

NIDA

National Institute
of Dramatic Art



ANNUAL REPORT 2022

NIDA acknowledges the Traditional Owners and Custodians of the sacred lands, from the mountains to the sea, on which we learn and tell stories. The lands of the Bidjigal, Gadigal, Dharawal and Dharug peoples. We pay our respects to all Aboriginal and Torres Strait Islander Elders past and present.

We also recognise the work and strength of Aboriginal and Torres Strait Islander artists, workers and creatives within the NIDA Community that spans this continent.

Sovereignty was never ceded.

Always was, always will be Aboriginal land.

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Office for the Arts**

Cover Image: Make-up Showcase 2022 (Photographer: Phil Erbacher)



Burning (Photographer: Lisa Maree Williams)

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Janet Anderson, *All that Glitters is Not Mould* (Photographer: Phil Erbacher)

ABOUT NIDA

The National Institute of Dramatic Art (NIDA) is Australia's national dramatic arts educator and innovator. NIDA's unparalleled rigour, practice-based learning, connections to industry and culture of innovation have produced some of the world's most influential and in-demand storytellers across stage, screen and new digital platforms.

NIDA is a great Australian success story. It is consistently ranked within *The Hollywood Reporter's* World's 25 Best Drama Schools and in 2022 it was the only drama school outside of England and the USA on the list.

NIDA's vision is to be the source of the world's most wanted storytellers. Distinctive, well-told stories offer an invaluable collective currency: they allow us to explore the past, distil the present and to imagine better futures. All our graduates, no matter what discipline they've trained in, contribute to this enterprise.

NIDA's purpose is to unlock the power of the performing arts across stage, screen, future media and beyond, for our students, our industry, for a creative nation, and for audiences worldwide.

NIDA sits at the very centre of Australia's arts and entertainment sector. Across 13 undergraduate, postgraduate and Vocational Education and Training (VET) courses, NIDA offers training in the full suite of skills necessary to create and deliver entertainment experiences for audiences. Our graduates are not famed for acting alone – they are also directors, writers, set and costume designers, lighting and sound designers, set

builders, costume makers, props and object makers, make-up and special effects artists, stage managers, cultural leaders, technical production people and more. 95% of our Higher Education students are employed within six months of graduating, 97% for VET students.

NIDA graduates are everywhere – theatre, film, television, dance, opera, live events, interactive gaming, and often take their skills outside of arts and entertainment. They win Academy Awards, run Olympic Games ceremonies, lead arts and screen production companies large and small, write our stories, fill our screens, operate music gigs, crew film and television sets, manage regional arts centres, create start-up XR studios and push the boundaries of art, technology and storytelling.

THE 'N' in NIDA is for 'National'. Our students come from every part of Australia and all kinds of lived experience. From Darwin and Townsville in the north through to the Yorke Peninsula and Margate Tasmania in the south, and from Bunbury WA in the west to Bellingen NSW in the east. NIDA has centres in Sydney and Melbourne and regularly offers short courses nationally.

NIDA offers the largest suite of performing arts-related short courses in the world. Tens of thousands of people sign up each year. These ever-popular courses are delivered in-studio and, increasingly, online.

NIDA Open is a vast community investment program offering short courses, holiday



Make-up Showcase (Photographer: Phil Erbacher)

workshops and yearlong studios in multiple creative skills to everyone from those aged two to adult, in every state and territory.

NIDA Corporate offers transformative training in communication, presentation and leadership to businesses and leaders in the public and private sectors. Many clients are from Australia's largest businesses, often in the C-suite.

Supported by the Australian Government through the Department of Infrastructure, Transport, Regional Development, Communications and the Arts – NIDA has strong links with national and international employers, arts training organisations, and industry partners across stage, screen, festivals, and emerging entertainment forms.

NIDA's success comes from our extraordinary community – our talented students, our committed staff, our brilliant

alumni, our insightful Board, alongside organisational partners such as UNSW, our sponsors and donors, and a huge number of industry experts who work with us across our activities.

NIDA is at the heart of the creative ecosystem with its central role developing creative talent who generate commercial IP, provide an essential workforce and have a track record as the co-imaginers and co-creators of inspiring entertainment futures.

All our activities are geared towards fostering storytellers who contribute to our ever-expanding national story, and to positioning Australia as the most creative, inspiring and future-ready nation on the planet.

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NIDA is paramount to the entertainment industry, both in Australia and around the world. Without NIDA so many of the Australian creative artists – my wife Catherine and I included - that export our creativity and ideas around the world carrying the Aussie flag, would not have had the journey they’ve had.”

Baz Luhrman, Writer,director, producer

Bazmark Productions



Falsettos (Photographer: Patrick Boland)

NIDA BY NUMBERS

TOP 25 WORLDWIDE

NIDA ranked by The Hollywood Reporter as one of the best 25 drama schools in the world in 2022, and was the only school outside of England and the USA to make the list.

1,000+ AWARDS

NIDA Alumni are recognised globally. Total major awards include

- 8 Oscar Awards
- 15 BAFTA Awards
- 3 Tony Awards
- 5 Olivier Awards
- 5 Golden Globe
- 10 Primetime Emmy Awards

96% EMPLOYMENT

95% of our Higher Education students and 97% of our Vocational Education and Training (VET) students are employed within six months of graduating.

71,300

Audience members attended a performance at NIDA Kensington.

11,279

Children and adults benefitted from the largest suite of performing arts related short courses in the world.

6,304

Corporate, government, community and small business participants enrolled in Corporate Training short courses.

1450+

NIDA employed over 900 teaching artists, arts workers and venue staff and over 550 contractors from associated support industries.

22,351 MEDIA ARTICLES

NIDA and NIDA alumni appeared in 22,351 national and international media articles in 2022.

*Source: Meltwater media monitoring service.



Musical Theatre Showcase (Photographer: Patrick Boland)

CHAIR'S INTRODUCTION



I would like to take the opportunity of the 2022 Annual Report to reflect on another wonderful year of NIDA's achievements. The organisation's many successes throughout 2022 are a true testament to the incredible collaboration between the whole NIDA community, industry partners and government supporters.

Even in challenging environments, NIDA has continued to push forward with a number of strategic priorities to continue the mission of striving for excellence in dramatic arts training, and in doing so, has leveraged the incredible value of NIDA for the creative industry.

I express my appreciation for the leadership and vision of CEO Liz Hughes during a time when NIDA was navigating and emerging into the next phases of the COVID-19 pandemic. Liz's direction ensured NIDA continued to deliver a significant impact to the creative arts sector while maintaining a strong focus on the future. It is under this direction that NIDA has again been listed in *The Hollywood Reporter's* top 25 drama schools in the world and was ranked 14th in 2022.

I would like to thank the Australian Government for providing ongoing support, which enables NIDA to make a significant contribution to the

Australian creative arts sector. The additional funding of \$2 million received pre-election and the further \$5 million provided in the October 2022 Budget was crucial to NIDA's sustainability and ongoing performance during a time of critical skill shortages throughout the industry.

My appreciation also goes to the NSW Government for providing funding for the first time in NIDA's history, as a step towards establishing an ongoing partnership. The \$250,000 grant received for a LED lighting upgrade will support NIDA's ambitions as a sustainability leader in the sector. We look forward to working with the state government across our broader plans in the future.

A focus for the NIDA Board of Directors throughout 2022 has been an unwavering commitment to ensuring NIDA is a genuinely safe, respectful and inclusive environment for all. In support of this commitment, the Board commissioned Elizabeth Broderick & Co. to undertake a cultural review of NIDA. The Board remains dedicated to the recommendations to be implemented throughout 2023 and beyond, which will enhance the positive changes already underway at NIDA.

In June 2022, NIDA celebrated the Class of 2021 at the annual graduation ceremony. With a warm and inspiring opening speech, Liz welcomed a theatre full of students, staff and guests at the dazzling event. Guest speaker, the Hon Matt Thistlethwaite MP, congratulated and acknowledged the achievements of the 155 graduating artists.



Hydrarchos (Photographer: Phil Erbacher)

The 2022 Honorary Master of Fine Arts was awarded to Rhoda Roberts AO in acknowledgement of her significant contribution to the performing arts industry in Australia and internationally, and her extraordinary career as an actor, creative director, writer, producer and arts consultant.

The Leslie Walford AM Award, administered by the Seaborn, Broughton and Walford Foundation, was presented to Bachelor of Fine Arts (Design for Performance) graduate, Phoenix McKay. Phoenix will receive support to bring her wide-ranging research proposal *Model Memory* to reality.

I have had the great privilege of leading the NIDA Board as the Chair in 2022, and I have been delighted to work alongside Deputy Chairman, the Hon Richard Refshauge SC. I extend my sincerest appreciation to our group of directors who voluntarily give their time, commitment and expertise to our cause. I extend my gratitude to John Robinson, Chair of the Audit, Finance and Risk Committee, and Peter Ivany AO, Chair of the NIDA Foundation Trust, and all Board and Committee members for their contributions throughout the year. In 2022, we welcomed to the Board, Darren Dale, Company Director at Blackfella Films, and Sophia Zachariou, CEO of Bunya Productions. The Board farewelled Justin Ryan and Ron Malek as Board Directors, and I sincerely thank them for their contribution throughout their tenures.

The Academic Board ensures quality assurance of NIDA's course offerings across its undergraduate and postgraduate degrees and in vocational education, with a particular emphasis throughout the year on policy and course review. In 2022, NIDA successfully renewed its registration with the Commonwealth Register of Institutions and



Stage and Screen Production Showcase (Photographer: Patrick Boland)

Courses for Overseas Students (CRICOS). The Academic Board continued to be chaired by Anna Tregloan in 2022 and I appreciate her leadership of the committee.

I would also like to acknowledge the NIDA Foundation Trust (NFT) Board for their contributions and governance of this vitally important area of NIDA's success. I extend my appreciation to Peter Ivany AO as Chair of the NFT. Throughout 2022, 107 students received financial assistance through the incredible support from our dedicated supporters and donors. This assistance enabled a large number of full-time students to achieve their academic goals and provided support towards their living expenses. Without this, many students would not be able to pursue their creative dreams at NIDA.

To our very generous donors – both new and established – thank you for your enduring support. Your passion and gifts enable NIDA and its students to flourish and leave a lasting impression across the world. Your generosity and enthusiasm are humbling.

In closing, I wish to thank all staff, students, alumni, donors, industry partners and supporters. Each of you make NIDA what it is. Thank you for your commitment throughout 2022.

Noel Staunton
NIDA Chair

MESSAGE FROM THE CEO'S OFFICE



2022 was another exceptional year for NIDA where super charged collaboration, problem solving and innovation resulted in an incredible year of excellent practice-based learning and catching up with learning disrupted from previous years. The drive, commitment and agility of the whole NIDA community meant solutions to challenges were found every step of the way, whilst we still navigated the pandemic. From a carpark that became a testing clinic, to understudies being the norm, to a director jumping on stage to take over as performer when a cast member became unwell; there was always a solution. By years end, creative learning looked much the same as pre-pandemic but with innovation fully embedded as our new 'business as usual'.

Industry collaboration is at the centre of NIDA learning and in 2022 we further solidified our relationships with employers whose demand for industry skilled and job-ready NIDA graduates continues to be extremely high. We received ongoing desperate pleas from industry to find ways of enabling our students to undertake professional roles around their studies to address the shortage of deeply skilled individuals, especially in behind-the-scenes roles. Our industry

partnerships provide NIDA students and alumni with valuable placements and exposure to industry practice and networks resulting in many graduates becoming part of the essential workforce of the entertainment and screen sector immediately upon graduation, with 2022 no exception. The deep industry relevance of NIDA's training has never been more essential and valuable.

We continued to positively evolve NIDA to reimagine how we can leverage its value for the nation. NIDA's large-scale curriculum reshaping project continues to address our future-focused priorities of embedding digital and emerging technology, entrepreneurial and networking skills, inclusion and diversity, prioritising First Nations first, extending storytelling opportunities, sustainability, and wellbeing. Course Advisory Groups including industry professionals, alumni and students provided valuable input for each discipline. This work, informed by best practice and international benchmarking, seeks to transform the context in which learning and teaching at NIDA is undertaken.

Our commitment to ensuring NIDA is an inclusive learning environment is an ongoing priority. NIDA has encouraged greater engagement with storytellers from diverse backgrounds through our student productions, substantive training for our community, shifts in curriculum and diversity of our staff. NIDA's First Nations Consultant, Rhoda Roberts AO continues to provide deep thinking and clear guidance. In 2022, we welcomed Elder-in-Residence Richard Frankland until the end of

the year and appointed Matthew Doyle in the role, to be working onsite at NIDA two days a week from the beginning of 2023.

Driving technological and creative innovation continues to be a focus of students learning. Each course is iteratively adopting technologies and experimenting in their learning with design and acting students utilising motion capture and Unreal Engine used in gaming and virtual production. This spirit of invention was encouraged in the NIDA Alumni network through NIDA X, a program aimed at innovation in live dramatic storytelling using digital tools. The generous support of the Girgensohn Foundation funded six projects that pushed the boundaries of storytelling, technology and provided hands on mentorship with two industry leaders from Grumpy Sailor Creative and Mod, specialising in expanded reality and real-time and virtual production.

2022 was a key year in NIDA's environmental sustainability journey. NIDA's inaugural Sustainability Manager was appointed and in August, NIDA Green was launched by passionate alumni and climate activists Damon Gameau and Yael Stone, along with support from Cate Blanchett. NIDA's multi-pronged approach to sustainability included steps to greening our infrastructure, practical industry research to reduce carbon footprints of our productions, and importantly the development of a sustainability learning unit to empower our students, the next generation of creative leaders, to embrace sustainability as a given in their work practices. Work is underway to embed sustainable arts practice across all degree programs.

2022 was a production heavy year with outstanding work produced across all disciplines. NIDA productions included twelve

Festival of Emerging Artists productions, eight major fully staged productions and dozens of showcases, immersive experiences and cabarets as well as the everyday magic of extensive production-based learning embedded in all NIDA courses. The diversity of productions was brilliant, and it was terrific to partner with Sydney Theatre Company on *All that Glitters is Not Mould* and Sydney Conservatorium on the opera *The Magic Flute* and to welcome a partnership with innovative dance company Force Majeure, on an ambitious newly devised multimedia experience *Eugene*. The Festival of Emerging Artists produced nine world premieres and a wonderful variety of productions including three complex and captivating South Asian stories and two First Nations productions. Two Artistic Associates, Tasnim Hossain and Dalara Williams, collaborated on artistic planning throughout 2022. To navigate COVID disruption each production in 2022 had an understudy from our Diploma program which was a great learning experience, and for some their skills were tested when they were required on stage.

It was wonderful to welcome industry representatives from across the cultural and creative industries to these productions which were well attended by agents, screen producers, and theatre, live event and streaming companies.

The strength and popularity of the training provided by NIDA Open and NIDA Corporate continues to extend the opportunities for the wider community to engage with NIDA's excellent training. Training demand rebounded to pre-pandemic levels with over 17,583 course participants during 2022, including many businesses from all sectors investing in their staff's soft skills capability, identified

as critical for the future of work by the World Economic Forum. NIDA Connect, a regional outreach program funded through the RISE program was delivered around the country training school students and teaching artists. The program included NIDA short courses and streaming of two NIDA productions into regional and remote communities, with heartfelt life-changing feedback. Local and national training partnerships continued to be effective in 2022, with partnerships including Blacktown Arts Centre, integrated arts company for artists with disabilities Midnight Feast and a significant partnership with Screen NT and Arts NT.

Once again NIDA achieved a world-wide ranking in the Hollywood Reporter's best global 25 drama schools, the only drama school in the list outside of England and the USA, ranked 14 in 2022. NIDA alumni achieved three nominations and one win (Murray Bartlett for *White Lotus*) in the Emmy Awards and three nominations and one win (Cate Blanchett for *Tár*) in the Golden Globes. NIDA alumni continue to fill our screens and stages, to tell our stories and to provide the commercial IP such as award-winning *Elvis* that generates jobs and huge economic benefit for the nation.

2022 once again proved to be financially challenging for NIDA, and we were grateful for the additional and critical federal government funding. The impact of the pandemic exposed an already precarious financial situation for NIDA at a time when the role of NIDA for the nation and the future of the entertainment sector has never been more critical. Through government support in 2022, we are rebuilding and positioning NIDA to be leveraged for the industry. We received \$2 million vital support in early 2022 from the previous Morrison Government, and we

were particularly heartened by the \$5 million additional assistance from the Albanese Government in October which was a necessary lifeline. We are buoyed and encouraged by the current Government's commitment to the arts and cultural sector as articulated in the REVIVE national cultural policy. It is clear that increased core government operational investment is required to enable NIDA, and in turn the industries it supports, to thrive.

NIDA continues to be the centre of arts, entertainment and storytelling for the future. NIDA's special DNA and unique successful training model continues to enable courageous creativity and incredible talent who imagine and invent the future of entertainment, navigate complex challenges and unleash the full power of the creative economy. NIDA's alumni are Australia's imagineers.

Finally, I would like to wholeheartedly acknowledge the outstanding and sustained contributions to NIDA by the incredibly hardworking staff and students. The passion and determination of the entire team continues year after year. I also sincerely thank Chair Noel Staunton and the Board and members of the NIDA Foundation Trust led by Peter Ivany AO, for their willing guidance and expertise. I am also eternally grateful to our supporters – donors, friends and industry partners – who generously donate time, money, effort and energy to NIDA.

It is extremely fulfilling to lead an organisation that is so inspiring and creative, each and every day.

Thank you, all of you.

Liz Hughes
NIDA CEO



Metamorphosis (Photographer: Phil Erbacher)

FIRST NATIONS

Throughout 2022 NIDA continued to shift the dial on its open and deepening dialogue with emerging First Nations creatives and future leaders. As the conversations continue to evolve, our focus is on playing a key role in providing capacity building and skills development, while also providing a safe and respectful cultural environment for all.

Under the guidance of First Nations Consultant Rhoda Roberts AO and CEO Liz Hughes, NIDA's comprehensive First Nations strategy spans all areas of the organisation and includes building cultural consciousness and awareness, action planning for reconciliation and creating networks to foster and embed First Nations connections across the organisation and into industry. In support of these commitments, NIDA introduced some key initiatives in 2022.

There is now First Nations representation across NIDA's key decision-making bodies and key leadership roles: Darren Dale on NIDA's Board, Angela Bates on NIDA's Academic Board, Rhoda Roberts as First Nations Consultant and Dalara Williams as Artistic Associate First Nations in 2022.

First Nations professional artists in 2022 Production Seasons included *Burning* written & directed by Amy Sol (MFA Directing), which employed three First Nations actors: Shakira Clanton, Dalara Williams and Remi Ferguson. The FOEA in October 2022 featured First Nations creatives Dylan Van Den Berg (Palawa playwright), guest Composer Brendon Boney, guest Dramaturg Shari Sebbens (Alumni) and Ryan Whitworth-Jones (MFA Directing).

NIDA's First Nations Program, supported by the Balnaves Foundation as Principal Patron, enabled NIDA to award the inaugural scholarship to Danny Howard, a 22-year-old Bard, Yamatji and Noongar man who moved to Sydney to pursue his dream of acting. It also supported the appointment of Richard Frankland as NIDA's inaugural First Nations Elder in Residence, who as part of his role developed cultural awareness workshops for MFA students.

On-site counsellors became available to First Nations students during 2022 and student application fees were removed, as an acknowledgment that economic barriers intersect with cultural barriers. This is currently for all students for a trial period and NIDA has committed to maintaining this for First Nations students.

NIDA staff received training in cultural competency and cultural safety frameworks, and we are developing our connection with the Metropolitan and La Perouse Local Aboriginal Land Council and with existing First Nations peak art bodies and organisations.

NIDA's long-term vision continues to unfold, with plans across the organisation to ensure we follow protocols based on respect, for the land, waterways and sky, the boss men and women, who are the custodians of the story, of the site, the dance, and the song.



Liz Hughes and Rhoda Roberts, First Nations Consultant (Photographer: Maja Baska)

NIDA GREEN

NIDA Green is NIDA's environmental sustainability roadmap to become a fully regenerative and climate positive organisation by 2030 and to equip new generations of industry practitioners with the sustainability skills and practices to create positive change in their future workplaces across Australia and around the world.

Underpinned by the evidence-based work of the Institute for Sustainable Futures (UTS), NIDA Green draws on best practice in sustainability solutions, deep research and extensive consultation with NIDA staff and students, industry practitioners and international partners.

The resulting NIDA Green roadmap identifies measurable green outcomes across NIDA's curriculum, student productions, building infrastructure and operations.

At the launch of NIDA Green on 9 August 2022, NIDA Green Ambassador and NIDA alumnus Damon Gameau said, "It is wonderful to see NIDA's Green Plan, as no industry is immune to the climate crisis. Given the large reach and influence that artists can have, there is a unique opportunity for NIDA to lead the charge for more meaningful action. Indeed, art has always played an important role in any significant cultural change."

Cate Blanchett, NIDA alumna and advocate of sustainable creative practice also welcomed the launch of NIDA Green, "NIDA, once again, is ahead of the pack. NIDA Green is a pioneer curriculum-based program, which aims to have

every graduate leave with a comprehensive understanding of the 'why' of sustainability and a tool kit to make the 'how' possible. With this understanding, sustainability will be business as usual across all practices. The learnings and teaching of this first of its kind program will be folded into NIDA Productions by 2023 and the findings shared with others. This is the kind of initiative that makes bedrock industry change possible. It is extremely exciting and knowing NIDA, as I do, I am certain it's just the beginning."

NIDA Green activities in 2022 included:

- The recruitment of NIDA's inaugural Sustainability Manager
- The formation of the first NIDA Green Team consisting of staff, students and alumni
- Successful application for \$250,000 in NSW Government funding to replace tungsten lighting with LED lighting in the Parade and Playhouse theatres
- A sustainability case study of *Blood Wedding* (October Season), which revealed a 45% reduction in carbon impact due to the production's re-use and recycling of existing materials.
- Creation of an online NIDA Green orientation unit for all students commencing studies at NIDA in 2023.



Damon Gameau (Photographer Phil Erbacher)

NIDA EDUCATION



Machinal (Photographer: Phil Erbacher)

LEARNING AND INNOVATION

2022 was simultaneously challenging, productive and rewarding. The impact of successive lockdowns throughout 2021 meant that Course Leaders and teaching teams needed to go above and beyond to ensure that all students got the critically important face-to-face, practice-based and applied learning required for their discipline areas. In addition to a double teaching load in Term 1, there were two – rather than the usual one – Festival of Emerging Artists (FOEA) in 2022. The FOEA is the capstone showcase event for MFA (Directing) students.

The June and October Student Production Seasons represent the culmination of undergraduate student learning, and the risks posed by COVID-19 saw several Diploma students participate in those productions as understudies, as well as providing backstage and crewing support. Despite the disruption caused by the pandemic the graduating students, whose studies were most disrupted, demonstrated impressive levels of achievement in their master works and showcase events, as did all other cohorts.

As part of NIDA's ongoing commitment to continuous improvement, the MFA (Writing for Performance), developed a more industry-engaged approach, with a strong emphasis on skills acquisition. This work formed the foundation for the curriculum renewal project to be delivered in 2024.

Curriculum renewal was a strong focus throughout the year, with Course Leaders and teaching teams working closely with the curriculum team to develop authentic, industry-

engaged course proposals in alignment with NIDA's strategic priorities. Curriculum Advisory Groups (CAGs) were established for six BFAs (Acting, Costume, Design for Performance, Properties and Objects, Scenic Construction and Technologies and Technical Theatre and Stage Management) and two MFAs (Directing and Writing for Performance). CAG meetings were held from November 2022 to January 2023, bringing together practice-based academics from national and international schools, industry participants, current students and recent alumni, as well as internal teaching staff.

CAGs were also established with a strong emphasis on diversity, recognising that diverse perspectives are essential to the shaping of the renewed curricula. These meetings offered deep learning, fresh perspectives and new opportunities for each course. It is a credit to all staff involved that the academic integrity of those proposals was strongly endorsed by CAG members.

Academic policies and processes were also reviewed in 2022. While there is ongoing work to be done in that area, NIDA did successfully achieve CRICOS re-registration in 2022.

The introduction of Study Access Plans and new software to support students with learning disorders, or those who are neurodiverse, in tandem with a revised assessment policy, has been an important step forward, as has access to student counselling five days per week. Thank you to Student Services and Quality Assurance for their crucial work.



SOL (Photographer Phil Erbacher)

It is my privilege to chair NIDA's Scholarship Committee. The fact that NIDA can offer the scholarships it does, which prioritise students suffering financial hardship, First Nations students and those from culturally and linguistically diverse backgrounds, is crucial to NIDA's aspirations going forward, enabling as it does, students from a myriad of backgrounds to attend NIDA.

It is exciting to see the change in our student demographic, with the Diplomas of Stage and Screen, and Music Theatre, and the BFA

(Acting), demonstrating unprecedented diversity. Thank you to the Development team for this important work. Finally, I wish to thank members of the Academic Board for their commitment to learning and teaching at NIDA and their essential input. NIDA's commitment to continuous improvement, interdisciplinary collaboration and a high level of academic governance made a demanding year, very rewarding.

Sarah Miller
Director, Learning and Innovation

BACHELOR OF FINE ARTS: ACTING

Emerging from the interruptions of COVID-19, 2022 was the first year that we could run all three years of the new BFA (Acting) course 'in the room'. Learnings accumulated over the previous two years helped the course to emerge stronger, particularly in the areas of entrepreneurialism and self-generation of content.

We noted a real hunger in the students' appetite to be back with their NIDA community and work closely with their peers. Their ability to adapt is testament to their flexibility as emerging artists.

First-year students shared an extraordinarily diverse 'History of Self Project' under the guidance of Kate Sherman. A new project led by Nicole Stinton and Nigel Turner Carroll built on this work, with a focus on storytelling through movement, rhythm, and words.

Dalara Williams consolidated our First Nations and Global Perspectives text module by introducing material drawn from diverse First Nations experiences and, as part of the ongoing work to increase student agency, actors selected material for scene work projects that spoke to their cultural sense of self or socio-political areas of interest.

Their year concluded with two plays and a series of workshops to introduce them to heightened text and language. Richard Neale (Open Door Charity, U.K.) led a workshop with first-year actors.

Our second-year students explored digital motion capture techniques, collaborated with second-year designers to create filmed scenarios, and developed their skills working with heightened text and language (two Shakespeare plays) and ensemble playing (plays by Chekhov and Gorky). Under the guidance of Alison Bennett, they created a 'Theatre of the Grotesque' project and also developed their dramaturgical skills through their 'Embody Project' led by Gavin Robins. They rounded out the year working with second-year designers on two contemporary plays and a screen project. We hope to further develop these collaborations with other year groups in the future.

In a busy year, the third-year students realised two American plays, *Articulate* (our ADR exercise), two Student Production Seasons and Showcase. A new audition technique unit culminated in an audition/screen test session with Janine Snape (MTC), Anousha Zarkesh (Casting Director) and James Evans (Bell Shakespeare).

The students' professional skills were enhanced with brand awareness workshops led by George Konstand. They also undertook a 'Choreographic Sequences' project with Les Chantery (ably supported by Callam Colley and Actors Kits) resulting in original, self-generated, and filmed works with a focus on their dance and combat skills. Boomshaka Films continued their association with NIDA, completing a series of industry-standard showreels.



Picnic at Hanging Rock (Photographer Phil Erbacher)

Recent student success stories include:

- Melissa Kahramann (2020) Roman Delo (2018) Ryan Panizza (2019) headed up Lewis Treston's *Hubris and Humiliation* at the Sydney Theatre Company.
- Iolanthe (2022) and Chika Ikogwe (2018) led the final season of *Seven Methods of Killing Kylie Jenner* at the Malthouse, Melbourne.
- Janet Anderson (2022) was the solo actor in *Overflow*, Darlinghurst Theatre Company at the Eternity Playhouse.
- Sophie Wilde (2019) in *The Portable Door, Talk to Me*.
- Leinad Walker (2020) & Adolphus Waylee (2021) in *A Raisin in the Sun*, Sydney Theatre Company.

“

NIDA plays a pivotal role in the arts and creative industries both in Australia and around the world. NIDA's job-ready training ensures quality graduates with a high level of specialised skill with excellent work ethic.

Fiona Allan,

Chief Executive Officer, Opera Australia



Make-up Showcase (Photographer: Phil Erbacher)



Design 2 Showcase (Photographer: Phil Erbacher)

BACHELOR OF FINE ARTS: DESIGN FOR PERFORMANCE

2022 began early with the 2021 graduating Designers still on campus with unfinished business. For the first few months we were four full cohorts camped out in any and every spare corner of the building. This might have served as a bleak reminder of the disruption of the previous two years, instead, the staging in March, of the delayed 2021 Festival of Emerging Artists (FOEA), was an act of creative resistance and a celebration of the collaborative resilience and will of all involved across the school. This optimistic assertion of the essential power of story making and telling, provided the momentum for a rich and productive 2022 for all designers, and by December, having bumped out our second FOEA for the year, 16 new and distinct design voices had announced themselves fit and ready to go.

Seven first-year Design students joined the course in 2022. Together they established a cohesive and collaborative studio. All made strong progress throughout the year, building confidence and a solid foundation for critical thinking and practical technical skills through work on set and costume projects, and design assistant and crew roles across NIDA's June and October Production Seasons. For many of these new students, June Season was their first hands on experience of working on productions of any kind.

Tackling large-scale studio set and costume projects, film projects with the second-year Actors, and opera designs for *Katya Kabanova* with the MFA Directors, second-year Design students were able to spread their conceptual wings, to consolidate their design process and develop an understanding of the

director-designer collaboration. Working on the second-year Acting productions *Festen* and *The Threepenny Opera* in Term 4 was a new initiative, and an opportunity for these designers to practically test their skills, before finishing the year with valuable two-week industry placements on major screen projects *The Artful Dodger* (Sony Television Pictures) and the feature film *Sting* (Align, & Pictures in Paradise).

After two years of uncertainty, 2022 was an opportunity for our third-year Design students to get into their stride working with professional directors to design and realise NIDA's June Season. They were able to leverage the confidence gained from this experience into a slate of projects: short films, conceived, designed, shot, and edited; styled video portraits that stretched their scenic art skills; two major collaborations with the MFA (Directing) students (music videos for NIDA/triple j *Unearthed* and our second FOEA in November); and curated industry placements.

The opportunity for second and third-year Design students to attend Bangarra's *Wudjang: Not the Past*, facilitated by NIDA graduate Jake Nash, who then joined us to discuss his time at NIDA and his practice with Bangarra and beyond, stood out as a highlight of 2022.

In 2022 Design graduate and regular design tutor Charlotte Mungomery, was one of 50 young creative artists from around the world selected to work with Thai filmmaker and winner of the Cannes Palm d'Or, Apichatpong Weerasethakul, as part of a workshop held in the Amazon rainforest.

BACHELOR OF FINE ARTS: COSTUME

The Costume Department had a very busy start to 2022, with students and staff excited to return to in-person classes. The year started with the delayed 2021 Festival of Emerging Artists (FOEA).

First-year students undertook foundational studies in flat patternmaking, draping, and History of Costume. They made costumes for *Falsettos* and *Picnic at Hanging Rock* in the June Season, and worked with tutor John Bastianon to make tailored trousers for performers in the October Season. They also worked on both Seasons as costume assistants and backstage dressing crew.

Second-year students undertook several major cutting projects. With tutor Cheryl Pike they completed three fully fitted, finished and styled costume projects including 1950s funeral attire and a film project realisation of a gown from the novel *Jane Eyre*, with appropriate corsetry.

Later in the year, guided by tutors Sam St Aubyn and Rebecca Reid, they constructed a bias cut 1930s project with matching headwear. For the June Season they made tailored jackets under the tutelage of John Bastianon.

They also completed complex costume makes for *The Magic Flute* in the October Season. They finished the year working as supervisors on the FOEA where they took on the role of costume supervisor for the first time.

After returning for their first costume supervision on the FOEA, third-year students then worked on the larger June and October Production Seasons. Three third-year students collaborated with the Conservatorium of Music on costumes for *The Magic Flute*. A highlight of the year was the presentation of the students' major research projects in the Playhouse in August.

They presented research on such diverse topics as Carnivale in Malta, David Bowie, The Chinese Cultural Revolution and an exploration of biomimicry using new technologies in construction.

Students Jasmin Gray and Lucy Francis – who were mentored by Hilary Davidson, dress historian and curator in a collaboration with the National Trust (NSW) – presented a project aimed at researching and reconstructing the 'Yellow Dress', an original 18th Century garment, which was found in pieces in a bag at Old Government House in Parramatta. Jasmin and Lucy have since presented their project several times for the National Trust and the 'Yellow Dress' has been on public display at Grossman House in Maitland.



Recent student success stories include:

- All 2022 Costume students have found work in the industry since graduating including positions with the Sydney Costume Workshop, Disney's *Artful Dodger*, Binge TV series *Strife* and the Hayes Theatre *City of Angels*.
- Esther Zhong received her second Sydney Theatre Award for Best Design in an independent production for *Moon Rabbit Rising* at 25A Belvoir.
- Lucy Francis won the Laurie Cowled Travelling Costume Scholarship for 2022 and has recently undertaken a secondment at the National Theatre London (Costume Making).
- Two of our current second-year students, Sam Hernandez and Kit (Hemdah) Moore, were employed as dressing crew on Opera Australia's *Carmen* during the NIDA Christmas holidays 2022/3.

BACHELOR OF FINE ARTS: PROPERTIES AND OBJECTS

2022 was an exciting year for the BFA (Props and Objects) students. They were finally able to attend NIDA again in-person - without the interruptions of the pandemic - to engage with their peers in creative and collaborative projects.

First-year students launched their creative journey learning foundational design processes, fabrication skills and collaborative strategies. In Semester 1 they replicated and displayed cultural artefacts inspired by global cultural groups. They also learned scenic art techniques by recreating architectural textures, and digitally developed then hand-painted large-scale self-portraits.

During Semester 2 they worked on a specialty costume/prop project inspired by video game narratives and aesthetics. They created a character, its armour and weapons using leatherwork, pattern making, 3D printing and art finishing techniques. They also worked on a replica furniture piece, combining digital design and fabrication with hand-making skills. The students worked as props assistants and crew on both of NIDA's Student Production Seasons.

Second-year students started the year by creating a Welcoming Banquet for the first-year cohort. They recreated a Wild West-inspired saloon installation in NIDA's foyer, which developed their skills in environmental storytelling, set dressing and theatrical food and drink effects. Each student also used 3D scanning and 3D sculpting for fabrication to construct and display a large-scale sculpture,

inspired by mythological tales and, in collaboration with MFA (Writing) students, each worked on a short film project using miniature models and/or 3D models to create visual narratives.

During the Semester 2 they worked on three main projects. First, they designed and made practical effects and illusions for a live-performance magic show with second-year Technical Theatre and Stage Management (TTSM) students. Next, they wrote a puppet short film, *Haddaway*, where they designed and made puppets, set elements and costumes, plus worked as crew, puppeteers, and technicians. Directing, filming and editing the film helped them learn about film work flows in relation to effects, props and scenery.

Finally, they collaborated with all NIDA BFA courses and MFA (Directing) students on the Festival of Emerging Artists.

As part of their practice-based research, third-year students developed and fabricated unique pieces for their Masterwork projects, which were presented to the NIDA community.

Among the projects were specialty costumes and props, stop motion puppets and a remote-controlled ball. They developed industry-aligned experience working as props supervisors for both of NIDA's Student Production Seasons. In addition, they designed and displayed a large light installation and also collaborated with third-year Costume and Set Construction Technologies students to design and present their graduating exhibition,



Props 2 Student working on Props for *Kali* (Photographer: Phil Erbacher)

NIDA Makes. Many industry professionals, family, friends and the extended NIDA community attended an opening event to celebrate students' achievements, after three hard years of study through a life-changing pandemic.

Recent graduate success stories include:

- Jules Bischoff working at Mandy Lights and is now at Sydney Theatre Company.
- Luca Kovacs and Ally Vyner work at Dan Oliver FXS on *The Fall Guy*.
- Connor McColl is working at the Powerhouse Museum as a fabricator.

BACHELOR OF FINE ARTS: SCENIC CONSTRUCTION AND TECHNOLOGIES

2022 had all the disciplines back under the one roof, and February saw a fresh cohort of scenic technicians commence their journey.

Our first-year students started the year studying foundational timber and steel fabrication techniques, culminating in the creation of a *Bladerunner* style sci-fi bar exhibited in the Nancy Fairfax Foyer. Moving onto the Semester 1 productions, first-years assisted their third-year colleagues creating sets for *Falsettos*, *How I Learnt to Drive*, *The Seagull* and *Picnic at Hanging Rock*. These productions included a double revolve, automated tracking furniture, a tracking 7 x 4 metre video screen, and a spinning and splitting set, to name a few of the complexities. In Semester 2 the first-years assisted on *Eugene*, *Blood Wedding*, *Machinal* and *The Magic Flute*, a Season that again asked for skilled construction and stage mechanical skills.

Second-years started the year with investigations into mechanical engineering and electrical engineering as their first studies in automation. Their 2022 projects included a CNC (computerised numerical control) router based on a cordless trimmer, a milkshake machine and a vacuum powered ping pong cannon with pitch and yaw. Following a short film project with third-year Design students, they worked with MCA curatorial staff on the Do Ho Soh exhibition, and designed technical solutions for Belvoir St Theatre, Ros Packer Theatre and the Sydney Theatre Company Workshop. This brought them into the Festival

of Emerging Arts (FOEA) season, where they construction managed productions for three venues in repertory, which required settings that could change over in 15 minutes and that also had their fair share of tricks including tracking lasers, aerial performers, synchronised roll cloths and challenging trucked units.

Third-year students worked on the research and development aspects of their research projects in Term 1. In 2022 they went to the movies and created elements from *Monsters Inc.* and *Starwars*. Creating Boo's door, along with the associated clamping devices and telescopic arm, and then actuating it proved a challenge for Josh Abbott, but one he eventually surmounted. Angus Nott's speeder bike was a great exercise in the creation of a complex curved 3-D product from flat materials, and utilised NIDA's CNC to great advantage. Josh construction managed *Picnic at Hanging Rock* and *The Magic Flute* and Angus construction managed *Falsettos* and *Machinal*, all of which showcased their skill and determination to realise the designer's vision to the fullest.

In 2022 we collaborated on a film project with the SAE Institute where the second-years produced the interior of a spaceship, which was shot in SAE's studio in Surry Hills. The department is continuing to develop relationships with other schools and industry to broaden the nature of projects encountered by the students.



Student preparing sets for The Festival of Emerging Artists. (Photographer: Phil Erbcher)

BACHELOR OF FINE ARTS: TECHNICAL THEATRE AND STAGE MANAGEMENT

Despite the impacts of COVID-19, the Technical Theatre and Stage Management (TTSM) students and department rose to the challenge in 2022, successfully delivering all expected course content and realising four large-scale Production Seasons, including two separate Festivals of Emerging Artists (FOEA).

Beyond the incredible work they did throughout NIDA's Production Seasons, TTSM students developed their knowledge and practice through projects including: A Video for Live performance project produced in collaboration with the Technical Direction Company (TDC); a collaboration with Australian Theatre for Young People (ATYP) and the NSW Department of Education and Training's Arts Unit; an exploratory sound design work produced in collaboration with students from the MFA (Writing) and BFA (Acting) courses; and a Magic and Theatrical Illusion Production, produced in collaboration with students from the BFA (Properties and Objects) course.

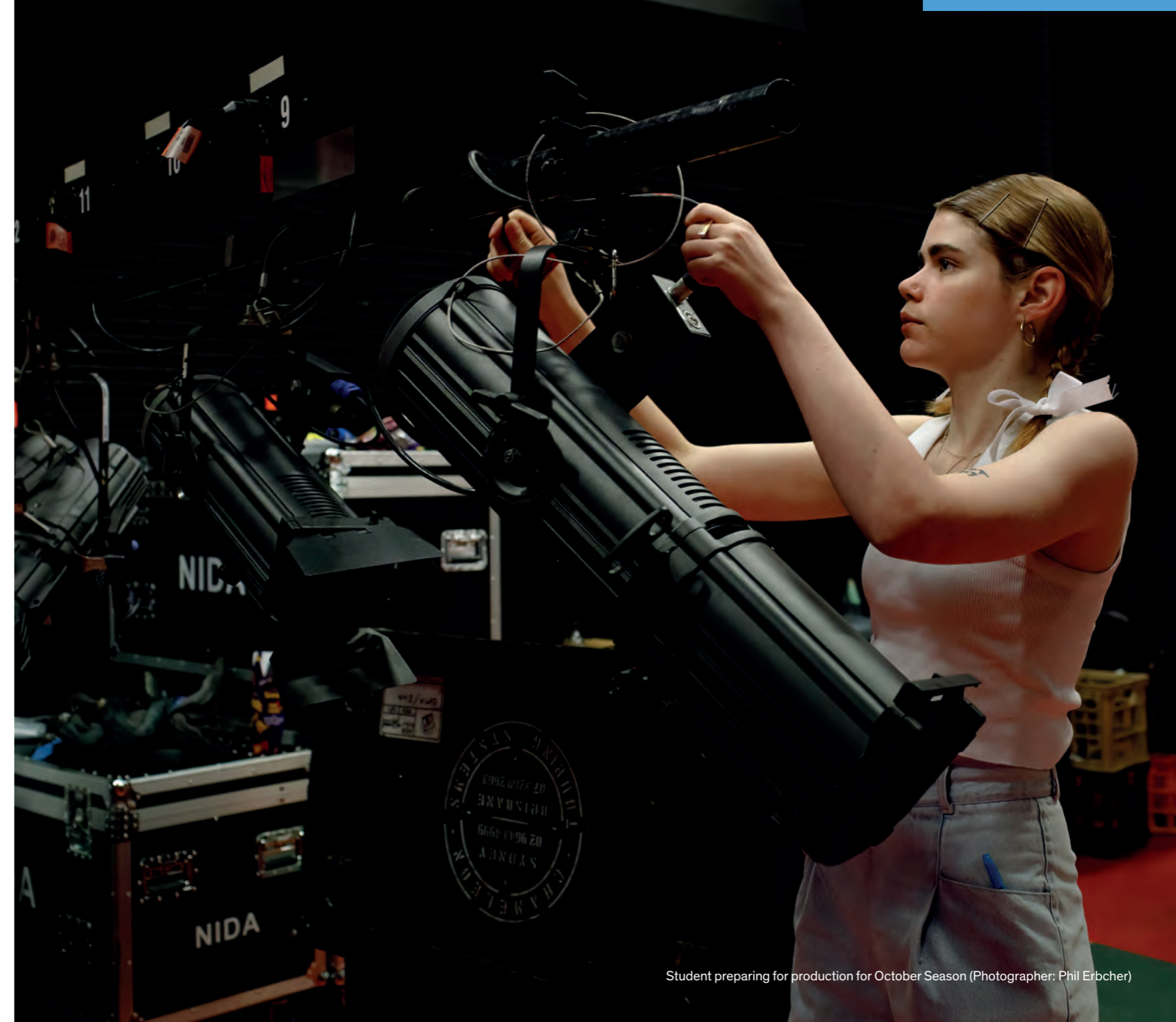
A highlight for the first-year TTSM students was their 10-day field trip to the Adelaide Festival and Adelaide Fringe Festival where they experienced a wide range of different performance genres, venues and artists. As well as attending 28 performances, the students enjoyed exclusive behind-the-scenes discussions and tours with creative talent.

First-year TTSM students rounded out their year by demonstrating creative approaches to

staging and scene changes through the annual 'Theatre Exercise' project and an exploration of sound design in collaboration with Writing and Acting students.

The second-year TTSM students experienced a year full of creative projects, including the video for Live Performance project, an in-depth light and sound design project, and the annual Technical Theatre and Stage Management and Properties and Objects Magic Show.

Each final-year TTSM student undertook an in-depth discipline-relevant research project, where students investigated topics such as 'Do industry leading lighting consoles programming methods/interfaces mean that they are more suited to particular contexts?', 'How has COVID-19 altered the production processes and working conditions for Stage Managers on commercial productions within Australia?' and 'How do stage management practices and processes differ between spectatorial production modes and immersive theatrical environments?'



Student preparing for production for October Season (Photographer: Phil Erbcher)

Graduating students' employment success stories include:

- Timothy McNaught is employed as a lighting operator on Sydney Theatre Company's production of *The Picture of Dorian Gray*.
- Jodi Rabinowitz is working for both Es Devlin Design Ltd and for the Vault Festival in the UK.
- Chloe Langdon has been engaged as both an assistant stage manager and part of the sound team at Sydney Theatre Company.
- Philippa Morey is employed full-time as an assistant stage manager with Opera Australia.

MASTER OF FINE ARTS: CULTURAL LEADERSHIP

The MFA (Cultural Leadership) course is designed to equip students with the skills and knowledges required to be effective and impactful leaders in a rapidly changing world, and to engage with diverse communities, cultures and ideas. This part-time course is delivered over 30 months and our students are full-time professionals based in every State and Territory.

The course champions the development of cross-sector cohorts bringing together leaders from the performing arts, museums, galleries, libraries, government, festivals, community cultural development, independent arts practice and cultural organisations.

During 2022, the course delivered learning experiences online and in-person to four cohorts comprising 33 students, with more than 30 expert guest speakers and five 4–6-day intensives.

Students engaged in a wide range of industry-relevant topics, including:

- Going Beyond the Diversity Statement: How Australian Arts Organisations can foster Safer Work Environments for First Nations people, Black People and People of Colour?
- Enablers and Barriers to Developing Cultural Policies within Australian Universities
- A Commercial Musical Navigates a Global Pandemic in Australia - A Case Study of the musical *Come From Away*

- Building Authenticity: Place-specific, Culture-led Transformation
- Cracking the Cultural Glass Ceiling in the Performing Arts
- Unpacking the Role of the Producer in Australia's Theatre Organisations

Initiatives implemented during the year included:

- **Goldsmiths/University of London and NIDA Cultural Leadership Exchange** - focused on envisioning the enterprise and entrepreneurial competencies needed for professional and entrepreneurial cultural leaders and entrepreneurs for the future - an online dialogue between UK and Australian thought leaders with the British Council through the UK/Australia Season Program 2021-2022, Who Are We Now.
- **Uncomfortable Conversations** - a series of workshops and immersive discussions facilitated by Jacob Boehme (Director, First Nations Programs, Carriageworks) and Mary Goslett (First Nations psychotherapist & clinical psychologist). These conversations are focused on developing the knowledge, understanding, capacity and skills of the students to engage in the critical and often challenging conversations that must be had in order to create transformational change.



Course Advisor, Karilyn Brown (Photographer: Maja Baska)

- **Our Futures as Cultural Leaders Forum with Lasalle College, Singapore** - a joint program of discussions and research presentations between Cultural Leadership students from Australia and Asia.

Selection of Student and Alumni achievements

- Alexandra Kennedy Scott presented a paper on 'Barriers and Enablers to Female Artistic Leadership of Major Performing Arts Organisations' at the 2022 Asia Pacific Network for Cultural Education and Research
- Caine Chennatt appointed Vice-President of the Council for Australian Universities Museums and Collections

- Ben Finn appointed as Executive Producer at Newtheatricals Broadway, NYC
- Zoe Tidemann appointed as President of Drama South Australia
- Ellen Harvey appointed as Director, Digital Content, ACT Government
- Christine Glasson appointed as Senior Producer Programming PHIVE, City of Parramatta
- Alyson Evans appointed as Creative Producer Programs at Corrugated Iron Youth Theatre, NT

MASTER OF FINE ARTS: DIRECTING

2022 was a particularly significant year for the MFA (Directing) course at NIDA as it was our 50th anniversary. Fittingly, a total of 14 productions, led by MFA (Directing) students, took the stage in 2022 to celebrate. These productions, which included two sets of the Festival of the Emerging Artists, spanned a vast spectrum of cultural and artistic diversities: premiere First Nations theatre, contemporary South Asian cultural dance, premiere Australian writing, participatory theatre, sensory theatre, live cinema and live music performance as well as work by established writers such as Angus Cerini, Luigi Pirandello, Caryl Churchill, Oscar Wilde and William Shakespeare.

Creative projects throughout the course included collaboration with Actors Centre Australia (ACA) on a scene work project, sessions with development producer for Goalpost Pictures, Polly Rowe (formerly STC Literary Manager) on dramaturgy for new writing. Students took up various assistant director roles across NIDA's Student Production Seasons before directing their own work in the FOEA. Each Directing student worked closely with an industry mentor.

Students also directed a series of triple j Unearthed music video clips, which premiered on ABC TV's *rage*, collaborated with second-year BFA (Design) students on set models and concepts for live opera work with industry guest sessions by internationally renowned soprano Cheryl Barker and devised new storytelling approaches connected with First

Nations context with NAISDA Dance College - under our ongoing partner initiative.

One of 2022's key highlights was the newly developed secondment program for our directors with the Sydney Theatre Company.

This allowed for our directors to be placed on productions such as:

- *The Tempest* by William Shakespeare, directed by Kip Williams
- *The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson, adapted and directed by Kip Williams
- *The Lifespan of a Fact* by Jeremy Kareken & David Murrell and Gordon Farrell, directed by Paige Rattray.

Industry engagements for directing students have spanned the Berlin Film Festival, Rising Festival Melbourne, National Theatre of Scotland, and an invitation for one director to Rang Rajasthan- Rajasthani Theatre and Folk Festival in India.



Kali (Photographer: Phil Erbacher)

MASTER OF FINE ARTS: WRITING FOR PERFORMANCE

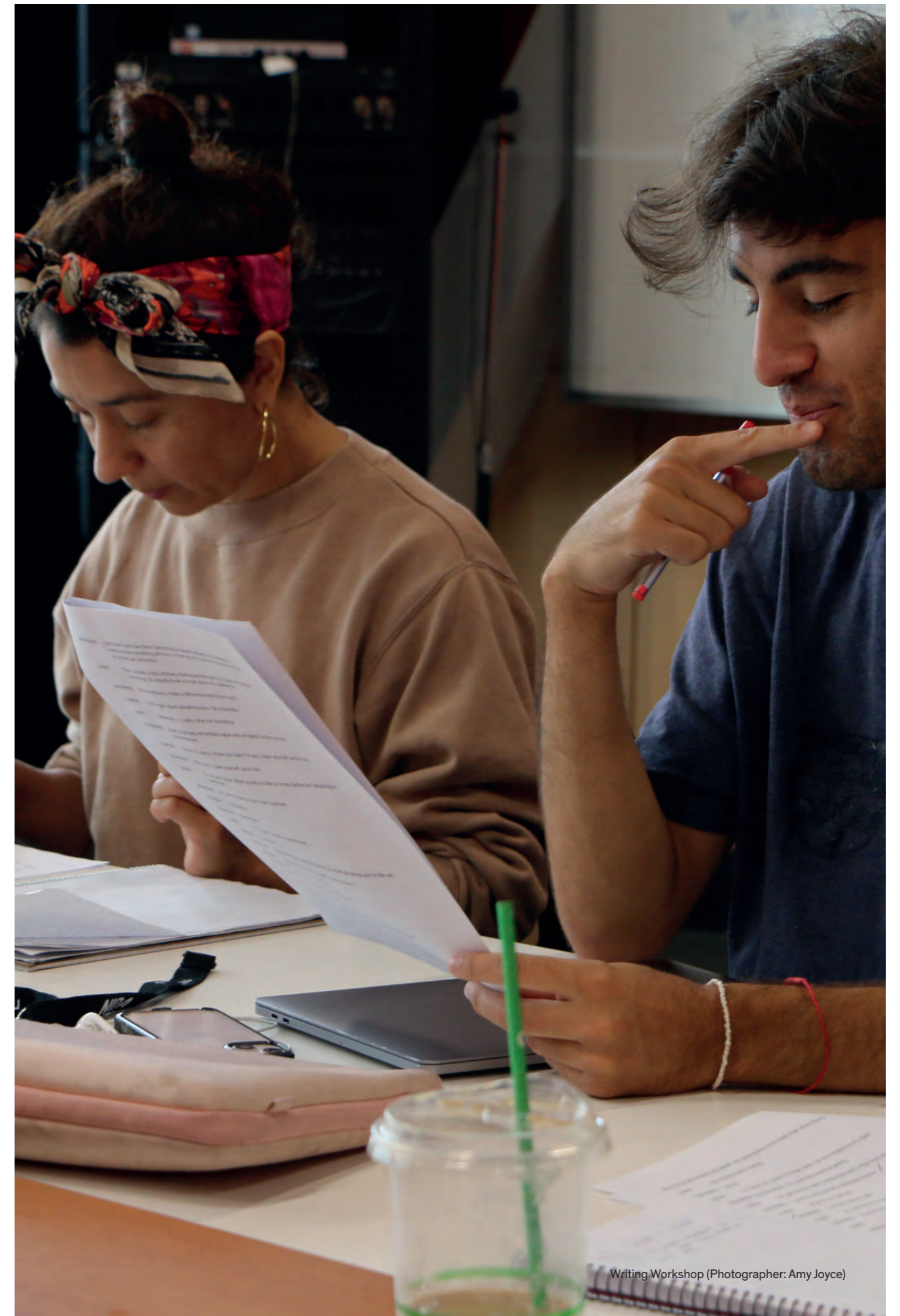
2022 saw a significant curriculum redesign of the MFA (Writing for Performance) course in response to student, staff and industry feedback. Some exciting changes were introduced, including a wider focus on dramatic writing across theatre, film, television and interactive storytelling, plus a focus on craft skills and strong industry connections. The process included significant industry consultation and education benchmarking.

Our 2022 intake of 12 students rose to the challenge of the new curriculum, undertaking multiple projects across screen and stage, including workshoped scenes, short films, web series and interactive and multi-platform projects as well as some students contributing works to the Festival of Emerging Artists (FOEA). In the process, the Writing students have collaborated with students across NIDA, from the Directing, Props and Objects and Technical Theatre courses. Major writing projects include two plays, six films and three episodic series.

Many new industry partnerships and relationships have been nurtured over the past 12 months, including one with Easy Tiger Productions that saw all of the students gain access to observe a professional television writers' room. We also had guests from the Writers Guild, Belvoir, Australian Plays Transform and SBS. Finch Productions provided the students an industry brief as part of a selection process for their internship. Students also visited Adelaide Festival as well as productions at STC, Belvoir St and an interactive theatre performance.

2022 saw recent graduates Emme Hoy and Gretel Vella continue their outstanding success across stage and screen. Emme Hoy made her STC debut with *The Tenant of Wildfell Hall* (a result of the NIDA STC Pathways Commission) as well as commissions for Disney.

Gretel Vella continues from her success on *The Great*, with the television film *Christmas Ransom* released on Stan as well as her own series, *Totally Fine*, launching on Stan and Sundance Now in 2023.



Writing Workshop (Photographer: Amy Joyce)

VOCATIONAL EDUCATION AND TRAINING

The interest in NIDA's Vocational Education and Training (VET) remains high for course applicants and employers. Application numbers for NIDA's diploma courses continue to grow. In 2022 we continued to work with industry and practitioners to understand the current needs of the arts and entertainment industries and to build on our strengths to produce graduates who can contribute to, and develop, a rapidly changing stage, screen and media landscape.

In 2022 NIDA delivered the following qualifications: *

- CUA50220 Diploma of Musical Theatre
- 10914NAT Diploma of Stage and Screen Performance
- CUA50420 Diploma of Live Production and Technical Services
- CUA51020 Diploma of Screen and Media (Specialist Makeup Services)
- CUA30420 Certificate III in Live Production and Technical Services

* Vocational Studies at NIDA are regulated by Australian Skills Quality Authority (ASQA).

Year-long study

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

Study related collaborations

In 2022, students in each of the diploma

courses collaborated with other NIDA students, NIDA staff members, and industry guests, on a range of events and productions.

Highlights included:

- Stage and Screen Performance and Musical Theatre Showcases – collaboration between the Diplomas of Stage and Screen Performance, Musical Theatre, Screen and Media (Specialist Makeup Services) and Live Production and Technical Services, and the BFA (Technical Theatre and Stage Management).
- NIDA Kabarett – collaboration between the MFA (Directing) and the Diploma of Musical Theatre, creating two cabaret productions, performed in NIDA's Parade and Playhouse Theatres, and the National Art School's Cell Block Theatre.
- BFA Production Seasons – in June and October, students from the Diplomas of Stage and Screen Performance and Musical Theatre became understudies for BFA (Acting) students.
- Make-up Showcase – collaboration between the Diplomas of Live Production and Technical Services, Stage and Screen Performance and Screen and Media (Specialist Makeup Services).
- Triple j Unearthed video shoot and the Festival of Emerging Artists season of productions – collaboration between the Diplomas of Screen and Media (Specialist Makeup Services), Live Production and Technical Services, MFA (Directing) and BFA (Design) students.



Make-up Showcase (Photographer: Phil Erbacher)

These opportunities afforded students the chance to learn led by NIDA staff members, and to work alongside guests from the arts and entertainment industries, in productions and events that mirrored industry practice.

Accredited High School teacher training

The Certificate III in Live Production and Services allowed 72 teachers (51 in Semester 1 and 21 in Semester 2) from across NSW to undertake formal skills development at NIDA. This large number was due to many having missed out on training in 2021 due to COVID-19 lockdowns. The teachers came from the NSW Department of Education, the Association of Independent Schools and the Catholic Education Commission.

Industry context, connection, and support

In 2022, the arts and entertainment industries continued to reflect changes to the ways in which performances and stories are created, and to better reflect Australia's cultural diversity. To remain abreast of industry practices, NIDA Vocational Studies nurtured relationships with individuals and organisations from a range of cultural and production contexts.

Components of the planning, delivery and review of NIDA diploma courses were undertaken with support and input from the International Convention and Exhibition Centre (ICC Sydney), National Art School (NAS), Technical Direction Company (TDC), Monkey Baa Theatre Company, Foundation Theatres, Pinchgut Opera, Opera Australia, Sydney Opera House, Sydney Festival, Belvoir Street Theatre, AFTRS, Sean Michael Management, CBM Management, Mollison Keightley Management, X Division, the Colosseum, Sydney Theatre Company, Michael Cassel Group, and Crossroads Live.



Musical Theatre Showcase (Photographer: Phil Erbacher)

Learning outcomes and currency of training

As well as seeking to understand industry practices through meetings and discussion, freelance industry practitioners and representatives from organisations were invited to see students at work, to provide NIDA with feedback on learning outcomes, to discuss curriculum options, and to provide staff and students with a context for their work and the industry, as it shifts and evolves.

Subject matter experts and Industry guests

In 2022 engagement with trainer/assessors, tutors, and guest artists, included:

Holly Austin (performer), **Daniel Dolling** (choreographer), **Cynthia Simango** (hair specialist), **Philip Quast AM** (performer), **Anne-Maree McDonald** (musical director), **Cathie Goss** (choreographer), **Garth Holcombe** (performer), **Brittanie Shipway** (writer and performer), **Les Chantery** (screen specialist), **Sandra Wograndl** (make-up artist), **Alexi Creecy** (prosthetist), **Helen Thatcher** (hair specialist), **David Storie** (technical theatre specialist), **Mary Benn** (stage manager), **Cathy Malik** (make-up artist), **Toni Paul** (wig specialist), **Anthony Keen** (entertainment industry specialist), **Troy Honeysett** (movement specialist), **Laura Farrell** (voice specialist), **Monica Sayers** (performer), **Jay James-Moody** (writer and director), **Imara Savage** (director) and **Guy Simon** (performer).

“

NIDA has produced some of Australia's most prominent artists and technical staff within our industry for decades, and we continue to look to NIDA to provide the requisite pipeline to meet our diverse industry needs.

Richard Evans

Chair, Live Performance Australia





Collapsible (Photographer: Phil Erbacher)

NIDA X

This ground-breaking program aims to identify and support innovation in live dramatic storytelling using digital tools. It is generously supported by the Girgensohn Foundation.

In April 2022, six grants of up to \$10,000 were offered to NIDA Alumni, and groups led by NIDA Alumni, for projects that push the boundaries of storytelling and technology. Applicants were invited to submit pitches for experiences of any length that could engage with any number of technologies.

The six projects – some at proof-of-concept stage – are inspiring examples of how new technologies can amplify great storytelling. These projects are benefitting from hands-on mentoring from two industry leaders – James Boyce, founder and CEO of independent innovations agency Grumpy Sailor Creative and Michela Ledwidge, co-founder and CEO of studio Mod, specialising in realtime and virtual production.

Some of the NIDA X teams have also been offered the opportunity to add audience insights to their project. Through a partnership with the Australia Council for the Arts, commissioned audience research will explore these projects' innovative forms of engagement, interactivity and the qualitatively different experiences they offer.

The NIDA X projects for 2022 are:

Experiments in Theatre and Cinema

from Mark Bolotin, Laura Bishop, Daiel Herten, Daniel Christie *ETC* – *Experiments in Theatre and Cinema* – is a series of provocative experiments designed to question and play with the way the technology and cinema can be reimagined for live performance.

Antoinette Barbouttis Project

from Antoinette Barbouttis

Attaching biometrics modality testing to performers has the potential to reveal truth in acting through a physiological, behavioural and emotional expose, adding another layer of truth to storytelling and bucking the grand narrative.

Collapsible

From Morgan Moroney, Zoë Hollyoak, Hayden Relf, Daniel Herten & Janet Anderson

A production of a play by Margaret Perry exploring disassociation and digital saturation. Integrating motion-capture technology, the live performance experience will hurtle through layers of digital and physical realms to find humanity and connection in a detached world.

Conscious Café

from Charles Coy, William Jensen, Caleb Lewis, Alex Berlage, Pip Runciman

Conscious Café provides a place where both humans and robots can mingle freely, forming friendships, exchanging information, and in the process learning what it means to be human. At *Conscious Café* you'll find out who you really are.

Dear Evelyn

from Warren Coleman and Steve Abbott

When Steve Abbott takes his mum Evelyn's ashes back to her Broken Hill birthplace, his self-obsessed alter ego The Sandman – entirely unaware that he is fictional and based on Evelyn – invites himself along via deep-fake tech and an iPad mask. But will closure for Steve's mum be curtains for The Sandman?

Invasion of the Body Snatchers

from Jake Speer

Based on the classic science fiction novel that centrally asks, "what does it mean to truly be human?", this one-man adaptation utilizes XR technology to challenge audiences with questions of reality.

We hope that these projects will forge a way for rich new entertainment experiences and open up further opportunities for NIDA alumni and their collaborators. The projects are approaching the end of their initial development periods.

Collapsible has already been programmed for a season for Red Line Productions at the Old Fitzroy Theatre in March 2023.



Collapsible (Photographer: Phil Erbacher)



(Photographer: Brett Odgers)

INDUSTRY ENGAGEMENT



Blood Wedding (Photographer: Phil Erbacher)

WORKING WITH INDUSTRY

An integral part of the student experience at NIDA are the deep industry connections that the organisation continues to grow and develop. The strong relationships with artists, leaders and employers across the stage, screen and digital industries are pivotal to the learning process for all students. Throughout the year, industry professionals and specialists provide vital insight and guidance to students across all disciplines to ensure a strong pathway to work and to enable graduates to be industry ready. This is invaluable to all students and cohorts.

Throughout 2022, industry engagement included guest lectures and workshops, mentoring sessions, meet and greets and other initiatives. During the June and October Student Production Seasons a variety of professional artists were engaged to work with students and develop their practice. This created excellent networking opportunities, which often lead to work prospects and future collaborations.

Everyone at NIDA is very grateful to all the generous industry practitioners who work with our students.



Alumni, Sarah Snook and Shari Sebbens

GUEST CREATIVES

Adam Mada Magic and illusion consultant, *Harry Potter and the Cursed Child*
Alan Daly Senior La Perouse community member and Director, Gujaga Foundation
Alex Stuart Head of Props, Sydney Theatre Company
Alexi Creecy Freelance 3D modeller and fabricator
Andrew Chan Designer and 3D modelling specialist
Anne-Maree McDonald Performer, *Into The Woods*, Belvoir St Theatre
Anthony Keen Audio specialist, Entertainment Industry Training
Antony Hateley Lighting designer, Sadler's Wells
Boaz Shemesh Construction Manager, Sydney Theatre Company
Bradley Barrack Producer and stage manager
Brett Sheehy Founder & Principal, Sheehy Artistic Solutions
Brian Walsh Executive Director, Foxtel
Brigid Zengeni Performer, Sydney Theatre Company
Brittanie Shipway Writer/performer, Ensemble Theatre and Blake Entertainment Productions
Carly Heaton Creative Director, Fremantle Australia
Caroline Bowditch CEO and Artistic Director, Arts Access Victoria
Catherine Kelleher Development Executive, SBS
Charlotte Mungomery Freelance filmmaker and designer
Cheryl Barker International soprano
Chris Mercer Production manager, theatre consultant, sustainable production practices advocate
Christopher Fleming Technical Manager, Ros Packer Theatre
Claire Pullen CEO, Australian Writers Guild
Cynthia Simango Director, *Embrace for Every Curl*
Dalara Williams Actor/writer, Belvoir St Theatre
Damon Gameau Actor and producer
David Grigg Sound designer
David Knight Film director and director of photography
Deborah Ely Former CEO, Bundanon
Dino Dimitriades Director, Milk Crate Theatre
Dr Georgie McClean ED Development & Strategic Partnerships, Australia Council
Dr Liza-Mare Syron Co-Associate Dean Indigenous in the Faculty of Arts Design and Architecture and Indigenous Scientia Senior Lecturer, School of Arts and Media at UNSW
Dr Jilda Andrews Cultural practitioner and researcher, Australian National University
Dr Pilar Kasat Cultural executive, diversity advocate, community development practitioner
Dr Debra Keenahan Performance-maker, disability advocate, clinical psychologist
Eamon Flack Artistic Director, Belvoir St Theatre
Erin Taylor CEO, Australian Plays Transform
Eugenia Farrell Stage Manager, Opera Australia
Garth Holcombe Performer, *In Our Blood*, ABC TV

Gavan Swift Award-winning lighting designer
Guy Simon Performer, *The Tempest*, Sydney Theatre Company
Helen Thatcher Wig specialist, Opera Australia
Henk Rossouw Hydraulic engineer, A T Hydraulics
Ian Collie Easy Tiger Productions
Ian Michaels Director, Sydney Theatre Company
Imara Savage Director, *Antarctica*, Sydney Chamber Opera
Jake Nash Head of Design, Bangarra
James Boyce CEO, Grumpy Sailor Creative
Jason Glanville Former CEO/Chair of the National Centre of Indigenous Excellence, the Australian Indigenous Governance Institute, the Atlantic Fellows for Social Equity program, University of Melbourne and the National Congress of Australia's First Peoples
Jay James-Moody Performer, *On A Clear Day You Can See Forever*, Squabbalogic and Seymour Centre
Jenny Irwin Costume designer, Bangarra
John Bucchino songwriter (USA)
Julie Buis Technical writer, TechWriter Pty Ltd
Kate Fielding CEO, A New Approach
Katie Williams Head of Puppet Making & Puppeteer, Windmill Pictures
Kim Hardwick Director
Kinsley Reeve Award-winning sound designer
Kip Williams Artistic Director, Sydney Theatre Company
Lana Greenhalgh Drama Commissioner, Foxtel
Leah Howard Resident Director, Jagged Little Pill
Leonard Fung Director
Les Chantery author, *Life In A Mid-Shot*
Lloyd Newson Artistic Director, DV8
Louise Fox Writer, *Glitch*
Maddy Slabaccu director and puppeteer, Horizon Theatre
Mariam Veiszadeh Lawyer, Welcome to Australia ambassador, founder of Islamophobia Register Australia and the #WISH social media campaign
Marta Dusseldorp Actor and producer
Matt Zeremes & Guy Edmonds Performer/writers, Boomshaka Films
Matthew Whittet Writer, *Heartbreak High*
Melissa Lee Speyer Development executive, (Formerly) Screen Australia
Michela Ledwidge CEO, studio Mod
Monica Sayers Performer, *Gentlemen Prefer Blondes*, Hayes Theatre Company
Nathan Hawkes Freelance scenic artist
Nigel Turner Carroll Director, *Tap Pack* (West End, North America, Asia & Europe)
Peter Pound Storyboard artist
Philip Quast AM performer, *Do Not Go Gentle*, Sydney Theatre Company
Polly Rowe (Formerly STC Literary Manager, now Goalpost Pictures)
Priya Srinivasan Co-Artistic Director of Sangam Festival, cultural equity consultant and independent artist

Professor Sharon Marie Carnicke University of Southern California, *Theatre Critical Studies*
Richard Whitehouse Technical Manager, Belvoir St Theatre
Rob Gibson Easy Tiger Productions
Russell Carey Scenic artist
Sabina Myers costume and production designer
Sam Meikle Writer, *Wakefield*
Sandra Wograndl Make-up artist
Savannah Mojidi Head of Fabrication, Dead Puppet Society
Shari Sebbens Resident Director, Sydney Theatre Company
Silvia Guerrera leatherwork specialist, Birdsall Leather
Spencer McLaren actor and producer
Tasnim Hossain Resident Director, Melbourne Theatre Company
Terrance Cummins Automation engineer, TC Electronics
Tessa Leong Artistic Director, Contemporary Asian Australian Performance
Tiana Canterbury Choreographer/performer, *The Bridge* (Australia)
Tim Ferguson Writer and comedian
Todd Arthur Industry consultant, Feather Edge
Tom Wright Artistic Associate, Belvoir St Theatre
Toni Paul Hair specialist, Sydney Theatre Company
Troy Honeysett Movement specialist, Opera Australia
Van Badham Theatre-maker, journalist, critic, academic, activist, novelist
Veronica Pardo Specialist in equity, cultural safety and diversity
Vicki Van Hout Indigenous independent artist
Wesa Chau CEO, Cultural Intelligence
Yael Stone Actor, *Orange is the New Black*



Tasnim Hossain, Director of *How I Learnt to Drive*

STUDENT PLACEMENTS

An invaluable aspect of student life at NIDA are secondments and work placements, particularly with major theatre companies, Hollywood studios, Australian networks and global streaming services. This on-set or backstage experience gives NIDA students a unique opportunity to see day-to-day working life and develop a pathway into the industry. It also provides key networking and relationship building for future employment.

On average, 96% of our graduates are employed in the creative industries within six months of graduating, with over half working in the screen sector, locally and internationally.

Many students, especially NIDA costumiers, prop-makers, designers and technical theatre specialists, receive promises of employment before graduating.

In 2022 NIDA partners for student placements and secondments included:

Adelaide Festival
Anna Tregloan Designer
Appleton Ladies Potato Rae
AraCourt
Australian Performing Arts Market (APAM)
Australian Theatre for Young People (ATYP)
AVATREE
Belvoir St Theatre
C Venues The Edinburgh Fringe Festival, UK
Christopher Oram Designer, National English Ballet, National English Opera (*Frozen the Musical*)
City of Sydney (*New Year's Eve*)
City Recital Hall
Coliseum

Common Woods
Cosmos Pictures (*Better Man*)
Dan Oliver Special effects (*The Fall Guy*)
David Venn Enterprises (*Cruel Intentions: The 90s Musical*)
Dead Puppet Society Company
Dodger SPV (*The Artful Dodger*)
Easy Tiger Productions (*The Twelve*)
Ella Butler Designer
Ensemble Theatre Company
ESA Productions (*Warnie*)
Es Devlin Design Ltd, UK
Finch
Foundation Theatres
Full Circle First Nations Performance Canada
George Town Literary Festival Malaysia
Global Creatures (*Moulin Rouge! The Musical*)
GWB Entertainment (*An American in Paris*)
Gravity & Other Myths
ICC Sydney
Intense Lighting
ITV studios
James Brown Sound designer
Mammalian Diving Reflex Canada
Mandy Lights
Mason Browne Designer
Michael Cassell Group (*Harry Potter and the Cursed Child*)
Monkey Baa
9 to 5: *The Musical*
Opera Australia (*Phantom of the Opera*, *Carmen*)
Patch Theatre Company (*Home*)
Pinchgut Opera
Pink Cactus
Powerhouse Museum (*with Iordane Spyridon Gogos*)
Regina Symphony Orchestra Canada
Rising Festival

Screentime - Bali 2022
Slung Low Theatre Company, UK
Soft Tread Enterprises
SP Sting Productions (*Sting*)
Sydney Costume Workshop (*Moulin Rouge*)
Sydney Festival
Sydney Opera House
Sydney Theatre Company (*The Strange Case of Dr Jeckyll & Mr Hyde*)
TCS Australia Productions 2 (*Forbidden Zone*)
Technical Direction Company (TDC)
The Appleton Ladies Potato Race film
The Artful Dodger film
The Scottish Ballet Glasgow
The Vault Festival UK
Underdown Productions (*Mad Max Furiosa*)

WE THE INDUSTRY

NIDA has a long-term commitment to providing industry opportunities and pathways for students, such as professional attachments, work placements and mentorships. The goal of these initiatives is to transition students from their studies at NIDA into rewarding creative careers across the arts and entertainment industries.

In 2022 NIDA continued its partnership with We The Industry for inclusion mentorships. Twelve graduating NIDA students across Writing, Directing and Acting were offered mentorships aiming to improve opportunities for emerging creatives in the performing arts industry with a focus on race, gender, sexuality, disability and location.

The program provides students with advice and support from performing arts professionals during their transition from NIDA into the creative industries.

We The Industry is a charitable organisation that strives for inclusivity across all disciplines in Australian theatre. It connects aspiring theatre professionals to Australia's leading institutions to make the theatre industry look more like the world today.

ALUMNI AWARD WINNERS

In 2022, NIDA alumni were recognised for their outstanding achievements with awards nationally and internationally.

International Awards | Film and Television Emmy Awards

- Murray Bartlett (Acting, 1991) claimed the first Emmy of his career for his breakout role in HBO's *The White Lotus*.
- Sarah Snook (Acting, 2008) was nominated for Outstanding Supporting Actress in A Drama Series for her role in HBO's *Succession*.
- Julio Himede (Design, 1999) was nominated for Outstanding Production Design for a Variety Special for his work as Production Designer on the *64th Annual Grammy Awards*.

Golden Globes

- *Avatar: The Way of Water* led by Sam Worthington (Acting, 1998) was nominated for Best Drama Motion Picture.
- Cate Blanchett (Acting, 1992) won Best Actress in a Drama Motion Picture for her role in the film *Tár*.
- Baz Luhrmann (Acting, 1985) was nominated for Best Director of a Motion Picture for *Elvis*.

Venice Film Festival

- Cate Blanchett (Acting, 1992) was named Best Actress at the Venice Film Festival for her performance in the film *Tár*.



Raise the Curtain Heather Mitchell and Naomi Parry.
(Photographer: Patrick Boland)

Australian Awards | Film and Television AACTA Awards 2022

- Rita Carmody (Costume, 2007) won Best Costume Design in Television for Netflix's *Heartbreak High* - Episode 1: Map B*tch, also nominated Xanthe Huebel (Design, 2003) for *The Twelve* - Episode 10.
- Catherine Martin (Design, 1988) won Best Costume Design in Film for their work in *Elvis*, also nominated were Tess Schofield (Design 1986) for *The Drover's Wife: The Legend of Molly Johnson* and Kym Barrett (Design, 1989) for *Three Thousand Years of Longing*.
- Tuuli Narkle (Acting, 2018) won Best Actress in a Drama for their role in *Mystery Road: Origin*, also nominated was Bojana Novakovic (Acting, 2002) for their role in *Love Me*.
- Baz Luhrmann (Acting, 1985) and Catherine Martin (Design, 1988) won Best Film for *Elvis*, also nominated Hannah Barlow (Acting, 2012) for *Sissy*.
- Baz Luhrmann (Acting, 1985) won Best Direction in Film for *Elvis*, also nominated Hannah Barlow (Acting, 2012) for *Sissy*.
- Catherine Martin (Design, 1988) won Best Production Design in Film for *Elvis*.
- Baz Luhrmann (Acting, 1985) also won the Audience Choice Award for Best Film for *Elvis*.
- Hugo Weaving (Acting, 1981) nominated for Best Lead Actor in a Drama for *Binge's Love Me*.
- Jacqueline McKenzie (Acting, 1990) nominated for Best Supporting Actress in a Drama for ABC's *Savage River*, also nominated Heather Mitchell (Acting, 1980) for *Binge's Love Me*.

- Steve Bisley (Acting, 1977) nominated for Best Supporting Actor in a Drama for ABC's *Mystery Road: Origin*.
- Harriet Dyer (Acting, 2007) nominated for Best Comedy Performer for ABC's *Summer Love*, also nominated Doris Younane (Acting, 1986) for Channel 10's *Five Bedrooms*.
- Rob Collins (Acting, 2013) nominated for Best Lead Actor in a Film for *The Drover's Wife: The Legend of Molly Johnson*.
- Yael Stone (Acting, 2006) nominated for Best Supporting Actress in a Film for *Blaze*.
- Baz Luhrmann (Acting, 1985) and Craig Pearce (Acting, 1984) nominated for Best Screenplay in Film for *Elvis*.

TV Week Logie Awards

- Heather Mitchell (Acting, 1980) won TV Week Silver Logie - Most Outstanding Supporting Actress for their role in Binge and Foxtel's *Love Me*.
- Richard Roxburgh (Acting, 1986) won TV Week Silver Logie - Most Outstanding Actor for their role in ABC's *Fires*.
- Hugo Weaving (Acting, 1981) was nominated for TV Week Silver Logie - Most Popular and Most Outstanding Actor for Binge and Foxtel's *Love Me*.
- Anna Torv (Acting, 2001) won TV Week Silver Logie - Most Outstanding Actress for ABC's *The Newsreader* and was also nominated for TV Week Silver Logie - Most Popular Actress for ABC's *The Newsreader*.
- Colin Friels (Acting, 1976) won TV Week Silver Logie - Most Outstanding Supporting Actor for their role in ABC's *Wakefield*.

- Miranda Otto (Acting, 1990) was nominated for TV Week Silver Logie - Most Outstanding Actress for ABC's *Fires*.
- Bojana Novakovic (Acting, 2002), was nominated for TV Week Silver Logie - Most Popular Actress for their role in Binge and Foxtel's *Love Me*.
- Will Lodder (Stage and Screen Performance, 2020) was nominated for a Graham Kennedy Award For Most Popular New Talent for Binge and Foxtel's *Love Me*.
- Nominated for the TV Week Silver Logie - Most Outstanding Supporting Actress were Katrina Milosevic (Acting, 1997) for Foxtel's *Wentworth - The Final Sentence* and Mabel Li (Acting, 2019) for SBS's *New Gold Mountain*.
- Hugh Sheridan (Acting, 2007) was nominated for TV Week Silver Logie - Most Outstanding Supporting Actor for Amazon Prime's *Back to The Rafters*.
- Murray Bartlett (Acting, 1991) was nominated for TV Week Silver Logie - Most Popular Australian Actor or Actress in an International Program for their role in HBO'S *The White Lotus*, also nominated was Sarah Snook (Acting, 2008) for her role in HBO's *Succession*.



Nominee for NIDA Foundation Trust Emerging Designer for a Live Performance, Angelina Meany (Design, 2021) for their set design on *Revolt: She Said Revolt again*. (Photograph by Gaye Gerard 2021).

Australian Awards | Film, Television, and Theatre Australian Production Design Guild Awards:

- Ben Hughes (MFA Cultural Leadership, 2019) was nominated for Event Engineering and Lighting Design for a Live Performance or Event Award for their lighting design on *Boy Swallows Universe*.
- Olivia Simpson Design team including Marnie Perkins (Costume, 2018) was nominated for Hero Frock Hire Costume Design for a Feature Film Award for their costume design in *Friends and Strangers*. Also nominated in the category was Tess Schofield (Design, 1986) design team including Cris Baldwin (BFA Design for Performance, 2017) for their costume design on *The Drover's Wife: The Legend of Molly Johnson*.
- Tobhiyah Stone Feller (Design, 2005) and her team including, Renata Beslik (Costume, 2007) Costume Supervisor was nominated for a The Jennie Tate Costume Design for a Live Performance or Event Award for *Killing Katie: Confessions of a Book Club* and Madeleine Barlow (MFA Design for Performance, 2019) for costume design on *The Producers*.
- Edie Kurzer (Design, 1978) was nominated for a JMB FX Studio Costume Design for a Television Production Award for their costume design in *Why Are You Like This*.
- Jamie Cranney (Design, 2010) was nominated for Stanmart Film Services Set Decoration for a Feature Film or Television Production Award for their costume design in *Total Control (Season 2)*.



Yael Stone (Photographer: Phil Erbacher)

- Jacqui Schofield (Design, 2013) and their design team: Mathilda Robba (BFA Design, 2016 and MFA Design, 2018) won for a Next Printing Graphic Design Award for their graphic design on *Pieces of Her*.
- Charlotte Lane (Design, 2010) won Creative Crunchers Multi-Discipline Design for a Live Performance or Event Award for their work on *House*, also nominated in this category are Michael Hankin (Design, 2009) for *The Boomkak Panto*, Isla Shaw Design team including Benjamin Brockman (Production, 2011) for their lighting design on *Guess How Much I Love You?* and Isabella Andronos (Design, 2014) for *Zombie Thoughts*.
- Courtney Westbrook (Design, 2016) and design team including Sabina Myers (MFA Design, 2017) was nominated for a Film Cars Australia Production Design or Costume Design for a Short Film, Music Video or Web Series Award for their production and costume design on *Finding Jedda*. Also nominated was Emma Bourke design team including Veronique Bennett (TTSM, 2017 and MFA Design, 2019), Rose Montgomery (MFA Design, 2019) for their work on *The Home Team*.
- Aislinn King (Design, 2018) won the NIDA Foundation Trust Emerging Designer for a Live Performance or Event Award for their lighting design on *Two Twenty Somethings Decide Never to Be Stressed About Anything Ever Again*. Ever. Also nominated in this category was Hayden Relf (Design, 2021) for their set design on *Perfect Stranger* and Phoenix Mae (Design, 2021) for their costume design and Angelina Meany (Design, 2021) for their set design on *Revolt. She*

Said. Revolt again.

- Fiona Donovan (Design, 1992) was nominated for a Harlequin Floors Production Design for a Television Production Award for their production design on *Frayed (Season 2)* also nominated in this category were Carrie Kennedy and Ben Morieson creative team including Kate Saunders (Technical Production, 1984) for their production design on *La Brea*.
- Isabel Hudson (Design, 2015) was nominated for a Vectorworks Australia Set Design for a Live Performance or Event Award for her set design on *American Psycho- The Musical*. Also nominated in this category was Madeleine Barlow (MFA Design, 2019) for their set design on *Once On This Island*.

Australian Writer's Guild Awards (AWGIES)

- The writing team behind ABC's gripping anthology series *Fires*, which included alumni Belinda Chayko, (Playwright Studio, 1985), received the AWGIE for TV - Best Limited Series.
- Tommy Murphy (Directing, 2004) won for *Untrue Romance: 'Call You Back'* in Audio – Fiction.
- Dan Giovannoni (Playwriting, 2010) won for *House* in Theatre for Young Audiences.
- Jeanette Cronin (Acting, 1986) won for *It's Fine, I'm Fine - Season 1: 'Poo Boy'* – in the Web Series and other non-broadcast/non subscription video on demand TV short works category.



Raise The Curtain Fundraising Dinner 2022 (Photographer Patrick Boland)



Wern Mak (Acting, 2021) (Photographer: Patrick Boland)

Rising Stars 2022 named by Casting Guild of Australia

- Shaka Cook (Acting, 2012) Mabel Li (Acting, 2019) and Tuuli Narkle (Acting, 2018) were highlighted as 'extraordinary actors with the potential to break out on the world stage' in the 2022 Casting Guild of Australia's list of Rising Stars.

Australian Awards | Theatre Sydney Theatre Awards

- Kip Williams (Directing, 2009) won Best Direction of a Mainstage Production for *Strange Case of Dr Jekyll and Mr Hyde*.
- Heather Mitchell (Acting, 1980) won Best Performer in a Leading Role in a Mainstage for *RBG: Of Many, One*.
- Merridy Eastman (Acting, 1983) won Best Performer in a Supporting Role in an Independent Production for *Hand to God*.

- Grace Deacon (Design, 2018) and Kelsey Lee (Design, 2018) won Best Stage Design of an Independent Production for *Destroy, She Said*.
- Esther Zhong (Costume, 2022) won Best Costume Design of an Independent Production for *Moon Rabbit Rising*.
- The one-man show, *Yong* by Monkey Baa Theatre and starring Wern Mak (Acting, 2021) won Best Production for Children.

Green Room Awards

- Dann Barber (Design, 2014) won Best Set and Costume Design for *The Mermaid*.
- Gavan Swift (Technical Production, 1994) won for Outstanding Lighting Design for *Salome (Victorian Opera)*.
- Dale Ferguson (Design, 1989) won for Outstanding Set for *Because The Night (Malthouse Theatre)*.



Falsettos (Photographer: Patrick Boland)

COMMUNITY ENGAGEMENT



Maja Baska for Community Engagement

SHORT COURSES: NIDA OPEN

NIDA Open's Program and Operations team responded with great flexibility and initiative to the challenges of COVID-19, demonstrating their exceptional commitment to delivering quality creative education.

As we emerged from the pandemic, customer confidence was high, and the remainder of the year saw healthy numbers of participants return to face-to-face learning particularly in December, in the first phase of the Summer

Program, where we exceeded targets by 33%. NIDA Open engaged with over 9000 participants across Sydney (including Blacktown, Chatswood Belrose, Parramatta, Kellyville, Redfern, Mosman, Campbelltown), Wollongong, Melbourne, Brisbane and Adelaide through term, schools, customised and holiday programs, and connected with 375 students through online classes.

Industry Partnerships

In a new partnership with Screen Territory and Arts NT, NIDA Open created a program to boost skills and professional development for Territorians across the creative industries. The training was designed to fill skills shortages and build a talent pool of Territory creatives and production professionals for live events and screen.

Eleven courses were delivered in total with content ranging from Producing for Stage and Screen to Props Making. A series of one-day courses for Territorian high school students was also delivered with the focus on providing NT youth with a taste-test for future study or career progression in the screen and arts industries.

NIDA Connect

NIDA Connect is a new national learning program designed for and dedicated to outer metropolitan and regional communities

across Australia and is funded by the Restart Investment to Sustain and Expand (RISE) Fund. In 2022 the development phase of the program was completed resulting in the design of six, skills-based courses and one train-the-trainer program.

These courses consist of both face-to-face and online delivery supported with a host of interactive resources for participants. Nine regional partners were selected as project collaborators and artists in each region were identified for training.

Delivery of the skills-based courses began in August 2022 and will continue through until June 2023.

Regional partners include;

- JUTE Theatre Company, Cairns QLD
- South West Learning and Employment Network (SWLLEN), Warrnambool VIC
- Swan Hill Rural City Council, Swan Hill VIC
- Leeton Shire Council and Roxy Institute of Performing Arts (RiPA), Leeton NSW
- Corrugated Iron Youth Arts, Darwin NT
- Katherine Regional Arts, Katherine NT
- Goolarri Media and Theatre Kimberley, Broome WA
- City of Onkaparinga, SA

In June, schools and community groups were offered streaming of the June Student Production Season of *Picnic at Hanging Rock*, extending access to NIDA productions nationally. In November, *Blood Wedding* was shot and edited for streaming in 2023. This opportunity is supported with free workshops delivered by NIDA Open teaching artists.



(Photographer: Phil Erbacher)

SHORT COURSES: NIDA CORPORATE TRAINING

Despite the challenges of COVID-19, 2022 was NIDA Corporate's biggest in terms of deliveries and revenue, with training provided to 6,800 participants across Australia and internationally. NIDA Corporate continues to provide skills development for people in senior and executive positions and for people who aspire to leadership roles.

NIDA trains media personalities, CEOs, politicians, women in leadership and all layers and levels of professions. Sectors that we have supported throughout 2022 include

education, universities, telecommunications, government, multinationals and Not For Profits.

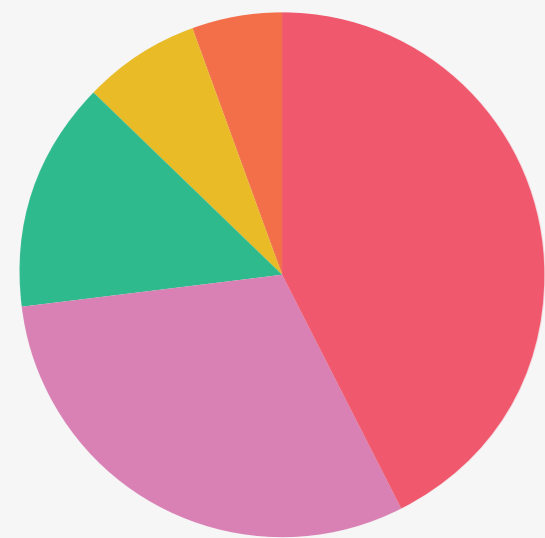
Offering skills-based training in Communication, Presentation, Public Speaking and Storytelling, and with expert training from some of Australia's best performers, NIDA Corporate Training programs continue to draw on performance techniques and exercises to help participants shape and articulate messages with impact and style.

Our clients engage us across a range of learning formats and programs; from one and two-day programs, through to executive workshops and private coaching. Customised deliveries made up a large proportion of our offering, followed by public courses and private coaching.

In 2022 there was a reduced demand for online and virtual delivery (the only option available during Covid lockdowns), and an increased demand for face-to-face programs that focused on team building. One of our courses, *Influential Women*, is fast becoming a flagship, attracting participants who wish to invest in women-in-leadership training. Notwithstanding the difficulties faced during the

pandemic, the Melbourne Corporate team also had a busy year delivering large-scale roll outs of training and speaking events. Public and tailored courses returned post-lockdown and by year-end 95 courses had been delivered in Melbourne.

With the creative learning approaches that NIDA Corporate offers, many courses continued to sell out, attracting participants from all over Australia as they invest in confidence building and presentation skills development.



TOTAL SHORT COURSE PARTICIPANTS

1	Children & Young People	7,503
2	Corporate Customised Courses	5,355
3	Adults (18+ Years)	2,516
4	Schools	1,260
5	Corporate Public Courses	949
TOTAL		17,583

*Please see following page for Corporate Training details.





Parade Theatre (Photographer: Maja Baska)

NIDA VENUES

NIDA Venues feature a suite of state-of-the-art theatres, foyers, rehearsal spaces and reception rooms for hire with the vast majority of clients representing the broader performing arts sector.

NIDA Sydney 2022 highlights include:

- In September NIDA Theatres hosted the APAX Conference after two consecutive years of planning and postponements, contributing significantly to a highly successful event for the performing arts industry.
- NIDA Kensington welcomed 71,300 audience members to performances.
- NIDA Theatres were the spaces of choice for the showcases of many Sydney-based schools, and for Wakakirri, the national story dance festival for schools.
- The Parade Theatre was frequently hired for Arangetrams (graduation events in Indian classic dance and music), as a filming location by ABC, Fremantle, Walt Disney, Foxtel, and as a corporate venue by Sydney Writers Festival and UNSW.
- The Parade Theatre and Playhouse were booked back-to-back throughout November and December 2022 by numerous dance schools for their end of year concerts.

NIDA Melbourne is located in the Southbank, Melbourne Arts Precinct. The venue consists of two purpose-built studios and an office accommodating four permanent members of staff.

NIDA Melbourne 2022 highlights include:

- 90% of the Melbourne venue hire clients were either arts industry or not-for-profit organisations.
- The venue was hired to deliver, amongst other activities, tai chi, dance classes, auditions, rehearsals and board meetings with VCA Secondary School one of the main clients.
- Overall, 80% usage rate for weekends, and 55% usage rate for weekdays.
- Both studio spaces and the foyer were refurbished in December 2022 to meet corporate client expectations.

In the first quarter of 2022, the re-introduction of COVID-19 safety measures and heavy staff shortages impacted venue bookings and NIDA's ability to operate our full range of front-of-house outlets. Despite these unexpected hurdles, we acquired some new clients in the second quarter, which compensated the initial loss of revenues. We also welcomed back many enthusiastic clients in the final quarter of 2022, hiring our theatres, reception spaces and professional front-of-house and technical teams.

NIDA PRODUCTIONS



How I Learned to Drive (Photographer: Phil Erbacher)

PRODUCTIONS

In 2022 NIDA presented: 24 PRODUCTIONS across 4 SEASONS with 12 WORLD PREMIERES with works across spoken word, drama, musical theatre, opera, dance theatre, installation, digital storytelling and collaborations with Sydney Theatre Company, Force Majeure, Sydney Conservatorium of Music, AFTRS and New Canvas.

Productions are central to NIDA's training. They are when all the courses come together to turn theory into practice, to turn creative ideas into physical reality, all tested before an audience. Students push boundaries, collaborate with leading professional artists and engage with industry on many levels.

Our production year began in February with a Festival of Emerging Artists (FOEA) driven by MFA (Directing) students, held over from December 2021 because of the pandemic. Our June and October Student Production Seasons featured the work of BFA students in productions helmed by top professional directors. Our year ended in December with a second FOEA led by a new cohort of MFA (Directing) students.

It was perhaps fitting that we enjoyed two FOEAs in a year that marked the 50th anniversary year of NIDA's Directing course.

June Production Season

This season showcased a Tony award-winning musical about a queer family trying to get it right, a Pulitzer-winning play about a damaged family getting it wrong, a newly clothed classic about an artist reaching for the future, and an Australian Gothic myth about a mysterious past.

It was a season of re-examined masterworks that speak to the here and now, helmed by leading Australian directors and featuring the talents of the next generation of Australian storytellers.

Falsettos was the Tony Award-winning musical by William Finn and James Lapine, a raw, complex work that gets to the heart of how we love, how families are made, and how we grow. Its queer lens is both sharp and sensitive. This visionary musical theatre work was directed with great style by NIDA Artistic Director in Residence David Berthold, who was joined by legendary Michael Tyack AM as Musical Director and the celebrated Kelley Abbey as Choreographer. Guest artists Jensen Mazza and Julien Daher shared the child role of Jason. It was a timely and tender reminder that love can tell a million stories.

How I Learned to Drive was the Pulitzer Prize-winning play by Paula Vogel and another masterpiece of the contemporary American theatre. The play is a confronting 1960s coming-of-age tale, written in the 1990s, that charts a complex, sexually abusive relationship between a young girl and an older man. Tasnim Hossein's delicate and elegant production traced the contours of contempt and resilience within the family structures, often with blistering humour. It showed us the strength of a survivor.



The Decay of Lying (Photographer: Phil Erbacher)

Picnic at Hanging Rock was Joan Lindsay's hallmark of the Australian Gothic, a beguiling nightmare of the collective imagination, since it was first published in 1967. The production was of Tom Wright's forensic 2016 adaptation in which five contemporary schoolgirls play all the parts.

They retell, re-enact, and are eventually consumed by their attempts to evoke that fateful day at the rock. Claudie Osborne's fine production made for a genuinely terrifying time in the theatre. We witnessed the characters, and the schoolgirl storytellers who embody them, reckon with white colonial Australia's misguided desire to control, and sanitise, what is both untameable and unclaimable.

The production was filmed and made available for free viewing in schools as part of the NIDA Connect program, our new national learning program for regional communities across six states and territories.

The Seagull was a live cinema remake of Chekhov's masterpiece of theatre, about the theatre, a dynamite tragicomedy on art, love and visions of the future dreamt by artists stuck in the present. NIDA Head of Directing Benjamin Schostakowski stripped back the 14-large cast to 7 key characters. The central character, Konstantin, with a burning passion for 'new forms' of theatre, finds a new way to document and understand the thrills and aches of love and living – a fusion of live performance and cinema.

The production was a collaboration with AFTRS and waltzed between 'slice of life' theatrical realism and stripped-back contemporary metatheatre – a world of artists and art-making process: cameras, exposed sets, backstage dressing rooms, light, and the theatre space itself.

October Production Season

The season of five productions included collaborations with Sydney Theatre Company (STC), Force Majeure and the Sydney Conservatorium of Music, with opera and dance theatre adding to the mix of theatrical forms explored by the students across the year.

Why opera and dance theatre? Many NIDA students – stage managers, designers, costume makers, props makers, technical production team and others – will regularly work in dance and opera. This season gave them great experience in those forms.

The season spun on two contrasting themes: the power of popular culture, and the dominance of patriarchy and capitalism.

All that Glitters is Not Mould was our second collaboration with STC. NIDA commissioned the four brilliant members of the STC Emerging Writers Group (Monikka Eliah, Michael Louis Kennedy, Kirsty Marillier and Dylan Van Den Berg) to write a new play especially for a group of graduating actors. Ian Michael (the Richard Wherrett Fellow at STC) joined us to direct.

The result was a razor-sharp new Australian comedy inspired by the popular ‘toxic mould theory’ of the death of actor Brittany Murphy. It looked at the bleeding of public and private life, grief, and the impact of conspiracy theories and celebrity culture.

Eugene was an animated co-production with Force Majeure, one of our most celebrated dance theatre companies. Force Majeure Artistic Director, Danielle Micich, and the gifted interdisciplinary artist Eliza Scott teamed with a range of NIDA students and professional



Picnic at Hanging Rock (Photographer: Phil Erbacher)

artists to make a virtuosic new Australian work, part live performance, part video installation. The influence of drag, pop and meme culture was a delight and helped inspire unlikely conversations around gender, identity and how we present ourselves in the world. Like *All that Glitters is Not Mould*, this brand-new work spun on popular culture. We are sure it will have a future life.

The Magic Flute was our second co-production with the Sydney Conservatorium of Music. The singers and orchestra come from the Conservatorium, with most of the other roles filled by NIDA students.

That rare artist Clemence Williams directed, with conductor Stephen Mould conducting Mozartian magic. The production began in the ‘real’ world – a bleached, monotone, capitalist dystopia – before our protagonist Tamino entered a dream world full of familiar faces overrun by magic. The production offered many pleasures and reminded us of both the wit and wisdom of Mozart’s final opera.

Machinal was Sophie Treadwell’s great classic, an expressionist-realist text brutal in its attack on the machinery of patriarchy and capitalism of 1920s America. Unlike *The Magic Flute*, *Machinal* offers no liberating dream world – the Young Woman at the centre of the story is trapped inside a nightmare world made by men and money.

In the smart hands of Carissa Licciardello, the production reminded us that in Australia, a hundred years later, the form of the nightmare might have changed but the dominant cultural forces are the same. The production underlined the danger that can come from a life un-lived.

Blood Wedding was Lorca’s remarkable 1933 Spanish tragedy, written just a few years before the advent of fascism. Like *Machinal*, it pits humanity against the machine, and here it’s the machinery of machismo, aggrieved elders and untethered tribal vengeance. This story of a woman loved by two men was told in a vivid new version by Tommy Murphy, one of Australia’s very best writers across stage and screen.

Murphy brought his trademark wit and insight to give the work a distinctly Australian voice. Director Dino Dimitriadis delivered a bold, beautiful staging infused with the chaos of our contemporary moment, sending us to a place that felt both familiar and strange. Like *Picnic at Hanging Rock*, the production was filmed as part of NIDA Connect and made freely available to schools in March 2023.

Blood Wedding was also selected as our first sustainability case study. We audited the production’s carbon footprint and explored sustainable materials and options. The goal was to experiment and learn how to best deliver sustainable NIDA productions. In 2023, all NIDA productions will draw on the findings.



Machinal (Photographer: Phil Erbacher)

JUNE PRODUCTION SEASON



The Seagull
By Anton Chekhov
In a version by Benjamin Shostakowski**

NIDA Theatres, REG GRUNDY
10, 11, 14–18 June, 7.30pm
14, 16 June, 1pm
18 June 2pm

Running Time: 75mins, no Interval

CAST
in order of appearance
Konstantin
Masha
Medvedenko
Sorin
Akardina
Trigorin
Nina
Understudies

Director
Set/Props Designer
Costume Designer
Lighting Designer
Sound Designer
Video Designer
Voice & Dialect Coach
Assistant Directors

AFTRS
Cinematography
Consultants

Production Stage Manager
Deputy Stage Manager

Harry Stacey
Olivia Inwood
Jackson Jones
Harlee Timms
Tamara Foglia Castaneda
Arun Clarke
Isobel Ferguson
Alyssa Peters***
Luke Hill-Smith***
Benjamin Shostakowski**
Lachlan Odgers
Meg Anderson
Eleanor Weller-Brown
Cameron Russell
Bella Thompson
Raechyl French*
Jessica Ramsey (MFA)
Nicholas Bradshaw (MFA)

Alex Shingles ^
Anna M Girr ^
Jesse Phillips ^
Kevin Nguyen ^
Samuel Bader ^
Tommy Thoms ^

Jordan Jeckells
Bernadett Lorincz

Assistant Stage Manager
Assistant Stage Manager
Construction Manager
Costume Supervisor
Properties Supervisor
Head Electrician
Scenic Construction

Costume Maker
Costume Assistant
Props Maker
Props Assistants

Asst Set/Props Designer
Asst Costume Designer
Mic Technician
Floor LX/Camera Operator
Floor LX/Camera Operator
Technical Assistants

* Guest
** Staff
***Diploma of Stage and Screen Performance
^AFTRS Master of Arts Screen: Cinematography

Arwen Davidson
Sherydan Simson
Lynsey Brown**
Tamsyn Balogh Caristo
Luca Kovacs
Jordan Magnus-McCarthy
Assts Gareth Sole
Hamish Guinn
Jack McNiven
Nathan Lockyer
Oliver Hall
Giulia Zanardo
Ally Vyner
Georgia Raczkowski
Alexander Mills
Geita Goarin
Edison Heartly
Adetokunbo (TK) Abioye
Jemima Owen
Sithu Jason Aung
Claire Edmonds-Wilson
Kirsten Drake
Yasmin Breeze
Samuel Scott
Topaz Marlay-Cole

JUNE PRODUCTION SEASON



Picnic at Hanging Rock
From the book by Joan Lindsay
Adapted by Tom Wright

NIDA Theatres, SPACE
8-11, 14 -17 June, 7.45pm
11, 14 June, 1pm
18 June 10.30am, 3pm

Running Time: 90mins, no interval

CAST
in order of appearance
Michael
Irma, Policeman
Sara, Edith
Mrs Appleyard
Albert, Mademoiselle

Understudies

Director
Set/Props Designer
Costume Designer
Lighting & Video Designer
Sound Designer
Assistant Directors

Production Stage Mgr
Deputy Stage Mgr
Assistant Stage Mgr
Construction Mgr
Costume Supervisor
Properties Supervisor
Head Electrician
& Video Systems
Scenic Construction Asst
Specialty Costume Maker
Costume Assistant

Clare Hughes
Iolanthe
Hattie Clegg-Robinson
Janet Anderson
Jessica Bentley

Elodie Westhoff***
Swanika Ramkumar***

Claudia Osborne*
Hailley Hunt
Kathleen Kershaw
Jodi Rabinowitz
Madeleine Picard
Ryan Whitworth (MFA)
Pratha Nagpal (MFA)
Jessica Pizzinga
Amy Norton
Julianna Stankiewicz
Joshua Abbott
Lucy Francis
Tallulah Baran
Chris Milburn

Gareth Sole
Ally Vyner
Danielle Schache

Costume Buyer
Properties Assistant
Asst Set/Props Designer
Asst Costume Designer
Mic Technician
Floor LX/Video Systems
Floor LX/Video Systems
Technical Assistants

Oliver Hall
Grace Maccan
Paris Koppens
Andrea Knezevic
Claire Edmonds-Wilson
Samuel Scott
Kirsten Drake
Adetokunbo (TK) Abioye
Jemima Owen
Yasmin Breeze
Sithu Jason Aung
Topaz Marlay-Cole

* Guest

** Staff

***Diploma of Stage and Screen Performance

JUNE PRODUCTION SEASON



Falsettos (Photographer: Patrick Boland)

Falsettos

Music and Lyrics by William Flynn
Book by William Flynn and James Lapine

NIDA Theatres, PLAYHOUSE
8-11, 14 -18 June, 7pm
11, 15 June, 1pm
18 June 12.30pm

Running time 2hrs 35mins, including interval

CAST

in order of appearance

Marvin
Whizzer
Mendel
Jason

Ethan Bourke
James Caspersz-Loney
Fabio Jaconelli
Jensen Mazza*[^]
Julien Daher*[^]

Trina
Charlotte
Cordelia
Jason Understudy

Georgia O'Brien
Jessica Parris
Helena Cielak
Robbi Morgan*[^]

Understudies

Ellie Carragher***
Jack Madigan***
Jock Lander***
Madeleine Palmer***
Mae Li Cowell***
Tom Kelly***

BAND

Piano Michael
Keyboard
Drums
Woodwind

Tyack AM*
Matthew Reid*
Cypress Bartlett*
Andrew Robertson*

Director
Musical Director
Choreographer
Set/Props Designer Benedict
Costume Designer
Lighting Designer
Sound Designer

David Berthold**
Michael Tyack AM*
Kelley Abbey*
Janeczko-Taylor
Ruby Jenkins
Tim McNaught
Chloe Adele Langdon

Cultural Consultant
Intimacy Consultant
Assistant Directors

Production Stage Mgr
Deputy Stage Mgr
Assistant Stage Mgr
Assistant Stage Mgr
Child Coordinator
Dep. Child Coordinator
Construction Mgr
Costume Supervisors

Props Supervisor
Head Electrician
Scenic Construction Assts

Costume Assistants

Costume Buyer
Props Maker
Props Assistant

Asst Set/ Props Designer
Asst Costume Designer
Mic Technician Topaz
Floor LX
Technical Assistants

[^]Understudy

* Guest
**Staff
***Diploma of Musical Theatre

Moira Blumenthal*
Shondelle Pratt*
Emma Whitehead (MFA)
Chinmaya Madan (MFA)

Ethan Hamill
Grace Sackman
Ethan Coombes
Naomi O'Connor
Alexis Worthing

Carol Gonzales
Angus Nott
Lily Mateljan
Jasmin Gray

Jules Bisschoff
India Lively
Jack McNiven
Nathan Locheyer

Sam Hernandez
Emily Christie
Kit Moore
Oliver Hall

Ally Vyner
Samantha Lim
Alexander Mills
Angelina Daniel

Elle Fitzgerald
Marlay-Cole
Yasmin Breeze
Adetokunbo (TK) Abioye

Claire Edmonds-Wilson
Jemima Owen
Kirsten Drake
Samuel Scott

Sithu Jason Aung
[^]Jensen Mazza
[^]Julien Daher
Robbi Morgan

JUNE PRODUCTION SEASON



How I Learned to Drive (Photographer: Phil Erbacher)

How I Learned to Drive

by Paula Vogel
NIDA Theatres, STUDIO
7-11, 14 -18 June, 7:15pm
10, 17 June, 1pm
18 June 11am

Running Time: 100mins, no interval

CAST

in order of appearance

Li'l Bit
Uncle Peck
Female Greek Chorus
Male Greek Chorus
Teenage Greek Chorus

Evelina Singh
Louis Delaunay Henbest
Grace Eirini Stamnas
Chris Northall
Ahunim Abebe

Understudies

Alexander D'Souza***
Attu Ngor***

Director
Set/Props/Costume Designer
Lighting Designer
Sound Designer
Intimacy Consultant
Voice & Dialect Coach
Assistant Director

Tasnim Hossain*
Jade McElroy
Pip Morey
Keelan Ellis
Shondelle Pratt*
Raechyl French*
Sudip Sauden (MFA)

Production Stage Manager
Deputy Stage Manager
Assistant Stage Manager
Assistant Stage Manager

McLane Catterall
Maddison Craven
Abby Dinger
Poppy Townsend

Construction Manager
Costume Supervisor
Props Supervisor
Head Electrician

Nick Day**
Esther Zhong
Connor McCool
Isobel Morrissey

Scenic Construction Asst
Costume Assistant
Costume Buyer
Props Assistants

Hamish Guinn
Jaspa Frankish
Oliver Hall
Freyja Meany

Assistant Designer
Technical Assistants

Alexander Mills
Max Shanahan
Adetokunbo (TK) Abioye
Claire Edmonds-Wilson
Jemima Owen
Kirsten Drake
Yasmin Breeze Samuel Scott
Sithu Jason Aung
Topaz Marlay-Cole

* Guest
**Staff
***Diploma of Musical Theatre

OCTOBER PRODUCTION SEASON



All That Glitters is Not Mould
by Monikka Eliah, Michael Louis Kennedy,
Kirsty Marillier and Dylan Van Den Berg

Directed by Ian Michael

NIDA Theatres, Studio
27th, 28th, 29th, 31st, October 7.45pm
29th, 31st October 1.00pm
1st, 2nd November 7.45pm

Running Time: 90 mins, no interval

CAST

in order of appearance

Louisa/Mourner 3/Doctor/Hilary	Jessica Bentley
Val/Speaker 1/Nurse	Olivia Inwood
Jo Jo/Lana/Kerri-Anne/Susie	Jessica Parris
Saint Brittany/Betty/ Mourner 2/Speaker 2/ Reg/Production Assist.	Janet Anderson
	Jamilla Iolanthe
	Jason Ethan Bourke
	Harry Stacey

Lenny/Mourner 1/Troy/Ralph

Understudies

Luke Hill-Smith
Sophie Smith

Director	Ian Michael*
Dramaturg	Shari Sebbens*
Set/Props/Costume Designer	Keerthi Subramanyam*

Lighting Designer	Jordan Jeckells
Sound Designers/Composers	Zoe Davis
	Brendon Boney*
Voice Coach	Laura Farrell*
Movement Coach	Troy Honeysett*

Production Stage Manager	Scott Cleggett
Deputy Stage Manager	Madeleine Picard
Assistant Stage Manager	Sam Scott
Construction Manager	Angus Nott
Costume Supervisor	Lily Mateljan
Props Supervisor	Madison Williams
Head Electrician	Grace Sackman
Set Design Assistant	Andrea Knesevic
Costume Design Assistant	Max Shanahan
Costume Assistant	Danielle Schache
Props Assistant	Georgia Raczkowski
Microphone Technician/Mechanist	Abby Dinger
Flys/Mechanist	Carol Gonzales
Technical Assistants	Ethan Coombes
	Arwen Davidson
	Naomi O'Connor
	Sherydan Simpson
	Julianna Stankiewicz

* Guest

OCTOBER PRODUCTION SEASON



Blood Wedding
by Federico García Lorca
A version by Tommy Murphy

Directed by Dino Dimitriadis

NIDA Theatres, REG GRUNDY
28th, 29th, 31st October, 7.30pm
31st October, 2nd November, 1.00pm
1st, 2nd, 3rd November, 7.30pm

Running Time: 90 mins, no interval

CAST

in order of appearance

The Mother	Evelina Singh
The Groom	James Caspersz-Loney
The Maid/The Neighbour	Clare Hughes
Leonardo's Mother in Law	Isobel Ferguson
Wife of Leonardo	Helena Cielak
Leonardo	Arun Clarke
Little Girl/Death	Georgia O'Brien
Father of the Bride	Jackson Jones
The Bride	Grace Eirini Stamnas
The Moon/A Cousin	Fabio Jaconelli
Understudies	Arvin Bhattacharya
	Alyssa Peters

Director	Dino Dimitriadis*
Set/Props/Costume Designer	Soham Apte*
Lighting Designer	Ryan McDonald*
Composer	Mary Rapp
Sound Designer/Composer	Jessie McGuigan
Video Designer/Systems	Keelan Ellis
Voice Coach	Laura Farrell*
Intimacy coordinator	Shondelle Pratt*
Production Stage Manager	Eleanor Weller-Brown
Deputy Stage Manager	Isobel Morrissey
Assistant Stage Manager	Adetokunbo Abioye
Construction Manager	Nicholas Day**
Costume Supervisor	Oliver Hall
Props Supervisor	Jules Bisschoff
Head Electrician	Cameron Russell
Props Maker	Ally Vyner
Design Assistant	Angelina Daniel
Design Assistant	Geita Goarin
Costume Assistant	Emily Christie
Costume Assistant	Giulia Zanardo
Props Assistant	Alexander Mills
Technical Assistants	Ethan Coombes
	Arwen Davidson
	Abby Dinger
	Carol Gonzales
	Naomi O'Connor
	Sherydan Simson
	Julianna Stankiewicz

* Guest

** Staff

OCTOBER PRODUCTION SEASON



Machinal

by Sophie Treadwell

Directed by Carissa Licciardello

NIDA Theatres, Playhouse
27th, 28th, 29th, 31st October, 7.15pm
1st, 3rd November, 1.00pm
1st, 2nd, November, 7.15pm

Running Time: 100 mins, no interval

CAST

in order of appearance

Telephone Girl/ Woman's Voice/ Wife's Voice/ Nurse/Second Reporter/Matron	Hattie Clegg- Robinson
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Stenographer/Mother/ Nurse 2/Woman1/ Woman 3/Woman 2/ First Reporter	Tamara Foglia Castañeda
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Filing Clerk/Man's Voice/ Doctor/Second Man/Man/ Lawyer for Defence/ Priest	Louis Henbest
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Clerk/Janitor/ Small Boy's Voice/ Bellboy/ Young Doctor/First Man/ Lawyer for Prosecution/Jailer	Harlee Timms
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Mr Jones/Husband's Voice/ Man 1/Man 3/Man 2/ Judge/Barber	Christopher Northall
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Young Woman Understudies	Ahunim Abebe Camille Gerrard Casey Stevenson
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Director	Carissa Licciardello*
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Set and Costume Designer
Lighting Designer
Sound Designer
Voice Coach
Intimacy coordinator

Production Stage Manager
Deputy Stage Manager
Assistant Stage Managers

Construction Manager
Costume Supervisor
Props Supervisor
Head Electrician
Set Construction Assist/Flys
Design Assistant
Costume Assistant
Dresser
Props Assistant
Mechanist/Stage Crew

* Guest
** Staff

Microphone Technician

Angela Doherty *
Véronique Benett *
Amy Norton
Raechyl French*
Shondelle Pratt*

Bella Thompson
Daniel Story
Topaz Marlay-Cole
Jemima Owen
Lynsey Brown**
Esther Zhong
Luca Kovacs
Maddison Craven
Nathan Lockyer
Edison Heartly
Sam Hernández
Geita Goarin
Freyja Meany
Jules Stankiewicz
Grace McCann
Alexander Mills
Sherydan Simson

OCTOBER PRODUCTION SEASON



The Magic Flute

A co-production of NIDA and The Sydney Conservatorium of Music

Music by Wolfgang Amadeus Mozart
Libretto by Emanuel Schikaneder
Conducted by Stephen Mould

Directed by Clemence Williams

NIDA Theatres, Parade
21st, 25th October, 7.00pm
23rd, 29th October, 2.00pm
27th, October, 11.00am

Running Time: 2 hrs 35 mins including 20 min interval

PRODUCTION TEAM (NIDA STUDENTS)

Technical Manager	Pip Morey
Production Manager	Alexis Worthing
Stage Manager	Chris Milburn-clark
Assistant Stage Manager	Claire Edmonds-Wilson
Construction Manager	Joshua Abbot
Costume Supervisors	Tamsyn Balogh Caristo Lucy Francis

Props Supervisor & Maker	Ally Vyner
Head Electrician	Joel Montgomery
Costume Makers	Jasmin Gray Natalie De Palo Maverick Durkin Michiru Encinas Nina Price Delan Woods

Props Maker	Jules Bisschoff
Set Design Assistant	Elle Fitzgerald
Sets Assistant	Gareth Sole
Costume Design Assistant	Paris Koppens
Costume Assistants	Kit Moore Jaspa Frankish Caleb Jackson Samantha Lim

Props Assistant

Technical Assistants

Ethan Coombes
Arwen Davidson
Abby Dinger
Carol Gonzales
Naomi O'Connor
Sherydan Simson
Julianna Stankiewicz

OCTOBER PRODUCTION SEASON



Eugene (Photographer: Ashley de Praze)

Eugene

Co-produced by Force Majeure and NIDA
Created by Eliza Scott and Danielle Micich

Directed by Danielle Micich

NIDA Theatres, Space
26th, 27th, 28th, 29th,
31st, October 8.00pm
29th, October, 1.00pm
1st, November, 1.00pm
2nd, November 8.00pm

Running Time: 70 mins, no interval

CAST

Performer Eliza Scott**

Director/Co-Creator Danielle Micich**

Co-Creator/Original Concept & Text/Co-Composer Eliza Scott**

Contributing Devisor/Dramaturg Adriane Daff**

Designer Jessi Seymour

Video Designer Xanthe Dobbie**

Lighting Designer/ McLane Catterall

Video Systems Supervisor

Sound Designer/Co-Composer/ Jessica Pizzinga

Systems Supervisor

Producer (FM)

Production Stage Manager

Deputy Stage Manager Jordan

Assistant Stage Manager

Construction Manager

Video System Technician

Head Electrician

Technical Assistants

Charlotte Barrett**

Timothy McNaught

Magnus-McCarthy

Yasmin Breeze

Nick Day*

India Lively

Bernadett Lőrincz

Ethan Coombes

Arwen Davidson

Abby Dinger

Carol Gonzales

Naomi O'Connor

Sherydan Simson

Julianna Stankiewicz

* Guest

** Staff



Blood Wedding (Photographer: Phil Erbacher)



Too Human (Photographer: Maja Baska)

FESTIVAL OF EMERGING ARTISTS

The Festival of Emerging Artists (FOEA) is driven by MFA (Directing) students, with the key creative involvement of the BFA (Design for Performance) students, and brings together the many talents nurtured at NIDA across all disciplines. Performers and other artists are drawn from the NIDA student body, but also from the professional sphere.

In 2022, there were two festivals: February and December, led by different cohorts of MFA (Directing) students. The February festival was held over from December 2021 because of the pandemic. It was perhaps fitting that we enjoyed two Festivals in a year that marked the 50th anniversary year of NIDA's Directing course.

February Festival

The February Festival included six live theatre productions, an inspiring installation and a new digital work. These were striking experiences that took us from the ancient past to fantastical futures – murder, Minotaurs, remade myths and bold new voices – across four NIDA venues and into the virtual.

For the six graduating directors, it was the culmination of the practical component of their training and a place to connect audiences with their directorial talents as they transition into the profession. This year's ambitious designs presented the distinct visions of nine BFA (Design for Performance) graduates.

The productions featured established actors including Shakira Clanton (*Redfern Now*),

Dalara Williams (*Top End Wedding*, *Black Comedy*), Dina Panazzo (*Bloodshot Heart*) and Odile Le Clezio (*The Killing Field*), performing alongside recent NIDA acting graduates and other emerging artists.

The Festival featured world premieres of four new Australian plays: MFA (Directing) student Amy Sole's own new play *Burning*, a scorching new First Nations work; MFA (Writing) student Michael McStay's *Too Human*, a contemporary farce about mixed race identity; *Beth*, a camp and murderous comedy adapted from Shakespeare's *Macbeth* by Sophie Davis, Madeleine Diggins, and Barbara Taylor; and Grace Davidson-Lynch's *Hydrarchos*, a story of dinosaur bones, science denial and community meltdown, which also had a season in September's Sydney Fringe Festival.

Also presented were Caryl Churchill's *Hotel*, a voyeuristic collage of 10 different characters and their lives playing out simultaneously in a single hotel room, and Pirandello's *The Life That I Gave You*, a magical and melancholic story of a grieving mother and her attempts to keep her dead son alive.

Joining these six live theatre productions were two projects working in the installation and digital space. The installation work *Apocalyptic Hours* offered a fascinating and eerie experiential journey peeking into the creator's life during lockdown. *The Space Between*, directed by Leticia Cáceres, was a collaboration with New Canvas, a leading XR studio for immersive narrative media, in

which BFA (Design for Performance) students made a key contribution to the development of an eventual VR experience, based on a contemporary opera by Paul Grabowsky and Steve Vizard.

NIDA's 2022 MFA (Directing) graduating students were: Eve Beck, Madeleine Diggins, Samuel Jing, Rikiah Lizarraga, Amy Sole and Alexei Ymer-Welsby. NIDA's 2022 BFA (Design for Performance) graduating students were: Soham Apte, Blake Hedley, Amy Jackson, Hannah Tayler, Phoenix McKay, Angelina Meany, Hayden Relf, Isabella Saltearn and Hannah Yardley.

December Festival

In December, seven productions – six of them new works – stretched across multi-sensory experiences, plays and adaptations, with several telling rich South Asian stories. The work of MFA (Writing for Performance) students was also featured. The productions played across three venues.

The three South Asian stories were complex and captivating. *Kali*, named after the Hindu goddess and written and directed by Pratha Nagpal, offered a contemporary cultural dance and movement work that spoke to experiences of women of colour and their connection to culture as a process of healing. Sudip Sauden directed *Leela*, co-written with MFA (Writing for Performance) student Grace Malouf, a very moving story that explored the impact of a difficult decision made by a Nepalese man and a choice to abandon his elderly mother.

In *Prem Patr*, a debut Indian Australian work directed by Chinmaya Madan, different forms of love unfolded before us in a wonderfully multisensory and immersive form.



Three other premiere works took us to many corners of experience. Jess Ramsey directed a new adaptation of Oscar Wilde's essay *The Decay of Lying*, where Life and Art went head-to-head in a dance of text, cinema, and live music. *SOL.* was a devised participatory theatre experience directed by Emma Whitehead exploring humanity's continued space exploration juxtaposed against the decline of the Earth. Ryan Whitworth directed the premiere of *How to Win a Plebiscite (and Tennis)* by MFA (Writing for Performance) student Lachlan Parry, a queer comedy set during the 2017 Australian Equal Marriage Plebiscite.

Then Angus Cerini's beguiling *Seven Days of Silence*, directed by Nick Bradshaw, teased out the complexity of the age-old masculine 'rite of passage' tradition with lashes of dark absurdism.

MFA (Directing) students were Nick Bradshaw, Chinmaya Madan, Pratha Nagpal, Jess Ramsey, Sudip Sauden, Emma Whitehead, and Ryan Whitworth. BFA (Design for Performance) students were Meg Anderson, Hailley Hunt, Ruby Jenkins, Benedict Janeczko-Taylor, Kathleen Kershaw, Jade McElroy, and Lochie Odgers.

FESTIVAL OF EMERGING ARTISTS PROGRAM – FEBRUARY SEASON



The Life That I Gave You

22–26 Feb, 6.45pm
26 Feb, 12pm

Written By Luigi Pirandello
Directed by Alexei Ymer-Welsby

Set and costume design by
Bella Rose Saltearn

Cast

Donn'Anna Luna	Dina Panozzo
Fiorina/Francesca	Odile LeClezio
Lucia Maubel	Ebony Nave
Don Giorgio	Peter Donnelly
Lida	Alyona Popova
Flavio	Alfred Kouris

Artistic and Production Team

Director	Alexei Ymer-Welsby
Set/Costume Designer	Bella Rose Saltearn
Lighting Designer	Ethan Hamill
Sound Designer	Keelan Ellis
Costume Supervisor	Tamsyn Balogh-Caristo
Production Manager	Chloe Adele Langdon
Stage Manager	Chris Milburn
Head Electrician	Amy Norton
Head Make-up Artist	Polly Cooper
Make-up Artist	Ahdinda Ley
Production Coordinator	Amina Osman
Props Makers	Sophie Howard
	Jemina Snars
Technical Assistants	
	Cameron Bartie
	Mitchell Purdie
	Sylvie Huxley
	Kalum McMurray

FESTIVAL OF EMERGING ARTISTS PROGRAM – FEBRUARY SEASON



Too Human

22–26 Feb, 8pm
26 Feb, 1.15pm

Written by graduating NIDA MFA
Writing student Michael McStay

Directed by Sammy Jing

Cast

Monty The Bullfish/Danielle	Rhiaan Marquez
Harry The Sphinx	Lachie Pringle
Andy the Crocodile	Charlie Potter
Lewis The Satyr	Rachel Seeto
Beverley The Mermaid	Luisa Galloway
Merv The Minotaur	Nicolas Hiatt

Artistic and Production Team

Director	Sammy Jing
Set/Costume Designer	Hannah Tayler
Lighting Designer	Ethan Hamill
Sound Designer	Maddison Craven
Costume Supervisor	Oliver Hall
Production Manager	Chloe Adele Langdon
Stage Manager	Jessie McGuigan
Head Electrician	Amy Norton
Head Make-up Artist	Melanie Gjura
Make-up Artist	Jessica Tatchell
Costume Maker	Beth Hewitt
Costume Crew	Tamsyn Balogh-Caristo
Props Makers	Sophie Howard
	Jemina Snars
Production Coordinator	Amina Osman
Assistants	Cameron Bartie
	Mitchell Purdie
	Sylvie Huxley
	Kalum McMurray

FESTIVAL OF EMERGING ARTISTS PROGRAM – FEBRUARY SEASON



Hydrarchos

22–26 Feb, 8pm
26 Feb, 1.15pm

By Grace Davidson-Lynch

Directed By Rikiah Lizarraga

Cast

Hydrarchos	Sarah Greenwood
Albert Koch	Flynn Barnard
Ben Silliman	Barret Griffin
Natalie Cook	Freya Moore
John Ryden	Blake Kovac

Artistic and Production Team

Director	Rikiah Lizarraga
Set/Costume Designer	Blake Hedley
Lighting Designer	Jordan Jeckells
Sound Designer	Daniel Story
Production Stage Manager	Bernadett Lorincz
Deputy Stage Manager	Isobel Morrissey
Head Electrician	Ryan McDonald*
Voice Coach	Raechyl French
Costume Supervisor	Lucy Francis
Make-up Artist	Lachlan Masters
Makeup Artist	Ella Colhoun
Technical Crew	Corey Blunden
	Julian Dunne
	Ashleigh Elms
	Alice Lloyd
	Declan Lodge

*Guest

FESTIVAL OF EMERGING ARTISTS PROGRAM – FEBRUARY SEASON



Beth

22–26 Feb, 9.15pm
26 Feb, 2.30pm

Directed by Madeleine Diggins

Cast

Beth	Julie Bettens
Beth understudy	Hannah Stewart
Lady Em	Raechyl French
Banquo	Dominique Purdue
Duncan	Madeleine Wighton
DJ porter	Eamon Connolly
Hospo Worker/Witch 1	Angela Johnston
Hospo worker/Witch 2	Sayuri Narroway
Hospo worker/Witch 3	Harry Winsome

Artistic and Production Team

Director/Writer	Madeleine Diggins
Writer	Sophie Davis
Dramaturg/Writer	Barbara Taylor
Designer	Amy Jackson
Co-Adaptor	Sophie Davis
Fight Choreographer	Gavin Robbins
Lighting Designer	Jordan Jeckells
Sound Designer	Joel Montgomery
Production Stage Manager	Bernadett Lorincz
Deputy Stage Manager	India Lively
Costume Supervisor	Lily Mateljan
Props Supervisor	Jemima Snars
Props Maker	Sophie Howard
Head Electrician	Ryan McDonald*
Head of Hair & Makeup	Joshan Ramadani
Makeup Artist	Ella Colhoun
Makeup Artist	Lachlan Masters
Makeup Artist	Eliza Young
Technical Crew	Corey Blunden
	Julian Dunne
	Ashleigh Elms
	Alice Lloyd
	Declan Lodge

FESTIVAL OF EMERGING ARTISTS PROGRAM – FEBRUARY SEASON



Hotel (Photographer: Lisa Maree Williams)

Hotel
22–26 Feb, 6.45pm
26 Feb, 12pm

By Caryl Churchill

Directed by Eve Beck

Cast

Birdbook Woman	Eliane Morel
Businessman	Badaidilaga Maftuh-Flynn
Queer Person 2	Emma Kew
Queer Person 1	LJ Wilson
US Man	Kevin T. S. Vun
US Woman	Jess Paterson
Affair Woman	Lucinda Howes
Affair Man	Tom Matthews
French Man	Alex Sideratos
French Woman	Elizabeth Newman

Artistic and Production Team

Director	Eve Beck
Set/Costume Designer	Hayden Relf
Lighting/Video Designer	Pip Morey
Sound Designer	Jessica Pizzinga
Dramaturg	Ang Collins
Costume Supervisor	Esther Zhong
Head Electrician	Cameron Russell
Production Stage Manager	Madeleine Picard
Deputy Stage Manager	Zoe Davis
Head Make-up Artist	Amy Dillon
Show Crew	Oliver Bryson Siena Head Ugochi Okorie Joshua Watts

FESTIVAL OF EMERGING ARTISTS PROGRAM – FEBRUARY SEASON



Burning (Photographer: Lisa Maree Williams)

Burning
22–26 Feb, 9.15pm
26 Feb, 2.30pm

By Amy Sole

Directed by Amy Sole

Cast

Woman	Shakira Clanton
SaltWater Woman	Dalara Williams
Lonely Girl	Remi Ferguson
Man	Shaw Cameron

Artistic and Production Team

Director	Amy Sole
Set/Costume Designer	Angelina Meany
Lighting/Video Designer	Pip Morey
Sound Designer	Jordan Magnus-McCarthy
Costume Supervisor	Jasmin Gray
Head Electrician	Cameron Russell
Production Stage Manager	Madeleine Picard
Deputy Stage Manager	Grace Sackman
Head Make-up Artist	Teagan Hay
Make-up Artist	Anthony Bonfanti
Show Crew	Oliver Bryson Siena Head Ugochi Okorie Joshua Watts

FESTIVAL OF EMERGING ARTISTS PROGRAM – FEBRUARY SEASON



Apocalyptic Hours (Photographer: Maja Baska)

Apocalyptic Hours

22–24 Feb, viewing between 6-10pm

24 Feb, viewing between 12.30-1.30pm

Artistic and Production Team

Director	Phoenix McKay
Designer	Phoenix McKay
Lighting Designer	Eleanor Weller-Brown
Sound Designer	Kaitlyn Crocker
Video Designer	McLane Catterall The Space

Between

Written by Steve Viazerd

Composed by Paul Grabowsky

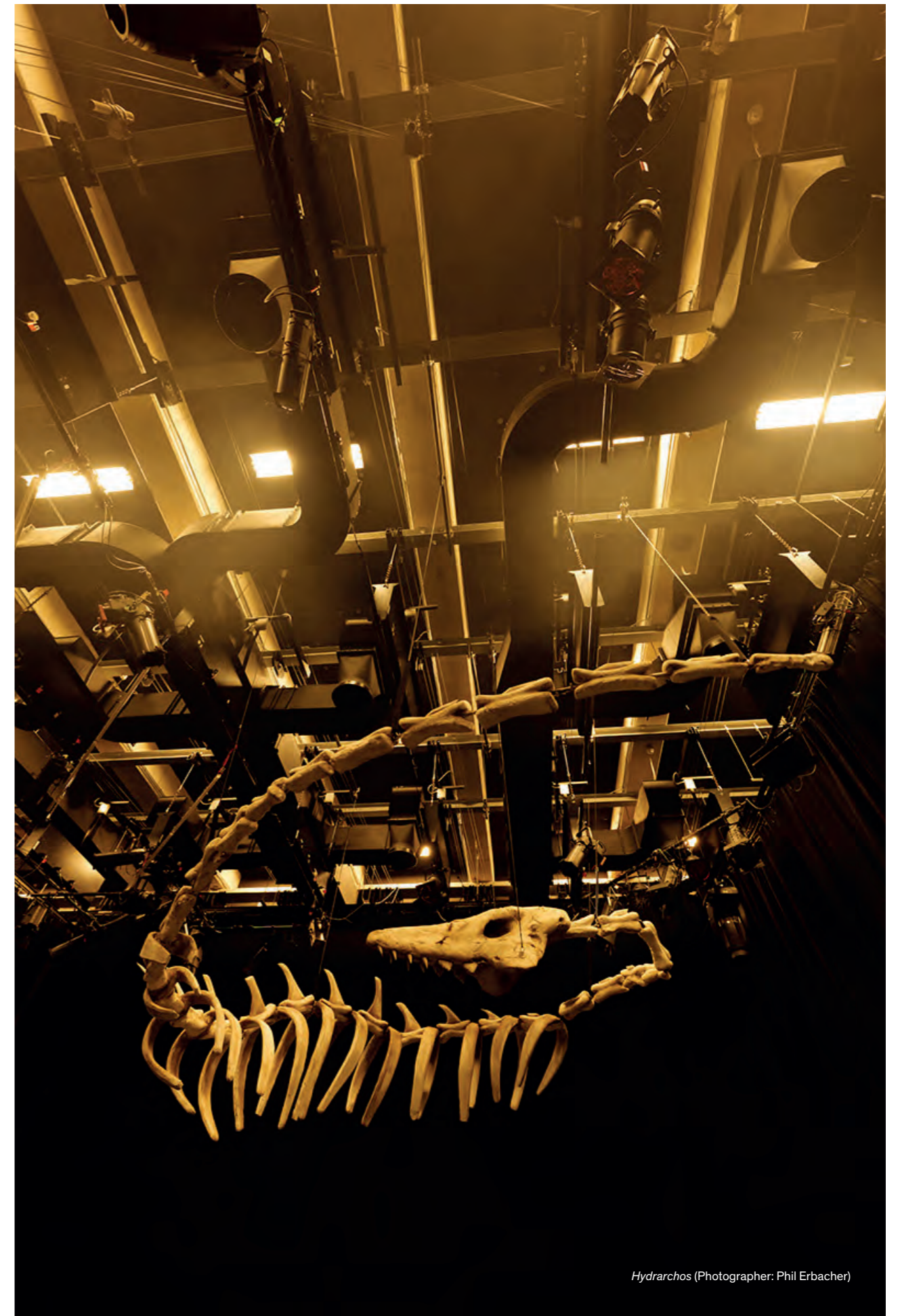
Directed by Leticia Cáceres*

Design by Hannah Yardley and Soham Apte

Artistic and Production Team

Director	Leticia Cáceres*
Set/Costume Designer	Hannah Yardley Soham Apte
Lighting Designer	Saint Clair
Sound Designer	Zac Saric
Video Designer	Kaitlyn Crocker
Production Stage Manager	Sophia Wallace Saint Clair

*Guest



Hydrarchos (Photographer: Phil Erbacher)

FESTIVAL OF EMERGING ARTISTS PROGRAM – DECEMBER SEASON



Leela (Photographer: Phil Erbacher)

Leela

6-10 Dec, 7pm
10 Dec, 12pm

Written By Sudip Sauden and Grace Malouf

Cast

Laxmi	Saral Somiya
Arjun	Bishal Tamang
Maya	Meena Verma
Dancer	Alex Chamling

Artistic and Production Team

Director	Sudip Sauden
Dramaturg	Jiva Lamsal*
Set and Costume Designer	Lochie Odgers
Lighting Designer	Trent Suidgeest*
Sound Designer	Arwen Davidson
Cultural Advisor	Priya Srinivasan*
Movement Coordinator	Kate Sherman*
Fight Choreographer	Bernardus Voorpostel*
Production Stage Manager	Sherydan Simson
Stage Manager	Naomi O'Connor
Construction Supervisor	Eryn Douglas
Costume Supervisor	Nina Price
Props Makers	Tanne Patterson
	Connor Palmer
	Ari Gilbert
Props Scenic Artist	Gaia Stein
Head Electrician	Topaz Marlay-Cole
Makeup Artist	Ruby Russell
Technical Crew	Sam Windsor
	Sky Bardsley

FESTIVAL OF EMERGING ARTISTS PROGRAM – DECEMBER SEASON



How to Win a Plebiscite (and Tennis) (Photographer: Phil Erbacher)

How to Win a Plebiscite (and Tennis)

6-10 Dec,
8pm 10 Dec, 1pm

Written by Lachlan Parry

Cast

Dylan	Luke Hill-Smith
Wayne	Gus Murray
Ian John	Michael Narres
Voice of the Reporter	Janet Anderson

Artistic and Production Team

Director	Ryan Whitworth
Set and Costume Designer	Hailley Hunt
Lighting Designer	Trent Suidgeest*
Sound Designer	Madeleine Picard
Fight Choreographer/ Movement Coordinator	Kate Sherman*
Intimacy Coordinator	Caroline Kaspar*
Production Stage Manager	Sherydan Simson
Stage Manager	Amy Norton
Construction Supervisor	Eryn Douglas
Costume Supervisor	Maverick Durkin
Props Maker	Connor Palmer
	Ari Gilbert
Head Electrician	Topaz Marlay-Cole
Technical Crew	Sam Windsor
	Sky Bardsley

FESTIVAL OF EMERGING ARTISTS PROGRAM – DECEMBER SEASON



Sol (Photographer Phil Erbacher)

SOL

6–10 Dec, 7pm
10 Dec, 12pm

Devisers and Performers

Robbie Alexander
Alicia Badger
Lucy Dunning
Josephine Gazard
Atharv Kolhatkar
Lewis McLeod
Thalia Merlino
Seyuri Narroway
Alyssa Peters
Annette van Roden
Josie Waller
Additional Devisers (development phase)
Hadrian Conyngham
David Howell
Izabella Louk
Lockie Ranson
Louis Regan
*Guest
**Staff

Artistic and Production Team

Director	Emma Whitehead
Dramaturg	Simon Thomson*
Set and Costume Designer	Benedict Janeczko-Taylor
Lighting Designer	Ryan McDonald*
Video Designer	Susie Henderson*
Sound Designer	Julianna Stankiewicz
Aerial Consultant	Erin Barney*
Intimacy Coordinator	Caroline Kaspar*
Lead Rigger	Finton Mahony*
Production Stage Manager	Chris Milburn
Stage Manager	Yasmin Breeze
Construction Manager and Counterweight	Maxime Armand
Costume Supervisor	Isabella Cannavo**
Head Electrician	Samuel Scott
Makeup Artist	Kiarna Strauss
Laser Artist	Isobel Morrissey
Video System Technician	McLane Catterall
Technical Crew	Jayden Nawotka Luke Hyde

FESTIVAL OF EMERGING ARTISTS PROGRAM – DECEMBER SEASON



Prem Patr (Photographer Phil Erbacher)

Prem Patr

6–10 Dec, 9pm
10 Dec, 2pm

Cast

Nickin Alexander
Vinaya Elijah
Chinmaya Madan
Vishnumaya Malathi
Swanika Ramkumar
Harleen Thind

Artistic and Production Team

Director	Chinmaya Madan
Assistant Director	Dakotah Love
Set and Costume Designer	Kathleen Kershaw
Lighting Designer	Ryan McDonald*
Video Designer	Susie Henderson*
Sound Designer	Keelan Ellis
Cultural Advisor	Priya Srinivasan*
Production Stage Manager	Chris Milburn
Stage Manager	Adetokunbo Abioye
Construction Manager	Maxime Armand
Costume Supervisor	Michiru Encinas
Props Maker	Jess McIntosh
Head Electrician	Samuel Scott
Makeup Artist V	erity Jeffs
Technical Crew	Jayden Nawotka Luke Hyde

* Guest artist

FESTIVAL OF EMERGING ARTISTS PROGRAM – DECEMBER SEASON



Seven Days of Silence (Photographer: Phil Erbacher)

Seven Days of Silence

6- 10 Dec, 7pm
10 Dec, 12pm

Cast

Evan David Howell
Foster Brendan Miles

*Guest

Artistic and Production Team

Director	Nick Bradshaw
Set and Costume Designer	Ruby Jenkins
Lighting Designer	Scott Cleggett
Sound Designer	Maddison Craven
Movement Coordinator	Kate Sherman*
Intimacy Co-ordinator	Caroline Kaspar*
Fight Choreographer	Bernardus Voorpostel*
Production Stage Manager	Joel Montgomery
Stage Manager	Grace Sackman
Construction Manager	Tommaso Patelli
Costume Supervisor	Delan Woods
Props Maker	Connor Palmer
	Tanne Patterson
Head Electrician	Abby Dinger
Makeup Artist	Jessica Newman
Technical Crew	Alexander Newman
	Darcie O'Sullivan
	Hana Barn

FESTIVAL OF EMERGING ARTISTS PROGRAM – DECEMBER SEASON



The Decay of Lying (Photographer: Phil Erbacher)

The Decay of Lying

6- 10 Dec, 8pm
10 Dec, 1pm

Cast

Cyril Flynn Barnard
Vivian Tamara Foglia

Keyboard Andy Freeborn
Violin Alec Steedman

Artistic and Production Team

Director	Jess Ramsey
Musical Director	Andy Freeborn*
Set and Costume Designer	Meg Anderson
Lighting Designer	Scott Cleggett
Video Designer	Ethan Coombes
Sound Designer	Claire Edmonds-Wilson
Cinematographer	Charlie Peiffer*
Fight Choreographer	Bernardus Voorpostel*
Production Stage Manager	Joel Montgomery
Stage Manager	Carol Gonzales
Construction Manager	Tommaso Patelli
Costume Supervisor	Natalie De Palo
Props Maker	Zali Kassi
Head Electrician	Abby Dinger
Makeup Artist	Zoe Cooper
Technical Crew	Alexander Newman
	Darcie O'Sullivan
	Hana Barn

FESTIVAL OF EMERGING ARTISTS PROGRAM – DECEMBER SEASON



Kali (Photographer: Phil Erbacher)

Kali

6- 10 Dec, 9pm
10 Dec, 2pm

Written by Pratha Nagpal

Cast

Performers & Devisers

Arthy Mukunthan
Kirthihaa Veluppillai
Nikki Sekar

Performer, Deviser and
Choreographer

Artistic and Production Team

Director	Pratha Nagpal
Set and Costume Designer	Jade McElroy
Lighting Designer	Scott Cleggett
Sound Designer	Christine Pan*
Cultural Advisor	Priya Srinivasan*
Intimacy Co-ordinator	Shy Magsalin*
Production Stage Manager	Joel Montgomery
Stage Manager	Jemima Owen
Construction Manager	Tommaso Patelli
Costume Supervisor	Delan Woods
Props Maker	Ari Gilbert
	Gaia Stein
	Zali Kassi
	Abby Dinger
Head Electrician	Maddison Craven
Sound Systems	Imogen Powell
Makeup Artist	Alexander Newman
Technical Crew	Darcie O'Sullivan
	Hana Barn

*Guest



(Photographer: Phil Erbacher)

END OF YEAR SHOWCASES

Student Showcases are key events on the NIDA calendar. These industry-tailored events are designed to highlight and present the incredible work of our talented and creative students.

The culmination of studies for the BFA (Acting) students is the Graduate Showcase. Held in the Parade Theatre, it is attended by agents, producers, casting directors and industry leaders keen to see the NIDA actors destined for success. Throughout the year Acting students also showcase their voice learning in *Articulate* and in *Unplugged*.

The Diploma of Musical Theatre students collaborate with the MFA (Directing) students in the Cabaret Showcase each year and finish their studies with a Showcase also attended by many industry, as do the Diploma of Stage and Screen Performance students and the Make-up Diploma students.

Other disciplines also present their work as part of the NIDA curriculum including the Technical Theatre and Stage Management Magic Show, the Design, Props and Costume Showcase installation in the NIDA foyer, the Props and Objects Puppet Show and staging installations around NIDA to highlight the work of the Scenic Construction and Technologies students.

From top left to right: Behind the Scenes, Make-up Showcase, Design Showcase, Graduate Showcase, Musical Theatre Showcase, Musical Theatre Showcase, Graduate Showcase, Graduate Showcase, Behind the Scene, Behind the Scenes, Design Showcase, Design Showcase (Photographer: Phil Erbacher)



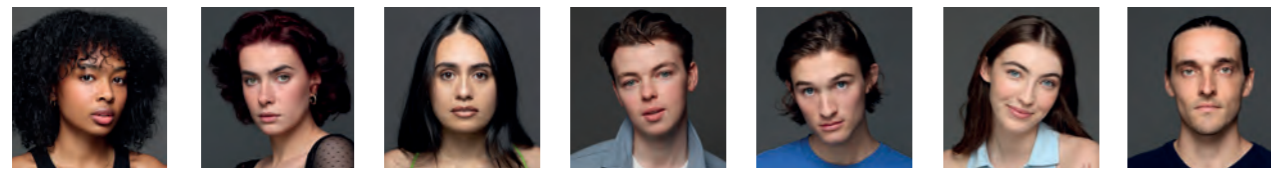
NIDA STUDENTS



Raise the Curtain (Photographer: Patrick Boland)

STUDENTS CLASS OF 2022

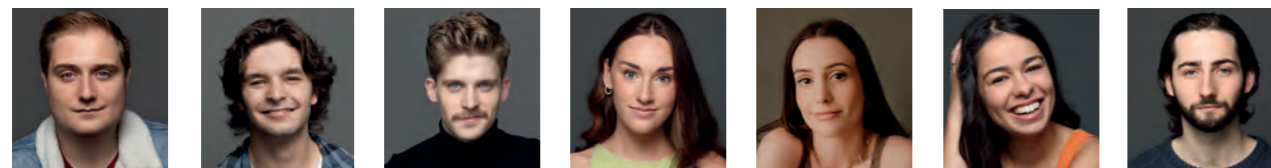
Bachelor of Fine Arts (Acting)



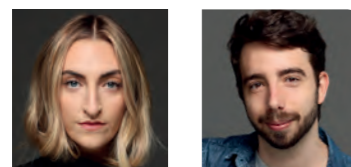
Ahunim Abebe Janet Anderson Jessica Bentley Ethan Bourke James Caspersz-Loney Helena Cielak Arun Clarke



Hattie Clegg-Robinson Isobel Ferguson Tamara Foglia Castaneda Iolanthe Louis Delaunay Henbest Clare Hughes Olivia Inwood

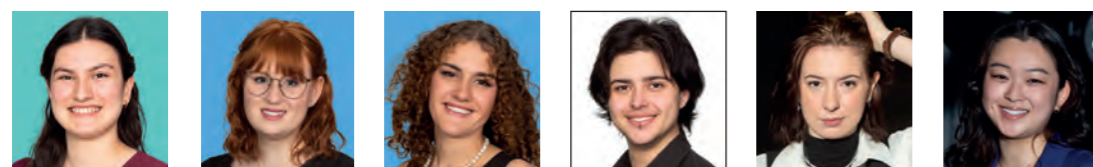


Fabio Jaconelli Jackson Jones Chris Northall Georgia O'Brien Jessica Parris Evelina Singh Harry Stacey



Grace Eirini Stamnas Harlee Timms

Bachelor of Fine Arts (Costume)



Tamsyn Balogh-Caristo Lucy Francis Jasmin Gray Oliver Hall Lily Mateljan Esther Zhong

STUDENTS CLASS OF 2022

Bachelor of Fine Arts (Design for Performance)



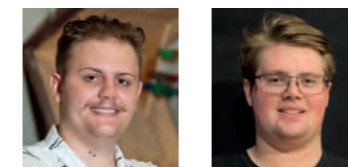
Meg Anderson Hailley Hunt Benedict Janeczko-Taylor Ruby Jenkins Kathleen Kershaw Jade McElroy Lachlan Odgers

Bachelor of Fine Arts (Properties and Objects)



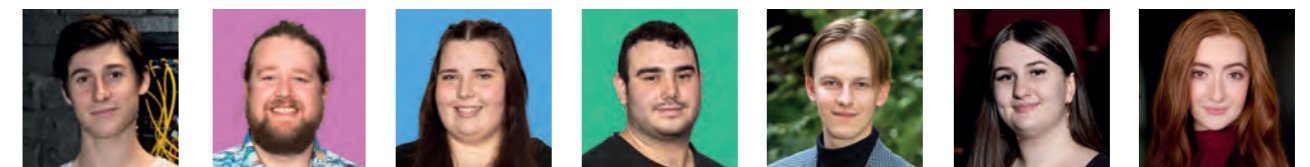
Tallulah Baran Jules Bisschoff Luca Kovacs Connor McCool Ally Vyner Madison Williams

Bachelor of Fine Arts (Scenic Construction and Technologies)



Joshua Abbott Angus Nott

Bachelor of Fine Arts (Technical Theatre and Stage Management)



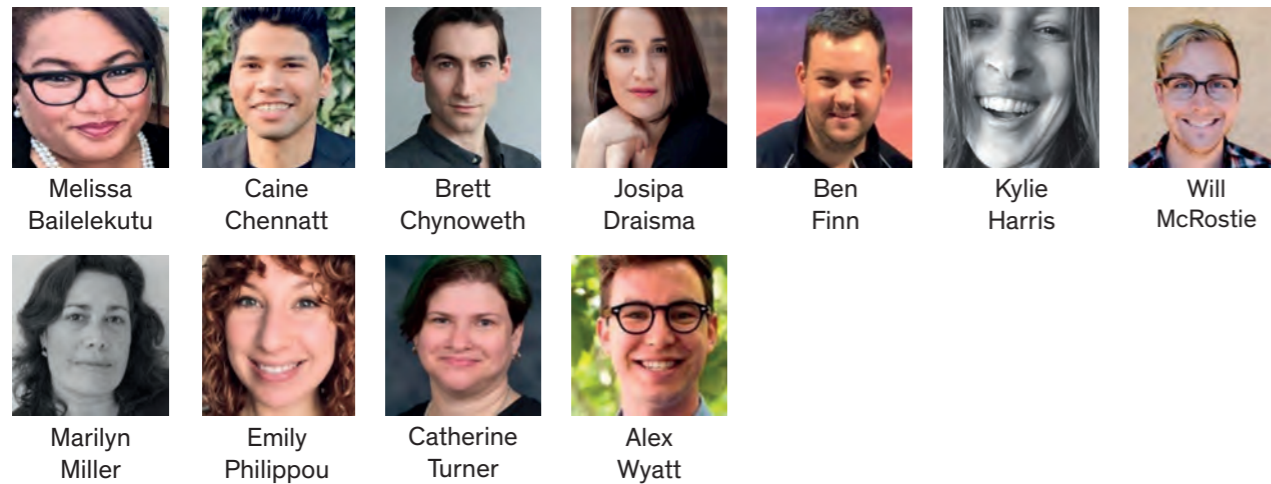
McLane Catterall Scott Cleggett Zoe Davis Ethan Hamill Jordan Jeckells Chloe Langdon Jessie McGuigan



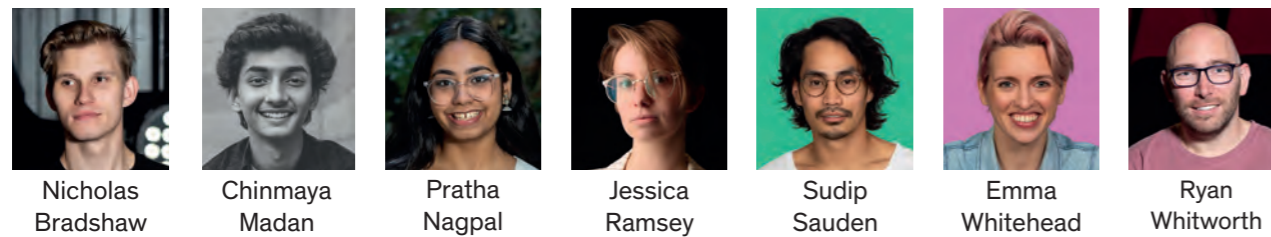
Tim McNaught Pip Morey Jessica Pizzinga Jodi Rabinowitz Bella Thompson Eleanor Weller-Brown Alexis Worthing

STUDENTS CLASS OF 2022

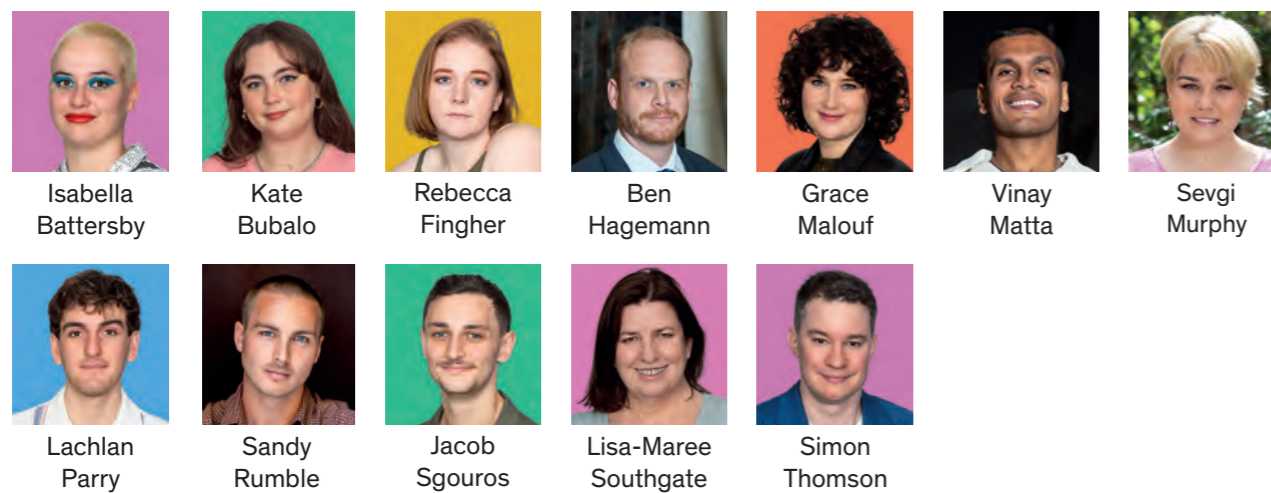
Master of Fine Arts (Cultural Leadership)



Master of Fine Arts (Directing)

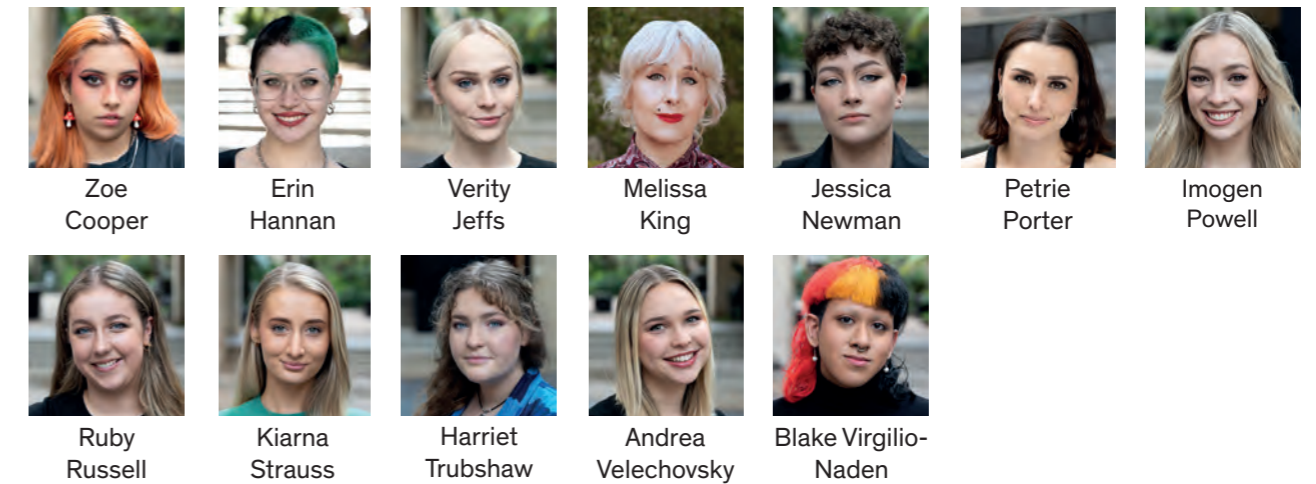


Master of Fine Arts (Writing for Performance)



STUDENTS CLASS OF 2022

Diploma of Screen and Media (Specialist Make-Up Services)

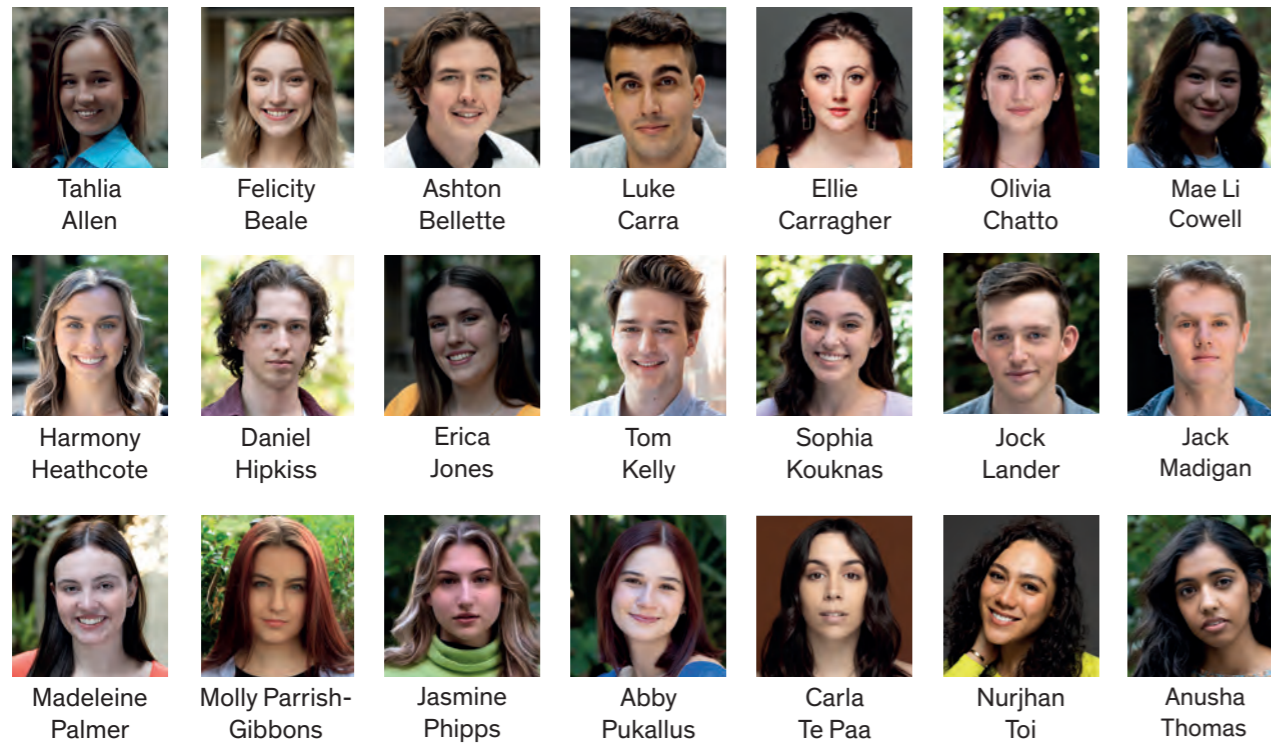


Live Production and Technical Services



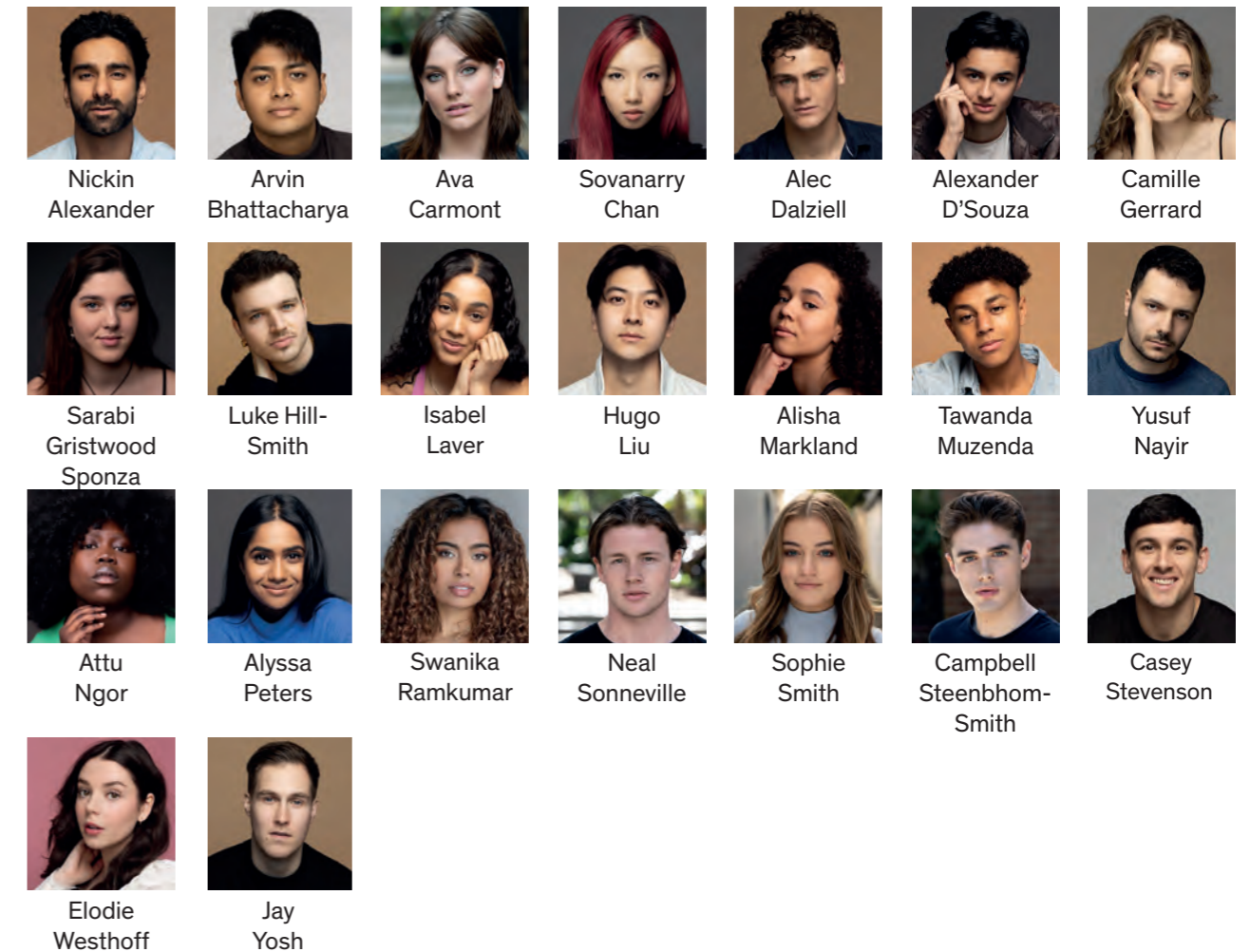
STUDENTS CLASS OF 2022

Diploma of Musical Theatre



STUDENTS CLASS OF 2022

Diploma of Stage and Screen Performance



SUPPORTERS



How to Win a Plebiscite (and Tennis) (Photographer: Phil Erbacher)

NIDA FOUNDATION TRUST



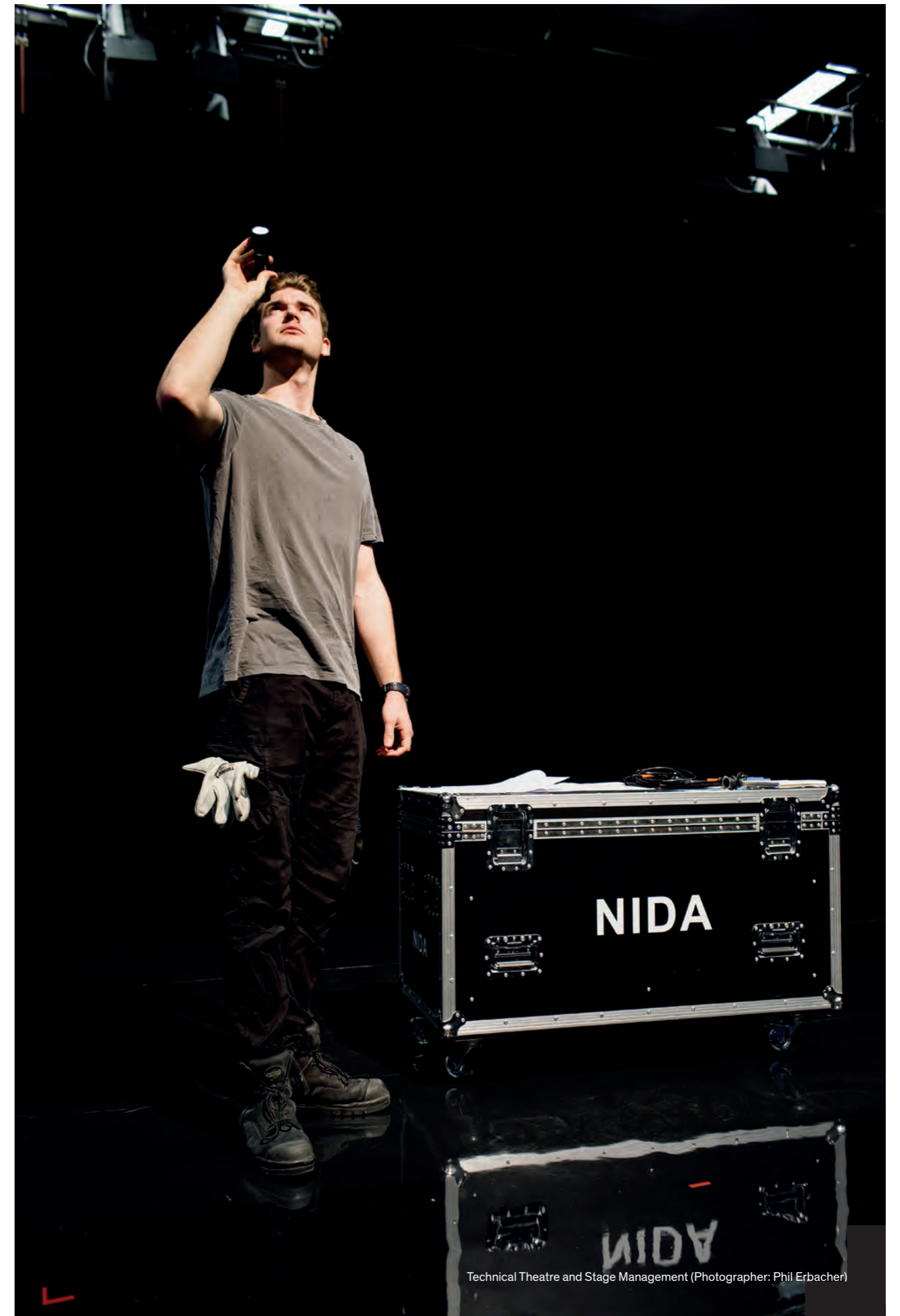
The NIDA Foundation Trust (NFT) raises funds to support projects and activities that require additional resources beyond regular government funding or earned income. These funds allow NIDA to extend its world-class education to emerging creatives that otherwise might not be in a position to study at NIDA and to also support additional learning opportunities. The funds provided through the Trust support NIDA to grow, respond to change and meet the highest educational standards.

The NFT is pleased to share that in 2022, with the support of our loyal and generous community of donors and supporters, the level of giving increased. NIDA is immensely grateful to these wonderful supporters who share NIDA's vision and who understand the long-term benefit of investing in Australia's future creative leaders. Fundraising across 2022 achieved over \$1 million in support and NFT net assets stood at \$12,926,280 at the end of the 2022.

Many thanks to the NFT Directors for their commitment and enthusiasm which is integral to our fundraising efforts. They are Andrew Banks, Victoria Buchan, Dr Peter Cooke AM, Garry McQuinn, Peter Reeve, Noel Staunton and Catherine West. At the end of 2022, we were sad to farewell Alex Pollack who has been a dedicated NFT Director since 2011.

Thanks also to CEO Liz Hughes for her continuing excellent leadership of NIDA, and to all who continue to passionately support NIDA's fundraising goals and our shared vision for the future of NIDA.

Peter Ivany
Chairman
NIDA Foundation Trust



FUNDRAISING

Student Scholarships

In 2022 NIDA increased its funding for Student Scholarships through funds raised from many supporters, trusts and foundations and sponsors. In total, \$698,567 was dispersed to students through 107 individual scholarships that ranged from \$500 to \$30,000, with the average scholarship support at \$6,529.

Timothy Fairfax AC's generous scholarship support of students from remote and regional areas assisted them to relocate to Sydney and helped cover the expensive costs of living here.

2022 was the inaugural year of the **Balnaves Foundation** multi-year commitment to NIDA as Principal Patron First Nations Program. This program includes the **Balnaves First Nations Scholarship** and multi-faceted support for Indigenous students including mentoring. There were many donors, trusts and foundations that continued their support of scholarships including the **Helpmann Family Foundation** that funded numerous scholarships. These scholarships and supporters are listed on the following pages.

The ARA Group continued its generous support of training and education and ARA Indigenous scholarships as NIDA's Principal Partner in Property Services, Facility and Infrastructure. Another generous Major Partner, **YouTube**, supported a second scholarship in 2022, so is now supporting full degree scholarships for both a first- and second-year BFA student.

Major Partner, **Technical Direction Company (TDC)** again provided technical equipment



Scenic Construction and Technologies (Photographer: Phil Erbacher)

and training for the students in BFA (Technical Theatre and Stage Management) as well as the Diploma in Live Theatre and Technical Services.

The **Finch** company commenced its support of NIDA this year committing to three scholarships in 2023 and future internship opportunities for students.

The Cowled Foundation again supported scholarships, technical equipment for BFA (Design for Performance) and other areas including a dinner for students in the June and October Production week, when they were busy in technical rehearsals. **James N Kirby Foundation** awarded funding for special 360-degree camera equipment to advance NIDA's technology, which will allow students to view acting classes from their homes as well as record production scenes.

Productions and Projects

Trusts, Foundations, Donors and Bequests also provide generous support for NIDA's activities, including productions and projects.

The **Girgensohn Foundation**, Patrons of NIDA X, funded a number of alumni projects.

The **Penn Foundation** continued their funding of NIDA Corporate storytelling modules.

The Nick Enright AM Estate bequest supported the Festival of Emerging Artists in December 2022. Many other bequests from past years support the scholarship program and these are listed on the following pages.

Matchbox Pictures joined the NIDA community with a generous donation to further future technology learning for students. This will include a range of activity within productions and training.

Behind the Scenes Annual Giving Program and Events. *Behind the Scenes* is a growing annual giving program that brings together our highly valued community of supporters. In 2022, there were 18 events for the *Behind the Scenes* program, which increased its numbers to 105 supporters.

The *Behind the Scenes* annual giving program hosted many NIDA events for supporters including Supporter Nights, held directly prior to student productions, where supporters meet key creatives and gain exclusive production insights. Supporters also attended several offsite theatre nights to see talented NIDA alumni perform and create work.

Tempus Two (Australian Vintage Wines), loyal Supporters of NIDA for many years, continued to provide wines for the *Behind the Scenes* supporter events and fundraising dinners. Over the last year, NIDA also extended invitations to supporters for a variety of NIDA initiatives including the end of year showcases and student work.

The *Raise the Curtain* annual fundraising dinner at NIDA in May welcomed 190 supporters with entertainment from students and alumni. The dinner raised much needed funds for scholarships, training and productions. Many current and new supporters enjoyed celebrating the wonderful programs designed by NIDA to equip our students as future storytellers, locally and globally.

DONORS AND SUPPORTERS

AWARDS

NIDA Community Awards
 Design Excellence Award: Consistency, Creativity & Collaboration
 Ken Healy Writing Award
 Keith Bain OAM Award for Movement
 Peter Baynes Memorial Scholarship
 Leslie Walford AM Award
 William Fletcher Foundation
 The Gloria Payton Foundation and the Gloria Dawn Foundation
 NIDA X

BEQUESTS Supporting NIDA

The Estate of the Late Keith Bain OAM
 The Estate of the Late Helen Dumbrell
 The Estate of the Late Nick Enright AM
 The Estate of the Late Lady (Vincent) Fairfax AO OBE
 The Estate of the Late Ben Gannon AO
 The Estate of the Late Frederick J Gibson
 Bequest in memory of Garnet H Caroll OBE
 The Estate of the Late Rodney Jones
 The Estate of the Late Chrysanthy and Tessa Mallos
 The Estate of the Late Norman McVicker OAM
 The Estate of the Late Dawn O'Donnell
 The Estate of the Late Geoffrey Reynolds
 The Estate of the Late Geoffrey William Rothwell
 The Estate of the Late Rodney Seaborn AO OBE
 The Estate of the Late Frank Thring
 The Estate of the Late Hazel Treweek OAM MBE

SCHOLARSHIPS

Roy and Sandy Abrams Scholarship
 Actors Benevolent Fund Scholarship
 The ARA Group Scholarships
 Kate Armati Scholarship
 The Australian Elizabethan Theatre Trust Scholarship
 The June Baker Scholarship
 The Balnaves Foundation First Nations Scholarship
 Michelle Brooks and Andrew Michael Romany Brooks Scholarship
 Dr Bruce Caldwell Scholarship
 Chrysanthy and Tessa Mallos Memorial Scholarship
 David Cielak Scholarship
 Peter and Luci Cook Scholarship
 The Cowled Foundation Scholarships
 The Laurie Cowled International Placement Scholarship
 The Kate Davy Memorial Scholarship
 The Helen Dumbrell Scholarship
 Earl & Katie Evans Scholarship
 Tim Fairfax AC Scholarship
 Edward Federman Scholarship
 The Ben Gannon AO Scholarship
 Mel Gibson and Village Roadshow scholarships
 The Gillespie/Price Scholarship
 John Grill AO and Rosie Williams Scholarship
 Lisa Hamilton & Rob White Scholarship
 Cathy Harris AO PSM and David Harris Scholarship
 Helena Harris Scholarship
 The Helpmann Family Foundation Scholarships
 Daniel Jarosch Scholarship
 The Laidlaw Foundation Scholarships
 Alex & Rosie Linden Scholarship
 Luminis Foundation Indigenous Fellowship for Cultural Leadership
 James & Melissa Marshall Scholarship
 Marshall Family Foundation Scholarship

Richard Wood & Vickki McFadden Scholarship
 Daniela & James McMurdo Scholarship
 Dr Elizabeth More AM Scholarship
 NIDA Foundation Trust scholarships
 The Dawn O'Donnell Scholarship
 The June Penn Scholarship
 John & Diana Rawson Scholarship
 Richard and Barbara Refshauge Scholarship
 The J.G. Reynolds memorial Scholarship
 The Geoff Richards Memorial Scholarship
 Sara & Martyn Roberts Scholarship
 John and Renay Robinson Scholarship
 The Geoffrey Rothwell Scholarship
 The Justine Saunders Memorial Scholarship
 Seaborn, Broughton & Walford Foundation Scholarship
 Shanahan Management Scholarship
 Barry Smorgon OAM and Sandra Smorgon Scholarship
 The Prof Ross Steele AM Scholarships
 Richard Stuart Scholarship
 TAG Family Foundation Scholarship
 Technical Direction Company Scholarship
 The Frank Thring Scholarship
 Sue & Michael Tobin Scholarship
 The Dr Eric Wegman Scholarship
 Paul & Kate Williams Scholarship
 David and Lorraine Winterbottom Scholarship
 The X Division Scholarship
 The YouTube Scholarship

HONORARY GOVERNORS

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

PLATINUM PRINCIPAL PATRONS

2015 – 2022

ARA Group - Principal partner for property services, facility & infrastructure
Estate Of Helen Dumbrell
Nick Enright Estate
Timothy Fairfax, AC
Helpmann Family Foundation
The Luminis Foundation
Paradice Family Foundation
Alan and Lynne Rydge

GOLD PRINCIPAL PATRONS 2015-2022

Australian Hellenic Educational Progressive Association
The Balnaves Foundation - PRINCIPAL PATRONS - FIRST NATIONS PROGRAM
Cowled Foundation
Free TV Australia
Peter Ivany AO and Sharon Ivany and the Ivany Foundation
The Lowy Foundation
Ron and Michelle Malek
Roy and Cindy Manassen
Penn Foundation
The Ian Potter Foundation
Justin Ryan
Seven West Media Limited
TAG Family Foundation
Matchbox Pictures
Gary and Janine Wolman

BEHIND THE SCENES ANNUAL GIVING PROGRAM 2022

PATRONS

The Balnaves Foundation
Girgensohn Foundation
Margaret Kirby
Mr Zareh Nalbandian

SUPPORTING PATRONS

Andrew Cameron Family Foundation
Edward Federman
Finch
Keir Foundation
Penn Foundation

DONORS - \$5,000-\$24,999

Roy and Sandy Abrams
Anonymous
The Australian Hellenic Educational Progressive Association
June Baker
Andrew and Andrea Banks
Andrew Michael and Michele Brooks
The Byrnes Foundation
Andrew Cameron AM and Cathy Cameron
Ann Churchill-Brown
David Cielak
Tracie Cielak
Cowled Foundation
Laurie Cowled
The Estate of The Late William H Denton
Nick Enright AM Estate
Laidlaw Foundation
Lisa Hamilton and Rob White
Cathy Harris AO PSM and David Harris
Michael Hassett
Eileen Hollings
James N. Kirby Foundation
James and Melissa Marshall
Garry McQuinn
Donald and Leslie Parsonage
Peter Reeve and Jaycen Fletcher
Seaborn, Broughton & Walford Foundation
Sandra and Barry Smorgon Family Foundation
Ezekiel Solomon AM
John Grill AO and Rosie Williams
David and Lorraine Winterbottom



Make-up Showcase (Photographer: Phil Erbacher)



Technical Theatre and Stage Management student (Photographer: Phil Erbacher)

DONORS - \$1,000–\$4,999

Stephen and Nanette Ainsworth
 Janine Allis
 Sam Archer
 Ballard Property Group
 Professor Nadia Bedawi AM & Dr John Keogh
 Bennelong Event Hire
 Ted Blamey
 Ellen Borda
 Jamie Campbell
 Noel Cislowski AM and Hetty Cislowski
 Dr Peter Cooke AM
 Warwick Cooper
 David and Anne Craig
 Dr Dee de Bruyn
 Dr Michael Dixon
 Professor Elizabeth Elliott AM & Dr David
 Dossetor
 Colin Fong
 Donella and Quintin Freeman
 Hand Up Foundation
 Stephen Harmon
 Helena Harris
 Kate Hayward
 Liz Hughes

Hilary Hughes and Gary Werskey
 Andrew Jackson
 Denis Klein
 Alex and Rosie Linden
 Dr Julie Lynch
 David Marshall
 Catherine McDonnell
 Professor Elizabeth More AM
 Cassandra Muller
 John Nicols and Laurel Tsang
 Bridget O'Brien
 Lisa and Egil Paulsen
 Geoff and Sue Pike
 The Hon. Richard and Barbara Refshauge
 Martyn and Sara Roberts
 John and Renay Robinson
 Louise Taggart and Peter Homel
 Victoria Taylor
 Bianca Todarello
 Maria Trinci
 John Utting
 Christopher Webber and Christopher Cosier
 Kathy G White
 Tracy Zietsch

Principal Partner for
Property Services

Principal Patron
First Nations Program

Major Partner

Corporate Partners



Supporters



STAFF



Welcome Week (Photographer: Patrick Boland)



Mark Gaal, Deputy Director of Learning & Innovation (VET) with Sarah Miller AM, Director of Learning & Innovation.
(Photographer: Patrick Boland)

STAFF

Composition of Workforce

In 2022, NIDA employed 130 full-time and part-time, and 600 casual employees, who delivered our expansive educational offerings, enabled NIDA operations and activities, and supported individuals and businesses across the broader creative industries. Our workforce is comprised of teachers, practitioners, industry experts, support staff and leaders working collaboratively to bring to life NIDA's vision, strategy, and values.

Inclusion and Diversity

In 2022 there was a focus on embedding a First Nations First approach at NIDA. This built on inclusion and diversity initiatives that were introduced in 2021 and supports the 2020 NIDA Board of Directors Statement of Principles. Priorities for 2022 included establishing the appropriate support structures and frameworks to improve the experience of our First Nations students and staff at NIDA, increasing opportunities and pathways, removing barriers to accessibility, and the provision of appropriate support mechanisms.

The Reconciliation Action Plan Working Group was re-established in August 2022 and is working towards accreditation of our first REFLECT Reconciliation Action Plan in 2023.

The Elder-in-Residence Program continued with the appointment of Richard Franklin. Mary Goslett was appointed as First Nations Student Counsellor to support our First Nations student cohort. Rhoda Roberts AO was extended as First Nations Consultant,

bringing her extensive experience and insights to bear on the development of our strategies and initiatives. A targeted recruitment campaign is underway for a Head of First Nations, who will drive engagement and recruitment activities and implement strategies and plans to support and embed NIDA's First Nations First approach.

Culture Review

NIDA engaged external consultants Elizabeth Broderick & Co to lead a cultural review in September 2022 with a focus on sexual harassment, discrimination, and bullying. In November 2022, the review made key findings and proposed three recommended action areas, which have formed the focus of NIDA's Inclusion and Diversity Plan and priority initiatives for 2023.

Systems

Much of 2022 was dedicated to the design, development and implementation of our new People and Pay System, MyNIDA. The roll-out of MyNIDA in October 2022 was successful and staff were highly engaged in a comprehensive training program, which ensured a smooth transition to the new system. MyNIDA streamlines core business processes including onboarding and offboarding, recruitment activities, contracting, scheduling and time sheeting for casual staff, payroll activities, and provides improved capacity for reporting and data capture.

Training

Training opportunities continued to be provided to staff with an ongoing focus on psychological safety and wellbeing in 2022 including Mental Health First Aid for relevant staff and cultural awareness training offered to all permanent staff.

Another key learning highlight was the attendance of five staff from across NIDA at the Arts8 5-day Yagunda Barbindu Conference in August 2022. The conference provided an unparalleled opportunity for NIDA team members to immerse themselves in holistic, and deep learning and understanding, across a range of important cultural themes. Looking through a First Nations lens, themes included, but were not limited to: Reconciliation, Arts training, Governance, Cultural safety, Indigenous Cultural Intellectual Property, and Storytelling across different mediums.

The week was highly productive with a lot of constructive collaboration across the Arts8 organisations. Many of these learnings have been integrated into NIDA's Business Plan activities in 2023.



GOVERNANCE



How I learned to Drive (Photographer: Patrick Boland)



Scenic Construction and Technologies (Photographer: Phil Erbacher)

BOARDS AND COMMITTEES

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.

NIDA Board

- Mr Noel Staunton (Chair)
- Hon Mr Richard Refshauge SC (Deputy Chair)
- Professor Claire Annesley
- Mr Darren Dale (from 7 April 2022)
- Mr Roger Hodgman
- Mr Peter Ivany AO
- Mr Ron Malek (until 2 December 2022)
- Mr John Robinson
- Mr Justin Ryan (until 19 May 2022)
- Ms Anna Tregloan
- Ms Sigrid Thornton AO
- Mr Kip Williams
- Ms Catherine West
- Ms Sophia Zachariou (from 17 February 2022)

2022 Academic Board Members

- Ms Anna Tregloan (Chair)
- Professor Michael Balfour
- Mr Mark Gaal (ex officio)
- Mr Graham Henstock (to 1 December 2022)
- Ms Liz Hughes (ex officio)
- Sarah Miller AM
- Fiona Nicolson
- Dr Suzanne Osmond
- Professor Anna Reid
- Associate Professor David Vance
- Mary Benn (to 17 July 2022)
- Kyas Hepworth (to 1 June 2022)
- Delan Woods (Student representative, President SCON – to 2 December 2022)
- Sevgi Murphy (MFA representative – to 1 May 2022)
- Sudip Sauden (Student representative – to 1 December 2022)
- Blake Virgilio-Naden (VET representative – 1 December 2022)
- Dr Mark Ryan (from 2 December 2022)
- Ms Angela Bates (from 2 December 2022)

The Audit, Finance And Risk Committee

2022 Committee Members

- Mr John Robinson (Chair)
- Mr Alex Pollak (external member) (until 11 November 2022)
- Hon Mr Richard Refshauge SC
- Mr Justin Ryan (until 19 May 2022)
- Ms Liz Hughes
- Mr Sujeet Jena (ex-officio)

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.

2022 Committee members

Mr Noel Staunton (Chair)
Hon Mr Richard Refshauge SC (Deputy Chair)
Mr John Robinson
Ms Anna Tregloan
Ms Liz Hughes

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.



Make-up Showcase (Photographer: Phil Erbacher)

FINANCIAL REPORT



Falseitos (Photographer: Patrick Boland)

The National Institute of Dramatic Art

ABN 99 000 257 741

Financial Report

For the year ended 31 December 2022

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Directors' report For the year ended 31 December 2022

The Directors present their report together with the financial report and the auditor's report of The National Institute of Dramatic Art ("NIDA") for the year ended 31 December 2022.

1. Directors

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

Name, qualifications and role/s	Occupation and other current directorships
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, Festivals Board, Create NSW Artform Advisory Boards Director of NIDA Foundation Trust Member then Chair, Governance, Nominations and Remuneration Committee since 30 May 2019 Chair since 30 May 2019 Director since 21 May 2015
Prof Claire Annesley PhD (Humanities), BA (Hons) Non-executive Director	Dean, UNSW Arts, Design & Architecture Fellow, Academy of Social Sciences Director since 18 February 2021
Darren Dale Non-executive Director	Company Director of Blackfella Films since 2001 Board member of Australian Film Institute Board member of ACMI Board member of Sydney Festival Member of the Academy of Motion Picture Arts & Sciences Director since 2022
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 Board Member, Sydney Swans Limited Director, Sydney Zoo Foundation Director, Allied Credit Member, SCG Heritage Trust 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

Directors' report (continued)
For the year ended 31 December 2022

Ron Malek BComm, LLB
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 until 2 December 2022

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

Acting Judge, ACT Supreme Court
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
Chair, Directions Health Services
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

John Robinson BComm, 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, LLB (Sydney), MBA
(Wharton), FAICD, FSIA
Non-executive Director

Co-Founder and Managing Partner of Glow Capital Partners
Chairman of Adore Beauty (until 2 November 2021)
Member of the Audit, Finance and Risk Committee since 22 October 2015
Director until 07 April 2022

Sigrid Thornton AO
Non-executive Director

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

Directors' report (continued)
For the year ended 31 December 2022

Anna Tregloan , APDG Dip.Dram.Arts (VCA); MA Animateuring (VCA) Non-executive Director	Artist, Designer and Creative Producer for live performance, exhibitions and installations Accredited by the Australian Production Design Guild add (APDG) 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
Catherine West LLB (Hons), BEc Non-executive Director	Director of Nine Entertainment Corporation Director of Monash IVF Director of Peter Warren Automotive Director of Endeavour Group Director of NIDA Foundation Trust Director since 20 May 2021
Kip Williams BA (MediaComms.), Sydney University, MDA (Directing) NIDA Non-executive Director	Artistic Director and Co-CEO, Sydney Theatre Company Executive Director of STC Company Director since 20 October 2016
Sophia Zachariou BA Sydney University & Post Graduate Communications, UTS (def) Non-executive Director	Co-Managing Director, Bunya Entertainment Chair, Screen Forever Advisory Board Screen Australia Gender Matters Taskforce 2022-2023 Mentor SPAA Ones to Watch Program Director since 2022

2. Company secretary

Bridget O'Brien (GAICD) was appointed the Company Secretary for NIDA on 8 December 2020 and resigned on December 2022.

Donna Hogan was appointed the Company Secretary on 10 October 2022 and resigned 6 December 2022.

Sujeet Jena was appointed the Company Secretary for NIDA on 6 December 2022.

3. Directors' meetings

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

Director	Board Meetings		Audit, Finance and Risk Committee (AFR)		Governance, Nominations and Remuneration Committee	
	A	B	A	B	A	B
Claire Annesley	6	6	-	-	-	-
Darren Dale	2	4	-	-	-	-
Roger Hodgman	4	6	-	-	-	-
Peter Ivany AM	5	6	-	-	-	-
Ron Malek	5	6	-	-	-	-
Hon Richard Refshauge SC	6	6	6	7	2	2
John Robinson	6	6	7	7	2	2
Justin Ryan	1	2	-	2	-	-
Noel Staunton	6	6	-	-	2	2
Sigrid Thornton AO	4	6	-	-	-	-
Anna Tregloan	4	6	-	-	1	2
Catherine West	5	6	-	-	-	-
Kip Williams	2	6	-	-	-	-
Sophia Zachariou	5	6	-	-	1	2

External members of AFR

Alex Pollak	-	-	6	7	-	-
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A – Number of meetings attended

B – Number of meetings held during the time the director held office during the year including a combined Strategic Planning Day.

AFR - Audit, Finance and Risk Committee

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

Directors' report (continued) **For the year ended 31 December 2022**

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.

5. Operating and financial review

Overview of NIDA

First quarter of 2022 was significantly impacted by the challenges surrounding social restrictions due to COVID-19 especially the operations of Corporate, Open and the Theatre. Accredited Course deliveries were managed in a COVID-19 safe environment through the on-site testing clinic. There was a gradual recovery of revenue with the relaxation of restrictions. However, the Company continued to incur additional pandemic expenditures and higher people costs throughout the year to meet customer and student expectations.

Overall deficit for the financial year was \$73,453 (2021: surplus \$101,997).

Significant changes in the state of affairs

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

6. Events after the reporting period

On 28 February a Deed of Variation to the 2016-2023 grant agreement was executed with the Australian government for the additional operational funding allocation of \$5,000,000 excluding GST. These funds were received by NIDA on 8 March 2023 and will be recognised as revenue applicable to the period up to the grant completion date of 30 June 2023.

On 3 April 2023, NIDA was advised by the Department of Infrastructure, Transport, Regional Development and Communication and the Arts (the Department) that funding to NIDA is not separately identified in the 2022-2023 Portfolio Budget Statements and is included under the Arts Training Program which includes funding across all the arts training organisations. The Department confirmed that the current multi-year agreements will expire in June 2023 and contract negotiations will shortly commence to enter into the next multi-year agreements, commencing from 1 July 2023. NIDA expects to receive operating and capital funding at least in line with 2016-2023 grant funding agreement, although these funds are not yet subject to contracted or agreed terms.

Directors' report (continued)
For the year ended 31 December 2022

7. Likely developments

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

8. Environmental regulation

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

9. Indemnification and insurance of officers and auditors

Indemnification

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

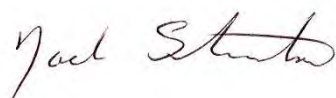
Insurance premiums

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

10. Lead auditor's independence declaration

The Lead auditor's independence declaration is set out on page 28 and forms part of the Directors' Report for the financial year 2022.

This report is made with a resolution of the Directors:



Noel Staunton
Chairman

Sydney

3 May 2023



John Robinson
Director

**Statement of profit or loss and other comprehensive income
 For the year ended 31 December 2022**

	Note	2022 \$	2021 \$
Operating revenue		31,194,016	23,070,801
JobKeeper subsidy		-	2,367,075
Total revenue and income	2	31,194,016	25,437,876
Teaching program expenses		(10,293,294)	(7,044,183)
Open, Corporate and VET expenses		(6,311,147)	(5,010,648)
Expenses associated with venue rental revenue		(1,010,900)	(724,516)
Library expenses		(250,281)	(226,860)
Building and maintenance expenses		(5,167,496)	(4,475,436)
Administration expenses		(6,800,899)	(7,041,998)
Other expenses		(1,518,449)	(840,218)
(Deficit) / surplus before financing income		(158,450)	74,017
Financing income	6	84,997	27,980
(Deficit) / Surplus for the year		(73,453)	101,997
Total comprehensive (loss)/income for the year		(73,453)	101,997

The statement of profit or loss and other comprehensive income is to be read in conjunction with the notes to the financial statements set out on pages 13 to 26.

Statement of financial position
As of 31 December 2022

	Note	2022 \$	2021 \$
Assets			
Cash and cash equivalents	5	11,257,666	14,336,830
Other financial assets		2,518,540	2,000,000
Trade and other receivables	7	971,757	1,218,275
Prepayments		405,181	435,427
Total current assets		15,153,144	17,990,532
Plant and equipment	8	301,761	534,393
Intangible assets	9	112,283	243,048
Right-of-use lease assets	10	465,555	671,227
Total non-current assets		879,599	1,448,668
Total assets		16,032,743	19,439,200
Liabilities			
Trade and other payables	11	2,652,729	2,547,636
Employee benefits	12	1,922,512	1,412,491
Contract liability	13	8,113,629	11,812,656
Lease liabilities	14	152,171	170,337
Total current liabilities		12,841,041	15,943,120
Employee benefits	12	265,191	313,890
Lease liabilities	14	405,442	587,668
Total non-current liabilities		670,633	901,558
Total liabilities		13,511,674	16,844,678
Net assets		2,521,069	2,594,522
Equity			
Reserves		-	346,191
Accumulated surplus	15	2,521,069	2,248,331
Total equity		2,521,069	2,594,522

The statement of financial position is to be read in conjunction with the notes to the financial statements set out on pages 13 to 26.

Statement of changes in equity
For the year ended 31 December 2022

	Reserves \$	Accumulated surplus \$	Total equity \$
Balance at 1 January 2021	346,191	2,146,334	2,492,525
Total comprehensive income for the year			
Surplus for the year	-	101,997	101,997
Total comprehensive income for the year	-	101,997	101,997
Balance at 31 December 2021	346,191	2,248,331	2,594,522
Balance at 1 January 2022	346,191	2,248,331	2,594,522
Transfers to/(from) reserves	(346,191)	346,191	-
Deficit for the year	-	(73,453)	(73,453)
Total comprehensive loss for the year	-	272,738	(73,453)
Balance at 31 December 2022	-	2,521,069	2,521,069

The statement of changes in equity is to be read in conjunction with the notes to the financial statements set out on pages 13 to 26.

Statement of cash flows
For the year ended 31 December 2022

	Note	2022 \$	2021 \$
Cash flows from operating activities			
Cash receipts from customers		21,525,182	22,032,231
JobKeeper subsidy		-	2,367,075
Grant Contributions		9,348,196	9,365,032
Cash paid to suppliers and employees		(33,152,225)	(26,718,764)
Interest received		84,997	27,980
Net (decrease)/increase in cash from operating activities	17	(2,193,850)	7,073,554
Cash flows from investing activities			
Acquisition of intangibles	9	(9,788)	(45,830)
Payments to term deposits		(518,540)	(2,000,000)
Acquisition of plant and equipment	8	(156,592)	(228,428)
Net decrease in cash from investing activities		(684,920)	(2,274,258)
Cash flows from financing activities			
Payment for leases		(200,394)	(238,626)
Net decrease in cash from financing activities		(200,394)	(238,626)
Net (decrease) / increase in cash and cash equivalents		(3,079,164)	4,560,670
Cash and cash equivalents at 1 January		14,336,830	9,776,160
Cash and cash equivalents at 31 December	5	11,257,666	14,336,830

The statement of cash flows is to be read in conjunction with the notes to the financial statements set out on pages 13 to 26.

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. NIDA is a registered charity with the Australian Charities and Not-for-Profit Commission. The principal registered address and principal place of business is 215 Anzac Parade, Kensington NSW 2033.

The financial report was authorised for issue by the Directors on 27th April 2023.

(a) Statement of compliance

The financial report is a general purpose financial report – simplified disclosures 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.

Notes to the financial statements

1. Significant Accounting Policies (continued)

(c) Going Concern basis of accounting

For the year ended 31 December 2022, the Company generated a deficit of \$73,453, had net assets value of \$2,521,069, net current assets of \$2,312,103 and cash & cash equivalents of \$11,257,666 at balance date.

The financial report has been prepared on a going concern basis, which assumes continuity of normal business activities by NIDA and the realisation of assets and settlement of liabilities in the ordinary course of business at the amounts stated in this financial report. The Directors consider that NIDA will continue to operate as a going concern given NIDA's ability to maintain its financial performance, including the receipt of additional operating grant of \$5 million which will sustain NIDA for the next twelve months, the continued support from the NIDA Foundation Trust, expected increase in student fees and the continued appropriate management of expenditure.

As at the date of signing the statutory financial statements, NIDA has not received a formal commitment from the Department of Infrastructure, Transport, Regional Development and Communication and the Arts (the Department) to provide funding beyond 1 July 2023. NIDA's six-year funding agreement were executed in October 2015 and ran from 2016 to 30 June 2022. It was varied and now ending on 30 June 2023, together with additional grants under the Arts and Cultural Development Program. The most recent additional grant was \$5m which was received in March 2023. NIDA has been funded by the Federal Government in every year since it was founded in 1958.

The Directors consider that NIDA continues to operate as a going concern based on cash flow forecasts prepared by management which for these purposes does not reflect any funding from the Department beyond 1 July 2023. The cash flow forecasts do reflect a significant reduction in NIDA's activities so as to preserve cash reserves and to be able to maintain its commitment to students and staff for the 12-month period from the date of signing these financial statements. NIDA has received indication that it will continue to be supported by the Department, but this is subject to formal acknowledgement in the Federal Government budget process, set down in May 2023.

Notes to the financial statements

1. Significant Accounting Policies (continued)

(d) Plant and equipment

(i) Owned assets

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

(ii) Depreciation

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

Plant and equipment	2–10 years
---------------------	------------

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

(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 Note 1h).

(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.

Notes to the financial statements

1. Significant Accounting Policies (continued)

(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) Contract liability

Contract liabilities represent NIDA's obligation to transfer goods or services to a customer and are recognised when a customer pays consideration, or when NIDA entity recognises a receivable to reflect its unconditional right to consideration (whichever is earlier) before NIDA has transferred the goods or services to the customer.

(l) 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 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.

Notes to the financial statements

1. Significant Accounting Policies (continued)

(ii) Revenue from rendering services

Revenue from services rendered is recognised in the statement of profit or loss and other comprehensive income in the period when the services are provided.

(iii) Donations and sponsorships

Revenue from donations is recognised when they are received. Revenue from sponsorships is 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.

(iv) Interest income

Interest income is recognised in the statement of profit or loss and other comprehensive income as it accrues, using the effective interest method.

(m) Expenses

All expenditure is accounted for on an accruals basis.

(n) Income tax

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

(o) 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.

(p) 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 \$302,644 received during the year (2021: \$131,982), \$302,644 was spent for bursaries, scholarships, and capital expenditure during the year.

(q) 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 2022 NIDA had 69 members (2021: 63 members).

Notes to the financial statements

1. Significant Accounting Policies (continued)

(r) Leases

At inception of a contract, the company assesses whether a lease exists – i.e. does the contract convey the right to control the use of an identified asset for a period of time in exchange for consideration.

This involves an assessment of whether: The contract involves the use of an identified asset – this may be explicitly or implicitly identified within the agreement. If the supplier has a substantive substitution right, then there is no identified asset. The Company has the right to obtain substantially all of the economic benefits from the use of the asset throughout the period of use.

The Company has the right to direct the use of the asset i.e. decision-making rights in relation to changing how and for what purpose the asset is used.

At the lease commencement, the company recognises a right-of-use asset and associated lease liability for the lease term. The lease term includes extension periods where the company believes it is reasonably certain that the option will be exercised.

The right-of-use asset is measured using the cost model where cost on initial recognition comprises of the lease liability, initial direct costs, prepaid lease payments, estimated cost of removal and restoration less any lease incentives.

The right-of-use asset is depreciated over the lease term on a straight-line basis and assessed for impairment in accordance with the impairment of assets accounting policy. The right-of-use asset is assessed for impairment indicators at each reporting date.

The lease liability is initially measured at the present value of the remaining lease payments at the commencement of the lease. The discount rate is the rate implicit in the lease, however where this cannot be readily determined then the company's incremental borrowing rate is used. Subsequent to initial recognition, the lease liability is measured at amortised cost using the effective interest rate method. The lease liability is remeasured whether there is a lease modification, change in estimate of the lease term or index upon which the lease payments are based (e.g. CPI) or a change in the company's assessment of lease term. Where the lease liability is remeasured, the right-of-use asset is adjusted to reflect the re-measurement or is recorded in profit or loss if the carrying amount of the right-of-use asset has been reduced to zero.

(s) Reserves

The general reserve represents an amount that has been set aside from NIDA's retained earnings to provide a buffer against unexpected events or to fund future investments or expansions. The reserve is not designated for any specific purpose and can be used at the discretion of the Board of Directors. During the year the reserves balance of \$346,191 was transferred to accumulated surplus.

Notes to the financial statements

1. Significant Accounting Policies (continued)

(t) Significant management judgement in applying accounting policies

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

(i) Impairment

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

(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.

(u) Changes in Significant accounting policies

There were no significant changes in accounting policies during the year except for AASB1060. Instead of preparing financial statements that comply with the reduced disclosure requirements, NFPs will need to prepare accounts that comply with the AASB's new simplified disclosure standard (AASB 1060). Reconciliation of allowance credit losses is no longer required under AASB 1060.

2. Revenue

Revenue recognised under AASB 15 Revenue from Contracts with Customers

	2022 \$	2021 \$
Student fees – full-time program	5,659,012	4,181,340
Open and Corporate programs	7,905,016	6,085,000
Rental of venue and associated revenue	1,606,650	790,497
Operating grant from the Australian Government	7,778,000	7,733,000
Capital works grant from the Australian Government	1,570,196	1,632,032
Sustainability and RISE Grants	5,376,943	1,870,851
Sundry revenue	78,484	129,017
	29,974,301	22,421,737

Income recognised under AASB 1058 Income of NFP entities

Donations – NIDA Fund	302,644	131,982
– NIDA Foundation Trust	234,367	85,468
Bursaries and student support – NIDA Foundation Trust	682,704	431,614
JobKeeper subsidy and JobSaver	-	2,367,075
	1,219,715	3,016,139

Total revenue and income

31,194,016	25,437,876
-------------------	-------------------

3. Personnel expenses

	2022 \$	2021 \$
Wages and salaries	15,542,678	12,747,459
Superannuation	1,646,635	1,272,491
Increase in employee benefits provision	461,322	43,181
Total personnel expenses	17,650,635	14,063,131

4. Auditors' remuneration

	2022 \$	2021 \$
Audit services:		
Audit of Financial Reports	60,000	57,700
Other services:		
Taxation and other services	-	10,000
Total auditors' remuneration	60,000	67,700

5. Cash and cash equivalents

	2022 \$	2021 \$
Cash at bank	2,240,988	828,658
Term deposits	9,008,507	13,500,000
Cash on hand	8,171	8,172
Total cash and cash equivalents	11,257,666	14,336,830

Notes to the financial statements

6. Other financial assets

Term deposits over three months terms are classified as Other Financial Assets. In 2022 term deposit for over three months were \$2,518,540 (2021: \$2,000,000)

Total interest received from term deposits during the year was \$84,997 (2021: \$27,980)

7. Trade and other receivables

	2022	2021
	\$	\$
Trade and other receivables	1,079,091	1,239,289
Allowance for credit losses	(339,390)	(102,579)
Trade and other receivables, net	<u>739,701</u>	<u>1,136,710</u>
Related party receivable from NIDA Foundation Trust	232,056	81,565
Total trade and other receivables	<u>971,757</u>	<u>1,218,275</u>

All of the trade and other receivables have been reviewed for indicators of impairment. In 2022, \$286,241 (2021: \$90,994) has been recorded accordingly within other expenses.

Notes to the financial statements

8. Plant and equipment

	Plant and equipment \$
Cost	
Balance at 1 January 2021	7,194,203
Acquisitions	228,429
Disposal	(578,841)
Balance at 31 December 2021	<u>6,843,791</u>
Balance at 1 January 2022	6,843,791
Acquisitions	156,592
Write-offs	(541,188)
Balance at 31 December 2022	<u>6,459,196</u>
Depreciation	
Balance at 1 January 2021	6,293,341
Depreciation charge for the year	319,569
Write back from assets written off	(303,512)
Balance at 31 December 2021	<u>6,309,398</u>
Balance at 1 January 2022	6,309,398
Depreciation charge for the year	242,872
Write back from assets written off	(394,835)
Balance at 31 December 2022	<u>6,157,435</u>
Carrying amounts	
At 1 January 2021	<u>900,862</u>
At 31 December 2021	<u>534,393</u>
At 1 January 2022	<u>534,393</u>
At 31 December 2022	<u>301,761</u>

Notes to the financial statements

9. Intangibles

	Software
	\$
Cost	
Balance at 1 January 2021	2,525,368
Acquisitions	45,831
Write-offs	(106,676)
Balance at 31 December 2021	<u>2,464,523</u>
Balance at 1 January 2022	2,464,523
Acquisitions	9,788
Write-offs	(208,775)
Balance at 31 December 2022	<u>2,265,536</u>
Amortisation	
Balance at 1 January 2021	2,211,955
Amortisation charge for the year	79,562
Write back from assets written off	(70,042)
Balance at 31 December 2021	<u>2,221,475</u>
Balance at 1 January 2022	2,221,475
Amortisation charge for the year	59,226
Write back from assets written off	(127,448)
Balance at 31 December 2022	<u>2,153,253</u>
Carrying amounts	
At 1 January 2021	<u>313,413</u>
At 31 December 2021	<u>243,048</u>
At 1 January 2022	243,048
At 31 December 2022	<u>112,283</u>

10. Right-of-use assets

	2022	2021
	\$	\$
Balance at 1 January	671,227	920,245
Acquisitions	48,270	-
Depreciation	(253,942)	(249,018)
Balance at 31 December	<u>465,555</u>	<u>671,227</u>

11. Trade and other payables

	2022	2021
	\$	\$
Accrued expenses	542,025	1,148,100
Trade payables	1,077,883	638,459
Other payables	1,032,821	761,089
	<u>2,652,729</u>	<u>2,547,648</u>

Notes to the financial statements

12. Employee benefits

	2022	2021
	\$	\$
Current		
Provision for long service leave	711,829	385,582
Provision for annual leave	1,210,683	1,026,909
	1,922,512	1,412,491
Non-current		
Provision for long service leave	265,191	313,890

13. Contract liabilities

	2022	2021
	\$	\$
Grants-in-advance from the Australian Government	2,813,200	4,685,646
Open and Corporate program fees in-advance	2,520,514	2,219,145
Sustainability Grant and RISE Grant	1,192,230	2,569,173
Tuition fees in-advance	1,422,685	2,238,692
Other contract liabilities	165,000	100,000
	8,113,629	11,812,656

14. Lease liabilities

	2022	2021
	\$	\$
Current		
Lease liability	152,171	170,337
Non-current		
Lease liability	405,442	587,668
Total lease liabilities	557,613	758,005

Future lease payments are due as follows:

	2022	2021
	\$	\$
Within one year	299,566	235,762
One to five years	712,547	1,012,114
More than five years	-	-
	1,012,113	1,247,876

15. Accumulated surplus

	2022	2021
	\$	\$
Accumulated surplus at the beginning of the year	2,248,331	2,146,334
(Deficit)/Surplus for the year	(73,453)	101,997
Transfer from Reserve	346,191	-
Accumulated surplus at the end of the year	2,521,069	2,248,331

Notes to the financial statements

16. Contingent liabilities and contingent assets

As at year end 31 December 2022, there are security deposit guarantees of \$65,084 secured against term deposits at Note 6.

17. Reconciliation of cash flows from operating activities

	2022	2021
	\$	\$
Cash flows from operating activities		
(Deficit)/Surplus for the year	(73,453)	101,997
Adjustments for:		
Net effect of plant and equipment and intangible asset write-offs	227,679	311,963
Depreciation and amortisation	507,771	648,149
Operating profit before changes in working capital and provisions	661,997	1,062,109
Change in trade and other receivables	246,518	(249,406)
Change in prepayments	30,246	(171,785)
Change in trade and other payables and employee benefits	566,416	365,695
Change in contract liability	(3,699,027)	6,066,941
Net (decrease) /increase in cash from operating activities	(2,193,850)	7,073,554

18. Related party transactions

Transactions with key management personnel

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

	2022	2021
	\$	\$
Short-term employee benefits	1,241,655	960,269
Other long-term benefits	137,290	110,960
	1,378,945	1,071,229

Notes to the financial statements

19. Economic dependency

NIDA is primarily dependent upon receipt of grants from the Australian Government, Department of Infrastructure, Transport, Regional Development, 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.

20. Events after the reporting period

On 28 February a Deed of Variation to the 2016-2023 grant agreement was executed with the Australian government for the additional operational funding allocation of \$5,000,000 excluding GST. These funds were received by NIDA on 8 March 2023 and will be recognised as revenue applicable to the period up to the grant completion date of 30 June 2023.

On 3 April 2023, NIDA was advised by the Department of Infrastructure, Transport, Regional Development and Communication and the Arts (the Department) that funding to NIDA is not separately identified in the 2022-2023 Portfolio Budget Statements and is included under the Arts Training Program which includes funding across all the arts training organisations. The Department confirmed that the current multi-year agreements will expire in June 2023 and contract negotiations will shortly commence to enter into the next multi-year agreements, commencing from 1 July 2023. NIDA expects to receive operating and capital funding at least in line with 2016-2023 grant funding agreement, although these funds are not yet subject to contracted or agreed terms.

Responsible Entities' Declaration

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

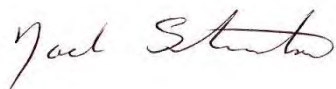
(a) the financial statements and notes, set out on pages 9 to 26, are in accordance with the Australian Charities and Not-for-profits Commission Act 2012, including:

giving a true and fair view of NIDA's financial position as at 31 December 2022 and of its performance for the financial year ended on that date; and

complying with Australian Accounting Standards – Simplified Disclosures and the Australian Charities and Not-for-profits Commission Regulations 2022;

(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:



Noel Staunton
Chairman

Sydney

3 May 2023



John Robinson
Director

Grant Thornton Audit Pty Ltd

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Auditor's Independence Declaration

To the Responsible Entities of the 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 the National Institute of Dramatic Art for the year ended 31 December 2022, 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, 3 May 2023

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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 2022, and the statement of comprehensive income, statement of changes in equity 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 Responsible Entities' 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 2022 and of its financial performance for the year then ended; and
- b complying with Australian Accounting Standards *AASB 1060 General Purpose Financial Statements – Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities* and Division 60 of the *Australian Charities and Not-for-profits Commission Regulations 2022*.

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 (including Independence Standards)* (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.

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Emphasis of matter

We draw attention to Note 20 of the financial report, which describes events after the reporting period relating to the future operating and capital grant funding from the Department of Infrastructure, Transport, Regional Development and Communication and the Arts. Our opinion is not modified in respect of this matter.

Responsibilities of the Responsible Entities for the financial report

The Responsible Entities of the Registered Entity are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards – *AASB 1060 General Purpose Financial Statements - Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities* and the ACNC Act, and for such internal control as the Responsible Entities 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 Responsible Entities 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 Responsible Entities either intend to liquidate the Registered Entity or to cease operations, or have no realistic alternative but to do so.

The Responsible Entities 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 Responsible Entities.
- Conclude on the appropriateness of the Responsible Entities 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.

A handwritten signature in blue ink that reads "Grant Thornton".

Grant Thornton Audit Pty Ltd
Chartered Accountants

A handwritten signature in blue ink that reads "A J Archer".

A J Archer
Partner – Audit & Assurance

Sydney, 3 May 2023



How I Learned to Drive (Photographer: Phil Erbacher)