental revenue | | (392,706) | (581,928) |
| Other expenses | | (396,760) | (417,171) |
| Surplus / (deficit) before financing income | | (646,117) | 203,184 |
| Financing income | 5 | 174,945 | 185,963 |
| Net financing income | | 174,945 | 185,963 |
| Surplus / (deficit) for the year | | (471,172) | 389,147 |
| Total comprehensive income for the year | | (471,172) | 389,147 |

The statement of comprehensive income is to be read in conjunction with the notes to the financial statements set out on pages 41 to 54.

STATEMENT OF CHANGES IN EQUITY

For the year ended 31 December 2012

| | Reserves | Accumulated surplus | Total equity |
|------------------------------------------------|-----------------|----------------------------|---------------------|
| | \$ | \$ | \$ |
| Balance at 1 January 2011 | 455,000 | 3,574,441 | 4,029,441 |
| Total comprehensive income for the year | | | |
| Surplus for the year | - | 389,147 | 389,147 |
| Total comprehensive income for the year | - | 389,147 | 389,147 |
| Balance at 31 December 2011 | 455,000 | 3,963,588 | 4,418,588 |
| Balance at 1 January 2012 | 455,000 | 3,963,588 | 4,418,588 |
| Total comprehensive income for the year | | | |
| Deficit for the year | - | (471,172) | (471,172) |
| Total comprehensive income for the year | - | (471,172) | (471,172) |
| Balance at 31 December 2012 | 455,000 | 3,492,416 | 3,947,416 |

The statement of changes in equity is to be read in conjunction with the notes to the financial statements set out on pages 41 to 54.

BALANCE SHEET

As at 31 December 2012

| | Note | 2012 | 2011 |
|--------------------------------------|-------------|-------------|-------------|
| | | \$ | \$ |
| Assets | | | |
| Cash and cash equivalents | 6 | 4,087,094 | 5,220,522 |
| Trade and other receivables | 7 | 907,001 | 650,865 |
| Prepayments | | 118,417 | 10,212 |
| Total current assets | | 5,112,512 | 5,881,599 |
| Plant and equipment | 8 | 1,407,444 | 1,450,256 |
| Intangible assets | 9 | 348,420 | 88,892 |
| Total non-current assets | | 1,755,864 | 1,539,148 |
| Total assets | | 6,868,376 | 7,420,747 |
| Liabilities | | | |
| Trade and other payables | 10 | 1,502,980 | 1,468,847 |
| Employee benefits | 11 | 423,926 | 485,842 |
| Deferred revenue | 12 | 862,343 | 939,520 |
| Total current liabilities | | 2,789,249 | 2,894,209 |
| Employee benefits | 11 | 131,711 | 107,950 |
| Total non-current liabilities | | 131,711 | 107,950 |
| Total liabilities | | 2,920,960 | 3,002,159 |
| Net assets | | 3,947,416 | 4,418,588 |
| Equity | | | |
| Reserves | 14 | 455,000 | 455,000 |
| Accumulated surplus | 13 | 3,492,416 | 3,963,588 |
| Total equity | | 3,947,416 | 4,418,588 |

The balance sheet is to be read in conjunction with the notes to the financial statements set out on pages 41 to 54.

STATEMENT OF CASH FLOWS

For the year ended 31 December 2012

| | Note | 2012 \$ | 2011 \$ |
|--------------------------------------------------------------------|------|------------------|------------------|
| Cash flows from operating activities | | | |
| Cash receipts from customers and contributions | | 25,833,523 | 19,947,329 |
| Cash paid to suppliers and employees | | (26,276,639) | (18,806,646) |
| Interest received | 5 | 174,945 | 185,963 |
| Net (decrease) / increase in cash from operating activities | 18 | (268,171) | 1,326,646 |
| Cash flows from investing activities | | | |
| Acquisition of intangibles | | (357,311) | (13,421) |
| Acquisition of plant and equipment | | (507,946) | (669,079) |
| Net decrease in cash from investing activities | | (865,257) | (682,500) |
| Net (decrease) / increase in cash and cash equivalents | | (1,133,428) | 644,146 |
| Cash and cash equivalents at 1 January | | 5,220,522 | 4,576,376 |
| Cash and cash equivalents at 31 December | 6 | 4,087,094 | 5,220,522 |

The statement of cash flows is to be read in conjunction with the notes to the financial statements set out on pages 41 to 54.

NOTES TO THE FINANCIAL STATEMENTS

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NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

1. SIGNIFICANT ACCOUNTING POLICIES

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

The financial report was authorised for issue by the directors on 13 March 2013.

(a) Statement of compliance

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

The financial report of the Company complies with the International Financial Reporting Standards (IFRSs) and interpretations adopted by the International Accounting Standards Board.

(b) Basis of preparation

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

The financial report is prepared on the historical cost basis.

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

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

(c) Plant and equipment

(i) Owned assets

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

(ii) Depreciation

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

- plant and equipment 2 - 10 years

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

(d) Intangible assets

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

- software 3 years

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 defined contribution pension plans are recognised as an expense in the statement of comprehensive income as incurred.

(ii) Long-term service benefits

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

(iii) Wages, salaries and annual leave

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

(i) Trade and other payables

Trade and other payables are stated at amortised cost.

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

1. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(j) Revenue

(i) Government grants

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

(ii) Revenue from rendering services

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

(iii) Donations and sponsorships

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

(k) Expenses

(i) Operating lease payments

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

(ii) Financing income

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

(l) Income tax

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

(m) Goods and services tax

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

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

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

(n) Donations to NIDA fund

NIDA is included on the Register of Cultural Organisations whereby all donations paid to the "National Institute of Dramatic Art – Donation Fund" which exceed \$2 are tax deductible. The directors have determined that of such donations amounting to \$64,221 received in 2012 (2011: \$77,150) \$21,576 was retained by NIDA for bursaries (2011: \$77,150) and the remaining \$42,645 was retained for the NIDA independent program.

1. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(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 2012 NIDA had 50 members (2011: 50 members).

(p) New standards and interpretations not yet adopted

No standards, amendments to standards or interpretations available for early adoption at 31 December 2012 have been applied in preparing these financial statements.

AASB 1053 *Application of Tiers of Australian Accounting Standards* applies for financial reporting periods beginning on or after 30 June 2013, and is available for early adoption. Adoption of this standard would result in reduced disclosures in certain areas such as financial instruments.

No further standards available for early adoption would have a material impact on the NIDA's financial statements.

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

2. REVENUE

| | 2012 | 2011 |
|-------------------------------------------------------|-------------------|-------------------|
| | \$ | \$ |
| Operating grant from the Australian Government | 6,869,177 | 6,826,657 |
| Capital works grant from the Australian Government | 8,089,754 | 2,366,262 |
| Box office revenue | 93,622 | 71,826 |
| Donations - NIDA Fund | 64,221 | 77,150 |
| - NIDA Foundation Trust | 510,000 | 620,000 |
| - Other | - | 7,673 |
| Rental of venue and associated revenue | 997,775 | 1,090,015 |
| Bursaries and student support - NIDA Foundation Trust | 185,505 | 158,655 |
| Sponsorship SBW Foundation | 100,000 | 100,000 |
| Open and Corporate Programs | 5,209,695 | 5,009,660 |
| Student Fees – Full-time program | 1,427,063 | 1,383,845 |
| Sundry revenue | 237,972 | 413,244 |
| Total revenue | 23,784,784 | 18,124,987 |

3. PERSONNEL EXPENSES

| | 2012 | 2011 |
|-----------------------------------------|------------|-----------|
| | \$ | \$ |
| Wages, salaries and on-costs | 9,979,876 | 9,298,475 |
| Superannuation | 894,295 | 739,934 |
| Decrease in employee benefits provision | (38,155) | (137,664) |
| | 10,836,016 | 9,900,745 |

Note

11

4. AUDITOR'S REMUNERATION

| | 2012 | 2011 |
|-----------------------------------|--------|--------|
| | \$ | \$ |
| Audit services | | |
| Auditors of NIDA – KPMG Australia | | |
| Audit of financial report | 47,000 | 46,000 |

5. FINANCING INCOME

| | 2012 | 2011 |
|-----------------|---------|---------|
| | \$ | \$ |
| Interest income | 174,945 | 185,963 |

6. CASH AND CASH EQUIVALENTS

| | 2012 | 2011 |
|----------------------------------------------------------|-----------|-----------|
| | \$ | \$ |
| Bank balances | 3,234,909 | 2,474,627 |
| Bank bills receivable | 844,585 | 2,732,274 |
| Cash on hand | 7,600 | 13,621 |
| Cash and cash equivalents in the statement of cash flows | 4,087,094 | 5,220,522 |

7. TRADE AND OTHER RECEIVABLES

| | 2012 | 2011 |
|-----------------------------------------------------|---------|---------|
| | \$ | \$ |
| Trade and other receivables | 719,987 | 641,690 |
| Related party receivable from NIDA Foundation Trust | 187,014 | 9,175 |
| Trade and other receivables, net | 907,001 | 650,865 |

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

8. PLANT AND EQUIPMENT

| | Plant and equipment \$ |
|----------------------------------|------------------------------|
| Cost | |
| Balance at 1 January 2011 | 3,376,926 |
| Acquisitions | 669,079 |
| Balance at 31 December 2011 | <u>4,046,005</u> |
| Balance at 1 January 2012 | 4,046,005 |
| Acquisitions | 507,946 |
| Balance at 31 December 2012 | <u>4,553,951</u> |
| Depreciation | |
| Balance at 1 January 2011 | 2,007,080 |
| Depreciation charge for the year | 588,669 |
| Balance at 31 December 2011 | <u>2,595,749</u> |
| Balance at 1 January 2012 | 2,595,749 |
| Depreciation charge for the year | 550,758 |
| Balance at 31 December 2012 | <u>3,146,507</u> |
| Carrying amounts | |
| At 1 January 2011 | <u>1,369,846</u> |
| At 31 December 2011 | <u>1,450,256</u> |
| At 1 January 2012 | <u>1,450,256</u> |
| At 31 December 2012 | <u>1,407,444</u> |

9. INTANGIBLES

| | Software \$ |
|-----------------------------|----------------|
| Cost | |
| Balance at 1 January 2011 | 431,098 |
| Acquisitions | 13,421 |
| Balance at 31 December 2011 | <u>444,519</u> |
| Balance at 1 January 2012 | 444,519 |
| Acquisitions | 357,311 |
| Balance at 31 December 2012 | <u>801,830</u> |

9. INTANGIBLES (CONTINUED)

| | Software \$ |
|----------------------------------|----------------|
| Amortisation | |
| Balance at 1 January 2011 | 304,634 |
| Amortisation charge for the year | 50,993 |
| Balance at 31 December 2011 | <u>355,627</u> |
| Balance at 1 January 2012 | 355,627 |
| Amortisation charge for the year | 97,783 |
| Balance at 31 December 2012 | <u>453,410</u> |
| Carrying amounts | |
| At 1 January 2011 | <u>126,464</u> |
| At 31 December 2011 | <u>88,892</u> |
| At 1 January 2012 | <u>88,892</u> |
| At 31 December 2012 | <u>348,420</u> |

10. TRADE AND OTHER PAYABLES

| | 2012 \$ | 2011 \$ |
|----------------|------------------|------------------|
| Trade payables | 1,116,913 | 623,963 |
| Other payables | 386,067 | 844,884 |
| | <u>1,502,980</u> | <u>1,468,847</u> |

11. EMPLOYEE BENEFITS

| | 2012 \$ | 2011 \$ |
|----------------------------------|----------------|----------------|
| Current | | |
| Liability for long service leave | 59,920 | 50,049 |
| Liability for annual leave | 364,006 | 435,793 |
| | <u>423,926</u> | <u>485,842</u> |
| Non Current | | |
| Liability for long service leave | 131,711 | 107,950 |

DEFINED CONTRIBUTION SUPERANNUATION PLANS

NIDA makes contributions into various superannuation schemes, all being defined contribution (accumulation) plans. The amount recognised as expense was \$894,295 for the year ended 31 December 2012 (2011: \$739,934).

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

12. DEFERRED REVENUE

| | 2012 \$ | 2011 \$ |
|------------------------------------------------|----------------|----------------|
| Operating grant from the Australian Government | 23,100 | 43,176 |
| Corporate Program fees | 188,948 | 123,248 |
| Summer school fees | 573,386 | 693,106 |
| Venue hire | 76,909 | 79,990 |
| | <u>862,343</u> | <u>939,520</u> |

13. ACCUMULATED SURPLUS

| | 2012 \$ | 2011 \$ |
|--------------------------------------------------|------------------|------------------|
| Accumulated surplus at the beginning of the year | 3,963,588 | 3,574,441 |
| (Deficit)/Surplus for the year | (471,172) | 389,147 |
| Accumulated surplus at the end of the year | <u>3,492,416</u> | <u>3,963,588</u> |

14. RESERVES

| | 2012 \$ | 2011 \$ |
|------------------|----------------|----------------|
| General reserves | <u>455,000</u> | <u>455,000</u> |

15. FINANCIAL INSTRUMENTS

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

- credit risk
- liquidity risk
- interest rate risk

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

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

Credit risk

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

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

| | Note | Carrying amount | |
|-----------------------------|------|------------------|------------------|
| | | 2012 \$ | 2011 \$ |
| Trade and other receivables | 7 | 907,001 | 650,865 |
| Cash and cash equivalents | 6 | 4,087,094 | 5,220,522 |
| | | <u>4,994,095</u> | <u>5,871,387</u> |

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

| | Carrying amount | |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------|----------------|
| | 2012 \$ | 2011 \$ |
| Australian Government Grant – provided by Office for the Arts, Department of Regional Australia, Local Government, Arts and Sport (formerly provided by the Department of the Prime Minister and Cabinet) | 540,998 | 300,778 |
| NIDA Foundation Trust | 187,014 | 9,175 |
| Other receivables | 19,670 | 26,167 |
| FEE-HELP (DEEWR) | - | 26,976 |
| Retail customers | 159,319 | 287,769 |
| | <u>907,001</u> | <u>650,865</u> |

The Office for the Arts, Department of Regional Australia, Local Government, Arts and Sport (formerly provided by the Department of the Prime Minister and Cabinet) accounts for \$540,998 of the trade receivables carrying amount at 31 December 2012 (2011: \$300,778). This receivable is not past due. There are no other significant concentrations of credit risk.

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

15. FINANCIAL INSTRUMENTS (CONTINUED)

Impairment losses

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

| | Gross 2012 \$ | Impairment 2012 \$ | Gross 2011 \$ | Impairment 2011 \$ |
|-------------------------------|---------------------|--------------------------|---------------------|--------------------------|
| Not past due | 720,805 | - | 483,461 | - |
| Past due 0-30 days | 105,045 | - | 115,812 | - |
| Past due 31-120 days | 36,894 | - | 34,765 | - |
| Past due 121 days to one year | 44,257 | - | 16,827 | - |
| More than one year | - | - | - | - |
| | <u>907,001</u> | <u>-</u> | <u>650,865</u> | <u>-</u> |

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

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

| | 2012 \$ | 2011 \$ |
|----------------------------|------------|------------|
| Balance as at 1 January | - | - |
| Impairment loss recognised | 8,805 | - |
| Receivables written off | (8,805) | - |
| Balance as 31 December | <u>-</u> | <u>-</u> |

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 2012

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

31 December 2011

| | 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 | 1,468,847 | 1,468,847 | 1,468,847 | - | - | - | - |

15. FINANCIAL INSTRUMENTS (CONTINUED)

Interest rate risk

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

| | Note | 2012 | | 2011 | |
|-----------------------------------|------|-------------------------------|------------------------------------|-------------------------------|------------------------------------|
| | | Effective interest rate | Total 6 months or less \$ | Effective interest rate | Total 6 months or less \$ |
| Cash at bank and bills receivable | 6 | 4.28% | 4,087,094 | 4.65% | 5,220,522 |

Sensitivity analysis for cash at bank and bills receivable

A change of 100 basis points in interest rates would have increased or decreased NIDA's profit by \$46,538 (2011: \$48,869).

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 2012 | | 31 December 2011 | |
|-----------------------------|-----------------------|------------------|-----------------------|------------------|
| | Carrying amount \$ | Fair value \$ | Carrying amount \$ | Fair value \$ |
| Trade and other receivables | 907,001 | 907,001 | 650,865 | 650,865 |
| Cash and cash equivalents | 4,087,094 | 4,087,094 | 5,220,522 | 5,220,522 |
| Trade and other payables | (1,502,980) | (1,502,980) | (1,468,847) | (1,468,847) |
| | <u>3,491,115</u> | <u>3,491,115</u> | <u>4,402,540</u> | <u>4,402,540</u> |

16. OPERATING LEASES

Leases as lessee

Non-cancellable operating lease rentals are payable as follows:

| | 2012 \$ | 2011 \$ |
|--------------------|------------|------------|
| Less than one year | - | - |
| | <u>-</u> | <u>-</u> |

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

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

During the year ended 31 December 2012 \$100,000 was recognised as an expense in the statement of comprehensive income in respect of operating leases (2011: \$100,000).

17. CONTINGENCIES

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

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

18. RECONCILIATION OF CASH FLOWS FROM OPERATING ACTIVITIES

| | 2012 \$ | 2011 \$ |
|--------------------------------------------------------------------------|------------------|------------------|
| Cash flows from operating activities | | |
| Surplus / (deficit) for the year | (471,172) | 389,147 |
| Adjustments for: | | |
| Depreciation and amortisation | 648,541 | 639,662 |
| Amounts set aside to provisions | (38,155) | (137,664) |
| Operating profit before changes in working capital and provisions | 139,214 | 891,145 |
| Change in trade and other receivables | (256,136) | 67,314 |
| Change in prepayments | (108,205) | 112,950 |
| Change in trade and other payables | 34,133 | 242,190 |
| Change in deferred income | (77,177) | 13,047 |
| Net increase in cash from operating activities | (268,171) | 1,326,646 |

19. KEY MANAGEMENT PERSONNEL DISCLOSURES

Transactions with key management personnel

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

| | 2012 \$ | 2011 \$ |
|------------------------------|----------------|----------------|
| Short-term employee benefits | 407,398 | 367,411 |
| Post-employment benefits | - | - |
| Other long-term benefits | 45,042 | 41,013 |
| Termination benefits | - | - |
| | 452,440 | 408,424 |

These amounts include reimbursements to the University of NSW in respect of employment of NIDA's Executive Director.

From time to time, directors of NIDA may be provided with tickets to attend plays or functions at NIDA in their capacity as a director; however the value of the benefit received is insignificant. There were no other transactions with key management personnel during the year ended 31 December 2012 (2011: Nil).

There have been related party transactions between:

- NIDA and the NIDA Foundation Trust. In 2012 NIDA incurred expenses and received reimbursement from NIDA Foundation Trust of \$41,984 (2011: \$254,393). NIDA leases storage space from the NIDA Foundation Trust for the sum of \$100,000 per year. NIDA also manages the running expenses of the storage area and is reimbursed in full by the NIDA Foundation Trust.
- NIDA and the SBW Foundation. NIDA received \$100,000 (2011: \$100,000) of sponsorship income from SBW Foundation in relation to the Artist-in-Residence program.

There were no other related party transactions during the year ended 31 December 2012 (2011: Nil).

20. ECONOMIC DEPENDENCY

NIDA is primarily dependent upon receipt of grants from the Office for the Arts, Department of Regional Australia, Local Government, Arts and Sport (formerly provided by the Department of the Prime Minister and Cabinet) to ensure it can continue to select, educate and train talented people in preparation for a range of professional careers in the entertainment industry.

DIRECTORS' DECLARATION

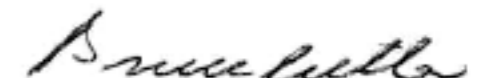
In the opinion of the directors of The National Institute of Dramatic Art ("NIDA"):

- (a) the financial statements and notes, set out on pages 37 to 54, are in accordance with the Corporations Act 2001, including:
 - (i) giving a true and fair view of NIDA's financial position as at 31 December 2012 and of its performance for the financial year ended on that date; and
 - (ii) complying with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Corporations Regulations 2001;
- (b) the financial report also complies with International Financial Reporting standards as disclosed in note 1(a);
- (c) there are reasonable grounds to believe that NIDA will be able to pay its debts as and when they become due and payable.

Signed in accordance with a resolution of the directors:



Malcolm W Long AM
Chairman



Bruce K Cutler
Director

Sydney

13 March 2013



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

We have audited the accompanying financial report of The National Institute of Dramatic Art (the Company), which comprise the balance sheet as at 31 December 2012, and the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year ended on that date, notes 1 to 20, comprising a summary of significant accounting policies and other explanatory information and the directors' declaration.

Directors' responsibility for the financial report

The directors of the Company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards and the *Corporations Act 2001* and for such internal control as the directors determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error. In note 1, the directors also state, in accordance with Australian Accounting Standards AASB 101 *Presentation of Financial Statements*, that the financial statements comply with International Financial Reporting Standards.

Auditor's responsibility

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

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

We performed the procedures to assess whether in all material respects the financial report presents fairly, in accordance with the *Corporations Act 2001* and Australian Accounting Standards, a true and fair view which is consistent with our understanding of the Company's financial position and of its performance.

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



Independence

In conducting our audit, we have complied with the independence requirements of *Corporations Act 2001*.

Auditor's opinion

In our opinion:

- (a) the financial report of The National Institute of Dramatic Art is in accordance with the *Corporations Act 2001*, including:
 - (i) giving a true and fair view of the Company's financial position as at 31 December 2012 and of its performance for the year ended on that date; and
 - (ii) complying with Australian Accounting Standards and the Corporations Regulations 2001.
- (b) the financial report also complies with International Financial Reporting Standards as disclosed in note 1.

KPMG

Tracey Driver

Partner

Sydney

13 March 2013



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

To: the directors of The National Institute of Dramatic Art

I declare that, to the best of my knowledge and belief, in relation to the audit for the financial year ended 31 December 2012 there have been:

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

KPMG

Tracey Driver

Partner

Sydney

13 March 2013

DONORS AND PARTNERS

HONORARY GOVERNORS

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

OVER \$100,000

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

OVER \$50,000

Roger Allen AM & Maggie Gray
Ian & Carole Byrnes
Cowled Foundation
Girgensohn Foundation
The Robertson Foundation

OVER \$20,000

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

OVER \$10,000

Stephen & Nanette Ainsworth, Bruce Caldwell, Jean Carroll OAM, Dalwood-Wylie Foundation, The Laidlaw Foundation, Bill Minett, Peter Reeve & Jaycen Fletcher, Lee & Bob Steel

UP TO \$10,000

Antoinette Albert, David & Marilyn Baggio, Guy Batten, Ted Blamey, Virginia Braden OAM & Ken Woolley AM, Cathie & Barry Brownjohn, Mark Burrows AO, Jonathan Casson, Noel & Hetty Cislowski, Peter Copeman, Fiona Cotton, Bruce Cutler, Tokiko Dawson, Peter Dawson & Birgit Bornholdt, Mary-Lou Donnan, Danny Goldberg, Susan & Paul Hotz, David Jeavons, Nic Johnston, John Krummel OAM, Sarah Lawrence, Malcolm Long, Andrew Low, Edwina McCann & Toby Smith, Kevin Moore, Prof Elizabeth More AM, David Nolan, Erin Ostadal, Alex Pollak, Jo Porter, Stuart Quin & Mandy Foley-Quin, Chris Ramos, Zara Selby, Fiona Sinclair & Peter King, Ezekiel Solomon AM, Assoc Prof Ross Steele AM, Greig Tillotson, Glen Ware, Eva Wicki, Barbara Wright

UP TO \$1000

Kingston Anderson, Stuart Babbage, Alice Babidge, Hugh Baldwin, Gavin Barbey, Kym Barrett, Jillian Blackman, Bonnie Boezeman AO, Grant Bowler, Terry Brady, Sarah Brasch, Maureen & Rob Brian, Anna Broinowski, Melissa Bruce, Richard Buckham, Dr Lena Cansdale, Emmanuel Chaveroux, John Collingwood-Smith & Jenny Anderson, Derrick Cox, Mary Curotta, Paul Curran, Kate Davy, Simon Dwyer, Robert Eidus, Saul Eslake, Pamela Fabricius, Margaret Ferrie, Anne Fletcher, Darren Gilshenan, Wendy Gray, Maureen Green, Antony Grgas, Ross Hall, Tenille Halliday, Bill Harris, Cathy Harris & David Harris AO PSM, Kate Hayward, Elsa Ho, Rosemary Isaacs, Jacqueline Isles, Margaret Kelly, Jeff Kevin, Bob Kjurina, Peter Kingston, Anthony Klein, Denis Klein, Rachel Lang, Debra Lawrance, Matthew Le Nevez, Tanya Leach, Glenda Linscott, Donald Lomax, Anne Looby, Ian Mackenzie-Thurley, Alan & Jillian McArthur, Nicholas McKay, Greg McLean, The late Frances Milat, Glenda Milne, Antonia Murphy, Annie Murtagh-Monks, Nola Nettheim, Derek Nicholson, Daniel O'Meara, Saskia Orgill, Miranda Otto, Anne Owens, Grant Platt, Robert Reid, Jeremy Rice, Bruce Roberts, Monita Roughsedge, Dorothea Sapinska, John Saunders, Rahma Shohet, Caroline Spence, Sharon Strickland, Richard Sydenham, Daniel Tobin, Nick Triandafyllou, Laurel Tsang & John Nicols, Joy & David Tulloh, Joan Marie Wales, Anthony Weigh

STUDENT SCHOLARSHIPS AND AWARDS 2012

Roger Allen & Maggie Gray Scholarship, June Baker Scholarship, Andrew & Andrea Banks Scholarship, The Bennelong Club Scholarship, Big Kahuna Imagineering Scholarship, Bruce Caldwell Scholarship, Ruth Cowled Design Fund, Ruth Cowled Memorial Scholarship, Dalwood-Wylie Foundation Scholarship, Bruce Davey Scholarship, Bruce Gyngell Award, Free TV Australia, Rolf Harris Design Scholarship, Ken Healey Playwrights Award, ICON / Dendy Scholarship, Steven H Koppe Scholarship, Laidlaw Foundation Scholarship, Diana Large AO Scholarship, The Family of Jenya Osborne Scholarship, The Robertson Foundation Open Program Scholarship, The Robertson Foundation Regional Scholarship, Shanahan Management Scholarship, Ross Steele AM Scholarship, Arna Maria Winchester Award, Wolanski Foundation Scholarship

STUDENT SCHOLARSHIPS AND AWARDS IN PERPETUITY

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

BEQUESTS

Keith Bain OAM, Frederick James Blackwood, Nick Enright AM, Lady (Vincent) Fairfax AO OBE, Ben Gannon AO, Rodney Jones, Norman McVicker, Dawn O'Donnell, Dr Rodney Seaborn AO OBE, Hazel Treweek

CONFIRMED BEQUESTORS

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

FELLOWSHIPS

BBM Youth Award, The Gloria Payton Foundation and the Gloria Dawn Foundation, William Fletcher Foundation

CORPORATE DONORS

Atelier Talent Management, Aussie, Bass Electrical, Bazmark INQ, Freehills, Holman Webb Lawyers, Showtime, Shanahan Management

NIDA NAMED SPACES

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

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