

National Institute
of Dramatic Art

NIDA

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**Annual
Report
2015**



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

NIDA continues a historical association with UNSW Australia and maintains strong links with national and international arts training organisations, particularly through membership of the Australian Roundtable for Arts Training Excellence (ARTS8) and through industry partners, which include theatre, dance and opera companies, cultural festivals and film and television producers.

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

Entry to NIDA's courses is highly competitive, with 1,972 applicants from around the country competing for an annual offering of approximately 107 places across undergraduate, graduate and vocational disciplines.

NIDA is funded by the Australian Government through the Ministry for the Arts, and is specifically charged with the delivery of performing arts education and training at an elite level.

The NIDA Open short course program, NIDA Corporate training and the NIDA Theatres complex provide opportunities to engage the wider community and to enable more people to access NIDA's world-class education, training and facilities.

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

REGISTERED OFFICE
215 Anzac Parade
Kensington NSW 2033 Australia

POSTAL ADDRESS
NIDA
UNSW Sydney NSW 2052 Australia

TEL +61 2 9697 7600
FAX +61 2 9662 7415
EMAIL info@nida.edu.au
WEB nida.edu.au

AUSTRALIAN COMPANY NUMBER
000 257 741

AUSTRALIAN BUSINESS NUMBER
99 000 257 741

CRICOS PROVIDER CODE
00756M

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Australian Government

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Cover image: still from *Walking for Days* video clip by WILSN, winner of the 2015 triple j Unearthed competition in collaboration with NIDA students. (Photo: Phil Erbacher)
Images, this page (from top to bottom): *The Tempest*, *The Roaring Girl* (Photos: Lisa Maree Williams)
Opposite page: *Top Girls* (Photo: Lisa Maree Williams)

MESSAGE FROM THE CHAIR



In 2015 the National Institute of Dramatic Art (NIDA) achieved a significant milestone in our development with the opening of the Graduate School. I would like to thank the Prime Minister of Australia, the Hon Malcolm Turnbull MP, Mel Gibson AO, and the Minister for the Arts, Senator The Hon Mitch Fifield for officially opening the building, and the donors and guests who attended the opening event in December.

The state-of-the-art purpose-built facilities enable Australia's future creative leaders to study, research, collaborate and create innovative new work. I would like to congratulate Lynne Williams, Director/CEO, Allan Morgan, Director of Operations and Des Reynolds, Director of Finance, for their role in the completion of this ambitious project on time and on budget.

The NIDA Foundation Trust (NFT) has worked tirelessly throughout the year to raise the monies for this project to match the funds provided by the Australian Government through the NIDA capital works program.

I applaud and thank Peter Ivany AM for his outstanding leadership in driving the capital campaign for the Graduate School. As Chair of the NFT, Peter embraced this challenge of raising the matching funds and through his personal generosity, energy and enthusiasm has been instrumental in our fundraising success to date. Thanks also to the other NFT board members, the NIDA Board, staff, students and the External Relations department for their work throughout the year and for an amazing opening event.

We greatly appreciate all the donors who have helped us to realise this vision. Special acknowledgement must go to Andrew and Andrea Banks for their extraordinary gift of over \$1 million to the Graduate School Capital Campaign. We thank them for their generosity and leadership. In addition, several key donors have made contributions of significant value to the campaign, and we thank them for their support of the Graduate School.

It was a pleasure to see that we attracted new sponsors during the year, including Media Super, as well as connecting with new private donors who are supporting our vital student bursary program. As we continue the quest to raise funds to support the Graduate School and important ongoing educational initiatives, we look forward to welcoming more donors and supporters in 2016 and beyond.

I am pleased to report there was a positive financial outcome in 2015. I would like to congratulate Lynne Williams, the Finance Committee and the NIDA Executive Team and staff for their diligent work throughout the year.

The support provided to NIDA by the members of the Board of Directors, the NFT, the NIDA Academic Board and chair Professor Prem Ramburuth and her predecessor Professor Elizabeth More AM, the Finance Committee and chair Bruce Cutler, and the Governance and Nomination Committee, has ensured that 2015 has been a year of historic growth. All of our Board members serve on a voluntary basis, and I thank them all them for their commitment of time and for sharing their considerable skills and experience with NIDA.

In May 2015, creative director and producer Noel Staunton, brand and marketing strategist Suanne Colley, businessman and NFT Chairman Peter Ivany AM and financial and business advisor Justin Ryan, were elected to the Board. Their broad expertise is already helping NIDA to meet the changing needs of the rapidly evolving arts and entertainment sectors. We were also pleased to welcome Ralph Myers and The Hon Justice Kathleen Farrell to the Board for a second term.

On behalf of the Board, I wish to acknowledge the retirement, after six years of service, of Garry McQuinn and Professor Elizabeth More AM and thank them both for their dedication and significant contribution to NIDA. As Chair of NIDA's Academic Board since 2011, Elizabeth More provided immeasurable expertise to NIDA in higher education academic governance and, as a successful international director and producer, Garry McQuinn has contributed his industry insight to helping ensure NIDA's courses prepare our students for sustainable careers. We are delighted that Garry will stay involved through his new role as a director on the NFT.

I was pleased to be elected as a Director of the NFT earlier this year, and look forward to further strengthening the collaboration between NIDA and the Trust as we embark on future initiatives.

In May we celebrated the achievements of 59 talented NIDA students at the annual Graduation ceremony, and acknowledged the contribution to the industry and our community, of Michael Wilkinson and Ken Healey AM. As one of Australia's and the world's most acclaimed costume designers, Michael gave an engaging address to our graduates as they leave NIDA to begin their chosen careers. These graduates also became the first group to receive new alumni pins – a program we were excited to launch and look forward to continuing as we recognise and reconnect with our alumni.

We have recently announced that, following more than eight years of service, Lynne Williams will step down as Director/CEO of NIDA at the end of 2016. As we head into her final year of leadership, on behalf of the Board, NIDA staff, students, and the NIDA community I wish to thank Lynne for her dedication to the organisation. Her vision and drive for the Graduate School (which she has taken from concept to reality) and the innovative artistic and education program scheduled for 2016 will ensure the year ahead is yet another one of growth, creativity and achievement.

Jennifer Bott AO
Chair

MESSAGE FROM THE DIRECTOR/CEO



Five years ago we challenged ourselves to imagine the future demands of the global arts and entertainment industries and the role that the National Institute of Dramatic Art (NIDA) would play in educating and training the future leaders of those industries. A Graduate School was a central element in that ambitious vision for creative and cultural leadership at NIDA and in December 2015 we completed the new two-storey building ready to welcome the 2016 cohort of Master of Fine Arts students.

Officially opened by the Prime Minister of Australia, the Hon Malcolm Turnbull MP, Mel Gibson AO, and the Minister for the Arts, Senator the Hon Mitch Fifield, the building offers 10 flexible studio spaces for practice-based research equipped with state of the art technology. We also took the opportunity to refurbish the Rodney Seaborn Library, providing study spaces in line with contemporary research practices and collaborative working models. This new development takes us closer to establishing an International Centre for Contemporary Performance Practice, building on NIDA's practice-led research model of exploration, risk-taking, discovery, integration, collaboration and industry engagement.

We are extremely grateful to the NIDA Foundation Trust (NFT) for leading the capital campaign to match Australian Government Ministry for the Arts funding.

The Graduate School is the crowning glory of an extended program of physical transformation at NIDA that included a new outdoor atrium theatre,

four new studios, five new tutorial rooms, five practice rooms, a music technology room, a make-up studio, renovations to design, staging, costume and production departments and updated staff accommodation.

The Graduate School is our commitment to giving creative and cultural practitioners many more opportunities for further study and professional development within NIDA's unique practice-based and industry-focused education and training environment. The staff has ensured that the Graduate School will be a collaborative cross-discipline centre attracting those who want to drive innovation across the spectrum of the cultural industries both in Australia and globally. Graduates from our new Master of Fine Arts courses will be cultural advocates and leaders, speaking to a new generation of Australians about the value of the arts and culture within Australian communities. They will pose the important questions and work to find solutions. They will research new ways of making work and engaging with audiences. They will develop innovative festivals, lead cultural organisations and enliven communities. They will be instrumental in ensuring Australia's creative and cultural future and reinforcing Australia's competitiveness in the global creative community.

NIDA's physical transformation was accompanied by equally crucial evolution of our program of courses incorporating six new Bachelor of Fine Arts (BFA) courses and three new Master of Fine Arts MFA (courses) – MFA (Design for Performance), MFA (Voice) and MFA (Cultural Leadership) – which join our highly successful MFA (Directing) and MFA (Writing for Performance).

In particular, the new MFA (Cultural Leadership) course is a bold new initiative to address the needs of mid-career professional practitioners from a range of disciplines and areas of interest including visual arts, the arts and health sector, the arts and disability sector, museums, libraries, archives and galleries, as well as the performing arts. This course has been in development for many years and is the first non-discipline specific course that

NIDA has offered. In 2015 NIDA received \$100,000 funding from the Australian Government to support a number of Cultural Leadership Fellowships for the inaugural year of the course – one fellowship of \$30,000 for an Aboriginal or Torres Strait Islander candidate and the remainder of the funding to support a further eight fellowships. Chaired by Robyn Archer AO, the course offers a unique opportunity for creative professionals to take their career to the next level as cultural leaders and advocates. Our belief in the demand for this course, and that NIDA should be the institution to offer such a ground-breaking course of study, was reinforced when 63 mid-career professionals applied for the new course at the end of 2015 and we selected a cohort of 16.

The current program of graduate study will be expanded over the coming years to include many more opportunities for future-focused study including MFAs in creative producing, screen performance, dramaturgy and physical theatre.

Another crucial element of NIDA's vision for creative leadership came to fruition in 2015 when NIDA was granted self-accrediting authority by the Tertiary Education Quality Standards Agency (TEQSA). This change in status means that as a private provider of higher education NIDA is able to accredit its own courses. As a result we can be more nimble in responding to the needs of the arts and cultural sector.

The repositioning of NIDA within the higher education sector was accompanied by the establishment of the Vocational Studies (VET) department led by Director, Mark Gaal. We have redefined the education and training program at NIDA to encompass a Diploma of Musical Theatre, a Diploma of Live Production and Technical Services in partnership with Opera Australia and a Diploma of Screen and Media (Specialist Make-up Services). All of these courses were accredited and registered to receive VET FEE-HELP. We welcomed our first intake of Musical Theatre diploma students at the commencement of the year and a mid-year intake of Live Production and Technical Services students. A cohort of 14 specialist

MESSAGE FROM THE DIRECTOR/CEO



make-up students will commence in 2016. A new Diploma of Stage and Screen is in development in partnership with Western Sydney University for delivery at their Penrith campus.

The number of students within our Open and Corporate training programs continues to rise as we explore even more ways for people of all ages to have access to NIDA's unique education and training. Our plans to further build the profile of NIDA in Melbourne are coming to fruition and in 2015 we negotiated a new space with the City of Melbourne in the cultural precinct of the city. This new space will enable a broader offer of Open and Corporate training programs and the introduction of vocational courses in Melbourne, all commencing in 2016.

In line with our strategic plan, we have made substantial investment in business systems and online capabilities. This year we updated the NIDA brand, continued to rebuild the website and implemented course management software, as well as new finance and HR systems. The recruitment of staff with expertise in the digital space has brought huge benefits to the organisation including a highly engaged social media community and enhanced opportunities to engage with our international partners.

During the year we farewelled Head of Acting, Jeff Janisheski who returned to the USA after four years of extraordinary commitment to the students of NIDA and we welcomed John Bashford, former Associate Director of LAMDA in London, as our new Head of Acting. Julia Selby, Director of Student and Staff Services stepped down after 10 years of significant achievement in repositioning NIDA within the higher education space and overseeing services to students and staff. Subsequently, we welcomed Dr Melissa Laird as the new Director of Education and Director of Graduate Studies, who will provide academic leadership across the institution. We were also pleased to announce that Michael Scott-Mitchell was

appointed Deputy Director/CEO, taking on an increased management role across the organisation while maintaining his current responsibilities as Head of Design and Director of Undergraduate Studies.

My congratulations to the many alumni who are experiencing success in Australia and internationally. We continue to bring recent graduates back to mentor current students, supervise studios, deliver lectures, direct productions and develop their plays for the NIDA production seasons. We hope that through the Graduate School we will be able to reconnect with many more of our alumni and it will be a catalyst for further practice-based research, creative collaborations and industry networking.

I would like to thank the NIDA Board, the NIDA Academic Board, the NFT, the NIDA Executive Team, staff and students, and the wider NIDA community of donors and supporters for their support throughout the year.

2015 has been a watershed year in many areas of endeavour within the institution. In December, I announced that I would be stepping down as Director/CEO of NIDA at the end of 2016.

Personally, the year ahead will be a time to reflect and celebrate, and I look forward to working with everyone in the NIDA community to continue the momentum of NIDA's next chapter. NIDA is poised to deliver creative leadership with a new future-focused organisational culture, new and developing suites of courses, enhanced and still evolving physical and digital environments, and increasing opportunities for national and international collaborations.

I look forward to sharing an inspirational and aspirational year with you all.

Lynne Williams
Director/CEO



'The Graduate School is our commitment to giving creative and cultural practitioners many more opportunities for further study and professional development within NIDA's unique practice-based and industry-focused education and training environment.'



2015 saw an important transition for Undergraduate Studies – the Bachelor of Dramatic Art (BDA) courses were replaced by Bachelor of Fine Arts (BFA) degrees in Acting, Costume, Design for Performance, Properties and Objects, Staging, and Technical Theatre and Stage Management. This year, first and second year students were enrolled in the new Bachelor of Fine Arts courses, with third year students completing their final year of the Bachelor of Dramatic Art courses. Many members of staff contributed to the development of these new BFA courses and it is a tribute to all involved, that the students experienced such a smooth transition to the new course framework.

Practice-based, practitioner led and industry focused conservatoire training remains central to our teaching philosophy and the diversity of production and performance styles delivered in 2015 attest to the success of this approach.

We were delighted to have two long-standing contributors to life at NIDA back in the mix – director Jim Sharman spearheaded our production of *The Tempest*, presented in the Playhouse; and director/designer Kim Carpenter AM joined us to direct *A Dream Play*, presented in the Parade Theatre.

Bringing to fruition three years of development, Kate Champion delivered the devised work *Not Who I Was* in the Space. It was a huge boon to have an artist of Kate's experience and artistic integrity working with students across such a time span and sharing her practice.

Head of Acting, Jeff Janisheski took his production of *Vale* offsite to the Bangarra Theatre at Walsh Bay. The process of presenting this production offsite, whilst not without its challenges, proved to be beneficial to all our students, and something we hope to do more of in the future.

Andrea Moor directed *The Roaring Girl* in the Atrium to great effect in a production, which enabled the students to showcase the technical capabilities of the venue, while Andrea mentored the actors through the challenges of Middleton and Dekker's Jacobean text.

For our October season, three recent directing graduates rejoined us to lead productions: Ben Schostakowski, Elsie Edgerton-Till and Susanna Dowling. It is a delight to be able to re-engage these remarkably talented young directors, who are already making their presence felt within the industry. The alumni directors who return to direct in our program regularly help to establish pathways for current students as they complete their NIDA education and, in turn, step into the profession.

Ben Schostakowski directed *Reagan Kelly*, written by recent MFA (Writing for Performance) graduate, Lewis Treston. The production presented in the Studio Theatre has subsequently been 'picked

'Practice-based, practitioner led and industry focused conservatoire training remains central to our teaching philosophy and the diversity of production and performance styles delivered in 2015 attest to the success of this approach.'

up' by Sam Strong, incoming Artistic Director of the Queensland Theatre Company. Elsie Edgerton-Till directed *Boys in the Space* and Susanna Dowling directed the Caryl Churchill classic *Top Girls* in the Atrium. All three productions showcased the talent that each course brings to the fore.

NIDA Acting Lecturer Kristine Landon-Smith led the majority of second year acting students in Louis Nowra's epic work *Capricornia*. The work of the students reinforced the reasons this play is held in such esteem.

To round off a remarkably full and productive year, NIDA acting graduate Craig Illot joined us to devise and direct *Stranger I Am*. Craig, and our Head of Music, Andrew Ross, collaborated with acclaimed contemporary composers iOTA and Caitlin Park to develop an original score. The work was presented on and over the Parade Theatre stage with the audience also gathered on the stage. Gavin Robins, Head of Movement, developed aerial choreography with the students, which was a logical extension of the aerial work he has been doing with the acting cohort. The result was an arresting, technically ambitious and courageous production, beautifully realised by all of the students. We will continue to explore work that embraces new forms of expression and points toward new directions in performance-making.

The lifeblood of NIDA's Production Program is the influx of visiting professionals sharing their practice in creating work with our students. Both our June and October 2015 seasons were fine examples of this quintessential 'meeting of minds'.

Throughout the year, undergraduate students completed a wide range of creative projects, industry experiences and cross-discipline learning opportunities. BFA acting students as well as our second and third year BFA and BDA design students, worked on several challenging screen projects and the Reg Grundy Studio provides students with a professional, practical learning environment, experience that serves them well in their long-term careers. Industry guests continue to provide glowing feedback about our students, and it is always exciting to welcome them to our events including Showcase, Soundtrack, and EXPONIDA so they can experience the creative talent and skill all our undergraduate students possess.

We look forward to a boldly collaborative 2016.

Michael Scott-Mitchell
Deputy Director/CEO
Director, Undergraduate Studies
Head, Design for Performance



Images, this page (from top to bottom): on set of *Walking for Days* video clip by WILSN, winner of the 2015 triple j Unearthed competition in collaboration with NIDA students (Photo: Phil Erbacher) *The Tempest* (Photo: Lisa Maree Williams) Opposite page (from top to bottom L-R): *Capricornia*, *The Tempest*, *The Roaring Girl*, *Reagan Kelly* (Photos: Lisa Maree Williams)

GRADUATE STUDIES



'An essential component of the courses is the inclusion of an international field trip where students are given the opportunity to observe, participate and critically reflect on international best practice.'

2015 saw the Master of Fine Arts (MFA) Directing and Writing for Performance courses begin to hit their stride. We also announced three new MFA courses: Cultural Leadership (chaired by Robyn Archer AO), Design for Performance and Voice, which will all welcome students in 2016. The year also marked the opening of a dedicated space for graduate studies, the NIDA Graduate School, and we are already enjoying this new, purpose-built space.

In 2015 the first students graduated from the 15-month Master of Fine Arts (Directing) and Master of Fine Arts (Writing for Performance), having commenced their studies in 2014. In the first quarter of 2015 they completed the subject, Practice-based Research, culminating in completion of an academic journal article. This specific interrogation of their work relates to their actual practice, which ranged from how 'gesture' was interpreted by the audience to the use of a technique taught by Dr Sue Woolfe, called *The Lull*, in the development of group devised work.

An essential component of the courses is the inclusion of an international field trip where students are given the opportunity to observe, participate and critically reflect on international best practice. In 2015 the directing students attended Theaterreffen in Berlin and the writing for performance students attended the Edinburgh Festival.



The directing students undertook a number of projects throughout the year. Some highlights included working with writing and design students, collaborating with Indigenous performers from the Aboriginal Centre for Performing Arts (ACPA) in Brisbane and attending the Perth International Arts Festival. As well as working alongside acting students at NIDA, the directing students also had the opportunity to hone their skills by working with performers from Actors Centre Australia in Sydney, University of Wollongong, Opera Australia's Young Artist Program and the National Theatre Drama School in Melbourne.

The triple j Uearthed music videos proved to be most successful. This project is a significant undertaking in collaboration with NIDA design, production and writing students and is an opportunity for our directors to work through the real-world challenges of putting a music video together. The videos were broadcast on ABC-TV and as part of Virgin Australia and Jetstar inflight entertainment.

The Directors' Productions were wide-ranging in their style and scale: three new adaptations, a new original play by the Head of Writing for Performance, Stephen Sewell, and extant plays. These productions are a culmination of the students' hard work throughout the year and a testament to the broad range of skills they have mastered.



Writing for performance students participated in numerous projects, in addition to their major work, the production of a full length play or screenplay. These projects included some they shared with the directing and design students, such as the tremendously productive time spent with the Indigenous performers of ACPA in Brisbane, and assisting directing students on their triple j Uearthed project.

They also participated in a project with ABC's new radio drama program, Radiotonic, resulting in at least one, and possibly more radio credits, as well as valuable experiences and contacts in ABC Radio. Some of the writers also joined with Head of Writing for Performance, Stephen Sewell in a reading of his screenplay, *Killer Country*, and through that were able to meet development officers in Screen NSW and TV producer Steve Knapmann, resulting in further meetings and opportunities.

The highlight of the year for the writing students, apart from attending the Edinburgh Festival, was certainly working with actors from NIDA and elsewhere as the students workshopped and presented a rehearsed reading of selections from the plays work they had written over the course of the year. The experience of working directly with actors in a rehearsal situation is crucial in assisting the students to become familiar with this important process in the successful production of new work.

A significant amount of work has been completed throughout 2015 as we prepare for the new MFA degrees (Cultural Leadership, Design for Performance and Voice) that commence next year. I wish to thank all the NIDA staff involved in this course development and look forward to welcoming new graduate students in 2016.

Dr Egil Kipste
Director, Graduate Studies
Head, Directing

Images, this page (from top to bottom L-R): *Lavinia, his daughter* (Photo: Lisa Maree Williams) Making of *Walking for Days* video clip by WILSN, winner of the 2015 triple j Uearthed competition in collaboration with NIDA students (Photo: Phil Erbacher) *Infected* (Photo: Lisa Maree Williams) *Spring Awakening* (Photo: Lisa Maree Williams) Opposite page (from top to bottom): *Love and Honour and Pity and Pride and Compassion and Sacrifice*, *Sports Play* (Photos: Lisa Maree Williams)

HIGHER EDUCATION STATISTICS

Auditions/interviews by city in 2014 for 2015 intake across BFA and MFA courses

	Adelaide	Brisbane	Darwin	Hobart	Melbourne	Parramatta	Perth	Sydney	Cairns	NZ
Acting	75	266	13	25	262	52	144	681	15	16
Costume	4	5		4	9		2	37		
Design for Performance	2	6			8		1	32		
Directing	4	2			13		2	35		2
Properties and Objects	1	2			3			12		1
Staging					0			5		
Technical Theatre and Stage Management	1	2		1	1		1	30		
Writing for Performance								33		
Total	87	283	13	30	296	52	150	865	15	19
Grand Total	1,810									

Students by course in 2015

	Acting	Costume	Design for Performance	Directing*	Properties and Objects	Staging	Tech. Theatre and Stage Management	Writing for Performance*	Total
Year 1	24	6	9	6	6	3	12	8	74
Year 2	23	4	8		5	3	16		59
Year 3	20	4	7		5	1	14		51
Total	67	14	24	6	16	7	42	8	184

*commencing MFA courses in January 2015

Students by course and gender in 2015 across BFA and MFA courses

	Acting	Costume	Design for Performance	Directing*	Properties and Objects	Staging	Tech. Theatre and Stage Management	Writing for Performance*	Total
Female	37	14	16	3	10	3	25	4	112
Male	30		8	3	6	4	17	4	72
Total	67	14	24	6	16	7	42	8	184

*commencing MFA courses in January 2015

First year enrolments by state in 2015

	Acting	Costume	Design for Performance	Directing*	Properties and Objects	Staging	Tech. Theatre and Stage Management	Writing for Performance*	Total
ACT	1								1
NSW	8	3	8	3	2	3	9	7	43
NT	1								1
QLD	4	1	1	1	1		1		9
SA		1		1	1				3
TAS		1							1
VIC	5			1	1		1	1	9
WA	5								5
O/S							1		1
NZ					1				1
Total	24	6	9	6	6	3	12	8	74

*commencing MFA courses in January 2015

VOCATIONAL STUDIES AND STATISTICS

2015 saw NIDA extend its education and training opportunities, and seek to address skills gaps in the performing arts industry with the establishment of the Vocational Studies department.

As a result of in-depth industry consultation and as part of NIDA's commitment to providing greater educational opportunities, two diploma courses were delivered for the first time – a new Diploma of Musical Theatre (undertaken by 21 students), and the Diploma of Live Production and Technical Services (which saw 12 students accept a place).

The work of the musical theatre students culminated in a Showcase in the NIDA Theatres, Playhouse, and was attended by producers, directors, performers and agents. Feedback in response to the work of the students was uniformly strong.

For the Diploma of Live Production and Technical Services, learning took place in the form of classes at NIDA and through performing arts industry work placements. With support from Opera Australia, the Sydney Opera House, Pinchgut Opera, Sydney Theatre Company, Griffin Theatre Company, Hayes Theatre Company, JPJ Audio and Circus Oz, students had unique industry experiences and were able to extend their learning in professional contexts.

The feedback about Vocational Diploma students from the organisations who participated in these professional placement opportunities, has been consistently high and the students reported that the experiences had been an invaluable part of their training.

In 2015 NIDA's long standing relationship with the NSW Department of Education continued, with the delivery of two accredited teacher training programs in technical theatre (Certificate III in Live Production Services).

The Diploma of Screen and Media (Specialist Make-up Services) was brought into the scope of course offerings for delivery next year in the newly prepared make-up studio.

2016 will be another year of growth for NIDA's Vocational Studies department as we look to develop and prepare additional course offerings and welcome new Vocational Diploma students to NIDA.

Mark Gaal

Director, Vocational Studies

Students by vocational course in 2015

	Musical Theatre	Live Production & Technical Services	Total
Year 1	21	12	33

Students by vocational course and gender in 2015

	Musical Theatre	Live Production & Technical Services	Total
Female	16	7	23
Male	5	5	10
Total	21	12	33

Vocational course enrolments by state in 2015

	Musical Theatre	Live Production & Technical Services	Total
ACT			
NSW	12	12	24
NT			
QLD	2		2
SA			
TAS			
VIC	7		7
WA			
O/S			
NZ			
Total	21	12	33

Applicants for vocational studies courses commencing in 2015

NSW/ACT	87
NT	
QLD	25
SA	
TAS	
VIC	50
WA	
O/S	
NZ	
TOTAL	162

NIDA OPEN AND NIDA CORPORATE



NIDA Open and NIDA Corporate expanded operations during 2015, offering additional courses and engaging new participants around Australia. Importantly, both areas continued to maintain high levels of customer satisfaction and increase operational efficiencies.

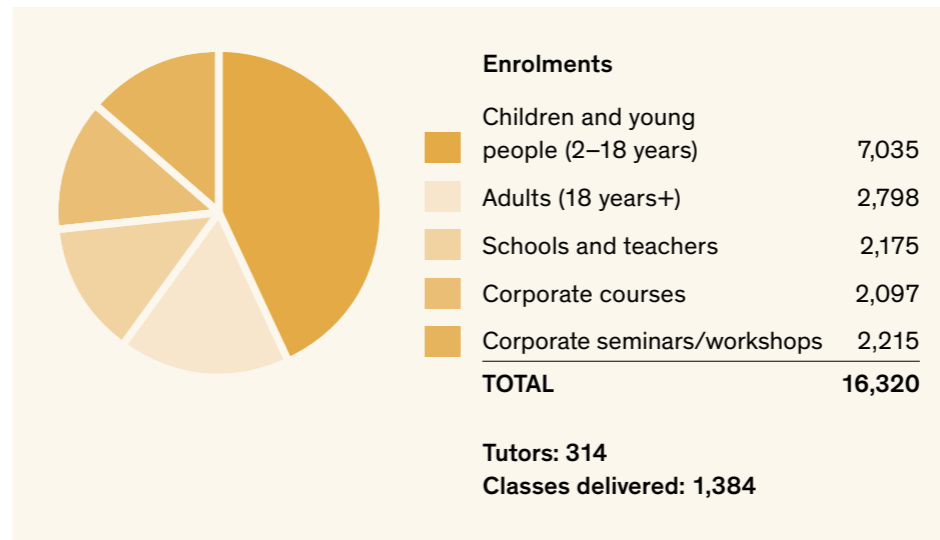
Throughout the year NIDA Open and NIDA Corporate provided flexible learning options for people of all ages, including short courses, term classes, holiday workshops, residencies, six and 12-month studios, corporate seminars, one-to-one coaching and customised in-house workshops.

NIDA Corporate expanded its public course program in Melbourne and also launched three new public course offerings in Sydney. Customised and one-to-one coaching activities represented 64 percent of all Corporate activity and public courses grew to represent 36 percent of total revenue. Interstate work increased across Adelaide, Brisbane, Canberra and Perth. New audiences were reached through partnerships with media, marketing and entertainment publication Mumbrella, Commonwealth Bank's Wired for Wonder conference, and digital marketing agency, AdRoll.

NIDA Open joined forces with the team at Project Synthesis to develop an immersive theatre experience for primary school students. The Story Trader is an educational alternate reality game (eduARG) that has been designed to teach Stage Three students about storytelling. Students are immersed in a multimedia story world designed to encourage active learning and develop skills in communication, collaboration and critical and creative thinking.

As part of NIDA Open's growth strategy, a new Melbourne-based position was established to manage short courses for adults, children and young people and to plan additional course offerings, resulting in increased enrolments across the city.

In July, NIDA hosted the Drama Australia and New Zealand International Conference: Game Changer: Innovating Education through Creativity and Drama Practice. Primary, secondary and tertiary drama educators as well as researchers, teaching artists and academics from Australia, New Zealand, Asia, Europe, the UK and Canada attended the three-day conference.



2015 NIDA Open and NIDA Corporate venues and partners

NSW: ABC Studios, Carriageworks, Mosman Art Gallery, Riverside Theatres Parramatta, Roslyn Packer Theatre, Sydney Harbour Federation Trust, Taronga Zoo, The Concourse Chatswood, Wollongong Art Gallery

VIC: Abbotsford Convent, Capital Performing Arts Centre Bendigo, Malthouse Theatre, The Australian Ballet School

QLD: TAFE Brisbane, Tanks Arts Centre Cairns

SA: Christian Brothers College Adelaide, Pulteney Grammar School Adelaide, Wilderness School Adelaide

TAS: St Michaels Collegiate Hobart, Newstead College Launceston

ACT: Street Theatre Canberra

WA: Subiaco Arts Centre

In 2015 NIDA Open and NIDA Corporate also worked with many schools and community venues across Australia.

The new online writing course Finding Your Story was launched and successfully completed by a full cohort of students from around Australia.

Two Arts Smart Forums aimed at parents and families of children and young people participating in NIDA Open courses were held during the year. In Term One the discussion focused on making theatre for young people, with Performance Lab writer-in-residence Donna Abela talking about stories for, about and told by young people. In Term Three, parents worked with a NIDA tutor to learn about creative tool kits, discussing creative risk-taking and how to effectively support this in the home.

A substantial market research project was undertaken mid-year to better understand NIDA Open's customers and the level of demand for dramatic arts short courses in Sydney, Melbourne and Brisbane. Comprising in-depth interviews and extensive online surveys, the research findings will help maintain the delivery of effective marketing campaigns and ensure course offerings continue to meet student expectations.

I would like to thank Caroline Spence, outgoing Head of NIDA Open and NIDA Corporate, for her significant contribution to the Business Development team over the last five years. As Head of Department for the past two years, Caroline departs NIDA having developed a team that is well positioned to continue to grow and deliver exceptional educational experiences for our course participants.

Alistair Graham
Director, Business Development

EXTERNAL RELATIONS

Donors and sponsors have again given their generous support throughout 2015, helping us to achieve new programs, support students in their studies, develop new courses, purchase new equipment and technology, and build and open the new Graduate School.

On the following page we acknowledge the extraordinary generosity of donors to the capital campaign for the Graduate School, and their support and commitment to NIDA is a wonderful leadership example to all.

Bursaries and scholarships

This year we provided 120 undergraduate and graduate students with bursaries to assist with living expenses throughout the year and 17 scholarships to assist with national and international industry placements.

Three new scholarships were created this year:

- The Peter Ivany AM International Scholarship in Staging. NIDA Foundation Trust Chair, Peter Ivany AM and friends have provided \$4,500 per annum to facilitate an opportunity for a third year staging student to undertake an overseas industry placement as part of their final year at NIDA.
- The Penn Foundation has created a new bursary to support three female acting students. Donated in honour of June Penn's 90th birthday, each recipient will receive \$5,000 in total, over three years of their course.
- Ezekiel Solomon AM has provided \$5,000 per year for a new bursary to support students at NIDA, who are experiencing financial hardship.

New student bursary program supporter

We were pleased to welcome Media Super as a new supporter of our student bursary program.

Media Super, the creative sector's industry superannuation fund, will provide an annual bursary of \$2,500 to four Bachelor of Fine Arts students (of any discipline) who qualify for financial assistance. The bursaries will assist the four selected students through each year of their three-year BFA degree from 2016, as they balance Sydney living expenses and full-time study.



Prime Minister the Hon Malcolm Turnbull MP and Mel Gibson AO

Frederick J Gibson Bequest

NIDA is honoured to be a beneficiary of the Frederick J Gibson Bequest in Memory of Garnet H Carroll OBE.

During his lifetime, Frederick Gibson generously supported NIDA design students in attending the Prague Quadrennial, the largest scenography event in the world. This continued in 2015, with his bequest enabling eight BFA (Design for Performance) students to travel to Prague to take part in the event and the experience the significant learning opportunities.

Additionally in the first year of the bequest NIDA was able to address two very important areas of the MFA student experience – international engagement and the showcasing of new work.

In 2015, the MFA (Directing) students were supported to work with their peers at the Ernst Busch Academy of Dramatic Art in Berlin and to attend the Theatertreffen, a festival showcasing the best contemporary performance in Europe. MFA (Writing for Performance) students worked with international colleagues at the Royal Conservatoire of Scotland, saw cutting-edge work at the Edinburgh Festival and met with international literary managers, visiting Edinburgh at that time. These international travel opportunities provide immeasurable benefit to our graduate students.



NIDA is grateful to the Frederick J Gibson Bequest in helping to launch the careers of the next generation of Australian directors, writers and designers.

Bequests are an important part of an ongoing commitment to our students and we gratefully thank those in our community who have advised us of their intention to make a bequest in the future.

Alumni program launched

This year we introduced a new alumni program that will reconnect with our past alumni and help support our newest graduates as they head into their chosen industries.



Michael Wilkinson



The program was officially launched by Michael Wilkinson (1993 Design) at the graduation ceremony for the class of 2014. This was the first group of NIDA graduates to receive new alumni pins. These discreet silver NIDA 'N's are an important gesture in bringing our community of former students together. Three alumni pin presentations took place in 2015, and we have more presentations scheduled in 2016.

As part of the new alumni program we also launched a dedicated private LinkedIn group for alumni to share news and stories with each other, as well as build new connections and explore collaborative opportunities.

The next generation

In order to engage the next generation of philanthropists, we invited the membership of Philanthropy Australia's New Generation of Giving group to a performance of *Stranger I Am*, a new theatre piece created by guest director Craig Illot set to original music from iOTA and Caitlin Park, featuring bold aerial stunts.

We are grateful to the Denton family who facilitated this new theatre piece through supporting the purchase of equipment.

Images, opposite page (from top to bottom): Graduate School official opening (Photo: Belinda Rolland), MFA (Writing) students during their field trip to Edinburgh

This page (from top to bottom L-R): MFA (Directing) students during their field trip to Berlin, Peter Ivany AM (Photo: Maja Baska), Michael Wilkinson (Photo: Maja Baska) *Stranger I Am* (Photo: Lisa Maree Williams)



Peter Ivany AM

NIDA Foundation Trust

Led by Peter Ivany AM, Chairman, the NIDA Foundation Trust had a busy year. It focused on the capital fundraising campaign for the Graduate School. During the year we held a number of successful capital campaign events, including a Masterclass by Michael Wilkinson, a dinner at Peter and Sharon Ivany's home, the Cultural Leadership Luncheon on the set of *A Dream Play*, June and October production evening events and the Chairman's Luncheon. These events culminated in the opening of the Graduate School in December.

The NFT also welcomed two new Board members Jennifer Bott AO, (current Chair of NIDA) and Garry McQuinn. Garry McQuinn is Managing Director of London Company, Nullarbor Productions, which was behind the acclaimed stage production of *Priscilla, Queen of the Desert*.

Current director Alex Pollak has been re-elected for another term. 2015 also saw the resignation from the NFT of long serving director Peter Rose and we thank him for his hard work and commitment to the NFT and NIDA. I also wish to thank NFT Company Secretary and NIDA Director of Finance, Des Reynolds, for his dedicated hard work throughout the year.

Julie White

Consulting Director, External Relations

GRADUATE SCHOOL OFFICIAL OPENING

Securing a world class education for Australia's future creative leaders

The NIDA Graduate School opening on Sunday 6 December was a very special event for NIDA, for our students and staff, and our friends and supporters.

The presence of the Prime Minister, the Hon Malcolm Turnbull MP and the Minister for Arts, Senator the Hon Mitch Fifield, alongside one of our acclaimed alumni, Mel Gibson AO, made it all the more significant.

The Prime Minister expressed his support for our work at NIDA and how vitally important it is to our nation, going to the very heart of who we are.

'The arts are not a luxury, culture is not a luxury, it is a necessity... Telling stories, describing ourselves, dreaming about ourselves as we would like to be, that is as human as eating and drinking. It is a fundamental part of what we do as human beings... and NIDA graduates are such an important part of telling Australian stories in an inimitable Australian voice.'

NIDA's Graduate School is a crucial centre for creative and cultural leadership that will drive innovation within the creative and cultural industries both in Australia and globally. We are extremely grateful for the funding support from the Australian Government and the very generous support of all our capital campaign donors.



Images:

- 1-Lynne Williams, Prime Minister the Hon Malcolm Turnbull MP, Mel Gibson AO, Lucy Turnbull AO, Senator the Hon. Mitch Fifield Minister for the Arts, Jennifer Bott AO, Alex Pollak
 - 2-Les Chantery, Marcus Johnson
 - 3-Bruce and Amanda Davey
 - 4-Prime Minister the Hon Malcolm Turnbull MP, Mel Gibson AO, Lynne Williams
 - 5-Andrew Banks
 - 6-Andrea Banks, Lucy Turnbull AO, Lynne Williams, Alan Rydge
 - 7-Kurt Phelan, Marney McQueen
 - 8-Philip Quast
- (Photos: Belinda Rolland)

NIDA GRADUATE SCHOOL FOUNDING DONORS 2015

We thank all our founding donors for their support of the capital campaign

- Andrew Banks
- Alan and Lynne Rydge
- Sharon and Peter Ivany AM
- Ron and Michelle Malek
- Justin and Joanna Ryan
- Phillip Cave AM and Judy Morris
- Ian Darling
- Bruce Fink
- Alex Pollak and Elizabeth Knight
- Garry McQuinn
- Michael Cassel
- Bruce Davey – Dendy/Icon
- Peter Reeve and Jaycen Fletcher
- Philip and Vivien Green
- Vincent Hua
- Andrew Michael
- Petersen Family Foundation
- The Ambassador Theatre Group Asia Pacific P/L
- The Pridham Foundation
- Jennifer Bott AO
- The Hon Justice Kathleen Farrell
- Mark Burrows
- Bruce Solomon
- Lynne Williams
- Virginia Braden OAM and Ken Woolley AM
- Julie White
- Noel Staunton
- Suanne Colley
- Jeremy and Jeromine Alpe
- Elizabeth Butcher AM
- Stephen and Deanne Chapman
- Professor Elizabeth More AM
- Ralph Myers
- Stephen Armstrong



OPERATIONS

The Graduate School was the major focus of NIDA's Operations department during 2015, with the construction completed on time and on budget.

The new facility is a major refurbishment of the Commonwealth Government's NIDA Stage Two building, made possible with the Australian Government Ministry for the Arts' proactive and ongoing support of performing arts education under a Capital Works Expenditure Program (CWEP) Agreement and joint funding with the NIDA Foundation Trust (NFT). The NFT is also generously providing \$700,000 for furniture, fittings and specialist equipment for the MFA courses.

The future-focused Graduate School designed by Ken Maher (Hassell Architects) provides the physical and technological infrastructure for NIDA's international centre for creative leadership and hub for practice-led research. It houses a number of contemporary tutorial rooms (all carefully designed for flexible delivery and for existing and possible future courses), specialist design and director's experimental studios, informal study areas that support contemporary means of collaboration and learning, and a modernised library.

The project's builders, Taylor Construction Group worked cooperatively to take account of NIDA's unique operational environment, including noise-sensitive student classes and productions. NIDA's Project Control Group, consisting of Root Projects Pty Ltd and MBMpl Quantity Surveyors Pty Ltd, did an outstanding job with innovative project procurement and cost control methodologies. The Operations department managed the technical specification and operational aspects of the project, including the relocation and establishment of temporary accommodation for courses, staff, students and the library, and the rescheduling of course and client activities around the impacts of the construction schedule.

During the 2015 CWEP, the Commonwealth funded activities continued the transformation of the original 1988 Stage One building with the first phase of improvements to costume and technical production and stage management student spaces, and the beginning of a site-wide signage project as part of NIDA's major rebranding program.

NIDA's 2015 Capital Asset budget, combined with external grants, is funding the upgrade of education technologies for student-led self-devised work, specialist tools for the properties and objects students, and improvements to IT infrastructure and library, media, marketing and teaching software.

NIDA's work, health and safety culture remains sound, proactive and constructive. The Audit Finance Administration and Remuneration committee routinely reviews operational and compliance risk reporting by Operations department management.

I would like to acknowledge all NIDA staff and students for their patience with the Graduate School construction program, and in particular, the Operations, IT, Technical Production and Facilities departments and the Operations Contracts Manager, Sonya Webster.

Allan Morgan
Director, Operations

NIDA STUDENT PRODUCTIONS 2015



A Dream Play

By Caryl Churchill after August Strindberg
Directed by Kim Carpenter AM
15–20 June 2015

CAST

Agnes, daughter of the Gods	Emily Davison
Mother/Blind woman/She/Chairwoman	Julia Christensen
Lina/Ugly Edith/Scientist/Dancer	Lily Black
Stage door keeper/Teacher	Jenna Sutch
Quarantine master/Bill sticker/Barrister	Gloria Bose
Kristin/Victoria/She/Lady/Psychoanalyst	Shakira Clanton
Officer/Building worker 1/Gentleman	Guy O'Grady
Solicitor/Glazier/Husband/Boy/Bishop/He	Elliott Mitchell
Writer/Father/Lieutenant/Policeman/Building worker 2	Jack Angwin
Theatre people/Dancers/Singers/Crew/Fat/Rich/Sick	Ensemble

ARTISTIC AND PRODUCTION TEAM

Director	Kim Carpenter AM*
Set/Props Designer	Isabel Hudson
Costume Designer	Isabel Hudson
Lighting Designer	Timothy Spohr
Sound Designer	Gayda de Mesa
Production Stage Manager	Katelyn Shaw
Technical Director	Ryan Drum
Costume Supervisor	Rosie Boland
Properties Supervisors	Jason Low,
Deputy Stage Manager	Toby Rosengarten
Head Electrician/Operator	Lynton Blessington*
Properties Maker	Katie Williams
Set/Props Assistant Designer	Sebastian Barkoczy
Costume Assistant Designer	Gabrielle Rowe
Staging Assistants	Mathew Bruhwiller Taylor Hill Maite Masch Marchiori
Technical Assistants	Brittany Coombs Dale Edington Lachlan Hogan William Nelson Emeline Sandt Millicent Simes
Properties Assistants	Siobahn Earley Adelle Kristensen Savannah Mojidi

Vale

By Nicki Bloom
Directed by Jeff Janisheski
16–17, 19–20, 22–23 June 2015

CAST

Joe, a hotelier	Oliver Burton
Tina, his wife	Shannon Steele
Isla, their daughter	Georgia Blizzard
Angus, Isla's boyfriend	James Raggatt
Diana, Angus' mother	Miranda Daughtry

ARTISTIC AND PRODUCTION TEAM

Director	Jeff Janisheski**
Set/Props Designer	Jonathan Hindmarsh
Costume Designer	Stephanie Howe
Lighting Designer	Ross Graham*
Sound Designer	Ceilidh Newbury
Production Stage Manager	Romy McKanna
Costume Supervisor	Edwina James
Properties Supervisor	Alexi Creecy
Deputy Stage Manager	Cecilia Nelson
Production Assistant	Raine Paul
Head Electrician	Ashley Kurrle
Set/Props Assistant Designer	Elia Bosshard
Costume Assistant Designer	Eliza Savage
Assistant Stage Manager	Julian Starr
Technical Assistants	Brittany Coombs Dale Edington Lachlan Hogan William Nelson Emeline Sandt Millicent Simes
Staging Assistants	Maite Masch Marchiori Mathew Bruhwiller Taylor Hill
Costume Assistant	Isabella Cannavo
Properties Assistant	Mark Bailey

Not Who I Was

Devised by Kate Champion with Josephine Starte and cast
Directed by Kate Champion
16–18, 20, 22–24 June 2015

CAST

Maree Cole
Jessica Falkholt
Nicholas Hasemann
Kyle Kazmarzik
Alexandra Nell
Josephine Starte

ARTISTIC AND PRODUCTION TEAM

Director	Kate Champion*
Set/Props Designer	Laura Lucas
Costume Designer	Anthony Spinaze
Lighting Designer	Jack Thompson
Sound Designer	Erin Shaw
Production Stage Manager	Aiden Brennan
Costume Supervisor	Jacqueline Lucey
Properties Supervisor	Katie Williams Jason Lowe
Text Dramaturg and additional writing	Josephine Starte
Deputy Stage Manager	Brooke Kiss
Production Assistant	Thomas Walsh
Head Electrician/Operator	Christopher Hopson
Properties Maker	Jason Lowe
Set/Props Assistant Designer	Damien Egan
Assistant Stage Manager	Harrison Lawrencev
Technical Assistants	Brittany Coombs Dale Edginton Emeline Sandt Lachlan Hogan William Nelson Millicent Simes
Staging Assistants	Mathew Bruhwiller Taylor Hill Maite Masch Marchiori
Costume Assistant	Rachel Cherry
Properties Assistants	Siobahn Earley Adelle Kristensen Savannah Mojidi

The Roaring Girl

By Thomas Dekker and Thomas Middleton
Directed by Andrea Moor
10–13, 15–18 June 2015

CAST

Moll	Imogen Nicholas
Mary Fitzallard/Mistress Tiltyard/Hanger	Annie Stafford
Servant/Mistress Openwork/Cutlass	Megan Hind
Mistress Gallipot/Lady Fitzallard	Laura Soerja Djanegara
Lady Dapper/Jack Dapper/Tailor	Elysia Boyd
Lady Wengrave	Ebony Vagulans
Lady Appleton/Gull/Fellow/Porter/Coachman	Nadia Talotta
Trapdoor	Phoebe Grainer
Sebastian Wengrave/Openwork	Saxon Blackett
Neatfoot/Goshawk/Gallipot	Wil Ridley
Laxton/Tiltyard/Cutpurse	Danny Ball

ARTISTIC AND PRODUCTION TEAM

Director	Andrea Moor*
Composer	Nigel Ubrihien**
Set/Props Designer	Madeleine Hoy
Costume Designer	Madeleine Hoy
Lighting Designer	Lauren Schwabe
Sound Designer	Andrea Theodore
Production Stage Manager	Jennifer Parsonage
Costume Supervisor	Donna Phibbs
Properties Supervisor	Joanna Gust
Deputy Stage Manager	Kayla Burrett
Production Assistant	Michael Soul
Head Electrician/Operator	Lillian U
Head Flyman	Finton Mahony*
Sound System Supervisor/Operator	Bridget James
Set/Props Assistant Designer	Clare Staunton
Costume Assistant Designer	Ella Butler
Assistant Stage Manager	Veronique Benett
Staging Assistants	Maite Masch Marchiori Mathew Bruhwiller Taylor Hill
Technical Assistants	Brittany Coombs Dale Edginton Emeline Sandt Lachlan Hogan William Nelson Millicent Simes
Costume Assistant	Chloe Coles
Properties Assistant	Jessie Spencer

The Tempest

By William Shakespeare
Directed by Jim Sharman
11–13, 15–16, 18–20 June 2015

CAST

The Isle	
Prospero (Rightful Duke of Milan)	Ross Walker
Miranda (his daughter)	Kalkidan Forward
Ariel (a spirit)	Simen Bostad
Caliban (a slave)	Louis Seguier
The Court	
King Alonso (King of Naples)	Thomas Mesker
Prince Ferdinand (his son)	Callan Colley
Sebastian (his brother)	Ryan Morgan
Antonio (Duke of Milan)	Mark Hill
Gonzalo (Councillor)	Giorgia Scott
Francisco (Courtier)/Goddess	Angela Sullen
Trinculo (Jester)	Joseph Raggatt
Stephano (Butler)	Kieran McGrath
Court & Isle	
Spirits/Harpies/Mariners	The Company

ARTISTIC AND PRODUCTION TEAM

Director	Jim Sharman*
Composer	Andrew Ross**
Set/Props Designer	Jeremy Allen
Costume Designer	Jeremy Allen
Lighting Designer	Alexander Berlage*
Sound Designer	Sally Withnell
Production Stage Manager	Catherine Studley
Costume Supervisor	Renata Beslik*
Properties Supervisor	Benjamin Parkins
Deputy Stage Manager	Liam Barwick
Head Electrician/Operator	Ray Pittman
Set/Props Assistant Designer	Kyle Jonsson
Costume Assistant Designer	Heather Middleton
Assistant Stage Manager	Dana Spence
Technical Assistants	Brittany Coombs Dale Edginton Emeline Sandt Lachlan Hogan William Nelson Millicent Simes
Staging Assistant	Mathew Bruhwiller
Costume Assistant	Elizabeth Hobbs
Properties Assistant	Indigo-Rose Redding

All 2015 productions photos by Lisa Maree Williams, except *Not Who I Was* by Heidrun Lohr

*Guest artist
**NIDA staff

NIDA STUDENT PRODUCTIONS 2015



Boys

By Ella Hickson
Directed by Elsie Edgerton-Till
15, 17, 19–20, 22–24, 26 October 2015

CAST

Benny	Jack Angwin
Cam	James Raggatt
Mack	Guy O'Grady
Timp	Kyle Kazmarzik
Sophie	Josephine Starte
Laura	Jessica Falkholt

ARTISTIC AND PRODUCTION TEAM

Director	Elsie Edgerton-Till*
Set/Props Designer	Stephanie Howe
Costume Designer	Laura Anna Lucas
Lighting Designer	Karen Norris*
Sound Designer	Gin Rosse
Assistant Director	Jessica Dick
Production Stage Manager	Lauren Schwabe
Costume Supervisor	Rosalie Boland
Properties Supervisor	Alexi Creecy
Deputy Stage Manager	Erin Shaw
Assistant Stage Manager	William Nelson
Head Electrician/Operator	Brooke Kiss
Costume Assistant	Elizabeth Hobbs
Properties Assistants	Savanah Mojidi
Design Assistant (Costume)	Sebastian Barkoczy
Design Assistant (Set/Props)	Ella Butler
Staging Assistant	Taylor Hill
Technical Assistants	Veronique Benett Harrison Lawrencev Alish Sheldon Dana Spence Julian Starr Paisley Williams

Capricornia

By Louis Nowra
Directed by Kristine Landon-Smith
14–16, 19–20, 23–24 October 2015

CAST

Veronica/Rhoda/Mrs McLeash	Imogen Nicholas
Old Man/Mr Holt/Tobias/O'Crimnell	Simen Bostad
Dr Aintee	Louis Segulier
Sammy/Steggles	Ross Walker
Norman	Callan Colley
Ket	Saxon Blackett
Sister Nan/Mrs Bortells/Waitress/Mrs Hollower/Compound Girl	Megan Hind
Cho/Cho SekChing/Charlie	Wil Ridley
Jack Rambles/Mr Faulkner	Joseph Raggatt
Franck McLash	Danny Ball
Tocky	Phoebe Grainer
Heather/Young Lady	Elysia Boyd
Marigold	Nadia Talotta
Oscar Shillingsworth	Thomas Mesker
Sally/Corpse/Compound Girl	Ebony Vagulans
Fat Anna	Angela Sullen
Mrs Gray/Corpse/Christobel/Opal	Kalkidan Forward
All other parts played by members of the ensemble	

ARTISTIC AND PRODUCTION TEAM

Director	Kristine Landon-Smith**
Artistic Associate	Liza Mare Syron*
Set/Props Designer	Anthony Spinaze
Costume Designer	Anthony Spinaze
Lighting Designer	Matt Cox*
Sound Designer	Jennifer Parsonage
Assistant Director	Priscilla Jackman
Production Stage Manager	Jack Thompson
Costume Supervisor	Monica Smith*
Properties Supervisor	Joanna Gust
Deputy Stage Manager	Gayda de Mesa
Assistant Stage Manager	Millie Simes
Head Electrician/Operator	Toby Rosengarten
Costume Assistant	Rachel Cherry
Properties Assistants	Indigo-Rose Redding Siobhan Earley
Design Assistant (Costume)	Elia Bosshard
Design Assistant (Set/Props)	Heather Middleton
Technical Assistants	Alish Sheldon Dana Spence Harrison Lawrencev Julian Starr Paisley Williams Veronique Benett MNR Construction*
Set Construction	MNR Construction*

Reagan Kelly

By Lewis Treston
Directed by Ben Schostakowski
16–17, 19–21, 23–24 October 2015

CAST

Reagan Kelly	Julia Christensen
Oliver Kelly	Oliver Burton
Kristy Kelly	Gloria Bose
Ewan Kelly	Gary Clementson*
Hugh Rode	Nicholas Hasemann
Guy Nicholson	Elliott Mitchell
Bianca Matsumoto	Emily Davison
Pharmacist/Party Guests/Boss	Members of ensemble

ARTISTIC AND PRODUCTION TEAM

Director	Benjamin Schostakowski*
Set/Props Designer	Jeremy Allen
Costume Designer	Jeremy Allen
Lighting Designer/Head Electrician	Michael Soul
Sound Designer	Liam Barwick
Assistant Director	Benjamin Sheen
Production Stage Manager	Joshua Broadbent
Costume Supervisor	Kathryn Baker*
Properties Supervisor	Jason Lowe
Deputy Stage Manager	Bridget James
Assistant Stage Manager	Emeline Sandt
Head Electrician/Operator	Michael Soul
Costume Assistant	Chloe Coles
Properties Assistants	Jessie Spencer
Design Assistant (Costume)	Damien Egan
Design Assistant (Set/Props)	Gabrielle Rowe
Staging Assistants	Mathew Bruhwiler Maite Masch Marchiori
Technical Assistants	Veronique Benett Harrison Lawrencev Alish Sheldon Dana Spence Julian Starr Paisley Williams

All 2015 productions photos by Lisa Maree Williams, except *Capricornia* by Mark Nolan

Stranger I Am

Devised and directed by Craig Illot
Original score by iOTA and Caitlin Park
16–17, 19–23 October 2015

CAST

Aimee	Maree Cole Giorgia Scott Ryan Morgan Mark Hill Annie Stafford Laura Soerja Djanegara Kieran McGrath
Keyboards	Andrew Ross** Robert Bertram*
Percussion	Joshua Hill*
Guitars	Daniel Maher*
Violin	Vanessa Tammetta*

ARTISTIC AND PRODUCTION TEAM

Director	Craig Illot*
Musical Director	Andrew Ross**
Movement Director	Gavin Robins**
Set/Props Designer	Madeleine Hoy
Costume Designer	Jonathan Hindmarsh
Lighting Designer	Gavan Swift*
Sound Designer	Aiden Brennan
Assistant Director	Timothy Hill
Production Stage Manager	Grace Benn
Construction Supervisor/Technical Director	Ryan Drum
Costume Supervisor	Stephanie Wiggins*
Properties Supervisor	Benjamin Parkins
Deputy Stage Manager	Ash Kurrle
Assistant Stage Managers	Dale Edginton Lachlan Hogan
Head Electrician/Operator	Raine Paul
Head Rigger	Finton Mahony*
Costume Assistants	Kathleen Szabo Isabella Cannavo
Properties Assistant	Adelle Kristensen
Design Assistant (Costume)	Clare Staunton
Design Assistant (Set/Props)	Eliza Savage
Staging Assistant	Taylor Hill
Technical Assistants	Alish Sheldon Dana Spence Harrison Lawrencev Julian Starr Paisley Williams Veronique Benett

Top Girls

By Caryl Churchill
Directed by Susanna Dowling
17, 19–20, 22–24, 26–27 October 2015

CAST

Marlene	Alexandra Nell
Isabella Bird/Joyce	Lily Black
Lady Nijo/Louise/Mrs Kidd	Shannon Steele
Pope Joan/Win	Shakira Clanton
Dull Gret/Nell	Jenna Sutch
Patient Griselda/Kit/Jeanine/Shona	Georgia Blizzard
Waitress/Angie	Miranda Daughtry

ARTISTIC AND PRODUCTION TEAM

Director	Susanna Dowling*
Set/Props Designer	Isabel Hudson
Costume Designer	Isabel Hudson
Lighting Designer	Romy McKanna
Sound Designer	Katelyn Shaw
Assistant Director	Clemence Williams
Production Stage Manager	Sally Withnell
Costume Supervisor	Jacqueline Lucey
Properties Supervisor	Katie Williams
Deputy Stage Manager	Andrea Theodore
Assistant Stage Manager	Brittany Coombs
Head Electrician/Operator	Thomas Walsh
Costume Maker	Donna Phibbs
Costume Assistant	Ella Horsfall
Properties Assistant	Mark Bailey
Design Assistant (Costume)	Kyle Jonsson
Staging Assistant	Maite Masch Marchiori
Technical Assistants	Veronique Benett Harrison Lawrencev Alish Sheldon Dana Spence Julian Starr Paisley Williams

*Guest artist
**NIDA staff

WRITERS 2015

15-24 OCTOBER 2015

Naked: New Works from the NIDA Writers

NIDA Theatres, James Fairfax Foyer
Frederick J Gibson Graduate Season in memory
of Garnet H Carroll OBE



Violent Extremism and Other Adult Party Games

By Richie Black

CAST

Robert	Felix Gentle
Fiona	Eleanor Stankiewicz
Candy/Kylie	Eliza Scott
Warwick	Joel Spreadborough
Narrator	Haryley Connor



The Moon Hotel

By Clare Hennessy

CAST

Gin	Henriette Tkalec
Rooni	Carissa Licciardello
Noah	Jarrod Griffiths
Amy	Renee Lim



De Havilland Rose

A screenplay by Ally Burnham

CAST

Evelyn	Sophie McCrae
Audrey	Charlotte Devenport
Valerie	Phoebe Fuller
Pamela	Sophie Kesteven
Leslie/Kenneth/James	Nathan Gothard
Wilma	Alex Malone
Narrator	Belinda Small
Raymond/George	Peter Condon
Roger/Ronald	Tom Royce Hampton
Jack/Brian	Graeme McRae
Helen/Eden	Julie-Anne Breen



Unfinished Works

By Thomas de Angelis

CAST

Isabel	Julia Robertson
Frank	Samuel Hobeham
Peter	Rhett Walton
Sally	Deborah Galanos
Larry	Nicholas Fry*



Sneakyville

By Christopher Bryant

CAST

Star	Xanthe Paige
Paul	Duncan Ragg
Erika	Violette Ayad*
Sandra	Linden Wilkinson
Charles	Paul Armstrong

CREW

Lighting Designer	Sian James
Sound/Lighting Technician	Holland Dylan Robinson



The Bower Girl

A screenplay by Sunny Grace

CAST

Big Print	Zoe Carides
Gypsy	China McDonald
Wanda	Madeleine Jones
Rita	Lauren Scott-Young
Tree/Bikie	John O'Hare
Hippie Man Two/Skylar	Emma Diaz
Hippie Woman One/Yoga hippie/ Maggie/Clouds	Hayley Sullivan
Violet/Mrs Clarke/ Hippie Woman Two/Meadow/ Barry/Errol	Yure Covich
Hippie Man one/ Creepy Man at Bonfire/ School Boy at Assembly/ Tightrope Walker/Vincent/Publican Band Manager/Dama Naked Man/Scott	Adam Sollis



Fraternal

By Jake Stewart

CAST

Darcy	Liam Nunan
Kent	Jonny Hawkins
Imogen	Hannah Wood
Paula	Genevieve Graham*
Nate	Alex Chalwel



Kenosis Kiss

By Leah Pellinkhof

CAST

Emily	Kristen Irwin
Alex	Grace O'Connell
Barbra	Helen Stuart
Phillip	Michael Drysdale
Matt	Dash Kruck
Stage directions	Ally McTavish



27

A screenplay by Mark Orosa Uy

CAST

Big Print Narrator	Troy Honeysett
Lucien Mackenzie	Matthew Predny
Marina Iwasaki	Sarah Jane Kelly
Laura Findlay	Chaye Mogg*
Rob Messenger/Various	Michael Garcia
Opera Host/Director/Various	Belinda Jenkin*
James Grace/Evan/Various	Aiden Puglielli*

All photos from Writers 2015 by Lisa Maree Williams

*NIDA students
All other cast members were guest artists.

DIRECTORS' PRODUCTIONS

25–28 NOVEMBER 2015



Lavinia, his daughter

From *Titus Andronicus* by William Shakespeare
Adapted by Clare Hennessy and Jessica Dick
Directed by Jessica Dick

CAST

Lavinia	Alexandra Nell
Titus	Oliver Burton
Tamora	Eleanor Stankiewicz*
Bassianus	Jack Crumlin*
Demetrius	Wil Ridley
Chiron	Mathew Rope*
Percussion	Tom Royce-Hampton*

ARTISTIC AND PRODUCTION TEAM

Director	Jessica Dick
Set/Props/Costume Designer	Laura Anna Lucas
Production Stage Manager	Ash Kurrle
Deputy Stage Manager	Brittany Coombs
Lighting Designer	Grace Benn
Sound Designer/Operator	Emeline Sandt
Sound System Designer	Raine Paul
Head Electrician	Paisley Williams
Costume Supervisor	Naomi McIlgorm
Deputy Stage Manager	Brittany Coombs
Head Electrician	Paisley Williams
Dramaturg	Clare Hennessy

Love and Honour and Pity and Pride and Compassion and Sacrifice

By Nam Le
Adapted and directed by Priscilla Jackman

CAST

Nam	Takaya Honda*
Ba	Binh Ta*
Ensemble/Linda	Annie Stafford
Ensemble	Alex Chalwell*
	Alex Cubis*
	Jy Etherington
	Khanh Trieu*
	Lauren Richardson*
	Mandela Mathia
	Mayu Iwasaki*
	Zac Ralph Ynfante*

ARTISTIC AND PRODUCTION TEAM

Director	Priscilla Jackman
Set/Prop/Costume Designers	Jeremy Allen
	Isabel Hudson
Production Stage Manager	Ash Kurrle
Deputy Stage Manager	Harrison Lawrencev
Lighting Designer	Grace Benn
Sound Designer/Operator/ Sound System Designer/ Video Designer/Operator	Raine Paul
Head Electrician	Paisley Williams
Costume Supervisor	Isabel Hudson
Deputy Stage Manager	Harrison Lawrencev
Head Electrician	Paisley Williams

Request Programme

By Franz Xaver Kroetz
Translated by Katharina Hehn
Directed by Benjamin Sheen

CAST

Toby Blome
Zelman Cressey-Gladwin
Miranda Daughtry
Emily Davison
Jessica Falkholt
Maryanne Fonceca
Angela Skountzos*
Laura Soerja Djanegara
Jeremiah Wray

ARTISTIC AND PRODUCTION TEAM

Director	Benjamin Sheen
Set/Prop/Costume Designers	Madeleine Hoy
Production Stage Manager	Ash Kurrle
Deputy Stage Manager	William Nelson
Lighting Designer	Grace Benn
Sound Designer/Operator	Dana Spence
Sound System Designer/ Video Designer/Operator	Raine Paul
Head Electrician	Paisley Williams
Costume Supervisor	Lauren Hunter
Deputy Stage Manager	William Nelson
Head Electrician	Paisley Williams

Spring Awakening

By Frank Wedekind
Adapted by Jake Stewart
Directed by Timothy Hill

CAST

Melchior	Mark Hill
Moritz	Elliott Mitchell
Hanschen	Kieran McGrath
Ernst	Alexander Stylianou
Wendla	Vaishnavi Suryaprakash
Ilse	Ebony Vagulans
Martha	Ariadne Sgouros
Mrs Bergmann/Thea	Giorgia Scott

ARTISTIC AND PRODUCTION TEAM

Composer	Jonathan Watson*
Choreographer	Deanna Castellana*
Director	Timothy Hill
Set/Props/Costume Designer	Anthony Spinaze
Production Stage Manager	Gin Rosse
Deputy Stage Manager	Millicent Simes
Lighting Designer	Joshua Broadbent
Sound Designer/Operator/ Sound System Designer	Julian Starr
Head Electrician/ Costume Supervisor	Dale Edington
Staging Supervisor	Nicole Vella
Dramaturg	Joseph Gleeson
	Jake Stewart

Sports Play

By Elfriede Jelinek
Translated by Penny Black
Directed by Clemence Williams

CAST

Elfi Elektra	Josephine Starte
Victim/Chorus	Emma Harvie*
Sportswoman/Chorus	Isabella Debbage*
Sportswoman/Chorus	Violette Ayad
Hector/Chorus	Ryan Carter*
Achilles/Chorus	Jack Scott*
Sportsman/Chorus	Kyle Kazmarzik

ARTISTIC AND PRODUCTION TEAM

Director	Clemence Williams
Set/Props/Costume Designer	Jonathan Hindmarsh
Production Stage Manager	Gin Rosse
Deputy Stage Manager	Alish Sheldon
Lighting Designer	Joshua Broadbent
Sound Designer/Operator	Veronique Benett
Sound System Designer	Julian Starr
Head Electrician/ Lighting Operator	Dale Edington
Costume Supervisor	Kathryn Baker

Infected

By Stephen Sewell
Directed by Charles Sanders

CAST

Falco	Nic English*
Michael	Simon Bostad
Alecto	Jo Stone*
Andromeda	Amy Victoria Brooks*
Ovid	Nathan Porteus*
Mirrabello Indefinido	Anna Cheney*
Grendal	Louis Seguier
Composer	Mario Späte*
Bacchus	Leah Pellinkhof

ARTISTIC AND PRODUCTION TEAM

Director	Charles Sanders
Composer	Mario Späte*
Set/Props/Costume Designer	Stephanie Howe
Production Stage Manager	Gin Rosse
Deputy Stage Manager	Lachlan Hogan
Lighting Designer	Joshua Broadbent
Sound Designer/Operator/ Sound System Designer	Julian Starr
Head Electrician/ Lighting Operator	Dale Edington
Costume Supervisor	Katelyn Schallmeiner
Staging Supervisor	Joseph Gleeson
Costume Supervisor	Katelyn Schallmeiner
Make-up Artist	Lucy Scott
Deputy Stage Manager	Lachlan Hogan
Head Electrician	Dale Edington
Dramaturg	Sunny Grace

The following students worked on all six Directors' productions listed.

Prop Makers

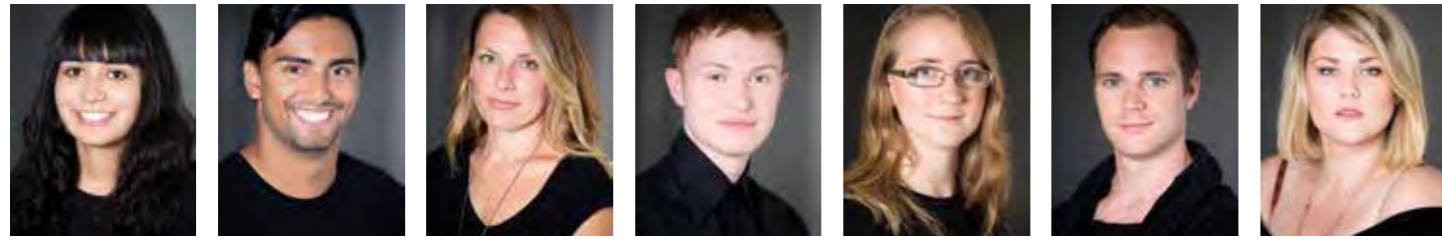
Courtney Clarke
Alice de Groot
Stephanie Nicholls
Jacob Stevens
Jasper Turner

All photos from Directors' productions by Lisa Maree Williams

*Guest artist
**NIDA staff

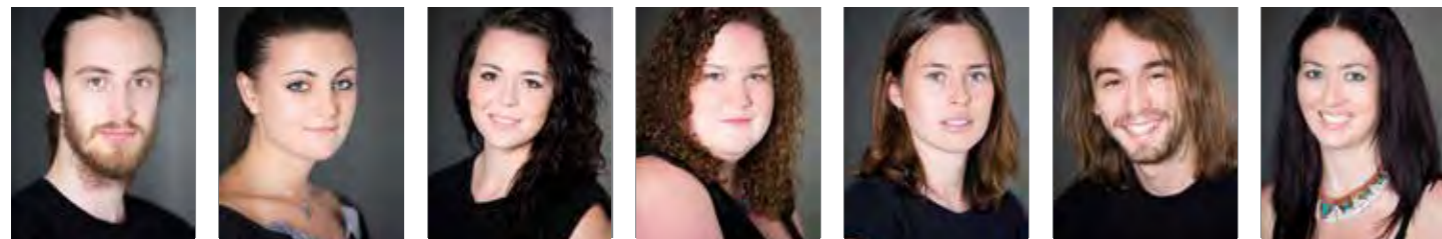
GRADUATES 2015

DIRECTING



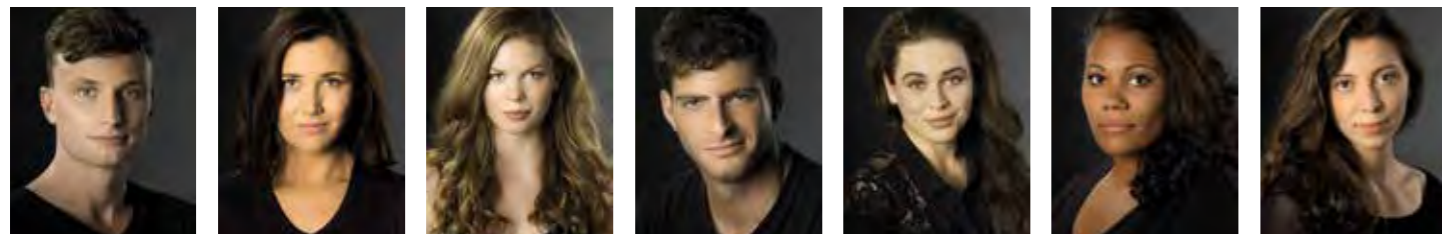
JESSICA ARTHUR DAVID BURROWES KATE CAWTHORNE ALASTAIR CLARK HEATHER FAIRBAIRN ZEBASTIAN HUNTER SAMANTHA YOUNG

WRITING FOR PERFORMANCE



MICHAEL COLLINS LAURA LETHLEAN JULIA-ROSE LEWIS JESSICA MARSHALL CYBELE MCNEIL DAVID STEWART DEBRA THOMAS

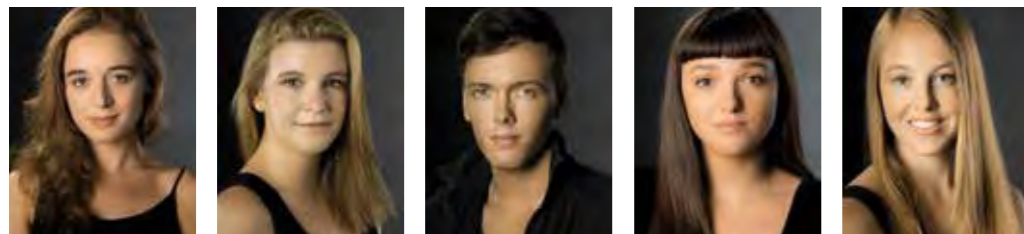
ACTING



JACK ANGWIN LILY BLACK GEORGIA BLIZZARD OLIVER BURTON JULIA CHRISTENSEN SHAKIRA CLANTON MIRANDA DAUGHTRY



EMILY DAVISON JESSICA FALKHOLT NICHOLAS HASEMANN KYLE KAZMARZIK ELLIOTT MITCHELL ALEXANDRA NELL GUY O'GRADY



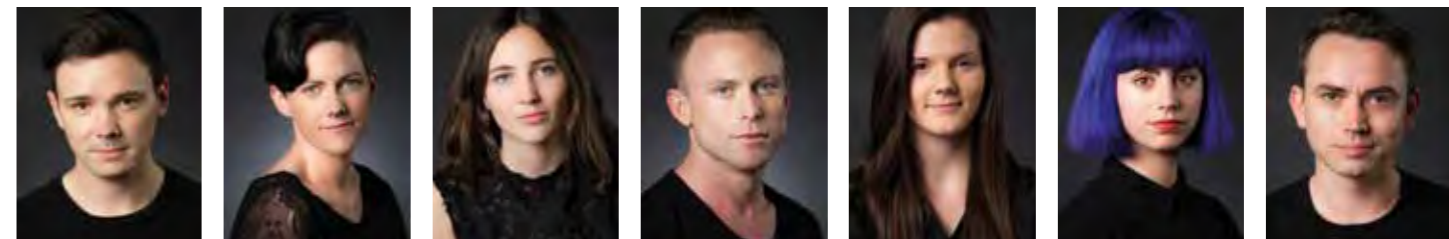
JOSEPHINE STARTE SHANNON STEELE JAMES RAGGATT JENNA SUTCH MAREE COLE (MT)

COSTUME



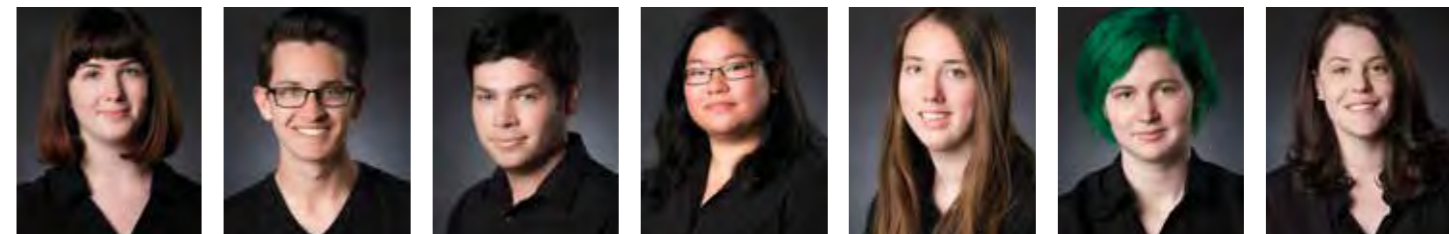
ROSALIE BOLAND EDWINA JAMES JACQUELINE LUCEY DONNA PHIBBS

DESIGN

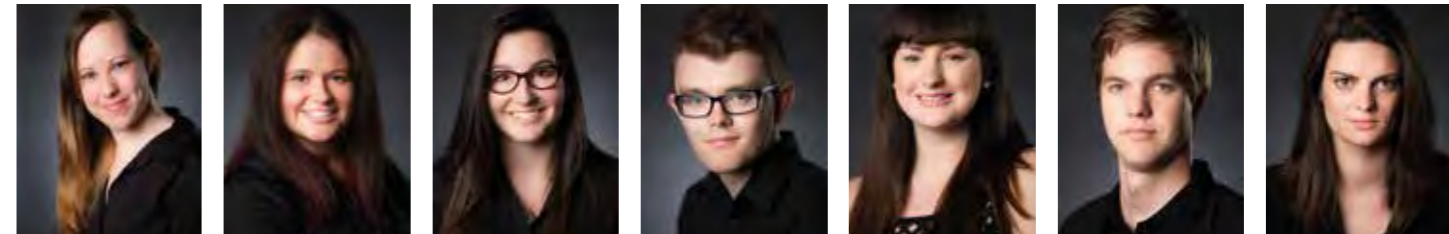


JEREMY ALLEN STEPHANIE HOWE MADELEINE HOY JONATHAN HINDMARSH ISABEL HUDSON LAURA ANNA LUCAS ANTHONY SPINAZE

PRODUCTION



GRACE BENN JOSHUA BROADBENT AIDEN BRENNAN GAYDA FELIZA DE MESA ROMY MCKANNA CEILIDH NEWBURY JENNIFER PARSONAGE



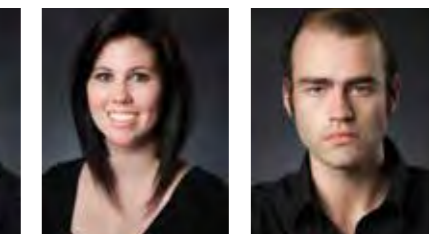
GIN ROSSE LAUREN SCHWABE KATELYN SHAW TIMOTHY SPOHR CATHERINE STUDLEY JACK THOMPSON SALLY WITHNELL

PROPERTIES



ALEXANDER CREECY JOANNA GUST JASON LOWE BENJAMIN PARKINS

STAGING



KATIE WILLIAMS RYAN DRUM

GRADUATES 2015

MUSICAL THEATRE



VIVIENNE AWOSOGA



RACHEL BREEZE



CAROLYN BURKE



CASSANDRA COLLESS



IMRAAN DANIELS



JACK DAWSON



JY ETHERINGTON



MADELEINE FEATHERBY



JARROD GRIFFITHS



NATASHA GUZEL



MADISON HEGARTY



EMMA JARMAN



BELINDA JENKIN



SOPHIE LOUGHRAN



CHERITA MOGG



GEORGIA NICHOLLS



AIDAN PUGLIELLI



MEGAN STACK



MOLLY THOMPSON



ROMY WATSON



HANNAH WOOD



Image: Diploma of Musical Theatre Showcase 2015
(Photo: Lisa Maree Williams)

STAFF

AS AT 9 FEBRUARY 2016

EXECUTIVE TEAM

Director/Chief Executive Officer Lynne Williams
Deputy Director Michael Scott-Mitchell
Executive Officer Rita Mastrantone

HIGHER EDUCATION

Director, Education and Graduate Studies Dr Melissa Laird
Director, Undergraduate Studies Michael Scott-Mitchell
Deputy Director, Undergraduate Studies Graham Henstock

HEADS OF DEPARTMENT

Acting John Bashford
Costume Fiona Reilly
Design for Performance Michael Scott-Mitchell
Directing Dr Egil Kipste
Properties and Objects Todd Arthur, Marcelo Zavala-Baeza
Screen Di Drew
Staging and Production Manager Nicholas Day
Technical Theatre and Stage Management Graham Henstock
Writing for Performance Stephen Sewell

HEADS OF DISCIPLINE

Movement Gavin Robins
Music Andrew Ross
Scenery Construction Tony Pierce
Stage Management Mary Benn
Voice Katerina Moraitis

Academic staff

Acting Kristine Landon-Smith
Audio Kingsley Reeve
Costume Marcia Lidden, Annette Ribbons
Design Sue Field, Michael Hankin, David Fleischer
Directing Dr Benjamin Schostakowski
Movement Scott Witt
Music Nigel Ubrihien
Research Practices Dr Glen McGillivray, Dr Suzanne Osmond
Performance Practices Dr Robin Dixon, Dr Christopher Hay
Technical Theatre and Stage Management Peter Savage
Staging Lynsey Brown
Scenic Art Anthony Babicci
Voice Linda Nicholls-Gidley

DEPARTMENTAL STAFF

Department Administrator Dr Ben Crisp
Costume Robin Monkhouse, Victoria Brown
Producer Johanna Mulholland
Screen Vicki Popplewell
Scenery Ian Turland

EDUCATION

Director, Education Dr Melissa Laird
Education Manager Kylie Black
Online Development Manager Michael Stapleton
Archives and Records Manager Julia Mant
Graduate Course Coordinators Zoe Knight, Sofie Dieu-Grosjean
Acting Course Coordinator Amy O'Brien
Education Coordinator Ellie Clay
Librarian Ross Bruzzese
Assistant Librarian Elizabeth Smith
Library Assistant Liana Piccoli

VOCATIONAL STUDIES

Director, Vocational Studies Mark Gaal
Vocational Studies Manager Jane Newton
Vocational Studies Coordinator Caroline Hannemann

BUSINESS DEVELOPMENT

(NIDA Open, NIDA Corporate, Marketing, Communications, NIDA Theatres)
Director, Business Development Alistair Graham

NIDA OPEN AND NIDA CORPORATE

Acting Head, NIDA Open and NIDA Corporate Polly Brett
Senior Course Manager Jenevieve Chang
Senior Course Manager, Corporate Diane Smith
NIDA Open Manager Isabella Dunwill
Course Manager, Schools Kelly Mackereth
Course Manager, Children and Young People Tricia Ryan
Course Manager, Adult and National Program Gillian Lemon
Course Manager and Training Consultant, Corporate Lyn Lee
Business Development Manager Vanessa White
Business Development Associate Luciano Martucci
Course Coordinator, Children and Young People Timothy Potter
Course Coordinator, Adult and Studio Rosanna Robinson
Client Services Coordinator, Corporate Lauren Boustani
Operations Coordinator Vacant
Administrative Officer Lyne Owen
Customer Services and Administrative Assistant Lakia Pattinson
James Handsaker

MARKETING AND COMMUNICATIONS

Head, Communications Philippa Zingales
Senior Publicity and Communications Executive Hepzibah Cook
Head, Special Projects Priscilla Hunt
Database Manager Kevin Madeira
Marketing Manager Anna Bauer
Senior Digital Marketing Coordinator Melinda France
Senior Marketing Coordinator Laetitia Shepherd
Marketing Coordinator Eleni Carkagis
Marketing Assistant Claire Williams

NIDA THEATRES

Venue and Sales Manager Monica Scagliarini
Customer Service Officer – Box Office Peter Thornton
Customer Service Officer – Reception Marie Mitris

HUMAN RESOURCES

Director, Human Resources Denis Fuelling
Human Resources Coordinator Nicolle Meers

EXTERNAL RELATIONS

Consulting Director, External Relations Julie White
Head, External Relations Priscilla Hunt
Acting Senior Manager, External Relations Kevin Farmer
Events Manager Rita Mastrantone

OPERATIONS

Director, Operations Allan Morgan
Technical Manager Chris Dickey
Assistant Technical Manager Bryte Cameron
Technical Projects Specialist Aymeric Dhillon
Audio and Visual Supervisor Felix Kulakowski
Facilities Manager Stephen Irons
Operations Assistant Peter Newton
Fire Officer/General Operations Assistant John Hamilton
Operations Contracts Manager Sonya Webster
IT and EDRMS Manager Udaya Puttagunta
IT Helpdesk Administrator Venkat Ravilla
IT Support Officer Prasad Pinnamaneni

FINANCE

Director, Finance Des Reynolds
Management Accountant Nirav Solanki
Accountant Hanna Pasternak
Payroll and Accounts Payable Officer Christina Salim

In 2015, 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 role of the Board is to:
a) direct and guide NIDA's strategic direction
b) appoint the Director (who shall carry out the functions of a Chief Executive Officer)
c) maintain and enhance NIDA's role as a centre of excellence in the performing arts
d) monitor and maintain the financial integrity and viability of the Company.
The Constitution provides for between five and 15 Board members including one nominee of the University of New South Wales, a nominee of the SBW Foundation, the Director of NIDA and the Chairman of the Academic Board (ex-officio). The Board meets at least three times a year. Board Members are elected to hold office for a three-year term and for no more than two consecutive terms.

2015 BOARD MEMBERS

Ms Jennifer Bott AO (Chair)
Mr Stephen Armstrong
Ms Virginia Braden OAM
Ms Suanne Colley (from 21 May 2015)
Mr Bruce Cutler (Chair Audit, Finance, Administration and Remuneration Committee)
Mr Kim Dalton OAM
Hon Justice Kathleen Farrell
Mr Peter Ivany AM (from 21 May 2015)
Mr Peter Lowry OAM (SBW Foundation nominee)
Mr Ron Malek
Mr Garry McQuinn (until 21 May 2015)
Prof Elizabeth More AM (Board member and Chair, Academic Board until 21 May 2015)
Mr Ralph Myers
Mr Justin Ryan (from 21 May 2015)
Mr Noel Staunton (from 21 May 2015)
Prof Prem Ramburuth (UNSW nominee; Chair, Academic Board from 21 May 2015)
Ms Lynne Williams (ex-officio)

2015 ACADEMIC BOARD MEMBERS

Prof Elizabeth More AM (Chair until 21 May 2015)
Prof Prem Ramburuth (Chair from 21 May 2015)
Ms Lily Black (elected student representative)
Mr Kim Dalton OAM
Ms Moira Hay
Dr Egil Kipste
Mr Ashley Kurrle (President, SCON ex-officio)
Ms Lee Lewis
Mr Nathan Lovejoy (until 13 July 2015)
Ms Julie Lynch
Mr John McCallum
Mr Michael Scott-Mitchell
Hon Assoc Prof Ross Steele AM
Ms Alana Valentine
Assoc Prof David Vance
Ms Lynne Williams (ex-officio)

THE AUDIT, FINANCE, ADMINISTRATION AND REMUNERATION COMMITTEE

2015 COMMITTEE MEMBERS

Mr Bruce Cutler (Chairman)
Ms Virginia Braden OAM
Hon Justice Kathleen Farrell
Mr Justin Ryan (from 22 October 2015)
Ms Lynne Williams (ex-officio)

THE GOVERNANCE AND NOMINATION COMMITTEE

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

THE GOVERNANCE AND NOMINATION COMMITTEE

2015 COMMITTEE MEMBERS

Ms Jennifer Bott AO (Chair)
Mr Bruce Cutler
Prof Elizabeth More AM (until 21 May 2015)
Prof Prem Ramburuth (from 21 May 2015)
Ms Lynne Williams (ex-officio)

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 Executive Team (L-R): Dr Egil Kipste, Michael Scott-Mitchell, Des Reynolds, Mark Gaal, Lynne Williams, Denis Fuelling, Allan Morgan, Dr Melissa Laird, Alistair Graham, Julia Selby (Photo: Maja Baska), absent: Julie White

NIDA Financial Report

CONTENTS OF DIRECTORS' REPORT

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FINANCIAL REPORT
THE NATIONAL INSTITUTE OF DRAMATIC ART
ABN 99 000 257 741
YEAR ENDED 31 DECEMBER 2015

DIRECTORS' REPORT FOR THE YEAR ENDED 31 DECEMBER 2015

1. DIRECTORS

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

NAME AND QUALIFICATIONS

Jennifer May Bott AO BA. Dip.Ed
Chair from 20 May 2013

Stephen Armstrong BA
Non-executive Director

Virginia Margaret Braden OAM, BA
Non-executive Director

Suanne Colley MComm (Marketing)
BA (Asian Studies)
Non-executive Director

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

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

Justice Kathleen Farrell BA LL.B
Non-executive Director

Peter Ivany AM
Non-executive Director

OCCUPATION AND OTHER DIRECTORSHIPS

Director, Innovation and Development, Museum of Australian Democracy at Old Parliament House
Professional mentor, management and philanthropy consultant
Trustee, The Australian Museum
Board member, NIDA Foundation Trust
Board member, Sydney Orthopaedic Institute
Chair, Governance and Nomination Committee
Director since 20 May 2013

Creative Producer, Arts Centre Melbourne
Trustee, VABT
Director since 29 May 2014

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

CEO BrandPlus Asia
Member, Centenary Institute Foundation
Director since 21 May 2015

Chairman of the Audit, Finance, Administration and Remuneration Committee
Member, Governance and Nomination Committee
Director since 25 May 2010

Consultant and Company Director
Chairman Freeview Pty Ltd
Chairman, Asian Animation Summit
Director, Screenrights
Director, December Media Pty Ltd
Member of the UNSW Board of Studies
Member of the Academic Board
Director since 25 May 2010

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

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

DIRECTORS' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2015

1. DIRECTORS (CONTINUED)

Peter Ernest Lowry OAM LL.B
Non-executive Director

Businessman and lawyer
Board member, Sydney Harbour Federation Trust
Chair, Seaborn, Broughton and Walford Foundation
Chair, Transport Heritage NSW Ltd
Board member, Ensemble Theatre
Director since 14 July 2012

Ron Malek BComm LL.B
Non-executive Director

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

Richard Garry McQuinn BDA, LLB MBA
Non-executive Director

Managing Director, Nullabor Productions Pty Ltd
Director, Priscilla On Stage Inc
Director, Glass Darkly Ltd
Director, RGMedia Ltd
Director, The Charlie F Project Ltd
Director from 26 May 2009 until 21 May 2015

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

Professor of Organisation and Management Studies, Australian Catholic University
Director and Chair AusDance NSW
Chair, Academic Board until 21 May 2015
Director from 26 May 2009 until 21 May 2015

Ralph Hall Myers BDA (Design)
Non-executive Director

CEO and Artistic Director, Belvoir until end 2015
Executive Director, Company B Ltd until end 2015
Freelance set and costume designer
Director since 14 July 2012

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

President, Academic Board, UNSW
Professor International Business, UNSW Business School
Member, UNSW Council
Member, Nominations and Remunerations, Finance, and Honorary Degree Committees, UNSW Council
Chair, Academic Board
Member, Governance and Nomination Committee
Director since 24 May 2012

Justin Ryan BEc, LL.B, MBA,
FAICD, FINSIA
Non-executive Director

Managing Partner, Quadrant Private Equity
Member of the Audit, Finance, Administration and Remuneration Committee (from 22 October 2015)
Director since 21 May 2015

Noel Staunton
Non-executive Director

Arts management consultant
Creative Producer, Arts
Board Member, Sidney Myer Performing Arts Awards
Board Member, Expressions Dance Theatre (EDC)
Helpmann Awards Panel Member, Opera and Classical Music
Director since 21 May, 2015

Lynne Williams
MA (Hons) DSCM
Executive Director/CEO

Director/CEO
Member, Academic Board
Member, Audit, Finance, Administration and Remuneration Committee
Member, Governance and Nomination Committee
Director since May 2008

DIRECTORS' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2015

2. COMPANY SECRETARY

Julia Selby BA (Hons), MPP, Grad Dip App Corp Gov was appointed the Company Secretary for NIDA on 21 October 2008.

3. DIRECTORS' MEETINGS

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

Director	Board meetings		AFAR meetings		Gov and Nom meetings	
	A	B	A	B	A	B
S Armstrong	4	6				
J M Bott AO	6	6			2	2
V M Braden OAM	6	6	5	5		
S Colley	3	3				
B Cutler	6	6	5	5	2	2
K M Dalton OAM	5	6				
Justice Farrell	5	6	4	5		
P Ivany AM	2	3				
P Lowry OAM	4	6				
R Malek	6	6				
R G McQuinn	3	3				
Prof E A More AM	3	3			1	1
R H Myers	4	6				
Prof P Ramburuth	6	6			1	1
J Ryan	3	3	1	1		
N Staunton	2	3				
L Williams	6	6	4	5	2	2

A – Number of meetings attended

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

AFAR – Audit, Finance, Administration and Remuneration Committee

Gov and Nom – Governance and Nomination 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's Open program offers courses for young people and the Corporate program has developed courses specifically for business. NIDA's theatres continue to be offered for hire to the general public.

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

5. OPERATING AND FINANCIAL REVIEW

Overview of NIDA

The surplus for the financial year was \$23,139 (2014: \$104,608).

Significant changes in the state of affairs

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

6. EVENTS SUBSEQUENT TO REPORTING DATE

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

7. LIKELY DEVELOPMENTS

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

NIDA in 2015 undertook building works at the Kensington site. The new building works above the existing Rodney Seaborn Library, will accommodate the existing Masters of Fine Arts (MFA) students and provide space for additional MFA courses and Corporate programs and venue hire. Funding for the project was provided by the Australian Government and through fundraising by NIDA and the NIDA Foundation Trust.

8. ENVIRONMENTAL REGULATION

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

9. INDEMNIFICATION AND INSURANCE OF OFFICERS AND AUDITORS

Indemnification

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

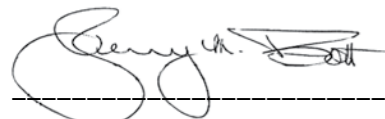
Insurance premiums

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

10. LEAD AUDITOR'S INDEPENDENCE DECLARATION

The Lead auditor's independence declaration is set out on page 55 and forms part of the directors' report for the financial year 2015.

This report is made with a resolution of the directors:



Jennifer Bott AO
Chair

Sydney
22 March 2016



Virginia Braden OAM
Director

**THE NATIONAL INSTITUTE OF DRAMATIC ART
STATEMENT OF COMPREHENSIVE INCOME**

FOR THE YEAR ENDED 31 DECEMBER 2015

	Note	2015	2014
		\$	\$
Revenue	2	25,954,922	22,791,437
Building and maintenance expenses		(8,602,472)	(6,401,753)
Administration expenses		(5,792,309)	(5,648,773)
Library expenses		(281,787)	(288,743)
Teaching program expenses		(5,186,004)	(5,329,988)
Open, Corporate and vocational studies programs		(4,484,825)	(4,101,174)
Expenses associated with venue rental revenue		(906,977)	(563,668)
Other expenses		(817,123)	(582,326)
Deficit before financing income		(116,575)	(124,988)
Financing income	5	139,714	229,596
Net financing income		139,714	229,596
Surplus for the year		23,139	104,608
Total comprehensive income for the year		23,139	104,608

The statement of comprehensive income is to be read in conjunction with the notes to the financial statements set out on pages 43 to 53.

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

FOR THE YEAR ENDED 31 DECEMBER 2015

	Reserves	Accumulated surplus	Total equity
	\$	\$	\$
Balance at 1 January 2014	346,191	2,808,461	3,154,652
Total comprehensive income for the year			
Surplus for the year	-	104,608	104,608
Total comprehensive income for the year		104,608	104,608
Transfers to accumulated surplus			
Balance at 31 December 2014	346,191	2,913,069	3,259,260
Balance at 1 January 2015	346,191	2,913,069	3,259,260
Total comprehensive income for the year			
Surplus for the year	-	23,139	23,139
Total comprehensive income for the year		23,139	23,139
Transfers to accumulated surplus	-	-	-
Balance at 31 December 2015	346,191	2,936,208	3,282,399

The statement of changes in equity is to be read in conjunction with the notes to the financial statements set out on pages 43 to 53.

THE NATIONAL INSTITUTE OF DRAMATIC ART BALANCE SHEET

AS AT 31 DECEMBER 2015

	Note	2015	2014
		\$	\$
Assets			
Cash and cash equivalents	6	3,770,289	9,460,752
Trade and other receivables	7	1,158,111	820,108
Prepayments		681,992	404,428
Total current assets		5,610,392	10,685,288
Plant and equipment	8	2,182,757	1,333,701
Intangible assets	9	1,289,630	1,255,741
Total non-current assets		3,472,387	2,589,442
Total assets		9,082,779	13,274,730
Liabilities			
Trade and other payables	10	1,105,543	1,486,112
Employee benefits	11	467,990	428,648
Deferred revenue	12	4,105,357	7,959,315
Total current liabilities		5,678,890	9,874,075
Employee benefits	11	121,490	141,395
Total non-current liabilities		121,490	141,395
Total liabilities		5,800,380	10,015,470
Net assets		3,282,399	3,259,260
Equity			
Reserves	14	346,191	346,191
Accumulated surplus	13	2,936,208	2,913,069
Total equity		3,282,399	3,259,260

The balance sheet is to be read in conjunction with the notes to the financial statements set out on pages 43 to 53.

THE NATIONAL INSTITUTE OF DRAMATIC ART STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 DECEMBER 2015

	Note	2015	2014
		\$	\$
Cash flows from operating activities			
Cash receipts from customers and contributions		24,270,102	28,448,825
Cash paid to suppliers and employees		(28,217,249)	(23,296,428)
Interest received	5	139,714	229,596
Net increase / (decrease) in cash from operating activities	18	(3,807,433)	4,691,993
Cash flows from investing activities			
Acquisition of intangibles	9	(318,583)	(656,172)
Acquisition of plant and equipment	8	(1,564,447)	(779,502)
Net decrease in cash from investing activities		(1,883,030)	(1,435,674)
Net increase / (decrease) in cash and cash equivalents		(5,690,463)	3,256,319
Cash and cash equivalents at 1 January		9,460,752	6,204,433
Cash and cash equivalents at 31 December	6	3,770,289	9,460,752

The statement of cash flows is to be read in conjunction with the notes to the financial statements set out on pages 43 to 53.

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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 22 March 2016.

(a) Statement of compliance

The financial report is a general purpose financial report – reduce disclosure regime 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.

(b) Basis of preparation

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

The financial report is prepared on the historical cost basis.

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

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

(c) Plant and equipment

(i) Owned assets

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

(ii) Depreciation

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

- plant and equipment 2–10 years

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

(d) Intangible assets

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

- software 3–5 years
- website 5 years
- course development costs 7 years

(e) Trade and other receivables

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

(f) Cash and cash equivalents

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

(g) Impairment

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

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

The recoverable amount of receivables carried at amortised cost are calculated as the present value of estimated future cash flows, discounted at the effective interest rate. Receivables with a short duration are not discounted.

As NIDA is a not-for-profit entity the recoverable amount of other assets is calculated as the depreciated replacement cost of the asset.

NOTES TO THE FINANCIAL STATEMENTS

1. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(h) Employee benefits

(i) Defined contribution pension plans

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

(ii) Long-term service benefits

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

(iii) Wages, salaries and annual leave

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

(i) Trade and other payables

Trade and other payables are stated at amortised cost.

(j) Revenue

(i) Government grants

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

(ii) Revenue from rendering services

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

(iii) Donations and sponsorships

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

(k) Expenses

(i) Operating lease payments

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

(ii) Financing income

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

(l) Income tax

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

(m) Goods and services tax

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

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

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

NOTES TO THE FINANCIAL STATEMENTS

1. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(n) Donations to NIDA fund

NIDA is included on the Register of Cultural Organisations whereby all donations paid to the 'National Institute of Dramatic Art – Donation Fund' which exceed \$2 are tax deductible. The directors have determined that of the donations of \$183,600 received in 2015 (2014: \$417,560) \$43,195 was retained by NIDA for bursaries (2014: \$43,195).

(o) Capital

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

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

A person may become a member of NIDA by approval of the Board. Members are entitled to attend and vote at general meetings of NIDA. As at 31 December 2015 NIDA had 53 members (2014: 54 members).

(p) New standards and interpretations not yet adopted

No standards, amendments to standards or interpretations available for early adoption at 31 December 2015 have been applied in preparing these financial statements.

2. REVENUE

	2015	2014
	\$	\$
Operating grant from the Australian Government	8,027,000	7,892,000
Capital works grant from the Australian Government	5,844,578	3,666,662
Donations – NIDA Fund	183,600	417,560
– NIDA Foundation Trust	1,005,982	794,056
Rental of venue and associated revenue	1,315,302	1,237,243
Bursaries and student support – NIDA Foundation Trust	218,048	152,878
Sponsorship SBW Foundation	-	100,000
Open and Corporate Programs	6,888,964	6,609,389
Student Fees – Full-time program	2,143,897	1,775,252
Sundry revenue	327,551	146,397
Total revenue	25,954,922	22,791,437

3. PERSONNEL EXPENSES

	Note	2015	2014
		\$	\$
Wages, salaries and on-costs		11,884,138	11,762,419
Superannuation		1,065,293	1,040,763
Increase / (decrease) in employee benefits provision	11	19,436	(44,907)
		12,968,867	12,758,275

4. AUDITOR'S REMUNERATION

	2015	2014
	\$	\$
Audit services		
Auditors of NIDA – KPMG Australia		
Audit of financial report	50,500	59,775
Other services		
KPMG Australia Taxation advice	227,473	6,518

NOTES TO THE FINANCIAL STATEMENTS

5. FINANCING INCOME

	2015	2014
	\$	\$
Interest income	139,714	229,596

6. CASH AND CASH EQUIVALENTS

	2015	2014
	\$	\$
Bank balances	362,812	3,942,704
Bank bills receivable	3,400,000	5,504,362
Cash on hand	7,477	13,686
Cash and cash equivalents in the statement of cash flows	3,770,289	9,460,752

7. TRADE AND OTHER RECEIVABLES

	2015	2014
	\$	\$
Trade and other receivables	908,723	701,894
Related party receivable from NIDA Foundation Trust	249,388	118,214
Trade and other receivables, net	1,158,111	820,108

8. PLANT AND EQUIPMENT

	Plant and equipment
	\$
Cost	
Balance at 1 January 2014	5,199,141
Acquisitions	779,502
Balance at 31 December 2014	5,978,643
Balance at 1 January 2015	5,978,643
Acquisitions	1,011,816
Disposals	(900,719)
Balance at 31 December 2015	6,089,740
Depreciation	
Balance at 1 January 2014	3,916,842
Depreciation charge for the year	728,100
Balance at 31 December 2014	4,644,942
Balance at 1 January 2015	4,644,942
Depreciation charge for the year	715,391
Disposals	(1,453,350)
Balance at 31 December 2015	3,906,983
Carrying amounts	
At 1 January 2014	1,282,299
At 31 December 2014	1,333,701
At 1 January 2015	1,333,701
At 31 December 2015	2,182,757

NOTES TO THE FINANCIAL STATEMENTS

9. INTANGIBLES

	Software
	\$
Cost	
Balance at 1 January 2014	1,390,702
Acquisitions	656,172
Balance at 31 December 2014	2,046,874
Balance at 1 January 2015	2,046,874
Acquisitions	390,244
Disposals	(260,652)
Balance at 31 December 2015	2,176,466
Amortisation	
Balance at 1 January 2014	570,236
Amortisation charge for the year	220,897
Balance at 31 December 2014	791,133
Balance at 1 January 2015	791,133
Amortisation charge for the year	284,694
Disposals	(188,991)
Balance at 31 December 2015	886,836
Carrying amounts	
At 1 January 2014	820,466
At 31 December 2014	1,255,741
At 1 January 2015	1,255,741
At 31 December 2015	1,289,630

A review of the fixed asset register during the financial year resulted in assets being removed from the register and recognised as disposals in the financial statements. These assets were at nil net book value and as a result, does not affect the carrying value at reporting date.

10. TRADE AND OTHER PAYABLES

	2015	2014
	\$	\$
Trade payables	894,439	1,222,913
Other payables	211,104	263,199
	1,105,543	1,486,112

NOTES TO THE FINANCIAL STATEMENTS

11. EMPLOYEE BENEFITS

	2015	2014
	\$	\$
Current		
Liability for long service leave	107,537	100,814
Liability for annual leave	360,453	327,834
	467,990	428,648
Non Current		
Liability for long service leave	121,490	141,395

Defined contribution superannuation plans

NIDA makes contributions into various superannuation schemes, all being defined contribution (accumulation) plans. The amount recognised as expense was \$1,065,293 for the year ended 31 December 2015 (2014: \$1,040,763).

12. DEFERRED REVENUE

	2015	2014
	\$	\$
Operating grant from the Australian Government	3,250,611	7,225,008
Corporate & Open summer program fees	808,846	631,247
Venue hire	45,900	103,060
	4,105,357	7,959,315

13. ACCUMULATED SURPLUS

	2015	2014
	\$	\$
Accumulated surplus at the beginning of the year	2,913,069	2,808,461
Surplus for the year	23,139	104,608
Transfers from general reserves	-	-
Accumulated surplus at the end of the year	2,936,208	2,913,069

14. RESERVES

	2015	2014
	\$	\$
General reserves	346,191	346,191
Movements during the year		
Balance at the beginning of the year	346,191	346,191
Balance at the end of the year	346,191	346,191

NOTES TO THE FINANCIAL STATEMENTS

15. FINANCIAL INSTRUMENTS

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

- credit risk
- liquidity risk
- interest rate risk

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

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

Credit risk

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

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

	Note	Carrying amount	
		2015	2014
		\$	\$
Trade and other receivables	7	1,158,111	820,108
Cash and cash equivalents	6	3,770,289	9,460,752
		4,928,400	10,280,860

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

	Carrying amount	
	2015	2014
	\$	\$
NIDA Foundation Trust	249,388	118,214
Other receivables	256,486	63,085
Retail customers	652,237	638,809
	1,158,111	820,108

There are no significant concentrations of credit risk in the current year.

Impairment losses

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

	Gross 2015	Impairment 2015	Gross 2014	Impairment 2014
	\$	\$	\$	\$
Not past due	933,917	-	641,887	-
Past due 0-30 days	54,237	-	108,548	-
Past due 31-120 days	154,750	-	28,100	-
Past due 121 days to one year	15,207	-	41,573	-
More than one year	-	-	-	-
	1,158,111	-	820,108	-

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

There was no impairment in respect of loans and receivables during the year.

Liquidity risk

Liquidity risk is the risk that NIDA will not be able to meet its financial obligations as they fall due. NIDA's approach to managing liquidity is to ensure, as far as possible, that it will always have sufficient liquidity to meet its liabilities when due, under both normal and stressed conditions, without incurring unacceptable losses or risking damage to NIDA's reputation.

The following are the contractual maturities of financial liabilities:

NOTES TO THE FINANCIAL STATEMENTS

15. FINANCIAL INSTRUMENTS (CONTINUED)

31 December 2015

	Carrying amount	Contractual cash flows	6 months or less	6–12 months	1–2 years	2–5 years	More than 5 years
	\$	\$	\$	\$	\$	\$	\$
Financial liabilities							
Trade and other payables	1,105,543	1,105,543	1,105,543	-	-	-	-

31 December 2014

	Carrying amount	Contractual cash flows	6 months or less	6–12 months	1–2 years	2–5 years	More than 5 years
	\$	\$	\$	\$	\$	\$	\$
Financial liabilities							
Trade and other payables	1,486,112	1,486,112	1,486,112	-	-	-	-

Interest rate risk

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

	Note	2015			2014		
		Effective interest rate	Total	6 months or less	Effective interest rate	Total	6 months or less
			\$	\$		\$	\$
Cash at bank and bills receivable	6	2.71%	3,770,289	3,770,289	3.28%	9,460,752	9,460,752

Sensitivity analysis for cash at bank and bills receivable

A change of 100 basis points in interest rates would have increased or decreased NIDA's profit by \$37,703 (2014: \$94,608).

Fair values

Fair values versus carrying amounts

The fair values of financial assets and liabilities, together with the carrying amounts shown in the balance sheet, are as follows:

	31 December 2015		31 December 2014	
	Carrying amount	Fair value	Carrying amount	Fair value
	\$	\$	\$	\$
Trade and other receivables	1,158,111	1,158,111	820,108	820,108
Cash and cash equivalents	3,770,289	3,770,289	9,460,752	9,460,752
Trade and other payables	(1,105,543)	(1,105,543)	(1,486,112)	(1,486,112)
	3,822,857	3,822,857	8,794,748	8,794,748

16. OPERATING LEASES

Leases as lessee

There were no operating lease rentals paid during the year.

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

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

During the year ended 31 December 2015 \$176,465 was recognised as an expense in the statement of comprehensive income in respect of operating leases (2014: \$176,465).

NOTES TO THE FINANCIAL STATEMENTS

17. CONTINGENT LIABILITIES AND CONTINGENT ASSETS

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

18. RECONCILIATION OF CASH FLOWS FROM OPERATING ACTIVITIES

	2015	2014
	\$	\$
Cash flows from operating activities		
Surplus for the year	23,139	104,608
Adjustments for:		
Depreciation and amortisation	1,000,085	948,997
Operating profit before changes in working capital and provisions	1,023,224	1,053,605
Change in trade and other receivables	(338,003)	(111,233)
Change in prepayments	(277,564)	(333,629)
Change in trade and other payables	(361,132)	511,372
Change in deferred income	(3,853,958)	3,571,878
Net increase (decrease) in cash from operating activities	(3,807,433)	4,691,993

19. KEY MANAGEMENT PERSONNEL DISCLOSURES

Transactions with key management personnel

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

	2015	2014
	\$	\$
Short-term employee benefits	978,261	770,143
Other long-term benefits	109,571	85,760
Termination benefits	-	-
	1,087,832	855,903

In 2015 there were changes to key management personnel with a retirement and reappointment of a new staff member.

From time to time, directors of NIDA may be provided with tickets to attend plays or functions at NIDA in their capacity as a director; however the value of the benefit received is insignificant. There were no other transactions with key management personnel during the year ended 31 December 2015 (2014: Nil).

There have been related party transactions between:

- NIDA and the NIDA Foundation Trust. In 2015 NIDA incurred expenses and received reimbursement from NIDA Foundation Trust of \$301,780 (2014: \$146,384). NIDA leases storage space from the NIDA Foundation Trust for the sum of \$176,465 per year. NIDA also manages the running expenses of the storage area and is reimbursed in full by the NIDA Foundation Trust.
- NIDA and the SBW Foundation. NIDA did not receive any sponsorship from SBW Foundation in 2015 in relation to the Artist-in-Residence program (2014: \$100,000).

There were no other related party transactions during the year ended 31 December 2015 (2014: Nil).

20. ECONOMIC DEPENDENCY

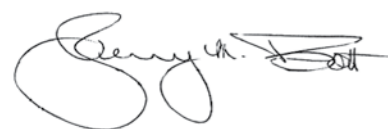
NIDA is primarily dependent upon receipt of grants from the Ministry for the Arts, Department of Communications and the Arts, to ensure it can continue to select, educate and train talented people in preparation for a range of professional careers in the entertainment industry.

DIRECTORS' DECLARATION

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

- (a) NIDA is not publicly accountable;
- (b) the financial statements and notes, set out on pages 41 to 53, 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 2015 and of its performance for the financial year ended on that date; and
 - (ii) complying with Australian Accounting Standards – Reduced Disclosures Regime and the Australian Charities and Not-for-profits Commission Regulations 2013;
- (c) there are reasonable grounds to believe that NIDA will be able to pay its debts as and when they become due and payable.

Signed in accordance with a resolution of the directors:



Jennifer Bott AO
Chair
Sydney
22 March 2016



Virginia Braden OAM
Director

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

We have audited the accompanying financial report of the National Institute of Dramatic Art (the Company), which comprises the balance sheet as at 31 December 2015, and statement of comprehensive income, statement of changes in equity and statement of cash flows for the year ended on that date, notes 1 to 20 comprising a summary of significant accounting policies and other explanatory information and the directors' declaration of the Company.

This audit report has also been prepared for the members of the Company in pursuant to *Australian Charities and Not-for-profits Commission Act 2012* and the *Australian Charities and Not-for-profits Commission Regulation 2013* (ACNC).

Directors' responsibility for the financial report

The Directors of the Company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards – Reduced Disclosure Requirements, and the ACNC. The Directors' responsibility also includes such internal control as the Directors determine necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement whether due to fraud or error.

Auditor's responsibility

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

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

We performed the procedures to assess whether in all material respects the financial report gives a true and fair view, in accordance with Australian Accounting Standards – Reduced Disclosure Requirements, and the ACNC, which is consistent with our understanding of the Company's financial position and of its performance.



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

Independence

In conducting our audit, we have complied with the independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012*.

Auditor's opinion

In our opinion the financial report of the National Institute of Dramatic Art is in accordance with the *Australian Charities and Not-for-profits Commission Act 2012* including:

- (a) giving a true and fair view of the Company's financial position as at 31 December 2015 and of its performance for the year ended on that date; and
- (b) complying with Australian Accounting Standards – Reduced Disclosure Requirements and the *Australian Charities and Not-for-profits Commission Regulation 2013*.

KPMG

KPMG

Tracey Driver
Partner

Sydney

22 March 2016

KPMG, an Australian partnership and a member firm of the KPMG network of independent member firms affiliated with KPMG International Cooperative ("KPMG International"), a Swiss entity.

Liability limited by a scheme approved under Professional Standards Legislation.



Auditor's Independence Declaration under subdivision 60-C section 60-40 of Australian Charities and Not-for-profits Commission Act 2012

To: the directors of the National Institute of Dramatic Art

I declare that, to the best of my knowledge and belief, in relation to the audit for the financial year ended 31 December 2015 there have been:

- (i) no contraventions of the auditor independence requirements as set out in the Australian Charities and Not-for-profits Commission Act 2012 in relation to the audit; and
- (ii) no contraventions of any applicable code of professional conduct in relation to the audit.

KPMG

KPMG

Tracey Driver
Partner

Sydney

22 March 2016

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NIDA

215 Anzac Parade
Kensington NSW 2033
Australia

Post NIDA UNSW
 Sydney NSW 2052
Phone +61 2 9697 7600
Email info@nida.edu.au
ABN 99 000 257 741

nida.edu.au