

**NIDA60**  
1959—2019

**2019**  
**Annual**  
**Report**



# ABOUT NIDA



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

As Australia's pre-eminent dramatic arts conservatoire, NIDA's practice-based teaching and learning at vocational, undergraduate and graduate level provides the strongest foundations for graduate employment across a broad range of career opportunities and contexts.

Supported by the Australian Government through the Department of Infrastructure, Transport, Regional Development and Communications, NIDA continues an historical association with UNSW Sydney and is a member of the Australian Roundtable for Arts Training Excellence (ARTS8). NIDA maintains strong links with national and international arts training organisations and industry partners including theatre, dance and opera companies, cultural festivals and film and television producers.

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

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



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NIDA is located at UNSW Sydney



National Institute of Dramatic Art is supported by the Australian Government



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Department of Infrastructure, Transport,  
Regional Development and Communications



Images, this page (from top to bottom):  
*Starstruck The Stage Musical*, NIDA Open Day, Musical Theatre Cabaret Project (Photos: Patrick Boland)  
Opposite page: *Starstruck The Stage Musical* (Photo: Patrick Boland)



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## MESSAGE FROM THE CHAIRMAN



The 2019 Annual Report highlights the hard work and commitment of the NIDA staff in ensuring NIDA delivers excellence in dramatic arts training across Australia. NIDA's 60th Anniversary was recognised in style with many wonderful events and the establishment of a new Student Fund to support an expanding cohort of students.

I would like to acknowledge the significant leadership of Ms Jennifer Bott AO as Executive Chairman until 23 May 2019 and then as Chief Executive

Officer until 13 December 2019 in ensuring that NIDA ended 2019 in surplus and with a strong future ahead.

At the AGM on 23 May 2019, Ms Bott ended her term as Chairman by rotation. Over the past six years, Ms Bott worked tirelessly in developing NIDA's relationships with the government, the industry and other major partners. Her knowledge and skills guided NIDA through a period of major change in leadership and pedagogical development.

It has been a great honour to be NIDA's Chairman since 30 May 2019 with The Hon Richard Refshauge SC as Deputy Chairman. This year, we welcomed Associate Professor Sandra Phillips to the Board, and Board member and Dean of the Faculty of Art & Design and UNSW Chair of Arts and Culture, Professor Ross Harley, was appointed Chair of the NIDA Academic Board. On behalf of the Board, I would like to thank Professor Prem Ramburuth for her support of academic governance at NIDA in her term as Chair Academic Board from 2015 to 2019. My thanks to John Robinson for his chairmanship of the Audit, Finance and Risk Committee,

Peter Ivany AM for his leadership of the NIDA Foundation Trust and all Board and Committee members for their time and support of NIDA through a challenging period.

NIDA's new Chief Executive Officer Ms Liz Hughes commenced in the role on 16 December 2019, bringing considerable business and leadership acumen to NIDA's leadership team. Ms Hughes is an experienced and innovative senior executive in the creative, cultural and education sectors and it is wonderful to have her on board.

I would also like to acknowledge NIDA's partners, supporters and donors who have given generously and continue to make a real difference to our students.

**Noel Staunton**  
NIDA Chairman

Images, this page:  
EXPONIDA and October Season Opening  
(Photos: Maja Baska)  
Opposite page: *Twelfth Night*  
(Photo: Lisa Tomasetti)



From left to right: The Hon Paul Fletcher MP, Manuela Zappacosta, Noel Staunton and Jennifer Bott AO







# MESSAGE FROM THE CHIEF EXECUTIVE OFFICER



On 16 December 2019, I was delighted to take over as the CEO of NIDA in its 60th Anniversary year. NIDA is an extraordinary organisation that has played a pivotal role in the creation and development of the Australian performing arts industries. It is a great privilege to lead NIDA at this stage in its history.

In 2019, NIDA was able to deliver on its key strategic goals of dramatic arts education, community access, future-focused learning and sustainability. I would like to acknowledge the work of Ms Jennifer Bott AO as Executive Chairman and CEO in 2019 and record my thanks to the Board of Directors, the NIDA Leadership Team, staff and students who have contributed to the strong financial and academic success demonstrated in this report.

## Excellence in dramatic arts education

Two hundred and sixty eight higher education and vocational studies students were enrolled in the Bachelor of Fine Arts, Master of Fine Arts and Vocational Diploma courses, undertaking NIDA's distinctive practice-based education and training. Learning opportunities were enhanced through national and international industry partnerships, new cross-discipline collaborative projects with ARTS8 training organisations, upgraded facilities and three seasons of student productions.

At the Graduation Ceremony on 26 May, 158 students were awarded their diplomas and degrees. Alumna Priscilla

Jackman (MFA Directing, 2016) delivered an inspirational Occasional Address and graduating BFA (Acting) student Yerin Ha delivered the Graduate Response. The inaugural honorary degree of Master of Fine Arts was conferred upon Brian Thomson AM in recognition of his outstanding career as a designer and contribution to shaping the arts in Australia.

The quality of the education received at NIDA is exemplified in the responses to the NIDA-led 2019 Course Experience Questionnaire, indicating a 92.7% overall employment of 2018 BFA and MFA graduates (of which 12.2% is directly stated as full-time employment). The 2019 NCVER-led VET student outcomes survey indicated that 93.9% of NIDA's 2018 VET graduates who responded were employed after finishing their course.

Across the year, BFA and MFA students were involved in 17 productions. New Australian works were championed including *MEAT EATERS* by Lewis Treston, *Starstruck The Stage Musical*, a unique co-production with *Priscilla Queen of the Desert* producer Garry McQuinn first workshopped at NIDA in 2018, and *Goldilocks*, written and directed by Michael Gow, whose previous work *Away* is one of the most performed Australian plays in history. Renowned Australian and international guest artists invited to direct included Kate Champion (*MEAT EATERS*), Robert Schuster from the Ernst Buch Academy of Dramatic Arts in Berlin (*Roberto Zucco*), Judy Davis (*God of Carnage*), Kim Hardwick (*Starstruck The Stage Musical*) and Jim

Sharman (*Twelfth Night*).

The list of award recipients, page 26, highlights the depth and persistence of NIDA graduates.

## Community access and participation

NIDA continues to foster strong relationships with community, industry and government. The range of industry partners is outstanding with students undertaking placements across Australia and internationally – listed on page 41.

NIDA provides community and corporate access to its facilities and tailored training courses with over 21,000 students attending NIDA Open and Corporate courses from all over Australia and internationally. The NIDA Open Equity Scholarship program was significantly expanded in celebration of NIDA's 60th Anniversary, with over \$25,000 worth of short courses awarded to 45 secondary school students across Australia. On 15 June, 1,900 people attended Open Day.

## 60th Anniversary

2019 was NIDA's 60th Anniversary and a range of activities were held across the year. There were four engaging In Conversations, the Alumni Reunion in June, and finally an extremely successful Diamond Anniversary Dinner on 10 September to support the Student Fund. These celebrations were featured on ABC RN's *The Stage Show*, in *Good Weekend (The Sydney Morning Herald)* and *The Age* and in the December issue of *Vogue*.



### Diversity and inclusivity

The Indigenous Strategy Working Group was formed to improve the way in which we support Aboriginal and Torres Strait Islander students throughout their time at NIDA, and to integrate Indigenous culture into our governance, programs and identity.

The July NAIDOC week celebrations included the unveiling of a permanent banner in the Nancy Fairfax Foyer featuring the artwork of Gumbaynggirr woman Sonia Kennedy (now deceased) and the awarding of the Luminis Foundation Indigenous Fellowship for Cultural Leadership. NIDA Costume students made stunning 1950s style dresses, focused on utilising Indigenous prints in 1950s-style patterns. The fabrics were designed and produced at the Bábbarra Women's Centre Maningrida in the Northern Territory.

In other initiatives, the First Nations Cultural Leadership Panel on 2 May included Lydia Miller, Executive Director, Aboriginal and Torres Strait Islander Arts, Australia Council for the Arts and Wesley Enoch, Artistic Director, Sydney Festival, offering provocations on how First Nations perspectives, approaches and protocols can be better embraced and implemented. In December, a screening



of *The Final Quarter*, a documentary film about Adam Goodes, the AFL and all of us, was held at NIDA. Lydia Miller and Ian Darling AO, Producer and Director of the film hosted a Q&A with the audience after the film.

### Financial results

The surplus for the financial year was \$91,262. In 2019, NIDA self-generated 63% of its operating income and the combined revenue from NIDA Open, NIDA Corporate, NIDA Theatres and Vocational programs was consistent with expectations. The total expenditure for the year excluding the capital works costs paid by the Australian Government increased by 2.51% as compared to an increase of 3.56% in 2018. Thank you to the Australian Government and our sponsors and donors who have ensured that NIDA can continue to deliver excellence in dramatic arts training.

### Future-focus

The opportunity for NIDA is to build on its global reputation for educating generations of performers, creative leaders and storytellers. NIDA has been pivotal in creating and bringing to life our stories on stage, screens of all sizes and at live events. It is an honour to have the opportunity to work with a talented team, the incredible alumni, an impressive Board, strategic partners and the next generation of creators exploring the gamut of the performing arts in all its guises.

As the 2019 Annual Report goes to production, NIDA is faced with the challenges of the COVID-19 pandemic. The risks to NIDA's operations are significant and over March 2020 we have had to review how NIDA operates and delivers its world-renowned training programs. The silver lining of COVID-19 is the opportunity for NIDA to embrace technological innovation, increase creativity and communication skills and to connect with our community. I would like to acknowledge the incredible dedication, strength, passion and commitment demonstrated by the NIDA Board, the NIDA Foundation Trust, staff and students and thank them for their support.

**Liz Hughes**  
Chief Executive Officer



Images, this page (from top to bottom): Costume students in 1950s style dresses, focused on utilising Indigenous prints (Photo: Allison Tyra), NAIDOC week celebrations (Photo: Merette Boutros) Opposite page: *God of Carnage* (Photo: Lisa Tomasetti)



# 60TH ANNIVERSARY CELEBRATIONS

NIDA celebrated 60 years of igniting creativity in performing arts education in Australia with a series of talks, alumni celebrations and a keystone Diamond Anniversary Dinner. Throughout the year, NIDA celebrated new ideas and opportunities in the performing arts as it continued to nurture the storytellers of the future.

NIDA's place as a member of the ARTS8 group of arts training organisations was acknowledged by the creation of a video that also celebrated the 60th Anniversary. The video was made at NIDA by the Australian Government's Department of Infrastructure, Transport, Regional Development and Communications. The Hon Paul Fletcher MP, Minister for Communications, Cyber Safety and the Arts officially opened the 60th Anniversary October Season of Student Productions and annual EXPONIDA exhibition (see Student Productions, pages 32 to 40).

## Alumni reunion

Over 350 alumni and staff mingled with staff and students in a special event in the Nancy Fairfax Foyer in July. The reunion provided a unique chance for groups of students from all decades to catch up and share their stories, with key addresses by Acting alumna Di Smith and outgoing CEO Jennifer Bott AO.

## Sydney Design Festival: Accessing Design Excellence

The Centre for Design Practices, led by Dr Julie Lynch, presented a day-long symposium on six decades of design at NIDA in partnership with Sydney Design Festival, profiling the quality and impact of NIDA Design graduates on the Australian and international entertainment sectors.

## In Conversation series

A series of In Conversation events were held during the year to celebrate NIDA's place in arts dialogue. Topics included *Love is Love* with Tom Ballard chairing a panel of theatre practitioners exploring LGBTQI representations on stage and screen, *Writing in the Age of the Technological Apocalypse* with Alana Valentine, and *Getting a Share of the Chair*, a discussion about the issues



facing women directors, moderated by award-winning film critic, television presenter and NIDA alumna Margaret Pomeranz, with acclaimed Australian director and filmmaker Gillian Armstrong and Pearl Tan.

## Diamond Anniversary Dinner

On 10 September, NIDA held its Diamond Anniversary Dinner launching the Student Fund. Over \$115,000 was raised, thanks to some of the nation's most prominent philanthropists and arts and education leaders.

Thanks to generous support from NIDA's sponsors: luxury fine jewellers House of K'dor donated a diamond ring for auction, Hunter Valley winemakers Tempus Two supplied the wine for the evening and a limited-edition double magnum for auction, and Young Henrys donated a generous provision of their signature craft beer.

Hosted by award-winning actor, writer, filmmaker and NIDA alumnus Akos Armont (Acting, 2007), entertainment was provided throughout the evening by other renowned alumni Hugh Sheridan (Acting, 2007) and Peter Cousens AM (Acting, 1978), rising star graduate Rachel Mayrick (Diploma of Musical Theatre, 2018) and current Acting and Musical Theatre students.

Award-winning actor, Rob Collins (Acting, 2013), shared his own personal story on the evening. Known for *The Wrong*

*Girl, Cleverman, Mystery Road* and *Total Control*, Rob told of how philanthropic support had assisted him when he moved from Darwin to undertake training at NIDA.

Speakers included Chairman of the NIDA Foundation Trust, Peter Ivany AM, outgoing CEO Jennifer Bott AO and third-year Acting student, Melissa Kahraman.







Images, this page  
 (from top to bottom, left to right):  
 Diamond Anniversary Dinner: Rob Collins,  
 Jennifer Bott, Mark Gaal (Photo: Christian  
 Gilles), Alumni Reunion: Di Smith (Photo: Patrick  
 Boland), Diamond Anniversary Dinner: Akos  
 Armont and Justin Ryan (Photo: Christian Gilles),  
 In Conversation 'Getting a Share of the Chair  
 Women Directors in Film and Theatre': Margaret  
 Pomeranz, Pearl Tan and Gillian Armstrong,  
 (Photos: Allison Tyra), Alumni Reunion  
 (Photo: Patrick Boland),  
 Opposite page: Diamond Anniversary Dinner,  
 Hugh Sheridan (Photo: Christian Gilles)



# HIGHER EDUCATION

The Bachelor and Masters degree courses form the backbone of NIDA's higher education program and are at the forefront of our engagement with the performing arts industry producing live productions, films, showcases and cross-discipline collaborative projects.

Overseen by Executive Director Conservatoire Dr Amanda Morris, four Centres of Discipline deliver NIDA's distinct practice-based training: Acting; Creative Practices; Design Practices; and Technology, Production and Management.

## Centre for Acting, Director John Bashford

The Centre for Acting incorporates Acting, Movement, Singing Actor and Voice training and delivers the Bachelor of Fine Arts (Acting) and Master of Fine Arts (Voice) degrees. Third-year Acting students experienced a streamlined American Play project and a restructured Articulate Project. All graduating students' showreels were made available publicly online for the first time. Hugo Weaving and Noni Hazelhurst were guest speakers to the graduating class.

Second-year Acting students initiated a new element for the Shakespeare Play Project by performing at Penrith High School and Fairfield High School to audiences of over 300 school students. The Russian Project consolidated its position with streamlined rehearsals leading to two fine workshop performances. Visiting artists included Sarah Victoria and Rik Stoeman delivering a Perdekamp Emotional Method (PEM) workshop and Robert Maxwell delivering Practical Aesthetics.

First-year Acting students were introduced to a new project called History of Self. With an increasingly diverse student body, this project was developed as a means for the students to explore their sense of self and cultural heritage, and how to share their experience with their fellow actors. The

new structure of the course with Studio classes 'speaking' to the interdisciplinary work enables a clearer trajectory for our Acting students.

MFA (Voice) students were placed with a variety of leading organisations including Carnegie Mellon University USA, Rose Bruford College of Theatre and Performance UK, University of California USA, University of Cape Town Centre for Theatre, Dance and Performance Studies South Africa, LASALLE College of the Arts Singapore and the Royal Conservatoire of Scotland UK. The Voice students were also fortunate to attend the Voice and Speech Teachers Association (VASTA) conference in Orlando, USA.

## Centre for Creative Practices, Director Dr Egil Kipste

The Centre for Creative Practices delivers the Master of Fine Arts (Directing), Master of Fine Arts (Writing for Performance) and Master of Fine Arts (Cultural Leadership) and delivers the Common Subjects to all Masters and Bachelor students.

MFA (Directing) collaborated with MFA (Writing for Performance) and students from NAISDA Dance College in Gosford, focusing on devising new dance theatre work. For the 10th consecutive year, MFA (Directing) students worked with BFA (Design for Performance)

students to shoot and edit seven music videos in collaboration with ABC's triple j Unearthed. The clips premiered nationally on ABC's *rage* and Virgin Australia in-flight entertainment.

The MFA (Writing for Performance) course continued to serve some of Australia's brightest writers, with two highlights being a collaboration with Indigenous performers at NAISDA and a field trip to Edinburgh during the festivals, which also featured meetings with the literary managers of the National Theatre, the Royal Court and the Soho Theatre. A statistical analysis of the Creativity Study indicated that according to standard tests such as the Torrance Tests of Creative Thinking, students of the MFA (Writing for Performance) experienced a 25% increase in their overall creativity and a 65% increase in their originality of ideas between the time they entered NIDA and when they left.

Ten Cultural Leadership students graduated in May, our second cohort to graduate. Students had completed highly successful international placements with host organisations including Teamwork Arts New Delhi, Wan Smolbag Vanuatu, Houston Youth Symphony Texas, The Freedom Theatre Palestine, Counting What Counts London, Twai Kwun Centre for Heritage and Arts Hong Kong, Guildhall School of Music and Drama London, New Zealand Festival and



Images, this page:

*Marat/Sade* (Photo: Patrick Boland)

Opposite page (from top to bottom): Triple j shoot,

Artist: Daniel "Charbel" Naous, Director: Flynn Hall,

Designer: Angela Doherty (Photo: Lisa Tomasetti),

MFA Cultural Leadership cohort at the Graduation Ceremony (Photo: Maja Baska)





Medical Ships Australia Western Province PNG.

Five face-to-face intensives were held across the year, bringing together 20 first and second-year Cultural Leadership students from all around Australia. For the first time, one was held in Melbourne. More than 40 experts participated as guest speakers including in the Cultural Leadership intensives through the year. They included Michael Mohammed (Ahmad, Sweatshop), Rachael Swain (Marrugeku), George Khut, Alex Kelly (Echotango), Tim Lo Surdo (Democracy in Colour), Annette Shun Wah (Contemporary Asian Australian Performance), Zainab Syed (Performing Lines), Saba Alemayoh (AfroHub), Katrina Sedgewick (ACMI), Kate Fielding (New Approach), Caroline Bowditch (Arts Access Victoria) and Veronica Pardo (Multicultural Arts Victoria). Graduate Samuel Moynihan was presented with the Lynne Williams AM Award for Outstanding Achievement in Cultural Leadership.

Cultural Leadership facilitated two successful panel discussions: *Welcome to the Future* with Dr Brian Walker, Prof Katherine Boydell, George Khut and Lydia Miller; and *First Nations Cultural Leadership* with Wesley Enoch, Sally Riley, Andrea James, Djon Mundine, Lydia Miller and Jacob Nash.

The BFA Common Subjects established new partnerships with KXT Kings Cross Theatre, Belvoir St Theatre and the Old Fitz, enabling students to become familiar with the independent theatre

scene in Sydney. A diverse range of industry guests and creative practitioners joined with visiting academics from UNSW, University of South Australia, QUT, Macquarie University and University of Melbourne to share perspectives.

In the MFA Common Subjects, a Collaborative Project with the Black Dog Institute and SPHERE in developing immersive knowledge translation environments was realised as part of a national conference at the International Convention Centre Sydney.

Centre Director Dr Egil Kipste retired in January 2020 after contributing to the creative life of NIDA for more than 12 years. Egil has always been deeply committed to the humanising aspects of art and the role of the director as an agent of social change. As the former Head of Directing, Egil produced a generation of cultural leaders now

forging Australia's identity in the theatres and rehearsal rooms across the nation. We thank Egil for being a supportive colleague and a generous mentor to students.

**Centre for Design Practices,  
Director Dr Julie Lynch**

The Centre for Design Practices delivers the Master of Fine Arts (Design for Performance), Bachelor of Fine Arts (Design for Performance), Bachelor of Fine Arts (Costume), Bachelor of Fine Arts (Properties and Objects), Bachelor of Fine Arts (Scenic Construction and Technologies). The creation of the Centre brought real benefits including improved sharing of information across all courses in design and making. This resulted in richer empathy for how teaching staff and students can work together to improve and enhance





## HIGHER EDUCATION

both coursework and productions. It also results in better communication, sharing and planning across courses that already have a natural working and pedagogic relationship with one another.

In the BFA (Design for Performance) cohort, projects of note across the school included first-year students collaborating with Diploma of Screen and Media (Specialist Make-up Services) students on their 3D Costume Project, collaborating with MFA (Directing) students on two design projects (*Cloud Nine*, led by Sydney Theatre Company Associate Director Jessica Arthur and Opera project *Orpheus and Eurydice* led by designer Peter England), and third-year students collaborating with MFA (Directing) students on the triple j Unearthed music videos, and with BFA (Technical Theatre and Stage

Management) students on seven video installation works. All courses to create EXPONIDA which celebrated NIDA's 60th year.

In the MFA (Design for Performance) cohort, students collaborated with resident and guest/international directors on June and October Seasons plays and undertook international field trips with attachments and residencies in Japan with Mr Minoru Fujimoto, Chiharu Shiota, Ryoji Ikeda and Team Lab, in Prague with Gypsy Taylor, in the UK with Anna Fleischle, Christine Jones, Bunny Christie, Christopher Oram and Paule Constable, in Bangkok with H.U.I. Productions and in Paris with Theatre de Gennevilliers.

BFA (Costume) students completed secondments as costume makers

with Bazmark on the film *Elvis*, GSR Productions on the TV series *The Lord of the Rings*, The Australian Ballet, Swantje Lorrimer, Sydney tailor, on *Frozen The Musical* and finally, the Stiftung Oper Berlin.

BFA (Properties and Objects) secondments included workshop assistant with Lasscorestation company in London, film/TV props maker with Little Big Workshop in Canada, props maker on ABC TV series *Fallout* and *Mortal Kombat*, stage props assistant in *Harry Potter and the Cursed Child*, and props maker with Ambience Entertainment.

BFA (Scenic Construction and Technology) students completed rigging and automation placements on *Harry Potter and the Cursed Child*, Sydney





Theatre Company's *The Real Thing* and Cirque du Soleil's *Kurios*.

Many of the secondments have led to long term contracts.

Students and staff participated in the following national and international opportunities: Perth Festival of Arts (MFA Design for Performance), Residency Bundanon Estate (first-year BFA Design for Performance), Prague Design Quadrennial PQ19 (second-year BFA Design for Performance), Innovative Costume Design Exhibition, Russia (Dr Julie Lynch – Australian Curator).

Thanks to the funds generously provided by the Cowled Foundation, first and second-year BFA (Design for Performance) students received Wacom drawing tablets to support their digital drawing classes. The Cowled Foundation also supported an international professional placement for costume student Evelyn Everaerts-Donaldson at the Stiftung Oper in Berlin.

Over 50 professional designers were involved in talks, feedback, projects and secondments including Jacob Nash, Jennifer Irwin APDG and Jacinta Leong APDG.



### **Centre for Technology, Production and Management, Director Graham Henstock**

For the Centre for Technology, Production and Management, 2019 was a positive year of achievement, consolidation and innovation.

Students within the BFA (Technical Theatre and Stage Management) program continued to produce work of an exceptional standard and enjoyed excellent employment outcomes upon graduation. 2019 represented the largest enrolled cohort in over 10 years, with 47 students studying subjects in the course.

The Centre conducted a wide-reaching industry survey, designed to gauge how the course and its graduates are perceived by the industry. The feedback from that survey was overwhelmingly positive and included constructive suggestions that will be considered during the course review.

Students in their final year undertook industry placements with 28 host organisations, both nationally and internationally, including with Sydney Theatre Company, Opera Australia, The Adelaide Festival, Michael Cassel Group, The Abbey Theatre Company (Ireland), The Royal Opera House (UK) and RGM Productions (UK).

The Centre hosted a series of workshops run by UK-based practitioners, Brightblack, who integrate live performance with Virtual Reality and Augmented Reality. These workshops

were delivered to staff and students from a range of departments, centres and courses and provided an exciting insight into cutting-edge theatre practice.

Thanks to funds generously provided by the James N Kirby Foundation, the Centre purchased seven iPads for use by Stage Management students. The intent is to explore ways of becoming more environmentally responsible through a reduction of paper wastage on productions. Ayah Tayeh, a final-year student in 2019, embraced the opportunity and became the first Technical Theatre and Stage Management student to submit a completely digital production stage manager folder. As it was previously common for students to fill and submit multiple lever-arch folders, this is an exciting move towards more innovative and sustainable work practices.

The Centre now incorporates the Technical Operations team, which has delivered a stronger alignment with the philosophy of practice that is taught within the Technical Theatre and Stage Management course. This consolidation has extended to having Technical Operations staff members more actively involved in the education of students and has resulted in a more consistent and harmonious work and learning environment.

Images, this page:  
EXPONIDA (Photo: Ian Turland),  
Opposite page: BFA Technical Theatre and Stage Management students on the production of *Starstruck The Stage Musical* (Photo: Patrick Boland)

# HIGHER EDUCATION

## International engagement

NIDA staff hosted visiting academics from international institutions, including a delegation from Central Academy of Drama (CAD) Beijing and a delegation from the League of Tokyo Theatrical Arts Universities (Tamagawa University, Nihon University, Tamabi University and Toho University).

Staff engaged with international academic organisations, including attendance at the Asia Pacific Bond Theatre Schools Festival in Vietnam, visiting institutions in the USA such as The Juilliard School, NYU Tisch School of the Arts and Carnegie Mellon University and presenting at international conferences.



## Australian industry engagement

As well as the high number of Australian artists guest tutors and mentors for students, during 2019 staff visited theatre companies in Sydney, Melbourne and Brisbane to seek feedback on the preparation of graduates for careers and to develop ideas for future collaboration. Staff also contributed to current conversations on performing arts education in Australia at the AusAct Conference at QUT in Brisbane.

## Seasons of Student Productions

Three Seasons of Student Productions were presented in 2019. The first two seasons, June and October, showcased 10 theatre productions with students in learning roles under the direction of external and internal directors. The third season, in 2019 the newly named Festival of Emerging Artists, involved students learning on seven smaller productions under the direction of NIDA student directors paired with industry mentors.

The June season consisted of contemporary work that pushed the boundaries in terms of experimenting with process, the use of technology or with creating new work. NIDA invited international guest director Robert Schuster from the Ernst Busch Academy for Drama in Berlin to direct *Roberto Zucco* and students were inspired by the chance to learn about theatre-making processes from a different cultural perspective.

Students gave positive feedback about the range and scale of the productions and diversity of technical elements. The productions presented varying challenges and forged strong collaborative teams within each production, from the premiere of a new Australian work (*MEAT EATERS*) with high expectations for props, staging and physical comedy, the inclusion of projection and live video (*Closer*) to the use of flying, LED screens and revolve (*Roberto Zucco*).

The October season was premiered with two new Australian works, *Starstruck The Stage Musical* and *Goldilocks*. A number of high-profile Australian directors returned to work with NIDA students, including Jim Sharman and Judy Davis.

The October season attracted strong audience attendance, with 1,200 more people attending than in 2018. The Festival of Emerging Artists season is well known for its experimental and innovative performances, and outstanding lighting, sound and set designs. Across four packed evenings, the 2019 Festival presented seven unique works in a range of styles. The directing students were paired with





industry mentors who included Paige Rattray, Eamon Flack, Darren Yap, Kate Champion, Gale Edwards and Julie-Anne Long. We thank all the industry professionals who directed, taught and mentored our students throughout the year on the production seasons.

All student productions are listed on pages 32 to 40.



Images, this page (from top to bottom): students working on *Starstruck The Stage Musical* (Photo: Patrick Boland), *Amélie* (Photo: Lisa Maree Williams)  
Opposite page (from top to bottom): visit from Central Academy of Drama (Beijing), *Roberto Zucco* (Photo: Patrick Boland)

# PATHWAYS AND PARTNERSHIPS

## Vocational Diplomas – pathways to work and further study

As a training provider registered by ASQA (Australian Skills Quality Authority), NIDA delivers Vocational Education and Training (VET) services. In 2019 these comprised the following qualifications:

- CUA50213 Diploma of Musical Theatre
- 10196NAT Diploma of Stage and Screen Performance
- CUA50415 Diploma of Live Production and Technical Services
- CUA51015 Diploma of Screen and Media (Specialist Make-up Services)
- CUA30415 Certificate III in Live Production and Services

As with the undergraduate and graduate programs, prospective students from across Australia were auditioned and interviewed for a limited number of places.

The diploma level courses provide full-time, intensive training, and allow NIDA to address specific skills gaps in the entertainment industry.

They also support NIDA's commitment to providing greater educational opportunities and attracting students from a variety of demographics.

## Internal collaborations

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

Highlights included:

- Diplomas of Musical Theatre and Specialist Make-up Services with MFA Directing and Design for Performance on *Weimar Kabarett*.
- Diploma of Musical Theatre with BFA Acting, Technical Theatre and Stage Management, Costume, Scenic

Construction and Technologies, Properties and Objects, and MFA Design for Performance on *Starstruck The Stage Musical*.

- Diplomas of Stage and Screen Performance and Musical Theatre with BFA Technical Theatre and Stage Management on the Stage and Screen Performance and Musical Theatre Showcases.

Towards the end of 2019, the diplomas of Specialist Make-up Services and Live Production and Technical Services students collaborated with those involved in the Festival of Emerging Artists season of productions.

These opportunities allowed students to be led by NIDA staff members and to work alongside guests from the entertainment industry, on productions that mirror industry practice.





### External collaborations

2019 also saw diploma students collaborate with Pinchgut Opera on Vivaldi's *Farnace* and with staff and dance students from Ettinghausens Dynamic Arts for the Specialist Make-up Services Showcase.

### Training high school teachers

Via the Certificate III in Live Production and Services, 39 teaches from across NSW undertook skills development at NIDA.

NIDA delivered three separate programs for teachers from the NSW Department of Education, the Association of Independent Schools and the Catholic Education Commission.

### Industry connection and support

Relationships with leading industry organisations continued in 2019 and allowed for effective delivery of diploma courses.

Aside from the collaborations with Pinchgut Opera and Ettingshausens, components of the training and assessment of diploma courses were completed in partnership with Foundation Theatres, Sydney Opera House, City Recital Hall and Opera Australia.

### Employment

Graduates from NIDA's diploma courses continued to make a significant impact on the creative industries.

In 2019, Musical Theatre and Stage and Screen Performance graduates secured work in commercial productions, including *School of Rock* and *West Side Story*, on cruise ships (Disney and Royal Caribbean), while others worked with Amazon Studios and ABC ME.

Live Production and Technical Services and Specialist Make-up Services graduates worked in venues across Sydney including the Lyric Theatre, Capitol Theatre, City Recital Hall, Sydney Opera House and for organisations including Opera Australia, Pinchgut Opera, JPJ Audio and Sydney Theatre Company.



### NCVER student outcomes

In 2019, through NCVER (National Centre for Vocational Education Research), the Commonwealth of Australia provided NIDA with its first ever report regarding student outcomes.

The report provided a summary of the outcomes of students who completed VET at NIDA during 2018, using data collected in mid-2019.

Of diploma graduates at NIDA highlights included:

- 97.1% were employed or enrolled in further study after training
- 91.6% were satisfied with the overall quality of their training
- 94.6% would recommend the training and 94.8% would recommend their training provider
- 92.2% achieved their main reason for doing the training.

### NIDA Library

NIDA's specialist library, the Rodney Seaborn Library, created in 1980, is one of Australia's leading performing arts libraries.

In 2019 activity highlights included:

- relocating library resources from the Alexandria store to the NIDA Kensington campus
- updating recordings of NIDA's theatrical productions dating back to 1987
- updating the Harvard Referencing Guide to its third edition.

### Future focus

From both course applicants and industry bodies, the interest in NIDA's diploma courses remains high. Application numbers continue to grow, and employment opportunities remain.

Images, this page:  
Rodney Seaborn Library (Photo: Melinda France)  
Opposite page (from top to bottom, left to right):  
Diploma of Screen and Media (Specialist Make-up Services) student (Photo: Denise Sheppard),  
Diploma of Live Production and Technical Services students (Photo: Patrick Boland),  
Musical Theatre Showcase (Photo: Patrick Boland)

# STUDENTS STATISTICS

## Students by course in 2019

	BACHELOR OF FINE ARTS						Study Abroad	MASTER OF FINE ARTS					Total
	Acting	Costume	Design for Performance	Properties and Objects	Scenic Construction and Technologies	Tech Theatre and Stage Management		Cultural Leadership	Design for Performance	Directing	Voice	Writing for Performance	
Year 1	24	6	8	6	4	15	-	12	9	6	6	11	107
Year 2	24	7	8	5	-	18	-	8	-	-	-	-	70
Year 3	23	5	7	5	2	13	-	-	-	-	-	-	55
<b>Total</b>	<b>71</b>	<b>18</b>	<b>23</b>	<b>16</b>	<b>6</b>	<b>46</b>	<b>-</b>	<b>20</b>	<b>9</b>	<b>6</b>	<b>6</b>	<b>11</b>	<b>232</b>

VOCATIONAL DIPLOMAS					
	Musical Theatre	Live Production and Technical Services	Screen and Media (Specialist Make-up Services)	Stage and Screen Performance	Total
One-year diploma	19	15	14	22	70

## Students by course and gender in 2019

	BACHELOR OF FINE ARTS						Study Abroad	MASTER OF FINE ARTS					Total
	Acting	Costume	Design for Performance	Properties and Objects	Scenic Construction and Technologies	Tech Theatre and Stage Management		Cultural Leadership	Design for Performance	Directing	Voice	Writing for Performance	
Female	30	17	18	10	3	27	-	10	6	4	5	6	136
Male	41	-	5	6	3	19	-	9	3	2	1	5	94
Non-Binary	-	1	-	-	-	-	-	1	-	-	-	-	2
<b>Total</b>	<b>71</b>	<b>18</b>	<b>23</b>	<b>16</b>	<b>6</b>	<b>46</b>	<b>-</b>	<b>20</b>	<b>9</b>	<b>6</b>	<b>6</b>	<b>11</b>	<b>232</b>

VOCATIONAL DIPLOMAS					
	Musical Theatre	Live Production and Technical Services	Screen and Media (Specialist Make-up Services)	Stage and Screen Performance	Total
Female	9	6	14	11	40
Male	10	9	-	11	30
Non-binary	-	-	-	-	-
<b>Total</b>	<b>19</b>	<b>15</b>	<b>14</b>	<b>22</b>	<b>70</b>

## Student enrolments by state in 2019

	BACHELOR OF FINE ARTS						Study Abroad	MASTER OF FINE ARTS					Total
	Acting	Costume	Design for Performance	Properties and Objects	Scenic Construction and Technologies	Tech Theatre and Stage Management		Cultural Leadership	Design for Performance	Directing	Voice	Writing for Performance	
ACT	1	1	1	1	-	-	-	3	1	-	-	-	8
NSW	27	9	17	10	5	32	-	3	5	6	6	8	128
NT	3	-	-	-	1	-	-	-	-	-	-	-	4
QLD	6	3	1	1	-	3	-	3	-	-	-	-	17
SA	5	3	1	1	-	1	-	4	-	-	-	1	16
TAS	4	-	-	-	-	1	-	-	-	-	-	-	5
VIC	13	1	1	2	-	4	-	6	2	-	-	-	29
WA	8	-	1	-	-	1	-	1	1	-	-	1	13
O/S	3	1	1	-	-	4	-	-	-	-	-	1	10
NZ	1	-	-	1	-	-	-	-	-	-	-	-	2
<b>Total</b>	<b>71</b>	<b>18</b>	<b>23</b>	<b>16</b>	<b>6</b>	<b>46</b>	<b>-</b>	<b>20</b>	<b>9</b>	<b>6</b>	<b>6</b>	<b>11</b>	<b>232</b>



VOCATIONAL DIPLOMAS

	Musical Theatre	Live Production and Technical Services	Screen and Media (Specialist Make-up Services)	Stage and Screen Performance	Total
ACT	1	1	1	1	4
NSW	10	13	12	11	46
NT	-	-	-	-	-
QLD	1	1	1	1	4
SA	-	-	-	-	-
TAS	-	-	-	-	-
VIC	6	-	-	6	12
WA	1	-	-	3	4
NZ	-	-	-	-	-
Total	19	15	14	22	70

Applications for audition and interviews in 2019 for 2020 intake

	ACT	NSW	NT	QLD	SA	TAS	VIC	WA	NZ	O/S	Total
Bachelor of Fine Arts (Acting)	36	502	6	156	58	18	230	79	1	31	1117
Bachelor of Fine Arts (Costume)	2	21	-	2	-	-	3	1	-	-	29
Bachelor of Fine Arts (Design for Performance)	1	14	-	-	-	-	1	-	-	1	17
Bachelor of Fine Arts (Properties and Objects)	1	9	-	-	-	-	-	-	-	-	10
Bachelor of Fine Arts (Scenic Construction and Technologies)	1	4	-	-	-	-	1	-	-	-	6
Bachelor of Fine Arts (Technical Theatre and Stage Management)	2	23	-	3	1	-	2	1	-	1	33
Master of Fine Arts (Cultural Leadership)	-	6	1	-	-	1	2	2	-	-	12
Master of Fine Arts (Design for Performance)	-	2	-	-	-	-	2	-	-	1	5
Master of Fine Arts (Directing)	4	24	-	1	1	-	7	-	-	2	39
Master of Fine Arts (Voice)	-	4	-	-	-	-	1	-	-	2	7
Master of Fine Arts (Writing for Performance)	-	8	-	-	-	-	2	1	-	-	11
Total	47	617	7	162	60	19	251	84	1	38	1286
Diploma of Live Production and Technical Services	3	20	-	1	-	-	1	-	-	-	25
Diploma of Screen and Media (Specialist Make-Up Services)	1	14	-	1	1	-	2	-	-	-	19
Diploma of Musical Theatre	6	103	-	5	12	-	52	3	2	-	183
Diploma of Stage and Screen Performance	10	121	-	22	1	-	25	3	1	-	183
Total	20	258	-	29	14	-	80	6	3	-	410

# NIDA OPEN, NIDA CORPORATE, NIDA MELBOURNE AND NIDA THEATRES



NIDA's public programs continued to thrive delivering a significant program of educational, participant and audience experiences throughout 2019.

NIDA Open and NIDA Corporate provided flexible learning options for people of all ages while NIDA Theatres venue hire and NIDA Melbourne again welcomed diverse audiences into our Kensington and Southbank facilities.

## NIDA Open

2019 marks 30 years since NIDA first opened its doors to short course and continuing education students of all ages and we continue to deliver weekend and holiday courses, term classes, residencies, six and 12-month studios, workshops for schools and customised programs. As one of Australia's largest employers of casual teaching artists, NIDA Open continued to invest in professional development and in-class support for our casual educators ensuring the quality, rigour and industry relevance of our national and international short course program.

The NIDA Open Equity Scholarship program was significantly expanded in celebration of NIDA's 60th year, with over \$25,000 worth of complimentary tuition

being awarded to students who may be experiencing barriers to participation. This program was offered during the spring holiday program and provided valuable opportunities for over 45 secondary school-aged students across Australia.

There was also a notable increase in inquires for customised training both in Australia and from international school, community and government groups providing a strong cross-cultural focus to NIDA's public programs.

The Melbourne short course market again went from strength to strength with growth across all course offerings, particularly in the children and young people category.

## NIDA Corporate

NIDA Corporate continued to engage participants through short course and customised training offerings in Sydney and Melbourne and a targeted program of conferences and events. More than 5,400 individuals in the public and private business sectors engaged with these programs during 2019. Customised and one-to-one coaching activities accounted for 53% of all NIDA Corporate activity with the remainder being delivered through public short courses and seminars.







Business development initiatives saw the team continue relationships with organisations and events including CareerTrackers Annual Conference, NSW Business Chamber Sales and Marketing Forum and Mumbrella360. NIDA Corporate also deepened its relationship with media tech innovation hub, The Studio, and established new partnerships with Fourth Wall and Mumbrella Next Awards. Interstate work increased in the Australian Capital Territory and Tasmania, and customised training was delivered internationally in Berlin, Singapore and Japan.

### NIDA Melbourne

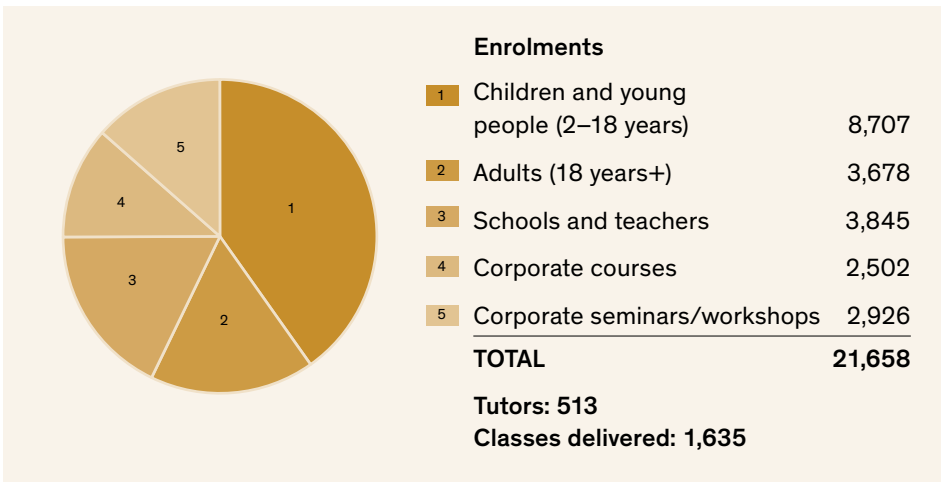
Now in its third year, NIDA Melbourne welcomed a renewed management team providing increased financial, operational and programming support to NIDA's operations in Victoria. Highlights included the continuation of the successful NIDA Nights program, hosting the inaugural interstate Info Night for NIDA's Bachelor of Fine Arts and Diploma programs, expanding NIDA Open's programming to engage with new participants and continuing to strengthen NIDA Corporate relationships and offerings.

### NIDA Theatres

More than 80,000 patrons across 330 performances and events were welcomed to NIDA Theatres during 2019. Despite the ongoing challenges presented by Sydney Light Rail construction along Anzac Parade, the Kensington facilities continued to be enjoyed by a wide range of audiences and hirers including primary, secondary and dance schools participating in shows and competitions and independent theatre and professional dance companies hosting performances and workshops. Venues were also utilised by production companies filming television commercials, conference organisers delivering events and commercial producers holding auditions and rehearsals for major musicals and shows.

Images, this page: NIDA Open program grades 7–10 (Photo: Maja Baska)

Opposite page (from top to bottom): NIDA Open program for adults, NIDA Open program for grades K–2, NIDA Corporate campaign (Photos: Maja Baska)



# NIDA OPEN, NIDA CORPORATE, NIDA MELBOURNE AND NIDA THEATRES

## 2019 NIDA Open and NIDA Corporate venues and partners

NSW: ABC Studios Ultimo, Campbelltown Arts Centre, Carriageworks Eveleigh, Cockatoo Island, Glen Street Theatre, Macarthur Girls School Parramatta, Mosman Art Gallery, St Luke's Parish Mosman, Newcastle Grammar School, Information and Cultural Exchange Parramatta, Summer Hill Community Centre, Sutherland Entertainment Centre, Taronga Zoo, The Concourse Chatswood, The King's School Parramatta, Wollongong Art Gallery, Wrights Road Community Centre Kellyville, The University of Notre Dame Australia – Sydney Campus, The Studio Sydney, Roslyn Packer Theatre

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

VIC: NIDA Melbourne, Abbotsford Convent, Wesley College, The Primrose Potter Australian Ballet School, Frankston Arts Centre, Victorian College of the Arts Secondary School

ACT: Canberra College Performing Arts Centre, Daramalan College Canberra

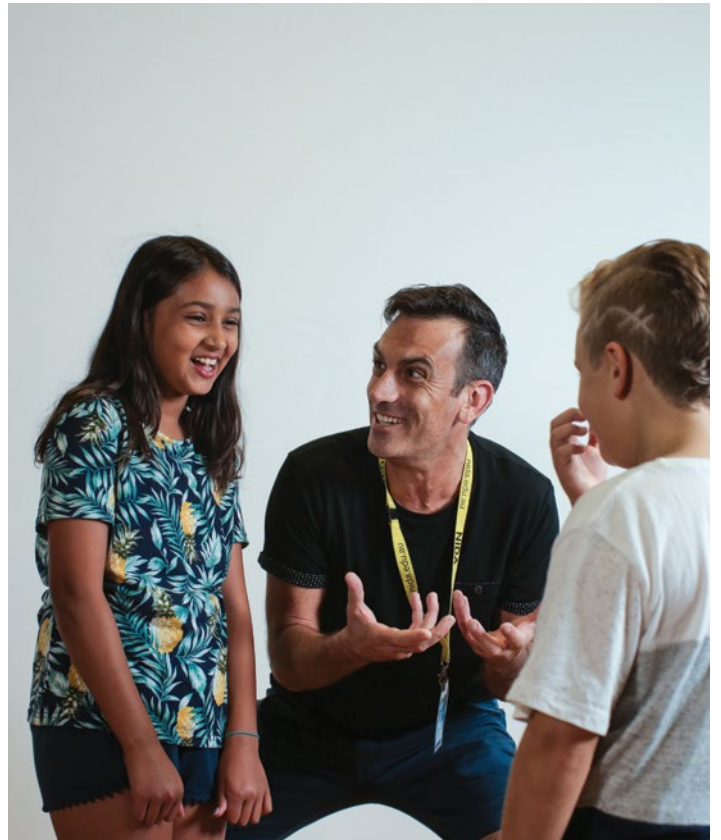
NT: Darwin High School

SA: Restless Dance Theatre Adelaide, Scotch College Adelaide

TAS: Newstead College Launceston

WA: Subiaco Arts Centre Perth, The University of Notre Dame Australia – Fremantle Campus

In 2019, NIDA Open and NIDA Corporate also worked with many schools and community venues across Australia and internationally.









# PEOPLE AND CULTURE

## NIDA's workforce – at a glance

In 2019, NIDA had 128 full-time and part-time employees: 67 in the Academic and Artistic Division and 61 in the Professional Division.



## ACADEMIC AND ARTISTIC DIVISION

67

### Higher Education:

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

### Pathways and Partnerships:

- Vocational Studies
- Library

Student Engagement,  
Learning and Quality Assurance (SELQA)

## PROFESSIONAL DIVISION

61

### Public Programs and Operations:

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

### Strategy and Development:

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

### Finance:

- Accounts • Payroll • IT



Images, this page (top to bottom): EXPONIDA and October Season launch (Photo: Maja Baska), Open Day (Photo: Patrick Boland)

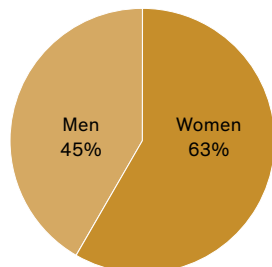
Opposite page: EXPONIDA and October Season launch, Dr Julie Lynch and BFA Design for Performance students (Photo: Maja Baska)



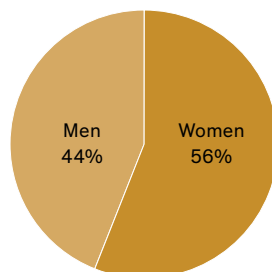
### Casual staff

Nearly 700 casual staff were employed across NIDA departments in 2019.

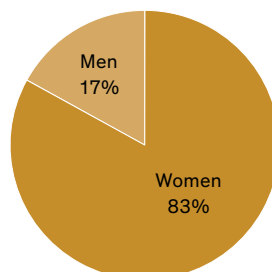
### Workforce composition



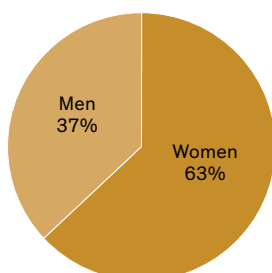
### Promotions to manager roles



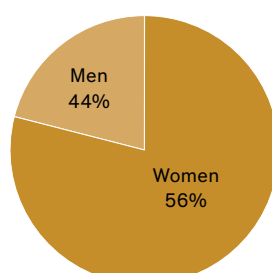
### Promotions to non-manager roles



### Appointments



### Appointment to non-manager roles



### 2019 highlights

#### Continuing Professional Development

NIDA increased investment in professional development opportunities for staff during 2019 through the introduction of a new application and assessment framework and an additional allocation of budget.

Successful individual applications for support included 24 staff members engaging in a range of activities such as diploma courses, industry certificates, skills training courses, subject matter master classes, workshops, cultural competency courses and attendance at national and international conferences and symposiums.

Additionally, groups of staff participated in a range of development opportunities including software, people management, cultural awareness and presentation skills workshops and training.

#### Cultural Awareness Training

Cultural awareness training was delivered to over 15 staff members through workshops focused on developing a greater appreciation and understanding of Aboriginal and Torres Strait Islander people, their history and cultural diversity, providing staff with practical tools to build more effective working relationships and be empowered to deliver responsive and culturally appropriate services for Aboriginal and Torres Strait Islander communities.

### Workplace Gender and Equality

NIDA maintained compliance with the Workplace Gender Equality Act 2012, which requires organisations to submit an annual report and meet minimum standards against six gender equality indicators (GEIs). The six GEIs are:

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

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



# ALUMNI AWARD-WINNERS

In 2019, NIDA alumni were recognised for their outstanding achievements with awards in Australia and internationally.

Head of Movement, Gavin Robins who was part of the winning team given a Special Tony Award for *King Kong: The Musical*. Gavin is a practicing teaching artist at NIDA who works with students in the Bachelor of Fine Arts (Acting) degree.

Fiona Crombie (Design, 1998) received a number of awards and nominations for her work on the film *The Favourite*. She was nominated for an Oscar Academy Award for Best Production Design and received a British Academy of Film and Television Arts Award (BAFTA) for Best Production Design. Fiona also won an AACTA Award for Best Production Design for her work on feature film *The King*.

Baz Luhrmann (Acting, 1985) won a Grammy Award for Best Musical Theater Album for the production he directed of *Moulin Rouge! The Musical*.

Belinda Chayko (Playwrights, 1985) won an International Emmy Award for Best TV Movie/Mini Series for *Safe Harbour*.

Cate Blanchett (Acting, 1992) won the prestigious Golden Icon Award at the Zurich Film Festival.

Deborah Riley (Design, 1996) followed the slew of awards received in 2018 with the Outstanding Achievement in Film and Television Award at the G'Day USA Awards for her work as Production and Set Designer of the HBO Drama series *Game of Thrones*, seasons 4–8.

Sarah Snook (Acting, 2008) won the Screen Australian Breakthrough Award at the AiF Awards for her work on TV series *Succession*.

At the 2019 Helpmann Awards NIDA alumni took out several accolades:

- Best Male Actor in a Supporting Role in a Play went to Paul Blackwell (Acting, 1981) for *Faith Healer*.
- Best Costume Design went to Gabriela Tylesova (Design, 1999) for *Twelfth Night*, Melbourne Theatre Company.
- Best Scenic Design went to Dale Ferguson (Design, 1989) for *Counting & Cracking* Belvoir and Co-Curious.
- Best Female Actor in a Supporting Role in a Play went to Vaishnavi Suryaprakash (Acting, 2017) for *Counting & Cracking*, Belvoir and Co-Curious.

- Best Male Actor in a Supporting Role in a Play went to Paul Blackwell (Acting, 1981) *Faith Healer*, a Belvoir Production presented by State Theatre Company South Australia.
- Best Musical went to *Barbara And The Camp Dogs*, Ursula Yovich, Alana Valentine and Adm Ventoura, Belvoir. Co-written by Alana Valentine (Playwrights Studio, 1989), the production team includes stage manager Khym Scott (Production, 2012) and assistant stage manager Cecilia Nelson (TTSM, 2016), with set design by Stephen Curtis (Design, 1978) and sound design by Steve Toulmin (Technical Production, 2006).
- Best Special Event went to Dark Mofo 2018 Museum of Old and New Art, Bruce McKinven (Design, 1997), Event Designer.

The Australian film industry recognised several NIDA alumni through nominations and awards at the AACTAs. Award winners were:

- Jennifer Kent (Acting, 1991), won three awards for *The Nightingale*, including Best Direction, Best Film and Best Screenplay.
- Richard Roxburgh (Acting, 1986) won Best Guest or Supporting Actor in a Television Drama for *The Hunting*.
- Xanthe Heubel (Design, 2003) won best Costume Design in Television for *Lambs of God*.

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

- Costume Designer, Sabina Myers (MFA Design, 2017) won the AFTRS Award for Student or Emerging Designer for screen: for animation, costume, production or VFX Design for *Sweet Tooth*.
- Set and Costume Designer Brianna Russell (Design, 2017) won the The NIDA Foundation Trust Award for Emerging Design of live performance for *Wake in Fright*.
- Edie Kurzer (Design, 1978) won the Hero Frock Hire Award for Costume Design for a feature film for *Judy and Punch*.
- Verity Hampson (TTSM, 2005) won the Lighting Design Award for a live performance for *Death of Salesman*.
- Michael Scott-Mitchell APDG (Design, 1983) won the Next Printing Award for Set Design for a live performance for *Madame Butterfly*.
- Fiona Donovan (Design, 1992) won the New York Film Academy Australia Production Design for a television drama or web series for *A Place to Call Home* Series 6.
- Production Designer Jacqui Schofield (Design, 2013) won the Design for a short film or music clip award for *The Egg*.

The Sydney Theatre Awards recognised a number of NIDA alumni through nominations and awards:

- In the Mainstage Production categories, Paige Rattray (Directing, 2009) was awarded Best Direction of a Mainstage Production for *The Beauty Queen of Leenane* at Sydney Theatre Company, while Renée Mulder (Design, 2008) won Best Stage Design of a Mainstage Production for her work on the show.
- In the Independent Musical categories, Alexander Berlage (Technical Production, 2013; Directing, 2017) won Best Direction and Best Lighting Design for his production of *American*

*Psycho* which also won Best Production of an Independent Musical. The show was produced by Bradley Barrack (Technical Production, 2013).

- *America Psycho* also won Best Lead Male Actor in a Musical for Ben Gerrard (Acting, 2007), Best Costume Design for Mason Browne (Design, 2003; Cultural Leadership, 2019). Isabel Hudson (Design, 2015) won Best Stage Design of an Independent Production for her work on *American Psycho*.
- In the Best Actor categories, Meyne Wyatt (Acting, 2010) and Shari Sebbens (Acting, 2009) won, respectively, Best Lead Male Actor and Best Supporting Female Actor for their work on *City of Gold*, which Meyne wrote.
- Chika Ikogwe (Acting, 2018) was awarded Best Newcomer for her work on *The Wolves and Fangirls*, the latter also winning Best Mainstage Production of a Musical.
- Sheridan Harbridge (Acting, 2006) won Best Lead Female Actor in a Mainstage Production for the one-woman show *Prima Facie*.
- Joseph Althouse (Acting, 2018) won Best Supporting Male Actor in an Independent Production for his performance in *Angels in America*.
- Thomas Campbell (Acting, 2002) won Best Supporting Male Actor in a Musical for his performance in *HMS Pinafore*.

At the Casting Guild of Australia Awards Annie Murtagh-Monks winning Best Casting in a TV Drama for *The Heights*, Series 1.

At the Equity Awards several alumni were recognised. Kate Box, Heather Mitchell, Shaun Martindale, Josh Quong Tart, Susan Prior won Outstanding Performance by an Ensemble Cast in Drama Series for *Riot*. Colin Friels, Judy Davis, Jessica Falkholt, Kris McQuade, Meyne Wyatt was part of the ensemble that took out Outstanding Performance by an Ensemble in a Drama Series for *Mystery Road*.

In independent theatre, Adam Deusien won the Sandra Bates Director's Award at the Ensemble Theatre.

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

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



# NIDA FOUNDATION TRUST



NIDA and the NIDA Foundation Trust (NFT) work in partnership, with an aligned vision and strategy to engender the support of the public to ensure the future of world class education in theatre in Australia. The Trust raises funds through private giving, donations and bequests. Trust funds have been, and will continue to be, a critical driver of NIDA's future capacity to grow, respond to change and meet the highest educational standards. These contributions finance all-important creative programs.

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

## Financial statement

The net assets of the NFT stand at \$11,826,068. The total comprehensive income for the financial year was a surplus of \$1,171,544. Over the 2019 financial year the (NFT) disbursed \$1,129,581 to NIDA to support students, fundraising, events and the Alexandria store transition in accordance with the NIDA-NFT Memorandum of Understanding.

## Student Fund

The Trust and NIDA hosted an exclusive Diamond Anniversary Dinner dedicated to the founding of a NIDA Student Fund. Over \$115,000 was raised, thanks to some of the nation's most prominent philanthropists and arts and education leaders. The purpose of the new Student Fund is to remove financial barriers for talented prospective students to attend NIDA, and to support students to be able

to take advantage of NIDA's extensive TV, film and theatre connections, through experiences such as international placements and festival attendance

## Bursaries and scholarships

The NFT contributed \$362,264 in bursaries in 2019, providing our students with much needed support for living expenses and scholarships to assist with national and international industry placements.

## Production support

NFT continues to support the student production season through the provision of \$100,000 in Production Funds through the Nick Enright Bequest, Dawn O'Donnell Bequest, John Clark Endowment Fund and the F J Gibson Bequest.

## Australian Production Design Guild Awards

The NFT was very pleased to sponsor the NIDA Foundation Trust Award for an Emerging Designer for Live Performance at the annual APDG Awards in December 2019. Congratulations to the recipient Brianna Russell (Design, 2017) for *Wake in Fright*.

## Alexandria store and archives

The NFT supported NIDA to transfer the NIDA Archives and Costume Research Collection to Kensington, where with the NIDA Library, they provide a unique research opportunity for students, staff and external researchers. The Costume and Production Store is now established in Ultimo Trade Centre. The transition has also enabled an improvement in technical operations facilities and an upgraded Facilities Store.

Finally, I would like to acknowledge Jennifer Bott AO for her strong leadership of the NIDA Board until May 2019 and as CEO over the course of 2019. We welcomed two new directors in 2019: media business and legal executive Catherine West and current NIDA Chairman Noel Staunton. They join NFT directors Andrew Banks, Jennifer Bott AO (retired 31 December 2019), Bruce Davey, Garry McQuinn, Alex Pollak and Peter Reeve.

My thanks to all for their long-standing, enthusiastic support of NIDA and the Trust's activities.

**Peter Ivany AM**  
Chairman  
NIDA Foundation Trust



# STRATEGY AND DEVELOPMENT

In 2019 NIDA enlisted its donors, partners and sponsors to broaden the capacity for support of students through the provision of new partnership and support opportunities, increasing focus on sustainability and alumni engagement.

## Student production support

The generous contribution of the Production Fund Supporters in the June Season of Productions enabled students to work with emerging and acclaimed alumni writers and directors. Supporters included David and Claire Paradise, Martin Dickson AM and Susie Dickson, Noel Cislowksi AM and Hetty Cislowksi, Don and Leslie Parsonage, Ted Blamey, Chris Ramos, John and Diana Rawson, Michael Saddington, Christopher Webber and Christopher Cosier, Barbara Wright, Don and Jill Bennett, Bonnie Boezeman AO, Rob and Maureen Brian, Hans Britz, Lyn Cobb, Mary Curotta, Silvia de Poe-Diestel, Robert Eidus and David Walsh, Brian Haigh, David Jonas and Desmon du Plessis, Denis Klein, Anthony Klein, Tanya Leach, Florence Lee, Lewis Levi, Marie McMillan, John Nicols and Laurel Tsang, James Phillips and George Soltesz.

The successful October Season of Productions saw high-profile Australian directors returning to work with students. This was made possible by Production Fund supporters Noel Cislowksi AM and Hetty Cislowksi, Martin Dickson AM and Susie Dickson, Don and Leslie Parsonage, Chris Ramos and Barbara Wright.

*Starstruck The Stage Musical* was made possible through the support of David Elfick, Stephen Found/The Foundation Theatres Initiative, Ian James/Mushroom Music Publishing, Sandra Chipchase/Destination NSW and Philip Walker, Philip Mortlock and Kim Ransley/Origin Theatrical.

The Festival of Emerging Artists was generously supported by the Nick Enright Literary Estate and made possible by Production Fund supporters Noel Cislowksi AM and Hetty Cislowksi, Martin Dickson AM and Susie Dickson, Don and Leslie Parsonage, Chris Ramos and Barbara Wright.

## Student support

Our donors thoughtfully gave to ensure students across all disciplines could take up opportunities to work with renowned leaders in Australia and overseas in the disciplines they are studying.

NIDA celebrated the achievements of its Master and Bachelor of Fine Arts students with the awarding of several annual bursaries and scholarships. These opportunities have enhanced the graduates' career prospects and given them networks and skills to succeed in the industry. The awards encourage and support third-year students in their future careers, and to support several second-year students in their final year at NIDA. Award recipients included:

- Judith Meschke Award: final-year student Victoria Perry (BFA, Costume)
- Laurie Cowled International Placement Scholarship: final-year student Evelyn Everaert-Donaldson (BFA, Costume)
- Peter Baynes Memorial Scholarship: second-year student Fiona Lloyd Harding (BFA, Technical Theatre and Stage Management)
- Peter Ivany AM International Placement Scholarship: final-year student Eileen Ortona (BFA, Staging)
- Billy Ostadal International Placement Scholarship: final-year student Sophie Howard (BFA, Properties and Objects)
- Keith Bain OAM Scholarship for Movement: final-year student Lewis McLeod (BFA, Acting)
- Hazel Treweek Shakespeare Award: second-year students Thomas Hughes and Zoe Resnick (BFA, Acting)
- Arna Maria Winchester Award: final-year student Bronte Thomson-Sparrow (BFA, Acting).

Since 2018, European Catering has generously donated a nutritious lunch every Friday.

NIDA extends its thanks to the Australian Elizabethan Trust and the Seaborn, Broughton and Walford Foundation, who have supported NIDA since its inception and have each provided a generous scholarship for ongoing Financial Aid.

## Supporting NIDA's sustainability

The Paradise Family Foundation gave a generous major gift of \$50,000 towards the NIDA Greening the Theatres Sustainability project enabling the purchase of 20 low-powered LED fixtures to replace the ageing tungsten equivalents. One of the greatest environmental issues in theatre is caused by the power usage of incandescent lighting. The reduction in energy usage is estimated around





25.28Wh per running hour, which equates to an annual saving of \$7,500 and reduction of CO2 emissions by 23 tons.

Through the generous support of the James N Kirby Foundation via a \$10,000 grant, NIDA has been able to purchase industry-leading equipment that allows students to experiment and innovate with the most up-to-date stage management processes and software. This ensures that our graduates will be fluent in emerging practices and technologies when entering the industry. The impact of this gift has been significant in assisting NIDA to stay at the forefront of Technical Theatre and Stage Management education and support NIDA's sustainability initiatives to reduce the organisation's and future industry practitioners' reliance on paper. The technology has changed the way we teach Technical Theatre and Stage Management.

### Supporting NIDA's experiences and productions

The technical expertise and guidance provided by one of Australia's leading specialists in video equipment solutions, Technical Direction Company (TDC), supported NIDA students to create seven exciting explorations of how video can be utilised in live performance contexts. TDC also generously donated some equipment (broadcast camera system incorporating four cameras and a CCU) which was used in the production *Miracle City*.



In August, NIDA and ARA Group Limited (ARA) announced a major partnership to support performing arts education and training in Australia. The partnership sees ARA defined as Principal Partner for Property Services at Australia's premier institute for performing arts education. The partnership will benefit NIDA students and provide much-needed funds to support their training, while also providing a student identifying as Aboriginal and Torres Strait Islander with a scholarship during the period of their studies.

Major Partner Canon Australia continued to provide high-quality imaging equipment, boosting the creative film outcomes of the triple j Unearthed music videos project with MFA (Directing) and BFA (Design for Performance) students and bringing to life the stop motion animation project of BFA (Properties and Objects) students. Integrated video footage gave Design students an amazing opportunity to explore how the medium can be used in new ways in a live performance context: this wouldn't have been possible without access to the equipment Canon generously donated.



We gratefully acknowledge the ongoing and generous support of Tempus Two as Beverage Supporter on all events throughout the year, and of Kay and Hughes Arts and Entertainment Lawyers. Our newest supporter to join the NIDA community is Young Henrys and we also thank them for their generous support of our events.

Images, this page (from top to bottom): ARA Partnership (Photo: Lliane Clarke), students using equipment donated by TDC for the production *Miracle City* (Photo: Allison Tyra)  
Opposite page: *Startstruck The Stage Musical* (Photo: Patrick Boland)

# STRATEGY AND DEVELOPMENT

## Australian Government support

Funded by the Australian Government through the Department of Infrastructure, Transport, Regional Development and Communications, NIDA is a member of the Australian Roundtable for Arts Training Excellence (ARTS8). ARTS8 presents opportunities to work with eight national elite training organisations in the performing arts (The Australian Ballet School, Australian Youth Orchestra, Australian National Academy of Music, NAISDA Dance College, Flying Fruit Fly Circus, National Institute of Circus Arts and the Australian Film, Television and Radio School) to further learning and networking opportunities and has conducted several collaborative projects since 2016.

In May two NIDA students, Micaela Ellis (BFA Acting, second year) and Ayah Tayeh (BFA Technical Theatre and Stage Management, third year), took part in an ARTS8 weekend intensive collaborative project in Albury at the Flying Fruit Fly Circus. Over two days, students independently created and documented an original work.

In June, Scope Global (acting on behalf of the Australian Government Department of Education and Training as its agent) provided generous support of \$21,500 to fund eight NIDA students to travel, exhibit and take part in the 2019 Prague Quadrennial (PQ). PQ is the leading festival of its kind in the world presenting new theatre trends focusing on Design for Performance. It provides a unique opportunity for Australian academics and students to meet global counterparts, exchange ideas, programs and training as well as being updated on research in the arts. NIDA collaborated with Western Australian Academy of Performing Arts and Victorian College of the Arts, the other leading voices in Australian Design for Performance to produce an exhibit, which reflected the experiences, memories and perspectives of Australian designers. Working with these institutes provided an enhanced opportunity to continue to collaborate nationally. It was an extraordinary experience which has broadened and enhanced each student's design education exponentially.

In July NAISDA Developing Artists and students from NIDA's MFA (Directing) MFA (Writing for Performance) also came together for five days of intensive creative collaboration. The week culminated in a presentation of these new works to the rest of the students and the trainers of both organisations.

## NSW Department of Education

Our three-year partnership with the NSW Department of Education continued in 2019. This partnership gives unique opportunities to the NSW school community and provides inspiration and education.

In May, the NSW Department of Education Drama Company presented their production of *Macbeth* in the NIDA Studio Theatre. This production was produced by NIDA's BFA (Technical Theatre and Stage Management) students under the supervision of NIDA's academic staff. NIDA Open also provided subsidised student workshops for NSW State Drama Festival participants. This partnership is an important part of our connection with the NSW school community.





### Alumni engagement

The focus for alumni engagement in 2019 was around the 60th Anniversary (see page 8 for more information).

Open Day, now an annual event, saw alumni across all disciplines return as guest panellists to talk about their lives since graduation. These panel discussions inspired many young people and showed the breadth of our alumni talent.

NIDA celebrated 60 years of outstanding performing arts education with a glittering Alumni Reunion. Over 350 former students and staff representing every decade and every course mingled with the current staff and students to create a special

event in the Nancy Fairfax Foyer. NIDA Chief Executive Officer Jennifer Bott AO welcomed everyone to the event, and reflected on NIDA's history in a passionate and inspiring speech. She was then joined by Di Smith (Acting, 1978) to toast NIDA's Anniversary and guests were entertained by current BFA (Acting) students.



Images, this page (from top to bottom): Alumni reunion, Open Day (Photos: Patrick Boland)  
Opposite page: *Macbeth* by the NSW Department of Education Drama Company (Photo: Anna Warr)



# JUNE SEASON OF STUDENT PRODUCTIONS

13–16, 18–23 JUNE 2019



## MEAT EATERS

By Lewis Treston  
Directed by Kate Champion  
8, 11–14, 17 June 2019

### CAST

Mary-Louise	Laura Cameron
Blake	Matthew McDonald
Dillon	Thomas Russell
Vicky	Elyse Evans

### ARTISTIC AND PRODUCTION TEAM

Director	Kate Champion*
Assistant Director	Riley Spadaro*
Writer	Lewis Treston*
Set Designer	Grace Deacon
Costume Designer	Luke D'Alessandro
Lighting Designer	Phoebe Pilcher
Sound Designer	Ayah Tayeh
Voice Coach	Simon Masterton*
Voice Assistant	Sarah Chalmers
Head Electrician	Elif Akgul
Video Systems	James Rawlings
Construction Supervisor	Grace Llanwarne
Construction Assistant	Matthew Hinton
Costume Supervisor	Stephany Eland
Costume Assistants	Ori Hiser
Properties Supervisor	Bethany Hewitt
Properties Assistant	Ruby Marchese
Design Assistants	Rachel Hallett
	Hannah Yardley
	Angelina Meany
Production Stage Manager	Mellita Vertigan
Deputy Stage Manager	Rose Mulcare
Assistant Stage Managers	Eve Norris
	Isaac Barron
Technical Assistants	Nikita Jones
	Sybilla Wajon
	Krystelle Quartermain
	Joel Mallett
	Nathan Sandy
	Trillian Vieira
	Elanor Weller-Brown
	Filip Wyker

\*Guest artist



## Closer

By Patrick Marber  
Directed by Mark Gaal  
14, 15, 17–22 June 2019

### CAST

Alice	Sophie Wilde
Dan	Tadhg Lawrence
Larry	Nicholas Cartwright
Anna	Pollyanna Nowicki

### ARTISTIC AND PRODUCTION TEAM

Director	Mark Gaal
Set/Properties/Costume Designer	Kate Beere
Lighting Designer	Kate Baldwin
Sound Designer	Fiona Lloyd Harding
Voice Coach	Jennifer White*
Assistant Voice Coach	Lara Bouris
Fight Choreographer	Troy Honeysett *
Production Stage Manager	Khyam Cox
Deputy Stage Manager	Lucia Haddad
Assistant Stage Manager	Sophia Wallace
Costume Supervisor	Zoe Rolfe
Properties Supervisor	Meg Hamilton
Head Electrician	Lachlan Steel
Video Systems	Ella Van Dam
Set Design Assistant	Amy Jackson
Costume Design Assistant	Soham Apte
Costume Assistant	Lucy Jauristo
Properties Assistant	Hunter Depalo
Technical Assistant/ Radio Mic Technician	Eleanor Weller-Brown
Technical Assistants	Nikita Jones
	Joel Mallett
	Krystelle Quartermain
	Nathan Sandy
	Trillian Vieira
	Sybilla Wajon
	Filip Wyker
	Gallery Portraits Alcira Carpio**
	Joshua Hammond**
	Naveen Varghese**
	Ruby Williams**
	Imogen Ziras**

\*Guest artist  
\*\*Diploma of Stage and Screen  
Performance students



## Roberto Zucco

By Bernard-Marie Koltès  
Directed by Robert Schuster  
13–15, 17–19 June 2019

### CAST

Roberto Zucco	Declan Kelly
Girl	Melissa Kahraman
1st Officer/Brother/Bloke/Child	Ethan Browne
Sister/Prostitute/Woman	Jazz Laker
Foley Artist/Voices/Man/ Spectator/Superintendent	Roman Delo
Lady/Mother/Matron	Kira-Che Heelan
2nd Officer/Old Gentleman/ Melancholic Detective/Sergeant/ Policeman	Fabian McCallum

### ARTISTIC AND PRODUCTION TEAM

Director	Robert Schuster*
Assistant Director	Marco Damghani*
Set/Props Designer	Camille Ostrowsky
Costume Designer	Olivia Rowlands
Lighting/Video Designer	Aron Murray
Sound Designer	Justin Ellis
Voice Coach	Simon Masterton*
Voice Support	Patrick Klavins
Production Stage Manager	Valerie Lam
Technical Manager	Eileen Ortiona
Deputy Stage Manager	Morgan Moroney
Assistant Stage Managers	Leia Loisa
	Sophie Jones
	Victoria Perry
Costume Supervisor	Samantha Manning
Costume Assistant	Sophie Howard
Properties Supervisor	Rhyanna Martinussen
Properties Assistants	Danielle Guyot
	Mali Tauro-Cesca
Head Electrician	Cameron Smith
Video Systems	Catherine Imer
Automation Operator	Hayden Relf
Set Design Assistant	Phoenix McKay
Costume Design Assistant	Alexandros Makaronopoulos
Mic Technician	Thomas Houghton
Fly Operators	Zachary White
Technical Assistants/ Fly Operators	Krystelle Quartermain
	Trillian Vieira
	Filip Wyker
Technical Assistants	Nikita Jones
	Joel Mallett
	Nathan Sandy
	Sybilla Wajon
	Elanor Weller-Brown

\*Guest artist





## pool (no water)

By Mark Ravenhill  
 Directed by Benjamin Schostakowski  
 13, 14, 17–20 June 2019

### CAST

Bronte	Bronte Sparrow
Lewis	Lewis Mcleod
Mabel	Mabel Li
Matthew	Matthew Alexander

### ARTISTIC AND PRODUCTION TEAM

Director	Benjamin Schostakowski
Assistant Director	Tait de Lorenzo*
Set/Costume Designer	Aislinn King
Sound Designer/Systems	Jennifer Jackson
Video Designer/Systems	Susie Henderson
Lighting Designer	Wun Zee
Head Electrician	Jesse Greig
Set Construction	MNR Construction*
Costume Supervisor	Evelyn Everaerts-Donaldson
Costume Assistant	Elsbeth Cameron
Design Assistant	Blake Hedley
Properties Supervisor	Daniel MacKenzie
Properties Assistant	Zoe Manning
Voice Coach	Jennifer White*
Assistant Voice Coach	Adam Lyon
Production Stage Manager	Mitchell Marinac
Deputy Stage Manager	Daniel Herten
Assistant Stage Manager	Kaitlyn Crocker
Technical Assistants	Joel Mallett Trillian Vieira Nikita Jones Krystelle Quartermain Nathan Sandy Sybilla Wajon Elanor Weller-Brown Filip Wyker



## Love

By Patricia Cornelius  
 Directed by Susanna Dowling  
 14, 15, 17–21 June 2019

### CAST

Tanya	Olivia Mortimer-Eade
Annie	Charlotte Friels
Lorenzo	Nicholas Drummond

### ARTISTIC AND PRODUCTION TEAM

Director	Susanna Dowling*
Set/Costume Designer	Jake Pitcher
Sound Designer	Thomas Bensley
Music Composition	Short Notice*
Lighting Designer	Jessie Byrne
Head Electrician	Amellia Bruderlin
Voice Coach	Odile Le Clezio*
Voice Support	Laura Farrell
Costume Supervisor	Harriet Ayers
Costume Assistant	Christine Seo
Properties/Objects Supervisor	Henry Wilkinson
Properties/Objects Assistant	Isabell De Laurentis
Design Assistant	Hannah Taylor
Construction Assistant	Gabriele Da Silva
Production Stage Manager	Ryan McDonald
Deputy Stage Manager	Anastasia Mowen
Assistant Stage Manager	Zachary Saric
Technical Assistant/Wall Operator	Nathan Sandy
Technical Assistants	Nikita Jone Joel Mallett Krystelle Quartermain Trillian Vieira Sybilla Wajon Elanor Weller-Brown Filip Wyker Thomas Bensley

All June 2019 productions  
 photos by Patrick Boland

\*Guest artist

\*Guest artist

# OCTOBER SEASON OF STUDENT PRODUCTIONS

30, 31 OCTOBER 1-3, 5-10 NOVEMBER 2019



## Starstruck The Stage Musical

Produced with Garry McQuinn  
In association with Palm Beach Pictures  
Book by Mitchell Butel and Hilary Bell  
Based on the screenplay by Stephen MacLean  
Directed by Kim Hardwick, Musical direction by Luke Byrne  
30 Oct-2 Nov, 4-5 Nov 2019

### CAST

Jackie Mullens	Jazz Laker
Angus Mullens	Thomas Russell
Pearl Mullens	Pollyanna Nowicki
Robbie	Tadhg Lawrence
Mrs Booth	Elyse Evans
Terry Lambert	Declan Kelly
Make-up Artist/Ensemble	Harmony Breen
Lou/Ensemble	Edward Burgess
Salvatore/Bert/Ensemble	Jeremy Christie
Choreographer/Ensemble	Charlie Dunbar
Make Up Artist/Ensemble	Mitchell France
Gran/Make Up Artist/Ensemble	Sophie Gulloch
Lizard Lounge Dancer/George/	
Sheriff's Officer/Ensemble	Samuel Harmon
Cop/Ensemble	Chelsea Hawke
Nana/Ensemble	Sophie Highmore
The Wombats (Shaun)/Ensemble	Timothy Mason
Hard Hat/Ensemble	Krystal Meyer
Shoulder Pads/Ensemble	Megan Mooney
Didi/Ensemble	Mel O'Brien
The Wombats (Tim)/Ensemble	Hamish Pickering
The Wombats (Quentin)/	
Ensemble	Thomas Rodgers
Hazza/Ensemble	William Rogut
Reg Mullens/Ensemble	Ashley Thompson
Usherette/Ensemble	Caitlin Weld
Jana/Michelle/Ensemble	Jenna Woolley

### BAND

Keys 1	Luke Byrne*
Keys 2	Tim Cunniffe*
Guitar	Michael Napoli*
Bass	Amanda Jenkins*
Drums	Thomas Waller*

### ARTISTIC AND PRODUCTION TEAM

Director	Kim Hardwick*
Musical Director/ Musical Arrangements	Luke Byrne* and additional music Hilary Bell* Mitchell Butel* Natasha Crane* Hayden Tonazzi
Co-Writers	Justice Jones-Massaad Simon Masterton* Lara Bouris Gavin Robins** Troy Honeysett* Jake Pitcher Kate Beere Phoebe Pilcher Justin Ellis
Choreographer	Grace Llanwarne
Assistant Directors	Jessie Byrne Ella Van Dam Meg Hamilton Harriet Ayres Stephany Eland Rose Mulcare
Voice Coach	Tom Houghton
Voice Support	Filip Wyker
Movement Coaches	Sybilla Wajon Blake Hedley Angelina Meany Hannah Yardley Zoe Manning Rachel Hallett
Set/Props Designer	Elsbeth Camerson
Costume Designer	Lucy Jauristo
Lighting Designer	Gabriele Da Silva
Sound Designer	Matthew Hinton
Technical Manager	Zac Saric
Production Stage Manager	Kaitlyn Cocker
Deputy Stage Manager	Eve Norris
Properties Supervisor	Sophia Wallace
Costume Supervisors	
Head Electrician	
Head Mechanist/ Human Counterweight	
Assistant Stage Managers	
Assistant Designers	
Properties Assistants	
Costume Assistants	
Staging Assistant	
Set Construction Assistant	
Technical Assistants	

## Goldilocks

Written and directed by Michael Gow  
29 Oct-2 Nov, 4-5 Nov 2019

### CAST

Candace	Kira-Che Heelan
KT9	Sophie Wilde
Ivy	Mabel Li
Neil/Warner	Matthew McDonald
Howard	Matthew Alexander
Ron	Fabian McCallum
Drury	Charlotte Friels
Sorenson	Nicholas Cartwright
Jonson/Man/Victim 1/Victim 2	Lewis McLeod
Sweeney	Olivia Mortimer-Eade
Crawford/Woman	Laura Cameron

### ARTISTIC AND PRODUCTION TEAM

Writer and Director	Michael Gow*
Assistant Director	Flynn Hall
Set/Props/Costume Designer	Camille Ostrowsky
Lighting/Video Designer	Aron Murray
Sound Designer	Khyam Cox
Voice Coach	Jennifer White*
Voice Support	Nikki Zhao
Movement Coach	Troy Honeysett*
Cultural Consultant	Wendy Mocke*
Production Stage Manager	Wun Zee
Deputy Stage Manager	Mali Tauro-Cesca
Assistant Stage Manager	Trillian Vieira
Costume Supervisor	Natalie Beeson*
Costume Assistant	Samantha Manning
Properties Supervisor	Ruby Marchese
Properties Assistant	Danielle Guyot
Head Electrician	Cameron Menzies*
Set Construction Manager	Lynsey Brown**
Set Construction Assistant/ Wall Operator	Catherine Imer
Design Assistant/ Camera Operator	Soham Apte
Technical Assistant/ Camera Operator	Sophie Jones

All October 2019  
productions  
photos by Lisa Tomasetti,  
except:  
*Starstruck The Stage*  
*Musical* and *Marat/Sade* by  
Patrick Boland

\*Guest artist  
\*\*NIDA staff

\*Guest artist  
\*\*NIDA staff





## Marat/Sade

By Peter Weiss, English version by Geoffrey Skelton  
Verse adaptation by Adrian Mitchell  
Devised by John Bashford, Gavin Robins and the Company  
Directed by John Bashford and Gavin Robins  
29 Oct–2 Nov, 4–5 Nov 2019

### CAST

Patient/Marat	Albert Mwangi
Patient/Herald	Ayla Beauflis
Patient/Herald	Brodie Masini
Patient/Polpoch	Charlotte Grimmer
Coulmier	Jason Jefferies
Patient/Corday	Jessica Spies
Patient/Kokol	Leinad Walker
Patient/De Sade	Nathaniel Langworthy
Patient/Rossignol	Philip D'Ambrosio
Patient/Simone	Rebecca Attanasio
Patient/Duperret	Ryan Panizza
Patient/Cucurucu	Daniel Neale
Patient/Roux	Trevor Clarida

### ARTISTIC AND PRODUCTION TEAM

Director	John Bashford**
	Gavin Robins**
Assistant Director	Forever Tupou
Voice Coach	Robert Maxwell*
Voice Support	Sarah Chalmers
Set/Props/Costume Designer	Olivia Rowlands
Construction Manager	Eileen Ortiona
Lighting Designer	Susie Henderson
Head Electrician	Thomas Bensley
Sound Designer	Daniel Herten
Video Designer	Morgan Moroney
Properties Supervisor	Henry Wilkinson
Properties Assistant	Hunter Depalo
Costume Supervisor	Zoe Rolfe
Costume Assistant	Christine Seo
Design Assistant	Hannah Tayler
Production Stage Manager	Amellia Bruderlin
Deputy Stage Manager	Anastasia Mowen
Assistant Stage Managers	Krystelle Quartermain
	Nathan Sandy
Technical Assistant	Leia Loisa

\*Guest artist  
\*\*NIDA staff



## God of Carnage

By Yasmina Reza  
Directed by Judy Davis  
30, 31 Oct–2 Nov, 4–6 Nov 2019

### CAST

Veronica Novak	Melissa Kahraman
Annette Raleigh	Bronte Sparrow
Allan Raleigh	Roman Delo
Michael Novak	Nick Drummond

### ARTISTIC AND PRODUCTION TEAM

Director	Judy Davis*
Assistant Director	Sam Trotman
Set/Props/Costume Designer	Grace Deacon
Sound Designer	Cameron Smith
Lighting Designer	Finn Appleton
Costume Supervisor	Evelyn Evaerts-Donaldson
Properties Supervisor	Sophie Howard
Construction Manager	Nick Day**
Head Electrician	James Rawlings
Voice Coach	Katerina Moraitis**
Voice Support	Laura Farrell
Fight Choreography	Nigel Poulton*
Costume Assistant	Bethany Hewitt
Properties Assistant	Isabell De Laurentis
Design Assistant	Phoenix Mckay
Staging Assistant	Gabriele Da Silva
Production Stage Manager	Jesse Greig
Deputy Stage Manager	Lachlan Steel
Assistant Stage Manager	Eleanor Weller-Brown
Stage Management Mentor	Monica Girard*
Lighting Mentor	Sian James-Holland*
Sound Mentor	Teagan Nicholls*

\*Guest artist  
\*\*NIDA staff



## Twelfth Night or What You Will

Written by William Shakespeare  
Directed by Jim Sharman  
31 Oct–2 Nov, 4–7 Nov 2019

### CAST

Duke Orsino of Illyria	Alan Zhu
Viola, later disguised as Cesario	Micaela Ellis
Sebastian, her twin brother	Alana Stewart
Sea Captain/Antonio, in exile	Patrick Mandziy
Countess Olivia of Illyria	Alex Stameil
Malvolio, her steward	Brandon Scane
Feste, her jester and balladeer	Lachlan Kent
Maria, her attendant/Officer	Zoe Resnick
Sir Toby Belch, a relative/Guitar	Thomas Hughes
Sir Andrew Aguecheek, a suitor	Luke Visentin
Fabian/Curio, Courtier/Singer	Anna Clark
Valentine, Courtier/Priest/Singer	Thomas Loveluck
Various courtiers, sailors, musicians	The company

### ARTISTIC AND PRODUCTION TEAM

Director	Jim Sharman*
Assistant Director/Movement	Miranda Middleton
Movement Coach	Troy Honeysett*
Composer/Musical Supervisor	Paul Prestipino**
Set/Props Designer	Luke D'Alessandro
Costume Designer	Aislinn King
Lighting Designer	Ryan McDonald
Sound Designer	Valerie Lam
Voice Coach	Katerina Moraitis**
Voice Support	Patrick Klavins
Properties Supervisor	Daniel MacKenzie
Costume Supervisor	Victoria Perry
Head Electrician	Lucia Haddad
Production Stage Manager	Jennifer Jackson
Deputy Stage Manager	Fiona Lloyd Harding
Assistant Stage Managers	Joel Mallett
	Nikki Jones
Design Assistants	Amy Jackson
	Hayden Relf
	Ori Hiser
Costume Assistant	Rhyanna Martinussen
Properties Assistant	Zachary White
Staging Assistant	Isaac Barron
Technical Assistant	

\*Guest artist  
\*\*NIDA staff

# NEW WORKS FROM THE NIDA WRITERS

17–19, 23–26, 29–31 OCTOBER 2019



**Nothing to Fear**  
By Bryce Bofinger



**Never Closer**  
By Grace Chapple



**We Three, The Sea**  
By Nicholas Duddy



**People Fingers**  
By Thomas Owen



**Play On**  
By Kasia Vickery



**The Princess Party**  
By Samira Spring



**Porpoise Pool**  
By JoJo Zhou



**The Petal Thief**  
By Isaac Forsyth



**Platypus**  
By Enoch Mailangi

All photos from Writers 2019 by Maja Baska





Staged readings of new works from MFA (Writing for Performance) students.  
Photo: Allison Tyra

# FESTIVAL OF EMERGING ARTISTS

11–14 DECEMBER 2019



## Miracle City

By Nick Enright, music by Max Lambert  
Directed by Hayden Tonazzi  
Set and costume design by Hamish Elliot

### CAST

Lora Lee Trusswell	Ana Maria Belo*
Ricky Trusswell	Gary Clementson*
Loretta Trusswell	Maisie Owens
Ricky-Bob Trusswell	Edward Burgess
Reverend Millard Sizemore	William Jordan*
Bonnie May (Citadel Singer)	Melanie O'Brian
Eulella (Citadel Singer)	Emily Ritchie*
Charlene (Citadel Singer)	Jasmine Sands*
Carter	Quinton Rich
Billy Trengrove	Lincoln Elliot*

### BAND

Musical Director/Keys	Su Hee Cho*
Guitar Main	Owen Drinan*
Guitar Deputy	Nicholas Drescher*
Bass	Chris Bouhabib*
Drum Main	Nick Cranch*
Drum Deputy	Roscoe Frazier*

### ARTISTIC AND PRODUCTION TEAM

Director	Hayden Tonazzi
Set/Costume Designer	Hamish Elliot
Lighting Designer	Jesse Greig
Sound Designer	Ella Van Dam
Video Designer	Susie Henderson
Video Systems Designer	Cameron Smith
Choreographer	Ryan Smith*
Movement Coach	Troy Honeysett*
Dramaturg	Kasia Vickery
Voice Coach	Lara Bouris
Production Stage Manager	Ayah Tayeh
Deputy Production Stage Manager	Joel Mallett
Stage Manager	Fiona Lloyd Harding
Head Electrician	Nathan Sandy
Costume Supervisor	Sarah Murdoch
Props Maker/Crew	Amanda Torrisi
Hair/Make-up Artists	Montana Mozeley Briohny Walker
Design Assistant	Phoenix McKay

## Pagliacci

By Ruggero Leoncavallo  
A new arrangement by Justice Jones  
Libretto/Surtitles adapted by Michael Costi  
Orchestra reduction by Danyal Dhondy  
Directed by Justice Jones  
Set and costume design by Meiko Wong

### CAST

Canio	Lorenzo Rositano*
	Gaetano Bonfante*
Nedda	Catherine Bouchier*
	Jenna Robertson*
Silvio	Chris Lewis*
Tonio	Andrew Jackson*

### CAST

Musical Director	Sam Weller*
Répétiteur	Chris Milbourn*
Cello	John Napier*
Clarinet	Benjamin Curry Hyde*

### ARTISTIC AND PRODUCTION TEAM

Director	Justice Jones
Set/Costume Designer	Meiko Wong
Lighting Designer	Amellia Bruderlin
Video Designer	Susie Henderson
Video Systems and Sound Designer	Cameron Smith
Director of Photography	Sam Steinkle*
Movement Coach	Troy Honeysett*
Production Stage Manager	Ayah Tayeh
Deputy Production Stage Manager	Joel Mallett
Stage Manager	Anastasia Mowen
Costume Supervisor	Emily Pires
Head Electrician	Nathan Sandy
Hair/Make-up Artists	Rebecca Smith
Crew	Amanda Torrisi

## Flora

By Forever Tupou and the Company  
Directed by Forever Tupou  
Set and costume design by Keerthi Subramanyam

### CAST

Sarah	Marisa Clarke*
Kayla	Serena Siow*
Marticia	Olivia Mortimer-Eade
Tayla	Amy Flannery*
Patrick	Luke Visentin
Ivan	Tommy Misa*

### ARTISTIC AND PRODUCTION TEAM

Director	Forever Tupou
Set/Costume Designer	Keerthi Subramanyam
Lighting Designer	Amellia Bruderlin
Video Designer	Susie Henderson
Video Systems Designer	Cameron Smith
Sound Designer	Kaitlyn Crocker
Dance Coach	Karlee Misipeka*
Movement Coach	Troy Honeysett*
Dramaturg	JoJo Zhou
Voice Coach	Yuanlei (Nikki) Zhao
Production Stage Manager	Ayah Tayeh
Deputy Production Stage Manager	Joel Mallett
Stage Manager	Leia Loisa
Costume Supervisor	Avril Bradbury-Hoath
Head Electrician	Nathan Sandy
Props Maker/Crew	Amanda Torrisi
Hair/Make-up Artist	Monique Muskens

Photos for *Miracle City*, *Pagliacci*  
and *Flora* by Patrick Boland

\*Guest artist

\*Guest artist

\*Guest artist





## A Respectable Wedding

By Bertolt Brecht, translation by Jean Benedetti  
 Directed by Tait de Lorenzo\*  
 Set and costume design by Angus Konsti

### CAST

Bride	Erin Profilio*
Groom	Matt Abell-King*
Father	Michael Wood*
Mother	Mantshologane Maile*
Wife	Georgia Brindley*
Husband	Elliot Mitchell*
Sister	Elouise Eftos*
Friend	James Domeyko*
Young Man	Mike Ugo*

### ARTISTIC AND PRODUCTION TEAM

Director	Tait de Lorenzo*
Set/Costume Designer	Angus Konsti
Lighting Designer	Morgan Moroney
Video Designer	Isaac Barron
Sound Designer	Sybilla Wajon
Cinematography	Lucca Barone-Peters*
Movement Coach	Troy Honeysett*
Dramaturg	Claudia Osborne*
Dramaturgical Assistance	Enoch Mailangi
Voice Coach	Sarah Chalmers
Production Stage Manager	Daniel Herten
Stage Manager	Nikki Jones
Costume Supervisor	Tess Healy
Head Electrician	Krystelle Quartermain
Props Makers/Crew	Daniel Druery
	Lucas Guillemin
Hair/Make-up Artists	Emilee Pedder
	Maddison Pepping

\* Guest artist



## Faust

By Sam Trotman inspired by Goethe's *Faust (Part One)*  
 Directed by Sam Trotman  
 Set and costume design by Angela Doherty

### CAST

Faust	Tom Hughes
Gretchen	Jessi Spies
Wagner/Mephisto	Angela Nica Sullen

### ARTISTIC AND PRODUCTION TEAM

Director	Sam Trotman
Set/Costume Designer	Angela Doherty
Sound Designer	Trillian Vieira
Lighting Designer	Morgan Moroney
Video Designer	Isaac Barron
Voice Coach	Patrick Klavins
Assistant Director	Marco Damghani
Production Stage Manager	Daniel Herten
Stage Manager	Eleanor Weller-Brown
Costume Supervisor	Georgia Attewell-Moore
Head Electrician	Krystelle Quartermain
Props Makers/Crew	Daniel Druery
	Lucas Guillemin
Props Maker	Alexandra Allanson
Hair/Make-up Artist	Claudia Skelton

\*Guest artist



## When Vampires Shop

By Melissa Bubnic  
 Directed by Flynn Hall  
 Set and costume design Stephanie Dunlop

### CAST

Lucy Suze Taylor*
-------------------

### ARTISTIC AND PRODUCTION TEAM

Director	Flynn Hall
Set/Costume Designer	Stephanie Dunlop
Lighting Designer	Phoebe Pilcher
Sound Designer	Filip Wyker
Vocal Coach	Yuanlei (Nikki) Zhao
Production Stage Manager	Gayda de Mesa*
Stage Manager	Sophie Jones
Costume Supervisor	Alloquois Callaway
Head Electrician	Sophia Wallace
Hair/Make-up Artist	Rebecca Crismale
Design Assistant	Hayden Relf
Technical Assistant	Israel Leslie
Crew	Alexandra Allanson

\*Guest artist

Photos for *A Respectable Wedding*  
 and *Faust* by Gaye Gerard  
 Photos for *When Vampires Shop* by  
 Lisa Maree Williams

# FESTIVAL OF EMERGING ARTISTS

11–14 DECEMBER 2019



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## Amélie

Based on the screenplay by Guillaume Laurant and Jean-Pierre Jeunet

Adapted and directed by Miranda Middleton

Set and costume design by Hannah Sitters

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### CAST

Amélie	Zoe Resnick
Nino	Alex Chalwell*
Raphael/Joseph	Louis Segulier*
Georgette/Eva	Lib Campbell*
Dufayel	Christopher Tomkinson*
Suzanne	Lucy Miller*

---

### BAND

Keys/Bass	Oliver Beard*
Violin	Lydia Sawires*
Accordion	Danilo Garovic*

---

### ARTISTIC AND PRODUCTION TEAM

Director	Miranda Middleton
Musical Director	Oliver Beard*
Set/Costume Designer	Hannah Sitters
Lighting Designer	Phoebe Pilcher
Sound Designer	Zachary Saric
Dramaturg	Nick Duddy
Voice Coach	Laura Farrell
Production Stage Manager	Gayda de Mesa*
Stage Manager	Eve Norris
Costume Supervisor	Alloquois Callaway
Head Electrician	Sophia Wallace
Props Maker/Crew	Alexandra Allanson
Hair/Make-up Artist	Maddison Arena
Design Assistant	Hayden Relf
Technical Assistant	Israel Leslie

Photos for *Amélie* by Lisa Maree Williams

\*Guest artist



# NATIONAL AND INTERNATIONAL PLACEMENTS

## VOCATIONAL DIPLOMAS

### National

Ambience Entertainment  
City Recital Hall  
Chameleon Touring  
Foundation Theatres  
Griffin Theatre Company  
Pinchgut Opera  
Roslyn Packer Theatre  
SIX the Musical  
Sydney Opera House  
Sydney Theatre Company  
Technical Direction Company

## BACHELOR OF FINE ARTS

### National

ABC  
Adelaide Festival  
Adelaide Fringe  
Ambience Entertainment  
Australian Ballet  
Belvoir St Theatre  
Benjamin Brockman  
City of Sydney  
CODA Audio  
Dan Oliver Special Effects  
*Dancing with the Stars* (Ten Network Holdings Ltd)  
*Elvis* (Bazmark Inq)  
Fourth Wall  
Fox Studios  
Gorilla Constructions  
Griffin Theatre  
*Harry Potter and the Cursed Child* (Harry Potter Productions Australia)  
Intense Lighting Hire  
MacGyver Models  
Matt Cox  
Michael Cassel Group  
*Mortal Kombat*  
Opera Australia  
Paul Jackson  
Performance Space  
*Peter Rabbit 2* (Fox Studios)  
Promotechnics  
Resolution X  
Scouts SA  
Showtech Australia  
Sydney Dance Company  
Sydney Festival  
Sydney Theatre Company

Technical Direction Company  
The Gordon Frost Organisation  
The Spark Productions  
Tone, Crystalgrid Studios  
*Three Thousand Years of Longing*  
*Total Control* (Blackfella Films)  
Verity Hampson

### International

Birmingham Royal Ballet (Birmingham, England)  
GSR Productions (Wellington, New Zealand)  
Lassco (London, England)  
RGM Productions (London, England)  
Robert Allsopp (London, England)  
Royal Opera House (London, England)  
Stiftung Oper (Berlin, Germany)  
The Abbey Theatre Company (Dublin, Ireland)  
The Little Big Workshop (Vancouver, Canada)

## MASTER OF FINE ARTS

### National

Alicia Clements  
Belvoir St Theatre  
BTW Productions Pty Ltd  
*Doctor Doctor* (Stan)  
Fallout Productions Pty Ltd  
Hayes Theatre  
*Long Story Short* (See Pictures)  
Melbourne Theatre Company  
National Aboriginal Islander Skills Development Association (NAISDA)  
Opera Australia  
Perth Festival  
*Swimming for Gold*  
Sydney Opera House  
Sydney Theatre Company  
*The Commons* (Stan)  
*The Drover's Wife* –  
*The Legend of Molly Johnson*  
Vogue Australia

### International

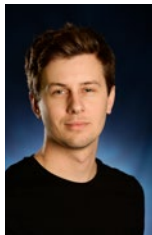
Alexander Dodge Design (New York City, United States)  
Annie Atkins Studio (Dublin, Ireland)  
ASSITEJ Norway and SAND International Festival (Kristiansand, Norway)  
ASSITEJ Youth Gathering (Kristiansand, Norway)

Berliner Festspiele – Theatertreffen (Berlin, Germany)  
Carnegie Mellon University (Pittsburgh, United States)  
Counting What Counts Ltd (Cambridge, England)  
Dane Laffrey (New York, United States)  
Edinburgh Festival (Edinburgh, Scotland)  
English National Opera (London, England)  
Ernst Busch Academy (Berlin, Germany)  
First Nations Dialogue in Partnership with the International Society for the Performing Arts (ISPA) (New York City, United States)  
Greek Council for Refugees (Athens, Greece)  
Guildhall School of Music and Drama (London, England)  
Houston Youth Symphony (Houston, United States)  
Jaipur Literature Festival as part of Teamwork Arts (Delhi and Jaipur, India)  
LASALLE College of the Arts (Singapore)  
New Zealand Festival as part of the Confederation of Australian International Arts Festivals (CAIAF) (Wellington, New Zealand)  
Rose Bruford College of Theatre and Performance (Kent, England)  
Royal Conservatoire of Scotland (Glasgow, Scotland)  
Tai Kwun Centre for Heritage and Arts (Tai Kwun, Hong Kong)  
The Centre for Theatre, Dance and Performance Studies (CTDPS) (Cape Town, South Africa)  
The Freedom Theatre (Jenin Refugee Camp, occupied Palestine)  
The Globe Theatre (London, England)  
The Momentary (Bentonville, United States)  
The National Theatre (London, England)  
University of California (Oakland, United States)  
University of Cape Town Centre for Theatre (Cape Town, South Africa)  
Voice and Speech Teachers Association (VASTA) conference (Orlando, United States)  
Wan Smolbag (Porta Vila, Vanuatu)  
YWAM Medical Ships Australia (Western Province, Papua New Guinea)

# GRADUATES 2019

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## MFA (Cultural Leadership)



JORDAN  
GIBBS



MEL  
GEORGE



BENJAMIN  
GREAVES



BENJAMIN  
HUGHES



HELEN  
HEALY



BERNADETTE  
KILLIN



LOUISA  
NORMAN



LIBBY  
LINCOLN



SAMUEL  
MOYNIHAN



VIVIANA  
SACCHERO

---

## MFA (Design for Performance)



MADELEINE  
BARLOW



VERONIQUE  
BENETT



ROSE  
MONTGOMERY



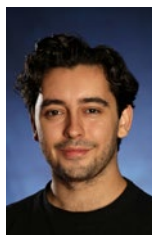
GABRIELLE  
ROWE



EMMA  
WHITE

---

## MFA (Directing)



SAMUEL LUCAS  
ALLEN



TAIT DE  
LORENZO



DARCY  
GREEN



CLAUDIA  
OSBORNE



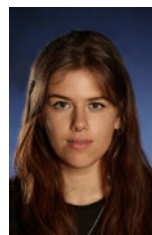
RILEY  
SPADARO



CHRISTOPHER  
THOMSON



MIKALA  
WESTALL



ELLEN  
WILTSHIRE

---

## MFA (Voice)



NICK  
CURNOW

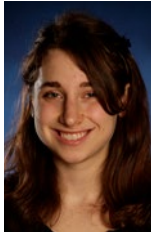


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**MFA (Writing for Performance)**



SALLY  
ALRICH-SMYTHE



ALEX  
BAYER



CHRIS  
EDWARDS



VERONICA  
FLYNN



ANNEKE  
HARRISON



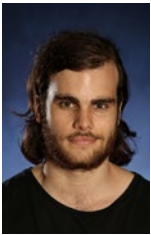
REBECCA  
HURD



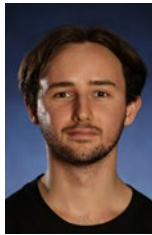
ADAM  
MOULDS



OLIVER  
SHAW



JACKSON  
USED



ELLIOT  
VELLA

---

**BFA (Acting)**



MATTHEW  
ALEXANDER



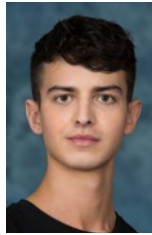
ETHAN  
BROWNE



LAURA  
CAMERON



NICHOLAS  
CARTWRIGHT



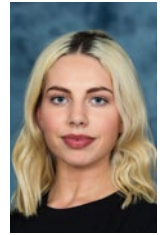
ROMAN  
DELO



NICHOLAS  
DRUMMOND



ELYSE  
EVANS



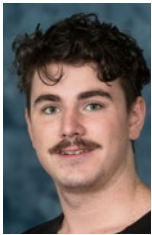
CHARLOTTE  
FRIELS



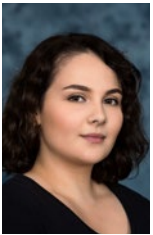
KIRA-CHE  
HEELAN



MELISSA  
KAHRAMAN



DECLAN  
KELLY



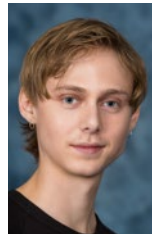
JAZZ  
LAKER



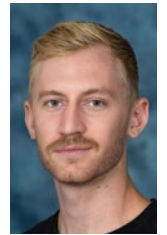
TADHG  
LAWRENCE



MABEL  
LI



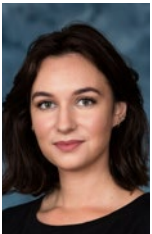
FABIAN  
MCCALLUM



MATTHEW  
MCDONALD



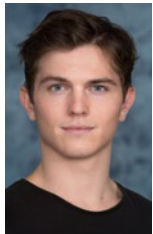
LEWIS  
MCLEOD



OLIVIA  
MORTIMER-EADE



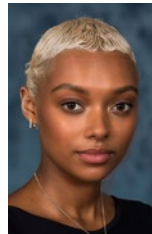
POLLYANNA  
NOWICKI



THOMAS  
RUSSELL



BRONTE  
SPARROW



SOPHIE  
WILDE

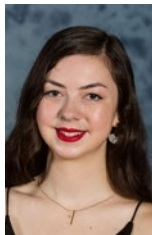
# GRADUATES 2019

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## BFA (Costume)



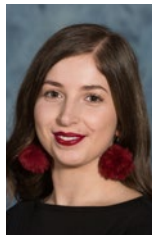
HARRIET AYERS



STEPHANY  
ELAND



EVELYN  
EVERAERTS-  
DONALDSON



VICTORIA  
PERRY



ZOE  
ROLFE

---

## BFA (Design for Performance)



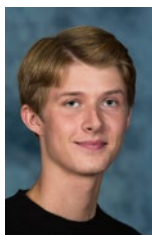
ANGELA  
DOHERTY



STEPHANIE  
DUNLOP



HAMISH  
ELLIOT



ANGUS  
KONSTI



HANNAH  
SITTERS



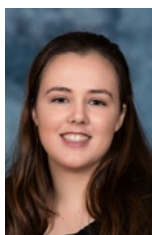
KEERTHI  
SUBRAMANYAM



MEIKO  
WONG

---

## BFA (Properties and Objects)



MEG  
HAMILTON



SOPHIE  
HOWARD



DANIEL  
MACKENZIE



RUBY  
MARCHESE



HENRY  
WILKINSON



GRACE  
LLANWARNE



EILEEN  
ORTIONA

---

## BFA (Staging)

---

## BFA (Technical Theatre and Stage Management)



FINN  
APPLETON



KATE  
BALDWIN



JESSIE BYRNE



JUSTIN ELLIS



SUSIE  
HENDERSON



VALERIE LAM



MITCHELL  
MARINAC



RYAN  
MCDONALD



AYAH TAYEH

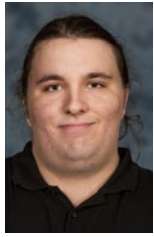


WUN ZEE

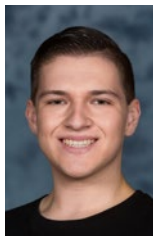


---

**CUA50415 Diploma of Live Production and Technical Services**



GEORGE  
BROOKS



NATHAN BULL



JAMES DURHAM



LOGAN  
HACKING



RIVER HEART



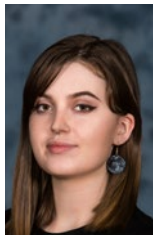
LILLIAN LEE



ISRAEL LESLIE



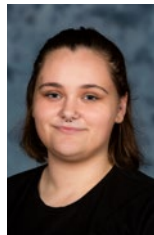
RHYS  
MENDHAM



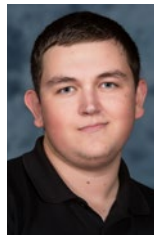
ALEXANDRA  
MOON



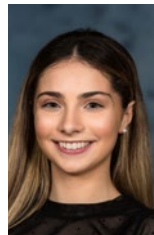
ALISTAIR MOON



PHILIPPA  
MOREY



THOMAS  
MUGRIDGE



SIENNA  
SERGI



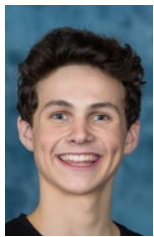
HARRY  
TANSWELL

---

**CUA50213 Diploma of Musical Theatre**



HARMONY  
BREEN



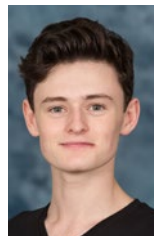
EDWARD  
BURGESS



JEREMY  
CHRISTIE



CHARLIE  
DUNBAR



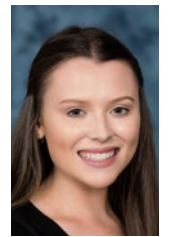
MITCHELL  
FRANCE



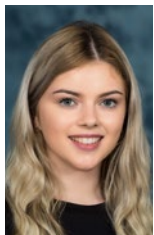
SOPHIE  
GULLOCH



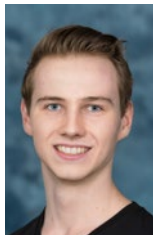
SAMUEL  
HARMON



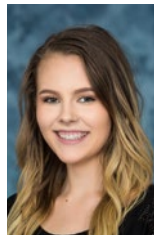
CHELSEA  
HAWKE



SOPHIE  
HIGHMORE



TIMOTHY  
MASON



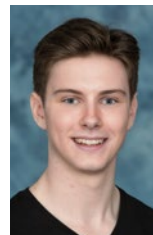
KRYSTAL  
MEYER



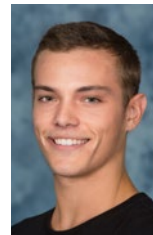
MEGAN  
MOONEY



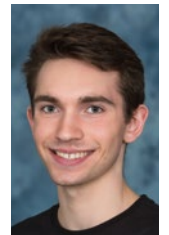
MELANIE  
O'BRIEN



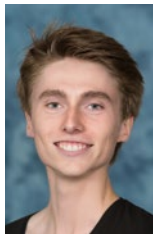
HAMISH  
PICKERING



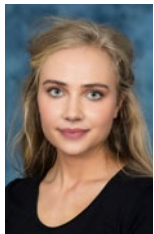
THOMAS  
RODGERS



WILLIAM ROGUT



ASHLEY  
THOMPSON



CAITLIN WELD



JENNA  
WOOLLEY

# GRADUATES 2019

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



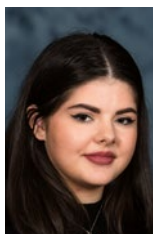
MADDISON  
ARENA



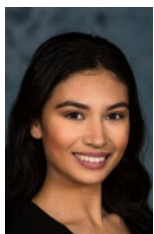
HOLLY BALL



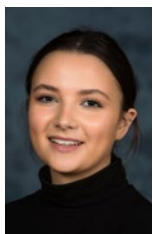
ISABELLE  
COOTE



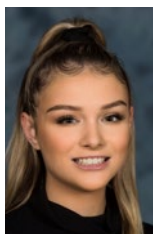
REBECCA  
CRISMALE



JULIANNE  
DE MATOS



TASIA  
LINARDOS



MONTANA  
MOZELEY



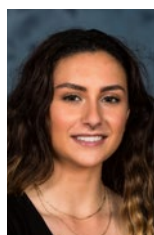
MONIQUE  
MUSKENS



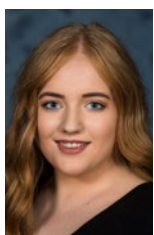
EMILEE PEDDER



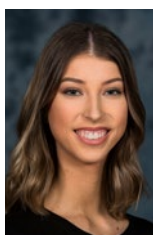
MADDISON  
PEPPING



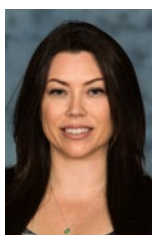
CLAUDIA  
SKELTON



ABIGAIL SMITH



REBECCA  
SMITH



BRIOHNY  
WALKER

## 10196NAT Diploma of Stage and Screen Performance



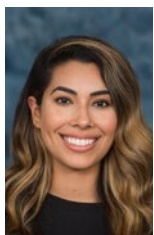
ALEXANDER  
BARLING



TIMOTHY  
BREADMORE



LACHLAN  
BRODIE



ALCIRA CARPIO



RHIANNON  
CARY



JACK CURRY



LEWIS  
DEFINA



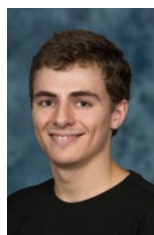
ANANYA DIXIT



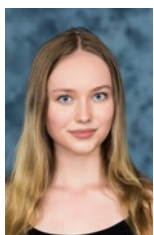
JOSHUA FABIEN



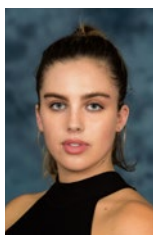
JOSHUA  
HAMMOND



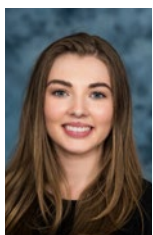
WILLIAM  
HANNAN



FREYA KENAY



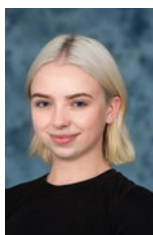
HADLEY  
LINDSAY



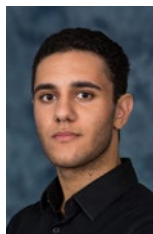
ZARA MCCANN



MAISIE OWENS



JESSICA  
PEARSON



QUINTON RICH



NAVEEN  
VARGHESE



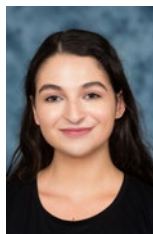
GEORGIA  
WESTON-ALLEN



RUBY WILLIAMS



BILL ZENG



IMOGEN ZIRAS

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





# NIDA STAFF

## STAFF LISTING AS AT 31 DECEMBER 2019

### OFFICE OF THE CHIEF EXECUTIVE OFFICER

Chief Executive Officer – Jennifer Bott AO (until December)  
Chief Executive Officer – Liz Hughes (from December)  
General Manager – Alistair Graham  
Company Secretary – Julia Mant  
Executive Assistant – Jude Mei-Edwards

### CONSERVATOIRE

Executive Director Conservatoire – Dr Amanda Morris  
Producer – Di Misirdjieff  
Operations Manager Conservatoire – Charlene Griffiths

### Centre for Acting

Director Centre for Acting – John Bashford  
Head of Movement, Senior Lecturer – Gavin Robins  
Head of Music, Senior Lecturer – Andrew Ross  
Head of Voice, Course Leader – Katerina Moraitis  
Production and Administration Coordinator – Gabrielle McKinlay

### Centre for Creative Practices

Director Centre for Creative Practices – Dr Egil Kipste  
Senior Lecturer and Course Leader Common Subjects – Dr Suzanne Osmond  
Senior Lecturer Common Subjects and Cultural Leadership – Dr Barbara Doran  
Lecturer Common Subjects – Priscilla Jackman  
Lecturer Common Subjects – Pierce Wilcox  
Course Leader Cultural Leadership – Karilyn Brown  
Head of Directing, Course Leader – Dr Benjamin Schostakowski  
Head of Writing for Performance, Course Leader – Dr Stephen Sewell  
Project and Administration Coordinator – Elizabeth Shearer

### Centre for Design Practices

Director Centre for Design Practices – Dr Julie Lynch

### Costume

Head of Costume, Course Leader – Annette Ribbons  
Lecturer Costume – Marcia Lidden  
Associate Lecturer Costume – Daniela Viola

### Costume and Props Store

Manager Costume and Props Store – Robin Monkhouse  
Assistant Costume and Props Store – Victoria Brown

### Design

Senior Lecturer Design – Stephen Curtis  
Senior Lecturer Design – Tim Chappel  
Senior Lecturer Design – Damien Cooper  
Lecturer Design – Jeremy Allen  
Lecturer Design – Isabel Hudson  
Lecturer Design and Common Subjects – Tobhiyah Stone Feller  
Lecturer Scenic Art and Art Finishing – Karen Scribbins  
Production and Administration Coordinator – Rebecca Paling

### Properties and Objects

Head of Properties and Objects, Course Leader – Marcelo Zavala-Baeza

### Scenic Construction and Technologies

Production Manager, Course Leader Scenic Construction and Technologies – Nicholas Day  
Lecturer Scenery and Manager Scenery Workshop – Anthony Pierce  
Assistant Scenery Workshop – Ian Turland  
Lecturer Scenic Construction and Technologies – Lynsey Brown  
Associate Lecturer Scenic Construction and Technologies – Florian Simonin

### Centre for Technology, Production and Management

Director Centre for Technology, Production and Management – Graham Henstock  
Senior Lecturer Technology and Production – Peter Savage  
Head of Sound Design, Lecturer – Paul Prestipino  
Head of Stage Management, Senior Lecturer – Melanie Dyer  
Technical Manager – Chris Dickey  
Assistant Technical Manager – Bryte Cameron  
Audio and Visual Supervisor – Felix Kulakowski  
Lighting Supervisor – Daniel Barber  
AV Support Technician – Benjamin Nicholson

### STUDENT ENGAGEMENT, LEARNING AND QUALITY ASSURANCE

Director Student Engagement, Learning and Quality Assurance – Kylie Black  
Administration Coordinator – Naomi Lennox  
Student Engagement Administrator – Barbara Taylor  
Student Engagement Administrator – Mariana Pessuto Pizzoni  
E-Learning Technologist – Andrew Gates

### PATHWAYS AND PARTNERSHIPS

Executive Director Pathways and Partnerships – Mark Gaal  
Manager Vocational Studies – Marnie Campbell (until September)  
Manager Vocational Studies – Marie Mitris (from September)  
Administration Coordinator – Hannah McBride  
Librarian – Ross Bruzzese  
Library Assistant – Liana Piccoli

### STRATEGY AND DEVELOPMENT

Executive Director Strategy and Development – Priscilla Hunt  
Senior Partnership and Sponsorship Manager – Matina Sarris  
Senior Manager Philanthropy – Lisa Hamilton  
Manager Archives and Records – Julia Mant

### NIDA OPEN

Director Public Programs – Tricia Ryan  
Senior Program Manager – Gillian Meisner-Lemon  
Program Manager, Children and Young People – Bronwyn Batchelor  
Program Manager, National Short Courses – Daniella Lacob  
Program Manager, Schools – Kate Sherman  
Program Manager, Adult Short Courses – Alison Bennett  
Business Manager – Timothy Potter  
Senior Coordinator – James Handsaker  
Coordinator, Adult and National Short Courses – Jessica Bird  
Coordinator – Zoe Cooper  
Operations Coordinator – Desmond Hoo  
Administration Officer – Lyne Owen  
Customer Service and Administration Assistant – Natalie Freeman  
Business Manager, NIDA Melbourne – Eli Dunlevie  
Program Manager, Melbourne Short Courses – Peter Mountford  
Coordinator, NIDA Open, Melbourne – Natalie Campbell

### NIDA CORPORATE

Director NIDA Corporate – Vanessa White  
Head of NIDA Corporate – Lauren Stuart  
Business Manager – Nadine Johnston  
Course Manager/Training Consultant – Lyn Lee  
Course Manager – Nina Allinson, Suzi Dougherty, Diane Smith, Sonia Todd  
Coordinator – Jake Willis, Claire Tredinnick  
Business Manager, Melbourne – Eli Dunlevie  
Course Manager, Melbourne – Luciano Martucci  
Coordinator, Melbourne – Julia Ohannessian

### MARKETING AND COMMUNICATIONS

Head of Marketing and Communications – Laetitia Shepherd  
Database Manager – Martin Keen  
Senior Marketing Coordinator – Lucie Brumont  
Digital Marketing Coordinator – Allison Tyra  
Communications Executive – Lliane Clarke, Aniq Mannan  
Marketing Coordinator – Hannah Fulton  
Marketing Assistant – Alexander Bayley

### NIDA THEATRES

Head of NIDA Theatres – Monica Scagliarini  
Front of House Manager – Sarah Harvey  
Customer Service Officer, Client Services – Kendra Murphy  
Customer Service Officer, Box Office – Peter Thornton  
Customer Service Officer, Reception – Tori Crisp, Ena Haskic

### PEOPLE AND CULTURE

People and Culture Manager – Sarah Rakoia  
People and Culture Administrator – Lara Ainuddin

### FACILITIES

Facilities Manager – Stephen Irons  
Facilities and WHS Coordinator – William Brownley  
Facilities Fire Officer – John Hamilton  
Facilities Maintenance Officer – Kevin Laing

### FINANCE AND INFORMATION TECHNOLOGY

#### Finance

Chief Financial Officer – Sujeet Jena  
Manager Finance and BI – Amol Ghoddke  
Financial Accountant – Hanna Pasternak  
Accounts Payable and Payroll Officer – Irina Vic

#### Information Technology

Head of Information and Communications Technology – Udaya Puttagunta  
Systems Architect – Venkat Ravilla  
Project and Business Analyst – Prasad Pinnamaneni

In 2019, many visiting teachers, artists, professional organisations and members of the performing arts industry contributed their expertise to NIDA's accredited and non-award courses.



# GOVERNANCE

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## THE BOARD OF DIRECTORS

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

The Board of Directors is responsible for:

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

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## 2019 BOARD MEMBERS

Ms Jennifer Bott AO (Executive Chairman to 23 May 2019)

Mr Ian Collie

Professor Ross Harley (UNSW nominee)

Mr Roger Hodgman

Mr Peter Ivany AM

Mr Ron Malek

Dr Sandra Phillips (from 23 May 2019)

Hon Mr Richard Refshauge SC

(Deputy Chairman from 30 May 2019)

Mr John Robinson

(Chair Audit, Finance and Risk Committee)

Mr Justin Ryan

Mr Noel Staunton (Chairman from 30 May 2019)

Ms Anna Tregloan

Ms Sigrid Thornton AO

Mr Kip Williams

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## 2019 ACADEMIC BOARD MEMBERS

Professor Prem Ramburuth

(Chair from 21 May 2015 to 23 May 2019)

Mr John Bashford

Mr Kim Dalton OAM

Mr Mark Gaal

Mr Graham Henstock

Dr Melissa Laird

Ms Lee Lewis

Ms Paige Rattray

Hon Assoc Prof Ross Steele AM

Associate Professor David Vance

Jazz Laker (Student representative, President SCON)

Skye Williams (Student representative)

Madeleine Barlow (Student representative)

Ms Kylie Black (Secretariat)

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## THE AUDIT, FINANCE AND RISK COMMITTEE

### 2019 COMMITTEE MEMBERS

Mr John Robinson

(Chair since 18 January 2017)

Mr Justin Ryan

Hon Mr Richard Refshauge SC

Ms Jennifer Bott (ex-officio)

Mr Alex Pollak (external member)

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## THE GOVERNANCE, NOMINATIONS AND REMUNERATION COMMITTEE

The Governance, Nominations and Remuneration Committee is responsible for the selection and nomination to the Board of persons who could be considered as Board Members, the review of the performance of the Chief Executive Officer and for succession planning.

### 2019 COMMITTEE MEMBERS

Ms Jennifer Bott AO

(Executive Chairman until 23 May 2019, then CEO ex-officio)

Mr John Robinson

Prof Prem Ramburuth (Chair, Academic Board until 23 May 2019)

Professor Ross Harley (Chair, Academic Board from 24 May 2019)

Mr Noel Staunton (Chairman from 30 May 2019)

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## MEMBERS, LIFE GOVERNORS AND PATRONS

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

# NIDA

# Financial

# Report

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# DIRECTORS' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2019

The Directors present their report together with the financial report of The National Institute of Dramatic Art (NIDA) for the year ended 31 December 2019 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:

**Noel Staunton** Stage Management (RADA Dip)  
Chairman, Non-executive Director

Arts management consultant  
Executive Producer, Australian Brandenburg Orchestra  
Creative Producer  
Helpmann Awards Panel Member, Opera and Classical Music  
Chair, Theatre Board, Create NSW Artform Advisory Boards  
Member then Chair, Governance, Nominations and Remuneration  
Committee since 30 May 2019  
Chairman since 30 May 2019  
Director since 21 May 2015

**Ian Collie** BA, LL.B  
Non-executive Director

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

**Professor Ross Harley** BA (Hons), MA,  
Doctor Creative Arts  
Non-executive Director

Dean of the Faculty of Art & Design, UNSW Sydney  
UNSW Chair of Arts and Culture  
Chair, Multi-arts & Festivals Board, Create NSW Artform Advisory Boards  
Director of Cardoso Studio Pty Ltd  
Director of Harley Cardoso Pty Ltd  
Fellow of the Royal Society of New South Wales  
Chair, NIDA Academic Board since 24 March 2019  
Member, Governance, Nominations and Remuneration Committee  
Director since 24 May 2018

**Roger Hodgman** BA (Hons)  
Non-executive Director

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

**Peter Ivany AM**  
Non-executive Director

Chairman & CEO, Ivany Investment Group  
Chairman, Advisory Council, Sydney Film Festival  
Chairman, Sydney Swans Foundation  
Director, Sydney Zoo  
Director, Allied Credit  
Trustee Sydney Cricket and Sports Ground Trust  
Owner Director, IMAX Theatre  
Chair, Loftus Peak Advisory Board  
Adjunct Professor, University of Technology Sydney  
Honorary Life Governor and Foundation Chairman, Jewish Communal Appeal  
Sydney Swans Life Member  
Chairman, NIDA Foundation Trust  
Director since 21 May 2015

**Ron Malek** BComm, LL.B  
Non-executive Director

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

**The Hon Richard Refshauge SC** BA (Hons), LL.B  
Deputy Chairman, Non-executive Director

Distinguished Professor, ANU College of Law  
Adjunct Professor of Law at the University of Canberra  
Chair and Public Officer, QL2 Dance, Canberra  
Chair of the Cultural Facilities Corporation  
Chancellor, Anglican Diocese of Canberra and Goulburn  
Member of Board, Greater Good  
Vice-President, ACT Chapter, International Commission of Jurists  
Deputy Chairman, NIDA Board of Directors since 30 May 2019  
Member of the NIDA Audit, Finance and Risk Committee  
since 15 February 2018  
Director since 13 November 2017

# DIRECTORS' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2019

**John Robinson** B.Comm, FCA  
Non-executive Director

Partner, Ernst & Young  
Fellow of the Institute of Chartered Accountants in Australia  
Independent Chairman of the Audit and Risk Committee for the US  
Studies Centre at the University of Sydney  
Chairman of the NIDA Audit, Finance and Risk Committee since 18 January 2017  
Director since 19 May 2016

**Justin Ryan** BEc, LL.B (Sydney),  
MBA (Wharton), FAICD, FSIA  
Non-executive Director

Managing Partner, Quadrant Private Equity  
Chairman of GraysOnline  
Chairman of Adore Beauty  
Chairman of Modibodi  
Director Love to Dream  
Member of the Audit, Finance and Risk Committee from  
22 October 2015  
Director since 21 May 2015

**Jennifer May Bott AO** BA, Dip Ed  
Executive Chairman

Professional mentor, management and philanthropy consultant  
Chairman, The Bundanon Trust,  
Trustee, The Australian Museum  
Board member, NIDA Foundation Trust  
Board member, Sydney Orthopaedic Research Institute  
Member of the Board of the Southern Highlands Regional Gallery  
Director, Australian National Academy of Music  
Director and Chairman from 20 May 2013 to 23 May 2019  
Executive Chairman from 29 October 2018 to 23 May 2019  
CEO and Member Audit, Finance and Remuneration Committee  
from 24 May 2019 to 31 December 2019  
Chair, Governance and Nominations Committee to 23 May 2019

**Sigrid Thornton AO**  
Non-executive Director

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

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

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

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

Artistic Director, Sydney Theatre Company  
Director since 20 October 2016

**Dr Sandra Phillips**  
BA (UQ), PhD (QUT)  
Non-executive Director

Associate Dean (Indigenous Engagement), Faculty of Humanities and Social  
Sciences, The University of Queensland  
Member, Library Board of Queensland  
Chair, Indigenous Advisory Group, State Library of Queensland  
Member, Australian Institute of Aboriginal and Torres Strait Islander Studies  
(AIATSIS)  
Visiting Fellow of Musashino University Creating Happiness Incubation, Tokyo  
Director since 23 May 2019



# DIRECTORS' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2019

## 2. COMPANY SECRETARY

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

## 3. DIRECTORS' MEETINGS

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

Director	Board Meetings		AFR Meetings		Gov/Nom/Rem Meetings	
	A	B	A	B	A	B
Jennifer Bott AO (Executive Chairman to 23 May 2019 and CEO from 24 May 2019)	4	4	6	7	1	1
Ian Collie	3	7				
Professor Ross Harley	6	7			1	1
Roger Hodgman	5	7				
Peter Ivany AM	6	7				
Ron Malek	6	7				
Dr Sandra Phillips	2	3				
Hon Richard Refshauge SC	7	7	6	7	1	1
John Robinson	7	7	7	7	2	2
Justin Ryan	6	7	7	7		
Noel Staunton	7	7			2	2
Sigrid Thornton AO	3	7				
Anna Tregloan	4	7				
Kip Williams	3	7				

External members of AFR						
Alex Pollak			7	7		

External member of Gov/Nom/Rem Committee						
Professor Prem Ramburuth					1	1

\*Professor Ramburuth held the Chair, Academic Board from 24 May 2018 to 23 May 2019 and in that position a member of the Governance, Nominations and Remuneration Committee.

A – Number of meetings attended

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

AFR – Audit, Finance and Risk Committee

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

## 4. PRINCIPAL ACTIVITIES

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

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

# DIRECTORS' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2019

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## 5. OPERATING AND FINANCIAL REVIEW

### Overview of NIDA

The surplus for the financial year was \$91,262 (2018: \$230,917).

Total revenue, excluding the Capital Works Grant from the Australian Government, increased 1.8% compared to 2018 with revenue from NIDA Open, NIDA Corporate and NIDA Theatres decreasing by 5.9% comparatively. Expenses excluding the capital works costs paid by the Australian Government increased marginally by 2.5% as compared to an increase of 3.5% in 2018.

### 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.

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## 6. EVENTS SUBSEQUENT TO REPORTING DATE

The escalation of COVID-19 Pandemic is a material and unusual event in the external environment. The directors are assessing the impact on NIDA's operations on an ongoing basis. The Directors' assessment of the impact of the COVID-19 pandemic as at the date of the financial report, is stated in Note 20, Post balance-date events on page 70 of the financial report.

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## 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.

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## 8. ENVIRONMENTAL REGULATION

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



# DIRECTORS' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2019

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## 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.

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## 10. LEAD AUDITOR'S INDEPENDENCE DECLARATION

The Lead auditor's independence declaration is set out on page 72 and forms part of the Directors' Report for the financial year 2019.

This report is made with a resolution of the Directors:



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**Noel Staunton**  
Chairman

Sydney  
30 April 2020



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**John Robinson**  
Director

# THE NATIONAL INSTITUTE OF DRAMATIC ART STATEMENT OF COMPREHENSIVE INCOME

FOR THE YEAR ENDED 31 DECEMBER 2019

	Note	2019	2018
		\$	\$
Revenue	2	26,192,789	24,227,897
Teaching program expenses		(6,926,648)	(6,339,461)
Open, Corporate and VET expenses		(5,721,322)	(5,597,910)
Expenses associated with venue rental revenue		(1,150,019)	(1,129,031)
Library expenses		(251,014)	(259,650)
Building and maintenance expenses		(4,829,666)	(3,852,103)
Administration expenses		(5,874,919)	(6,434,918)
Other expenses		(1,504,159)	(518,775)
<b>(Deficit) / surplus before financing income</b>		<b>(64,958)</b>	<b>96,049</b>
Financing income	6	156,220	134,868
<b>Net financing income</b>		<b>156,220</b>	<b>134,868</b>
<b>Surplus for the year</b>		<b>91,262</b>	<b>230,917</b>
<b>Total comprehensive income for the year</b>		<b>91,262</b>	<b>230,917</b>

The statement of comprehensive income is to be read in conjunction with the notes to the financial statements set out on pages 59 to 70.

# THE NATIONAL INSTITUTE OF DRAMATIC ART STATEMENT OF CHANGES IN EQUITY

FOR THE YEAR ENDED 31 DECEMBER 2019

	Reserves	Accumulated surplus	Total equity
	\$	\$	\$
<b>Balance at 1 January 2018</b>	346,191	1,678,861	2,025,052
<b>Total comprehensive income for the year</b>			
Surplus for the year	-	230,917	230,917
<b>Total comprehensive income for the year</b>	-	230,917	230,917
<b>Balance at 31 December 2018</b>	346,191	1,909,778	2,255,969
<b>Balance at 1 January 2019</b>	346,191	1,909,778	2,255,969
<b>Total comprehensive income for the year</b>			
Surplus for the year	-	91,262	91,262
<b>Total comprehensive income for the year</b>	-	91,262	91,262
<b>Balance at 31 December 2019</b>	346,191	2,001,040	2,347,231

The statement of changes in equity is to be read in conjunction with the notes to the financial statements set out on pages 59 to 70.



# THE NATIONAL INSTITUTE OF DRAMATIC ART STATEMENT OF FINANCIAL POSITION

AS AT 31 DECEMBER 2019

	Note	2019	2018
		\$	\$
<b>Assets</b>			
Cash and cash equivalents	5	8,278,570	2,538,982
Other financial assets	6	-	5,208,000
Trade and other receivables	7	464,568	334,650
Prepayments		429,543	177,983
<b>Total current assets</b>		<b>9,172,681</b>	<b>8,259,615</b>
Plant and equipment	8	1,450,619	1,627,236
Intangible assets	9	386,830	545,383
Right-of-use lease assets	10	1,424,503	-
<b>Total non-current assets</b>		<b>3,261,952</b>	<b>2,172,619</b>
<b>Total assets</b>		<b>12,434,633</b>	<b>10,432,234</b>
<b>Liabilities</b>			
Trade and other payables	11	1,656,323	1,273,700
Employee benefits	12	1,318,968	1,047,705
Deferred revenue	13	5,500,741	5,705,350
Lease liabilities	14	484,252	-
<b>Total current liabilities</b>		<b>8,960,284</b>	<b>8,026,755</b>
Employee benefits	12	135,445	149,510
Lease liabilities	14	991,673	-
<b>Total non-current liabilities</b>		<b>1,127,118</b>	<b>149,510</b>
<b>Total liabilities</b>		<b>10,087,402</b>	<b>8,176,265</b>
<b>Net assets</b>		<b>2,347,231</b>	<b>2,255,969</b>
<b>Equity</b>			
Reserves		346,191	346,191
Accumulated surplus	14	2,001,040	1,909,778
<b>Total equity</b>		<b>2,347,231</b>	<b>2,255,969</b>

The balance sheet is to be read in conjunction with the notes to the financial statements set out on pages 59 to 70.

# THE NATIONAL INSTITUTE OF DRAMATIC ART STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 DECEMBER 2019

	Note	2019	2018
		\$	\$
<b>Cash flows from operating activities</b>			
Cash receipts from customers		20,634,724	19,701,532
Contributions		7,704,500	7,742,498
Cash paid to suppliers and employees		(26,902,323)	(25,060,755)
Interest received		156,220	134,868
<b>Net increase in cash from operating activities</b>	16	<b>1,593,121</b>	<b>2,518,143</b>
<b>Cash flows from investing activities</b>			
Acquisition of intangibles	9	(108,207)	(77,372)
Payments to / proceeds from term deposits	6	5,208,000	(5,208,000)
Acquisition of plant and equipment	8	(451,507)	(145,438)
<b>Net decrease in cash from investing activities</b>		<b>4,648,286</b>	<b>(5,430,810)</b>
<b>Cash flows from financing activities</b>			
Payment for leases		(501,820)	-
<b>Net decrease in cash from financing activities</b>		<b>(501,820)</b>	<b>-</b>
<b>Net (decrease)/increase in cash and cash equivalents</b>		<b>5,739,587</b>	<b>(2,912,667)</b>
Cash and cash equivalents at 1 January		2,538,983	5,451,649
<b>Cash and cash equivalents at 31 December</b>	5	<b>8,278,570</b>	<b>2,538,982</b>

The statement of cash flows is to be read in conjunction with the notes to the financial statements set out on pages 59 to 70.

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# NOTES TO THE FINANCIAL STATEMENTS

## 1. SIGNIFICANT ACCOUNTING POLICIES

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

The financial report was authorised for issue by the Directors on 30 April 2020.

### (a) Statement of compliance

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

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

### (b) Basis of preparation

The financial report is presented in Australian dollars which is NIDA's functional currency. The financial report is prepared on the historical cost basis.

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

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

### (c) Going concern

For the year ended 31 December 2019, the Company generated a surplus of \$91,262 and for the three month period to 31 March 2020 incurred a loss of \$140,426. At 31 March 2020, the Company was in a net asset position of \$2,206,805 and net current liabilities of \$41,400.

As is referred to in Note 20, Post-balance date events, the Company has been significantly impacted by the COVID-19 pandemic and whilst various internal measures have been undertaken and external measures are being pursued by the Company to sustain its operations, the longer term financial impacts can't be fully quantified at the moment. If the Company is to incur significant deficits as a result of the pandemic, it would move into a net deficiency position.

The ability of the Company to continue as a going concern, and meet its debts and financial obligations as and when they fall due is dependent upon the Company's ability to maintain and improve its financial performance, including the receipt of at least the 2019 levels of government funding together with additional COVID-19 related government support packages, no significant decline in student fees and appropriate management of expenditure under the economic circumstances resulting from the pandemic.

Given the inherent uncertainty as to the future impact of COVID-19 on the business, this may cast significant doubt upon the Company's ability to continue as a going concern and therefore meet its debts and obligations as and when they fall due.

Notwithstanding these uncertainties the financial report has been prepared on a going concern basis, which assumes continuity of normal business activities by the Company and the realisation of assets and settlement of liabilities in the ordinary course of business at the amounts stated in this financial report.

### (d) Plant and equipment

#### (i) Owned assets

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

# NOTES TO THE FINANCIAL STATEMENTS

## 1. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

### (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.

### (e) Intangible assets

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

- software 3–5 years
- websites 5 years

### (f) Trade and other receivables

Trade and other receivables are stated at their amortised cost less impairment losses (see accounting policy g).

### (g) Cash and cash equivalents

Cash and cash equivalents comprise cash balances, cash on hand and short-term bills receivable.

### (h) 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.

### (i) Employee benefits

#### (i) Defined contribution pension plans

Obligations for contributions to superannuation plans are recognised as an expense in the statement of comprehensive income as incurred.

#### (ii) Long-term service benefits

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

#### (iii) Wages, salaries and annual leave

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

### (j) Trade and other payables

Trade and other payables are stated at amortised cost.

### (k) Revenue

#### (i) Government grants

Grant funds are recognised as revenue when both services and obligations are rendered under the terms of the funding agreements at the fair value of the asset received. Where the funding has been received, but the performance obligations



# NOTES TO THE FINANCIAL STATEMENTS

## 1. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

have not yet been met, the income is deferred until such time as the performance obligation is fulfilled.

Capital grants received under an enforceable agreement to enable the company to acquire or construct an item of property, plant and equipment to identified specifications which will be controlled by the company (once complete) are recognised as revenue as and when the obligation to construct or purchase is completed.

Assets arising from grants in the scope of AASB 1058 are recognised at their fair value when the asset is received. These assets are generally cash but maybe property which has been donated or sold to the company at significantly below its fair value. Once the asset has been recognised, the Company recognises any related liability amounts (e.g. provisions, financial liabilities). Once the assets and liabilities have been recognised then income is recognised for any difference between the recorded asset and liability.

### (ii) Revenue from rendering services

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

### (iii) Donations and sponsorships

Revenue from donations are recognised when they are received. Revenue from sponsorships are recognised over time based on the performance obligations. Sponsorship received in advance are deferred and recognised in the statement of comprehensive income in the period to which they relate.

## (l) Expenses

### (i) Financing income

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

## (m) Income tax

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

## (n) 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.

## (o) Donations to NIDA fund

NIDA is included on the Register of Cultural Organisations whereby all donations paid to the 'National Institute of Dramatic Art – Donation Fund' which exceed \$2 are tax deductible.

The Directors have determined that, of the donations of \$112,539 received during the year (2018: \$65,032), \$92,753 was spent for bursaries, scholarships and capital expenditure during the year and \$19,786 was retained for future bursaries, scholarships and capital expenditure.

## (p) 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 2019 NIDA had 72 members (2018: 71 members).

## (q) Significant management judgment in applying accounting policies

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

### (i) Impairment

Management assesses impairment at each reporting date by evaluating conditions specific to the Company that may lead to

# NOTES TO THE FINANCIAL STATEMENTS

## 1. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

impairment of assets. Where an impairment trigger exists, the recoverable amount of the asset is determined. Fair value less costs to sell or current replacement cost calculations performed in assessing recoverable amounts incorporate a number of key estimates.

### (ii) Useful lives of depreciable assets

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

### (iii) Long service leave

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

### (iv) Right-of-use assets and lease liabilities

The right-of-use assets and lease liabilities have been calculated using an estimated interest rate which represents the Company's incremental borrowing rate. In addition, judgements have been made for the lease terms, particularly where options to extend have been made available to the Company.

### (v) Revenue recognition

Under AASB 15, the Company makes judgements in determining when it has satisfied the performance obligations and thereby when it is able to recognise revenue from its contracts with students and certain government contracts. Similarly, under AASB 1058, where the consideration for the asset being received is significantly less than fair value (principally to further the Company's objectives), income is recognised as the residual of the difference between the fair value of the asset recognised and the consideration for that asset, after deducting any other related amounts. In such circumstances, the Company assesses and makes a judgement of the fair value of any consideration provided.

## (r) Changes in Significant accounting policies

The Company initially applied AASB 16 Leases from 1 January 2019. The Company applied AASB 16 using the modified retrospective approach, under which the cumulative effect of initial application is recognised in retained earnings at 1 January 2019. Accordingly, the comparative information presented for 2018 is not restated – i.e. it is presented, as previously reported, under AASB 17 and related interpretations. The details of the changes in accounting policies are disclosed below. Additionally, the disclosure requirements in AASB 16 have not generally been applied to comparative information.

### (i) Definition of a lease

Previously, the Company determined at contract inception whether an arrangement was or contained a lease under AASB 17. The Company now assesses whether a contract is or contains a lease based on the definition of a lease, as explained in AASB 16.

### (ii) As a lessee

As a lessee, the Company leases many assets including property, theatre equipment and IT equipment. The Company previously classified leases as operating, or finance leases based on its assessment of whether the lease transferred significantly all of the risks and rewards incidental to ownership of the underlying asset to the Company. Under AASB 16, the Company recognises right-of-use assets and lease liabilities for most of these leases on-balance sheet.

### a) Leases classified as operating leases

Previously, the company classified property leases as operating leases under AASB 17. On transition, for these leases, lease liabilities were measured at the present value of the remaining lease payments, discounted at the Company's incremental borrowing rate as at 1 January 2019 (see Note 1 (q)(iv)). Right-of-use assets are measured at their carrying amount as if AASB 16 had been applied since the commencement date, discounted using the Company's incremental borrowing rate at the date of initial application.

The Company used a number of practical expedients when applying AASB 16 to leases previously classified as operating leases under AASB 17. In particular, the Company:

- did not recognise right-of-use assets and liabilities for leases for which the lease term ends within 12 months of the date of initial application;
- did not recognise right-of-use assets and liabilities for leases of low value assets (e.g. IT equipment);
- excluded initial direct costs from the measurement of the right-of-use asset at the date of initial application; and

# NOTES TO THE FINANCIAL STATEMENTS

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## 1. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

- used hindsight when determining the lease term.

### (iii) As a lessor

The Company hires out its venue in short-term basis. The Company has applied AASB 15 Revenue from Contracts with Customers to allocate consideration in these contracts.

### (iv) Impact on financial statements

On transition to AASB 16, the Company recognised right-of-use assets and lease liabilities on the balance sheet. The impact on transition is summarised below.

	1 Jan 2019	31 Dec 2019
Right-of-use (ROU) assets	\$1,977,745	\$1,424,504
Lease liabilities	\$1,977,745	\$1,475,925
Finance costs	-	\$80,048
ROU depreciation charges	-	\$553,242

When measuring lease liabilities for leases that were classified as operating leases, the Company discounted lease payments using its incremental borrowing rate at 1 January 2019. The rate applied is 5%. In comparison to ROU depreciation charges of \$553,242 and finance costs of \$80,048 incurred during 2019, the lease expenses in 2018 totalled approximately \$504,000.



# NOTES TO THE FINANCIAL STATEMENTS

## 2. REVENUE

	2019	2018
	\$	\$
<b>Revenue from contracts with customers – AASB 15</b>		
Operating grant from the Australian Government	7,704,500	7,742,498
Capital works grant from the Australian Government	2,118,233	582,379
Open and Corporate programs	9,024,508	9,588,757
Student fees – full-time program	3,901,368	3,586,670
Rental of venue and associated revenue	1,720,512	1,502,549
Sundry revenue	193,227	254,639
	24,662,348	23,257,492
<b>Revenue recognised under AASB 1058 Income of NFP entities</b>		
Donations – NIDA Fund	112,539	46,972
– NIDA Foundation Trust	1,175,458	716,169
Bursaries and student support – NIDA Foundation Trust	242,444	207,264
	1,530,441	970,405
<b>Total revenue</b>	<b>26,192,789</b>	<b>24,227,897</b>

NIDA has adopted AASB 15 and 1058 for the first time in 2019 and has applied the modified retrospective transition method. Therefore, new disclosures for 2019 will not need comparatives in the year of adoption. The 2018 year accounting policies and disclosures are applicable as presented in the 2018 financial report.

## 3. PERSONNEL EXPENSES

	2019	2018
	\$	\$
Wages and salaries	12,485,780	12,476,029
Superannuation	1,236,069	1,186,315
Increase/(decrease) in employee benefits provision	257,198	156,877
	13,979,047	13,819,221

# NOTES TO THE FINANCIAL STATEMENTS

## 4. AUDITOR'S REMUNERATION

	2019	2018
	\$	\$
<b>Audit services</b>		
Audit of Financial Reports	49,300	49,660
<b>Other services</b>		
Taxation and other services	15,000	17,160

## 5. CASH AND CASH EQUIVALENTS

	2019	2018
	\$	\$
Cash at bank	970,170	679,969
Term deposits	7,300,000	1,850,000
Cash on hand	8,400	9,013
Cash and cash equivalents in the statement of cash flows	8,278,570	2,538,982

## 6. OTHER FINANCIAL ASSETS

Term deposits over three months terms are classified as Other financial assets. In 2019 term deposit for over three months were Nil (2018: \$5,208,000).

Total interest received from term deposits during the year was \$156,220 (2018: \$134,868).

## 7. TRADE AND OTHER RECEIVABLES

	2019	2018
	\$	\$
Trade and other receivables	269,828	434,742
Related party receivable from NIDA Foundation Trust	276,610	93,634
Provision for impairment	(81,870)	(193,726)
<b>Trade and other receivables, net</b>	<b>464,568</b>	<b>334,650</b>

All of the trade and other receivables have been reviewed for indicators of impairment, 2019 Nil (2018: \$193,726) has been recorded accordingly within other expenses.

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

	2019	2018
	\$	\$
<b>Reconciliation of allowance credit losses</b>		
Balance 1 January	(193,726)	-
Amounts written off (uncollectable)	111,856	-
Impairment loss provided	-	(193,726)
<b>Balance 31 December</b>	<b>(81,870)</b>	<b>(193,726)</b>

# NOTES TO THE FINANCIAL STATEMENTS

## 8. PLANT AND EQUIPMENT

	Plant and equipment
	\$
<b>Cost</b>	
Balance at 1 January 2018	7,484,497
Acquisitions	145,438
Disposal	-
Balance at 31 December 2018	7,629,935
Balance at 1 January 2019	7,629,935
Acquisitions	451,507
Disposal	-
Balance at 31 December 2019	8,081,443
<b>Depreciation</b>	
Balance at 1 January 2018	5,451,151
Depreciation charge for the year	551,548
Balance at 31 December 2018	6,002,699
Balance at 1 January 2019	6,002,699
Depreciation charge for the year	628,124
Balance at 31 December 2019	6,630,824
<b>Carrying amounts</b>	
At 1 January 2018	2,033,346
At 31 December 2018	1,627,236
At 1 January 2019	1,627,236
At 31 December 2019	1,450,619



# NOTES TO THE FINANCIAL STATEMENTS

## 9. INTANGIBLES ASSETS

	Software
	\$
<b>Cost</b>	
Balance at 1 January 2018	2,505,145
Acquisitions	-
Disposal	77,372
Balance at 31 December 2018	2,582,517
Balance at 1 January 2019	2,582,517
Acquisitions	108,206
Disposal	-
Balance at 31 December 2019	2,690,723
<b>Amortisation</b>	
Balance at 1 January 2018	1,697,650
Amortisation charge for the year	339,484
Balance at 31 December 2018	2,037,134
Balance at 1 January 2019	2,037,134
Amortisation charge for the year	266,759
Balance at 31 December 2019	2,303,893
<b>Carrying amounts</b>	
At 1 January 2018	807,495
At 31 December 2018	545,383
At 1 January 2019	545,383
At 31 December 2019	386,830

## 10. RIGHT-OF-USE ASSETS

	2019	2018
	\$	\$
Balance at 1 January on adoption of AASB 16	1,977,745	-
Depreciation	(553,242)	-
Balance at 31 December	1,424,503	-

## 11. TRADE AND OTHER PAYABLES

	2019	2018
	\$	\$
Trade payables	540,995	458,254
Other payables	1,115,328	815,446
	1,656,323	1,273,700

# NOTES TO THE FINANCIAL STATEMENTS

## 12. EMPLOYEE BENEFITS

	2019	2018
<b>Current</b>	<b>\$</b>	<b>\$</b>
Liability for long service leave	449,457	288,364
Liability for annual leave	869,511	759,341
	1,318,968	1,047,705
<b>Non-current</b>		
Liability for long service leave	135,445	149,510

### Defined contribution superannuation plans

NIDA makes contributions into various superannuation schemes, all being defined contribution (accumulation) plans. The amount recognised as expense was \$1,236,069 for the year ended 31 December 2019 (2018: \$1,186,315).

## 13. DEFERRED REVENUE

	2019	2018
	<b>\$</b>	<b>\$</b>
Grants-in-advance from the Australian Government	4,230,467	4,755,450
Open and Corporate program fees	1,149,401	856,384
Venue hire	70,873	90,716
Deferred revenue – other	50,000	2,800
	5,500,741	5,705,350

## 14. LEASE LIABILITIES

	2019	2018
<b>Current</b>	<b>\$</b>	<b>\$</b>
Lease liability	484,252	-
<b>Non Current</b>		
Lease liability	991,673	-

The Company has recognised lease liabilities from 1 January 2019 in accordance with the adoption of AASB 16. The amounts recognised in the statement of profit or loss and other comprehensive income relating to leases where the Company is a lessee include interest expense.

## 15. ACCUMULATED SURPLUS

	2019	2018 (Restated)
	<b>\$</b>	<b>\$</b>
Accumulated surplus at the beginning of the year	1,909,778	1,678,861
Surplus for the year	91,262	230,917
Accumulated surplus at the end of the year	2,001,040	1,909,778

## 16. CONTINGENT LIABILITIES AND CONTINGENT ASSETS

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

# NOTES TO THE FINANCIAL STATEMENTS

## 17. RECONCILIATION OF CASH FLOWS FROM OPERATING ACTIVITIES

	2019	2018
	\$	\$
<b>Cash flows from operating activities</b>		
Surplus/(Deficit) for the year	91,262	230,917
<i>Adjustments for:</i>		
Depreciation and amortisation	1,448,125	891,032
<b>Operating profit before changes in working capital and provisions</b>	<b>1,539,387</b>	<b>1,121,949</b>
Change in trade and other receivables	(129,918)	60,857
Change in prepayments	(251,560)	48,868
Change in trade and other payables and employee benefits	639,821	455,275
Change in deferred income	(204,609)	831,194
<b>Net increase/(decrease) in cash from operating activities</b>	<b>1,593,121</b>	<b>2,518,143</b>

## 18. RELATED PARTY TRANSACTIONS

### Transactions with key management personnel

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

	2019	2018
	\$	\$
Short-term employee benefits	724,982	1,503,534
Other long-term benefits	70,568	161,335
	795,550	1,664,869

From time to time the Directors of NIDA may be provided with tickets to attend plays or functions at NIDA in their capacity as a Director. However, the value of the benefit received is insignificant. Jennifer Bott was appointed as Executive Chairman on 29 October 2018. In that capacity, she has received \$309,851 for the period ended 31 December 2019 (2018: \$42,051). There were no other transactions with key management personnel during the year ended 31 December 2019 (2018: Nil).

There have been related party transactions between: NIDA and the NIDA Foundation Trust. In 2019 NIDA received from NIDA Foundation Trust sum of \$1,129,581 (2018: \$716,169). This amount includes reimbursement of expenses.

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



# NOTES TO THE FINANCIAL STATEMENTS

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## 19. ECONOMIC DEPENDENCY

NIDA is primarily dependent upon receipt of grants from the Australian Government, Department of Communications and the Arts to ensure it can continue to select, educate and train talented people in preparation for a range of professional careers in the entertainment industry. The current funding agreement covers a six year period to June 2022. It is expected that this funding agreement will be honoured during the COVID-19 disruption.

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## 20. POST BALANCE-DATE EVENTS

In March 2020, the World Health Organisation declared the outbreak of a novel coronavirus (COVID-19) as a pandemic. The spread of COVID-19 has caused significant volatility in Australian and international markets. The outbreak is expected to have a material impact on the Company's financial performance in 2020.

In light of the government mandated social distancing rules and in consideration of the health and safety of the Company's personnel, students and other stakeholders, management reassessed the Company's services and course offerings. The following changes and measures have been noted and implemented at the date of the financial report:

- Tertiary courses are being delivered through online platforms. The attrition rate of students in tertiary courses has been minimal subsequent to year-end and revenue for these courses in the form of student fees and government funding is continuing as planned for 2020.
- NIDA Open and Corporate courses are being delivered online.
- The Company is not earning any venue hire fees due to the social distancing rules. Venue hire will recommence based on shifts in these measures.
- The Company is assessing its eligibility and where applicable, the impact of various Government assistance programs.

The Company incurred a loss of \$140,026 for the three month period to 31 March 2020 with the net asset decreasing to \$2,206,805 from \$2,347,231 at year-end and net current assets falling to a deficiency of \$41,400 at 31 March 2020. Due to the uncertainty around the pandemic and the related government measures, the Company is not in a position to fully assess the severity of the impact. There are a number of elements that contribute to this:

- The inherent uncertainty in determining the number of students who will not be able to or choose not to participate in their enrolled subjects during 2020 and beyond.
- The inherent uncertainty in determining the number of participants in NIDA's Open and Corporate programs and the extent of venue hire during 2020 and beyond.
- The Government's position on the travel ban and other social distancing rules.
- The extent to which the Company receives the ongoing direct financial assistance from the Department of Communications and Arts and/or is able to take advantage of other Government support programs.

The Company has a range of options at its disposal that are aimed at reducing discretionary expenditure, adjusting curriculum for distance learning and applying for Government assistance.

Other than disclosed above, there are no other matters or circumstances that have occurred since the end of the financial year that have affected or may subsequently affect the financial position of the Company.

# DIRECTORS' DECLARATION

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

- (a) the financial statements and notes, set out on pages 56 to 70, are in accordance with the Australian Charities and Not-for-profits Commission Act 2012, including:
  - (i) giving a true and fair view of NIDA's financial position as at 31 December 2019 and of its performance for the financial year ended on that date; and
  - (ii) complying with Australian Accounting Standards – Reduced Disclosures Requirements and the Australian Charities and Not-for-profits Commission Regulations 2013;
- (b) there are reasonable grounds to believe that NIDA will be able to pay its debts as and when they become due and payable.

Signed in accordance with a resolution of the Directors:



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**Noel Staunton**  
Chairman

Sydney  
30 April 2019



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**John Robinson**  
Director

## Auditor's Independence Declaration

### To the Directors of National Institute of Dramatic Art

In accordance with the requirements of section 60-40 of the *Australian Charities and Not-for-profits Commission Act 2012*, as lead auditor for the audit of National Institute of Dramatic Art for the year ended 31 December 2019, I declare that, to the best of my knowledge and belief, there have been no contraventions of any applicable code of professional conduct in relation to the audit.



Grant Thornton Audit Pty Ltd  
Chartered Accountants



A J Archer  
Partner – Audit & Assurance

Sydney, 30 April 2020

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## Independent Auditor's Report

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

### Report on the audit of the financial report

#### Opinion

We have audited the financial report of the National Institute of Dramatic Art ("NIDA") (the "Registered Entity"), which comprises the statement of financial position as at 31 December 2019, and statement of comprehensive income, statement of changes in funds and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies and the Director's declaration.

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

- a giving a true and fair view of the Registered Entity's financial position as at 31 December 2019 and of its financial performance for the year then ended; and
- b complying with Australian Accounting Standards and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

#### Basis for opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Registered Entity in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

### **Material uncertainty related to COVID-19 and going concern**

We draw attention to Note 1 and 20 in the financial statements which describes the circumstances relating to the material subsequent event regarding COVID-19 and the uncertainty surrounding any future potential financial impact on the Registered Entity and its financial statements. As stated in Note 1, the continued uncertainty surrounding the COVID-19 pandemic and its impact on the Registered Entity's operations, indicate that a material uncertainty exists that may cast significant doubt on the Registered Entity's ability to continue as a going concern. Our opinion is not modified in respect of this matter.

### **Responsibilities of the Directors for the financial report**

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

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

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

### **Auditor's responsibilities for the audit of the financial report**

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

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

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



Grant Thornton Audit Pty Ltd  
Chartered Accountants



A J Archer  
Partner – Audit & Assurance  
Sydney, 30 April 2020



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