

National Institute
of Dramatic Art

NIDA

2021 Annual Report



2021 ANNUAL REPORT

NIDA acknowledges the Bidjigal people, the traditional custodians of the lands on which we learn and tell stories on campus.

We pay our respects to Aboriginal and Torres Strait Islander elders past and present who have cared for country 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 that spans this continent.

Sovereignty was never ceded.

Always was, always will be Aboriginal land.



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The National Institute of Dramatic Art is supported by the Australian Government



Image, this page: *Eat Me*
(Photo: Lisa Maree Williams)
Opposite page: *Metamorphosis*
(Photo: Patrick Boland)
Cover: *God's Country*

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ABOUT NIDA

The National Institute of Dramatic Art (NIDA) redefines world-leading education in the stage and screen arts.

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 across – theatre, dance and opera companies, festivals and events, film, television and games production.

NIDA is the heart of an increasingly connected creative and cultural 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, specialist makeup, musical theatre, props and object making,

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 tens of 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 training to support leaders and businesses improve core communication skills, and to generate revenue to support NIDA’s core business.

Supported by the Australian Government through the Department of Infrastructure, Transport, Regional Development and Communications, NIDA maintains strong links with national and international employers, arts training organisations

and industry partners including theatre, dance and opera companies, cultural festivals, film/television producers and the emerging entertainment industries.

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 foster creative learning and communication, empower individuals to develop practical industry-ready and commercial skills and to develop courageous, entrepreneurial storytellers who contribute to our ever expanding national story and put Australia on the map as a progressive nation.



Metamorphosis
(Photo: Patrick Boland)

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.



Make-Up Showcase
(Photo: Patrick Boland)

CHAIR'S INTRODUCTION



The 2021 Annual Report illustrates the extraordinary commitment and endeavour of the entire NIDA staff during another year of pandemic-related disruption. I would like to recognise the energy and leadership of CEO Liz Hughes in ensuring that NIDA continued to deliver excellence in dramatic arts training while maintaining a strong focus on the future ahead. At the annual Board strategic planning day in August, Liz and the management team presented NIDA's 2030+ vision which is aimed at ensuring the sustainability and continued evolution and impact of the school. This work was embraced by the Board as exciting and essential and this vision continues to be refined, along with the development and establishment of partnerships that will be critical to its success.

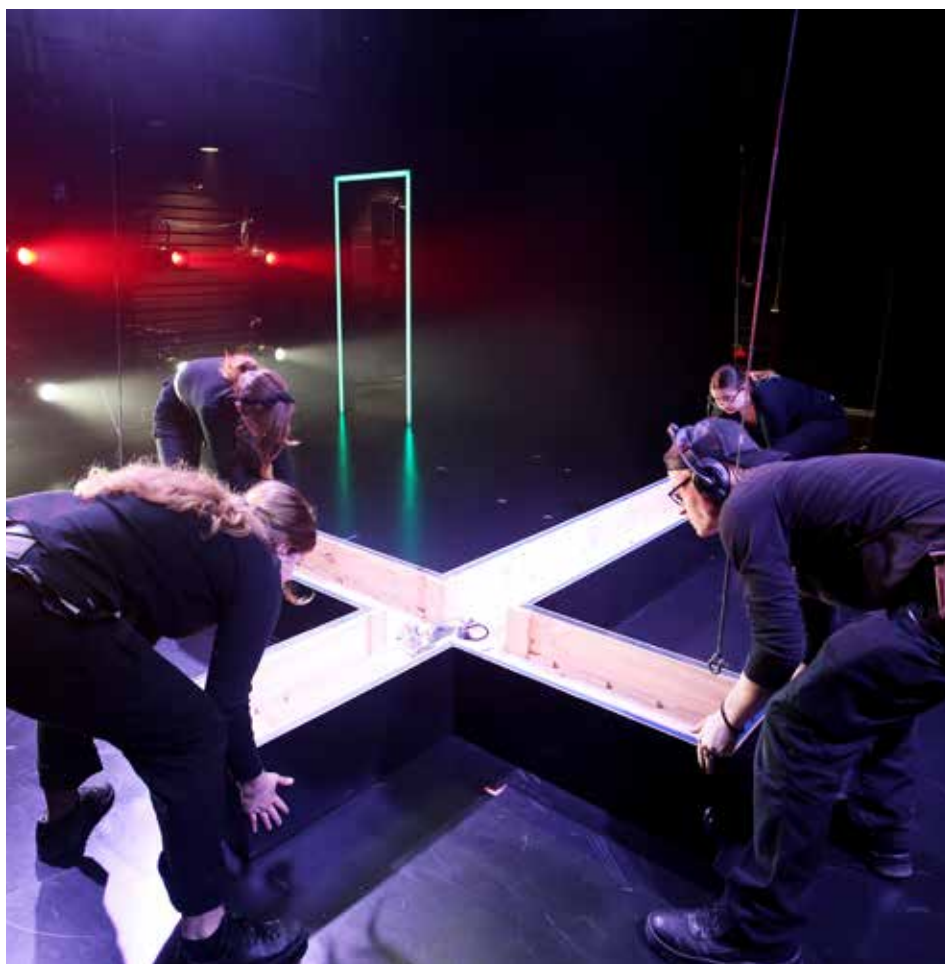
The NIDA graduation in May was attended by the Hon Paul Fletcher MP, Minister for Communications, Urban Infrastructure, Cities and the Arts, with 146 students from the Vocational Educational Training, Bachelor of Fine Arts and Master of Fine Arts receiving their awards, joining an incredible alumni. They were congratulated by MC and NIDA Board member Sigrid Thornton and guest speaker NIDA alumni Susie Porter (Acting 1995) who shared her experiences in a very entertaining and inspiring address.

Each year, NIDA recognises those who are making a significant contribution to the performing arts industry both in Australia, and globally. In 2021 the

Honorary Master of Fine Arts was awarded to Ursula Yovich for her work as a powerful multidisciplinary storyteller across theatre, film, television and music. The Leslie Walford AM award, that supports a graduate in a project to advance their career, was awarded to Design for Performance graduate Liv Hutley, from an exceptionally high calibre of short-listed applicants.

The Academic Board, led from 2021 by Anna Tregloan, continues to oversee academic governance and support our learning and teaching staff to ensure NIDA's quality assurance and educational outcomes continue to meet the highest standard. The wellbeing of students has also been a particular ongoing focus.

In July, TEQSA, Australia's independent higher education regulatory and quality assurance agency, designated NIDA one of the first three providers in the new University College category. In the same week, NIDA was named





among the top 25 drama schools in the world, and the only one outside the US and UK. These accolades recognise NIDA's high-quality practice-based training, and its indisputable relevance to the arts and cultural community of Australia, and globally.

The NIDA Foundation Trust (NFT) Board's support of NIDA makes a fundamental contribution to the ongoing success of the school, and I would like to acknowledge their outstanding work. During 2021, 113 students received financial assistance through the considerable support from our dedicated supporters and donors. This support is vital in assisting the exceptionally hard-working full-time students with living expenses and this is an important element in the achievement of their academic outcomes. I would like to thank our wonderful group of longstanding and new donors for their confidence in NIDA and investment in its future – your generous gifts provide a lasting legacy to NIDA and our students. We were also delighted to host the annual NIDA fundraising dinner in May

after this event was sadly postponed in 2020 due to COVID-19. It was a wonderful success which exceeded our fundraising target, and we are very appreciative of this essential support as well as the hard work of everyone who put the event together.

As the Chair of NIDA, I am privileged to serve with the Hon Richard Refshauge SC as Deputy Chairman and a committed and passionate volunteer group of artistic and professional directors who give generously of their time, wisdom, experience and networks. My thanks to John Robinson for his chairmanship of the Audit, Finance and Risk Committee, Peter Ivany AO for his leadership of the NFT, and all Board and Committee members for helping to steer NIDA through the challenges of COVID-19 and beyond. In 2021, we welcomed two new directors to the Board: Professor Claire Annesley, Dean of UNSW Arts, Design & Architecture; and Catherine West who brings extensive corporate experience along with her knowledge of NIDA as a Director on the NFT Board. The Board farewelled directors Dr Sandra

Phillips and Ian Collie during the year, and I would like to sincerely thank them both for their wonderful contribution. We are grateful to Ian for his ongoing advocacy as an industry supporter of NIDA students.

Finally, I extend my warmest thanks to all our students, staff, alumni, donors, industry partners and supporters – whose tremendous efforts and dedication will enable NIDA to continue to shape our culture and our great nation.

Noel Staunton
NIDA Chair

Images, this page: *Burning*
(Photo: Lisa Maree Williams)
Opposite page: *Too Human* (Photo: Maja Baska),

MESSAGE FROM THE CHIEF EXECUTIVE OFFICER



I am immensely proud of how NIDA managed the sheer balancing act that was 2021. The impact of lockdowns challenged every aspect of NIDA's operations. Amidst constantly shifting COVID management we focused intently on agilely delivering our excellent education, graduating highly skilled individuals many of whom are already the essential workforce of the entertainment and screen sector, building our relationships with key stakeholders, balancing staff and student safety and wellbeing, and managing a complex financial position. While COVID continued to challenge our face-to-face community, NIDA's deep DNA of resilience, creativity and entrepreneurialism, aided by technology, kept us together over one hundred days of lockdown.

We continued to positively evolve NIDA and drive strategic transformations that we started to embed in the previous twelve months, to position NIDA as future-focused and sustainable over the longer term. We looked even further forward, to 2030, as we began work on a landmark NIDA 2030+ Vision – the boldest in NIDA's 60-year history – to reimagine how NIDA can leverage its value for the nation.

A key part of our strategic work is the large-scale curriculum reshaping project which seeks to transform the context in which learning and teaching at NIDA is undertaken. A collaborative space was created for academic staff across higher education and vocational training to address the future-focused priorities of embedding digital and emerging technology, entrepreneurial and networking skills, inclusion and diversity,

extending storytelling opportunities, sustainability and wellbeing. This work was also informed by in-depth benchmarking conversations with over 30 counterparts worldwide and ongoing engagement with industry employers. This important curriculum renewal work will continue through 2022.

The talented cohorts in all disciplines produced some outstanding work across the year. We were extremely fortunate to be able to present the student productions in June just prior to the start of the prolonged lockdown. Four excellent shows explored themes of reinvention and the season included an innovative collaboration with Sydney Theatre Company's Emerging Writers Group and CAAP (Contemporary Asian Australian Performance).

The end-of-year season also proceeded, with each production managed within a strict COVID-safe bubble. This was a season of colliding forces – stories that dissolve the past to reveal the future and included the world premiere of *God's Country*, a NIDA commission supported by The Keir Foundation and written especially for the graduating actors by Nathan Maynard, a Trawlwoolway, Pakana/Palawa man and one of Australia's most in-demand writers. It was humbling to experience the pure talent and deep expertise in each discipline, and the way that NIDA students had harnessed the disruption to develop even greater agility and mastery of storytelling to bring to life the full range of creative experiences for audiences.

Our partnerships with industry are vital to the delivery of our excellent education and training and we are grateful to our industry colleagues who support our students with industry relevant experiences through training, mentoring, collaborations, placements and productions. Student productions, along with the annual Graduate Showcase, are also an important engagement activity with industry representatives, agents, theatre and event companies and screen companies, and provide major public-facing activities for philanthropic and industry engagement.

The deep industry relevance of NIDA's training has never been more essential as the creative industries experience a severe shortage of skilled workers across performing arts, live events, screen and interactive media sectors. NIDA alumni are in high demand across the full span of creative industries, with many NIDA students working during their studies and securing employment prior to graduation. We have ongoing, even desperate, pleas from industry to find ways of enabling our students to undertake professional roles around their studies to address the chronic shortage of deeply skilled individuals, especially in behind-the-scenes roles.

The strength and popularity of the training provided by NIDA Open and NIDA Corporate continues to extend the opportunities for the wider community to engage with NIDA's excellent training. Although impacted by lockdowns, training continued to be delivered both online and face-to-face when possible, reaching over



10,000 course participants during 2021 (we anticipate this will rise again to 20,000 plus post pandemic). We continued to build capability in online course development with the launch of a suite of new courses across the adult and children's programs. Program development commenced for *NIDA Connect*, a regional outreach program, and I thank the federal government for the grant that enabled this exciting initiative. We continued to devise ways to engage the community and Open Day 2021 was held both in person and virtually with over 3,000 visitors taking part in activities across the school.

NIDA also hosted a number of public events including *In Conversation*, a series focusing on creative practitioners who stimulate creative thinking and are impacting how we think about storytelling. Guests included four-time Tony Award winner and Hamilton producer Jeffrey Seller. In July, inspiring creative performer, Elaine Crombie, delivered the second NIDA NAIDOC Week lecture masterfully hosted by NIDA Board member, Associate Professor Sandra Phillips.

We continue to consciously expand cultural perspectives across NIDA with many factors contributing to the shift of culture and perception of NIDA as an inclusive organisation. NIDA has encouraged greater engagement with storytellers from diverse backgrounds through the *In Conversation* series, through our student productions and with Course Leaders driving incremental culturally diverse changes in their curriculum and teaching staff. NIDA's First Nations Consultant, Rhoda Roberts AO provides deep thinking and clear guidance on building cultural consciousness and awareness, action planning for reconciliation and creating networks to foster and embed First Nations connections across the organisation.

The strategic drive to modernise NIDA's use of technology saw the scoping of a digital technology sandpit, a space to support staff, students and alumni to explore and experiment with creative ideas digitally before taking them live, supported by Spectre Studios founded by NIDA alumni Mark Grentell. During lockdown we also created the *NIDAx Challenge*, an extra-curricular project in collaboration with SmartFone Flick Fest, to inspire and



support students and alumni to create three minute videos using a smartphone.

Excitingly, NIDA's sustainability strategy took shape during 2021 with the development of the NIDA Green Plan and establishment of the NIDA Green Team. The Green Plan is an actionable environmental sustainability plan that was distilled from the learnings of the NIDA Sustainability Strategy developed in partnership with UTS Institute for Sustainable Futures. The Green Plan will engage NIDA staff and students to make a fundamental transition, particularly in production practices, and we aim to share our environmentally sustainable road map with the broader performing arts industry.

2021 once again proved to be difficult financially due to the impact of the pandemic on our non-government revenue streams, the significant increased expense of delivering training online, increased competition and expense to attract qualified staff, inflation, pandemic management and additional services required to support mental health and wellbeing. Revenue shortfalls were offset by the JobKeeper and JobSaver subsidies and Sustainability Fund Grants which provided the lifeline required to deliver the committed learning outcomes to higher education and diploma students. We are grateful to the Government for this critical funding.

The pandemic has exposed NIDA's fragile economic model and whilst NIDA's entrepreneurial DNA and ability to generate revenue has been essential to enable NIDA

to operate, it is clear that increased core government operational investment is required to enable NIDA, and in turn the industries it supports, to thrive.

NIDA is a national treasure with a unique and successful training model. NIDA is where it all begins. There are wonderful opportunities ahead, as well as challenges, such as the severe skill shortages across the creative and cultural industries. NIDA is uniquely positioned with its inherent strengths that are exactly those necessary to meet these complex challenges and unleash the full power of the creative economy.

Finally, in what has been an extremely hectic and stimulating year, I sincerely thank Chair Noel Staunton, the Board and members of the NIDA Foundation Trust led by Peter Ivany AO, for their willing guidance and expertise. I would also like to wholeheartedly acknowledge the outstanding and sustained contributions to NIDA by all members of the NIDA community – our hardworking staff, students and alumni, our incredibly generous donors and supporters, and our wonderful industry partners. I give my heartfelt thanks to each and every one of you.

Liz Hughes

Image, this page: *Eat Me* (Photo: Jacob Creech)
Opposite page: Make-Up showcase
(Photo: Patrick Boland)

HIGHER EDUCATION

In 2021 the disruption caused by the COVID-19 pandemic and related restrictions had significant impacts on NIDA's program delivery and schedules. I commend both academic and non-academic staff for their agility, diligence, and commitment in ensuring that all of our students have been supported to achieve excellence in their education and training, both online and face-to-face.

The appointment of a new Head of Curriculum expedited curriculum development in NIDA's higher education programs, focusing on the changes required in these courses to address our strategic priorities – screen skills, digital & emerging technology, entrepreneurial and networking skills, inclusion and diversity, sustainability, student wellbeing and pushing the boundaries of storytelling. A Community of Practice was established in July 2021 to help develop an integrated curriculum, with a framework to contextualise the learning of students at institutional, discipline and subject levels. This aligns NIDA's strategic goals and our graduates' attributes with AQF levels and discipline standards. Course leaders undertook global benchmarking with colleagues from organisations in the USA, Canada, Europe, UK, New Zealand and Australia. The curriculum project will continue in 2022 with a focus on subject development and further input from the course review process.

I am pleased to highlight some of the industry-aligned projects, collaborations, mentorships, opportunities and achievements of students enrolled in the 2021 Bachelor and Master of Fine Arts programs, as outlined below.

Sarah Miller

Director, Learning and Innovation

Bachelor of Fine Arts (Acting)

The BFA (Acting) course has successfully adapted to the challenges presented by COVID-19. It has enabled us to trial new collaborative and self-generated projects aimed at developing entrepreneurial skills across the cohorts. We are delighted to welcome Nicole Stinton to the team as Head of Music.

Curriculum for First Year students now includes the 'History of Self' project which invites students to explore and share cultural heritage. First Nations actor and writer Phoebe Grainer also led writing workshops and facilitated the actors in creating original material for their first filmed screen project. Guest teacher and principal performer from Bangarra Dance Theatre, Beau Smith has been teaching First Year actors.

Second Year students deepened their practice-led learning through Shakespeare and Russian Naturalism, performed for rehearsal studio audiences. Gavin Robins introduced elements

of digital motion capture which has been further enhanced this year, with applying Epic's Unreal Engine and virtual production avatars to performance. Nicole Stinton collaborated with Philip Quast to complete an online exploration of the American Song Book. These students returned in January 2022 to finish the work alongside two public productions.

Third Year students extended and further developed their practice through a new Professional Practices course, which includes contemporary audition practice (led by Brigid Zengani) and self-tape skills (Les Chantry). We also introduced brand awareness (led by George Konstand) and were joined by Catherine Lavelle, who spoke to the area of media engagement and publicity.

Due to COVID lockdowns we delayed the final public productions (featuring NIDA's commission of Palawa man, Nathan Maynard's *God's Country*) until November and crowned the year with Showcase in mid-December.

We continued to enhance our industry partnership with Boomshaka Films who created original graduate showreels, all of which are available to view by industry and potential students on our website.

Industry Guest Lecturers and Artists included:

- Clara Voda
- Joseph Utchitel
- Brigid Zengani
- Lloyd Newson
- Beau Smith
- Tiana Canterbury
- Tom Hodgson
- Kate Dunn
- Angela Sullen
- Matt Zeremes & Guy Edmonds (International Emmy Award winners) as Boomshaka Films creating our Showreels
- Philip Quast
- Catherine Lavelle
- Mullinars Casting
- Rumble Studios



Image, this page: *Too Human* (Photo: Maja Baska)
Opposite page: *A Midsummer Night's Dream* (Photo: Pollyana Nowicki)



Recent graduate success stories:

- Ashan Kumar (*Nautilus* Disney)
- Yerin Ha (*Halo*)
- Toby Bloome (*The Twelve* Netflix)
- Vaishnavi Suprakesh (STC, Belvoir,)
- Mema Munro (*Black Cockatoo*, Ensemble Theatre, national tour)
- Joseph Althouse (*Black Cockatoo*, Ensemble Theatre, national tour)
- Iolanthe (*Seven Methods of Killing Kylie Jenner*, Darlinghurst Theatre & national tour)
- Callan Colley (*Death of a Salesman*, STC & *The Orange Thrower*, Griffin Theatre)
- Alan Zhu (*Death of a Salesman*, STC)
- Philip Lynch (*Hand to God*, Old Fitz)
- Albert Mwangi (*Bump*, Tom Swift)
- Ariel Mazza Long (*At What Cost*, Belvoir Street Theatre).
- Christy Tran (*Miss Peony*, Belvoir)

DESIGN PRACTICES

Bachelor of Fine Arts (Design for Performance)

Our students were able to build their learning and studio practice as designers, storytellers, and artists across all performance platforms in an embodied collaborative environment that brings together thinking and doing.

First Year students embraced this immersive, hands-on learning, developing practical skills for design thinking through set and costume projects and as Design Assistants and Show Crew, collaborating with all

disciplines across the school on NIDA's production seasons.

Second Year students consolidated their learning on large-scale set and costume designs before collaborating with Acting students on a film project exploring the performer and movement as a design focus, and on proposals for opera designs with MFA Directors before finishing the year with significant Industry Placements on major screen productions being shot in Sydney.

Despite the disruptions caused by COVID for a second year, Third Year students have shown great resilience to emerge as confident, creative designers and storytellers. Through projects such as Short Films; the dynamic productions of the Festival of Emerging Artists, and the launch of triple j Unearthed music videos, they have shown they are all mature artists ready to step beyond NIDA to impact our cultural landscape.

Industry Guest Lecturers and Artists included:

- Jake Nash, resident designer, Bangarra
- Fiona Crombie, production designer, *Cruella*
- Justin Kurzel, director, *The True History of the Kelly Gang*, Nitram
- Fiona Donovan, production designer, *The Twelve*
- Nick Schlieper, lighting designer, *The Picture of Dorian Grey*, STC
- Rufus Didwizus, Berlin-based theatre and opera designer, *The Golden Cockerel*, Aix

- Chloe Lamford, UK-based designer and associate at The Royal Court Theatre, London
- Damien Ryan, Artistic Director, *Sport for Jove*
- Gypsy Taylor, costume designer
- Ev Shipard, concept artist, *Wellmania*
- Andrew Chan, art director, *Peter Rabbit*
- Hilary Davidson, costume historian
- Tanja Biggneli, Staatsoper, Berlin
-

Student Placements included:

- *Heartbreak High*, Art Department
- *The Twelve*, Art Department & Costume Department
- *Underbelly*, Art Department
- *Poker Face*, Art Department
- Elizabeth Gadsby, set and costume designer STC
- Aracourt, production company
- Belvoir Street theatre

Recent graduate success stories

- Ruru Zhu, Art Dept Trainee, *Thor: Love and Thunder*, Marvel Studios. Set Designer, *Extraction 2*, Netflix
- Soham Apte, Designer, *The Heroes of the Fourth Turning*, Outhouse Theatre Co.
- Luke D'Alessandro, Costume Assistant, *Seriously Red*, The Dollhouse Pictures
- Hannah Yardley, Design Associate, *King of Pigs*, Red Line Productions
- Iz Sperling, Art Dept, *Poker Face*, Arclight Films

HIGHER EDUCATION

Bachelor of Fine Arts (Costume)

First Year students were able to complete their year of studies in 2021 despite the lockdown. This included working on the second semester production season in the capacity of Costume Assistants and Dressing Crew. Students also finished their Tailoring project with tutor John Bastianon, completing Edwardian tailored trousers for First Year Acting students. They also completed their first year of their cutting classes (flat pattern-making).

Second Year students were focused on the second semester Production Season including *Mr Burns, a Post-Electric Play*, which provided a great opportunity for sculptural costume realisation. This cohort achieved great results with their 1889 ballgown-cutting assessment which was presented by the group in the NIDA foyer. Their work carried over into 2022 for the Festival of Emerging Artists where they took on the role of Costume Supervisor for the first time. They also completed their Bias Cut project where they created bias cut 1930s gowns with tutor Beryl Waldron.

Third Year students presented their end of year exhibition in the NIDA foyer. As part of Season 2 2021 they undertook the role of Costume Supervisor or Cutter/ Maker on the Productions. Three students worked on *A Midsummer Night's Dream* and were based for the season at the Sydney Conservatorium of Music. They completed their final secondments at the end of 2021 or the beginning of 2022. All of these students are now working in the industry in either film or theatre.

Hilary Davidson, Textile and Dress Historian, is also working with some Second and Third Year students on their Research Projects in collaboration with the National Trust. The project aims to research and reconstruct the 'Yellow Dress', an original 18th Century garment in the Trust's keeping. The outcomes of this project will include a blog published by the National Trust, written by Hilary and the students documenting their experience; a reconstruction of the original garment created by Hilary and a copy of the reconstruction made by the students to be used by the Trust for educational purposes. The National Trust has kindly loaned NIDA the original garment, to be kept in the

Costume Archive, so that Hillary and the students can refer to it over the course of the project.

Industry Guest Lecturers and Artists included:

- Beryl Waldron, Head of Ladieswear at Opera Australi Samuel St Aubyn, Deputy Supervisor of Ladieswear for Opera Australia
- Robyn Murphy
- Hilary Davidson, Textile and Dress Historian
- John Bastianon, Master Tailor
- Rosie Boylan, Headwear and Millinery
- Hilary Davidson, Fashion Historian
- Cheryl Pike, Industry Cutter

Student Placements included:

- Bethany Hewitt – Opera Australia / *Heartbreak High*
- Ori Hiser – *Three Thousand Years of Longing / Furiosa*
- Samantha Manning – Sydney Costume Workshop (*Frozen/ Hamilton*) / Ensemble Theatre

- Lucy Jauristo – *Interceptor / Frayed Season 2 / Easy Tiger Productions*
- Elsbeth Cameron – Screentime Productions

Recent graduate success stories

All 2021 students are now working in the industry in either film or theatre.

- Ori Hiser and Elsbeth Cameron are working on the *Mad Max* film *Furiosa*
- Sam Manning worked as an Ensemble Dresser on *Hamilton* and then *The Phantom of the Opera* for Opera Australia. She is now working on *Mary Poppins* for Michael Cassell Group.
- Lucy Jauristo is employed as a Costume Assistant on the *Class of '07* (Amazon).
- Bethany Hewitt was working in the Opera Australia Costume workroom on *The Phantom of the Opera* and is now working as an Assistant Costume Supervisor for Pinchgut Opera.

Image, this page: Costume (Photo: Maja Baska)
Opposite page: *Mr Burns* (Photo: Lisa Maree Williams)



Bachelor of Fine Arts (Properties and Objects)

First Year students found new ways to realise their creative vision through various initiatives including designing, making and displaying cultural artefacts and sculpture models inspired by cultural research; working on Scenic Arts, furniture model making, Costume-Prop projects, and constructing a replica furniture piece. Also, they collaborated with all NIDA cohorts working as props assistants and in crewing roles for both NIDA's play production seasons.

Second Year students developed their skills through the construction and display of large-scale sculptures designed during the previous year; collaborating with MFA (Writing) students in the realisation of their short film project, and worked with Second Year Technical Theatre and Stage Management students in the design and making of practical effects in a magic show. They also wrote and devised a puppet film, *Monsters* where they designed and made puppets, set elements and costumes; puppeteered, filmed and edited the short film.

Third Year students honed their craft by working on practice-based research through their Masterwork projects; staging, recording, and screening their Masterwork project results to the NIDA community, family and friends; and designing and making their graduating exhibition 'NIDA Makes'. As well, they developed industry-aligned experience by working as Props Supervisors for both NIDA's play production seasons.

Industry Lecturers and Artists included:

- Majella Beck, Jeweller & Object Designer, The Repair Shop
- Katie Williams, Puppeteer
- Alex Stuart, Sydney Theatre Company
- Adam Mada, Magician

Student placements included:

- Opera Australia
- *Nine to Five – The Musical*
- Erth Visual and Physical Inc.

Recent graduate success stories

All 2021 graduates are now employed in the industry including;

- Rachel Hallet: Scenic Artist, Opera Australia
- Zoe Manning: Stage Props, *9 to 5 The Musical*
- Isabell DeLaurentis: Props Supervisor, *An American in Paris*



Bachelor of Fine Arts (Scenic Construction and Technologies)

First Year students got off to a great start following their foundation studies with their 50's revolving café which was exhibited in the Foyer over the 1st Term Break. In Term 2 they assisted the Third Years in the creation of settings for the June Play Production season, focusing on the revolve for *Perfect Stranger*, and the collapsing set for *Revolt. She Said. Revolt Again*. Second semester included looking into period staging techniques, creating a scenic transition using a student designed compound drum winch as inspired by the 19th Century plates of the Paris Opera by Citizen Boullée. First Years completed the year assisting in the creation of scenery for the October Play Production Season, this time focusing on the cartoonish aesthetics and highly mechanised world of *Mr Burns* and the minimalist but again mechanised world of *Love and Information*.

Second Year students went outdoors to Botany Bay and created a shear leg human fly system on the beach as part of their advanced rigging studies. COVID forced the cancellation of the Second Years' MCA project, but this was reinvented as an in-house project collaborating with Indigenous artist Boorroo Spirit in the Atrium. Second year is when Scenic Construction And Technology students learn the majority of their electronics and automation skills. The 2021 cohort created a 3 axis machine in Stage Machinery 2 where at least one axis had to be fluid powered. They then take control of their creations installing sensor devices, building circuitry and programming to make their machines perform their task. Second Years also involve themselves in a hypothetical production exercise where they

complete a technical design for a production, develop a work breakdown for its realisation, cost and budget the build and bump in to the theatre, and assess the risk associated with the staging of the piece. They then take this information and, with the assistance of a Technical Writing tutor and one of NIDA's Corporate Performance trainers, present their solution to a panel of tutors and industry members.

The Third Year students work with student designers to interpret their aesthetic ambitions and realise them in the NIDA theatres. In 2021 they created a collapsing set for *Revolt. She Said. Revolt Again*, a revolving audience for *Perfect Strangers*, sharp clinical settings for *Love and Information* and the cartoon world of *Mr Burns*. Third Years spend Term 1 and Term 3 working on their masterworks where they are given budget and time to investigate an area of interest to them. Term 1 is the R&D element and Term 3 is the build period. These projects were then presented to the school in November. Thanks to Terrence Cummins who guest lectured in Electronics & Automation. Terrence's credits include various Opera Australia productions, *Elixir of Love*, *The Turk Goes to Italy*, *My Fair Lady*, *Starwars*, *South Pacific*.

Student placements included:

- Opera Australia
- Sydney Theatre Company
- Simple Motion

Recent graduate success stories

Both 2021 graduates found work prior to graduation, one with a full-time position with the Sydney Theatre Company and the other, a contract with the FX Department under Lloyd Finnermore.

HIGHER EDUCATION

TECHNOLOGY, PRODUCTION AND MANAGEMENT

Bachelor of Fine Arts (Technical Theatre and Stage Management: TTSM)

In 2021, in addition to the incredible work they did throughout NIDA's production seasons, TTSM students developed their knowledge and skills in practice through projects including a Video for Live performance project produced in collaboration with the Technical Direction Company (TDC); a collaboration with Australian Theatre for Young People (ATYP) and the NSW Department of Education and Training's Arts Unit to produce a newly devised children's theatre production; an exploratory sound design work produced in collaboration with students from the MFA (Writing) and BFA (Acting) courses; and a series of Storytelling Through Technology workshops that were delivered by genre-blending and technologically innovative artists. Students also produced and devised a Magic and Theatrical Illusion Production, in collaboration with students from the Properties and Objects course.

A highlight of the year for the first-year TTSM students was their 10-day field trip to the Adelaide Festival and Adelaide Fringe Festival. This trip allowed the students to experience a wider range of different performance genres, venues and artists. In addition to the 28 performances attended by students, the trip involved exclusive behind-the-scenes discussions and tours with creative talent. Students then rounded out their year by demonstrating creative approaches to staging and scene changes through the annual Theatre Exercise project and an exploration of sound design in collaboration with Writing and Acting students.

The second year TTSM students experienced a year full of creative projects, including the video for Live Performance project, a series of workshops exploring virtual reality, augmented reality and binaural sound design, and the annual Technical Theatre and Stage Management and Properties and Objects magic show.



Each final year TTSM student undertook an in-depth discipline-relevant research project where students investigated topics such as *“risks and the staging of extreme horror theatre experiences”*, *“how virtual production impacts entertainment”*, *“the potential for racial bias in modern lighting design practices”*, *“managing physically demanding work with a disability”* and *“working as a stage manager in a culturally diverse environment”*.

Industry guest lecturers and mentors included:

- Darkfield (UK) – immersive binaural audio artists
- Brightblack (UK) – transmedia & virtual reality cooperative.
- Sean Stewart (USA), pioneer in Alternate Reality Gaming and Transmedia storytelling
- Adam Mada, Illusion and Magic Consultant – Harry Potter and the Cursed Child
- Anneke Harrison – Stage Manager, *Six*
- Damien Cooper – Award winning Lighting Designer
- Eugenia Farrell – Stage Manager, Opera Australia

- Eva Tandy – Stage Manager, Bell Shakespeare
- Kingsley Reeve – Award winning Sound Designer
- Monica Girard – Resident Stage Manager, Sydney Opera House

Student Placements included:

- Abbey Theatre (Dublin, Ireland)
- Disney Theatrical
- Global Creatures (*Moulin Rouge the Musical*)
- Michael Cassel Group (*Hamilton*)
- Rockefeller Productions (new Broadway Musical of *Winnie the Pooh*)
- Sydney Theatre Company

Graduating 2021 students employment success stories

- Isaac Barron is employed by the Michael Cassel Group as part of the Stage Management team for *Hamilton*
- Sophia Wallace has joined Google Creative Lab's project teams
- Sybilla Wajon has been engaged as an Assistant Stage Manager at Sydney Theatre Company
- Trillian Vieira is working on an immersive musical, *Cages*, in Los Angeles, USA



MASTERS OF FINE ARTS

Master of Fine Arts (Cultural Leadership)

The MFA (Cultural Leadership) delivered learning experiences both online and in-person to three cohorts comprising 27 students across Australia with more than 30 expert guest speakers and six intensive workshops.

The cohorts comprise individuals who are actively engaged in the creative sector and who are focused on leading transformation and sustainability through engagement with arts and culture.

Highlights included implementing the Cultural Leadership Exchange initiative in partnership with Goldsmiths, University of London, with a series of entrepreneurial webinars supported by the British Council; building First Nations content, resources and learning opportunities in all subjects, in consultation with Inaugural First Nations Lecturer, Jacob Boehme; and commissioning pre-course online Cultural Awareness modules for 2022 MFA cohorts.

Highlight guest speakers included:

- Michael Rodrigues, recently Managing Director, Australia, Time Out Media and now the 24-Hour Economy Commissioner, NSW Government
- Distinguished Professor Ian Ang, a Professor of Cultural Studies and founding Director of the Institute for Culture and Society, University of

- Western Sydney
- Dr Margaret Harvey, First Nations storyteller, researcher, performer, writer, director, producer
- Leonard Vary, CEO, Sidney Myer Fund and The Myer Foundation
- Alastair McEwin, Commissioner at the Royal Commission into Violence, Abuse, Neglect and Exploitation of People with Disability
- Lee-Anne Tjunypa Buckskin, Deputy Chair, Australia Council for the Arts
- Nithya Nagarajan, International Market Adviser – South/East Asia at the Australia Council for the Arts, and independent artist
- Morwenna Collett, Disability consultant, leader, educator
- Evelyn Richardson, Chief Executive, Live Performance Australia
- Georgie McClean, Director of The Gist: strategy and engagement
- Dr Jason De Santolo, researcher & creative producer, UTS
- Prof Sandy O'Sullivan, Research Fellow, Macquarie University
- Mary Darwell, recently CEO of the Sydney Harbour Federation Trust
- Nick Pickard, Head, public affairs and government relations, APRA AMCOS
- Associate Professor Jo Caust, Principal Fellow (Hon) University of Melbourne and Director of JoCaustArts

- Latai Taumoepeau, Pasifika artist and climate activist

Host organisations for international research case studies that commenced in 2021:

- Vancouver Dance Festival, Canada;
- Festival der Regionen, Austria;
- Australia Now France/DFAT;
- Australian Antarctic Division/ANAT;
- Auckland Arts Festival;
- Disability Innovation Institute/UNSW

Selection of Student and Alumni Achievements

- Melissa Bailelektu: appointed Manager of Pasifika Engagement and Collections at the Australian Museum
- Craig Middleton: appointed Senior Curator, Digital Innovation & Strategy at the Museum of Australia.
- Emily Philippou: promoted to Head of Media and Public Affairs at MONA
- Somaya Langley: appointed Digital Preservation Manager at Science Museum Group, London UK
- Jessica Alice: appointed Chair, Arts Industry Council of South Australia
- Adam Deusien: appointed Manager New Works and Sector Engagement, Canberra Theatre Centre
- Ali Kennedy-Scott: appointed Co-Producer, Australian Theatre Festival, New York
- Haneen Martin: appointed Artistic Associate, Brown's Mart in Darwin, and awarded an Australian Regional Arts Fellowship
- Jacqueline Compton: (Wuthathi and Zenadth Kes) appointed as Program Associate at the Institute of Modern Art, Brisbane
- Sally Foster: appointed Senior Curator, Prints and Drawings, National Gallery of Australia

Image, this page: *Revolt. She Said. Revolt Again.* (Photo: Gaye Gerard)

HIGHER EDUCATION

Master of Fine Arts (Directing)

This year MFA Directing students undertook a variety of experiences and opportunities including collaboration with Actors Centre Australia (ACA) on a digital scene work project; four sessions with STC Literary Manager, Polly Rowe, on developing new writing for the stage; sessions with renowned international director, Dr Ong Keng Sen, on Directing in an Intercultural Context; and an exploration of the burgeoning world of directing virtual production.

Students took up various Directing roles across NIDA's production slate including the Festival of Emerging Artists with eight 40-minute productions staged in total. Each Directing student worked closely with an industry mentor. Industry guests from many companies came to view the productions and feedback from audiences was generally very positive, with one production already being programmed in a professional season later in the year.

Students also directed a series of triple j Unearthed music video clips, collaborated with Second Year Design students on standard set models and concepts for live opera work and also with NAISDA Dance College under our ongoing partner initiative.

Guest industry directors, artists and mentors

- Renowned international director, Dr Ong Keng Sen
- Dr Liza-Mare Syron
- Shari Sebbens (STC Resident Director)
- Jessica Arthur (STC Resident Director)
- Polly Rowe (STC Literary Manager)
- Mark Grentell (Spectre Studios)
- Kate Champion
- Imara Savage (freelance director, formerly STC Resident Director 2016–18)
- Alex Berlage (Co-artistic Director Red Line Productions, Old Fitz, freelance director)
- Heather Fairbairn (Director)
- Kenneth Morelda (freelance director and actor)
- Courtney Stewart (STC Directing Associate)
- Tanja Binggeli (Staatsoper Berlin/ Opera Australia)
- Sabina Myers, costume designer and Design alumna

Student placements

- Sophie Benassi: *Harry Potter and The Cursed Child*

Recent graduate success stories

- Liam McIlwain: *Come From Away, Mary Poppins*





Master of Fine Arts (Writing for Performance)

Despite challenges presented by COVID lockdowns, MFA writers developed and delivered an impressive slate of creative works in 2021.

With the closure of live performance venues for much of the year, students were encouraged to explore screen, audio and digital platforms, including podcasts, to share their creative work with audiences, a challenge the writers embraced with enthusiasm. Online presentations featured streamed excerpts from major works written for theatre, film and television with several released as podcasts on SoundCloud. Students also demonstrated their initiative with self-directed projects including the development of Proof of Concepts and independent theatre showings.

Sophie Davis' play "Silly to Think" was successfully performed at the Old 505 Theatre and students collaborated with composers of the School of Music at ANU with a view to presenting a joint work at the Recital Hall in Canberra in November (unfortunately cancelled due to the lockdown).

In addition to their end-of-year presentations, highlights included field trips to the Adelaide Festival of the Arts and to NAISDA; a workshop with Trevor Stuart and Helen Statman from the internationally renowned performance group Cocoloco, and intensive writing for film and television workshops.

One of the great benefits of working in a richly creative and multidisciplinary environment, is the opportunity to collaborate with students from other disciplines. The MFA writing students worked extensively with NIDA undergraduates, including projects with first year Acting students under the guidance of Harriet Gilles and John Bashford; with second year Acting students as well as first year TTSM students on a series of evocative audio explorations that utilised a wide range of sound design and composition techniques. They also undertook a project with second year Property and Objects students creating a series of short films.

Industry Guests and Artists include

- Mike Jones (Every Cloud Productions)
- Chris Mead (University of Melbourne)
- Jane Corden (Money Penny)
- Lana Greenhalgh (Foxtel)
- Laura Nagy & Ian Collie (Easy Tiger Productions)
- Polly Rowe (Literary Manager STC)
- Screenrights

Recent grad success stories:

- Grace Chapple: First Break initiative, Australian Writers Guild and Screen NSW
- Mahsa Foroughi: is undertaking two residency projects in tandem: MOMENTUM Berlin, and the Goethe Institute Film Residency
- Aiden Ossovani, Content Operations, STAN.

Image, this page: *Revolt. She Said. Revolt Again.*
(Photo: Gaye Gerard)

Opposite page: *God's Country* (Photo: Patrick Boland),
Love and Information (Photo: Patrick Boland)

VOCATIONAL EDUCATION AND TRAINING

The Vocational Studies unit at NIDA delivers Vocational Education and Training (VET) services which are regulated by the Australian Skills Quality Authority (ASQA).

In 2021 this included delivery of the following qualifications:

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

Year-long study

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

Blended experiences: face-to-face and online

Aspects of the diplomas of Musical Theatre and Stage and Screen Performance were delivered online, due to the suspension of face-to-face classes brought about by COVID-19 lockdown measures.

The commencement of delivery of the Diplomas of Live Production and Technical Services and Specialist Makeup Services was delayed for the same reason.

As in 2020, audition and interview sessions were undertaken online.

Internal collaborations

Despite the pandemic, students in each of the diploma courses collaborated with other NIDA students and with NIDA staff members on events and productions, all within COVID-19 safety conditions.

Highlights included:

- the Stage and Screen Performance and Musical Theatre Showcases: combining the skills of the Diplomas of Stage and Screen Performance, Musical Theatre, Specialist Makeup Services and Live Production and

Technical Services with BFA Technical Theatre and Stage Management

- the Makeup Showcase: combining the skills of the Diplomas of Stage and Screen Performance and Specialist Makeup Services
- the triple j Unearthed video shoot and the Festival of Emerging Artists season of productions: combining the skills of the Diplomas of Specialist Makeup Services and Live Production and Technical Services with MFA Directors and BFA Designers.

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

High School teacher training

Via the Certificate III in Live Production and Services, teachers from across NSW undertook skills development at NIDA. 22 teachers took part in Semester 1 and 34 in Semester 2. Face-to-face engagement was limited by COVID-19 restrictions, so the courses included a combination of face-to-face and online coursework. Teachers came from the NSW Department of Education, the Association of Independent Schools and the Catholic Education Commission.

Industry context, connection, and support

In 2021, the arts and entertainment industries continued to evolve to reflect changes in the ways in which stories are created and told, and to better reflect Australia's cultural diversity.

To remain abreast of practices, NIDA VET nurtured relationships with individuals and organisations from a range of cultural and industry contexts. Components of the planning and delivery of diploma courses were undertaken with support and input from Foundation Theatres, Pinchgut Opera, Opera Australia, Sydney Opera House, Carriageworks, JPJ Audio, Sydney Festival, Belvoir Street Festival, Easy Tiger Productions, ABC TV, AFTRS, Sean Michael Management, CBM Management, Mollison Keightley Management, the Colosseum, Sydney Theatre Company, Darlinghurst Theatre Company, Michael

Cassel Group, and Crossroads Live.

Learning outcomes and currency of training

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

Industry guests

In 2021 engagement with casual tutors, and guest artists, included:

Daniel Dolling (Sydney Dance Company), Mark Chamberlain (Musical Director), Holly Austin (performer), Cynthia Simango (Hair specialist), Anne-Maree McDonald (Musical Director), Cathie Goss (Sydney Dance Company), Philip Quast (performer), Garth Holcombe (performer), Brittanie Shipway (performer), Les Chantery (screen specialist), Sandra Wograndl (Makeup artist), Colin Wilson (prosthetist), Helen Thatcher (hair and wig specialist), David Storie (technical theatre specialist), Mary Benn (stage manager), Tanya Leach (stage manager), Troy Honeysett (performer), Laura Farrell (voice specialist), Monica Sayers (performer), Laura Nagy (producer), Kate Champion (director and choreographer), Sam Worthington (performer) and Guy Simon (performer).

Future focus

From both course applicants and industry bodies, the interest in NIDA's VET courses remained high. Despite the considerable uncertainty in relation to aspects of the creation of live and recorded forms of the arts and entertainment industries, application numbers for NIDA's diploma courses continued to grow.

In 2022 we will liaise with organisations and practitioners to determine changes to the needs of the arts and entertainment industries and build on our strengths to produce graduates who can contribute to, and develop, a rapidly changing entertainment landscape.

APPLICATIONS AND STUDENT ENROLMENTS

APPLICATIONS IN 2021 TO STUDY AT NIDA IN 2022

BACHELOR OF FINE ARTS	
Acting	980
Costume	46
Design for Performance	34
Properties and Objects	17
Scenic Construction and Technologies	11
Technical Theatre and Stage Management	51
Total	1,139
MASTER OF FINE ARTS	
Cultural Leadership	20
Directing	42
Design for Performance (course not offered in 2022)	n/a
Voice (course not offered in 2022)	n/a
Writing for Performance	31
Total	93
VOCATIONAL EDUCATION AND TRAINING	
Live Production and Technical Services	24
Musical Theatre	175
Screen and Media (Specialist Make-up Services)	20
Stage and Screen Performance	298
Total	517
Total all courses	1,749



STUDENT ENROLMENTS IN 2021

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	9	6	2	15	62
Second Year	23	6	7	6	3	15	60
Third Year	24	5	9	7	3	16	64
Total	71	17	25	19	8	46	186

MASTER OF FINE ARTS						
	Cultural Leadership	Design for Performance	Directing	Writing for Performance	Voice	Total Master of Fine Arts students
First Year	11	1	6	11	1	30
Second Year	7	-	-	-	0	7
Total	18	1	6	11	1	37

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	22	14	15	24	75

INDUSTRY ENGAGEMENT



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 2021 include:

- Fiona Crombie, production designer
- Justin Kurzel, director
- Fiona Donovan, production designer
- Shari Sebbens, STC Resident Director
- Courtney Stewart, STC Directing Associate
- Philip Quast, performer
- Kate Champion, Artistic Director Black Swan
- Isabel Hudson, freelance set and costume designer
- Anthony Spinaze, freelance designer
- Sam Worthington, performer
- Ev Shipard, concept artist
- Andrew Chan, art director
- Hilary Davidson, costume historian
- Hamish Elliot, freelance set and costume designer
- Ella Butler, freelance set and costume designer
- Tanja Biggneli, Staatsoper, Berlin
- Alphabet Design studio
- Justice Jones, director
- Stuart Edgeworth, cinematographer
- Laura Turner AV designer
- Chloe Ogilvie, lighting designer
- Peter Pound, storyboard artist
- Nick Schlieper, lighting designer
- Jodie Fried, designer and founder of Armadillo
- Rufus Didwizsus, Berlin-based designer
- Chloe Lamford, UK-based designer and associate at The Royal Court Theatre, London
- Jessica Arthur, STC Resident Director
- Imara Savage, freelance director, formerly STC Resident Director 2016–18
- Alex Berlag, Co-artistic Director Red Line Productions, Old Fitz, freelance director
- Kenneth Morelda, freelance director and actor
- Daniel Dolling, Sydney Dance Company
- Mark Chamberlain, musical director
- Holly Austin, performer
- Cynthia Simango, hair specialist
- Anne-Maree McDonald, musical director
- Cathie Goss, Sydney Dance Company
- Garth Holcombe, performer
- Brittanie Shipway, performer
- Les Chantery, screen specialist
- Sandra Wograndl, makeup artist
- Colin Wilson, prosthetist
- Helen Thatcher, hair and wig specialist
- David Storie, technical theatre specialist
- Mary Benn, stage manager
- Tanya Leach, stage manager
- Troy Honeysett, performer
- Laura Farrell, voice specialist
- Monica Sayers, performer
- Laura Nagy, producer
- Guy Simon, performer

Students placements

A major highlight of training for students at NIDA is secondments and work placements, in particular with major theatre companies, Hollywood studios, Australian networks and global streaming services.

This gives students an opportunity to develop a pathway into the industry and provides key networking and relationship building for future employment.

95% 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, prop-makers and technical theatre specialists, receive promises of employment before graduating.

In 2021 NIDA partners for secondments and student placements included:

- Abbey Theatre (Ireland)
- Adam Lowe Group
- Amazon (*Class of '07*)

- AraCourt
- Arclight Films (*Poker Face*)
- Bazmark Inc
- Bell Shakespeare Company
- Belvoir St Theatre
- Chamber Made Opera
- Christie Koppes Production
- Circus Monoxide
- City Recital Hall
- Disney Theatrical
- Endless Adventures Inc
- Ensemble Theatre
- Force Majeure
- Fremantle Australia
- Griffin Theatre Company
- Global Creatures (*Moulin Rouge the Musical*)
- GWB Entertainment (*An American in Paris*)
- Hayes Theatre Company
- ITV Studios
- LX Art
- Michael Cassel Group (*Hamilton, Mary Poppins*)

- Michelle Guthrie Presents
- Monkey Baa
- Netflix (*Heartbreak High*)
- Opera Australia (*Phantom of the Opera*)
- Rockefeller Productions (new Broadway Musical of *Winnie the Pooh*)
- Rose Tinted Enterprises
- Screentime (*Underbelly*)
- Sean Stewart
- Sydney Dance Company
- Sydney Festival
- Sydney Opera House
- Sydney Theatre Company
- Technical Direction Company
- Transfusion Films
- Warner Bros. Village Roadshow (*Furiosa*)
- 20th Century Fox Warner Bros. Easy Tiger (*The Twelve*)

Image, this page: *Hydrarchos* (Photo: Phil Erbach)
Opposite page: *Mr Burns*, Set and Costume design



PRODUCTION SEASONS

In a year again interrupted by COVID-19, we were fortunate to present three full, live production seasons, even though the Festival of Emerging Artists was delayed until February 2022. The seasons included commissions of new work and collaborations with major organisations.

These seasons are central to NIDA's training. They are when all the courses come together to turn theory into practice, to turn creative ideas into physical reality, all tested before an audience. Students push boundaries, collaborate with leading professional artists, and engage with industry representatives of all kinds. These celebrated platforms help make NIDA one of the world's top performing arts educators.

JUNE PRODUCTION SEASON

In June, four fully-staged productions included a flagship partnership, live cinema, an urban mystery, and an urgent demolition. More than 150 NIDA students took part.

Eat Me was a ground-breaking partnership with Sydney Theatre Company, Australia's largest theatre company.

Commissioned by NIDA, *Eat Me* was comprised of four connected short plays set 50 years apart: 1919, 1969, 2019 and 2069. The plays were written by the four members of STC's 2020/21 Emerging Writers Group, James Elazzi,

Jordyn Fulcher, Enoch Mailangi and Wendy Mocke. They were directed by the four members of the CAAP Directors Initiative at STC – Courtney Stewart, Kenneth Moraleda, Tasnim Hossain and Jennifer Rani – an initiative with Contemporary Asian Australian Performance aimed at nurturing Asian Australian directors. STC Literary Manager Polly Rowe and STC Associate Director Paige Rattray also contributed to the collaboration.

With NIDA students taking key roles on and off stage, this was a remarkable grouping of artists at the beginning of their careers. It resulted in a work that wrestled with the biggest of questions – how forces such as capitalism and colonialism have consumed our lives, and how they might eat up our future. It was an incisive examination of where we've been and where we might be heading.

Metamorphosis was a live cinema expression of Franz Kafka's timely fable, an allegorical riff on isolation and identity politics.

One day, Gregor woke up to find himself transformed into a monstrous insect. While *Metamorphosis* is the story of Gregor, it is also the story of anyone who has been made to feel monstrous. The taut theatre adaptation was transformed into an absorbing live cinema event by director Benjamin Schostakowski, making for a multifaceted experience

that enabled audiences to fall deeply into Kafka's dream world. NIDA continues to experiment with digital storytelling forms, and *Metamorphosis* was a brilliant and beautiful match of form and content.

Perfect Stranger was a delightful delirium of a play written by NIDA alumna and renowned Australian writer Hilary Bell, and directed by Kate Champion, recently appointed Artistic Director of Black Swan Theatre Company.

One day, Ruth woke up to find that the world has changed. She tries to find her way home in a city that is now both familiar and strange, and encounters people who are almost as lost as she is. Drawing inspiration from Robinson Crusoe and Rip Van Winkle, the play explored the fleetingness of the here-and-now and our sense of belonging. With the story traversing 35 characters and 34 locations – a great challenge for all the NIDA disciplines – the audience was placed in revolving seating as the action encircled them: another telling match of production form and play content.

Revolt. She Said. Revolt Again was Alice Birch's timely exposure of patriarchy. A ferocious and funny theatrical blast from one of the UK's most provocative writers, the play examined the language, behaviour and forces that shape women in the 21st century and asked what's stopping us from doing something truly





radical to change them.

At a time when those who hold power are beginning to be brought to account, Birch's play disrupts accepted modes of storytelling by deconstructing language, character and form. In award-winning director Heather Fairbairn's hands, this concept of disruption was applied to all production elements: light, sound, costume and set ruptured while Birch's play made its revolt.

END-OF-YEAR PRODUCTION SEASON

In December – delayed by COVID from the usual October – four productions told stories of worlds in flux, a fitting theme after the COVID-caused chaos of the last two years. Audiences were invited to journey into a magical forest, a world without electricity, a theatrical kaleidoscope, and God's own country.

A Midsummer Night's Dream was Benjamin Britten's magical opera in a co-production between NIDA and the Sydney Conservatorium of Music. Why opera? Many NIDA students go on to work regularly in opera and music theatre as stage managers, lighting designers, set builders, costume and props makers and so on, and this project provided a welcome opportunity for

these students to work in the form as part of their training.

Staged in the 700-seat Parade Theatre, NIDA students from many disciplines worked alongside student performers and a full orchestra from the Conservatorium. Directed by Siren Theatre Artistic Director Kate Gaul and conducted by Con Opera Artistic Director Stephen Mould, this mesmerising production was a dream collaboration between two of Australia's leading performing arts educators.

Mr Burns, a Post-Electric Play dissolved the barriers between high art and pop culture and imagined a post-apocalyptic world where *The Simpsons* have become the new bible. It showed us how the stories we tell make us the people we are.

Directed by NIDA alumnus Alexander Berlage, Anne Washburn's contemporary American fable provided great opportunities in sets, costumes, lights and sound. And with a third act that is entirely sung-through, the production also provided rich musical opportunities. The story of a group of humans pressing into the unknown felt right for pandemic times, and the production underlined this resonance with insight.

Love and Information by Caryl Churchill, perhaps the world's greatest living

playwright, asked how our insatiable appetite for knowledge can be informed by our capacity for love.

This dazzling theatrical kaleidoscope – with 120 characters across over 58 scenes – was directed by Anthea Williams, who found the humanity at the heart of Churchill's 21st century masterpiece. LED screens and video design added beautiful layers to a production that showed us the love through the information.

God's Own County was a NIDA commission written especially for the graduating actors by one of Australia's most in-demand writers, Nathan Maynard, a Trawlwoolway, Pakana/ Palawa man. This cheeky, charged new comedy was directed by Liza-Mare Syron, Co-Founder and Senior Artistic Associate of Moogahlin Performing Arts, the leading First Nations theatre company in NSW.

The story was set on 26 January – that anxious date – at a beachside camping ground where everyone wants the best spot. Whose spot is it any way? The production expertly navigated the play's complex concerns and made for a truly entertaining night in the theatre. It was a rare opportunity for students to participate in the birth of a play that is **sure to have a long life** showcase (Photo: Patrick Boland)

NEW WORKS IN 2021 FROM NIDA WRITERS

NIDA Writers' Readings for 2021 were postponed because of the lockdown in NSW and instead performed live online and streamed between 14 and 18 February 2022. Excerpts from new stage plays, screenplays, docudramas and television scripts were presented.

Harriet Gillies, a tutor in the NIDA MFA Writing for Performance program and an award-winning performance artist and theatre director, said: 'These exciting writers have shown great resilience and a dedication to sharing stories that are important to them, through a year of pandemic pandemonium that has left most of us questioning everything. They have great potential as future leaders in the cultural landscape of Australia.'

'They draw on richly diverse personal experiences, while clearly facing the future. From experiences that have challenged and pushed them, to deeply imaginative fictions and fantasies, the readings showcased a wide variety of genres and styles and demonstrated the exceptional ability, diversity and range of these graduating NIDA writers.'



world of car sales.'

Matt Bostock, who grew up in the expat society of Melbourne with an Australian Chinese father and a Filipino mother, presented his pilot episode for a TV miniseries *True Blue*, set in Brisbane in 1967. 'Australia's involvement in the Vietnam War is escalating. The White Australia Policy is still in place but the 1967 referendum is about to recognise First Nations Australians in the constitution. Rob, a white Australian veteran, his new Chinese-Malay wife, Shirley, and their four year-old son, John, ask: what does



Holly Franich graduated from UTS in Communications and has found her niche in short fiction, filmic and mixed media works. She pitched *Upstream*, a television pilot. 'No one ever leaves the Central Coast. It collects white bogans like dust on the wallet condom of an incel (involuntary celibate). Lola and the graduating class of 2014 must navigate the rudimentary social pressures of a town stuck in the past. All she has to do is graduate without incurring any permanent deficits like suicide or



Eliva Andriamora, a writer and actor based in Sydney, offered a new television series called *The Dealership*. 'Marcy finds herself signing up as a sales trainee at an Australian motor dealership as the only female recruit thrust into the "dog eat dog"



Declan Coyle, fresh from success at SUDS and the KXT lab, contributed a television pilot, *The Lost and Found*. 'Ollie and Jamie's daughter went missing a year ago. Ollie takes a job reuniting people with their missing items at a local lost-and-found to fill the void in her heart. Jamie struggles to break the cycle. When her daughter's belongings begin to turn up in the inventory,



Mahsa Foroughi, a Persian poet, critic and interdisciplinary artist, created the docu-drama *A Poetic Suicide*. 'A disillusioned poet and her cynical cameraman take us on a spiraling inner journey into the poet's brain as she tries to escape the trauma of persecution. To reveal and revive the truth, we must hold on to poetry and swing between dream and reality, fact and fiction,



Michael McStay, an actor, director, musician and 2013 alumnus of NIDA's BFA (Acting) course, has seen several of his plays produced. *Mt. Maddox* is his television series. 'Conservative journalist Grace Cullen is assigned to interview the family of the eccentric anarchist/ antivaxxer/ alien-truther Victoria Maddox, who has terraformed her humble farm into the sovereign state of Mt. Maddox, including Victoria's daughter and an extraterrestrial-sexual (she's into Martians). Slowly, Grace learns to indulge her radical



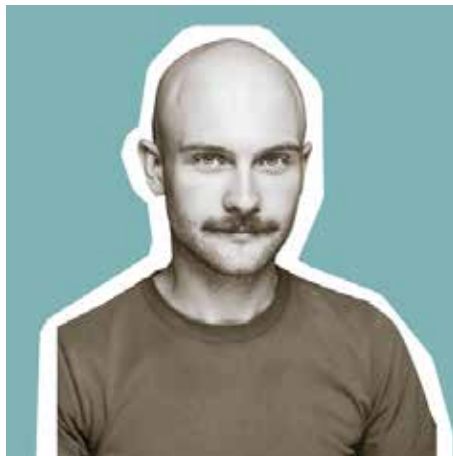
Douglas Hackett, an emerging actor and writer, trained at New York University's Tisch School of the Arts. *Dogged* is his television pilot. 'Jess Fleming had everything: a loving husband, a six-year old daughter and a well-paying job at a right-wing magazine. But after unwittingly infecting her husband after an act of dogging, Jess is now jobless, living with her parents, and relegated to weekends



Jordyn Fulcher, an emerging writer from south-west Sydney, is already part of Sydney Theatre Company's 2019-2021 Emerging Writers Group. She created the play *The Mars Expedition*. 'Deep in the bush is a house that too many people live in, including Abel and Adon. Years later, Abel meets a veteran, Comrade, while volunteering at a care home. Their abrasive relationship sends Abel on a journey through the constellations of memory and



Gabe Francis, a writer and theatre-maker from Lennox Head in northern NSW and a graduate of QUT in Brisbane, created a play entitled *One Night Only*. 'Since they split, Laure and Saul have hung over each other. A rock'n'roll-themed fundraiser brings the pair together for one last time. Dressed as tragic imitations of Jagger and Cher, they fight to regain a sense of



James Watson from Adelaide, who has a Bachelor of Creative Arts (Creative Writing) from Flinders University, created the play *Home Thoughts*. 'Clara has returned to Adelaide. Sarah never left. When these sisters find themselves torn between remaining in the past and an uncertain future, they seriously question



Siham Serhon is a writer, artist, and filmmaker who graduated with a BA in English Literature and Creative Writing (UNSW, 2015). She has written *imPECcable*, a television pilot. 'One drunken night, Sharna and her best-friend Dee-Dee cast a spell they bought at a market in the hopes of creating the perfect man. And from this desperation and freaky universe magic

FESTIVAL OF EMERGING ARTISTS

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

The Festival marked the 50th anniversary year of NIDA's Directing course. For this year's six graduating directors, it was the culmination of the practical component of their training and a place to connect with audiences and to express their unique directorial potential as they transition into the profession. This year's ambitious designs presented the distinct visions of the nine BFA Design for Performance graduates across four NIDA venues and beyond into the virtual.

The productions featured established actors including Shakira Clanton (*Redfern Now*), Dalara Williams (*Top End Wedding, Black Comedy*), Dina Panazzo (*Bloodshot Heart*) and Odile Le Clezio (*The Killing Field*), performing alongside recent NIDA acting graduates and other emerging artists.

This year's Festival, postponed until February 2022 due to COVID, included six live theatre productions, an inspiring installation and a new digital work. Pushing the boundaries of direction and design, the Festival presented striking experiences that took us from the ancient past to fantastical futures, including murder, Minotaurs, remade myths and bold new voices speaking with wisdom, wit and wonder.

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



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

Joining these six live theatre productions were two projects working in the installation and digital space. The installation work *Apocalyptic Hours* offered a fascinating and eerie experiential journey peeking into the creator's life during lockdown. *The Space Between*, directed by Leticia Cáceres, was a collaboration with New Canvas, a leading XR studio for immersive narrative media, in which BFA Design for Performance students made a key contribution to the development of an eventual VR experience, based on a contemporary opera by Paul Grabowsky

and Steve Vizard.

NIDA's 2022 MFA (Master of Fine Arts) Directing graduating students are: Eve Beck, Madeleine Diggins, Samuel Jing, Rikiah Lizarraga, Amy Sole and Alexei Ymer-Welsby.

NIDA's 2022 BFA (Bachelor of Fine Arts) Design graduating students are: Soham Apte, Blake Hedley, Amy Jackson, Hannah Tayler, Phoenix McKay, Angelina Meany, Hayden Relf, Isabella Saltearn and Hannah Yardley.

Given the challenges that students have faced in the past two pandemic years, the Festival of Emerging Artists was a celebration of the collaborative resilience of all involved and an optimistic assertion of the crucial role that performance can play in building an empathetic understanding of the world and our place within it.

JUNE PRODUCTIONS

11–18 JUNE 2021

Presented by NIDA BFA Design for Performance, BFA Costume, BFA Properties and Objects, BFA Scenic Construction and Technologies, BFA Technical Theatre and Stage Management, MFA Directing and final year BFA Acting students.



EAT ME

Four short plays by **James Elazzi**, **Jordyn Fulcher**, **Enoch Mailangi** and **Wendy Mocke**
 Directed by **Tasnim Hossain**, **Kenneth Moraleda**, **Jennifer Rani**, **Courtney Stewart**
 NIDA Theatres, Playhouse
 10–12, 15–17 June, 7pm
 17 June, 1pm
 Running time 90 minutes

2019 *The Necklace*

CAST

David	Ryan Enniss
Tam	Charlotte Lucas
Aquil	Wern Mak
Sophia	Christy Tran
Mohamad	Adolphus Waylee

Writer

James Elazzi*

1969 *Blowback*

CAST

James	Ryan Enniss
Ruby	Charlotte Lucas
Alex	Wern Mak
Annie	Christy Tran
John	Adolphus Waylee

Writer

Wendy Mocke*

1919 --

CAST

Woodrow	Ryan Enniss
Fern	Charlotte Lucas
Harry	Wern Mak
Roberta	Christy Tran
Vincent	Adolphus Waylee

Writer

Enoch Mailangi*

2069 *The End of Everything from the Perspective of Lawn Chairs*

CAST

Daniel	Ryan Enniss
Tayla	Charlotte Lucas
Fin	Wern Mak
Missy	Christy Tran
Archie	Adolphus Waylee

Writer

Jordyn Fulcher

ARTISTIC AND PRODUCTION TEAM

Assistant Directors	Samuel Jing	Props Supervisors	Danielle Guyot
Movement Director	Rikiah Lizarraga	Construction Manager	Rhyanna Martinussen
Set Designer	Gavin Robins**	Head Electrician	James McKay*
Costume Designers	Hannah Yardley	Costume Makers	Jessie McGuigan
Lighting and Co-video Designer	Amy Jackson	Props Makers	Tamsyn Balogh-Caristo
Co-video Designer	Bella Saltearn	Costume Assistants	Jasmin Gray
Sound Designers	Saint Clair	Costume Design Assistants	Lily Mateljan
Voice Coach	Ethan Hamill	Props Assistants	Hunter Depalo
Production Stage Managers	Elif Akgul (1919, 2019)	Set Design Assistant	Zachary Portelli
Deputy Stage Managers	Tim McNaught (1969, 2069)	Technical Assistant	Maeve Durkin
Assistants Stage Manager	Angela Sullen**		Nina Price
Costume Supervisors	Sophie Jones		Rebecca Howarth
	Jimi Rawlings		James Stibilj
	Jordan Jeckells		Tanne Patterson
	Jodi Rabinowitz		Gaia Stein
	Madeleine Picard		Serena Pollock
	Cameron Russell		Amy Norton
	Elsbeth Cameron		
	Lucy Jauristo		

Metamorphosis

By **Franz Kafka**

Translated and adapted by **David Farr** and **Gísli Örn Garðarsson**

Directed by **Benjamin Schostakowski**

NIDA Theatres, Reg Grundy Studio

11, 15–18 June, 7.45pm

15 June, 1pm

CAST

Gregor	Philip Lynch
Grete	Julie Bettens
Mother	Alyona Popova
Father	Riley McNamara
Stietl/Fischer	Flynn Barnard

ARTISTIC AND PRODUCTION TEAM

Director	Benjamin Schostakowski**
Assistant Director	Amy Sole
Set Designer	Soham Apte
Costume Designer	Blake Hedley
Lighting Designer	Nathan Sandy
Video Designer	Joel Mallett
Sound Designer	Trillian Vieira
Voice Coach	Gavin Leahy *
Movement Coach	Troy Honeysett*
Production Manager	Zac Saric
Stage Manager	Chloe Langdon
Assistant Stage Manager	Christopher Milburn
Construction Manager	Lynsey Brown**
Props Supervisor	Isabell De Laurentis
Costume Supervisor	Ori Hiser
Head Electrician	Scott Cleggett
Video Systems	McLane Catterall
Design Assistants	Taylah Miller
Costume Assistant	Madaleine Cooper
Props Assistant	Laura Moschner
Sets Assistant	Jess McIntosh
Cinematographer and Camera Operator	Eryn Douglas
Camera Operators	Tommaso Patelli
Mic Technician	Carter Cheng*
	Keelan Ellis
	Daniel Story
	Isobel Morrissey

*Guest artist

**NIDA staff

Images, this page: *Eat Me* (Photo: Jacob Creech)

JUNE PRODUCTIONS

11–18 JUNE 2021



Perfect Stranger

By Hilary Bell

Directed by Kate Champion

NIDA Theatres, Space

10, 11, 15–18 June, 7.30pm

18 June, 1pm

CAST

Ruth	Amy Joyce
Donkey/Richard/ Len/Gravedigger	Ari Maza Long
Old Woman/Owen	Braydon May
Kurt/Boy Adam/Father/ Mark/Shawn	Connor Reilly
Grace/Skye/Janice/ Gilda/Dawn	Ebony Tucker
Roberto/Dean/Duane/Carer	Gabriel Alvarado
George/Horatio/Scott/ Charlie/Dev	Harrison Quast
Barry/Miguel/David/ Cyclist/Jesse	Shaw Cameron
Brenda	Mema Munro

The Tour Group*

Rachel Crossan
Kael D'Alterio
Struan Davidson
Jesse Donaldson-Jarrett
Declan Dowling
Ryan Glasson
Kieren Gregory
Ruby Hawken
Minerva Khodabande
Max Macdonald
Ashley McLaren
Bronte Muir
Georgia Oom
Sienna Richardson
Hannah Stewart
John Thomas
Nathan Wheeler

ARTISTIC AND PRODUCTION TEAM

Writer	Hilary Bell**
Director	Kate Champion**
Assistants Director	Eve Beck
Set Designer	Madeleine Diggins
Costume Designer	Hayden Relf
Lighting Designer	Hannah Tayler
Sound Designer and Sound Systems	Leia Loisa
Voice Coach	Jennifer White*
Production Stage Manager	Krystelle Quartermain
Deputy Stage Manager	Zoe Davis
Assistants Stage Manager	Oliver Becroft
Head of Construction	India Lively
Costume Supervisors	Zac White
Props Supervisor	Bethany Hewitt
Head Electrician	Siobhan Nealon
Props Makers	Zoe Manning
Costume Assistants	Mia Barnes
Design Assistants	Hunter Depalo
Props Assistants	Zachary Portelli
Revolve Operator	Michiru Encinas
Production Assistant	Natalie De Palo
Technical Assistants	Paris Burrows
	Cosette Mangas
	Ari Gilbert
	Zali Kassi
	Eryn Douglas
	Alexis Worthing
	Maddison Craven
	Kirsten Drake

Revolt. She Said. Revolt Again.

By Alice Birch

Directed by Heather Fairbairn

NIDA Theatre, Studio Theatre

9–12, 15, 16 June, 7.15pm

16 June, 1pm

CAST

Female A	Libby Kay
Female B	Olivia Bourne
Female C	Hannah Julii Anderson
Male A	Ashan Kumar
Male B	Alfred Kouris

ARTISTIC AND PRODUCTION TEAM

Director	Heather Fairbairn*
Assistant Director	Alexei Ymer-Welsby
Set Designer	Angelina Meany
Costume Designer	Phoenix McKay
Lighting Designer	Sybilla Wajon
Sound Designer and Composer	Kaitlyn Crocker
Voice Coach	Laura Farrell*
Production Stage Manager	Sophia Wallace
Deputy Stage Manager	Bella Thompson
Assistant Stage Manager	Bernadett Lorincz
Construction Supervisor	Jordan Magnus-McCarthy
Costume Supervisor	Matthew Hinton
Properties Supervisor	Samantha Manning
Head Electrician	Rachel Hallett
Costume Assistant	Pip Morey
Costume Design Assistant	Delan Woods
Costume Maker	Lou Flowers
Props and Cabinetry Assistant	Maeve Durkin
Cabinetry Assistants	Connor Palmer
Set Design Assistant	Hunter Depalo
Ceiling Operator	Zachary Portelli
Technical Assistants	Jessi Seymour
	Tommaso Patelli
	Joel Montgomery
	Grace Sackman

Images, this page: *Perfect Stranger* (Photo: Lisa

Tomasetti) *Revolt. She Said. Revolt Again.*

(Photo: Gaye Gerard)

Opposite page: *A Midsummer Night's Dream*

(Photo: Pollyana Nowicki)

*Diploma of Musical Theatre students

**Guest artist

Ghosts photos:

*Guest artist

END OF YEAR PRODUCTIONS

4–9 DECEMBER 2021



A Midsummer Night's Dream

Music by **Benjamin Britten**

Libretto adapted from **William Shakespeare** by **Benjamin Britten** and **Peter Pears**

A co-production National Institute of Dramatic Art | Sydney Conservatorium of Music

Conducted by **Stephen Mould**

Directed by **Kate Gaul**

Set design by **Camille Ostrowsky**

Costume design by **Sabina Myers**

Associate Set Designer **Veronique Benett**

Lighting Design by **Sophia Wallace**

Sound Design by **Sophie Jones**

Music Director/ Conductor (SCM)	Dr Stephen Mould*	ARTISTIC AND PRODUCTION TEAM	Props Assistant/ Follow Spot Operator (NIDA)	Ari Gilbert
Director	Kate Gaul**	Producer/Artistic Planning Manager (SCM)	Make-up Artists (NIDA)	Anthony Bonfanti
Assistant Conductor (SCM)	Simon Lobelson*	Stage Production Coordinator (SCM)		Amy Dillon
Assistant Conductor (SCM Masters student)	Omid Moheb Zadeh	Principal Repetiteur (SCM)		Melanie Gjura
Set Designer	Camille Ostrowsky**	Repetiteur (SCM)		Teagan Hay
Associate Set Designer	Veronique Benett**	Costume Supervisor (NIDA)		Ahdinda Ley
Costume Designer	Sabina Myers**	Costume Makers (NIDA)	Follow Spot Operators (NIDA)	Eliza Young
Lighting Designer (NIDA)	Sophia Wallace	Costume Coordinator/Dresser		Jordan Magnus-McCarthy
Sound Designer (NIDA)	Sophie Jones	Props Co-Supervisors/ Makers (NIDA)	Head Mechanist (NIDA)	Amina Osman
Assistant Director (SCM)	Hannah Burton	Costume and Props Specialist	Mechanists (NIDA)	Chris Milburn-Clark
Choreographer (SCM)	Sofya Kovaleva	Production Manager (NIDA)		Maxime Armand
Movement Consultant	Troy Honeysett**	Stage Manager (NIDA)	Technical Assistants (NIDA)	Cameron Bartie
EXTERNAL MENTORS (NIDA)		Assistant Stage Manager (NIDA)		Madeleine Picard
Stage Management	Eugenia Farrell	Construction Manager (NIDA)		Cameron Russel
Lighting Design	Damien Cooper	Fly Supervisor		India Lively
Head Electrician	Cameron Menzies	Head Electrician (NIDA)		Bernadett Lorincz
Sound Design	David Grigg	Design Assistant (NIDA)		Oliver Brocroft
Diploma of Live Productions and Technical Services Crew	Anthony Keen	Design Assistant/ Follow Spot Operator (NIDA)		
Make-up Artists	Cathy Malik Sandra Wograndl			



END OF YEAR PRODUCTIONS

4-9 DECEMBER 2021



God's Country

By **Nathan Maynard** (Trawlwoolway)

Directed by **Liza-Mare Syron** (Biripi)

Set and costume design by **Cris Baldwin**

Lighting design by **James Rawlings**

Sound design by **Krystelle Quartermain**

God's Country is supported by the The Keir Foundation Liza-Mare Syron (Biripi), Director of *God's Country* and UNSW Indigenous Scientia Senior Lecturer, has been supported by UNSW.

NIDA Theatres, Studio Theatre

1-4, 6-9 December, 7.30pm

CAST

Sandy	Shaw Cameron
Cassidy	Libby Kay
Ricky	Ari Maza Long (Meriam/Yidinji)
Two Bob	Riley McNamara
Jazz	Mema Munro (Marriamu)
Rusty	Alyona Popova
Mossy	Connor Reilly
Baako	Adolphus Waylee

ARTISTIC AND PRODUCTION TEAM

Playwright	Nathan Maynard (Trawlwoolway)*
Director	Liza-Mare Syron (Biripi)*
MFA Assistant Director	Amy Sole (Wiradjuri/Worimi)
Set/Costume Designer	Cris Baldwin*
Lighting Designer	James Rawlings
Sound Designer	Krystelle Quartermain
Voice Coach	Angela Sullen**
Movement Consultant	Troy Honeysett*
Production Stage Manager	Leia Loisa
Deputy Stage Manager	Ethan Hamill
Assistant Stage Manager	Maddison Craven
Head Electrician	Zoe Davis
Construction Supervisor	Nicholas Day**
Costume Supervisor	Corinne Heskett**
Props Supervisor	Rhyanna Martinussen
Costume Assistant	Nina Price
Props Assistant	Jess McIntosh
Set Design Assistant	Rebecca Howarth
Costume Design Assistant	Serena Pollock
Set Construction Assistant	Maxime Armand
Technical Assistant	Bernadett Lorincz
Crew	Ugochi Okorie***

*Guest artist

**NIDA staff

***Diploma of Live Production and Technical Services student



Love and Information

By **Caryl Churchill**

Directed by **Anthea Williams**

Set and costume design by **Jeremy Allen**

Lighting design by **Saint Clair**

Sound design and composition by **Zachary Saric**

Video design by **McLane Catterall**

NIDA Theatres, Reg Grundy Studio

2-4, 6-9 December, 8pm

4 December, 1pm

CAST

	Amy Joyce
	Ashan Kumar
	Braydon May
	Christy Tran
	Flynn Barnard
	Gabriel Alvarado
	Julie Bettens
	Ryan Enniss

ARTISTIC AND PRODUCTION TEAM

Director	Anthea Williams*
Assistant Director	Claudia Osborne*
Set/Costume Designer	Jeremy Allen*
MFA Designer/Composer	Zachary Saric
Video Designer	McLane Catterall
Lighting Designer	Saint Clair
Voice Coach	Simon Masterton*
MFA Voice Coach	Eleanor Stankiewicz
Movement Consultant	Troy Honeysett*
Production Stage Manager	Sybilla Wajon
Deputy Stage Manager	Jessica Pizzinga
Props Supervisor	Danielle Guyot
Costume Supervisor	Samantha Manning
Set/Construction Supervisor	Zachary White
Head Electrician	Jodi Rabinowitz
Assistant Stage Manager	Grace Sackman
	Daniel Story
Props Assistant	Zali Kassi
Costume Assistants	Laura Moschner
	Maeve Durkin
Design Assistants	Jessi Seymour
	Taylah Miller
Set/Construction Assistant	Eryn Douglas
Technical Crew	Oliver Becroft
	Declan Lodge**
	Joshua Watts**

*Guest artist

**Diploma of Live Production and Technical Services student



Mr Burns, a post-electric play

By **Anne Washburn**

Score by **Michael Friedman**

Lyrics by **Anne Washburn**

Directed by **Alexander Berlage**

Musical direction by **Andrew Worboys**

Set and costume design by **Isabel Hudson**

CAST

Matt/Scratchy	Alfred Kouris
Jenny/Bart	Charlotte Lucas
Maria/Marge	Ebony Tucker
Sam/Mr Burns	Harrison Quast
Colleen/Lisa	Olivia Bourne
Gibson/Homer	Philip Lynch
Quincy/Itchy	Wern Mak
Claire/Edna	Hannah Julii Anderson

Band (Piano)

Dylan Pollard*

Band (Guitar)

Owen Drinian*

Band (Percussion)

Rowan Brooks*

ARTISTIC AND PRODUCTION TEAM

Director	Alexander Berlage*
Musical Director	Andrew Worboys*
Assistant Musical Director	Cypress Bartlett*
Production Designer	Isabel Hudson*
Lighting Designer	Isaac Barron
Sound Designer	Kaitlyn Crocker
Voice and Dialect Coach	Jennifer White*
Movement Consultant	Troy Honeysett*
Production Stage Manager	Nathan Sandy
Deputy Stage Manager	Tim McNaught
Assistant Stage Manager	Keelan Ellis
	Isobel Morrissey
Costume Supervisor	Lucy Jauristo
Properties Supervisor	Hunter Depalo
Construction Manager	Matthew Hinton
Head Mechanist	Scott Cleggett
Head Electrician	Bella Thompson
Costume Assistants	Delan Woods
	Michiru Encinas
	Natalie De Palo
Properties Assistants	Gaia Stein
	Connor Palmer
	Zali Kassi
Design Assistants	Lou Flowers
	Paris Burrows
	Madaleine Cooper
Construction Assistant	Tommaso Patelli
Microphone Technician	India Lively
Mechanists	Chris Milburn-Clark
	Madeleine Picard

*Guest artist

FESTIVAL OF EMERGING ARTISTS

22–26 FEBRUARY 2022



The Life That I Gave You

Written by Luigi Pirandello
Directed by Alexei Ymer-Welsby
Set and costume design by Bella Rose Saltearn

The Life That I Gave You is Pirandello's magical and melancholic story of a grieving mother and her attempts to keep her dead son alive, here reimagined by director Alexei Ymer-Welsby and designer Bella Rose Saltearn.

22–26 Feb, 6.45pm
26 Feb, 12pm

CAST

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

ARTISTIC AND PRODUCTION TEAM

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



Too Human

Written by graduating NIDA MFA Writing student Michael McStay
Directed by Sammy Jing
Set and costume design by Hannah Tayler

Too Human is the story of Monty, born of mermaid and minotaur. Written by graduating NIDA MFA Writing for Performance student Michael McStay, with design by Hannah Tayler, this world premiere is a farcical physical comedy inspired by the John Hughes teen movies of the eighties.

22–26 Feb, 8pm
26 Feb, 1.15pm

CAST

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

ARTISTIC AND PRODUCTION TEAM

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



HYDRARCHOS

Written by Grace Davidson-Lynch
Directed by Rikiah Lizarraga
Set and costume design by Blake Hedley

HYDRARCHOS, a story of dinosaur bones, science denial and community meltdown from Grace Davidson-Lynch, is a world premiere. Director Rikiah Lizarraga and designer Blake Hedley bring the work to vivid life.

22–26 Feb, 8pm
26 Feb, 1.15pm

CAST

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

ARTISTIC AND PRODUCTION TEAM

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

Images, this page: *The Life that I Gave You* (Photo: Maja Baska) *Too Human* (Photo: Maja Baska) *Hydrarchos* (Photo: Phil Erbacher)
Opposite page: *God's Country* (Photo: Patrick Boland) *Love and Information* (Photo: Patrick Boland)

FESTIVAL OF EMERGING ARTISTS

22–26 FEBRUARY 2022



BETH

22–26 Feb, 9.15pm
26 Feb, 2.30pm

Written by Sophie Davis, Madeleine Diggins, and Barbara Taylor
Directed by Madeleine Diggins
Set and costume design by Amy Jackson

BETH is a camp and murderous comedy adapted from Shakespeare's *Macbeth* by NIDA Writing alumna Sophie Davis, with Madeleine Diggins, and Barbara Taylor. This world premiere is directed by Madeleine Diggins with designs by Amy Jackson.

CAST

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

ARTISTIC AND PRODUCTION TEAM

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



Hotel

22–26 Feb, 6.45pm
26 Feb, 12pm

Written by Caryl Churchill
Directed by Eve Beck
Set and costume design by Hayden Relf

Hotel, from the great British playwright Caryl Churchill, is a voyeuristic collage of ten different characters and their lives playing out simultaneously in a single hotel room. Directed by Eve Beck with design by Hayden Relf, this ingenious piece looks at our relationship to loneliness, love, dissatisfaction and one woman's desire to disappear.

CAST

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

ARTISTIC AND PRODUCTION TEAM

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



Burning

22–26 Feb, 9.15pm
26 Feb, 2.30pm

Written by Amy Sole
Directed by Amy Sole
Set and costume design by Angelina Meany
Cultural Consulting by Dr Nerida Blair

Burning is a world premiere and vital First Nations work written and directed by Amy Sole. This theatrical epic, designed by Angelina Meany, confronts the pain afflicted on these lands and this soul.

CAST

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

ARTISTIC AND PRODUCTION TEAM

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

Images, this page: *Beth* (Photo: Phil Erbacher)
Hotel (Photo: Lisa Maree Williams)
Burning (Photo: Lisa Maree Williams)



Apocalyptic Hours

22–24 Feb, viewing between 6-10pm
 24 Feb, viewing between 12.30-1.30pm

Installation piece developed by Phoenix McKay

Pandemics indicate the fragility of life, chaos, and create paralysing anxiety that the world is dissolving. *Apocalyptic Hours* is an installation peeking into the creator's life during lockdown and seeking comfort that came in the form of seeing other artists persevere.

ARTISTIC AND PRODUCTION TEAM

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

The Space Between

Written by Steve Viazard
 Composed by Paul Grabowsky
 Directed by Leticia Cáceres*
 Design by Hannah Yardley and Soham Apte

The Space Between is a special collaboration with New Canvas, a leading XR studio for immersive narrative media, directed by Leticia Cáceres.

The creative work of BFA Design for Performance students Hannah Yardley and Soham Apte makes a key contribution to the development of an eventual VR experience, based on a contemporary opera by Paul Grabowsky and Steve Vizard.

ARTISTIC AND PRODUCTION TEAM

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



Hydrarchos

NIDA EVENTS

In addition to the Writers Readings and productions in the three major productions seasons, NIDA has many regular productions that are part of its practice-based learning.

These include:

- Articulate – where 3rd Year Actors voice scenes from well-known films and TV.
- Actors Showcase – the final showcase for 3rd Year Actors to the creative industry, including agents.
- Diploma of Musical Theatre Showcase
- Diploma of Stage and Screen Performance Showcase
- Magic Show (Technical Theatre & Stage Management)
- Unplugged – 3rd Year Actors two-handers for industry guests

Other student-facing masterclasses were a Screenrights Masterclass, TikTok Masterclass, a talk by actor and mental health leader Ben Steel and a NAISDA Collaboration.

Special Conversations

Throughout the year NIDA hosted a number of public and invite-only conversation events. These included public in person talks:

Jeffrey Seller, the multi-award winning and original producer of musical *Hamilton* and *Rent*, shared his inspiring journey with NIDA Artistic Director in Residence David Berthold and students.

NAIDOC Week Annual Lecture featuring **Elaine Crombie** in conversation with **Dr Sandra Phillips**.

Stuart Beattie, BAFTA Award winning Australian & Hollywood screenwriter and director in conversation with Margaret Pomeranz.

NIDA alumnus **Alex Russell** screened his film *Under My Skin*, followed by a Q&A with Alex and director **David O'Donnell**, moderated by Chika Ikgogwe.

NIDA Nights

David Berthold, NIDA's Artistic Director in Residence, hosted monthly talks during lockdown with NIDA Alumni for students, donors and NIDA staff. The artists featured were Simon Burke AO, Kate Box and Katrina Milosevic, and Marta Dusseldorp and Ben Winspear.

NIDA In Conversation

NIDA's In Conversation online series was taken over by an impressive line-up of curators spanning film, theatre, tv and digital media who assembled a diverse line-up of guests exploring their roles in impacting and changing Australian culture through the arts.

In 2021, the curators were multi-award-winning theatre and opera director **Imara Savage** (*St Joan*, *Top Girls*); playwright, screenwriter and multidisciplinary Thai-Australian artist **Anchuli Felicia King** (*White Pearl*); director, playwright and dramaturg **Tasnim Hossain** (ABC TV's *Carpark Clubbing*); actor and one of Casting Guild of Australia's Rising Stars of 2020 **Bridie McKim** (*Bump*, *The Heights*); and director and actor Darren Yap, whose 2020 directing credits alone include *Joseph and His Amazing Dream Coat* (Tokyo), *Jesus Wants Me for a Sunbeam* (Belvoir), *Double Delicious* (Contemporary Asian Australian Performance/Sydney Festival), and *Next to Normal* (NIDA).

Guests included:

Emily Dash, writer, actor, producer and speaker, discussing how the arts and entertainment industry is incorporating inclusive practice and showcasing more stories from disabled artists, in conversation with Bridie McKim.

Osamah Sami, award-winning actor, writer, director, poet, and stand-up comedian (*Ali's Wedding*, *Good Muslim Boy*) in conversation with Tasnim Hossain.

Angus Cerini, multi-award-winning writer, performer and theatre-maker (*Wonnangatta*, *The Bleeding Tree*, *Resplendence*) in conversation with Imara Savage.

Anne-Louise Sarks, internationally acclaimed director, writer and dramaturg (Artistic Director of Melbourne Theatre Company) in conversation with Tasnim Hossain.

Sue Giles AM, award-winning theatre maker, Artistic Director/co-CEO of Polyglot Theatre and President of the International Association of Theatre for Children and Young People, in conversation with Tasnim Hossain.

David Finnigan, award-winning playwright (*Kill Climate Deniers*) discussing his



ongoing work with research scientists to produce theatre about climate and global change, in conversation with Tasnim Hossain.

Brian Quirt, dramaturg, playwright, director, theatre-maker and Artistic Director of Nightswimming, a dramaturgical company based in Canada, and Director of the Banff Centre Playwrights Lab, in conversation with Tasnim Hossain.

David Henry Hwang, internationally acclaimed playwright, screenwriter, television writer and opera librettist (*M. Butterfly*, *Chinglish*, *Yellow Face*) in conversation with Anchuli Felicia King.

Anthea Williams, award-winning theatre and film director and Churchill Fellow, in conversation with Bridie McKim.

Callum Francis and Chloe Zuel, two team members of We The Industry Inc., established in 2020 to create greater representation and inclusion within the Australian theatre industry, in conversation with Imara Savage.

Julio Himede, founder of Yellow Studio in New York City specialised in production design, creative direction and art direction for television and live events, in conversation with Darren Yap.

Tasnim Hossain, playwright, dramaturg and director (*Yellow Face*) in conversation with David Berthold.

Anchuli Felicia King, playwright/screenwriter and multidisciplinary Thai-

ALUMNI AWARD WINNERS

NIDA ALUMNI AND AWARDS 2021

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.

Grace Chapple (Writing, 2020) selected for AWG First Break program, supported by Screen NSW.

Shannon Murphy (Directing, 2007) was nominated for a BAFTA Best Director Award for her film *Babyteeth*. Shannon was also honoured with the Women In Motion 2021 Young Talent Award, presented by Festival de Cannes and Kering, for *Babyteeth*.

Justin Kurzel (Design, 1995) directed the film *Nitram* and received a resounding standing ovation at its premiere screening "In Competition" at Cannes Film Festival, the only Australian film selected in this category in over a decade. *Nitram* also features Judy Davis (Acting, 1977) and Essie Davis (Acting, 1992), with production design and costume design by Alice Babidge (Design, 2004), Ara Nuri Steel (Design for Performance, 2016) as onset dresser and Jenny Kent (Voice Studies, 2002) as dialect coach.



Alice Babidge (Design, 2004) was nominated for a BAFTA Best Costume Design Award for *The Dig*.

Greta Vella (Writing, 2017) shared nominee for Writers Guild of America, USA. TV Award for *The Great*.

Michael Wilkinson (Design, 1993) was nominated for Excellence in Sci-Fi/Fantasy Film for his costume design of the Netflix musical *Jingle Jangle: A Christmas Journey* in the 23rd Costume Designers Guild Awards.

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

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

Twelve NIDA alumni were nominated for the 2021 Australian Academy of Cinema and Television Arts (AACTA) Awards and more than 85 alumni have played key roles in nominated programs across 35 films, TV series and shorts.

Justin Kurzel's (Design, 1995), powerhouse feature film *Nitram* scored 8 wins including Best Film, Best Direction for Kurzel, Best Lead Actress Judy Davis (Acting, 1977) and Best Supporting Actress Essie Davis (Acting, 1992).

All My Friends Are Racist, created and written by Enoch Mailangi (Writing for Performance, 2021) and starring Tuuli Narkle (Acting, 2018) won for Best Short Form Comedy.

The Tailings won Best Short Form Drama, featuring Mabel Li (Acting, 2019), Kris McQuade (Acting, 1971) Nic English (Acting, 2017) and Shaun Martindale (Singer Actor/Dancer program, 2000).

Anna Torv (Acting, 2001) won Best Actress in Drama for *The Newsreader*.

Fires won Best Miniseries or Telefeature starring Miranda Otto (Acting, 1990) and Richard Roxburgh (Acting, 1986).

Wentworth won the audience voted Favourite Television Drama starring Katrina Milosevic (Acting, 1997), Susie Porter (Acting, 1995), Kate Box (Acting, 2003) and Vivienne Awosoga (Acting Musical Theatre, 2018).

Ellie & Abbie (& Ellie's Dead Aunt) won Best Indie Film with Executive producer is Spencer McLaren (Acting, 1990), starring Julia Billington (Acting, 2008) with production design by Jamie Cranney (Design, 2010).

The Dry won the audience-voted Favourite Film award and features Genevieve O'Reilly (Acting, 2000) and Miranda Tapsell (Acting, 2008).

AWGIE awards:

Sam Meikle (Playwrights, 2000), Gretel Vella (Writing for Performance, 2017), Elliot Vella (Writing for Performance, 2019) and Timothy Walker (Acting, 2018) were nominated for *A Sunburnt Christmas* in the category: Television – Telemovie Or Miniseries Of 4 Hours Or Less Duration, Including Original And Adapted Works.

In the Television – Series Or Miniseries Of More Than 4 Hours Duration, Including Original And Adapted Works category, Tony McNamara and Gretel Vella (Writing, 2017) were nominated for *The Great: Season 1, 'A Pox on Hope'* and Sam Meikle (Playwrights, 2000) was nominated for *Wakefield: Season 1, Episode 5*.

Other:

At the Film Critics Circle of Australia awards, Justin Kurzel's (Design, 1995) *Nitram* won Best Director, Best Actor for Caleb Landry Jones, Best Actress for Judy Davis (Acting, 1977) and Best Actress – Supporting Role for Essie Davis (Acting, 1992). *Nitram* received fifteen nominations overall. Miranda Tapsell (Acting, 2008) was also nominated for Best Supporting Actress in *The Dry*. *Nitram* directed by Justin Kurzel (Design, 1995) also won the Cinefest Oz Film Award.

Image, this page: Dalara Williams
Photo: Lisa Maree Williams
Opposite page: Albert Mwangi

ALUMNI AWARD WINNERS

NIDA ALUMNI AND AWARDS 2021



Shannon Murphy (Directing, 2007), was nominated for two Australian Directors' Guild Awards, including Best Direction in a Feature Film for *Babyteeth* and Best Direction in a TV or SVOD Drama Series episode for an episode of *Killing Eve* (Series 3, Episode 5).

John Kachoyan (Playwrights, 2004) was selected for Impact Australia 2, an eight-week accelerator program aimed at discovering, cultivating, and empowering Australian screenwriters, an initiative by Impact and Gentle Giant Media Group.

Mabel Li (Acting, 2019) was a finalist for the Australians in Film Heath Ledger Scholarship.

Georgina 'George' Buchanan (Properties and Objects, 2008) was declared the winner of *Making It Australia*, Channel 10's creative craft competition series.

Albert Mwangi (Acting, 2020) and Yerin Ha (Acting, 2018) were named Casting Guild of Australia's Rising Stars of 2021 as performers with the potential to break out on the world stage.

Angus Wilkinson (Directing, 2013) won Best International Film 2021 at the Norwich Film Festival for short film *The Exit Plan*, qualifying the film for Oscar and BAFTA contention.

Essie Davis (Acting, 1992) was nominated for Best Actress for her role in Gaysorn Thavat's acclaimed social drama, *The Justice of Bunny King* at the 14th Annual

Asia Pacific Screen Awards.

THEATRE

Amanda Nichols (Costume, 2005) was one of the winners of Next Gen, Australian Fashion Week's emerging designer program, for her label *Replica Project*.

Nikita Waldron (Acting, 2017) won the Australian Theatre for Young People (ATYP) 2021 Rebel Wilson Comedy Commission, a program to uncover extraordinary talent, with dramaturgical support from ATYP, and contact with comedic superstar Rebel Wilson.

Tait de Lorenzo (MFA Directing, 2019) and Dalara Williams (Acting, 2017) were both shortlisted for the Create NSW and Griffin Theatre Company's inaugural Incubator Fellowship, a \$30,000 fellowship established to support artist development across the theatre industry in NSW.

Moulin Rouge! The Musical became the first-ever Australian-produced musical to win a Tony Award for Best Musical. The show is based on the 2001 Oscar-winning film by NIDA alumnus Baz Luhrmann (Acting, 1985), which celebrated its 20th anniversary in 2021. He and original production and costume designer and NIDA alumna Catherine Martin (Design, 1988) are part of the creative team behind the show.

Sydney Theatre Awards:

Kip Williams (Directing, 2009; MFA, 2010) won Best Direction of a Mainstage Production and Marg Horwell and David

Bergman (Production, 2008) won Best Stage Design of a Mainstage Production for Sydney Theatre Company's *The Picture of Dorian Gray*.

Charles Davis (Design, 2014) won Best Stage Design of an Independent Production for *Happy Days* by Red Line Productions.

Genevieve Blanchett (Design, 1993) won Best Costume Design of a Mainstage Production for *Home, I'm Darling* at Sydney Theatre Company.

Esther Zhong (current NIDA BFA (Costume) third-year student) won Best Costume Design of an Independent Production for *Three Fat Virgins Unassembled* presented by Slanted Theatre at King's Cross Theatre.

Benjamin Brockman (Production, 2011) won Best Lighting Design of an Independent Production for *Symphonie Fantastique*. The show also won Best Independent Production and Best Ensemble, featuring NIDA alumni Clare Hennessy (Writing for Performance, 2016), Annie Stafford (Acting 2016) and Chemon Theys (Musical Theatre, 2017), with set and lighting design by Benjamin Brockman (Production, 2011) and current third-year acting student Grace Stannas as movement coach.

David Bergman (Production, 2008) won Best Sound Design of a Mainstage Production for Griffin Theatre Company's *Green Park*.

Philip Quast (Acting, 1979) won Best Cabaret Production for *Is This All Then?*

Gale Edwards (Directing, 1981) and Tony Sheldon were honoured with Lifetime Achievement Awards.

2021 BroadwayWorld (Sydney) Awards:

Kip Williams (Directing, 2009) won Best Direction of a Play for Sydney Theatre Company's *The Picture of Dorian Gray*

Laura Djanegara (Acting, 2016) won Best Performer In A Play for *The Linden Solution*

Shaka Cook (Acting, 2012), won Best Supporting Performer in a Musical for *Hamilton Australia*

Ariadne Sgouros (Acting, 2017) won Best Supporting Performer in a Play for *You're Not Special*

2021 Green Room Awards:

Chris Edwards (Writing for Performance, 2018) was awarded Best Independent Theatre: Ensemble for *This Bitter Earth*.

Charles Wu (Acting, 2014) was awarded Outstanding Performance for *Torch the Place* (Melbourne Theatre Company).

Renee Mulder (Design, 2008) was awarded Outstanding Design for *Home I'm Darling* (Melbourne Theatre Company).

Dan Giovannoni (Playwriting, 2010) and Christos Tsiolkas was awarded Outstanding Writing/Adaptation for the Australian Stage for *Loaded* (Malthouse Theatre)

APDG Awards:

Morgan Moroney (Technical Theatre and Stage Management, 2020) won the NIDA Foundation Trust Emerging Designer for a Live Performance Award for *Ghosts*, the October Student Production at NIDA in Morgan's final year.

The Cameron Creswell Outstanding Contribution to Design Award recipient was Catherine Martin APDG (Design, 1988) which acknowledges her incredible creative costume and design work across her 20-year career. Stanmart Film Services Art Direction or Set Decoration for a Television Production Award was for *Operation Buffalo*, an ABC TV Drama



inspired by the events of British Nuclear Tests at Maralinga, featuring Nicholas Dare as Art Director (Design, 2001).

Peter England APDG – Set Design (Design, 1994) and Jacob Nash – Set Design (Design, 2005) won The Creative Crunchers Design Collaboration for a Live Performance or Event Award for *Knowledge Ground* (exhibition).

Anna Tregloan APDG (NIDA Board Member) received the Resene Paints Set Design for a Live Performance Award for *The Planet - A Lament*.

Courtney Westbrook (Design, 2016) and Ara Nuri Steel (Design, 2016) Production

Designers, Miniatures And Animation took out the AFTRS Emerging Designer for a Screen Production Award for Stop Motion Short Film *cnut*.

CULTURAL LEADERSHIP

Image, this page: Mabel Li (Acting, 2019)
Opposite page: Tait de Lorenzo (MFA Directing, 2019)

NIDA OPEN, NIDA CORPORATE, NIDA MELBOURNE AND NIDA THEATRES

Throughout 2021, despite the many challenges of the COVID-19 public health crisis, NIDA continued to deliver substantial public programs for 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 made a promising start to 2021, with participants returning in record numbers from the challenges presented by COVID-19 in 2020. A successful Summer and Term Program

saw NIDA Open engage with more than 8,500 course participants in 2021. In the second half of the year, the department adapted programming for online delivery in both Sydney and Melbourne, maintaining a strong cohort of Studio students and connecting with 1,200 students through online classes. Although impacted by snap lockdowns, classes in Brisbane and Adelaide continued to operate 'as normal' throughout the year, providing an opportunity to continue the delivery of some face-to-face training.

Throughout the year the team has also invested in the development of new online programs, including seven new online adult short courses across a range of disciplines and a new suite of online school holiday programs for children and young people. The Program and Operations team responded to significant uncertainty regarding COVID restrictions with great flexibility and initiative, demonstrating their exceptional commitment to delivering quality creative education.

In 2021, NIDA Open was successful in its application for a grant from the Restart Investment to Sustain and Expand (RISE) Fund. This grant has enabled the development of NIDA Connect, a regional outreach and engagement program delivering training and employment to regional artists and skills development

courses to young people. Initial program development work commenced in November 2021, with program delivery scheduled to commence from June 2022.

Additionally in 2021, two major international initiatives were delivered, including:

- A new international partnership with an arts centre in Saudi Arabia, where 40 middle school teachers explored the fundamentals of performing arts education through an intensive two week online training program.
- A partnership with the association of performing arts professionals in Indonesia to deliver a series of online webinars in various production roles to their 150 association members.

NIDA Corporate

In 2021, NIDA Corporate Training worked with a range of corporate and government clients who experienced enduring challenges. We supported their staff and stakeholders in both virtual and face-to-face working environments.

Helping clients to be effective and adaptive communicators both face-to-face and online, NIDA Corporate Training expanded a growing suite of online courses and reached more than 2,900 individuals in the public and private business sectors.

NIDA's 2021 corporate activity by participant numbers comprised:

- 63 percent customised courses
- 37 percent delivered through public short courses and 1:1 coaching sessions

Of these:

- 50 percent of all courses were delivered online in 2021, a 10 percent increase on the first year of online course programming in 2020.

Despite the significant impact of COVID-19 on the business sector, NIDA Corporate Training contributed to key events including the National HR Summit in Melbourne and the Women in Tech Leadership online charity event. NIDA Corporate Training also fulfilled pent-up demand for face-to-face training following major lockdowns, before switching back to



Image, this page: NIDA Open workshop
Opposite page: NIDA Corporate workshop

online deliveries with the onset of Omicron. NIDA Corporate Training received further private funding from a philanthropic family organisation to build on a successful new storytelling course launched in 2021.

NIDA Melbourne

NIDA's Melbourne office again weathered substantial challenges due to the city's extended pandemic lockdowns, including snap lockdowns in the first half of the year and the cancellation of the majority of programming and venue hire from Term 3 onwards. The team was successful again 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.

NIDA Melbourne Business Manager, Eli Dunlevie, left to pursue another career opportunity and was succeeded by Lucy Shaw. Peter Mountford also left his position as Melbourne Program Manager to focus on further study. Candace Miles was appointed in the final weeks of 2021.

By November, some limited venue hire, face-to-face courses for NIDA Corporate and Studio courses for adults had resumed, with a view to returning to programming for all ages from January 2022.

NIDA Theatres

With the easing of COVID restrictions at the end of 2020, NIDA Theatres could resume an intense event schedule that was almost back to its pre-COVID 'normality'. By the end of June 2021, entertainment venues were affected by the second severe lockdown and again, many events and shows were cancelled or postponed, except for filming projects that could continue to be delivered under a very strict COVID-safe protocol.

By mid-October, with the end of the lockdown in NSW, the priority of rescheduling the Students' Production season in November and December meant that the vast majority of external hirers' bookings had to be cancelled.

From the beginning of the lockdown, NIDA Theatres' team was directly involved with the implementation and management of NIDA's COVID-safe measures. Front-of-house staff were trained to provide assistance with COVID



Marshalling and Rapid Antigen Testing to ensure a safe return to in-presence activities of NIDA staff and students.

2021 NIDA Open and NIDA Corporate venues and partners

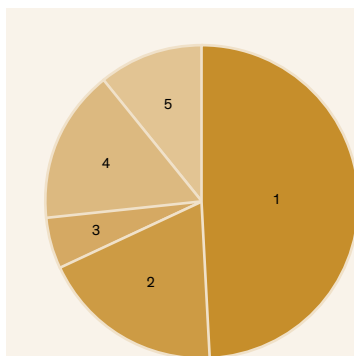
NSW: ABC Studios Ultimo, Cockatoo Island, Dougherty Community Centre, Glen Street Theatre, Macarthur Girls High School, Mosman Art Gallery, Summer Hill Community Centre, Sutherland Entertainment Centre, Taronga Zoo Sydney, The Concourse, The Studio Sydney, The University of Notre Dame Australia – Sydney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



Enrolments

1	Children and young people	5,301
2	Adults (18 years+)	2,006
3	Schools and teachers	579
4	Corporate public and customised courses	1,695
5	Corporate seminars/workshops and webinars	1,150 (est.)

TOTAL 10,721*

Tutors (Open): 189

Tutors (corporate): 40

Open classes delivered: 663

Corporate public and customized classes delivered: 281

Corporate 1:1 coaching clients: 61

*Enrolments in 2021 continued to be impacted by COVID-19 restrictions.

NIDA FOUNDATION TRUST



To support NIDA is to demonstrate commitment to ensuring NIDA continues to thrive as Australia's national performing arts educator and innovator, providing students from across Australia access to its acclaimed education.

The NIDA Foundation Trust (NFT) is exceptionally fortunate to have a growing bedrock of loyal donors and supporters who share NIDA's aims, and I extend my sincere thanks to each of them for their continued support and the responsibility they vest in us to steward these gifts for the long-term benefit of the students.

In another challenging year of further COVID-related disruption, the generosity of our benefactors and the growth of our NIDA giving community was especially inspiring.

Financial statement

At the end of 2021 the net assets of the NFT have grown to \$13,785,368. The total comprehensive income for the financial year was a surplus of \$1,928,767. During 2021 the NFT disbursed \$474,407 to support students in their studies and the presentation of new and innovative productions, in accordance with the NIDA-NFT Memorandum of Understanding.

Scholarships

The NFT contributed \$457,838 in scholarships support during 2021. The scholarship program, through the wonderful gifts from donors and bequests, provides our students with essential financial assistance and assists

with important national and international industry placements. The Future Fund Scholarships, available to applying students, aim to remove financial barriers to attending NIDA.

In 2021 NIDA and The Balnaves Foundation, Principal Patron of NIDA's First Nations Program, announced a significant new philanthropic commitment to enable NIDA to welcome more First Nations students and encourage and support them through their journey and study at NIDA. Tim Fairfax AC provided major additional support specifically for students experiencing hardship during COVID. The Penn Foundation continued their support through NIDA Corporate's online Storytelling course and the June Penn Scholarships. There are many others who have given generously over many years in support NIDA's scholarship program and information about all our wonderful supporters is on the NIDA website.

Bequests

The NFT was the recipient of a major new gift from the Australian Hellenic Education Progressive Association from a bequest they are administering on behalf of NIDA alumna Tessa Mallos and her mother. The bequest will support a BFA Indigenous student, a BFA student from an Hellenic background, and an MFA Writing and MFA Directing student.

Fundraising events

To support our fundraising efforts, we were delighted to connect with our supporters and meet new supporters at two successful major dinners before Sydney went back into lockdown. The dinners provided an opportunity to hear from some of our talented and successful alumni and guests, as well as enjoying performances from our talented students.

In 2021 we also launched our Behind-the-Scenes Annual Giving Program and held small bespoke events such as a tour of the newly renovated STC Wharf facilities and a talk by NIDA alumni and STC Artistic Director/NIDA Board member, Kip Williams. We continued to host supporters at special events during the June and end-of-year student production seasons.

When we could not enjoy face to face events at NIDA during lockdown, we launched *NIDA Nights*, a virtual Behind the Scenes live event series featuring a range of special guests across the arts and culture industries as a way of engaging online with our donors, corporate and government supporters, NIDA alumni and students.

Australian Production Design Guild Awards

The NFT was delighted to sponsor the NIDA Foundation Trust Award for an Emerging Designer for Live Performance at the 10th annual APDG Awards, a combined event for 2020/2021 held virtually in November 2021. Congratulations to the recipient Morgan Moroney (Technical Theatre and Stage Management 2020) who won the award for *Ghosts*, the October Student Production at NIDA in Morgan's final year.

I would like to acknowledge CEO Liz Hughes for her continuing excellent leadership of NIDA, Lisa Hamilton, Head of Development and Alumni, and the entire organisation for their wonderful achievements to support our fundraising.

We welcomed two new directors in 2021: internationally recognised performing arts educationalist, administrator, researcher and practitioner, Dr Peter Cooke AM; and corporate communications executive, Victoria Buchan. They join NFT directors Andrew Banks, Garry McQuinn, Alex Pollak, Noel Staunton and Catherine West, and I thank all my fellow NFT directors for their commitment and enthusiasm which is integral to our fundraising efforts.

Finally, my thanks to all who continue to passionately support the Trust's fundraising goals. There is a strong vision for the future of NIDA, and we look forward to the challenge of bringing this to life.

Peter Ivany AO
Chairman
NIDA Foundation Trust



Image, this page: *Revolt. She Said. Revolt Again.*

NIDA SUPPORTERS

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. NIDA has increased support for students through scholarships with significant commitments including the following:

- NIDA announced The Balnaves Foundation as the Principal Patron of its First Nations Program, with a generous pledge of \$530,000 over six years commencing 2022. This philanthropic commitment from the Foundation will enable NIDA to welcome more First Nations students with a Future scholarship for an Indigenous student in any Bachelor of Fine Arts course for three years. It includes funding for a First Nations Elder, mentoring, financial assistance to travel home and a six month paid work placement at the end of study.
- The first NIDA YouTube scholarship was awarded in 2021 for a student in a Bachelor of Fine Arts course from a background 'historically under-represented in the screen and stage industry'.

- Tim Fairfax AC made a significant donation towards scholarships in 2021 for students from remote and regional areas as well as special COVID-19 hardship scholarships.
- NIDA received a significant bequest for the Chrysanthy and Tessa Mallos Memorial Scholarships. Tessa Mallos was an Acting alumna at NIDA and her legacy will be commemorated by these important scholarships.

Scholarships given to students in 2021 include:

- ARA Group Indigenous student Scholarships
- Australian Elizabethan Theatre Trust Scholarship
- June Baker Scholarship
- Ellen Borda Scholarship
- Michelle Brooks and Andrew Michael Scholarship
- Cowled Foundation Scholarships
- Laurie Cowled Scholarship
- Kate Davy Memorial Scholarship
- Helen Dumbrell Scholarship
- Tim Fairfax AC Scholarships
- Jessica Falkholt Memorial Scholarship
- Ben Gannon AO Scholarships
- Mel Gibson and Village Roadshow Scholarships

- Gillespie/Price Scholarship
- Helpmann Family Foundation Scholarships
- Laidlaw Foundation Scholarship
- Cathy Harris Scholarship
- Luminis Foundation Indigenous Fellowship for Cultural Leadership
- Fay Mokotow Memorial Scholarship
- Dawn O'Donnell Scholarships
- June Penn Scholarship
- J.G. Reynolds Memorial Scholarships
- Geoff Richards Memorial Scholarships
- Geoffrey Rothwell Scholarship
- Justine Saunders Memorial Scholarship
- Seaborn, Broughton & Walford Foundation Scholarship
- Ezekiel Solomon AM Scholarship
- Professor Ross Steele AM Scholarship
- Frank Thring Scholarships
- Dr Eric Wegman Scholarship
- YouTube Scholarship

Production Supporters

NIDA could not present any of its high-calibre productions without support from;

- the Australian Government
- Principal Partner for property services: ARA
- Major Partners: Technical Direction Company and Canon Australia
- Corporate Partner: YouTube
- Supporters: Tempus Two, Young Henrys, Media Super and Screen Australia
- Legal Services Supporter: Kay & Hughes
- Event Supporter: Fourth Wall
- and the trusts, foundations and generous individuals who are our donors and supporters.

Corporate partners, Supporters, Trusts and Foundations

ARA Group continued its support as Principal Partner for Property Services. This very generous support, led by Ed Federman, Executive Chair & Managing Director, provides significant support for training and education and Indigenous student scholarships.





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

Tempus Two (Australian Vintage Limited) continued their support for NIDA, including through beverage sponsorships for NIDA events – including the annual fundraiser *Raise the Curtain*, *Behind the Scenes* Program Supporter Nights for Student Productions and student showcase events.

The Penn Foundation continued supporting 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

→ The Corporate Development Committee – comprising Ron Malek (Chair), Andrew Banks, Ian Collie, Justin

Ryan and Catherine West – continued to build relationships and help raise funds through corporate partnerships.

→ The Parade Committee includes supporters such as Kari Baynes, Susan Ferrier, Deborah Galanos, Noel Staunton, Ross Steele AM, Stephen Thatcher and Sharon Ivany who continued to build NIDA's community of supporters, through being involved in planning supporter events. The 2021 events included the Chairman's annual fundraiser, *Raise the Curtain* held on 4 May 2021, which raised over \$250,000 for NIDA's education and training as well as student scholarships.

Behind the Scenes

→ The *Behind the Scenes* annual giving program was launched at NIDA in March. By December it had more than 110 supporters. Donations to this program start from \$1,200. Donors and sponsors received invitations to a calendar of events including Supporter

Nights at student productions in October and offsite theatre experiences with companies such as Belvoir Street Theatre and Sydney Theatre Company.

→ Due to COVID-19, the program adapted from face-to-face events to online zoom events called *NIDA Nights* where celebrity alumni and industry professionals were interviewed by David Berthold, NIDA's Artistic Director in Residence. This included a panel discussion called *Producing a Show* which featured NIDA's Chair Noel Staunton giving insights into his career. Many NIDA donors enjoyed this opportunity to engage with *NIDA Behind the Scenes* from their homes.

Image, this page: *Burning* (Photo: Lisa Maree Williams)
Opposite page: Balnaves Foundation Lunch

DONORS AND PARTNERS

NIDA is grateful for the support of our Corporate Partners, Trusts, Foundations and Donors in 2021.

HONORARY GOVERNORS

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

PRINCIPAL PARTNER FOR PROPERTY SERVICES, FACILITY & INFRASTRUCTURE

ARA Group

PRINCIPAL PATRONS – FIRST NATIONS PROGRAM

The Balnaves Foundation

PRINCIPAL PATRONS

OVER \$100,000 (2015–2021)

Cowled Foundation
Tim Fairfax, AC
Helpmann Family Foundation
Ian Potter Foundation
Ivany Foundation
The Lowy Foundation
Luminis Foundation
Ron and Michelle Malek
Roy and Cindy Manassen
Paradice Family Foundation
Justin and Joanna Ryan
Alan and Lynne Rydge
Seaborn, Broughton & Walford Foundation
Gary & Janine Wolman

PATRONS

\$50,000–\$99,999

Ian & Carole Byrnes
ICON/Dendy
Martin Dickson AM & Susie Dickson
Penn Foundation

DONORS

\$25,000–\$49,999

Canturf Lawns Pty Ltd
Helpmann Family Foundation
Justin & Joanna Ryan
The late Nick Enright AM

\$5,000–\$24,999

Brian Abel
Roy & Sandy Abrams
Australian Elizabethan Theatre Trust
Andrew & Andrea Banks
June Baker
Ted Blamey
The Byrnes Foundation Pty Ltd
Bruce Caldwell & Deborah Humble
David Cielak
Cowled Foundation
Colwick Entertainment Group
Dimity Davy
Denton Family Trust
Martin Dickson AM & Susie Dickson
Earl & Katie Evans
Edward Federman
Ron & Clare Ferster
Hand Up Foundation
Girgensohn Foundation
Michael Hassatt
Vincent Hua
The Keir Foundation
James N. Kirby Foundation
Dilip & Barbara Kumar
Laidlaw Foundation
David and Margo Lowy
The Luminis Foundation
Roy & Cindy Manassen
Julia Mant
Allison McCann
Andrew Michael & Michele Brooks
Don & Leslie Parsonage
Marshall Family Foundation
James & Melissa Marshall
James & Daniela McMurdo
Bruce & Nicky McWilliam
Alex Pollak & Elizabeth Knight
Media Super
Penn Foundation
Stanley & Charmaine Roth
William Rubensohn Foundation
Sanwa
Screen Australia
Shanahan Management
Barry Smorgon OAM and Sandra Smorgon
Bruce Solomon
Ezekiel Solomon AM
TAG Family Foundation
Dr Eric Wegman
Rob White & Lisa Hamilton
Rosie Williams & John Grill AO
Paul & Kate Williams
David & Lorraine Winterbottom
Gary and Janine Wolman

\$1,000–\$4,999

Kate Armati
Selina & David Baxby
Kari Baynes
Nadia Bedawi & Dr John Keogh
Benelong Event Hire
Ellen Borda
Romany Brooks
Andrew Cameron AM & Cathy Cameron
Jamie Campbell
Jonathan & Judith Casson
Noel Cislowski AM & Hetty Cislowski
Peter & Luci Cook
Warwick Cooper
Bruce Davey
Dr Michael Dixon
Naomi Elias
Professor Elizabeth Elliott AM & Dr David Dossetor
Susan Ferrier & Peter Checketts
William Fletcher Foundation
Colin Fong
Donella & Quintin Freeman
Rob Galluzzo
Stephen & Sharon Green
Cathy Harris AO PSM
Helena Harris
Robyn & Ray Harris
Ken Healey AM
Hilary Hughes & Gary Verskey
Andrew Jackson
Liz Laverty
Rosie & Alex Linden
Professor Elizabeth More AM
Bridget O'Brien
Sue & Geoff Pike
James Phillips
John & Diana Rawson
Peter Reeve & Jaycen Fletcher
Richard and Barbara Refshauge
Martyn & Sara Roberts
John & Renay Robinson
Seaborn, Broughton & Walford Foundation
Hon. Assoc. Professor Ross Steele AM
Richard Stuart
Louise Taggart
Victoria Taylor
Sue & Michael Tobin
Laurel Tsang & John Nichols
Christopher Webber & Christopher Cosier
Kathy White
Richard Woods & Vickki McFadden
Lia Wu
The X Division

NIDA would also like to thank the donors & supporters who wish to remain anonymous.

ANNUAL SCHOLARSHIPS

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

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

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

SCHOLARSHIPS IN PERPETUITY

The Keith Bain OAM Scholarship in Movement
Malcolm Chaikin Scholarship Fund
Pam Dawson Memorial Scholarship (funded by Tokiko Dawson)
Helen Dumbrell Scholarship
Gallery First Nighters Scholarship
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 who gave generously to the NIDA Student Fund.

AWARDS

Keith Bain OAM Award for Movement
Chaikin Travelling Scholarship
Laurie Cowled scholarship
William Fletcher Foundation
The Gloria Payton Foundation and the Gloria Dawn Foundation
Ken Healey Award for Innovation in Writing
Judith Meschke Award
The Leslie Walford AM Award

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
The Estate of the Late Frederick J Gibson Bequest in memory of Garnet H Carol OBE
The Estate of the Late Rodney Jones

The Estate of the Late Chrysanthy & Tessa Mallos
The Estate of the Late Norman McVicker OAM
The Estate of the Late Dawn O'Donnell
The Estate of the Late John Geoffrey Reynolds
The Estate of the Late Geoffrey William Rothwell
The Estate of the Late Rodney Seaborn AO OBE
The Estate of the Late Frank Thring
The Estate of the Late Hazel Treweek OAM MBE

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

Principal Partner for
Property Services



Principal Patron First
Nations Program



Major Partner



Corporate Partner



Supporters



GIRGENSOHN
FOUNDATION



PEOPLE AND CULTURE

In 2021, NIDA employed 160 full-time and part-time and 600 casual employees to deliver our vast educational offering. NIDA also supported individuals and businesses across the broader creative industries through 713 contractors and suppliers to service NIDA activities and operations. This combined NIDA team of dedicated and expert teachers, practitioners, support staff and leaders bring to life our purpose in unlocking the power of the creative industries.

Following on from last year's NIDA Board of Directors Statement of Principles, NIDA continued the work of building a more inclusive and supportive culture for both staff and students with a range of initiatives introduced throughout 2021. This included representation on selection panels for staff and student recruitment, waiving of student application fees, provision of significant student scholarships to remove financial barriers to participation, and a revised marketing strategy aimed to attract a broader demographic of potential students and staff, including promotion in publications like the Koori Mail. Curriculum changes included providing a wider variety of texts and experiences, an increased diversity of talented creatives contributing to the learning, and prioritisation of diversity within a larger curriculum reshaping. Greater psychological support was provided with employment of onsite counsellors and through the Director of People and Culture's guidance.

NIDA also held several special events to create a more inclusive and culturally informed community. NIDA's NAIDOC Week Annual Lecture featured Elaine Crombie in conversation with Dr Sandra Phillips, and National Reconciliation Week was celebrated with Auntie Rhonda Dixon-Grovenor who ran a short language session to teach us some phrases in her language. The In Conversation series was curated by great artists from diverse backgrounds and offered an impressive line-up of guests exploring their roles in impacting and changing Australian culture through the arts.

In the second half of the year, NIDA welcomed Rhoda Roberts AO as First Nations Consultant, who brought her years

of performing arts experience to provide NIDA with insight and expertise to influence First Nations strategies and actions. We also appointed Tasnim Hossain as Artistic Associate as a key contributor to the artistic planning, play production seasons and to participate in leadership discussions regarding a range of topics including increasing representation and inclusiveness across our educational programs and productions.

The lockdown brought many challenges and required a sharp focus on staff and student wellbeing, particularly in the psycho-social space. Many staff undertook Mental Health First Aid training and students attended a Wellbeing Workshop led by Ben Steel who specialises in wellbeing in the creative industries. We will continue to make this a focus in 2022 and beyond.

More flexible workplace practices were introduced with an increase in staff working from home when work output allowed. This trend continues and we commenced a workplace planning process to enhance our physical working environment which we will enact in 2022.



Images, this page: *Gods Country* (Photo: Patrick Boland)
Technical Stage and theatre Production students
Opposite page: *Mr Burns* (Photo: Lisa Maree Williams)



CLASS OF 2021

BFA (Acting)



GABRIEL ALVARADO



HANNAH JULII ANDERSON



FLYNN BARNARD



JULIE BETTENS



OLIVIA BOURNE



SHAW CAMERON



RYAN ENNIS



AMY JOYCE



LIBBY KAY



ALFRED KOURIS



ASHAN KUMAR



ARI MAZA LONG



RILEY MCNAMARA



CHARLOTTE LUCAS



PHILIP LYNCH



WERN MAK



BRANDON MAY



ALYONA POPOVA



HARRISON QUAST



CONNOR REILLY



MEMA MUNRO



CHRISTY TRAN



EBONY TUCKER



ADOLPHUS WAYLEE

BFA (Costume)



ELSBETH CAMERON



BETHANY HEWITT



ORI HISER



LUCY JAURISTO



SAMANTHA MANNING

BFA (Properties and Objects)



ISABELL DE LAURENTIS



HUNTER DEPALO



DANIELLE GUYOT



RACHEL HALLETT



ZOE MANNING



RHYANNA MARTINUSSEN



ZACHARY PORTELLI

BFA (Technical Theatre and Stage Management)



ISAAC
BARRON



SAINT
CLAIR



KAITLYN
CROCKER



SOPHIE
JONES



LEIA
LOISA



ALEXANDROS
MAKARONOPOULUS



JOEL
MALLETT



KRYSTELLE
QUARTERMAIN



NATHAN
SANDY



ZACHARY
SARIC



TRILLIAN
VIEIRA



SYBILLA
WAJON



SOPHIA
WALLACE

BFA (Design for Performance)



SOHAM
APTE



BLAKE
HEDLEY



AMY
JACKSON



PHOENIX
MCKAY



ANGELINA
MEANY



HAYDEN
RELF



ISABELLA
SALTEARN



HANNAH
TAYLER



HANNAH
YARDLEY

BFA (Scenic Construction and Technologies)



MATTHEW
HINTON



CATHERINE
IMER



ZACHARY
WHITE

CLASS OF 2021

MFA (Writing for Performance)



ELIVA
ANDRIAMORA



MATT
BOSTOCK



DECLAN
COYLE



MAHSA
FOROUGH



GABRIEL
FRANCIS



HOLLY
FRANICH



JORDYN
FULCHER



DOUGLAS
HACKETT



MICHAEL
MCSTAY



SIHAM
SERHON



JAMES
WATSON

Diploma of Stage and Screen Performance



FLORENSIA
ANDARINI



HALINA
BROOKE



ROSE
CHACHKO



ALEX
CHAMPION DE
CRESPIGNY



SIENNA
CATE



BELLA
FORD



PREMILA
GANESON-OATS



DAVID
HOWELL



BEN
HUNTLEY



RYAN
HUNTLEY



KANDICE
JOY



JESSICA
KAPITEN



JOSHUA
KEMPEN



JONATHAN
LIM



LEVI
MACKEE



JOSH
MACQUEEN



FREYA
MOORE



SAYURI
NARROWAY



SOPHEA
PENNINGTON



CHARLIE
POTTER



ROBERT
POYNTER



WILLIAM
READ



ALI
SAMA EI



KEENAN
WALKER

MFA (Cultural Leadership)



ALICE
BENNET



JACQUELINE
COMPTON



LUKE
COWLING



ALI
KENNEDY-SCOTT



SOMAYA
LANGLEY



HANEEN
MARTIN



VIKKI
WOODS

MFA (Directing)



EVE
BECK



MADELEINE
DIGGINS



SAMUEL
JING



RIKIAH
LIZARRAGA



AMY
SOLE



ALEXEI
YMER-WELSBY

Diploma of Musical Theatre



DANIELLA
CARUSO



RACHEL
CROSSAN



KAEL
D'ALTERIO



STRUAN
DAVIDSON



JESSE
DONALDSON-
JARRETT



BLAKE
DOUGLAS



DECLAN
DOWLING



RYAN
GLASSON



KIEREN
GREGORY



RUBY
HAWKEN



MINERVA
KOHODABANDE



MAX
MACDONALD



ASHLEY
MCLAREN



BRONTE
MUIR



GEORGIA
OOM



NOAH
RAYNER



ANNABELLE
SATTLER



HANNAH
STEWART



JOHN
THOMAS



LOUIS
VINICGUERA



SIENNA
RICHARDSON



NATHAN
WHEELER

CLASS OF 2021

Diploma of Live Production and Technical Services



CAMERON
BARTIE



COREY
BLUNDEN



OLIVER
BRYSON



JULIAN
DUNNE



CHARLOTTE
DYSON-KNIGHT



ASHLEIGH
ELMS



SIENA
HEAD



SYLVIE
HUXLEY



ALICE
LLOYD



DECLAN
LODGE



KALUM
MCMURRAY



UGOCHI
OKORIE



AMINA
OSMAN



MITCHELL
PURDIE



JOSHUA
WATTS

Diploma of Screen & Media (Specialist Make-up Services)



ANTHONY
BONFANTI



ELLA
COLHOUN



POLLY
COOPER



AMY
DILLON



MELANIE
GJURA



TEAGAN
HAY



AHDINDA
LEY



LACHLAN
MASTERS



JOSHAN
RAMADANI



JESSICA
TACHELL



ELIZA
YOUNG

MFA (Directing) Graduates 2021



AMELIA
BURKE



LIAM
MCIWAIN



MARK
BOLOTIN



MATTHEW
(MARTHA)
LATHAM



SOPHIE
BENASSI



ZOE
HOLLYOAK



NIDA STAFF

OFFICE OF THE CHIEF EXECUTIVE OFFICER

Chief Executive Officer – Liz Hughes
General Manager – Alistair Graham (until 2 July 2021)
Company Secretary – Bridget O'Brien
Executive Assistant – Tori Crisp (until 25 August 2021)
Executive Assistant – Laura Soerja Djanegara
First Nations Consultant – Rhoda Roberts AO

ARTISTIC

Artistic Director in Residence – David Berthold
Producer – Di Misirdjieff
Artistic Associate NIDA – Tasnim Hossain
Seasonal Production Manager – Dana Leigh Spence
Operations Manager Conservatoire – Charlene Griffiths

LEARNING & INNOVATION

Director of Learning & Innovation – Sarah Miller AM

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
Project and Administration Coordinator – Amy Watson

CREATIVE PRACTICES

Senior Lecturer and Course Leader Common Subjects – Dr Suzanne Osmond
First Nation Lecturer – Jacob Boehme (until 5 October 2021)
Lecturer Common Subjects – Priscilla Jackman
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

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)
Lecturer Design and Common Subjects – Tobhiyah Stone Feller
Lecturer Scenic Art and Art Finishing – Karen Scribbins
Production and Administration Coordinator – Rebecca Paling
Production and Administration – Sophie Emma Davis

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
Project and Administrative Coordinator – Melinda Colvin

Technical Operations

Technical Manager – Chris Dickey
AV Support Technician – Benjamin Nicholson
Technical Stores Manager – Ash Armitt

STUDENT ENGAGEMENT, LEARNING AND QUALITY ASSURANCE

Head of Curriculum Project – Fiona Nicolson
Special Projects – Christina Alvarez
Digital Learning Designer – Joshua James Ferris
Director Student Engagement, Learning and Quality Assurance – Kylie Black
Administration Coordinator – Naomi Lennox
Student Engagement Administrators – Barbara Taylor (until 16 June 2021), Emily Shaw (until 16 May 2021)
Student Services Administrator – Jay Dalisay

PATHWAYS AND PARTNERSHIPS

Executive Director Pathways and Partnerships – Mark Gaal
Manager Vocational Studies – Marnie Campbell
Administration Coordinator – Hannah McBride (until 15 April 2021)
Vocational Studies Administrator – Govinda Roser-Finch
Librarian – Ross Bruzzese
Library Assistant – Liana Piccoli

DEVELOPMENT AND ALUMNI

Acting Director, Partnerships and Engagement – Jamie Campbell
Director, Partnerships and Engagement – Lorelle Yee (until 4 February 2022)
Head of Development – Lisa Hamilton
Development and Alumni Coordinator – Anthony Whelan

NIDA OPEN

Director Public Programs – Gillian Meisner-Lemon
Head of Projects, International – Tricia Ryan
Senior Program Manager, Children and Young People – Bronwyn Batchelor
Program Manager, Children and Young People – Alexandra Clare Travers
Program Manager, National Short Courses – Daniella Lacob
Program Manager, National Short Courses – Jessi Anne Le Brocq
Program Manager, Adult Short Courses – Alison Bennett (until 31 March 2021)
Program Manager, NIDA Connect – Joey Demczuk
Business Manager – James Handsaker
Coordinator, Adult Program – Barbara Paphathanasopoulos
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
Customer Service and Administration Assistant – Andrea Daniels
Customer Service and Administration Assistant – Rebecca Smith
Business Manager, NIDA Melbourne – Lucy Shaw (Eli Dunlevie until 6 April 2021)
Program Manager, Melbourne Short Courses – Peter Mountford

NIDA CORPORATE

Director NIDA Corporate – Vanessa White
Head of NIDA Corporate, Michael Neaylon (Lauren Stuart until 16 July 2021)
Client Relationship Manager – Brenton James Wilson
Business Operations Manager – Nadine Johnston (until 29 October 2021)
Senior Course Manager – Diane Smith
Course Manager – Nina Allinson, Suzi Dougherty, Nicola Parry, Sonia Todd
Coordinators – Peter Hoekstra-Bass, Tess Bourguignon
Course Manager, Melbourne – Luciano Martucci
Senior Manager Learning Design & Delivery – Aimee Foster
Learning Design Specialist – Elsie Edgerton-Till

MARKETING AND COMMUNICATIONS

Head of Marketing and Communications – Laetitia Shepherd (until 15 February 2022)
Database Manager – Martin Keen
Creative Services Manager – Lucie Brumont
Communications Executives – Liane Clarke, Anika Mannan (until 30 July 2021)
Digital Marketing Specialist – Claire King
Digital Marketing Coordinator – Allison Tyra (until 17 March 2021)
Communications and Content Associate – Darcy Gee
Administration Assistant – Jacob Creech
Vanessa Hollins – Publicity Consultant

NIDA THEATRES

Head of NIDA Theatres – Monica Scagliarini
Front of House Manager – Jake Willis (Sarah Harvey until 18 February 2021)
Client Service and Event Coordinator – Samuel Bjorndahl
Customer Service Officer, Client Services – Kendra Murphy
Customer Service Officer, Box Office – Peter Thornton
Customer Service Officer, Reception – Bridget Haberecht, Tim Barbarino (until 19 November 2021)

PEOPLE AND CULTURE

People and Culture Director – Susan Kibukamusoke
People and Culture Manager – Sarah Patrino Rakoa (until 4 March 2021)
People & Culture Manager – Debasrita Mukherjee (until 5 November 2021)
People & Culture, HR Coordinator – Varsha Garg
Inclusion Liaison Officer – Dalara Williams (until 25 February 2021)
HR Administrator – Melissa Le (until 16 August 2021)
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
Junior Financial Analyst – Navodita Pandey
Information Management Officer – Nisha Ali

Information Technology

Head of Technology – Ramana Kirubakaran
ICT Systems Administrator – David Morris
ICT Support Officer – Dheeraj Balla
ICT Technical Support Officer – Antony Youssef
ICT Technical Support – Brandon Winsley (until 3 December 2021), Brendan Ryan (until 5 November 2021)
Systems Architect – Venkat Ravilla (until 22 November 2021)
Project and Application Support – Sri Pranavi Guntupalli
Technical Coordinator ICT – Jyoti Bindukar
Technology Business Partner – Prasad Pinnamaneni
E-Learning Technologist – Andrew Gates

In 2021, 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

THE BOARD OF DIRECTORS

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

The Board of Directors is responsible for:

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

NIDA BOARD

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

Hon Mr Richard Refshauge SC (Deputy Chair)

Professor Claire Annesley

Mr Ian Collie (until 20 May 2021)

Mr Darren Dale (from 7 April 2022)

Mr Roger Hodgman

Mr Peter Ivany AO

Mr Ron Malek

Associate Professor Sandra Phillips (until 2 December 2021)

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

Mr Justin Ryan

Ms Anna Tregloan

Ms Sigrid Thornton AO

Mr Kip Williams

Ms Catherine West (from 20 May 2021)

Ms Sophia Zachariou (from 17 February 2022)

2021 ACADEMIC BOARD MEMBERS

Ms Anna Tregloan (Chair)

Mary Benn

Professor Michael Balfour

Mr Mark Gaal (ex officio)

Mr Graham Henstock

Ms Liz Hughes (ex officio)

Sarah Miller AM

Fiona Nicolson

Dr Suzanne Osmond

Professor Anna Reid

Annette Ribbons

Associate Professor David Vance

Kyas Sherriff

Grace Stannos (Student representative, President SCON)

Madeleine Diggins (MFA representative)

Blake Douglas (VET representative)

Ms Kylie Black (Academic Board Executive Officer)

THE AUDIT, FINANCE AND RISK COMMITTEE

2021 COMMITTEE MEMBERS

Mr John Robinson (Chair)

Mr Alex Pollak (external member)

Hon Mr Richard Refshauge SC

Mr Justin Ryan

Mr Noel Staunton (ex-officio)

THE GOVERNANCE, NOMINATIONS AND REMUNERATION COMMITTEE

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

2021 COMMITTEE MEMBERS

Mr Noel Staunton (Chair)

Hon Mr Richard Refshauge SC (Deputy Chair)

Mr John Robinson

Ms Anna Tregloan

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

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DIRECTORS' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2021

The Directors present their report together with the financial report and the auditor's report of The National Institute of Dramatic Art ("NIDA") for the year ended 31 December 2021.

1. DIRECTORS

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

Name, qualifications and role/s	Occupation and other current Directorships
Noel Staunton Stage Management (RADA Dip.) Chairman, Non-executive Director	Arts management consultant Executive Producer, Australian Brandenburg Orchestra Creative Producer Helpmann Awards Panel Member, Opera and Classical Music Chair, Festivals Board, Create NSW Artform Advisory Boards Director of NIDA Foundation Trust Member then Chair, Governance, Nominations and Remuneration Committee since 30 May 2019 Chair since 30 May 2019 Director since 21 May 2015
Prof Claire Annesley PhD (Humanities), BA (Hons) Non-executive Director	Dean, UNSW Arts, Design & Architecture Fellow, Academy of Social Sciences Director since 18 February 2021
Ian Collie BA, LLB Non-executive Director	Founder/Producer at Easy Tiger Productions Pty Ltd Film and television Producer Director until 20 May 2021
Roger Hodgman BA (Hons) Non-executive Director	Freelance Director – theatre, screen and opera Director since 24 February 2018
Peter Ivany AO Non-executive Director	Chairman & CEO, Ivany Investment Group Chairman, Advisory Council, Sydney Film Festival Chairman, Sydney Swans Limited Director, Sydney Zoo Foundation Director, Allied Credit Member, SCG Heritage 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, LLB Non-executive Director	Corporate Advisor Founder & Executive Co-Chairman of Luminis Partners Member of the University of New South Wales (UNSW) Council's Investment Committee Deputy President of the Australian Takeovers Panel Director since 29 May 2014
Dr Sandra Phillips BA (UQ), PhD (QUT) Non-executive Director	Associate Dean (Indigenous Engagement), Faculty of Humanities and Social Sciences, The University of Queensland Member, Library Board of Queensland Chair, Indigenous Advisory Group, State Library of Queensland Member, Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) Visiting Fellow of Musashino University Creating Happiness Incubation, Tokyo Director until 2 December 2021

DIRECTORS' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 DECEMBER 2021

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

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

John Robinson BComm, FCA
Non-executive Director

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

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

Co-Founder and Managing Partner of Glow Capital Partners
Chairman of Adore Beauty (until 2 November 2021)
Member of the Audit, Finance and Risk Committee since 22 October 2015
Director 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
Dip.Dram.Arts (VCA); MA Animateuring (VCA)
Non-executive Director

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

Catherine West LLB (Hons), BEc
Non-executive Director

Director of Nine Entertainment Corporation
Director of Monash IVF
Director of Peter Warren Automotive
Director of Endeavour Group
Director of NIDA Foundation Trust
Director Wenona School Limited
Director Sydney Breast Cancer Foundation Limited
Director since 20 May 2021

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

Artistic Director, Sydney Theatre Company
Director since 20 October 2016

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 2021

3. DIRECTORS' MEETINGS

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

Director	Board Meetings		Audit, Finance and Risk Committee (AFR)		Governance, Nominations and Remuneration Committee	
	A	B	A	B	A	B
Prof Claire Annesley	5	7				
Ian Collie	3	3				
Roger Hodgman	4	7				
Peter Ivany AO	5	7				
Ron Malek	6	7				
Dr Sandra Phillips	2	7				
Hon Richard Refshauge SC	7	7	7	8	3	3
John Robinson	6	7	8	8	3	3
Justin Ryan	5	7	7	8		
Noel Staunton	7	7			3	3
Sigrid Thornton AO	4	7				
Anna Tregloan	7	7			2	2
Catherine West	4	5				
Kip Williams	3	7				

External members of AFR						
Alex Pollak			7	8		

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 2021

5. OPERATING AND FINANCIAL REVIEW

Overview of NIDA

2021 was a challenging year for the Company to operate and balance its commitments to students and customers with extended periods of pandemic restrictions. There were significant operational changes to adjust 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.

In the first half of the year revenue from NIDA Open, NIDA Corporate and NIDA Theatres was tracking close to 2019 level. However, in second half revenue reduced significantly and overall for year the revenue was 80% of 2019 level. The overall expenditure of the Company decreased by 3.4% as compared to 2019.

The JobKeeper subsidy, JobSaver subsidy and Sustainability Fund Grants provided the lifeline for the Company to operate and deliver the committed learning outcomes to higher education and diploma students; for the year \$2,367,075 were recognised from the JobKeeper and JobSaver schemes and \$1,870,851 were recognised from Sustainability Fund Grant and RISE Grant.

The surplus for the financial year was \$101,997 (2020: \$145,294).

Significant changes in the state of affairs

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

6. EVENTS SUBSEQUENT TO REPORTING DATE

The Company has applied for funding under the Australian Government COVID-19 Arts Sustainability Fund for 2022 which is under consideration at present.

On 11 April 2022, a Deed of Variation to the 2016-22 grant agreement with the Australian government was approved for the extension of the operational funding allocation until 30 June 2023. The amount approved under this Deed of Variation is \$7,823,000 excluding GST.

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.

7. LIKELY DEVELOPMENTS

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

8. ENVIRONMENTAL REGULATION

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

9. INDEMNIFICATION AND INSURANCE OF OFFICERS AND AUDITORS

Indemnification

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

Insurance premiums

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

10. AUDITOR'S INDEPENDENCE DECLARATION

The Auditor's independence declaration is set out on page 26 and forms part of the Directors' Report for the financial year 2021.

This report is made with a resolution of the Directors:



Noel Staunton
Chairman

Sydney
14 April 2022



John Robinson
Director

THE NATIONAL INSTITUTE OF DRAMATIC ART STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME

FOR THE YEAR ENDED 31 DECEMBER 2021

	Note	2021	2020
		\$	\$
Operating revenue		23,070,801	19,733,333
JobKeeper and JobSaver subsidies		2,367,075	4,630,050
Total revenue and income	2	25,437,876	24,363,383
Teaching program expenses		(5,703,305)	(6,742,526)
Open, Corporate and VET expenses		(4,920,494)	(5,409,355)
Expenses associated with venue rental revenue		(724,516)	(894,090)
Library expenses		(226,860)	(252,416)
Building and maintenance expenses		(4,049,081)	(3,853,952)
Administration expenses		(7,041,998)	(5,917,782)
Other expenses		(2,697,605)	(1,184,405)
Total expenses		(25,363,859)	(24,254,526)
Surplus before financing income		74,017	108,857
Financing income	6	27,980	36,437
Surplus for the year		101,997	145,294
Total comprehensive income for the year		101,997	145,294

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 2021

	Reserves	Accumulated surplus	Total equity
	\$	\$	\$
Balance at 1 January 2020	346,191	2,001,040	2,347,231
Total comprehensive income for the year			
Surplus for the year	-	145,294	145,294
Total comprehensive income for the year	-	145,294	145,294
Balance at 31 December 2020	346,191	2,146,334	2,492,525
Balance at 1 January 2021	346,191	2,146,334	2,492,525
Total comprehensive income for the year			
Surplus for the year	-	101,997	101,997
Total comprehensive income for the year	-	101,997	101,997
Balance at 31 December 2021	346,191	2,248,331	2,594,522

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 2021

	Note	2021	2020
		\$	\$
Assets			
Cash and cash equivalents	5	14,336,830	9,776,160
Other financial assets	6	2,000,000	-
Trade and other receivables	7	1,218,275	968,870
Prepayments		435,427	263,642
Total current assets		17,990,532	11,008,672
Plant and equipment	8	534,393	900,862
Intangible assets	9	243,048	313,413
Right-of-use lease assets	10	671,227	920,245
Total non-current assets		1,448,668	2,134,520
Total assets		19,439,200	13,143,192
Liabilities			
Trade and other payables	11	2,547,636	2,225,122
Employee benefits	12	1,412,491	1,434,464
Contract liability	13	11,812,656	5,745,714
Lease liabilities	14	170,337	238,627
Total current liabilities		15,943,120	9,643,927
Employee benefits	12	313,890	248,736
Lease liabilities	14	587,668	758,004
Total non-current liabilities		901,558	1,006,740
Total liabilities		16,844,678	10,650,667
Net assets		2,594,522	2,492,525
Equity			
Reserves		346,191	346,191
Accumulated surplus	15	2,248,331	2,146,334
Total equity		2,594,522	2,492,525

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 2021

	Note	2021	2020
		\$	\$
Cash flows from operating activities			
Cash receipts from customers		22,032,231	13,629,160
JobKeeper and JobSaver subsidies		2,367,075	4,102,800
Grants and contributions		9,365,032	8,849,989
Cash paid to suppliers and employees		(26,718,764)	(23,996,958)
Interest received		27,980	36,437
Net increase in cash from operating activities	17	7,073,554	2,621,428
Cash flows from investing activities			
Acquisition of intangibles	9	(45,830)	(219,911)
Payments to term deposits		(2,000,000)	-
Acquisition of plant and equipment	8	(228,428)	(424,633)
Net decrease in cash from investing activities		(2,274,258)	(644,544)
Cash flows from financing activities			
Payment for leases		(238,626)	(479,294)
Net decrease in cash from financing activities		(238,626)	(479,294)
Net increase in cash and cash equivalents		4,560,670	1,497,590
Cash and cash equivalents at 1 January		9,776,160	8,278,570
Cash and cash equivalents at 31 December	5	14,336,830	9,776,160

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 14 April 2022.

(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 2021, the Company generated a surplus of \$101,997, had net assets of \$2,594,522, net current assets of \$2,047,412 and cash & cash equivalents of \$14,336,830 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 and readjusting academic calendar. The Company has adopted relevant government requirements and policies, and further measures around social distancing and testing 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 and in 2021. 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. The current operational grant funding agreement covers a six-year period to June 2022 however NIDA has secured an extension of this funding for a further year until 30 June 2023. See Note 20 Post balance-date events for further details.

As disclosed in Note 2, during 2021, the Company received the government's JobKeeper subsidy and JobSaver Scheme totalling \$2,367,075 (Note 2). These subsidies ceased in 2021.

However, the Company has been successful in securing funding under the Australian Government COVID-19 Arts Sustainability Fund Grant (SFG) for 2021 from March 2021 and November 2021 which will provide alternative funding for the Company in 2022. The Company has also submitted another application under SFG in February 2022 which is being assessed at present.

Whilst there are inherent uncertainties as to the future impact of COVID-19 on the business and the SFG funding application, 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, and no expected significant declines in student fees.

NOTES TO THE FINANCIAL STATEMENTS

1. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(d) Plant and equipment

(i) Owned assets

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

(ii) Depreciation

Depreciation is charged to the statement of profit or loss and other 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 profit or loss and other 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 profit or loss and other 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 profit or loss and other 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.

NOTES TO THE FINANCIAL STATEMENTS

1. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(k) Revenue

(i) Government grants

Grant funds are recognised as revenue under AASB 15 when both services and obligations are rendered under the terms of the funding agreements at the fair value of the asset received. Where the funding has been received, but the performance obligations have not yet been met, the income is deferred until such time as the performance obligation is fulfilled. Capital grants received under an enforceable agreement to enable the company to acquire or construct an item of property, plant, and equipment to identified specifications which will be controlled by the company (once complete) are recognised as revenue as and when the obligation to construct or purchase is completed.

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

(ii) Revenue from rendering services

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

(iii) Donations and sponsorships

Income from donations is recognised when they are received. Revenue from sponsorships is recognised over time based on the performance obligations. Sponsorships received in advance are deferred and recognised in the statement of profit or loss and other comprehensive income in the period to which they relate.

(l) Expenses

(i) Financing income

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

(m) 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 \$131,982 received during the year (2020: \$168,554), \$131,982 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 2021 NIDA had 63 members (2020: 62 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

NOTES TO THE FINANCIAL STATEMENTS

1. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

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 the economic benefits from the use of the asset throughout the period of use.

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

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

The right-of-use asset is measured using the cost model where cost on initial recognition comprises 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.

(q) Significant management judgement in applying accounting policies

The Company evaluates 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.

(r) Changes in Significant accounting policies

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

NOTES TO THE FINANCIAL STATEMENTS

2. REVENUE

	2021	2020
	\$	\$
Revenue recognised under AASB 15 Revenue from Contracts with Customers		
Student fees – full-time program	4,181,340	4,375,576
Open and Corporate programs	6,085,000	4,392,833
Rental of venue and associated revenue	790,497	673,068
Operating grant from the Australian Government	7,733,000	7,710,000
Capital works grant from the Australian Government	1,632,032	1,139,989
Sustainability and RISE Grants	1,870,851	-
Sundry revenue	129,017	246,454
	22,421,737	18,537,920
Income recognised under AASB 1058 Income of NFP entities		
Donations – NIDA Fund	131,982	168,554
– NIDA Foundation Trust	85,468	641,482
Bursaries and student support – NIDA Foundation Trust	431,614	385,377
JobKeeper and JobSaver subsidies	2,367,075	4,630,050
	3,016,139	5,825,463
Total revenue	25,437,876	24,363,383

3. PERSONNEL EXPENSES

	2021	2020
	\$	\$
Wages and salaries	12,747,459	12,834,145
Superannuation	1,272,491	1,155,006
Increase in employee benefits provision	43,181	228,787
	14,063,131	14,217,938

4. AUDITOR'S REMUNERATION

	2021	2020
	\$	\$
Audit services		
Audit of Financial Reports	57,700	50,000
Other services		
Taxation and other services	10,000	-
Total	67,700	50,000

NOTES TO THE FINANCIAL STATEMENTS

5. CASH AND CASH EQUIVALENTS

	2021	2020
	\$	\$
Cash at bank	828,658	2,267,988
Term deposits	13,500,000	7,500,000
Cash on hand	8,172	8,172
Cash and cash equivalents in the statement of cash flows	14,336,830	9,776,160

6. OTHER FINANCIAL ASSETS

Term deposits over three months terms are classified as Other financial assets. In 2021 term deposit for over three months were \$2,000,000 (2020: Nil)

Total interest received from term deposits during the year was \$27,980 (2020: \$36,437)

7. TRADE AND OTHER RECEIVABLES

	2021	2020
	\$	\$
Trade and other receivables	1,239,289	1,024,503
Provision for impairment	(102,579)	(68,347)
Trade and other receivables, net	1,136,710	956,156
Related party receivable from NIDA Foundation Trust	81,565	12,714
Total trade and other receivables	1,218,275	968,870

All of the trade and other receivables have been reviewed for indicators of impairment. In 2021, \$90,994 (2020: \$68,347) has been recorded accordingly within other expenses.

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

	2021	2020
	\$	\$
Reconciliation of allowance credit losses		
Balance 1 January	68,347	81,870
Amounts written off (uncollectable)	(56,762)	(81,870)
Impairment loss provided	90,994	68,347
Balance 31 December	102,579	68,347

NOTES TO THE FINANCIAL STATEMENTS

8. PLANT AND EQUIPMENT

	Plant and equipment
	\$
Cost	
Balance at 1 January 2020	8,081,443
Acquisitions	424,634
Disposal	(1,311,874)
Balance at 31 December 2020	7,194,203
Balance at 1 January 2021	7,194,203
Acquisitions	228,429
Write-offs	(578,841)
Balance at 31 December 2021	6,843,791
Depreciation	
Balance at 1 January 2020	6,630,824
Depreciation charge for the year	558,390
Write back from assets written off	(895,873)
Balance at 31 December 2020	6,293,341
Balance at 1 January 2021	6,293,341
Depreciation charge for the year	319,569
Write back from assets written off	(303,512)
Balance at 31 December 2021	6,309,398
Carrying amounts	
At 1 January 2020	1,450,619
At 31 December 2020	900,862
At 1 January 2021	900,862
At 31 December 2021	534,393

NOTES TO THE FINANCIAL STATEMENTS

9. INTANGIBLE ASSETS

	Software
	\$
Cost	
Balance at 1 January 2020	2,690,723
Acquisitions	219,912
Write-offs	(385,267)
Balance at 31 December 2020	2,525,368
Balance at 1 January 2021	2,525,368
Acquisitions	45,831
Write-offs	(106,676)
Balance at 31 December 2021	2,464,523
Amortisation	
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
Balance at 1 January 2021	2,211,955
Amortisation charge for the year	79,562
Write back from assets written off	(70,042)
Balance at 31 December 2021	2,221,475
Carrying amounts	
At 1 January 2020	386,830
At 31 December 2020	313,413
At 1 January 2021	313,413
At 31 December 2021	243,048

10. RIGHT-OF-USE ASSETS

	2021	2020
	\$	\$
Balance at 1 January	920,245	1,424,503
Retirement due to end of lease term	-	(256,826)
Amortisation write-back due to end of lease	-	256,826
Depreciation	(249,018)	(504,258)
Balance at 31 December	671,227	920,245

11. TRADE AND OTHER PAYABLES

	2021	2020
	\$	\$
Accrued expenses	1,148,100	776,548
Trade payables	638,459	724,437
Other payables	761,089	724,137
	2,547,648	2,225,122

NOTES TO THE FINANCIAL STATEMENTS

12. EMPLOYEE BENEFITS

	2021	2020
Current	\$	\$
Liability for long service leave	385,582	461,880
Liability for annual leave	1,026,909	972,584
	1,412,491	1,434,464
Non-current		
Liability for long service leave	313,890	248,736

Defined contribution superannuation plans

NIDA makes contributions into various superannuation schemes, all being defined contribution (accumulation) plans. The amount recognised as expense was \$1,272,491 for the year ended 31 December 2021 (2020: \$1,155,006).

13. CONTRACT LIABILITY

	2021	2020
	\$	\$
Grants-in-advance from the Australian Government	4,685,646	2,771,428
Open and Corporate program fees in-advance	2,219,145	1,965,328
Sustainability Grant and RISE Grant	2,569,173	-
Tuition fees in-advance	2,338,692	1,008,958
	11,812,656	5,745,714

14. LEASE LIABILITIES

	2021	2020
Current	\$	\$
Lease liability	170,337	238,627
Non Current		
Lease liability	587,668	758,004

The Company has recognised lease liabilities from in accordance with 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

	2021	2020
	\$	\$
Accumulated surplus at the beginning of the year	2,146,334	2,001,040
Surplus for the year	101,997	145,294
Accumulated surplus at the end of the year	2,248,331	2,146,334

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

	2021	2020
	\$	\$
Cash flows from operating activities		
Surplus for the year	101,997	145,294
<i>Adjustments for:</i>		
Net effect of plant and equipment and intangible asset write-offs	311,963	540,191
Depreciation and amortisation	648,149	1,231,786
Operating profit before changes in working capital and provisions	1,062,109	1,917,271
Change in trade and other receivables	(249,406)	(118,544)
Change in prepayments	(171,785)	165,901
Change in trade and other payables and employee benefits	365,695	797,585
Change in contract liability	6,066,941	(140,785)
Net increase in cash from operating activities	7,073,554	2,621,428

18. RELATED PARTY TRANSACTIONS

Transactions with key management personnel

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

	2021	2020
	\$	\$
Short-term employee benefits	960,269	779,164
Other long-term benefits	110,960	90,302
	1,071,229	869,466

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 operational grant funding agreement covers a six-year period to June 2022 however NIDA has secured an extension of this funding for a further year until 30 June 2023. See Note 20 Post balance-date events for further details.

20. POST BALANCE-DATE EVENTS

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.

On 11 April 2022, a Deed of Variation to the 2016-22 grant agreement with the Australian government was approved for the extension of the operational funding allocation until 30 June 2023. The amount approved under this Deed of Variation is

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 8 to 24, 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 2021 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:



Noel Staunton

Chairman

Sydney

14 April 2022



John Robinson

Director

Auditor's Independence Declaration

To the Responsible Entities of the National Institute of Dramatic Art

In accordance with the requirements of section 60-40 of the *Australian Charities and Not-for-profits Commission Act 2012*, as lead auditor for the audit of the National Institute of Dramatic Art for the year ended 31 December 2021, 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, 14 April 2022

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Independent Auditor's Report

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

Report on the audit of the financial report

Opinion

We have audited the financial report of the National Institute of Dramatic Art ("NIDA") (the "Registered Entity"), which comprises the statement of financial position as at 31 December 2021, statement of profit or loss and other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies and the Responsible Entities' declaration.

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

- a giving a true and fair view of the Registered Entity's financial position as at 31 December 2021 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 Responsible Entities for the financial report

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

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

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 Responsible Entities.
- Conclude on the appropriateness of the Responsible Entities use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Registered Entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Registered Entity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

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



Grant Thornton Audit Pty Ltd
Chartered Accountants



A J Archer
Partner – Audit & Assurance

Sydney, 14 April 2022

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