

National Institute  
of Dramatic Art

**NIDA**



**2020**  
**Annual**  
**Report**



# 2020 ANNUAL REPORT

NIDA acknowledges the traditional custodians of the lands on which we learn and tell stories, from the lands of the Bidjigal and Gadigal people of the Eora nation where our campus stands, to the nations across this continent where we teach.

We pay our respects to Aboriginal and Torres Strait Islander elders past and present who have cared for land, water and story on these lands for generations. We also recognise the work and strength of Aboriginal and Torres Strait Islander artists, workers and creatives within the NIDA Community.

Sovereignty was never ceded.

Always was, always will be Aboriginal land.



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NIDA is located at UNSW Sydney



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Australian Government

Department of Infrastructure, Transport,  
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Images, this page: Musical Theatre Showcase  
(Photo: Patrick Boland)

Image, opposite page: *Orlando*  
(Photo: Lisa Maree Williams)

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# ABOUT NIDA



The National Institute of Dramatic Art (NIDA) redefines world-leading performance arts education.

We nurture 'the world's most wanted storytellers' through unparalleled practice-based learning, ongoing connections to industry and a culture of creative innovation.

Our bold creative skills training, deep industry connections and international networks ensure our graduates are immediately employable, building successful careers in – and between – theatre, dance and opera companies, festivals and events, film, television and games production.

NIDA is the heart of an increasingly connected performing arts ecosystem.

Our acclaimed undergraduate and postgraduate degrees offer an unmatched range and depth in practice-based, industry-relevant education across performing arts disciplines including: acting, costume, cultural leadership, design, directing, make-up, musical theatre, props, stage management, technical theatre, voice and writing.

NIDA's goal is to empower storytellers of all ages and backgrounds, wherever they may be. We are committed to drawing on a range of lived experiences and perspectives in our creative work, and cultivating a community and a culture that are both inclusive and empowering.

Our short courses foster industry-relevant skills and new capabilities for thousands of Australians each year. The ever-popular courses are delivered through a range of formats, including in-studio and, increasingly, online.



We have translated our expertise in creative education into transformative corporate partnerships and training that generate independent revenue streams and help businesses and leaders connect and communicate better.

Supported by the Australian Government through the Department of Infrastructure, Transport, Regional Development and Communications, NIDA maintains strong links with national and international arts training organisations and industry partners including theatre, dance and opera companies, cultural festivals and film and television producers.

NIDA's success draws from our extraordinary creative community: our talented students, our brilliant alumni, our committed staff, our insightful Board and our many collaborators. These include the vital strategic relationships we have with organisational partners such as UNSW, our corporate partners and donors and a huge number of industry experts who work with us in our practice-led courses, ambitious performance works and forward-thinking activities.

All our activities are geared to helping NIDA to generate cultural change, develop new approaches and foster connections that build practical creative skills, inspire confidence and articulate our ever-expanding national story.

Images, this page (from top to bottom):  
*Ghost Lights*, triple j music video shooting for Genes, *Roundabout* (Photos: Patrick Boland)  
Opposite page: *Ghost Lights*  
(Photo: Morgan Moroney)

## VISION

The world's most wanted storytellers.

## PURPOSE

To unlock the power of the performing arts across stage, screen, future media and beyond.

## DNA

### 1. Respect your talent

Take bold leaps, challenge limiting beliefs and honour the qualities that make each of us unique.

### 2. Liberate imagination

Strive to see your world through new eyes, and inspire others to do the same. Shine a light on what is possible, rather than simply what is.

### 3. Every role matters

Embrace the incredible power of collaboration, inclusivity and collective identity. Like any great ensemble, every role enriches the whole.

### 4. Master the art

Never rest on yesterday's success. Talent may open doors, but it's the never-ending pursuit of mastery that creates what's next.

### 5. Use your voice

Use your voice to truly create, inspire and improve the world. Speak your truth fearlessly and create a safe space for others to do the same.



# CHAIR'S INTRODUCTION



The extraordinary challenges of 2020 showed what NIDA is made of.

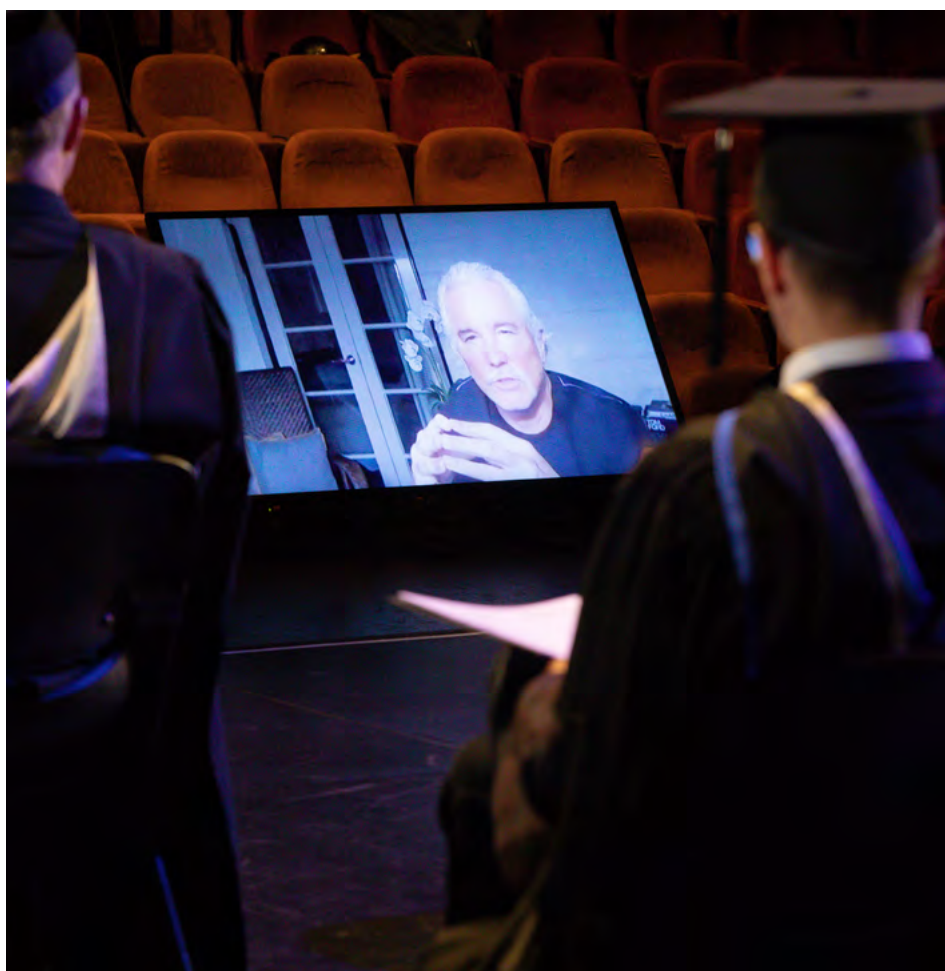
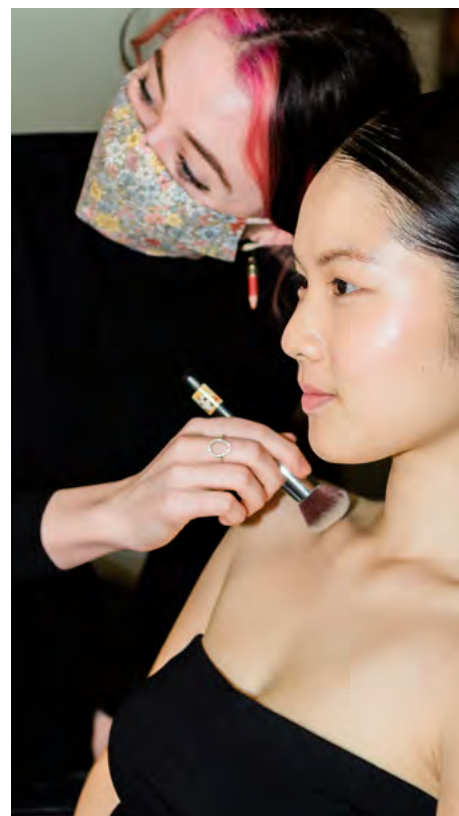
NIDA's team, community and students displayed amazing creativity, commitment and resilience when confronted with the unfolding crisis of a global pandemic. While public health lockdowns profoundly disrupted our normal operations – and our sector – NIDA found ways to continue to offer excellence in education. We developed new ways of engaging via digital delivery, reimagined use of our spaces in the building, and adopted new COVID-safe practices.

Our CEO Liz Hughes, who took the helm in late 2019, faced an immediate and radical change in her job description – as did many throughout the organisation. Instead of just running the organisation, Liz had to make some fast and furious decisions about how to keep the school open and introduce virtual teaching. Her leadership skills and entrepreneurial spirit shone through and I would like to acknowledge the fantastic job she has done in getting NIDA re-opened, back on track and firmly focused on our exciting future.

The commitment of NIDA's staff was also highlighted throughout the year as they adjusted their teaching techniques and found opportunities for innovation amidst ongoing uncertainty. Our students adapted to virtual learning and the limitations of lockdown with impressive inventiveness and resourcefulness, embracing the possibilities of a range of technology

platforms and learning practices. While we are proud of the rapid pivot to these new approaches, it's a great relief to have our everyone back on campus, where we can most effectively undertake our studio-based, practice-led learning.

The Hon Paul Fletcher MP congratulated the NIDA class of 2019 in the first-ever virtual graduation ceremony, held on Sunday 28 June 2020, as NIDA officially launched the careers of 163 creative artists. Creative leader Baz Luhrmann (Acting, 1985) delivered an inspirational and thought-provoking Occasional Address: 'The tectonic plates of history are smashing together at this moment. Everything that was, isn't necessarily so. And what it's going to be, we don't really know. But there is one thing that is universal, and that is [your] craft. Whether you are an actor or writer or a tech or designer, the craft of storytelling is not going to change.'





Vital to the return to our activities has been new Government support through JobKeeper and the Sustainability Fund. This stabilising funding has helped to maintain short-term viability and to safeguard our high standards of training, while enabling us to relaunch income-producing initiatives impacted by COVID-19, rebuilding for sustainability into the future, and ensuring the longevity of Australia's creative sector.

2020 also brought profound reflection and re-evaluation among NIDA's leadership and staff amidst the cultural reckoning of the global Black Lives Matter movement – in which NIDA, along with many other cultural organisations, was called to account. Several courageous former students spoke of experiencing insufficient support and a lack of cultural safety during their studies with us. NIDA's Board and leadership responded with an apology for any distress caused and commissioned a major independent review of organisational culture. The review, along with extensive consultation with our community, has contributed to the development of an Inclusion Action

Plan that draws on NIDA's new Board Principles. These Principles recognise First Nations sovereignty, reaffirm NIDA's obligations and commitment to proactively ensure a safe and inclusive environment, and respond to calls for meaningful and substantive structural change.

Along with greater equity and increased relevance, NIDA sees tremendous creative possibility in a more inclusive culture and community. Coupled with the now accelerated transition to digital platforms, and a heightened focus on the importance of our corporate partnerships, the learnings of 2020 have set the scene for an exciting strategic transformation.

The NIDA Board provided exceptional support, including extra commitments of their time, during 2020 – their suite of skills came to the fore in assisting Management throughout the crisis. We have worked closely with the NIDA Foundation Trust Board to continue to build relationships with our loyal supporters and partners who share our vision to continue to develop 'the world's most wanted storytellers'.

I would like to thank NIDA's passionate team and my fellow Directors for their great dedication, including Professor Ross Harley who, in late 2020, retired from the Board. Ross had been a Director since May 2018, a Member of the Governance, Nominations and Remuneration Committee and from March 2019, Chair of the Academic Board.

2020 has shown us that NIDA's commitment to talent, imagination, creativity and collaboration give us great purpose and direction. Building on these strong foundations will empower NIDA and our graduates to shape and inspire Australian and global cultural sectors towards a truly exciting future.

**Noel Staunton**  
NIDA Chair

Images, this page: Technical Theatre and Stage Management students and Graham Henstock (Director Centre for Technology, Production and Management) working from home, *Orlando* (Photo: Lisa Maree Williams)

Images, opposite page: Make-up students (Photo: Denise Sheppard), Baz Luhrmann live at the Graduation Ceremony (Photo: Maja Baska)

# MESSAGE FROM THE CHIEF EXECUTIVE OFFICER



During my first year as CEO, I have been struck by the incredible creative DNA, extraordinary skills and can-do attitude of NIDA's community. These qualities have helped us to navigate an immensely challenging time and to harness the opportunities of disruption. 2020 was a year of extreme challenges on many fronts, managed by creative and dynamic innovation every step of the way. NIDA drew on what we knew from performance education: improvisation, connection with audiences, lateral problem solving and courage, to ensure 'the show must go on'. These skills helped us continue learning, producing thrilling creative work that was both virtual and live, and inventing new futures for the performing arts.

Performing arts is changing and broadening, as new settings, new technologies and new practices evolve and reinvent forms and find new audiences. NIDA continues to explore ways to engage, captivate and inspire all Australians with our national stories, however they are delivered.

2020 required us to carefully balance the needs of COVID safety while we prioritised high quality higher education and diploma courses, finding new ways to deliver practice-based experiential learning across online and classroom learning, and creative production experiences. We made the most of the opportunities borne out of the ongoing disruptions – staff and students threw themselves into rapid innovation, shifting to new modes of operation and exploring the possibilities of new performance

practices. In August, when so much activity had halted, we launched a live Digital Theatre Festival across a range of platforms. Then, by early October, we had seven productions on stages including a fully-fledged musical with a live orchestra – possibly the most live production activity anywhere in the world at the time, and the quality was extraordinary.

We worked with the constraints to COVID to imagine and innovate, building and hosting extraordinary shows: the *Weimar Kabarett* intimate cabaret show in June; *Unplugged*, a performance of two handers from Bachelor of Arts third year students; *Magic Show* with special effects; *Articulate*, in which students voiced characters in famous screen scenes; Showcases; Writers' Readings; and the Festival of Emerging Artists to close out the year in December. The scale, ambition and quality of the creative work was a testament to the talent and collective passions of NIDA's community.

Despite unprecedented obstacles, the Digital Theatre Festival, improvised during lockdowns, showcased the potential of performative practices across digital platforms and evidenced the ingenuity of the NIDA community. We pushed the boundaries of performance experiences through interactive performances on gaming platform Twitch: productions filmed in collaboration with performers that poignantly captured the experience of the pandemic, and live multi-camera productions, adapting existing software

and technology to create low tech multi-camera studios. This focus on virtual/emerging technologies is now embedded in NIDA's core practice.

The experience of these productions – learning through making – equips students to work in a huge range of contexts. We engage with a changing industry to map and inspire the widest possible range of futures and careers for our students, whose skills can be applied in an ever-broadening set of roles and contexts in the knowledge economy.

Industry collaboration continues to be integral to the delivery of NIDA's education and performance programs. Industry specialists share their expertise in NIDA education programs, lead creative productions across stages and screens, and provide valuable mentoring. During 2020, global industry specialists shared their knowledge through virtual classrooms and NIDA hosted 21 publicly released 'In Conversations' with industry leaders online. These included Joel Edgerton, winner of 9 ACCTA awards and BAFTA nominated alumna Shannon Murphy, Kate Mulvany OAM, Emmy award winning Digital Storyteller Sean Stewart, and Alumna Sally Riley Head of Scripted at ABC.

NIDA's partnerships are central to helping us realise our ambition and 2020 showed us how important they are to our ongoing sustainability. Our historic success in generating significant non-government revenue to support core





operations was challenged when 2020's pandemic halted face-to-face short courses, training and venue hire. Quickly the NIDA Open, Corporate and Theatres teams adapted where possible to provide virtual short courses to respond to the needs of our corporate and government partners and our community, and there was an immediate take up of online options. From boardrooms to barristers, we helped industries adapt to the new communications and performance needs of online interaction. Appetites for our training remained strong, reaching 10,000 people, and the depth of our broader community's engagement was evident as Open participants continued to enthusiastically take up options to engage with us. Whilst every attempt was made to minimise expenditure and generate revenue, it was not possible to manage NIDA operations without accessing assistance through federal government COVID support, for which we are very grateful.

The past year sharpened our focus on collaboration and courageous experimentation. Working closely with the NIDA student representative council, we navigated a path forward, responding to rapidly changing practical limitations. It was exciting to see students lean into new technologies and approaches for their work and learning, supported by our hugely committed staff and industry expert partners, including our brilliant alumni. Students brought forward ideas and concerns that continue to inform our education and future direction, and this dialogue continues to be invaluable.

With the commencement of work on NIDA's three-year environmental sustainability strategy during 2020, we began actively minimising our footprint within the NIDA premises, changing our behaviours and shifting our curriculum to ensure staff, students and graduates lead best practice in environmental sustainability.

It has also been a time of deep reflection, wide engagement and consultation to better understand the needs of our diverse cohort – including for cultural safety, recognition and support. These learnings have galvanised into an



organisation-wide commitment to generating and maintaining a respectful and culturally safe education and working environment. We want to ensure our storytelling, talent and culture reflects the rich diversity of Australia's communities, that we are attracting the most talented individuals from across the country, and that our students and staff are reflective of our contemporary population. In collaboration with NIDA students, staff, alumni and cultural leaders who identify as First Nations and People of Colour, we defined our commitment in NIDA's Inclusion Action Plan which outlines a multi-pronged approach with practical steps to make positive change. From December, a key leadership role, Director People and Culture, was recruited to drive diversity and inclusion as central to NIDA's culture; this work is a central pillar of our future.

We are focusing, in particular, in centralising First Nations stories and practices in our curriculum, reference materials and cultural influences – including by appointing a new First Nations lecturer to assist with course design, introducing new scholarships and hosting an annual NAIDOC Week lecture series.

Throughout 2020, collaborations with students, alumni, the NIDA team, NIDA Board and NIDA Foundation Trust have been critical to navigate complexity and to seize opportunities in every moment. It has been a brilliant alliance and I am

lucky to be surrounded with sensible, creative, quick thinking, problem solving, and immensely impressive individuals. I want to thank you all and give a special shout out to NIDA Chair, Noel Staunton, who I've been privileged to have on speed dial throughout 2020.

As we ended 2020, we appreciated how lucky we were. The show went on. We delivered high quality education and found new ways to adapt and extend it. We embraced technologies that will unlock new storytelling frontiers. We committed to important, long terms actions to embed inclusion and diversity in our course offerings and our community. We missed our international and national exchanges and placements but found other ways to connect globally and across Australia. We worked together. We were bold, agile and curious. We found new forms of mastery and drew on our courage to experiment. The course set in 2020, in the midst of adversity, will benefit our students, NIDA, and our industry into the future. Leading through change – and meeting new challenges with bold experimentation – will ensure Australia's vital creative industries continue to thrive.

**Liz Hughes**  
CEO

Images, this page (from top to bottom):  
*Orlando* (Photo: Bronwyn Rennex)  
Opposite page: *The Master and Margarita*  
(Photo: Lisa Maree Williams)

# HIGHER EDUCATION

NIDA's unique brand of education and training were transposed online for entire terms in 2020 to manage the restrictions of the COVID lockdowns.

With rapid innovation and considerable agility, we were able to maintain high levels of engagement across all courses – with students, with industry and with audiences – while prioritising the safety of our students and our community. A rapid reworking of NIDA's approach to practice-led education enabled all operations to shift online for the entire second term and saw the mid-year season of student productions staged digitally via Zoom, Twitch and YouTube. Staff and students maintained an impressive quality of work through these platforms before the easing of restrictions in July enabled a welcome return to face-to-face teaching for the second half of the year.

Some of the highlights of industry-aligned projects, collaborations, mentorships and opportunities in 2020's Bachelor and Masters courses are outlined below.

## ACTING

The Acting centre incorporates Acting, Movement, Singing Actor and Voice training and delivers:

- Bachelor of Fine Arts (Acting); and
- Master of Fine Arts (Voice) degrees.

The 2020 cohort benefited from a broadening of resources, reference points and texts through:

- A new stream exploring contemporary and classic First Nations texts – led by Guy Simon, Russell Smith and Dalara Williams;
- International perspectives from POC writers led by Angela Sullen;
- Voice coaching with Liz Himmelstein, one of Hollywood's leading voice coaches; and
- support for students' mental health through 'de-roling' techniques.

Image, this page: *The Master and Margarita*  
(Photo: Lisa Maree Williams)

Image, opposite page: triple j Unearthed music video shooting for Telescreen (Photo: Patrick Boland)

## Bachelor of Fine Arts (Acting)

The BFA (Acting) course was restructured and reinforced for more integrated learning experiences and new supports for transition into industry.

First year Acting training now includes:

- A 'History of Self' project which invites students to explore and share cultural heritage; and
- Intimacy training to equip them with the skills and techniques to manage personal boundaries and intimacy requirements in performance.

Second-year Acting students deepened their practice-led learning through performances of:

- Russian Projects, directed by Clara Voda and Jeremy James, for rehearsal studio audiences;
- A Comedy Project, directed by Alison Bennett and Philip Quast;
- American Song Book collaborations with John Bashford and Chris King; and
- End-of-year productions (developed and delivered in workshop format due to COVID restrictions).

Third-year Acting students extended and further developed their practice through:

- A streamlined American play project;
- The ever-popular Articulate project;
- A hugely successful collaboration with the writing team at Boomshaka on their graduation showreels (all made publicly available online).

## Master of Fine Arts (Voice)

While international placements were put on hold due to border closures, MFA Voice students continued to receive industry-aligned extensions of their training through:

- Masterclasses with Frankie Armstrong; and
- Professional placements across the three seasons of productions – the Digital Theatre Festival, October Season of Student Productions and the Festival of Emerging Artists.

New end-of-study initiatives were introduced to support graduating students, including:

- 1:1 mentor session with industry heavyweight Simon Burke;
- A screen casting workshop delivered by Anoush Zarkesh;
- Industry readiness masterclasses with Kip Williams (STC), Andrew Henry (Red Line), Ann Robinson (Mullinars Casting Consultants), Tasha Harrison (United Management), Nikki Barrett (Barrett Casting) and Lee Lewis (QTC).

## CREATIVE PRACTICES

Creative Practices delivers:

- Master of Fine Arts (Cultural Leadership);
- Master of Fine Arts (Directing);
- Master of Fine Arts (Writing for Performance); and
- Common Subjects to all Masters and Bachelor students.





### Master of Fine Arts (Cultural Leadership)

The MFA (Cultural Leadership) course brought together 20 first- and second-year students across Australia with more than 30 expert guest speakers, in five intensive workshops, mainly delivered online.

International placements realised in the first quarter of 2020 – prior to the closure of international borders – included Cambodia Living Arts (Phnom Penh, Cambodia), Contemporary Arts Centre (Glasgow, UK), National Portrait Gallery (London, UK), Meow Wolf (Santa Fe, USA), South East Dance (Brighton, UK), Elaionas Refugee Camp (Athens, Greece), Talking Stick Festival (Vancouver, Canada), Codarts (Rotterdam, The Netherlands), The Momentary (Arkansas, USA), and ASSITEJ Arts Gathering (Kristiansand, Norway).

Highlights in NIDA's 2020 Cultural Leadership course included:

- The appointment of the inaugural First Nations Lecturer, Jacob Boehme: an artist, curator, artistic director and teacher from Melbourne of Narangga and Kaurna (South Australia) descent. His role will collaborate with students, lecturers and the MFA team to facilitate the integration of First Nations knowledge and practice in subject design, course materials and cultural leadership resources.

- An invitation to curate a session at the Australian Academy of Humanities 51st Symposium. The session, facilitated by Dr Suzanne Osmond, with a presentation by Dr Liza-Mare Syron (both from NIDA's Research and Scholarship Committee), shared examples of practice-led research from Cultural Leadership students Marilyn Miller, Craig Middleton and Craig Rogers.

### Master of Fine Arts (Directing)

The MFA (Directing) culminated in the staging of eight 40-minute graduation productions, including one by guest alumni Director Samuel Lucas Allen, in the Festival of Emerging Artists 2020. The productions in NIDA's venues were well received by audiences that included industry guests from a range of theatre companies.

- Directing students worked closely with excellent industry mentors, including: Paige Rattray (Sydney Theatre Company Associate Director), Jessica Arthur (Sydney Theatre Company Resident Director), Sarah Goodes (Melbourne Theatre Company Associate Artistic Director), Gideon Obarzanek (Rising Festival [formerly Melbourne Festival] Co-Artistic Director), Imara Savage (freelance director, formerly Sydney Theatre Company Resident Director 2016–18), and Harriet Gillies (freelance director).

### Other highlights included:

- A collaboration with Actors Centre Australia on a Digital Scenework project which shifted a rehearsal room project online. Rehearsals and a work-in-progress showing were held over Zoom and on YouTube, before extending to in-person engagement in November.
- The creation of music videos for *rage* and triple j social channels, based on concepts by Directing and Design students and involving pitches to ABC executives, concept refinements, an intensive shoot week, editing and colour grading.
- Guest sessions on writing for the stage with Sydney Theatre Company Literary Manager Polly Rowe. The sessions included case studies and hypothetical pitching sessions.
- A new lo-fi cabaret project, *Weimar Kabarett*, involving Directing, BFA Design and Musical Theatre, Live Production, Technical Services and Specialist Make-up students. Devised over two weeks in July, the show was presented to a limited, socially distanced audience.
- A two-day collaborative workshop covering Intercultural Practice and Directing in an Asian Australian Context with Contemporary Asian Australian Performance directors and facilitated by internationally renowned director, Dr Ong Keng Sen from Singapore.

# HIGHER EDUCATION

- Collaborations with celebrated professional Directors on student productions; MFA students worked as Assistant Directors in the following teams:
  - MFA students Sophie Benassi and Zoe Hollyoak worked with Kate Gaul (Directing, 1996), Artistic Director of Siren Theatre Co;
  - Liam McIlwain worked with lauded theatre director Darren Yap (Directing, 1997);
  - Amelia Burke worked with actor and writer Darren Gilshenan (Acting, 1988);
  - Matthew Latham worked with award-winning director and NIDA Lecturer Priscilla Jackman (Directing, 2016); and
  - Ruby Rees and Mark Bolotin worked with opera director and NIDA Executive Director of Pathways and Partnerships Mark Gaal (Directing, 1984).

A collaboration with NAISDA Dance College, originally due to occur in April 2020, was rescheduled for March 2021, still involving the 2020 Directing and Writing cohorts.

## Master of Fine Arts (Writing for Performance)

MFA (Writing for Performance) students adapted to digital delivery of classes and embraced a pivot towards screen, audio (including podcasts) and digital platforms.

Highlights followed the easing of restrictions included:

- End-of-year presentations;
- A week-long film intensive familiarising students with camera and sound equipment;
- A two-week television intensive; and
- New opportunities including, for one graduate, full-time work with streaming giant Stan.

## DESIGN PRACTICES

Design Practices delivers:

- Master of Fine Arts (Design for Performance);
- Bachelor of Fine Arts (Design for Performance);
- Bachelor of Fine Arts (Costume);
- Bachelor of Fine Arts (Properties and Objects); and
- Bachelor of Fine Arts (Scenic Construction and Technologies).

## Master of Fine Arts (Design for Performance)

MFA (Design for Performance) courses maintained a strong focus on practice-led experiential learning in changing conditions by:

- Shifting to the October Season of Student Production the design creation for productions of *Orlando*, *The Government Inspector*, *Ghosts* and *When the Rain Stops Falling* (originally intended to be staged in June);

- Set and costume design solutions for NIDA's inaugural Digital Theatre Festival, working with:
  - Sean Stewart (Primetime Emmy Award-winning storyteller, science fiction writer and Alternate Reality Game pioneer);
  - Deborah Pollard (Australia Council New Media Arts Fellow and former Artistic Director of Salamanca Theatre Company and Urban Theatre Projects); and
  - Pierce Wilcox (multi-media writer, Google Creative Lab collaborator, Artistic Director of Crack X, and opera librettist).
- A styling project for an *After Fellini* photoshoot in 1950s cinema style in Kings Cross with a group of Acting students led by Dr Julie Lynch and shot by Lisa Marie-Williams; and
- For one graduating student, a paid internship on a Hollywood feature film at Fox Studios.

## Bachelor of Fine Arts (Design for Performance)

BFA (Design for Performance) first-year students were able to develop their learning in practice through:

- Hypothetical set and costume designs for *The Ham Funeral*, led by designer Charles Davis;
- Costume design with Dr Julie Lynch for *A Flea in Her Ear*;
- Hypothetical set and costume designs for *Scenes from an Execution* led by Stephen Curtis; and



- A 3D costume/prop design project around the theme, 'Ghost Stories' in response to AGNSW's *Japan supernatural* exhibition culminating in performances across NIDA.

BFA (Design for Performance) second year students deepened their skills by:

- Designing set and costumes for *The Winter's Tale* with Sport for Jove Theatre company Artistic Director Damien Ryan;
- Designing hypothetical costume project for *Volpone* led by Adelaide-based designer Jonathon Oxlade;
- Completing secondments on a film project for Pinchgut Opera in 2020, working closely with production designer Charlotte Mungomery (BFA Design 2016, MFA Design 2018);
- A design project for *Into the Woods* led by theatre, opera and film scenic designer Brian Thompson and supported by guest tutors Darren Yap (Directing, 1997) and musical director and composer Max Lambert; and
- Collaborating on the opera project *Elektra* led by STC Resident Director Elizabeth Gadsby (Design for Performance, 2013) with opera and music analysis guided by Tanja Binggeli.

BFA (Design for Performance) third year students honed their craft by:

- Designing and launching EXPONIDA 2020 to showcase the work of NIDA's graduating cohort;
- Designing and launching the triple j Unearthed music videos;
- Taking on set and costume design roles within the Digital Theatre Festival season with industry directors Nigel Jamieson, Deborah Pollard and Leticia Cáceres;
- Completing industry placements on screen projects *Three Thousand Years of Longing* and AFTRS short film *Threads*;
- Collaborating with MFA students in projects for the Festival of Emerging Artists; and
- Undertaking paid internships on a Hollywood feature film project at Fox Studios.



### Bachelor of Fine Arts (Costume)

BFA (Costume) students had great outcomes in a disrupted year, including:

- Offers of employment with their placement hosts – a Hollywood Production at Fox Studios, forthcoming MGM feature film *Three Thousand Years of Longing*, Sydney Costume Workshop (*Hamilton*), the Australian Ballet and Goalpost Pictures (*Carmen*);
- Placements with Cosprop London, Sydney Costume Workshop for *Frozen*, *Dancing with the Stars*, *Clickbait* webseries, Bell Shakespeare's *Hamlet*, Bangarra Dance Theatre and the *Wakefield* TV series; and
- Continued strong employment outcomes for our graduates on large productions in film, musical theatre, ballet and opera.

### Bachelor of Fine Arts (Properties and Objects)

BFA (Properties and Objects) first-year students found new ways to realise their creative vision by:

- Working as props assistants and in crewing roles for NIDA's Digital Theatre Festival, an exciting and unique learning opportunity;
- Finalising and displaying projects inspired by *Japan supernatural* and Scenic Portraits; and
- Working on the costume group project 'Warrior' and in furniture project for the October Season of Student Productions.

Second-year students were able to build their skills though:

- Collaborating with MFA (Writing for Performance) students and various external collaborators in the realisation of their film project; and
- Finalising and displaying their large sculpture project, furniture project, and puppet show *Luc(k)y*, which was performed live in the Atrium at NIDA.

Third-year students honed their craft and developed industry-aligned experience by:

- Working as Props Supervisors on the Digital Theatre Festival;
- Finalising practice-based research through their Masterwork projects;
- Staging and live-streaming their Masterwork project results to the NIDA community, family and friends;
- Working on the October Season of Student Productions and EXPONIDA; and
- Completing industry placements. Two students did their industry placements at Fox Studios, another through Dan Oliver Special Effects; one went to Opera Australia, and another worked in MGM feature film *Three Thousand Years of Longing*.

All 2020 Properties and Objects are currently employed by Disney productions at Fox Studios.

Images, this page: Costume student Lily Mateljan working from home  
Image, opposite page: Acting students collaborating with Design for Performance students on a *Vanity Fair* style photoshoot

**Bachelor of Fine Arts  
(Scenic Construction and Technologies)**

BFA (Scenic Construction and Technologies) students were able to build new worlds through industry-relevant projects including:

- The creation of a joyful revolving 'Sponge Bob Square Pants' café at the conclusion of their foundation semester;
- Scenic elements for *The Government Inspector*, *Next to Normal* and *Orlando* in the October Season of Student Productions;
- Mechanical and electronic design solutions with Terry Cummins;
- Structural solutions for the Roslyn Packer Theatre and the Capitol Theatre; and
- Collaborations with BFA (Design for Performance) students on EXPONIDA and the Festival of Emerging Artists.



**TECHNOLOGY, PRODUCTION AND MANAGEMENT**

**Bachelor of Fine Arts  
(Technical Theatre and Stage Management)**

BFA (Technical Theatre and Stage Management) students were able to develop their skills in practice through:

- A collaboration with Design for Performance students in the annual Video for Live Performance project;
- Work with Major Partner Technical Direction Company to create virtual staging;
- Staging of the annual magic show, led

by renowned magician Adam Mada (Illusion and Magic Associate, *Harry Potter and the Cursed Child*) and director Kim Hardwick;

- Major research projects, with topics from 'The Manipulation of Human Emotional and Biological Reactions through Sound Frequencies and Musical Progression' to 'Environmentally Sustainable Theatre Production Practices'; and
- Significant production support on *Cendrillon*, a filmed opera produced by the Sydney Conservatorium of Music as part of the MOU between the two organisations.

NIDA's Technical Theatre and Stage Management team were able to find new opportunities within the constraints of online delivery, including:

- A broader suite of guests for classes, inviting international and interstate guests to engage directly with our students. These included:
  - Neil Kutner (ex–Head of Production of the Brooklyn Academy of Music);
  - David Grindle (Executive Director of the United States Institute for Theatre Technology);
  - Trudy Dalgleish and Gavan Swift (Australian lighting designers); and
  - Robert McKenzie (award-winning film sound designer).
- A series of podcast-style interviews – in part to reduce the screen time required of students – conducted by Mel Dyer (Head of Stage Management), with leading stage management practitioners including Josh Sherrin, Dani Ironside, Khym Scott and Lillian U.



# VOCATIONAL EDUCATION AND TRAINING



NIDA offers world leading, practice-led training, which is registered for Vocational Education and Training (VET) services by the Australian Skills Quality Authority (ASQA).

NIDA's 2020 offer included industry-relevant skills through the following VET qualifications:

- Diploma of Musical Theatre
- Diploma of Stage and Screen Performance
- Diploma of Live Production and Technical Services
- Diploma of Screen and Media (Specialist Make-up Services)
- Certificate III in Live Production and Services

## Diploma courses

NIDA's Diploma programs address sector skills gaps and further our commitment to providing genuine opportunities and career pathways through industry-relevant education.

The year-long diplomas attract prospective students from a range of demographics across Australia who apply through a competitive audition and interview process. The courses provide intensive, full-time training in skills that are deepened through collaborative productions.

## Internal collaborations

NIDA's practice-led training mirrors industry experiences in productions and events developed with guidance from NIDA's staff and expert sector practitioners.

In 2020 NIDA adapted to COVID-19 safety conditions to ensure that productive collaborations with the BFA and MFA programs could continue, including:

- *Weimar Kabarett*: combining the skills of Diplomas of Musical Theatre, Specialist Make-up Services, and Live Production and Technical Services students with those of MFA (Directing) and (Design for Performance) students;
- Stage and Screen Performance and Musical Theatre Showcases: students from Diplomas of Stage and Screen Performance, Musical Theatre, Specialist Make-up Services, and Live Production and Technical Services worked with BFA (Technical Theatre and Stage Management);
- A pop-up drag presentation: extending the skills of Diplomas of Stage and Screen Performance and Specialist Make-up Services; and
- Festival of Emerging Artists: Diplomas of Specialist Make-up Services and Live Production and Technical Services working alongside MFA (Directing) and BFA (Design for Performance) students.

## High school teacher training

In 2020 NIDA trained 50 teachers from across NSW in how to set up and operate sets, equipment and staging, as well as lighting, audio and vision systems for live events and productions via the Certificate III in Live Production and Services.

These practical skills are immediately applicable to school productions and immersive learning environments. In 2020 they were delivered through four separate programs for teachers from the NSW Department of Education, the Association of Independent Schools and the Catholic Education Commission. Due to COVID-19 restrictions, the teacher training included online coursework to supplement permitted face-to-face interactions.

## Industry context, connection and support

NIDA Vocational Education and Training nurtures relationships with individuals and organisations from a range of cultural and industry contexts. Clear, empowering pathways into professional practice are vital to ensure the arts and entertainment sectors better reflect contemporary diversity and engage with new ways that stories are being created and told.

Image, this page : Diploma of Musical Theatre Showcase (Photo: Patrick Boland)

Images, opposite page (from top to bottom): Technical Theatre and Stage Management students on the set of *And A Happy New Year* (Photo: Phil Erbacher), Acting and Technical Theatre and Stage Management students on the set of *The Government Inspector* (Photo: Gaye Gerard)



A range of industry partners had input into components of the planning and delivery of Diploma courses including:

- AFTRS Colourblind Production Lighting, Darlinghurst Theatre Company, Easy Tiger Productions, Embrace Every Curl, Foundation Theatres, Glasshouse Port Macquarie, Gordon Frost Organisation, JPJ Audio Australia, Sydney Coliseum Theatre, Seymour Centre and Sydney Theatre Company.

For the first time, NIDA delivered White Card (or general construction induction card) training to 45 members of Sydney Opera House staff. The White Card is recommended by Live Performance Australia for workers in the technical areas of the arts and entertainment industries.

Image, this page: Make-up students in a curly hair workshop with Cynthia Simango (Photo: Marnie Campbell)

Image, opposite page: *Lockdown, Love and Death in the Age of COVID* (Photo: Patrick Boland)

### Learning outcomes and currency of training

NIDA engages with current industry practices and philosophies through regular meetings and discussions with industry practitioners and representatives of key organisations. These engagements include:

- Responses to student work (as invited, critically engaged audiences);
- Feedback on learning outcomes and curriculum options; and
- Insights into evolving industry contexts for creative practice.

### Industry guests

In 2020 engagement with industry guests enabled diploma students to showcase and deepen their knowledge and skills through:

- A drag performance – featuring Minnie Cooper and April Fools – in NIDA's James Fairfax Foyer attended by agents and managers from Mollison Keightley Management, Sean Michael Management and CBM Management;

- A hair styling workshop for Diploma of Screen and Media (Specialist Make-up Services) students with Cynthia Simango from Embrace Every Curl; and
- A viewing of student work and discussion of screen industry trends with producer Laura Nagy from Easy Tiger Productions.

### NIDA Library

NIDA's Rodney Seaborn Library is one of Australia's leading performing arts libraries. Improvements for usability in 2020 included:

- A new borrowing and renewal mobile phone application was developed for a 2021 rollout;
- Holdings in ClickView and NIDA's production recordings were consolidated alongside increased student use.

### COVID-19, blended learning and online

2020 required new approaches, as lockdown measures suspended face-to-face classes, delayed delivery and shifted engagement to digital platforms, for example:

- From March–June 2020, aspects of the Diplomas of Musical Theatre and Stage and Screen Performance were delivered online;
- Commencement of the 2020 Diplomas of Live Production and Technical Services, and Specialist Make-up Services were delayed; and
- In November and December 2020, for the first time, auditions and interviews included online sessions.

### Future focus

Application numbers for NIDA's Diploma courses continued to grow and industry engagement remained high despite considerable ongoing uncertainty in performance and the arts.

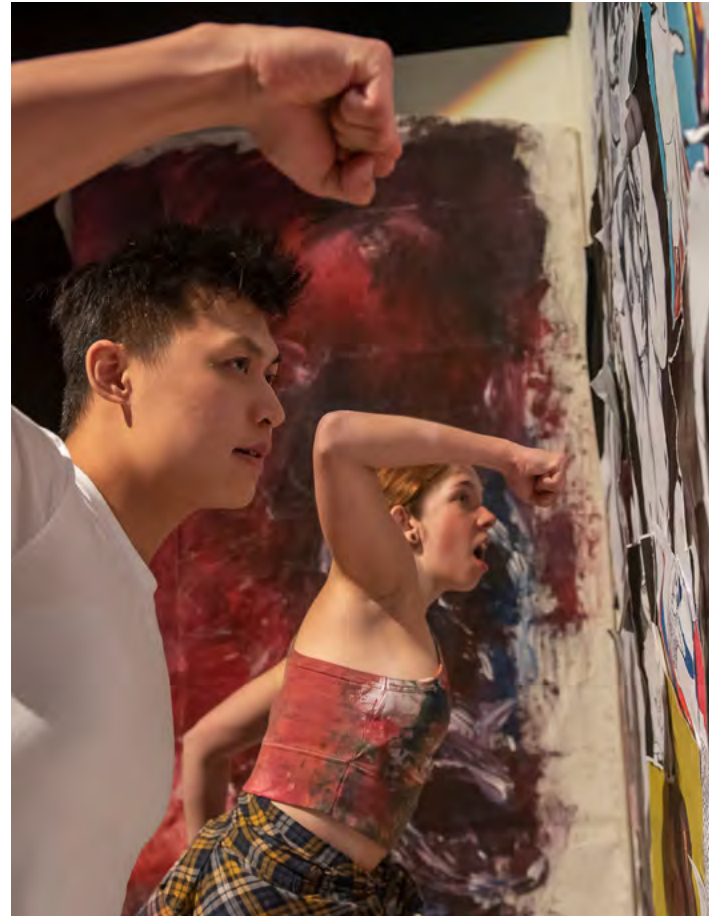
NIDA Pathways and Partnerships teams will continue to focus on developing graduates with the skills to navigate and strengthen the changing arts and entertainment sectors.



# APPLICATIONS AND STUDENT ENROLMENTS

## APPLICATIONS IN 2020 TO STUDY AT NIDA IN 2021

BACHELOR OF FINE ARTS	
Acting	866
Costume	26
Design for Performance	9
Properties and Objects	26
Scenic Construction and Technologies	3
Technical Theatre and Stage Management	25
<b>Total</b>	<b>955</b>
MASTER OF FINE ARTS	
Cultural Leadership	10
Directing	42
Design for Performance (course not offered in 2021)	n/a
Voice (course not offered in 2021)	n/a
Writing for Performance	38
<b>Total</b>	<b>80</b>
VOCATIONAL EDUCATION AND TRAINING	
Live Production and Technical Services	22
Musical Theatre	161
Screen and Media (Specialist Make-up Services)	11
Stage and Screen Performance	207
<b>Total</b>	<b>401</b>
<b>Total all courses</b>	<b>1446</b>



## STUDENT ENROLMENTS IN 2020

BACHELOR OF FINE ARTS							
	Acting	Costume	Design for Performance	Properties and Objects	Scenic Construction and Technologies	Tech Theatre and Stage Management	Total Bachelor of Fine Arts students
First Year	24	6	7	6	3	14	60
Second Year	24	7	8	7	4	20	70
Third Year	23	6	7	4	-	16	56
<b>Total</b>	<b>71</b>	<b>19</b>	<b>22</b>	<b>17</b>	<b>7</b>	<b>50</b>	<b>186</b>

MASTER OF FINE ARTS						
	Cultural Leadership	Design for Performance	Directing	Writing for Performance	Voice	Total Master of Fine Arts students
First Year	10	6	9	11	7	43
Second Year	11	-	-	-	-	11
<b>Total</b>	<b>21</b>	<b>6</b>	<b>9</b>	<b>11</b>	<b>7</b>	<b>54</b>

VOCATIONAL EDUCATION AND TRAINING					
	Musical Theatre	Live Production and Technical Services	Screen and Media (Specialist Make-up Services)	Stage and Screen Performance	Total Diploma students
One-year Diploma	24	12	13	21	70

# INDUSTRY ENGAGEMENT



## Valuable industry connections

Part of the success of NIDA's training comes from its strong industry connections in every discipline. Students are provided with invaluable opportunities to develop working relationships with world-class industry professionals throughout their studies.

We are very grateful to all the industry practitioners who have been working with the students.

### Examples of artists working with NIDA students in 2020 include:

- Dr Michael Mohammed Ahmad – founding director of Sweatshop Literacy Movement and editor of *After Australia* (Affirm Press, 2020)
- Sean Bacon – Accomplished Australian video designer specialising in visual media in theatre
- Jacob Boehme – Creative practitioner, artistic director and curator
- Damien Cooper – World renowned Lighting Designer
- Gayda de Mesa – Technical specialist, Belvoir
- Wesley Enoch – Artistic director, theatre director, writer
- Eugenia Farrell – Senior stage manager at Opera Australia
- Drew Ferors – Leading audio-visual expert from Technical Direction Company
- Nick Fry – Australian designer specialising in theatre, film and live event design
- Kim Hardwick – Stage director/theatre producer, Griffin Theatre Company
- Jennifer Irwin – Costume designer, Bangarra Dance Theatre
- Priscilla Jackman – Director, *Bluebeard's Castle*: Opera Australia
- Tanya Leach – Stage manager, Sydney Theatre Company, Pinchgut Opera
- Adam Mada – Leading magician, entertainer and magic/Illusion coach and consultant
- Michael McCarthy – Film director, producer and consultant in film logistics
- Dr Liza-Mare Syron – Indigenous Scientia senior lecturer UNSW and senior artistic associate at Moogahlin Performing Arts
- Lauren Proietti – Hair, wigs and make-up supervisor, Sydney Theatre Company
- Annette Shun Wah – Artistic director, OzAsia Festival and Contemporary Asian Australian Performance
- Beryl Waldron – Senior ladies cutter, Opera Australia
- Chrissy Zemura – Hair specialist, Zemura salon

Image, this page, Technical Theatre and Stage Management students presenting their 2020 Magic Show with guest artists Adam Mada and Kim Hardwick

### Students placements

A major highlight of training at NIDA is secondments and work placements, in particular with major Hollywood studios and global streaming services. Given the ongoing impact of the COVID-19 pandemic on the industry in 2020 and the international travel restrictions, some of the placements have been deferred to 2021.

However most recently, the effect of the pandemic resulted in many major film productions relocating to Australia or expanding their operations here. This has meant a great increase in local opportunities for students on major Hollywood film productions.

While many of these are currently under embargo, most recent examples have included Bazmark Inc, Netflix, Kennedy Miller Mitchell Films, Warner Bros. International and 20th Century Studios/ Fox Studios Australia.

95%<sup>1</sup> of our graduates are employed in the performance industry within six months of graduating, with over half working in the screen sector, both locally and internationally. Many students, especially NIDA costumiers, props-makers and technical theatre specialists, have promise of employment in these studios before graduating.

**Industry placements in 2020 include:**

#### VOCATIONAL DIPLOMAS

Belvoir  
Coliseum at West HQ  
Colourblind Touring  
Darlinghurst Theatre Company  
Embrace For Every Curl

Foundation Theatres  
Glasshouse Port Macquarie  
Gordon Frost Organisation  
JPJ Audio  
Opera Australia  
Sydney Festival  
Sydney Theatre Company

#### BACHELOR OF FINE ARTS

Adam Mada, Magic Incredible  
Adelaide Festival Centre  
Adelaide Fringe Festival  
Alexander Berlage, Lighting Designer  
Australian Ballet  
Belvoir  
City of Sydney Council  
Cross Pollinate Productions  
Dan Oliver, Special Effects  
Darlinghurst Theatre Company  
Eleven Design Pty Ltd  
Endless Adventures Inc  
Erth Theatre Company  
Form Dance Projects  
G. Fletcher Cinema, *Threads* (AFTRS short film)  
Goalpost PICTURES, *Carmen*  
Gordon Frost Organisation  
Louise Withers and Associates  
Midnight Feast Theatre Company  
Monkey Baa Theatre  
National Theatre UK, *War Horse* On Stage  
New Ghosts Theatre Collective  
Opera Australia  
Patch Theatre Company  
Pinchgut Opera, *A Delicate Fire* (short film)

Pink Cactus  
Return Fire Productions  
Sydney Conservatorium  
Sydney Costume Workshop, *Hamilton*  
Sydney Dance Company  
Sydney Festival  
Sydney Theatre Company  
Technical Direction Company  
*Three Thousand Years of Longing*,  
Production Kennedy Miller Mitchell

#### MASTER OF FINE ARTS

ASSITEJ Arts Gathering  
(Kristiansand, Norway)  
Cambodia Living Arts  
(Phnom Penh, Cambodia)  
Christopher Oram, Designer (London, UK)  
Codarts (Rotterdam, The Netherlands)  
Contemporary Arts Centre (Glasgow, UK)  
Elaionas Refugee Camp (Athens, Greece)  
Meow Wolf (Sante Fe, USA)  
National Portrait Gallery (London, UK)  
South East Dance (Brighton, UK)  
Talking Stick Festival (Vancouver, Canada)  
The Momentary (Arkansas, USA)

1. Figure derived from data collected over five years between 2015 and 2019 for the purpose of the Provider Information Request from TEQSA, with a response rate of 61.2%. Work includes full time, contract, freelance, part-time, and casual.

# EVENTS AND PRODUCTIONS

In 2020 NIDA may have been one of the most active performing arts venues in the world.

In response to the COVID-19 crisis, the school postponed its planned June Season of Student Productions, pivoting instead to launch the Digital Theatre Festival, held in August.

The Digital Theatre Festival brought the unique vision and expertise of new and established directors to the field of online storytelling. The projects comprised six new works – featuring transmedia storytelling, interactive elements and user-generated content over platforms such as Twitch, YouTube, Zoom and Instagram – written specifically for the online digital space.

## International collaborators to the Digital Theatre Festival included:

- Sean Stewart – Primetime Emmy Award-winning, Alternate Reality Game (ARG) pioneer, who worked with NIDA students from Los Angeles;
- Nigel Jamieson – renowned theatre and event director and director of 2000's Sydney Olympic Games Opening Ceremony; and
- Katy Alexander – former resident director at California Institute of Arts, who trained with Robert Lepage and The Builders Association (NYC).

## Australia-based guest artists in the Digital Theatre Festival included:

- Leticia Cáceres – multi-award-winning former Associate Director of Melbourne Theatre Company and Queensland Theatre Company;
- Pierce Wilcox – Artistic Director of Crack X, opera librettist, Google Creative Lab collaborator and 2012 NIDA Directing alumnus; and
- Deborah Pollard – Australia Council New Media Arts Fellow and former Artistic Director of Salamanca Theatre Company and Urban Theatre Projects.

Across six shows, NIDA's Digital Theatre Festival was attended by over 3,336 virtual audience members – as friends and households gathered around screens.

This digital pivot was covered by national media such as the *Sydney Morning Herald*, *The Age* and ABC TV, as well as international media such as *The Guardian* and *Forbes*. The Digital Theatre Festival established NIDA globally as an innovative, future-focused education institution. As CEO Liz Hughes said, 'Applying incredible innovation and out-of-the-box thinking at every moment, we might just be seeing the invention of another future for the performing arts.'

This future pushes the boundaries of storytelling and technological platforms, embeds the audience in the experience and evokes age-old wonder and surprise.'

At a time where theatres around the world were still mostly shuttered, NIDA was able to reopen with reduced capacity and masked, physically distanced audiences for live performances in the October Season of Student Productions.

NIDA production and venues teams adapted quickly as parameters changed – early restrictions allowed for 25% audience capacity, which later changed to 50%. Despite the challenges of these changes, our theatres were consistently filled to over 80% of their COVID-safe capacity, and NIDA safely welcomed 2,585 people to live performances including:

- *Next to Normal*, a landmark musical production by Darren Yap (*Diving for Pearls*, *Jesus wants me for a Sunbeam*, *Double Delicious*) which premiered on Broadway in 2009 and won three Tony Awards with its unflinching exploration of grief, suicide, drug abuse and ethics in modern psychiatry. Celebrated director, actor and NIDA alumnus Yap's production featured spectacular choreography from dancer, singer and choreographer





Kelley Abbey. The production, in NIDA's Parade Theatre, drew together a creative team of NIDA alumni including Nick Fry (set, video and co-costume designer) and Charlotte Mungomery (co-costume designer).

- *When the Rain Stops Falling* a dynamic production from Mark Gaal – opera and theatre director, NIDA alumnus and NIDA's Executive Director Pathways and Partnerships. Written by award-winning Australian playwright Andrew Bovell, (*Lantana*, *The Secret River*), the show interweaves human stories with environmental concerns as the story traverses London and the Australian desert on a set designed by award-winning NIDA alumna Isabel Hudson.
- Nikolai Gogol's 1836 comic masterpiece *The Government Inspector* adapted by Roger Pulver in which 19 characters are condensed into just two and directed by comedy master and performer Darren Gilshenan.
- Henrik Ibsen's *Ghosts* – a scathing commentary on gender inequality, middle-class hypocrisy, and

complicity, tackling taboos including incest, infidelity and euthanasia – directed by award-winning theatre and opera director, NIDA alumna and Lecturer in Creative Practices Priscilla Jackman (*White Pearl*). Featuring haunting, live electronica soundscapes and state-of-the-art projection, this translation by playwright and translator Rebecca Lenkiewicz premiered in London's Arcola Theatre in 2009 to great acclaim.

- Virginia Woolf's *Orlando* adapted by Sarah Ruhl's and directed by Kate Gaul, theatre and opera director and NIDA alumna. Covering five centuries in 90 minutes with four actors, this magical and poetic dance between gender, time and space came alive in the production design of NIDA Design alumna Olivia Rowlands.
- Mikhail Bulgarkov's *The Master and Margarita*, adapted by Edward Kemp, directed by European film and theatre teacher and actor Clara Voda, featuring NIDA's second-year BFA (Acting) students in one of their first live theatre performances.
- William Shakespeare's *The Winter's Tale* directed by NIDA's Centre for Acting director John Bashford, also

featuring second year students.

By December, NIDA was able to safely welcome 1,565 people to eight highly experimental shows in the Festival of Emerging Artists. Requirements for social distancing had a greater impact on audience capacity in the smaller venues in which these shows were held, but the production and venues teams responded with agility to the changing restrictions, and throughout the Festival theatres were filled to 90% of their COVID-safe capacity.

The Festival of Emerging Artists in December brought together the capstone projects of the Directing students in joyous energy. Each work was selected by the students to reflect their individuality as artists and vision for their creative work.

The eight live performances featured in the Festival included new works and original adaptations:

- Directing student Mark Bolotin wrote and directed a strange and visually striking adaptation of the Greek myth, *Icarus*;

Image, this page: Technical Theatre and Stage Management students working on *A Pox on Both Your Houses* (Photo provided by the students)  
Image, opposite page: *Next to Normal* (Photo: Patrick Erbacher)

- 2021 Writing for Performance student and Sydney Theatre Company Emerging Writers' Group member Jordyn Fulcher wrote *DRRRM Play*, a punk-inspired response to Strindberg's epic *A Dream Play*;
- Directing student Ruby Rees devised *so/lo* – a mesmeric memory play inspired by the parable *The Judgment of King Solomon*;
- Directing student Sophie Benassi directed 2020 Writing for Performance student Sophie Davis' original contemporary holiday season ghost story *And a Happy New Year...*;

- 2019 Directing graduate Samuel Lucas Allen returned as a guest artist with his fever-dream of gothic mayhem inspired by the haunting Bram Stoker novel, *Dracula*; and
- Anne Carson's *ANTIGONICK* – a fresh and frenetic translation of Sophocles' *Antigone*;
- the posthumously discovered Tennessee Williams' tragedy *And Tell Sad Stories of the Deaths of Queens...*; and
- Lally Katz's delightfully absurd romcom *The Cat*.

On 30 April 2020 NIDA launched a series of weekly online In Conversation behind-the-scenes talks livestreamed on the NIDA Facebook page every Thursday at lunch time. Twenty one in Conversations took place throughout the year with a range of amazing artists including actors Essie Davis, Joel Edgerton, Bridie McKim, Daniel Minks, Kate Mulvany, Darren Yap, producer Annette Shun Wah, director Shannon Murphy and actor/director Shari Sebbens.

All videos are available at [nida.edu.au/productions/in-conversation](https://nida.edu.au/productions/in-conversation)

Images, this page: *When the Rain Stops Falling* (Photo: Patrick Boland), *ANTIGONICK*'s company (Photo: Patrick Boland), Acting student Leinad Walker getting ready for *The Government Inspector* (Photo: Gaye Gerard)



# DIGITAL THEATRE FESTIVAL

4-9 AUGUST 2020



## A Pox on Both Your Houses

Written and directed by Deborah Pollard

**Part 1** *Tis a Zoom Bomber Juliet!*: 4 August, 7pm AEST

**Part 2** *Dear Betty*: 5 August, 7pm AEST

**Part 3** *A Dinner for Two*: 6 August, 7pm AEST

**Broadcast of Parts 1-3**: 7-9 August, 7pm AEST  
and 9 August, 11am AEST

### CAST

Philip D'Ambrosio  
Thomas Loveluck  
Alana Stewart

### ARTISTIC AND PRODUCTION TEAM

Writer/Director	Deborah Pollard*
Costume Designer	Rita Naidu
Set & Props Designer	Ruru Zhu
Technical Designer	Fiona Lloyd Harding
Technical Systems Supervisor	Isaac Barron
Costume Supervisor	Avril Bradbury-Hoath
Voice Coach	Simon Masterton*
Voice Support	Gareth Isaac
Third year Project Manager	Jesse Greig
Second year Project Manager	Nathan Sandy
Second year Project Manager	Sophie Jones
First year Project Manager	Bella Thompson
Costume Assistants	Sarah Murdoch Esther Zhong
Props Assistants	Connor McCool Madison Williams
Design Assistant	Jade McElroy
Construction Assistant	Angus Nott
Technical Support	Jodi Rabinowitz



## Ghost Lights

Written by Henrik Ibsen, Luigi Pirandello, Stephen Sewell, William Shakespeare

Concept and directed by Katy Alexander

6, 8, 9 August, 7.30pm AEST

8, 9 August, 11am AEST

### CAST

Hamlet	Albert Mwangi
The Manager	Nathaniel Langworthy
Puck	Lachlan Kent
Nora	Ayla Beauflis

### ARTISTIC AND PRODUCTION TEAM

Director	Katy Alexander*
Writers	Henrik Ibsen Luigi Pirandello Stephen Sewell William Shakespeare
Assistant Writers	Laura McDonald Jake Zuccolotto
Costume Designer	Claudia Kryszkiewicz
Technical Designer	Lachlan Steel
Set Designer/Props Supervisor	Alexandra Allanson
Voice Coach	Jennifer White*
Voice Support	Raechyl French
Construction Manager	Nicholas Day**
Costume Supervisor	Emily Pires
Project Managers	Morgan Moroney Mali Tauro-Cesca
Stage Manager	Elif Akgul
Assistant Stage Manager	Jessie McGuigan
Technical Systems Supervisor	Sophia Wallace
Video Assistant	Ethan Hamill
Sound Assistant	Jordan Jeckells
Costume Assistant	Jasmin Gray
Props Assistant	Ally Vyner
Design Assistant	Benedict Janeczko-Taylor
Construction Assistant	Joshua Abbott

### MICRO FILMS

Director	Katy Alexander*
Creative Producers	Lachlan Steel Morgan Moroney Mali Tauro-Cesca
Cinematographer	Brycen Horne*
Costume Designer	Claudia Kryszkiewicz
Technical Designer	Lachlan Steel
First Assistant Director	Elif Akgul
Second Assistant Director	Jessie McGuigan
Costume Supervisor	Emily Pires
Technical Systems Supervisor	Sophia Wallace
Set Dresser	Alexandra Allanson
Costume Assistant	Jasmin Gray
Assembly Editor	Ethan Hamill
Sound Designer	Jordan Jeckells

### SOCIAL MEDIA

Social Media Strategy	Lachlan Steel
Social Media Managers	Jordan Jeckells Jessie McGuigan

All Digital Theatre Festival photos: Patrick Boland

\*Guest artist

# DIGITAL THEATRE FESTIVAL

4-9 AUGUST 2020



## Lockdown, Love and Death in the Age of COVID

Directed by Nigel Jamieson  
Devised with the Cast and Company  
5-9 August, 8pm AEST  
8 August, 11am AEST

### CAST

Steven Wang	Alan Zhu
Sara Hall	Jessica Spies
Mila Anders	Micaela Ellis
Matt Risley	Patrick Mandziy
Tim Hudson	Tom Hughes

### ARTISTIC AND PRODUCTION TEAM

Director	Nigel Jamieson*
Associate Director	Gavin Robins**
Designers	Merette Boutros
	Jordan Leah
	Iz Sperling
Technical Designer/ Composer/Editor	Khyam Cox
DOP/Editor	Eve Norris
Technical Assistant	Alexis Worthing
Project Manager	Lucia Haddad
Editor/Stage Manager	Joel Mallett
Stage Manager	Krystelle Quartermain
Assistant Stage Manager	Scott Cleggett
Voice Coach	Robert Maxwell*
Voice Assistant	Lea Baker
Costume Supervisor	Sarah Murdoch
Properties Supervisor	Amanda Torrisi
Construction Supervisor	Florian Simonin**
Design Assistants	Lou Flowers
	Kathleen Kershaw
Costume Assistant	Tamsyn Balogh-Caristo
Properties Assistants	Jules Bisschoff
	Luca Kovacs
Construction Assistant	Maxime Armand

\*Guest artist

All Digital Theatre Festival photos: Patrick Boland



## Lunacy

Written and directed by Pierce Wilcox  
4, 6, 7 August, 9pm AEST  
8 August, 1pm, 7pm AEST  
9 August, 11am AEST

### CAST

Sam Fairweather	Jason Jefferies
Dr Daniel Harbridge	Brodie Masini
Jack Archer	Ryan Panizza
Violet West	Alex Stamell

### ARTISTIC AND PRODUCTION TEAM

Writer/Director	Pierce Wilcox**
Set & Props Designer	Adrienne Andrews
Costume & Character Props Designer	Monique Langford
Technical Director/ Swing SM/LX Designer/ HLX/ VX & SND System Des & Sup/ Human Counterweight/ Archive Content Designer/ Assistant Archive Content Writer/ Website Development	Tom Houghton
Sound Designer/ Broadcast Audio Mixer	Anastasia Mowen
Project Manager/Technical Swing Stage Manager	Cameron Smith
Assistant Stage Manager	Filip Wyker
	Philippa Morey
Sound Designer/ Composer/Boom OP 1/ Mic Tech	Kaitlyn Crocker
Lead Visual Content Designer/ Director of Photography/ Editor/Camera Call and Mix/Pre-Rec LX Designer	Trillian Vieira
Visual Content Designer/Editor	Tim McNaught
Construction Manager	Nicholas Day**
Costume Supervisor	Georgia Attewell-Moore
Properties Supervisor	Daniel Drury
Camera Operators	Pierce Wilcox**
	Tim McNaught
	Scott Cleggett
Voice Coach	Robert Maxwell*
Voice Support	Adam Lyon
Design Assistants	Hailley Hunt
	Ruby Jenkins
	Kathleen Kershaw
Costume Assistants	Lily Mateljan
	Tamsyn Balogh-Caristo
Properties Assistant	Tallulah Baran
Construction Assistant	Angus Nott
Technical Assisstant	Scott Cleggett

\*Guest artist

\*\*NIDA staff





## Roundabout

Written and directed by Sean Stewart  
 4, 5, 8 August 8pm AEST  
 7–9 August 11am AEST

### CAST

Kit	Anna Clark
Sam	Rebecca Attanasio
Pat	Leinad Walker
Omega/Soccer Fan	Rudy Hendrikx*

### ARTISTIC AND PRODUCTION TEAM

Writer/Director	Sean Stewart**
Set/Costume Designer	Angus Konsti
Project Manager/ Lead Programmer	Thomas Bensley
Audio-Visual Designer/ Technical Supervisor	Daniel Herten
Lighting Designer/Social Media	Sybilla Wajon
Systems Technician/ Broadcast Programmer	Zachary Saric
Technical Assistant/ Twitch Technician	Chloe Langdon
Stage Manager	Nikki Jones
Assistant Stage Manager	Jessica Pizzinga
Props Supervisor	Lucas Guillemin
Voice Coach	Gavin Leahy**
Voice Support	Rudy Hendrikx
Construction Supervisor	Lynsey Brown***
Costume Supervisor	Alloquois Callaway
Costume Maker	Oliver Hall
Costume Assistant	Lucy Francis
Props Assistants	Connor McCool Maddison Williams
Design Assistant	Lachlan Odgers
Construction Assistant	Maxime Armand

## SIX

Written by MFA (Writing for Performance) students: Sophie Davis,  
 Aiden Ossovani, Leah Tolmosoff and Bradley Ward  
 Directed by Leticia Cáceres  
 5, 6 August, 9.30pm AEST  
 7 August, 11pm AEST  
 8 August, 7pm AEST  
 9 August, 1pm AEST

### CAST

Molly	Charlotte Grimmer
Elise	Zoe Resnick
Jeremy	Brandon Scane
Kai	Luke Visentin
Extras	Jessica Spies McLane Catterall Ella Van Dam

### ARTISTIC AND PRODUCTION TEAM

Director	Leticia Cáceres*
Writers	Sophie Davis Aiden Ossovani Leah Tolmosoff Bradley Ward
Directorial Support	Sarah Hadley*
Costume Designer	Tess Burg
Set & Props Designers	Soma Garner Tess Burg
Costume Supervisor	Tess Burg
Properties Supervisor	Amanda Torrisi
Construction Manager	Lynsey Brown**
Scenic Supervisor	Karen Scribbins**
Voice Coach	Jennifer White*
Voice Support	Eleanor Stankiewicz
Project Manager	Ella Van Dam
Stage Manager	Saint Clair
Assistants Stage Manager	McLane Catterall Zoe Davis Rose Mulcare
Technical Designer & Manager/ Sound Composer/ Director of Photography/ Video Designer/ CCTV Photographer	
Lighting Designer/Systems	Leia Loisa
Sound Systems/ Video Designer	Eleanor Weller-Brown
Technical Assistant	Mia Barnes
Costume Assistant	Oliver Hall
Construction Assistant	Joshua Abbott
Design Assistant	Meg Anderson
Props/Special Effects Assistants	Jules Bisschoff Luca Kovacs
Video Editors	Rose Mulcare McLane Catterall Eleanor Weller-Brown Leia Loisa Mia Barnes

\*MFA (Voice) student  
 \*\*Guest artist  
 \*\*\*NIDA staff

\*Guest artist  
 \*\*NIDA staff

# OCTOBER SEASON OF STUDENT PRODUCTIONS

27 OCTOBER–5 NOVEMBER 2020



## Ghosts

Henrik Ibsen's *Ghosts*

In a new version by Rebecca Lenkiewicz

From a literal translation by Charlotte Barslund

Directed by Priscilla Jackman

30, 31 October, 2–4 November, 8pm

31 October, 4 November, 1pm

NIDA Theatres, Reg Grundy Studio

### CAST

Mrs Alving	Jessica Spies
Pastor Manders	Ryan Panizza
Osvald	Patrick Mandziy
Engstrand	Philip D'Ambrosio
Regine	Zoe Resnick

### ARTISTIC AND PRODUCTION TEAM

Director	Priscilla Jackman**
Assistant Director	Matthew Latham
Movement Coach	Gavin Robins**
Set/Props/Costume Designer	Angus Konsti
Lighting/Video Designer	Morgan Moroney
Production Stage Manager	Tom Houghton
Deputy Stage Manager	Leia Loisa
Assistant Stage Manager	Jodi Rabinowitz
Voice Support	Robert Maxwell*
MFA Voice Support	Rudolf Hendrixx
Head Electrician	Elif Akgul
Video Systems	Filip Wyker
Construction Manager	Barnaby Gilbert
Production Manager	Nick Day**
Scenic Artist	Karen Scribbins**
Props Supervisor	Marcelo Zavala-Baeza**
Props Maker	Daniel Druery
Props Assistant	Luca Kovacs
Costume Supervisor	Georgia Attewell-Moore
Costume Assistant	Jasmin Gray
Design Assistant	Benedict Janeczko-Taylor



## Next to Normal

Book and lyrics by Brian Yorkey

Music by Tom Kitt

Directed by Darren Yap

Choreography by Kelley Abbey

28–31 October, 2 November, 7pm

31 October, 2 November, 1pm

NIDA Theatres, Parade Theatre

### CAST

Diana	Charlotte Grimmer
Dan	Brodie Masini
Gabe	Lachlan Kent
Natalie	Rebecca Attanasio
Henry	Albert Mwangi
Doctor Madden/Doctor Fine	Luke Visentin

Voices, an Anaesthesiologist, Nurses, Doctors and others all played by the company

### BAND

Musical Director/Piano	Andrew Ross**
Keyboard	Chris King**
Drums	Andy Davies*
Bass	Mark Harris*
Guitar	Cameron Henderson*
Violin	Vanessa Tammetta*
Cello	Clare Kahn*

### ARTISTIC AND PRODUCTION TEAM

Director	Darren Yap*
Choreographer	Kelley Abbey*
Assistant Director	Liam McIlwain
Set/Video/Co-Costume Designer	Nick Fry*
Co-Costume Designer	Charlotte Mungomery*
Lighting Designer	Jesse Greig
Sound Designer	Ella Van Dam
Vocal Coach	Simon Masterton*
MFA Vocal Support	Gareth Isaac
Construction Manager	Nick Day**
Costume Supervisor	Tess Healy
Properties Supervisor	Amanda Torrisi
Production Stage Manager	Anastasia Mowen
Deputy Stage Manager	Isaac Barron
Assistant Stage Managers	Ethan Hamill
	Chloe Langdon
Head Electrician	Saint Clair
Sound Systems/ Floor Electrician	Eleanor Weller-Brown
Video Systems	Alex Makaronopoulos
Staging Assistant	Angus Nott
Costume Assistant	Lucy Francis
Properties Assistants	Ally Vyner
	Tallulah Baran
Design Assistants	Lachlan Odgers
	Ruby Jenkins
Mic Tech/Technical Assistant	Zoe Davis
Fly Operator/Technical Assistant	Scott Cleggett

*Ghosts* photos:  
Phil Erbacher

\*Guest artist  
\*\*NIDA staff

*Next to Normal* photos:  
Phil Erbacher

\* Guest artist  
\*\* NIDA staff



## Orlando

From the novel by Virginia Woolf  
Adapted by Sarah Ruhl  
Directed by Kate Gaul  
30, 31 October, 2–5 November, 7.45pm  
5 November, 1pm  
NIDA Theatres, Space

### CAST

Orlando	Micaela Ellis
Chorus/Favilla/Sasha /Penelope/Maid2 /Grimsditch/Elevator Man	Alana Louise
Chorus/Queen/Sailor/ Othello/Captain/ Maid X/Priest/Salesperson	Alan Zhu
Chorus/Clorinda/ Euphrosyne/Desdemona/ Archduchess/Maid2/Marmaduke	Brandon Scane

### ARTISTIC AND PRODUCTION TEAM

Director	Kate Gaul*
Assistant Directors	Sophie Benassi Zoe Hollyoak
Movement Coach	Troy Honeysett*
Voice coach	Jennifer White*
MFA Voice Support	Eleanor Stankiewicz
Set/Props Designer	Olivia Rowlands*
Costume Designer	Monique Langford
Co-Sound Designer/Composer	Daniel Herten
Co-Sound Designer/ Sound Systems Designer	Kaitlyn Crocker
Lighting Designer	Thomas Bensley
Props Supervisor	Alex Allanson
Costume Supervisor	Alloquis Callaway
Set/Construction Supervisor	Florian Simonin**
Head Electrician	Nathan Sandy
Production Stage Manager	Fiona Lloyd Harding
Deputy Stage Manager	Sybilla Wajon
Assistant Stage Manager	Jordan Jeckells
Props Assistant	Madison Williams
Costume Assistants	Oliver Hall Tamsin Balogh-Caristo
Design Assistants	Meg Anderson Jade McElroy
Set/Construction Assistant	Josh Abbott
Technical Assistants	McLane Catterall Scott Cleggett Zoe Davis Jessie McGuigan Pip Morey Jess Pizzinga Bella Thompson

Orlando photos:  
Lisa Maree Williams

\*Guest artist  
\*\*NIDA staff



## The Government Inspector

Nikolai Gogol's *The Government Inspector*  
Translated and adapted by Roger Pulvers  
Directed by Darren Gilshenan  
29–31 October, 2–4 November, 8pm  
3 November, 1pm  
NIDA Theatres, Studio Theatre

### CAST

A	Leinad Walker
Z	Thomas Loveluck

### ARTISTIC AND PRODUCTION TEAM

Director	Darren Gilshenan*
Assistant Director	Amelia Burke
Set Designer	Adrienne Andrews
Costume Designer	Claudia Kryszkiewicz
Lighting Designer	Lucia Haddad
Sound Designer	Nikki Jones
Production Stage Manager	Mellita Vertigan
Deputy Stage Manager	Zac Saric
Assistant Stage Manager	Tim McNaught
Assistant Stage Manager	Mia Barnes
Costume Supervisor	Renata Beslik*
Properties Supervisor	Lucas Guillemain
Construction Manager	Lynsey Brown**
Head Electrician	Trillian Vieira
Voice Coach	Simon Masterton*
MFA Voice Coach	Lea Baker
Movement Coach	Gavin Robins**
Costume Assistant	Esther Zhong
Properties Assistant	Jules Bisschoff
Design Assistant	Kathleen Kershaw
Staging Assistant	Maxime Armand
Construction Assistants	Angus Nott Joshua Abbott
Show Crew	McLane Catterall Jessica Pizzinga

The Government Inspector photos:  
Gaye Gerard

\*Guest artist  
\*\*NIDA staff



## The Master and Margarita

Written by Mikhail Bulgarkov  
Adapted by Edward Kemp  
Directed by Clara Voda  
27–30 October, 6pm  
28, 31 October, 1pm  
NIDA Theatre, Atrium

### CAST

Trepan (Act 1)/Margarita (Act 2)	Hannah Anderson
Rimsky (Act 1)/Natasha	Julie Bettens
Pilate/Stravinsky	Shaw Cameron
Behemoth	Amy Joyce
Master	Alfred Kouris
Berlioz (Act 1)/Hella	Ebony Tucker
Margarita (Act 1)	Alyona Popova
Ivan	Ariel Maza Long
Fagotto	Connor Reilly
Azazello	Flynn Barnard
Woland (Act 1)	Philip Lynch
Varukha (Act 1)/Woland (Act 2)	Adolphus Wayne

### ARTISTIC AND PRODUCTION TEAM

Director	Clara Voda*
Vocal Coach	Gavin Leah*
MFA Vocal Coach	Jack Starkey-Gill
Movement Coach/Choreographer	Shane Anthony*
Costume/Props Supervisor	Robin Monkhouse**
Stage Manager	Eve Norris

The Master and Margarita photos:  
Lisa Maree Williams

\*Guest artist  
\*\*NIDA staff

# OCTOBER SEASON OF STUDENT PRODUCTIONS

27 OCTOBER–5 NOVEMBER 2020



## The Winter's Tale

By William Shakespeare  
Directed by John Bashford  
27–30 October, 6pm  
29, 31 October, 1pm  
NIDA, Rehearsal room

### CAST

Leontes	Harrison Quast
Hermione and Time	Olivia Bourne
Mamillius and Perdita	Christy Tran
Polixenes	Braydon May
Camillo	Ashan Kumar
Hermione and Mopsa	Charlotte Lucas
Lady Emilia and Young Shepherd	Libby Kay
Paulina and Dorcas	Umima Shah Munro
Leontes and Old Shepherd	Wern Mak
Antigonus	Riley McNamara
Autolycus	Ryan Enniss
Florizel	Gabriel Alvarado

Chorus – Lords and Ladies of the Court,  
Shepherds at the feast

### ARTISTIC AND PRODUCTION TEAM

Director	John Bashford**
Stage Manager	Jessie Byrne*
Costume/Props Supervisor	Robin Monkhouse**
Voice Coach	Katerina Moraitis**
MFA Voice Coach	Adam Lyon



## When the Rain Stops Falling

Written by Andrew Bovell  
Directed by Mark Gaal  
28–31 October, 2, 3 November, 7.30pm  
30 October, 3 November, 1pm  
NIDA Theatres, Playhouse

### CAST

Henry Law/Gabriel York	Nathaniel Langworthy
Gabriel Law/Andrew Price	Thomas Dawson
Elizabeth Law 1960	Ayla Beaufils
Elizabeth Law 1988	Alex Stamell
Joe Ryan	Jason Jeffries
Gabrielle York 1988	Anna Clark
Gabrielle York 2013	Melissa Kahraman*

### ARTISTIC AND PRODUCTION TEAM

Director	Mark Gaal**
Assistant Directors	Ruby Rees Mark Bolotin
Set Designers	Milla Gentil Isabel Hudson**
Costume Designer	Rita Naidu
Lighting Designer	Mali Tauro-Cesca
Video Designer	Cameron Smith
Sound Designer	Krystelle Quartermain
Voice Coach	Jennifer White*
MFA Voice Coach	Raechyl French
Production Stage Manager	Lachlan Steel
Stage Manager	Sophia Wallace
Assistant Stage Manager	Alexis Worthing
Head Electrician	Sophie Jones
Video Systems	Joel Mallett
Costume Supervisor	Sarah Murdoch
Construction Manager	Nick Day**
Costume Assistant	Lily Mateljan
Props Maker	Connor McCool
Design Assistant	Hailley Hunt
Mic Tech/Technical Assistant	Bella Thompson
Technical Assistants	McLane Catterall Scott Cleggett Zoe Davis Jessie McGuigan Pip Morey Jess Pizzinga

*The Winter's Tale* photos:  
Patrick Boland

\*Guest artist  
\*\*NIDA staff

*When the Rain Stops Falling* photos:  
Patrick Boland

\* Guest artist  
\*\* NIDA staff

# NEW WORKS FROM THE NIDA WRITERS

19–23, 26–30 OCTOBER 2020



## Charlie-Girl

By Caroline Levien



## I am All Out of F's to Give

By Henry Shaw



## King of Void

By Oliver Kuskie



## Sex Cult Following

By Aiden Ossovani



## She Cried For Lives She Never Lived Nor Lost

By Bradley Ward



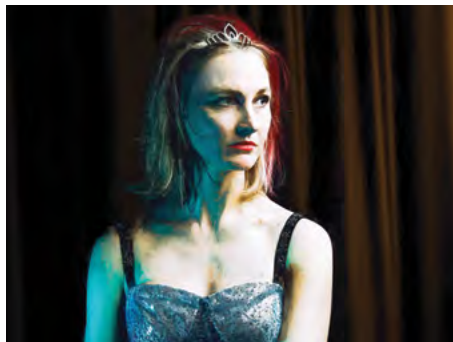
## Silly To Think

by Sophie Davis



## Small Lives

By Laura McDonald



## Sniggles

By Leah Tolmosoff



## The Boys Room

By Jude Pemell



## The Final Boy

By Jake Zuccolotto

All photos from Writers 2020 by Maja Baska



Image, this page: *And A Happy New Year*  
(Photo: Phil Erbacher)

# FESTIVAL OF EMERGING ARTISTS

9–12 DECEMBER 2020



## And A Happy New Year...

Concept by Sophie Benassi and Sophie Davis  
Directed by Sophie Benassi  
Set and costume design by Merette Boutros  
NIDA Theatres, Reg Grundy Studio

### CAST

Frankie Parker	Caitlin Burley* (She/Her)
Young Tim Puppeteer	Isabell De Laurentis (She/Her)
Beth	Jessica Spies** (She/Her)
Ghost one/Nanny	Jordan Stam* (She/Her)
Jean/Ghost two	Iyrah Tzanis* (She/Her)
Young Tim Puppeteer/ Older Tim	Luke Visentin** (He/Him)

### ARTISTIC AND PRODUCTION TEAM

Director	Sophie Benassi (She/Her)
Writer	Sophie Davis (She/Her)
Set/Costume Designer	Merette Boutros
Assistant Director	Poppy Zanderigo* (She/Her)
Lighting Designer	Jesse Greig
Video Designer	Rose Mulcare (She/Her)
Sound Designer	Mellita Vertigan
Production Stage Manager	Sophia Wallace (She/Her)
Production Coordinator	Scott Cleggett (He/Him)
Stage Manager	Chloe Langdon (She/Her)
Head Electrician	Tim McNaught (He/Him)
Video Systems	Ethan Hamill (He/Him)
Movement Coach	Troy Honeysett*
Voice Coach	Raechyl French (She/Her)
Construction Manager	Catherine Imer
Costume Supervisor	Christine Seo
Props Supervisor/Maker	Rhyanna Martinussen
Puppeteer	Isabell De Laurentis (She/Her)
Hair/Make-up Artists	Julia Chapman Siobhan Kennedy
Costume Assistant	Lily Mateljan (She/Her) Esther Zhong
Technical Assistants	Thomas Coy Carolyn Nance (She/Her)

Photos: Phil Erbacher

\* Guest artist  
\*\* Graduate of 2020 BFA Acting



## And Tell Sad Stories of the Deaths of Queens...

By Tennessee Williams  
Directed by Liam McIlwain  
Set and costume design by Liv Hutley  
NIDA Theatres, Space

### CAST

Candy Delaney	Jonny Hawkins*
Karl	Ryan Panizza**
Alvin Krenning	Michael C. Howlett*
Jerry Johnson	Edward O'Leary*

### ARTISTIC AND PRODUCTION TEAM

Director	Liam McIlwain
Set/Props/Costume Designer	Liv Hutley
Sound Designer	Fiona Lloyd Harding
Lighting Designer	Morgan Moroney
Props Supervisor	Danielle Guyot
Costume Supervisor	Elsbeth Cameron
Set/Construction Supervisor	Zachary White
Movement Coach	Troy Honeysett*
Voice Coach	Gareth Isaac
Head Electrician	Mia Barnes
Production Manager	Saint Clair
Stage Manager	Sybilla Wajon
Production Coordinator	Bella Thompson
Hair/Make Up Artist	Diana Jalo
Technical Assistants	Parker Dent-McClean Owen Davis Ochre Pastro Noah Stott Luka Tsalis

Photos: Patrick Boland

\* Guest artist  
\*\* Graduate of 2020 BFA Acting



## ANTIGONICK

By Sophokles, in a new translation by Anne Carson  
Directed by Zoë Hollyoak  
Set and costume design by T.A Burg  
NIDA Theatres, Space

### CAST

Kreon	Eleanor Stankiewicz
Antigone	Ruby Maishman*
Chorus	Chemon Theys*
Guard/Boy/Messenger	Emma O'Sullivan*
Ismene/Eurydike	Libby Kay
Haimon/Teiresias	Violette Ayad*

### ARTISTIC AND PRODUCTION TEAM

Director	Zoë Hollyoak
Set/Costume Designer	T. A Burg
Lighting/Video Designer	Morgan Moroney
Sound Designer	Zachary Saric
Composer/Music Coach	Gareth Isaac
Dramaturg	Jackson Used*
Movement Coach	Troy Honeysett*
Voice Coach	Rudy Hendriks
Costume Supervisor	Samantha Manning
Construction Manager	Zachary White
Head Electrician	Mia Barnes
Production Manager	Saint Clair
Stage Manager/ Associate Sound Designer	Isaac Barron
Production Coordinator	Bella Thompson
Props Makers	Hunter Depalo (He/Him) Isabell De Laurentis (She/Her) Zoe Manning Zachary Portelli Marcelo Zavala-Baeza**
Hair/Make-up Artists	Vanessa Love
Technical Assistants	Owen Davis Ochre Pastro Noah Stott Luka Tsalis

Photos: Patrick Boland

\* Guest artist  
\*\* NIDA staff

# FESTIVAL OF EMERGING ARTISTS

9–12 DECEMBER 2020



## The Cat

By Lally Katz  
 Directed by Amelia Burke  
 Set and costume design by Iz Sperling  
 With music composed by Ben Provest and Daniel Herten  
 NIDA Theatres, Space

### CAST

The Cat	Stephanie Somerville*
Alex/Sophie	Anna Clark**
Albert/Jeff	Adolphus Waylee
Backing Dancer 1	Charlotte Grimmer**
Backing Dancer 2	Rebecca Attanasio**
Backing Dancer 3	Christy Chan
Backing Dancer 4	Grace Driscoll*

### ARTISTIC AND PRODUCTION TEAM

Director	Amelia Burke
Set/Costume Designer	Iz Sperling
Choreographer	David Green*
Lighting Designer	Morgan Moroney
Composer/Sound Designer	Daniel Herten
Composer	Ben Provest*
Movement Coach	Troy Honeysett*
Voice Coach	Lea Baker
Intimacy Director	Lucia Mastrantone*
Head Electrician	Mia Barnes
Construction Manager	Zachary White
Costume Supervisor	Siobhan Nealon
Props Supervisor	Rachel Hallett
Production Manager	Saint Clair
Stage Manager	Joel Mallett
Production Coordinator	Bella Thompson
Costume Maker	Esther Zhong
Hair/Make-up Artists	Darcy Voce
	Cassie Hart
Design Assistants	Amy Jackson
	Hannah Yardley
Technical Assistants	Owen Davis
	Ochre Pastro
	Noah Stott
	Luka Tsalis

Photos: Patrick Boland

\* Guest artist

\*\* Graduate of 2020 BFA Acting



## Dracula

Written and directed by Samuel Lucas Allen  
 Inspired by the Bram Stoker novel  
 Set design by Nick Fry, Costume design by Sidney Tulau  
 NIDA Theatres, Studio Theatre

### CAST

Dracula	Heidi May*/ Alex Stamell** (8 Dec)
Mina	Deborah Faye Lee* (She/Her)
Lucy	Essie Randles* (They/Them She/Her)
Jonathan	Jake Fryer-Hornsby* (He/Him)

### ARTISTIC AND PRODUCTION TEAM

Writer/Director	Samuel Lucas Allen* (He/Him They/Them)
Set Designer	Nick Fry*
Costume/Props Designer	Sidney Tulau (She/Her)
Lighting Designer	Thomas Bensley
Video Designer	Cameron Smith
Sound Designer	Ella Van Dam (She/Her)
Movement Coach	Troy Honeysett*
Voice Coach	Eleanor Stankiewicz
Intimacy Director	Lucia Mastrantone*
Production Stage Manager	Kaitlyn Crocker
Production Coordinator	McLane Catterall
Stage Manager	Jodi Rabinowitz (She/Her)
Costume Supervisor	Lucy Jauristo
Props Supervisor/Maker	Zoe Manning
Props Maker	Isabell De Laurentis (She/Her)
Construction Manager	Matthew Hinton
Head Electrician	Alex Makaronopoulos
Video Systems	Pip Morey (She/Her)
Hair/Make-up Artists	William Green
	Bella Hodson
Design Assistant	Lachlan Odgers
Technical Assistants	Oliver Becroft
	Michael Berkley
	Kaylan Koks
	Lily McHugh

Photos: Patrick Boland

\* Guest artist

\*\* Graduate of 2020 BFA Acting



## DRRRM Play

By August Strindberg Jordyn Fulcher  
 Directed by Matthew Latham  
 Set and costume design by Jordan Leah  
 NIDA Theatres, Studio Theatre

### CAST

Agnes	Ahunim Abebe (She/Her)
The Officer	Jay Gardener* (They/Them)
The Lawyer	Micaela Ellis** (She/Her)
The Poet	Janet Anderson (She/Her)
The Institute	Zoe Resnick** (She/Her)
Guitarist/Vocalist	Rosie Baker* (She/Her)
Bassist	Lu Bradshaw* (They/Them)

### ARTISTIC AND PRODUCTION TEAM

Director	Matthew Latham (She/Her)
Set/Costume Designer	Jordan Leah (She/Her)
Writer	Jordyn Fulcher*
Assistant Director	Jason Jefferies** (He/Him)
Lighting Designer	Thomas Bensley
Sound Designer/Composer	Jessica Pizzinga (She/Her)
Lyricist	Bernie Van Tiel*
Video Designer	Zoe Davis (She/Her)
Movement Coach	Troy Honeysett*
Voice Coach	Rudy Hendrikx
Construction Manager	Matthew Hinton
Costume Supervisor	Bethany Hewitt (She/Her)
Props Supervisor	Hunter Depalo (He/Him)
Production Stage Manager	Kaitlyn Crocker
Production Coordinator	McLane Catterall
Stage Manager	Krystelle Quartermain (She/Her)
Video Systems	Pip Morey (She/Her)
Head Electrician	Alex Makaronopoulos
Hair/Make-up Artists	Tara Hillier
	Alicia Whelan
Design Assistant	Hailley Hunt
Scenic Assistant	Phoenix McKay
Technical Assistants	Oliver Becroft
	Michael Berkley
	Kaylan Koks
	Lily McHugh

Photos: Lisa Maree Williams

\* Guest artist

\*\* Graduate of 2020 BFA Acting





## Icarus

Written and directed by Mark Bolotin  
Set and costume design by Ruru Zhu  
NIDA Theatres, Studio Theatre

### CAST

Icarus	Adam Marks* (He/Him)
Daedalus	Nathaniel Langworthy** (He/Him)
Helena	Eleni Cassimatis* (She/Her)

### ARTISTIC AND PRODUCTION TEAM

Writer/Director	Mark Bolotin
Set/Costume Designer	Ruru Zhu
Assistant Director	Zachary Bush*
Lighting Designer	Thomas Bensley
Sound Designer	Trillian Vieira
Video Designer	Cameron Smith
Construction Manager	Matthew Hinton
Props Supervisor/Maker	Zoe Manning
Costume Supervisor	Lucy Jauristo
Movement Coach	Troy Honeysett*
Voice Coach	Jack Starkey-Gill
Production Stage Manager	Kaitlyn Crocker
Production Coordinator	McLane Catterall
Stage Manager	Jessie McGuigan
Video Systems	Pip Morey (She/Her)
Head Electrician	Alex Makaronopoulos
Hair/Make-up Artist	Ashleigh Grimshaw
Design Assistant	Lachlan Odgers
Technical Assistants	Oliver Becroft Michael Berkley Kaylan Koks Lily McHugh

Photos: Lisa Maree Williams

\* Guest artist  
\*\* Graduate of 2020 BFA Acting



## so/lo

a parable of twins  
after *The Judgement of King Solomon*  
adapted by ruby rees  
& the 2020 original ensemble  
Set and costume design by Ella Butler  
NIDA Theatres, Reg Grundy Studio

### CAST

(D)aniella	Raechyl French (She/Her)
(H)arriette	Ayla Beaufile**
(L)ou	Olga Tamara*
JULIETTA	Iolanthe Francis
KYN	Leinad Walker**

### ARTISTIC AND PRODUCTION TEAM

Director	Ruby Rees
Set/Costume Designer	Ella Butler*
Dramaturg	Emma Fawcett*
Lighting Designer	Jesse Greig
Video Designer	Rose Mulcare (She/Her)
Sound Designer	Jordan Jeckells
Production Stage Manager	Sophia Wallace (She/Her)
Production Coordinator	Scott Cleggett (He/Him)
Stage Manager	Alexis Worthing
Head Electrician	Tim McNaught (He/Him)
Video Systems	Ethan Hamill (He/Him)
Voice and Performance Coach	Jack Starkey-Gill
Intimacy Director	Lucia Mastrantone*
Construction Manager	Catherine Imer
Costume Supervisor	Daniela Viola***
Props Supervisor	Isabell De Laurentis (She/Her)
Props Maker	Marcelo Zavala-Baeza***
Hair/Make-up Artist	Romany Fairall
Costume Assistants	Lily Mateljan (She/Her) Christine Seo Thomas Coy
Technical Assistants	Samuel Hatton Carolyn Nance (She/Her)

Photos: Phil Erbacher

\* Guest artist  
\*\* Graduate of 2020 BFA Acting

# ALUMNI AWARD-WINNERS 2020

## International recognition

NIDA's graduates continue to lead on the world stage, both as performing arts practitioners at the height of their craft, and as global cultural leaders.

NIDA graduate Sarah Snook (Acting, 2008) was nominated for a PrimeTime Emmy Award for Outstanding Supporting Actress in a Drama Series for her starring role in HBO's series *Succession* which won a Golden Globe for Best Television Series and Critic's Choice Award for a Drama Series.

Sally Riley (Directing, 1993), ABC TV's Head of Drama, Comedy and Indigenous, was formally invited to join the Academy of Motion Pictures Arts and Science (AMPAS) – the governing body of the Oscars.

Cate Blanchett (Acting, 1992) was selected to preside over the international jury at Venice Film Festival 2020. Festival director Alberto Barbera said, 'her commitment in the artistic and humanitarian fields and to the protection of the environment, as well as her defence of the emancipation of women in a film industry still coming to terms with male prejudice, have made her an inspiration for society as a whole.'

## Australian awards

Australia's cultural scene is enriched by NIDA graduates' creativity and skills in a wide arena of creative endeavour, recognised by awards and opportunities across a range of fields including writing, acting, short film, visual arts, radio and leadership.

## Film and television

In the Australian Academy of Cinema and Television Arts (AACTA) awards:

- Shannon Murphy (Directing, 2007) won Best Direction in Film for *Babyteeth* which also won Best Film presented by Foxtel;
- Essie Davis (Acting, 1992) won the AACTA Award Best Supporting Actress in Film for *Babyteeth*;
- Darren Gilshenan (Acting, 1988) won the AACTA Award Best Guest or Supporting Actor in a Television Drama for *Stateless*;
- Cate Blanchett (Acting, 1992) won the AACTA Award Best Guest or Supporting Actress in a Television Drama for *Stateless*;
- Cate Blanchett (Acting, 1992) won Best Telefeature or Mini Series for co-producing *Stateless*;
- Steven Vidler (Acting, 1983) shared the award for Best Indie Film for *Standing Up For Sunny*, which he wrote and directed;
- Chris Taylor (Playwrights Studio, 1995) shared the award for Best Comedy Series for *Upright*; and
- Jennifer Kent (Acting, 1991) was awarded the Byron Kennedy Award – which recognises the impact of Australian low-budget genre filmmaking and celebrates outstanding creative enterprise within the screen industry – for her international success on award-winning film, *The Babadook*.

- *A Sunburnt Christmas* cowritten by Gretel Vella (Writing for Performance, 2017), Elliott Vella (Writing for Performance, 2019) and Timothy Walker (Acting, 2018) was selected as one of five finalists in the AACTA Pitch competition. The film went on to be produced by Every Cloud Productions and was recently released as a Stan Original Film.
- Beatrix Christian (Playwrights Studio, 1990) won the AWGIE for Best Feature Film (Original) for *Hearts and Bones*, which starred Hugo Weaving (Acting, 1981), with costume designer Rita Carmody (Design, 2007) and set dresser Jacqui Schofield (Design, 2013).
- Emme Hoy (Writing for Performance, 2017) was shortlisted for the Monte Miller Award in the Short Form Category at the AWGIE's.
- Tamara Asmar (Playwrights Studio, 2003) was shortlisted for the Betty Roland Prize for Scriptwriting for episode one of SBS miniseries *On the Ropes*.
- Timothy Walker (Acting, 2018) won Best Director at Far South Film Festival for his short film *Kin*.
- Jack Ellis (Acting, 2014) won Best Actor at the sixth annual SmartFone Flick Fest for *Hollow Hands*.
- Bridie McKim (Acting, 2018) and Sophie Wilde (Acting, 2019) were named Casting Guild of Australia's Rising Stars of 2020 as performers the potential to break out on the world stage.



## Theatre

Suzie Miller (Playwrights, 2000) won two of the Australian Writer's Guild Awards' highest honours for her critically acclaimed one-woman play *Prima Facie*: the 2020 Major Award (\$20,000) and the David Williamson Prize for Excellence in Writing for Australian Theatre. The commissioning company, Griffin Theatre Company, received \$80,000 to commission, develop and program a new Australian work. *Prima Facie* was directed by Lee Lewis (Directing, 2003) and starred Sheridan Harbridge (Acting, 2006).



Richard Sydenham (Acting, 1994) and Jamie Oxenbould won the New Theatre's Silver Gull Play Award 2020 for *Gods and Little Fishes*. Jeanette Cronin (Acting, 1986) also made the shortlist for her play *Victim* and Justin Fleming for his play *The Scream*.

#### At the Sydney Theatre Awards:

- *American Psycho* by Alexander Berlage (Technical Production 2013, Directing 2017) and produced by Bradley Barrack (Technical Production 2013) won nine awards including:
  - Best Direction and Best Lighting Design – Alexander Berlage (Technical Production 2013, Directing 2017);
  - Best Lead Male Actor in a Musical – Ben Gerrard (Acting, 2007);
  - Best Costume Design – Joshua Mason Browne (Design 2003 and current MFA Cultural Leadership student);
  - Best Stage Design of an Independent Production – Isabel Hudson (Design, 2015); and
  - Best Production of an Independent Musical for BB Arts Entertainment and Two Doors Productions in association with Hayes Theatre Co.

- Paige Rattray (Directing, 2009) won Best Direction and Renée Mulder (Design, 2008) won Best Stage Design of a Mainstage Production for *The Beauty Queen of Leenane* at STC.
- Meyne Wyatt (Acting, 2010) and Shari Sebbens (Acting, 2009) won, respectively, Best Lead Male Actor and Best Supporting Female Actor for *City of Gold*, which was written by Meyne.
- Chika Ikogwe (Acting, 2018) won Best Newcomer for *The Wolves and Fangirls*.
- Sheridan Harbridge (Acting, 2006) won Best Lead Female Actor in a Mainstage Production for the one-woman show *Prima Facie*.
- Joseph Althouse (Acting, 2018) won Best Supporting Male Actor in an Independent Production for his performance in *Angels in America*.
- Thomas Campbell (Acting, 2002) won Best Supporting Male Actor in a Musical for his performance in *HMS Pinafore*.
- Vaishnavi Suryaprakash (Acting, 2017) performed in two award-winning shows – *Counting and Cracking* and *White Pearl*.
- Elspeth Cameron BFA (Costume) student was awarded the 2020 student endowment from the Actors Benevolent Fund.

#### At the Green Room Awards:

- Gabriela Tylesova (Design 1999) won the Musical Theatre for both Costume Design and Set Design for *Muriel's Wedding*.
- Alana Valentine (Playwrights Studio, 1989) shared the awards for Best Music Composition and Best Writing/ Adaptation for the Australian Stage for *Barbara and the Camp Dogs*.
- John Kachoyan (Playwrights Studio, 2004), won the Independent Theatre category award for Production for directing *Mr Burns, A Post Electric Play*.
- Helen Morse (Acting, 1965) won the award for Performance in a Featured Role for *33 Variations*.

#### At the Broadway World Sydney Awards:

- Veronique Benett (MFA Design for Performance, 2019) won Best Lighting Design – Musical – Professional for *The Life of Us*;
- Dennis Clements (Acting, 1986) won Best Actor in a Musical – Amateur/ Community for *Fiddler on the Roof*;
- Nate Edmondson (Production, 2011) won Best Sound Design – Musical – Professional for *HMS Pinafore* and Best Sound Design – Play – Professional for *Baby Doll*;

Images, this page: Acting alumna Vaishnavi Suryaprakash at Welcome Week 2020  
Opposite page: Acting graduate Sophie Wilde in her NIDA Showreel

# ALUMNI AWARD-WINNERS 2020

- Kate Gaul (Directing, 1996) won Best Director – Musical – Professional for *HMS Pinafore*;
- Verity Hampson (Production, 2005) won Best Lighting Design – Play – Professional for *Baby Doll*;
- Luke Holland (Musical Theatre, 2009) won Best Supporting Actor in a Musical – Amateur/Community for *Fiddler on the Roof*;
- Zoe Ioannou (Musical Theatre, 2016) won Best Supporting Actress in a Musical – Professional for *Bridges of Madison County*;
- Renee Mulder (Design, 2008) won Best Scenic Design – Play – Professional for *The Beauty Queen of Leenane*;
- Socratis Otto (Acting, 2000) won Best Actor in a Play – Professional for *Baby Doll*; and
- Shaun Rennie (Singer/Dancer/Actor, 1999) won Best Director – Play – Professional for *Baby Doll*.

Ang Collins (Writing for Performance, 2018) has been selected as Create NSW and Griffin Theatre Company's inaugural Incubator Fellow, a \$30,000 fellowship established to support an emerging playwright in a self-directed program of professional development.

Grace Chapple (Writing for Performance, 2020) was one of five playwrights shortlisted for Griffin Theatre Company's Griffin Award. Grace developed the script for her shortlisted work *Never Closer* while earning her MFA at NIDA.

Meyne Wyatt's (Acting, 2010) debut work *City of Gold* was shortlisted for the Nick Enright Prize for Playwriting.

## Radio and audio

Rose Montgomery (Design for Performance, 2019) was selected as one of the inaugural ABC Top 5 Arts media residents. The recipients will undertake a two-week residency at ABC Radio National, learning from some of Australia's best broadcasters and developing content across radio and digital platforms.

Emme Hoy (Writing for Performance, 2017) won the AWG/Audible On Air Competition with her original series *Left Behind*, and



was shortlisted for the Monte Miller Award in the Short Form Category.

## Music and visual arts

Pierce Wilcox – Librettist, NIDA lecturer and alumnus (Directing, 2012) and NIDA board member Anna Tregloan, designer were part of the creative team for APRA AMCOS and Australian Music Centre Art Music Award for Work of the Year: Dramatic – Sydney Chamber Opera's *Oscar and Lucinda*.

Meyne Wyatt (Acting, 2010) won the Archibald Packing Room Prize with his self-portrait.

## Cultural leadership

Chika Ikogwe (Acting 2018) received Australian Theatre for Young People's (ATYP) Rose Byrne Emerging Female Leader in the Arts scholarship.

Jo Thomas (Cultural Leadership, 2018) was named Queensland Business Woman

of the Year in the 2020 Telstra Business Women's Awards.

MFA (Cultural Leadership) student Hera Direen was named Out for Australia's 2020 Community Champion of the Year, awarded to recognise an exceptional contribution to community building or volunteering effort within the LGBTQIA+ community. The Community Champion of the Year brings people together, creates safe queer spaces and teams, and fosters unity and understanding within the LGBTQIA+ community.

Hugo Weaving AO (Acting, 1981), MFA (Cultural Leadership) student Jodee Mundy OAM and Heather Mitchell AM (Acting, 1980) received Australia Day Honours.

Robyn Nevin AO (Acting, 1960) was named an officer of the Order of Australia in the 2020 Queen's Birthday honours.

Image, this page: Emme Hoy (Writing for Performance, 2017) (Photo provided by Emme Hoy)  
Opposite page: *Orlando* (Photo: Bronwyn Rennex)



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

Throughout 2020, despite the many challenges of the COVID-19 public health crisis, NIDA continued to deliver substantial public programs for tens of thousands of participants.

During the shutdown periods, a shift to online courses ensured NIDA Open and NIDA Corporate continued to provide NIDA's quality training for people of all ages while NIDA Theatres maintained a connection with audiences through streaming – followed by a gradual, carefully managed return to live performance in our venues.

The programs continued to find ways to reach audiences and empower trainees with new skills including:

- almost 20,000 attendees at NIDA venues; and
- over 10,000 students in Open, Corporate and teacher-training programs.

These engagements were made possible by the rapid development of online solutions and COVID-safe practices, and the commitment and resilience of NIDA's Open, Corporate and Theatre teams.

## NIDA Open

NIDA Open maintained positive engagement with more than 8,000 course participants in 2020, setting strong foundations for recovery following the disruptions of the shutdowns. These engagements included:

- 10 new adult and 26 children's courses developed for online delivery;
- NIDA's Studios program reshaped for a digital environment;
- More than 100 classes, representing 15 percent of all activity, successfully delivered online from April;

A return to face-to-face classes in Kensington by July and in all Sydney suburban locations, Melbourne and Brisbane by December, was enabled by adaptations to strict COVID-safe conditions. (The slowest recovery was seen in the Melbourne market with face-to-face classes unable to operate from March until late November, however advance interest in 2021 courses remained strong.)

The safe return to face-to-face programming required ongoing support from the permanent program and operations team and the large casual teaching workforce, demonstrating their exceptional commitment to delivering quality creative education.

2020 also saw considerable development work for new partnerships and initiatives to roll out in 2021, including:

- A new international partnership with an arts centre in Saudi Arabia: program design, research and development was undertaken to develop culturally specific, online drama teacher training for middle school teachers.
- The development of online and blended learning programming for regional and remote students (after ongoing uncertainty forced the cancellation of 2020's National Touring Program).

## NIDA Corporate

NIDA Corporate worked with a range of corporate clients who were experiencing the unique challenges of 2020 in supporting their staff within a virtual working environment. With limited ability to run large-scale face-to-face seminar events, NIDA Corporate developed a suite of new online courses and reached more than 2,130 individuals in the public and private business sectors.

NIDA's 2020 Corporate activity comprised:

- 61% customised and one-to-one coaching activities; and
- 39% delivered through public short courses.

Of these:

- 40% of all courses were delivered online, in the first year of online course programming.

Online courses were delivered across Australia, in Japan, and to workplaces across the Asia Pacific region.



Images, this page and opposite page: NIDA Open campaign imagery (Photos: Maja Baska)

Despite the significant impact of COVID-19 on the business sector, NIDA Corporate won tender applications with Procurement Australia and City of Melbourne, and received private funding from a philanthropic family organisation to develop a new storytelling course for launch in 2021.

### NIDA Melbourne

NIDA's Melbourne office weathered substantial challenges due to the city's extended pandemic lockdowns, including the cancellation of all programming and venue hire from March until the end of November. The team was successful in securing rent relief from the City of Melbourne and gratefully acknowledge their generous support for NIDA's continued tenancy at The Guild in Southbank.

By December, some limited venue hire, face-to-face courses for NIDA Corporate and short courses for adults had resumed with a view to returning to programming for all ages from January 2021.

### NIDA Theatres

After a strong start to the year, NIDA Theatres closed to external hirers for four months in response to NSW Government public health orders affecting indoor entertainment venues. The Front of House team implemented NIDA's COVID safety measures, quickly responding to changes in protocols to ensure the safety of students, staff and visitors and allow for a staged return.

In July, following the first easing of restrictions, NIDA Theatres reopened at 25% of capacity allowing for the safe management of postponed live shows.

By October, with the eventual return to 75% of capacity, NIDA was able to present the Student Production Season and Festival of Emerging Artists, and to welcome the return of many longstanding clients for their end-of-year performances.

By the end of 2020, nearly 20,000 patrons across 188 performances and events had attended NIDA Theatres.



### 2020 NIDA Open and NIDA Corporate venues and partners

**NSW:** ABC Studios Ultimo, Cockatoo Island, Dougherty Community Centre, Glen Street Theatre, Macarthur Girls High School, Mosman Art Gallery, Roslyn Packer Theatre, Summer Hill Community Centre, Sutherland Entertainment Centre, Taronga Zoo Sydney, The Concourse, The Studio Sydney, The University of Notre Dame Australia – Sydney Campus, Wrights Road Community Centre

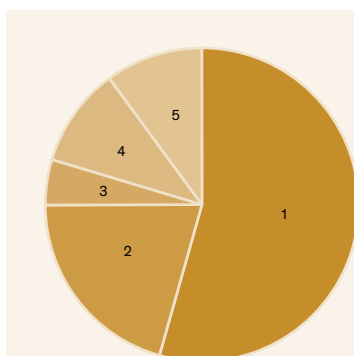
**QLD:** Queensland Academy of Creative Industries Kelvin Grove, St Laurence's College, TAFE Queensland Brisbane

**VIC:** NIDA Melbourne, Abbotsford Convent, Frankston Arts Centre, The Primrose Potter Australian Ballet School, Wesley College – St Kilda Campus

**ACT:** Canberra College Performing Arts Centre

**SA:** Restless Dance Theatre, Scotch College Adelaide

In 2020, NIDA Open and NIDA Corporate also worked with schools and community venues across Australia and internationally through face-to-face and online program delivery.



### Enrolments

1	Children and young people (2–18 years)	5,718
2	Adults (18 years+)	2,163
3	Schools and teachers	494
4	Corporate courses	1,080
5	Corporate seminars/workshops	1,059
<b>TOTAL</b>		<b>10,514*</b>

**Tutors:** 196

**Open classes delivered:** 687

**Corporate classes delivered:** 300

**\*Enrolments in 2020 were strongly impacted by COVID-19 restrictions.**

# NIDA FOUNDATION TRUST



The NIDA Foundation Trust (NFT) is very fortunate to have the generous support of a loyal group of donors and supporters who are committed to our vision of ensuring NIDA's future as Australia's preeminent performing arts educator. This commitment was highlighted during 2020 and the significant challenges that NIDA faced due to COVID-19. We are extremely grateful for the continued support that the NFT received during this tumultuous year. The funds provided are critical to NIDA's ongoing sustainability and to assist our students in achieving their educational goals.

## Financial statement

The net assets of the NFT stand at \$11,856,601. The total comprehensive income for the financial year was a surplus of \$30,533. Over the 2020 financial year the (NFT) disbursed \$1,019,545 to NIDA to support students, fundraising, events and the Alexandria store transition in accordance with the NIDA-NFT Memorandum of Understanding.

## Bursaries and scholarships

In 2020 the NFT contributed \$385,377 in bursaries and scholarships. Scholarships are provided to enrolled students for much needed support for living expenses and to assist with national and international industry placements and attendance at festivals. The Future Students' Scholarships initiative provides talented prospective students with funds in order to remove financial barriers to attending NIDA.

NFT is committed to supporting a diverse community of students from a wide range of backgrounds including Aboriginal and Torres Strait Islander people. We are delighted that two new Future Students' Scholarships were established to take effect in 2021, The YouTube Scholarship and The William Rubensohn Foundation Scholarship.

## Production and other support

In 2020 the NFT contributed \$634,168 for production and other support.

## Fundraising events

Due to COVID-related social distancing restrictions that were in place during 2020, planned NFT fundraising events were unfortunately postponed. We were very pleased to be able to host a number of small donor lunches, and supporter events during the October Season of Student Productions. The Parade Committee was established in 2020 to assist with designing future fundraising events and to build NIDA's community of supporters.

NFT will launch our Behind the Scenes Annual Giving Program in 2021. Our donors and supporters are deeply invested in the advancement of arts and culture in Australia and the funds they provide are sincerely appreciated, enabling NIDA to respond to change and continue to be a future-focused organisation.

I would like to acknowledge CEO Liz Hughes for her formidable leadership in navigating the challenges of 2020, Lisa Hamilton, Head of Development and Alumni, and the entire organisation for their collective effort in delivering NIDA's programs in a very difficult year. We push forward with a strong vision for the future of NIDA and look forward to the challenge of bringing this to life.

I am very appreciative of my fellow NFT directors – Andrew Banks, Garry McQuinn, Alex Pollak, Noel Staunton and Catherine West – for their time commitment, insights and expertise during 2020. After five years, Bruce Davey retired from the Board during the year and we thank him for his valued contribution to the NFT.

Finally, my thanks to all who continue to enthusiastically support NIDA and the Trust's fundraising efforts.

## Peter Ivany AM

Chairman  
NIDA Foundation Trust







Image, this page: *Next to Normal*  
(Photo: Phil Erbacher)

Image, opposite page: *And A Happy New Year*  
(Photo: Phil Erbacher)

# DEVELOPMENT AND PHILANTHROPY

## Student support

NIDA's extraordinary community of individual donors, trusts, foundations and corporate supporters share NIDA's vision to develop 'the world's most wanted storytellers', including nurturing the creative talents and experiences of students from a range of backgrounds.

This year, new direct support for students included:

- a Future Students' Scholarships program for commencing students in Bachelor of Fine Arts;
- Google/YouTube funding via the Tides Foundation – three scholarships for students from backgrounds that have been historically under-represented in the screen and stage industries, to commence in the BFA program in 2021, 2022 and 2023;
- Three new ARA scholarships for First Nations students for the period of their studies, extending existing support from ARA through their relationship with NIDA as Property Services Principal Partner.

## Scholarships awarded in 2020 include:

- The Tim Fairfax Scholarships
- The Helpmann Family Foundation Scholarships
- The Cowled Foundation Scholarships
- The Ezekiel Solomon AM Scholarships
- The Jessica Falkholt Memorial Scholarship
- The Kate Davy Memorial Scholarship
- The Australian Elizabethan Theatre Trust Scholarship
- The Seaborn Broughton Walford Foundation Scholarship
- The Fay Mokotow Memorial Scholarship
- The Prof Ross Steele AM Scholarships
- The Dawn O'Donnell Scholarship
- The Frank Thring Scholarship
- The J.G. Reynolds Memorial Scholarship
- The Helen Dumbrell Scholarship



- The Geoff Richards Memorial Scholarship
- The Media Super Scholarships
- The Geoffrey Rothwell Scholarship
- The June Penn Scholarships
- The Laidlaw Foundation Scholarships
- The Keith Bain Memorial Scholarship
- The Ben Gannon Scholarship
- The William Rubensohn Foundation NIDA Scholarship
- The June Baker Scholarships
- The Mel Gibson and Village Roadshow Scholarships
- Gallery First Nighter Scholarship
- NIDA Foundation Trust Scholarships
- The Gillespie/Price Scholarship
- The Peter Baynes Memorial Scholarship
- The Philip and Vivien Green Scholarship
- The Pam Dawson Memorial Scholarship
- The Actors Benevolent Fund

## Corporate partnerships

Continued support from Technical Direction Company (TDC) as a Major Partner providing training and equipment to the Bachelor of Fine Arts (Technical Theatre and Stage Management) students for classwork and productions.

Tempus Two (Australian Vintage Limited) and Young Henrys continued their support for NIDA, including through beverage sponsorships for NIDA events – including supporter evenings in the October Season of Student Productions.

The Penn Foundation supported a new project for NIDA Corporate, focused on digital storytelling training modules developed in late 2020 and launched for online delivery in early 2021 to the corporate sector. The modules aim to build new skills and relationships in the corporate community, and to build a new source of income for NIDA.

## Supporter engagement

A new Corporate Development Committee – comprising Ron Malek (Chair), Ian Collie, Justin Ryan and Catherine West – was formed to build relationships and help raise funds through corporate partnerships.

A Parade Committee was formed to assist NIDA to build its community of supporters via events including the annual Chairman's fundraising dinner (this dinner was cancelled - along with other events, in 2020 to comply with COVID-19 public health orders). Planned events for 2020, including a 'meet the CEO' evening, were replaced by small donor lunches at NIDA and, following the easing of restrictions, two supporter evenings at the October Season of Student Productions.

In 2020 the NIDA in the Round eNewsletter was reinstated to communicate with NIDA alumni, donors, and corporate supporters to keep them in touch with NIDA's activities during lockdown and beyond.

Image, this page: ARA Managing Director Edward Federman with the ARA Scholarships recipients and Liz Hughes

Image, opposite page: BFA (Costume) student Michiru Encinas, 2021 YouTube Scholarship recipient (Photo: Aniq Mannan)



# DONORS AND PARTNERS

This list acknowledges the lifetime giving of NIDA's donors and partners. NIDA thanks all our donors and partners for their philanthropic support of our work.

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## GOVERNORS

### Honorary Governors

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

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## BEQUESTS

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  
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in memory of Garnet H Caroll OBE

The Estate of the Late Rodney Jones  
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The Estate of the Late Frank Thring  
The Estate of the Late Hazel Treweek OAM MBE

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## \$1,000,000 AND OVER

The Estate of the Late Dawn O'Donnell  
Mel Gibson AO  
Andrew and Andrea Banks  
The Estate of the Late Lady (Vincent) Fairfax AO  
OBE  
Seven West Media Limited

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## \$500,000-\$999,999

The Estate of the Late Nick Enright AM  
Helpmann Family Foundation  
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The Estate of the Late Helen Dumbrell  
The Estate of the Late Frederick J Gibson memory  
of Garnet H Caroll OBE  
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## \$250,000-\$499,999

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The Caledonia Foundation  
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## \$100,000-\$249,999

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The Estate of the Late Ben Gannon AO  
Peter Milne  
Gary and Janine Wolman

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## \$50,000-\$99,999

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The Penn Foundation  
The Byrnes Foundation Pty Ltd  
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The Electric Canvas  
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The Andrew Thyne Reid Charitable Trust

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## \$25,000-\$49,999

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Dalwood Wylie Foundation  
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John Tuckey  
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Tokiko Dawson  
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Tempus Two  
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Eric Wegman

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Donella and Quintin Freeman  
Cathy Harris AO PSM  
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Richard Stuart  
Louise Taggart  
Victoria Taylor  
Christopher Webber & Christopher Cosier

**NIDA would also like to thank those donors and supporters who wish to remain anonymous.**

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**ANNUAL SCHOLARSHIPS**

ARA Group scholarships  
Roger Allen and Maggie Gray Scholarship  
Australian Elizabethan Theatre Trust scholarship  
June Baker Scholarship  
Peter Baynes Memorial Scholarship (Funded by Kari Baynes)  
Ian and Carole Byrne Scholarship  
Laurie Cowled International Scholarship for Costume  
Ruth Cowled Design Fund  
Ruth Cowled Memorial Scholarship  
Kate Davy Memorial Scholarship  
Tim Fairfax AC Scholarships  
Jessica Falkholt Memorial Scholarship  
Philip and Vivien Green Scholarship  
Helpmann Family Fellowship  
ICON / Dendy Scholarship  
Peter Ivany AM International Scholarship in Staging (Funded by friends of Peter Ivany)  
Laidlaw Foundation Scholarship  
Luminis Foundation Indigenous Fellowship in Cultural Leadership

Media Super Scholarships  
Fay Mokotow Memorial Scholarship  
June Penn Scholarships (Funded by The Penn Foundation)  
Billy Ostadal International Placement Scholarship (Funded by Erin Ostadal)  
Seaborn Broughton Walford Foundation scholarship  
Ezekiel Solomon AM Scholarship  
Ross Steele AM Scholarship  
Brian J Sutton Charitable Trust Scholarship in memory of Keith Bain OAM (Managed by Perpetual Trustees)  
The Shark Island Foundation Scholarship  
Dr Eric Wegman scholarship  
The William Rubensohn Foundation Scholarship  
The YouTube Scholarship

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The Ben Gannon AO Scholarship  
Mel Gibson/ Village Roadshow Scholarship  
Margaret Gillespie and Pauline Price Scholarship  
Dawn O'Donnell Scholarship  
J G Reynolds Scholarship  
Geoff Richards Memorial Scholarship (Funded by The Byrnes Foundation)  
Geoffrey Rothwell Scholarship  
Frank Thring Scholarship (TTT Trust)  
Viennese Theatre Scholarship  
Loudon Sainthill Memorial Scholarship

**NIDA would also like to thank all donors that gave generously to the NIDA Student Fund.**

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NIDA is grateful for the support of our corporate partners, trusts and foundations, supporters and donors.

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Property Services



Major Partners



Corporate Partner



Supporters



Legal Services



# PEOPLE AND CULTURE

NIDA's culture of respect for talent, imagination, collaboration, mastery and self-expression is brought to life through our people and how they engage with students, one another and the broader NIDA community. Our teams of dedicated and expert teachers, practitioners, support staff and leaders bring to life our purpose in unlocking the power of the performing arts across stage, screen, future media and beyond.

In 2020 NIDA had 112 full-time and part-time employees. Of these, 56 were in the academic and artistic departments and 56 in the professional departments.



Image, this page: John Bashford (Director, Centre for Acting) with Acting students at Welcome Week (Photo: Patrick Boland)

Images, opposite page: Liz Hughes at Welcome Week; Dalara Williams and Ursula Yovich at NIDA's NAIDOC Week lecture series (Photos: Patrick Boland)





Nearly 600 casual staff were employed throughout 2020. The engagement of casual staff fluctuated during the year as a result of the COVID-19 lockdown.

#### Inclusion and diversity

NIDA Board of Directors enacted a Statement of Principles in July making a commitment to inclusion and diversity at NIDA. The Statement of Principles recognises the sovereignty of First Nations people. The Principles also acknowledge the powerful role the arts play in Australia, particularly in supporting anti-racism and affirms the leading role NIDA must play in being part of global change to build a more inclusive and diverse performing arts industry.

Read the Statement of Principles at [nida.edu.au/about-nida/NIDA-board-principles](https://nida.edu.au/about-nida/NIDA-board-principles).

#### Key 2020 activities

Forums facilitated throughout 2020 opened up discussions for students and staff around diversity and inclusion at NIDA. These sessions included:

- equity discussions convened by cultural consultants;
- conscientious theatre training delivered to academic staff; and
- the introduction of First Nations sessions for first-year Acting students.

A Cultural Liaison Student Officer was appointed in July to provide support for culturally diverse students during their study. NIDA appointed Jacob Boehme as a First Nations Lecturer to the Master of Fine Arts (Cultural Leadership) course, drawing on his First Nations expertise and knowledge in course development and modelling cultural leadership.

In November, NIDA launched its NAIDOC Week lecture series, with the inaugural lecture delivered by award-winning singer, songwriter, actor and playwright Ursula Yovich. NIDA's NAIDOC Week lecture series will commission new, original lectures from prominent First Nations leaders in the arts and cultural sectors. Each year the conversation, facilitated by the guest speaker, will seek to deepen knowledge and understanding of First Nations perspectives among film, TV and theatre practitioners and the wider creative industries.

# GRADUATES 2020

---

## MFA (Design for Performance)



KATE  
BEERE



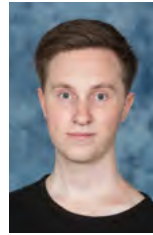
LUKE  
D'ALESSANDRO



GRACE  
DEACON



AISLINN  
KING



ARON  
MURRAY



CAMILLE  
OSTROWSKY



PHOEBE  
PILCHER



JAKE  
PITCHER



OLIVIA  
ROWLANDS

---

## MFA (Directing)



JUSTICE JONES  
MASSAAD



MIRANDA  
MIDDLETON



HAYDEN  
TONAZZI



SAM  
TROTMAN

---

## MFA (Voice)



LARA  
BOURIS



SARAH  
CHALMERS



LAURA  
FARRELL



PATRICK  
KLAVINS



ANGELA  
SULLEN



NIKKI  
ZHAO



---

**MFA (Writing for Performance)**



BRYCE  
BOFINGER



GRACE  
CHAPPLE



NICHOLAS  
DUDDY



ISAAC  
FORSYTH



THOMAS  
OWEN



SAMIRA  
SPRING



KASIA  
VICKERY



JOJO  
ZHOU

---

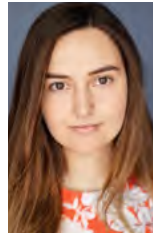
**BFA (Acting)**



REBECCA  
ATTANASIO



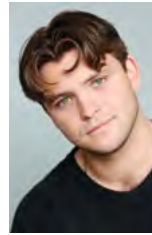
AYLA  
BEAUFILE



ANNA  
CLARK



PHILIP  
D'AMBROSIO



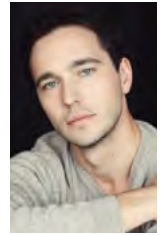
TOM  
DAWSON



MICAELA  
ELLIS



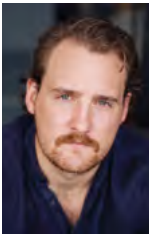
CHARLOTTE  
GRIMMER



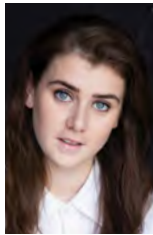
JASON  
JEFFERIES



LACHLAN  
KENT



NATHAN  
LANGWORTHY



ALANA  
LOUISE



THOMAS  
LOVELUCK



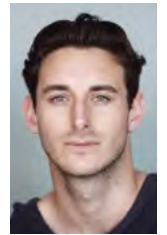
PATRICK  
MANDZIY



BRODIE  
MASINI



ALBERT  
MWANGI



RYAN  
PANIZZA



ZOE  
RESNICK



BRANDON  
SCANE



JESSICA  
SPIES



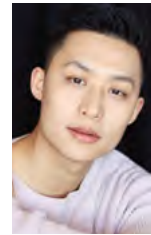
ALEX  
STAMELL



LUKE  
VISENTIN



LEINAD  
WALKER



ALAN  
ZHU

---

**BFA (Costume)**



GEORGIA  
ATTEWELL-  
MOORE



AVRIL  
BRADBURY-  
HOATH



ALLOQUOIS  
CALLAWAY



TESS  
HEALY



SARAH  
MURDOCH



EMILY  
PIRES

# GRADUATES 2020

---

## BFA (Design for Performance)



MERETTE  
BOUTROS



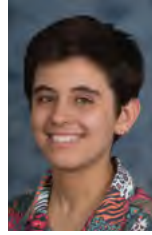
TESS  
BURG



LIV  
HUTLEY



JORDAN  
LEAH



IZ  
SPERLING



SIDNEY  
TULAU



RURU  
ZHU

---

## BFA (Properties and Objects)



ALEXANDRA  
ALLANSON



LUCAS  
GUILLEMIN



AMANDA  
TORRISI

---

## BFA (Technical Theatre and Stage Management)



THOMAS  
BENSLEY



AMELLIA  
BRUDERLIN



KHYAM  
COX



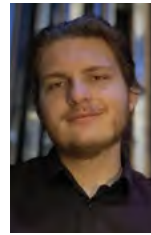
JESSE  
GREIG



LUCIA  
HADDAD



DANIEL  
HERTZEN



THOMAS  
HOUGHTON



FIONA LLYORD  
HARDING



JENNIFER  
JACKSON



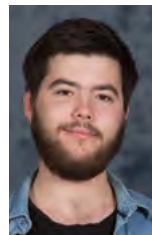
MORGAN  
MORONEY



ANASTASIA  
MOWEN



ROSE  
MULCARE



CAMERON  
SMITH



LACHLAN  
STEEL



MALI  
TAURO-CESCA



ELLA  
VAN DAM

---

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



OLIVER  
BECROFT



MICHAEL  
BERKLEY



THOMAS  
COY



OWEN  
DAVIS



SAMUEL  
HATTON



KAYLAN  
KOKS



LILY  
MCHUGH



CAROLYN  
NANCE



OCHRE  
PASTRO



NOAH  
STOTT



LUKA  
TSALIS

---

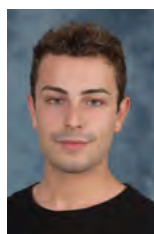
**CUA50213 Diploma of Musical Theatre**



NOAH  
ADAMTHWAITE



ARTEMIS  
ALFONZETTI



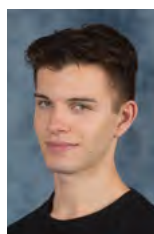
ETHAN  
AZZOPARDI



BETHANY  
CHADWICK



OLIVER  
CLISDELL



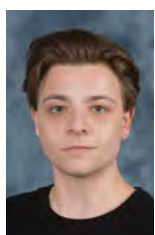
ANTHONY  
COYLE



TONIEKA  
DEL ROSARIO



ANGELICA  
DI CLEMENTE



SAMUEL  
GARBO



MICHAEL  
HARRELL



ALEXANDER  
LAW



BYRON  
LEITCH



SIOBHAN  
LYNCH



ADORAH  
OLOAPU



GRACE  
PRESTON



ROSIE  
RUSSELL



PATRICK  
SELMES



ANGELINA  
SEVASTOPOULOS



ARIYAN  
SHARMA



MOLLY  
STEWART



DANIEL  
TOMPSON



MAX  
WALBURN



JORDAN  
WARNER



DAIN  
WATTS

# GRADUATES 2020

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



JULIA  
CHAPMAN



PARKER  
DENT-MCCLEAN



ROMANY  
FAIRALL



WILLIAM  
GREEN



ASHLEIGH  
GRIMSHAW



CASSIE  
HART



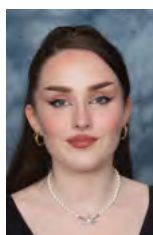
TARA  
HILLIER



BELLA H  
HODSON



DIANA  
JALO



SIOBHAN  
KENNEDY



VANESSA  
LOVE

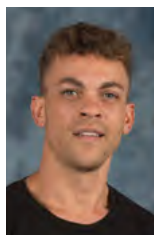


DARCY  
VOCE



ALICIA  
WHELAN

## 10196NAT Diploma of Stage and Screen Performance



THOMAS  
ASTON



MIA  
BIZZOTTO



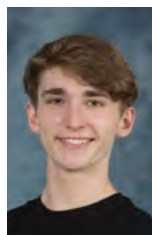
WILLIAM  
BRIËN



MACK  
CALLAN



UBAI  
DAHOU



ASH  
HODGKINSON



DILROOP  
KHANGUA



ROBERT  
KJELLGREN



LUIS LIZAYA  
MARTINEZ



WILLIAM  
LODDER



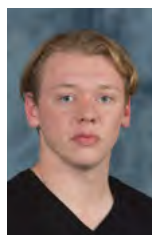
MADELINE  
MCRAE



ASHYR  
MASON-KAINE



AIMEE  
MCQUEEN



MICHAEL  
MONK



ISABELLE  
NADER



DIANA  
PHAM



MONIKA  
SINGH



TRENT  
TEMBO



DANNIKA  
UUSI-HAKIMO



JONATHAN  
WALLEN



HELENA  
ZADRO-JONES



Image, this page: Acting students warming up on the set of *Lockdown, Love and Death in the Age of COVID* (Photo: Patrick Boland)

# NIDA STAFF

## OFFICE OF THE CHIEF EXECUTIVE OFFICER

Chief Executive Officer – Liz Hughes  
General Manager – Alistair Graham  
Company Secretary – Bridget O'Brien  
Executive Assistant – Tori Crisp  
Inclusion Liaison Officer – Dalara Williams (until 25 February 2021)

Director in Residence – David Berthold  
Producer – Di Misirdjieff  
Operations Manager Conservatoire – Charlene Griffiths

## ACTING

Director Centre for Acting – John Bashford  
Head of Movement, Senior Lecturer – Gavin Robins  
Head of Music, Senior Lecturer – Nicole Stinton  
(Andrew Ross until 26 March 2021)  
Head of Voice, Course Leader – Katerina Moraitis  
Associate Lecturer, Voice 1 – Angela Sullen

## CREATIVE PRACTICES

Senior Lecturer and Course Leader Common Subjects – Dr Suzanne Osmond  
First Nation Lecturer – Jacob Boehme  
Lecturer Common Subjects – Priscilla Jackman  
Lecturer Common Subjects – Pierce Wilcox (until 2 October 2020)  
Course Leader Cultural Leadership – Karilyn Brown  
Head of Directing, Course Leader – Dr Benjamin Schostakowski  
Head of Writing for Performance, Course Leader – Dr Stephen Sewell  
Project and Administration Coordinator – Elizabeth Shearer  
Administration Coordinator – MFA (Cultural Leadership) – Tait de Lorenzo

## DESIGN PRACTICES

Director Centre for Design Practices – Dr Julie Lynch (until 24 December 2020)

### Costume

Head of Costume, Course Leader – Annette Ribbons  
Associate Lecturer, Costume – Corinne Heskett  
Lecturer Costume – Marcia Lidden

### Costume and Props Store

Manager Costume and Props Store – Robin Monkhouse

### Design

Course Leader Design for Performance – Bob Cousins  
Senior Lecturer Design – Stephen Curtis  
Lecturer Design – Jeremy Allen (until 24 January 2021)  
Lecturer Design – Isabel Hudson (until 24 January 2021)  
Senior Lecturer Design – Damien Cooper (until 18 January 2020)  
Lecturer Design and Common Subjects – Tobhiyah Stone Feller  
Lecturer Scenic Art and Art Finishing – Karen Scribbins  
Production and Administration Coordinator – Rebecca Paling

### Properties and Objects

Head of Properties and Objects, Course Leader – Marcelo Zavala-Baeza  
Associate Lecturer Properties and Objects – Majella Beck  
Associate Lecturer Properties and Objects – Alexander Creecy

### Scenic Construction and Technologies

Production Manager, Course Leader Scenic Construction and Technologies – Nicholas Day  
Assistant Scenery Workshop – Ian Turland  
Lecturer Scenic Construction and Technologies – Lynsey Brown  
Associate Lecturer Scenic Construction and Technologies – Florian Simonin (until 20 February 2021)

## TECHNOLOGY, PRODUCTION AND MANAGEMENT

Director Centre for Technology, Production and Management – Graham Henstock  
Head of Sound Design, Lecturer – Paul Prestipino  
Head of Stage Management, Senior Lecturer – Melanie Dyer  
Senior Lecturer Technology & Production – Peter Savage (until 24 December 2020)  
Project and Administrative Coordinator – Melinda Colvin

### Technical Operations

Technical Manager – Chris Dickey  
AV Support Technician – Benjamin Nicholson

## STUDENT ENGAGEMENT, LEARNING AND QUALITY ASSURANCE

Head of Curriculum Project – Fiona Nicolson  
Curriculum – Christina Alvarez  
Director Student Engagement, Learning and Quality Assurance – Kylie Black  
Administration Coordinator – Naomi Lennox  
Student Engagement Administrator – Barbara Taylor  
Student Engagement Administrator – Emily Shaw

## PATHWAYS AND PARTNERSHIPS

Executive Director Pathways and Partnerships – Mark Gaal  
Manager Vocational Studies – Marnie Campbell  
Administration Coordinator – Hannah McBride (until 15 April 2021)

Librarian – Ross Bruzzese  
Library Assistant – Liana Piccoli

## DEVELOPMENT AND ALUMNI

Acting Director Partnerships and Engagement – Jamie Campbell  
Head of Development and Alumni – Lisa Hamilton  
Development and Alumni Coordinator – Anthony Whelan

## NIDA OPEN

Director Public Programs – Tricia Ryan  
Senior Program Manager – Gillian Meisner-Lemon  
Program Manager, Children and Young People – Bronwyn Batchelor  
Program Manager, National Short Courses – Daniella Lacob  
Program Manager, Adult Short Courses – Alison Bennett (until 31 March 2021)  
Business Manager – James Handsaker  
Coordinator, Adult Program – Barbara Papanthanasopoulos  
Senior Coordinator, Schools and Community – Zoe Cooper  
Coordinator, National Program – William Ridley  
Coordinator, Children and Young People – Keiren Smith  
Operations Coordinator – Desmond Hoo  
Customer Service and Administration Assistant – Natalie Freeman  
Business Manager, NIDA Melbourne – Eli Dunlevie (until 6 April 2021)  
Program Manager, Melbourne Short Courses – Peter Mountford

## NIDA CORPORATE

Director NIDA Corporate – Vanessa White  
Head of NIDA Corporate – Lauren Stuart  
Business Manager – Nadine Johnstn  
Course Manager – Nina Allinson, Suzi Dougherty, Nicola Parry, Diane Smith, Sonia Todd  
Coordinator – Peter Hoekstra-Bass, Tess Bourguignon  
Course Manager, Melbourne – Luciano Martucci

## MARKETING AND COMMUNICATIONS

Head of Marketing and Communications – Laetitia Shepherd  
Database Manager – Martin Keen  
Marketing Manager – Lucie Brumont  
Communications Executives – Liane Clarke, Aniq Mannan  
Digital Marketing Coordinator – Allison Tyra (until 17 March 2021)  
Marketing Coordinator – Darcy Gee

## NIDA THEATRES

Head of NIDA Theatres – Monica Scagliarini  
Front of House Manager – Jake Willis  
(Sarah Harvey until 18 February 2021)  
Customer Service Officer, Client Services – Kendra Murphy  
Customer Service Officer, Box Office – Peter Thornton  
Customer Service Officer, Reception – Tim Barbarino, Samuel Bjorndahl, Ena Haskic  
(until 24 December 2020)

## PEOPLE AND CULTURE

People and Culture Director – Susan Kibukamusoke  
People and Culture Manager  
(Maria Duca until 23 December 2020)  
HR Generalist – Melissa Le  
Counsellors – Kareena Hodgson, Helle Luckmann

## FACILITIES

Facilities Services Manager – William Brownley  
Facilities Fire Officer – John Hamilton  
Facilities Services Coordinator – Matthew Watts  
Facilities Maintenance Officer – Kevin Laing

## FINANCE AND INFORMATION TECHNOLOGY

### Finance

Chief Financial Officer – Sujeet Jena  
Head of Business Transformation – Priscilla Hunt (until 7 March 2021)  
Manager Finance and BI – Amol Ghodke  
Financial Accountant – Hanna Pasternak  
Accounts Payable and Payroll Officer – Irina Vic  
Reconciliations Officer – Navodita Pandey  
Information Management Officer – Nisha Ali

### Information Technology

Head of Information and Communications Technology – Udaya Puttagunta (until 4 December 2020)  
Systems Architect – Venkat Ravilla  
Project and Business Analyst – Prasad Pinnamaneni  
Technical Coordinator – Jyoti Bindukar  
Senior Technical Support Officer ICT – David Morris  
ICT Technical Support – Brandon Winsley, Brenda Ryan  
E-Learning Technologist – Andrew Gates  
Project Administrator – Antony Youssef

In 2020, many visiting teachers, artists, professional organisations and members of the performing arts industry contributed their expertise to NIDA's accredited and non-award courses.

# GOVERNANCE

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## THE BOARD OF DIRECTORS

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

The Board of Directors is responsible for:

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

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## NIDA BOARD

Mr Noel Staunton (Chair of the Board and Chair Governance, Nominations and Remuneration Committee)

Hon Mr Richard Refshauge SC (Deputy Chair)

Professor Claire Annesley (from 18 February 2021)

Mr Ian Collie

Professor Ross Harley (UNSW nominee) (until 2 December 2020)

Mr Roger Hodgman

Mr Peter Ivany AM

Mr Ron Malek

Associate Professor Sandra Phillips

Mr John Robinson (Chair Audit, Finance and Risk Committee)

Mr Justin Ryan

Ms Anna Tregloan

Ms Sigrid Thornton AO

Mr Kip Williams

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## 2020 ACADEMIC BOARD MEMBERS

Professor Ross Harley

(Chair from 17 July 2019 until 16 December 2020)

Mary Benn

Professor Michael Balfour

Mr Mark Gaal (ex officio)

Mr Graham Henstock

Ms Liz Hughes (ex officio)

Dr Suzanne Osmond

Professor Anna Reid

Associate Professor David Vance

Kyas Sherriff

Isaac Barron (Student representative, President SCON)

Kylie Harris (MFA representative)

Angelica di Clemente (VET representative)

Ms Kylie Black (Academic Board Executive Officer)

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## THE AUDIT, FINANCE AND RISK COMMITTEE

### 2020 COMMITTEE MEMBERS

Mr John Robinson

(Chair since 18 January 2017)

Mr Justin Ryan

Hon Mr Richard Refshauge SC

Mr Noel Staunton (ex-officio)

Mr Alex Pollak (external member)

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## THE GOVERNANCE, NOMINATIONS AND REMUNERATION COMMITTEE

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

### 2020 COMMITTEE MEMBERS

Mr Noel Staunton (Chair from 30 May 2019)

Hon Mr Richard Refshauge SC (Deputy Chair)

Mr John Robinson

Professor Ross Harley (Chair, Academic Board until 2 December 2020)

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## MEMBERS, LIFE GOVERNORS AND PATRONS

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

# NIDA

# Financial

# Report

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# DIRECTORS' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2020

The Directors present their report together with the financial report of The National Institute of Dramatic Art (NIDA) for the year ended 31 December 2020 and the auditor's report thereon.

## 1. DIRECTORS

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

**Noel Staunton** Stage Management (RADA Dip)  
Chair, 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  
Chairman since 30 May 2019  
Director since 21 May 2015

**Professor Claire Annesley** BA (Hons) PhD  
Non-executive Director

Professor of Politics and Dean, UNSW Arts, Design & Architecture  
Head of Politics and Deputy Pro-Vice Chancellor  
(Equalities and Diversity), University of Sussex (2015–2020)  
Director since 18 February 2021

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

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

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

Dean of the Faculty of Art & Design, UNSW Sydney  
UNSW Chair of Arts and Culture  
Chair, Multi-arts & Festivals Board, Create NSW Artform Advisory Boards  
Director of Cardoso Studio Pty Ltd  
Director of Harley Cardoso Pty Ltd  
Fellow of the Royal Society of New South Wales  
Chair, NIDA Academic Board until 16 December 2020  
Member, Governance, Nominations and Remuneration Committee  
Director until 2 December 2020

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

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

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

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

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

# DIRECTORS' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 DECEMBER 2020

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

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

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

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

**Sigrid Thornton AO**  
Non-executive Director

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

**Anna Tregloan APDG**  
exhibitions and  
Non-executive Director

Artist, Designer and Creative Producer for live performance,  
Dip Dram Arts (VCA), MA Animateuring (VCA) installations  
Accredited by the Australian Production Design Guild (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

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

Artistic Director, Sydney Theatre Company  
Director since 20 October 2016

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## 2. COMPANY SECRETARY

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

# DIRECTORS' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 DECEMBER 2020

## 3. DIRECTORS' MEETINGS

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

Director	Board Meetings		AFR Meetings		Gov/Nom/Rem Meetings	
	A	B	A	B	A	B
Ian Collie	4	7				
Professor Ross Harley	5	7			1	2
Roger Hodgman	7	7				
Peter Ivany AM	7	7				
Ron Malek	6	7				
Assoc. Prof. Dr Sandra Phillips	3	7				
Hon Richard Refshauge SC	6	7	7	7	2	2
John Robinson	6	7	7	7	2	2
Justin Ryan	7	7	7	7		
Noel Staunton	7	7			2	2
Sigrid Thornton AO	5	7				
Anna Tregloan	7	7				
Kip Williams	4	7				

External members of AFR						
Alex Pollak			7	7		

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

## 4. PRINCIPAL ACTIVITIES

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

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

# DIRECTORS' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 DECEMBER 2020

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## 5. OPERATING AND FINANCIAL REVIEW

### Overview of NIDA

2020 was a challenging year for the Company to operate and balance its commitments to students and customers in the environment of pandemic restrictions. There were significant operational changes to adjust to the dramatic change in the operating environment during the lockdown and continuing social restrictions. There were decisive actions to ensure that the Company was able to deliver education to the students. The Company witnessed a 100% drop in self-generated revenue in April 2020 and overall, for the year revenue has decreased by 38% from NIDA Open, NIDA Corporate and NIDA Theatres compared to 2019. The overall operating expenditure of the Company was reduced by 4.3% as compared to an increase of 2.5% in 2019.

The JobKeeper subsidy provided the lifeline for the Company to operate and deliver the committed learning outcomes to higher education and diploma students; for the year \$4,630,050 was recognised from the JobKeeper Payment Scheme.

The surplus for the financial year was \$145,294 (2019: \$91,262).

### Significant changes in the state of affairs

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

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## 6. EVENTS SUBSEQUENT TO REPORTING DATE

The Company has been successful in securing funding under the Australian Government COVID-19 Arts Sustainability Fund for 2021 which will provide the lifeline for the Company to operate after the JobKeeper program ceased from 28 March 2021.

There is continuing uncertainty around the business disruptions related to COVID-19 and its impact on the Australian and international economies and, as such, any material adverse financial impact to its future operations or the extent of future financial impact cannot be currently determined by the Company.

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## 7. LIKELY DEVELOPMENTS

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

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## 8. ENVIRONMENTAL REGULATION

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

# DIRECTORS' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 DECEMBER 2020

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## 9. INDEMNIFICATION AND INSURANCE OF OFFICERS AND AUDITORS

### Indemnification

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

### Insurance premiums

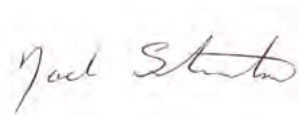
Since the end of the previous financial year, NIDA has paid an insurance premium in respect of Directors' and Officers' liability for current and former Directors and Officers, including executive officers of NIDA. In accordance with the underwriters' instructions the amount of the premium has not been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

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## 10. LEAD AUDITOR'S INDEPENDENCE DECLARATION

The Lead auditor's independence declaration is set out on page 77 and forms part of the Directors' Report for the financial year 2020.

This report is made with a resolution of the Directors:



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**Noel Staunton**  
Chairman

Sydney  
21 April 2021



-----  
**John Robinson**  
Director

# THE NATIONAL INSTITUTE OF DRAMATIC ART STATEMENT OF COMPREHENSIVE INCOME

FOR THE YEAR ENDED 31 DECEMBER 2020

	Note	2020	2019
		\$	\$
Operating revenue		19,733,333	26,192,789
JobKeeper subsidy		4,630,050	-
<b>Total revenue</b>	<b>2</b>	<b>24,363,383</b>	<b>26,192,789</b>
Teaching program expenses		(6,742,526)	(6,926,648)
Open, Corporate and VET expenses		(5,409,355)	(5,721,322)
Expenses associated with venue rental revenue		(894,090)	(1,150,019)
Library expenses		(252,416)	(251,014)
Building and maintenance expenses		(3,853,952)	(4,829,666)
Administration expenses		(5,917,782)	(5,874,919)
Other expenses		(1,184,405)	(1,504,159)
<b>(Deficit) / surplus before financing income</b>		<b>108,857</b>	<b>(64,958)</b>
Financing income	6	36,437	156,220
<b>Surplus for the year</b>		<b>145,294</b>	<b>91,262</b>
<b>Total comprehensive income for the year</b>		<b>145,294</b>	<b>91,262</b>

The statement of comprehensive income is to be read in conjunction with the notes to the financial statements set out on pages 66 to 75.

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

FOR THE YEAR ENDED 31 DECEMBER 2020

	Reserves	Accumulated surplus	Total equity
	\$	\$	\$
<b>Balance at 1 January 2019</b>	<b>346,191</b>	<b>1,909,778</b>	<b>2,255,969</b>
<b>Total comprehensive income for the year</b>			
Surplus for the year	-	91,262	91,262
<b>Total comprehensive income for the year</b>	<b>-</b>	<b>91,262</b>	<b>91,262</b>
<b>Balance at 31 December 2019</b>	<b>346,191</b>	<b>2,001,040</b>	<b>2,347,231</b>
<b>Balance at 1 January 2020</b>	<b>346,191</b>	<b>2,001,040</b>	<b>2,347,231</b>
<b>Total comprehensive income for the year</b>			
Surplus for the year	-	145,294	145,294
<b>Total comprehensive income for the year</b>	<b>-</b>	<b>145,294</b>	<b>145,294</b>
<b>Balance at 31 December 2020</b>	<b>346,191</b>	<b>2,146,334</b>	<b>2,492,525</b>

The statement of changes in equity is to be read in conjunction with the notes to the financial statements set out on pages 66 to 75.

# THE NATIONAL INSTITUTE OF DRAMATIC ART

## STATEMENT OF FINANCIAL POSITION

AS AT 31 DECEMBER 2020

	Note	2020	2019
		\$	\$
<b>Assets</b>			
Cash and cash equivalents	5	9,776,160	8,278,570
Trade and other receivables	7	968,870	850,326
Prepayments		263,642	429,543
<b>Total current assets</b>		<b>11,008,672</b>	<b>9,558,439</b>
Plant and equipment	8	900,862	1,450,619
Intangible assets	9	313,413	386,830
Right-of-use lease assets	10	920,245	1,424,503
<b>Total non-current assets</b>		<b>2,134,520</b>	<b>3,261,952</b>
<b>Total assets</b>		<b>13,143,192</b>	<b>12,820,391</b>
<b>Liabilities</b>			
Trade and other payables	11	2,225,122	1,656,323
Employee benefits	12	1,434,464	1,318,968
Contract liability	13	5,745,714	5,886,499
Lease liabilities	14	238,627	484,252
<b>Total current liabilities</b>		<b>9,643,927</b>	<b>9,346,042</b>
Employee benefits	12	248,736	135,445
Lease liabilities	14	758,004	991,673
<b>Total non-current liabilities</b>		<b>1,006,740</b>	<b>1,127,118</b>
<b>Total liabilities</b>		<b>10,650,667</b>	<b>10,473,160</b>
<b>Net assets</b>		<b>2,492,525</b>	<b>2,347,231</b>
<b>Equity</b>			
Reserves		346,191	346,191
Accumulated surplus	15	2,146,334	2,001,040
<b>Total equity</b>		<b>2,492,525</b>	<b>2,347,231</b>

The balance sheet is to be read in conjunction with the notes to the financial statements set out on pages pages 66 to 75.

# THE NATIONAL INSTITUTE OF DRAMATIC ART

## STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 DECEMBER 2020

	Note	2020	2019
		\$	\$
<b>Cash flows from operating activities</b>			
Cash receipts from customers		14,769,149	20,634,724
JobKeeper subsidy		4,102,800	-
Contributions		7,710,000	7,704,500
Cash paid to suppliers and employees		(23,996,958)	(26,902,323)
Interest received		36,437	156,220
<b>Net increase in cash from operating activities</b>	17	<b>2,621,428</b>	<b>1,593,121</b>
<b>Cash flows from investing activities</b>			
Acquisition of intangibles	9	(219,911)	(108,207)
Payments to / proceeds from term deposits		-	5,208,000
Acquisition of plant and equipment	8	(424,633)	(451,507)
<b>Net decrease in cash from investing activities</b>		<b>(644,544)</b>	<b>4,648,286</b>
<b>Cash flows from financing activities</b>			
Payment for leases		(479,294)	(501,820)
<b>Net decrease in cash from financing activities</b>		<b>(479,294)</b>	<b>(501,820)</b>
<b>Net (decrease)/increase in cash and cash equivalents</b>		<b>1,497,590</b>	<b>5,739,587</b>
Cash and cash equivalents at 1 January		8,278,570	2,538,983
<b>Cash and cash equivalents at 31 December</b>	5	<b>9,776,160</b>	<b>8,278,570</b>

The statement of cash flows is to be read in conjunction with the notes to the financial statements set out on pages 66 to 75.



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# NOTES TO THE FINANCIAL STATEMENTS

## 1. SIGNIFICANT ACCOUNTING POLICIES

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

The financial report was authorised for issue by the Directors on 21 April 2021.

### (a) Statement of compliance

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

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

### (b) Basis of preparation

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

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

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

### (c) Going concern basis of accounting

For the year ended 31 December 2020, the Company generated a surplus of \$145,294, had net assets of \$2,492,525, net current assets of \$1,364,745 and cash & cash equivalents of \$9,776,160 at balance date.

Whilst the Company has been significantly impacted by COVID-19, it has adapted to the environment and continued its services, including offering online delivery for some of its courses. The Company has adopted relevant government requirements and policies around social distancing and contact tracing to continue its services, including delivery of courses, holding productions and events and hiring out venue space.

Student enrolments within the higher education segment of the business has not drastically changed from pre-COVID-19 levels and the Company has implemented measures and continues to work on increasing the demand for NIDA's Open and Corporate courses which reduced significantly during 2020. Operating and capital grant funding has not been impacted by COVID-19 and the funding amounts for 2020 and for 2021 are in line with the contracted amounts. As disclosed in Note 20, during 2020, the Company received the government's JobKeeper subsidy totalling \$4,630,050 (Note 2). This subsidy ceased subsequent to year-end on 28 March 2021. However, the Company has been successful in securing funding under the Australian Government COVID-19 Arts Sustainability Fund for 2021 from March 2021 which will provide alternative funding for the Company following the end of the JobKeeper subsidy.

Whilst there are inherent uncertainties as to the future impact of COVID-19 on the business, the financial report has been prepared on a going concern basis, which assumes continuity of normal business activities by the Company and the realisation of assets and settlement of liabilities in the ordinary course of business at the amounts stated in this financial report. The Directors consider that the Company will continue to operate as a going concern given the Company's ability to maintain its financial performance, including the receipt of government funding together with additional COVID-19 related government support packages, the continued support from the NIDA Foundation Trust, no expected significant declines in student fees and the continued appropriate management of expenditure under the economic circumstances resulting from the pandemic.

### (d) Plant and equipment

#### (i) Owned assets

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

# NOTES TO THE FINANCIAL STATEMENTS

## 1. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

### (ii) Depreciation

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

- Plant and equipment 2–10 years

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

### (e) Intangible assets

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

- software 3–5 years
- websites 5 years

### (f) Trade and other receivables

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

### (g) Cash and cash equivalents

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

### (h) Impairment

The carrying amounts of assets are reviewed at each balance sheet date to determine whether there is any indication of impairment. If any such indication exists, the asset's recoverable amount is estimated.

An impairment loss is recognised whenever the carrying amount of an asset exceeds its recoverable amount. Impairment losses are recognised in the statement of comprehensive income, unless an asset has previously been revalued, in which case the impairment loss is recognised as a reversal to the extent of that previous revaluation with any excess recognised through profit or loss.

The recoverable amount of receivables carried at amortised cost are calculated as the present value of estimated future cash flows, discounted at the effective interest rate. Receivables with a short duration are not discounted. As NIDA is a not-for-profit entity the recoverable amount of other assets is calculated as the depreciated replacement cost of the asset.

### (i) Employee benefits

#### (i) Defined contribution pension plans

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

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

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

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

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

### (j) Trade and other payables

Trade and other payables are stated at amortised cost.

### (k) Revenue

#### (i) Government grants

Grant funds are recognised as revenue when both services and obligations are rendered under the terms of the funding agreements at the fair value of the asset received. Where the funding has been received, but the performance obligations have not yet been met, the income is deferred until such time as the performance obligation is fulfilled.

# NOTES TO THE FINANCIAL STATEMENTS

## 1. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

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

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

### (ii) Revenue from rendering services

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

### (iii) Donations and sponsorships

Revenue from donations 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.

## (l) Expenses

### (i) Financing income

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

## (m) Income tax

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

## (n) Goods and services tax

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

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

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

## (o) Donations to NIDA fund

NIDA is included on the Register of Cultural Organisations whereby all donations paid to the 'National Institute of Dramatic Art – Donation Fund' which exceed \$2 are tax deductible. The Directors have determined that, of the donations of \$168,554 received during the year (2019: \$112,539), \$168,554 was spent for bursaries, scholarships, and capital expenditure during the year.

## (p) Capital

NIDA is a public company limited by guarantee and has no paid-up capital.

The amount of capital which is capable of being called, up only in the event of and for the purpose of the winding up of NIDA, is not to exceed \$100 per member by virtue of NIDA's Constitution.

A person may become a member of NIDA by approval of the Board. Members are entitled to attend and vote at general meetings of NIDA. As at 31 December 2020 NIDA had 62 members (2019: 72 members).

## (q) 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.

# NOTES TO THE FINANCIAL STATEMENTS

## 1. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

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.

### (r) 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.

### (s) Changes in Significant accounting policies

There were no significant changes in accounting policies during the year.

# NOTES TO THE FINANCIAL STATEMENTS

## 2. REVENUE

	2020	2019
	\$	\$
<b>Revenue from contracts with customers – AASB 15</b>		
Student fees – full-time program	3,199,919	3,901,368
Open and Corporate programs	5,568,490	9,024,508
Rental of venue and associated revenue	673,068	1,720,512
Operating grant from the Australian Government	7,710,000	7,704,500
Capital works grant from the Australian Government	1,139,989	2,118,233
Sundry revenue	246,454	193,227
	<b>18,537,920</b>	<b>24,662,348</b>
<b>Revenue recognised under AASB 1058 Income of NFP entities</b>		
Donations – NIDA Fund	168,554	112,539
– NIDA Foundation Trust	641,482	1,175,458
Bursaries and student support – NIDA Foundation Trust	385,377	242,444
JobKeeper subsidy	4,630,050	-
	<b>5,825,463</b>	<b>1,530,441</b>
<b>Total revenue</b>	<b>24,363,383</b>	<b>26,192,789</b>

## 3. PERSONNEL EXPENSES

	2020	2019
	\$	\$
Wages and salaries	12,834,145	12,485,780
Superannuation	1,155,006	1,236,069
Increase/(decrease) in employee benefits provision	228,787	257,198
	<b>14,217,938</b>	<b>13,979,047</b>

## 4. AUDITOR'S REMUNERATION

	2020	2019
	\$	\$
<b>Audit services</b>		
Audit of Financial Reports	50,000	49,300
<b>Other services</b>		
Taxation and other services	-	15,000
<b>Total</b>	<b>50,000</b>	<b>54,300</b>

# NOTES TO THE FINANCIAL STATEMENTS

## 5. CASH AND CASH EQUIVALENTS

	2020	2019
	\$	\$
Cash at bank	2,267,988	970,170
Term deposits	7,500,000	7,300,000
Cash on hand	8,172	8,400
Cash and cash equivalents in the statement of cash flows	9,776,160	8,278,570

## 6. OTHER FINANCIAL ASSETS

Term deposits over three months terms are classified as Other financial assets. In 2020 term deposit for over three months were Nil (2019: Nil)

Total interest received from term deposits during the year was \$36,437 (2019: \$156,220)

## 7. TRADE AND OTHER RECEIVABLES

	2020	2019
	\$	\$
Trade and other receivables	1,024,503	655,591
Related party receivable from NIDA Foundation Trust	12,714	276,605
Trade and other receivables, gross	1,037,217	932,196
Provision for impairment	(68,347)	(81,870)
<b>Trade and other receivables, net</b>	<b>968,870</b>	<b>850,326</b>

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

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

	2020	2019
	\$	\$
<b>Reconciliation of allowance credit losses</b>		
Balance 1 January	(81,870)	(193,726)
Amounts written off (uncollectable)	81,870	111,856
Impairment loss provided	68,347	-
<b>Balance 31 December</b>	<b>68,347</b>	<b>(81,870)</b>

# NOTES TO THE FINANCIAL STATEMENTS

## 8. PLANT AND EQUIPMENT

	Plant and equipment
	\$
<b>Cost</b>	
Balance at 1 January 2019	7,629,936
Acquisitions	451,507
Disposal	-
<b>Balance at 31 December 2019</b>	<b>8,081,443</b>
Balance at 1 January 2020	8,081,443
Acquisitions	424,634
Write-offs	(1,311,874)
<b>Balance at 31 December 2020</b>	<b>7,194,203</b>
<b>Depreciation</b>	
Balance at 1 January 2019	6,002,700
Depreciation charge for the year	628,124
Write back from assets written off	-
<b>Balance at 31 December 2019</b>	<b>6,630,824</b>
Balance at 1 January 2020	6,630,824
Depreciation charge for the year	558,390
Write back from assets written off	(895,873)
<b>Balance at 31 December 2020</b>	<b>6,293,341</b>
<b>Carrying amounts</b>	
At 1 January 2019	1,627,236
At 31 December 2019	1,450,619
At 1 January 2020	1,450,619
At 31 December 2020	900,862



# NOTES TO THE FINANCIAL STATEMENTS

## 9. INTANGIBLES

	Software
	\$
<b>Cost</b>	
Balance at 1 January 2019	2,582,517
Acquisitions	108,206
Write-offs	-
Balance at 31 December 2019	2,690,723
Balance at 1 January 2020	2,690,723
Acquisitions	219,912
Write-offs	(385,267)
Balance at 31 December 2020	2,525,368
<b>Amortisation</b>	
Balance at 1 January 2019	2,037,134
Amortisation charge for the year	266,759
Write back from assets written off	-
Balance at 31 December 2019	2,303,893
Balance at 1 January 2020	2,303,893
Amortisation charge for the year	169,138
Write back from assets written off	(261,076)
Balance at 31 December 2020	2,211,955
<b>Carrying amounts</b>	
At 1 January 2019	545,383
At 31 December 2019	386,830
At 1 January 2020	386,830
At 31 December 2020	313,413

## 10. RIGHT-OF-USE ASSETS

	2020	2019
	\$	\$
Balance at 1 January	1,424,503	1,977,745
Retirement due to end of lease term	(256,826)	-
Amortisation write-back due to end of lease	256,826	-
Depreciation	(504,258)	(553,242)
Balance at 31 December	920,245	1,424,503

## 11. TRADE AND OTHER PAYABLES

	2020	2019
	\$	\$
Trade payables	1,500,985	540,995
Other payables	724,137	1,115,328
	2,225,122	1,656,323

# NOTES TO THE FINANCIAL STATEMENTS

## 12. EMPLOYEE BENEFITS

	2020	2019
<b>Current</b>	<b>\$</b>	<b>\$</b>
Liability for long service leave	461,880	449,457
Liability for annual leave	972,584	869,511
	1,434,464	1,318,968
<b>Non-current</b>		
Liability for long service leave	248,736	135,445

### Defined contribution superannuation plans

NIDA makes contributions into various superannuation schemes, all being defined contribution (accumulation) plans. The amount recognised as expense was \$1,155,006 for the year ended 31 December 2020 (2019: \$1,236,069).

## 13. CONTRACT LIABILITY

	2020	2019
	<b>\$</b>	<b>\$</b>
Grants-in-advance from the Australian Government	2,771,428	4,230,467
Open and Corporate program fees in-advance	1,965,328	1,438,340
Venue hire fees in-advance	-	70,873
Tuition fees in-advance	1,008,958	146,819
	5,745,714	5,886,499

## 14. LEASE LIABILITIES

	2020	2019
<b>Current</b>	<b>\$</b>	<b>\$</b>
Lease liability	238,627	484,252
<b>Non Current</b>		
Lease liability	758,004	991,673

The Company has recognised lease liabilities from 1 January 2020 in accordance with the adoption of AASB 16. The amounts recognised in the statement of profit or loss and other comprehensive income relating to leases where the Company is a lessee include interest expense.

## 15. ACCUMULATED SURPLUS

	2020	2019
	<b>\$</b>	<b>\$</b>
Accumulated surplus at the beginning of the year	2,001,040	1,909,778
Surplus for the year	145,294	91,262
Accumulated surplus at the end of the year	2,146,334	2,001,040

## 16. CONTINGENT LIABILITIES AND CONTINGENT ASSETS

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

# NOTES TO THE FINANCIAL STATEMENTS

## 17. RECONCILIATION OF CASH FLOWS FROM OPERATING ACTIVITIES

	2020	2019
	\$	\$
<b>Cash flows from operating activities</b>		
Surplus/(Deficit) for the year	145,294	91,262
<i>Adjustments for:</i>		
Net effect of plant and equipment and intangible asset write-offs	540,191	-
Depreciation and amortisation	1,231,786	1,448,125
<b>Operating profit before changes in working capital and provisions</b>	<b>1,917,271</b>	<b>1,539,387</b>
Change in trade and other receivables	(118,544)	(515,676)
Change in prepayments	165,901	(251,560)
Change in trade and other payables and employee benefits	797,585	639,821
Change in contract liability	(140,785)	181,149
<b>Net increase/(decrease) in cash from operating activities</b>	<b>2,621,428</b>	<b>1,593,121</b>

## 18. RELATED PARTY TRANSACTIONS

### Transactions with key management personnel

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

	2020	2019
	\$	\$
Short-term employee benefits	779,164	724,982
Other long-term benefits	90,302	70,568
	<b>869,466</b>	<b>795,550</b>

## 19. ECONOMIC DEPENDENCY

NIDA is primarily dependent upon receipt of grants from the Australian Government, Department of Infrastructure, Transport, Regional Development and Communications to ensure it can continue to select, educate and train talented people in preparation for a range of professional careers in the entertainment industry. The current funding agreement covers a six year period to June 2022. For 2021 NIDA has secured additional funding under the COVID-19 Arts Sustainability Fund.

## 20. POST BALANCE-DATE EVENTS

The Company has been successful in securing funding under the Australian Government COVID-19 Arts Sustainability Fund for 2021 which will provide the lifeline for the Company to operate after the JobKeeper program ceased from 28 March 2021.

There is continuing uncertainty around the business disruptions related to COVID-19 and its impact on the Australian and international economies and, as such, any material adverse financial impact to its future operations or the extent of future financial impact cannot be currently determined by the Company.

# RESPONSIBLE ENTITIES' DECLARATION

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

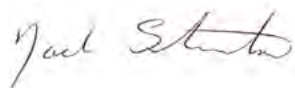
(a) the financial statements and notes, set out on pages 66 to 75, are in accordance with the Australian Charities and Not-for-profits Commission Act 2012, including:

(i) giving a true and fair view of NIDA's financial position as at 31 December 2020 and of its performance for the financial year ended on that date; and

(ii) complying with Australian Accounting Standards – Reduced Disclosures Requirements and the Australian Charities and Not for-profits Commission Regulations 2013;

(b) there are reasonable grounds to believe that NIDA will be able to pay its debts as and when they become due and payable.

Signed in accordance with a resolution of the Directors:



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**Noel Staunton**

Chairman

Sydney

21 April 2021



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**John Robinson**

Director

## Auditor's Independence Declaration

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

In accordance with the requirements of section 60-40 of the *Australian Charities and Not-for-profits Commission Act 2012*, as lead auditor for the audit of National Institute of Dramatic Art for the year ended 31 December 2020, 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, 21 April 2021

## 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 2020, and statement of comprehensive income, statement of changes in funds and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies and the Director's declaration.

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

- a giving a true and fair view of the Registered Entity's financial position as at 31 December 2020 and of its financial performance for the year then ended; and
- b complying with Australian Accounting Standards and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

##### Basis for opinion

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

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

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

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

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

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

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

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

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

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

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



Grant Thornton Audit Pty Ltd  
Chartered Accountants



A J Archer  
Partner – Audit & Assurance

Sydney, 21 April 2021

National Institute  
of Dramatic Art

# NIDA

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