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Vision

NIDA is Australia’s national education and training institution for the dramatic arts, discovering and nurturing creative professionals and dynamic arts practice. Our graduates will become the future leaders, innovators and agents of change for the arts and entertainment industry, enabling Australia to develop its cultural identity both at home and on the international stage.

Mission

Creative transformation is at the heart of NIDA’s mission. NIDA will continue to provide immersive conservatoire-based education and training, and a collaborative environment to support exceptional students on their personal journeys to become innovative creative artists and practitioners.
I am pleased to report a very successful year for NIDA’s 50th anniversary, with NIDA continuing to fulfil its role of transforming its students into highly trained, talented and creative professionals who can strongly contribute to the arts and entertainment industry in Australia and internationally. Our graduates have continued to demonstrate great success in their chosen fields of expertise in the theatre, film, broadcasting and in the many new performance platforms that are emerging. Through the NIDA Open Program, Corporate Performance and the Parade Theatres, we have provided a wide range of opportunities for people across Australia to access the skills and talents associated with NIDA and to engage in personal and professional development.

We are very grateful for the continuing support of the Australian Government, including for the announcement in May 2009 of an additional $4.4 million over four years to ensure that NIDA can continue to attract and retain the best teaching staff and to provide continuing professional development. It is only through being able to employ high-calibre teaching staff that NIDA can continue to service the needs of the arts and entertainment industry.

We are also most appreciative of the continued support of the NIDA Foundation Trust, the Friends of NIDA and individual donors and sponsors, who by their generosity, through the NIDA Foundation Trust or directly to NIDA, demonstrate their commitment to our mission. These contributions enable NIDA to provide financial support to students of limited financial means, who might not otherwise be able to continue with their studies. Corporate and individual support also enables additional scarce resources to be allocated across NIDA, including towards the important and never-ending need to keep up-to-date with equipment and technology.

My thanks to all of the very hard-working members of the NIDA Board of Directors, NIDA Board of Studies and their committees and, very importantly, to Lynne Williams and the staff of NIDA for their continuing passionate commitment to the objectives of the Institute and their skill and enthusiasm in steering NIDA and our students towards exciting new opportunities for the future.

Malcolm Long
Chairman
The National Institute of Dramatic Art (NIDA) has been delivering advanced conservatoire-based education and training in theatre and performance-making for 50 years. In 2009, we were able to celebrate the magnificent achievements of the past and also signpost new initiatives for the future with an extremely successful anniversary year program.

We began the celebrations with a spectacular Anniversary Reunion Party, welcoming back alumni from across the past 50 years and introducing our current students and staff to this vast support network. Many alumni registered their interest in playing a greater role in NIDA’s future programs and we are continuing to explore ideas including an alumni mentoring scheme. We are also committed to developing a range of courses which will help graduates and the wider industry to refresh and reinvigorate creative practice and offer continuing professional development opportunities throughout all stages of their careers.

To help our most recent graduates, we launched Springboard as part of our ‘pathways into industry’ scheme. The first graduates to benefit from the scheme were those of the Theatre Forward collective who presented a program in the NIDA Parade Studio with financial, venue and marketing support. We hope to expand this scheme over the coming years.

Another anniversary initiative was the NIDA Commissioning Program, allowing us to contribute to the commissioning, development and production of new Australian work and to give our students opportunities to be a part of the process. Playwright Alana Valentine was commissioned to write a new play, *Lost Illusions*, based on the novel by Balzac and after development workshops in 2009 and 2010, the play will be produced as part of the 2010 graduation play season. I am equally pleased to announce that the NIDA Foundation Trust has made a commitment to support this extremely important initiative over the coming years.

The Design Expo was relaunched with the new name EXPONIDA in 2009 to reflect the contributions of students from across many courses including properties, costume, scenery construction, production and design. The exhibition was so successful that we extended the closing date to allow as many people as possible to access this world-class work.

A number of guest directors from around Australia and overseas were invited to share in the 50th anniversary production program, each one bringing a different artist and to immerse students from a range of courses in his creative world. I am pleased to announce that the generous support of the Seaborn Broughton and Walford Foundation will enable the NIDA Artist-in-Residence program to flourish over the next five years and give NIDA students this extremely valuable window into new, cutting-edge artistic practice.

2009 also saw NIDA launch its annual Artist-in-Residence initiative to broaden the experience of students and challenge existing practice. Multi-media practitioner Peter King accepted our invitation to be our first resident artist and to immerse students from a range of courses in his creative world. I am pleased to announce that the generous support of the Seaborn Broughton and Walford Foundation will enable the NIDA Artist-in-Residence program to flourish over the next five years and give NIDA students this extremely valuable window into new, cutting-edge artistic practice.

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process and challenging our notion of theatre and performance-making. International directors included French director, Jean Luc Prevost, whose street theatre approach to the work of Molière brought about comic chaos in every nook and cranny of NIDA; Peter Kleinert from the renowned Ernst Busch School in Berlin brought a distinctive Germanic approach to the world of The Threepenny Opera; and Kristine Landon-Smith from Tamasha Theatre Company in the UK who worked with the cultural context of our actors to present East is East and gave a master class to demonstrate her approach to cultural diversity in the theatre. From Australia, the work of Darren Gilshenan, John Sheedy and Kate Cherry created environments for students to take performance risks and advance their creative practice.

Partnerships within the arts and entertainment industry and with other training institutions in 2009 provided us with some very exciting initiatives and the opportunity for students to gain deeper knowledge and broader skills. As a birthday treat generously financed by the NIDA Foundation Trust, NIDA worked in partnership with the Australian Film, Television and Radio School to produce, Before the Rain, a film created around four connected stories. The work involved more than 100 NIDA and AFTRS students, including NIDA design, acting and production students. We hope that this will be the beginning of an ever-expanding relationship with AFTRS and that the two institutions will be able to nurture future industry collaborators through this initiative.

2009 also saw NIDA funded by the Federal Government to carry out a feasibility study into the proposed Centre for Contemporary Performance Practice. We feel this is the next logical step in NIDA’s contribution to the industry and we want to assess the efficacy of the concept of a centre which will offer opportunities for a broader range of post-graduate courses, industry-focused short courses and practice-based research facilities including studios for the generation of cross-platform work. The results of this study will be finalised in mid-2010.

Of course, all of these new initiatives and programs would not have been possible without the ideas and enthusiasm of members of the NIDA staff and my thanks go to them for their commitment and professionalism. The staff should also be congratulated for the role they played in the reaccreditation of all of our undergraduate courses after an extremely beneficial process of re-examination and renewal.

Several of our long-serving staff members left NIDA during 2009 and I would like to thank them for their outstanding contribution and commitment to our students over many years: Tim Patston, Head of Music; Julia Cotton, Head of Movement; Christine Roberts, Library Manager.

We also made several new appointments at the end of 2009: Andrew Ross as Head of Music, Lisa Minett as Head of Movement and Jane Bodie as Head of Playwriting.

We are excited by the potential for new synergies across the courses and we look forward to their input into the school.

Another important message for the anniversary year was that we wanted to share the NIDA experience among as many people as possible. Our Open Program and Corporate Performance teams worked extremely hard and continued to attract young people and adults to attend a range of courses despite the tough financial climate. I believe this is a testament to the quality of the experience these programs offer and the desire on the part of many people to share in the NIDA magic. Similarly, our Parade Theatres program saw many new faces in the NIDA foyer and we are continuing to look at ways to increase our reach and encourage non-theatre goers to come and try a different experience. My thanks to all of the teams associated with our commercial and outreach activities.

NIDA turning 50 in 2009 was a timely reminder that our reputation for excellence relies on the success of our graduates, the consistent quality of our programs and our recognition of the rapidly evolving needs of the global arts and entertainment industry. NIDA is committed to offering higher education courses which will nurture future leaders and agents of change and ensure the creativity and innovation that are central to the future of the industry. In doing so, NIDA aims to make a significant contribution to the development and the sustainability of a unique Australian cultural identity. Through the proposed Centre for Contemporary Performance Practice we want to ensure that Australians are at the forefront of research into a broad range of new and emerging performance contexts.

I am delighted that we achieved so much in NIDA’s anniversary year and look forward to your company as we forge ahead with many of our new initiatives in 2010.

Lynne Williams
Director/CEO
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; and

d) Monitor and maintain the financial integrity and viability of the Company.

In carrying out its obligations, the Board recognises the need to:

a) Monitor the educational and artistic performance of the Company;
b) Facilitate fundraising;
c) Ensure sound risk management policies;
d) Manage the relationship between Board Members and between the Board and the Director of the Company; and

e) Implement appropriate succession planning policies.

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 Board of Studies (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.

2009 BOARD MEMBERS

Mr Malcolm Long (Chairman)
Mr John Clark AM
Mr Bruce Cutler
– resigned May 2009
Prof Anthony Dooley, UNSW Nominee
Mr Tom Jeffrey AM, Chair Board of Studies
Mr James Moser
Ms Jenni O’Dowd
Mr Christopher Puplick AM
Ms Pamela Rabe
Mr Leslie Walford AM
Ms Lynne Williams (ex-officio)
Dr William Winspear
Professor Elizabeth More AM
- appointed 26 May 2009
Mr Garry McQuinn
– appointed 26 May 2009

2009 BOARD OF STUDIES MEMBERS

Mr Tom Jeffrey AM (Chairman)
Mr Bruce Cutler
- resigned 29 April 2009
Mr Peter England
Ms Moira Hay
Professor Elizabeth More AM
- appointed 16 June 2009
Dr Brian Howard
Ms Julle Lynch
Mr John McCallum
Mr Garry McDonald AO
Mr Mikkel Mynster
- appointed 18 August 2009
Mr Nicholas Parsons
Mr Noel Staunton
Assoc Prof Ross Steele AM
Mr Gavan Swift
Mr Malcolm White
Ms Lynne Williams (ex-officio)
Mr Felix Williamson

2009 COMMITTEE MEMBERS WERE:

Mr Malcolm Long (Chairman)
Mr Tom Jeffrey AM
Mr Bruce Cutler
- resigned May 2009

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.

THE GOVERNANCE AND NOMINATION COMMITTEE COMPRISSES:

a) The Chairman of the Board;
b) The Chairman of the Board of Studies; and
c) Chairman of the Audit, Finance, Remuneration and Administration Committee.

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.
Bodyline - Out of Reach
3rd year movement piece
Staff

EXEcutIvE
Director/CEO Lynne Williams
Executive Officer Bill Pepper
Executive Officer Rita Mastrantone
Executive Assistant Betty Williams
Executive Assistant Stella Carmody (to April 2009)
Special Projects Susie Hickson

TEACHING PROGRAM
HEADS OF DEPARTMENTS
Head of Acting Tony Knight
Head of Design Michael Scott-Mitchell
Head of Production Mikkel Mynster
Head of Production Crafts Nick Day
Head of Postgraduate Studies and Directing Egil Kipste

HEADS OF DISCIPLINES
Costume Fiona Reilly
Properties Todd Arthur
Scenery Construction Tony Pierce
Performance Practices Karen Vickery

DEPARTMENTAL STAFF
Acting Kevin Jackson
Movement Julia Cotton
Music Tim Patston (to May 2009)

STUDENT AND STAFF SERVICES
Director, Student and Staff Services Julia Selby
Human Resources Manager Toni Adler
Full Time Courses Coordinator Cathy McDouall
Full Time Courses Assistant Kelly Patterson
Play Production Coordinator Johanna Mulholland
Alumni Relations Officer Tonya Grelis
Receptionist Maria Pantelis

LIBRARY
Library Manager Christine Roberts (to Sept 2009)
Librarian Ross Bruzzese
Library Technician Kathryn di Rocco (to Aug 2009)
Oral History Project Officer Dr Margaret Leask (to July 2009)
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<th>Felix Kulakowski</th>
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<td>Operations Coordinator</td>
<td>Sonya Webster</td>
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<td>Rosie Fedorow</td>
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<td>Kathryn Alder</td>
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<td>Leonie Walton</td>
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<td>Marketing Executive (Corporate Performance)</td>
<td>Steven Spratt (to May 2009)</td>
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<td>David Turner (from July 2009)</td>
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<td>Sheena Duncan</td>
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<td>Nick Triandafyllou</td>
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<td>Lighting Supervisor</td>
<td>Adrian Wright</td>
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ACTING
2009 was a year of celebration and innovation. The Acting Course contributed to NIDA’s 50th Anniversary in a number of ways, beginning with the Graduate Reunion. As well as assisting guests, the actors performed in the Parade Theatre alongside many distinguished graduates in A Tribute to the Musical which climaxed in the full student body performing ‘The Rhythm of Life’ from Sweet Charity.

The second year actors were also a part of the 50th celebration with the production of The Three Penny Opera, directed by Peter Kleinert, with music direction by Jürgen Beyer, both from the Ernst Busch School of Dramatic Arts in Berlin. For the third year actors, the innovative production of A Journey Through the World of Molière, directed by visiting international director, Jean Luc Prevost, was a controversial ‘boulevard’ production performed throughout the entire school. The event was a thrilling piece of theatre and all the students threw themselves courageously and professionally into the challenge.

Another major part of NIDA’s anniversary celebration for the Acting Department was the collaboration between NIDA and the AFTRS on our first feature-length film. This has been a long-awaited project for both schools for many years, and its success signals the beginning of future collaborations between the two institutions in class work and production. These three projects were exciting highlights of the acting program which continues to diversify its training and expand the opportunities offered to students every year.

Tony Knight, Head of Acting

DESIGN
Design 1 students produced some wonderful work in 2009 showing exceptional flair and skill. Paper costumes based on the characters in Master & Margarita were designed, manufactured and worn by students in a performance piece presented at the Gala. Their year concluded with a full design for Master & Margarita which will segue neatly into the production of Flight in 2010.

Design 2 students completed a series of highly imaginative, well researched and cleverly presented projects. The year began working on Elizabethan masque with the Artist-in-Residence Peter King. A highlight for Design 2 was working with AFTRS to design the feature length film Before the Rain. Following EXPONIDA, Design 2 moved onto the Directors’ Graduation Productions. A highly successful season of one-act plays ensued. This exercise has formed a number of firm working partnerships between the student directors and designers.

The graduation Design 3 students had a fulsome and productive year, demonstrating the skills they had gleaned in their design education at NIDA through their designs for the Performance Production Program.

Michael Scott-Mitchell, Head of Design

DIRECTING
The Graduate Diploma in Directing aims to provide emerging directors with an individual and artistic work methodology and practical experience.
In addition to the normal course work, Directing students had the opportunity to work with Acting, Design and Production students on special projects. Major directing experience at NIDA included working with third-year Acting students in presenting scene work for Unplugged, storytelling with first-year students and working with Hilary Bell and first-year actors on developing a new play.

Directing students also moved off-campus to extend their work experience. During 2009 they worked with actors from the following institutions: The Actor’s Centre, QUT, National Theatre Drama School (Melbourne) and Perth’s Black Swan Hot Bed company. In third term the students worked with singers from the Sydney Conservatorium of Music and Opera Australia.

For the first time student directors made two films: a short drama film and then a music video clip in collaboration with the ABC’s Triple J radio station. Two of these clips were later shown on international MTV and one was voted in the top 50 music clips for 2009.

Of course, the final Graduation Productions are the highlight of the year. The opportunity to work with students from all other NIDA courses was a memorable experience.

The following were the Graduation Productions for 2009:

* Motel, directed by Paige Rattray
  Product, directed by Karla Conway
  Not I, directed by Kip Williams
  One for the Road, directed by Nikola Amanovic
  *Medea, directed by Kat Henry
  *Through the Leaves, directed by Netta Yashchin

*Motel, Medea and Through the Leaves were invited to the 2010 Adelaide Fringe Festival.

Egil Kipste, Head of Directing

**PRODUCTION**

The year 2009 was a very eventful one for the Production Department. In addition to the Performance Production Program, students were actively engaged in mounting several large events – including the 50th Graduate Reunion and the Son et Lumière which was featured in the courtyard for the NIDA Foundation Trust Gala. The Directors’ graduation productions at the end of the year, featuring the work of first and second-year Production students, were particular highlights, with three of those pieces touring to the Adelaide Fringe Festival in early 2010.

Applications for the 2010 intake were strong once again with many prospective students coming from a diverse range of backgrounds. This level of applicant will continue to strengthen the program and the future workforce.

Mikkel Mynster, Head of Production

**PRODUCTION CRAFTS**

NIDA’s 50th year brought with it a raft of new projects and events for which the craft students spent many hours outside their timetabled activities. The Graduate Reunion decade themed room designs called on the resourcefulness of the third-year students to realise five environments within a minimal budget. The results were sensational and elicited very positive feedback from all who attended.

2009 was one of the Costume Department’s busiest years for reaching out to the costume profession and the world outside NIDA. The relationship between the Costume course and that of the Hong Kong Academy for Performing Arts continued with an exchange visit to NIDA by one of the degree Costume students from the Academy. NIDA Costume also continued a relationship with the National Institute for Circus Arts (NICA) with a combined costume project producing costumes for the rigours of the circus.

There were developments in the Properties curriculum with the introduction of basic engineering principles such as statics and mechanics to broaden the first-year students’ thinking around their projects. This proved to be of great benefit to their learning foundation.

NIDA continued its strong links with industry through its secondment program for the Production Crafts students. In 2009, students received glowing reports from their industry supervisors in theatre: Queensland Theatre Company, Opera Australia, Wicked, Cirque du Soleil and in film and television: The Chronicles of Narnia, 30 Seconds and Wild Sets. Once again EXPONIDA showcased the dazzling breadth and quality of work produced by the graduating year.

Nicholas Day, Head of Production Crafts / Production Manager
Accredited courses

HIGHER EDUCATION ACCREDITED COURSES

At the start of 2009 NIDA had 166 students enrolled in six higher education courses: Bachelor of Dramatic Art (Acting), Bachelor of Dramatic Art (Design), Bachelor of Dramatic Art (Production), Bachelor of Dramatic Art (Production Crafts, Properties and Costume streams), Graduate Diploma of Dramatic Art (Directing stream), and Advanced Diploma of Dramatic Art in Scenery Construction.

At the end of 2009 the NSW Department of Education and Training approved the re-accreditation of the Bachelor of Dramatic Art (Acting), Bachelor of Dramatic Art (Design) and Bachelor of Dramatic Art (Production) for a further five years and the accreditation of the Bachelor of Dramatic Art (Properties) and Bachelor of Dramatic Art (Costume), which replace the Bachelor of Dramatic Art (Production Crafts), for five years.

VETAB ACCREDITED COURSES

In 2009 NIDA offered the VETAB accredited Diploma of Music Theatre for the first time. A Certificate III in Live Production, Theatre and Events (Technical Operations); and Certificate IV in Live Production, Theatre and Events (Technical Operations) were also on offer this year.

GRADUATION CEREMONY

The Graduation Ceremony for 2008 graduands was held on 17 May 2009. Sandra Levy, Chief Executive Officer, Australian Film, Television and Radio School gave the address. Chairman Malcolm Long presented degrees to 60 graduating students and to 10 diplomates from the Conversion Program. NIDA recognised the contribution to the performing arts of the Melbourne Theatre Company (MTC) and the personal contribution of MTC Artistic Director, Simon Phillips.

Secondments

NIDA has well established links with the arts, culture and entertainment industry. Every year experienced national and international professionals come to NIDA to teach, as well as providing opportunities for secondments and work placements.

Design, Production and Production Crafts students spent some of their final year on secondment to professional companies, productions and events across many fields. The secondment system has proved highly successful thanks to the generous support of the industry and the co-operation of the Media, Entertainment and Arts Alliance. In 2009 organisations and individuals offering valuable experience to NIDA students included:

<table>
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<tr>
<th>ABC TV</th>
<th>Damian Cooper, Lighting Designer</th>
<th>Queensland Theatre Company</th>
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<td>Griffin Theatre Company</td>
<td>Soundwave Festival</td>
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<td>Loud and Clear Audio</td>
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<td>Trudy Dalgleish, Lighting Designer</td>
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<td>Opera Australia</td>
<td>Warner Village Theme Parks</td>
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<td>NSW Dept of Premier &amp; Cabinet</td>
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12
Many visiting teachers, directors, professional organisations and members of the performing arts are engaged each year to teach or participate as special guests across a wide range of subjects in the degree courses.

In 2009 these visiting staff and guests included:

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<thead>
<tr>
<th>Name</th>
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## Statistics

### Applicants for Courses in 2009

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### First Year Enrolments 2009

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</table>
In 1959, the year of NIDA’s first intake of students, NIDA had an enrolment of 23 students, two full-time staff and a budget of £10,800 pounds per annum. NIDA opened for the first day of term on 16 February 1959, and offered a course in Acting.

In 1961, a Production course was added. Both the Acting and Production programs were of two years duration. In 1972 both courses were extended from two to three years, and a three year course in Design and a one-year post-graduate course in Directing were added.

Fifty years on, NIDA is accredited to offer three-year Bachelor of Dramatic Art degree programs in Acting, Design, Production, Production Crafts, specialising in Costume or Properties, a two-year Advanced Diploma of Dramatic Art in Scenery Construction, and a one-year Graduate Diploma and a Master of Dramatic Art in Directing, Playwriting, Movement Studies and Voice Studies.

Below are the 61 outstanding students who will graduate in NIDA’s 50th anniversary year.
In 2009, NIDA continued to increase its part-time and short course activities for young people and adults in greater Sydney and across Australia. This year the Open Program reached 14,577 participants and employed 349 casual staff as tutors, assistant tutors, directors, designers and technical support for courses.

This year saw many ‘firsts’ for the Open Program team. The Diploma of Music Theatre received accreditation and this one year program, which grew from the Singer Dancer Actor course, saw its first cohort of students. The twelve students undertook comprehensive skills development in dancing, singing and acting and their year culminated in a presentation of the song cycle, *Songs for a New World*, directed by coordinating and core tutor Avigail Herman.

NIDA’s annual Summer Program also launched its first full production with Shakespeare’s *A Midsummer Night’s Dream* playing four performances to full houses in the Parade Playhouse. The *NIDA Devised* production for high school students and teachers returned for a second season, and NIDA Open Program ran a masterclass series with international voice expert Barbara Houseman and film and television director Kate Woods.

NIDA Director/CEO, Lynne Williams, Head of Open Program, Mark Gaal and acting graduates Sheridan Harbridge, Antony Gee, Brad Kannegiesser and Ashley Ricardo successfully represented Australia and NIDA at the GATS International Theatre Festival in Beijing, China. Performing *Macbeth*, and the original work *Devour* and participating in seminars and forums, this was an opportunity to promote Australian culture and NIDA and to provide development opportunities for NIDA graduates.

Mark Gaal
Head of Open Program
Open Program
Participant Numbers

TOTAL: 14,577 people
Corporate Performance

The Corporate Performance program designs and delivers a range of courses for business professionals. Throughout 2009, Corporate Performance managed an impressive client list covering a range of industries and rolling out a total of 65 public programs and 137 customised courses nationally.

The number of customised courses delivered remained relatively steady, while public enrolment programs experienced some decline in popularity, mainly due to the impact of the global financial crisis and companies consolidating their training investments. There was a small decline in interstate activity but the flagship ‘Corporate Performance’ course maintained solid enrolment numbers throughout the year. While training initiatives were under pressure across most sectors and for many major organisations, there was still strong activity across the year particularly with customised options.

CUSTOMISED PROGRAM OFFERINGS INCLUDED:

- Presentation Skills
- Communication Skills
- Media Skills
- Leadership
- Physical Presence and Impact
- Team Building
- Negotiating and Influencing

Creative simulations and ‘actor in role’ scenarios were developed for company conferences and special events. Collaborations with MGSM and the Australian School of Business proved particularly effective enhancing awareness of our product to new market segments.

The Corporate Performance department continued its support of the not-for-profit sector, running specific programs with charity groups to assist in the development of their own staff and clients, and notably with The Smith Family around their mentoring program.

Corporate Performance also remained committed to professional development opportunities for experienced NIDA graduates and other teaching specialists and several new tutors joined the team in 2009. While the overall financial result achieved in 2009 was slightly below expectations, there are promising signs that 2010 will see an improvement.

Barbara Warren
Head of Corporate Performance
Funds raised by the NIDA Foundation Trust are essential for NIDA to continue to grow and evolve to meet the needs of an ever-changing industry. In NIDA’s celebratory year, the NIDA Foundation funded a number of special projects and initiatives, and continued to support important developmental programs, including:

- The Student Scholarship Program - providing bursary assistance for the interstate students and those in financial need;
- An ongoing annual contribution of $100,000 towards technology and equipment, ensuring that NIDA remains a centre of education and training excellence;
- The ambitious NIDA/AFTRS feature film project;
- Making a financial contribution towards the 50th Graduate Reunion;

**GIRGENSOHN FOUNDATION TO SUPPORT THE ENGAGEMENT OF INTERNATIONAL DIRECTORS**

One of the key priorities of NIDA in its 50th Anniversary year was the engagement of international directors. NIDA welcomed the generous support of the Girgensohn Foundation in 2009, whose donation will go directly towards the engagement of an international director for three years.

**DAWN O’DONNELL BEQUEST**

Dawn O’Donnell left a significant bequest to the NIDA Foundation Trust. It represents NIDA’s most substantial bequest to date. In accordance with Ms O’Donnell’s wishes, interest earned from the Bequest will fund a number of bursaries for Production students, and will provide assistance for young female directors in developing their careers.

**THE NIDA FOUNDATION TRUST GALA**

The 2009 NIDA Foundation Trust Gala on 8 August focused on NIDA’s important 50th anniversary. NIDA Foundation Patron, Cate Blanchett, along with a number of NIDA Graduates, were special guests, and NIDA students worked together to create a showcase of the extraordinary talent and energy that defines NIDA. The event raised over $100,000 for the Student Scholarship Program.

**NIDA FOUNDATION TRUST DIRECTORS**

Mr Andrew Banks, Chairman  
Ms Elizabeth Butcher AM  
Professor Malcolm Chaikin AO OBE  
Mr Bruce Davey  
Mr Ian Enright  
Ms Katherine Keating  
Emeritus Professor Dame Leonie Kramer AC DBE  
Mr Tim Prescott  
Mr Peter Reeve  
Mr Peter Rose
CAPITAL WORKS
NIDA was the grateful recipient of Capital Works funding provided through the Department of Environment, Water, Heritage and the Arts in 2009 which was applied to:

- Installation of sprung floors in Rehearsal Rooms Six and Eight
- Conversion of two storage spaces into a new meeting room on the western corridor
- A demountable dressing room/backstage area for the Parade Space that can be erected as necessary in Rehearsal Room Five
- Upgrade of support structures and equipment for the lighting of the NIDA architectural ‘veil’
- A major upgrade to the power supply and theatre lighting infrastructure in the Parade Playhouse

ARCHIVES AND THE NFT ALEXANDRIA STORE
A review of the operation of the NIDA Archive in 2009 resulted in a significant change to the operational expectations and staffing of this area and, ultimately, the introduction of a new funding model. The NIDA Foundation Trust (NFT) has undertaken to fund a new structure for the NIDA Archive to commence in 2010. Also in 2009 the Seaborn Broughton and Walford (SBW) Foundation decided its collection priorities would be best served by the purchase of its own premises in Rosebery where it relocated in late September.

The SBW Foundation continued to provide archival support to NIDA until the end of 2009. The NIDA Archive created the historical "50 year wall" of posters that featured prominently on the NIDA façade as part of NIDA’s 50th anniversary celebrations.

Russell Mitchell
Director, Operations

Venues
NIDA’s 50th anniversary year was also the most successful to date for the Parade Theatres, which commenced with a return season from Ireland’s Gate Theatre for the Sydney Festival and continued with a wide range of commercial activities for the rest of the year. NIDA’s 2009 play production program ensured all areas of NIDA were used for performance with designs that took every advantage of the facilities and resources available in the venues.
Rodney Seaborn Library

The Library continues to be an essential part of NIDA with more than 42,000 items being borrowed in 2009. In addition to NIDA students and staff, the library assisted 335 visitors, including many researchers.

Membership of PASIG [Performing Arts Special Interest Group of Museums Australia] and ARLIS/ANZ [Arts Librarians of Australia and New Zealand] kept us in touch with arts libraries Australia-wide, with meetings attended in Sydney and Newcastle. Membership of the SirsiDynix User Group kept us informed of trends in both library management software and security systems, with meetings attended in Sydney.

After 30 years of dedicated service to the NIDA library, Christine Roberts resigned from her position as Library Manager in September 2009. We thank Christine for her contribution to NIDA and wish her every success in the future.

Ross Bruzese
Librarian

Friends of NIDA

Friends of NIDA, which was established in 1996, continues to provide students with much needed financial support to assist them in handling the ever-increasing living expenses while training. Throughout the year, Friends strongly supported all student productions and had the opportunity to experience and enjoy the diverse activities of each course first-hand.

Bill Winspea
Chair, Friends of NIDA

Volunteers

NIDA would like to thank the many people who have volunteered their time and services to support NIDA and our student productions. These volunteers include:

Julia Billington
Harvey Brimacombe
The members of Cameras
Jonathan Creenaune
Joe Cummins
Emma Dean
Malcolm Forbes
Laura Francis
Angus Gardiner
Tom Hogan
Sarah Lucas
Brinley Meyer
Emily Morrison
Sean Ohlendorf
Jason Perini
Sam Pettigrew
Lia Reutens
Ashley Ricardo
Felicity Robertson
Tami Sussman
Helen Thomson
Beris Tomkins
Elizabeth Torok
Third Year Productions

The Popular Mechanicals

31 March - 04 April 2009

Parade Playhouse
By: Keith Robinson, William Shakespeare and Tony Taylor
Director: Darren Gilshenan

Cast
Peter Quince
Nick Bottom / Ralph Mowldie
Robin Starveling
Francis Flute
Snug
Tom Snout

Production
Director
Set/Properties Designer
Costume Designer
Lighting Designer
Sound Designer
Stage Manager
Set Supervisor
Costume Supervisor
Properties Supervisors

Deputy Stage Manager
Lighting Operator
Sound Operator
Head Mechanist
Head Electrician
Assistant Stage Managers

Lighting Assistants
Set/Properties Crew
Costume Assistants

Properties Assistants
Costume Maker
Milliners

Guest Artists
Choreography and Movement
Assistant Director
Costume Maker
Scenic Artist
Voice Coach

Image: The Popular Mechanicals

A Journey Through The World of Molière

27-28 March, 31 March - 04 April 2009

NIDA
By: Based on the works of Molière
Director: Jean-Luc Prevost

Cast
Ben Barber
Cooper George Amai
Kenji Fitzgerald
Rick Donald
Johnny Nicolaidis
Martin Harper
Darren Sabadina
Gabrielle Scawthorn
Paige Gardiner
Rebecca Johnston
Annabelle Stephenson

Production
Director
Set Designer
Costume Designer
Lighting Designer
Production Stage Manager
Costume Supervisor
Properties Supervisor

Production Coordinator
Deputy Stage Manager
Head Electrician/Lighting Operator
Sound Designer
Assistant Stage Managers

Lighting Assistants
Set Assistant
Costume Assistants

Properties Assistant

Guest Artists
Assistant Director
Voice Coach
Stage Fight Choreographer
Choreographer
Lighting Supervisors

Sound Supervisor
Venue Supervisor

Image: The Popular Mechanicals
The Importance of Being Earnest

Parade Theatre
By: Oscar Wilde
Director: Kevin Jackson

Cast
Lane, Manservant
Algeron Moncrieff
Jack (John Worthing, J. P.)
Lady Bracknell
Hon. Gwendolen Fairfax
Cecily Cardew
Miss Prism, Governess
Rev. Canon Chasuble, D. D.
Merriman, Butler
Seton Pollock
Ryan Corr
Hugo Johnstone-Burt
Kimberley Hewks
Sophia Roberts
Shari Sebbens
Lisa Gormley
Marko Jovanovic

Production
Director: Kevin Jackson
Set Designer: David Fleischer
Costume Designer: Teresa Negroponte
Lighting/Audio Visual Designer: Chris Richardson
Sound Designer/Operator: Rebecca Poulter
Production Stage Manager: Lauren Tulloh
Technical Manager: Sarah Kenyon
Costume Supervisor: Georgiana Russell-Head
Properties Supervisor: Jemima Snars

Deputy Stage Manager
Assistant Stage Manager
Head Electrician/
Lighting Operator
Head Mechanist
Lighting Assistants
Costume Assistants
Properties Assistant
Sets/Properties Assistant

Guest Artists
Lighting Supervisor
Scenic Art Supervisor
Voice Coach
Movement Coach
Alexander Technique Coach

First Year Production student
Servant: Alexander Duffy

Bodyline Out of Reach

Parade Theatre
Directed and Devised by: Julia Cotton

Cast
Cooper George Amai
Ben Barber
Rick Donald
Kenji Fitzgerald
Marko Jovanovic
Seton Pollock
Brett Rogers
Darren Sabadina
Jacinta Acevska
Kimberley Hewks
Rebecca Johnston
Shari Sebbens
Annabelle Stephenson
Bonnie Sween

Production
Director: Julia Cotton
Set and Costume Designer: Lucilla Smith
Properties Supervisor: Jemima Snars
Production Stage Manager: Todd Eichorn
Technical Manager: Paul Yarnall
Lighting Designer: Sarah Kenyon
Sound Designer/Operator: Charlotte Howley
Deputy Stage Manager: Rachel Smith
Head Electrician: Tyson MacKenzie
Assistant Stage Manager: Sara Swersky
Assistant Stage Manager/Flyman: Maddison Ohl
Scenic Art Assistant: Dylan Tonkin
Costume Assistants: Rebecca Jones
Properties Assistant: Anya Wotton
Lighting Assistants: Sara Swersky
Multimedia Designer: Sonya Jeon

Guest Artist
Costume Supervisor: Fiona Holley

Image: Bodyline-Out of Reach
Bodyline
Trace

31 March - 04 April 2009

Parade Playhouse
Directed and
Devised by: Samantha Chester

Cast
Laurence Brewer
Johnny Nicolaids
Hugo Johnstone-Burt
Martin Harper
Ryan Corr

Production
Director
Samantha Chester

Set and Costume Designer
David Fleischer

Costume Supervisor
Eliza Clark

Properties Supervisor
Laura Gibson

Technical Manager
Paul Yarnall

Lighting Designer
Tyson MacKenzie

Sound Designer/Operator
Susannah Daly

Deputy Stage Manager
Tyson MacKenzie

Assistant Stage Manager
Benjamin Brockman

Scenic Art Assistant
Alex Duffy

Costume Assistants
Sonya Jean

Properties Assistants
Eddy Taylor

Lighting Assistants
Olivia O’Connor

Multimedia Designer
Simon Boyd

Guest Artist
Set Supervisor
Simon Boyd

Image: Bodyline - Trace

Women Beware Women

10,12-17, 19-20 October 2009

Parade Playhouse
By: Thomas Middleton and Howard Barker
Director: Kate Cherry

Cast
Livia
Bianca
Isabella
Mother
Leantio
Duke
Cardinal
Ward
Sordinio
Fabritio
Hippolito
Guadiano
*Study Abroad Student:
Carnegie Mellon University, Pittsburgh, USA

Production
Director
Kate Cherry

Set Designer
Teresa Negroponte

Costume Designer
David Fleischer

Production Stage Manager
Paul Yarnall

Assistant Director
Kip Williams

Properties Supervisor
Laura Gibson

Production Stage Manager
Tyson MacKenzie

Sound Designer/Operator
Chantelle Foster

Deputy Stage Manager
Susannah Daly

Assistant Stage Manager
Brenda Hartley

Technical Manager
Paul Yarnall

Lighting Designer
Sarah Kenyon

Sound Supervisor
Fiona Jia

Assistant Stage Manager
Emma Kingsbury

Lighting Assistant
Lee-Anne Roza

Scenic Art Assistant
Benjamin Brockman

Executive Assistant
Emma Kingsbury

Costume Assistants
Benjamin Brockman

Properties Assistants
Eddy Taylor

Lighting Assistants
Benjamin Brockman

Guest Artists
Set Supervisor
Nicholas Raymont

Voice Tutor
Lee-Anne Roza

Stage Management Supervisor
Rebecca Poulter

Lighting Supervisor
Rebecca Poulter

Sound Supervisor
Rebecca Poulter

Lighting Design Consultant
Rebecca Poulter

Jane Harders

Jane Harders

Jane Harders

Jane Harders

Jane Harders

Jane Harders

Jane Harders

Jane Harders

Jane Harders

Jane Harders

Jane Harders

Jane Harders

Jane Harders

Jane Harders

Jane Harders
**East is East**

8-10, 13-17, 20 October 2009

Parade Space

**By:** Ayub Khan-Din

**Director:** Kristine Landon-Smith

**Cast**

George Khan
Ella Khan
Abdul Khan
Tariq Khan
Maneer Khan
Meenah Khan
Sajit Khan
Auntie Annie
Doctor / Mr Shah

Anthony Taufa
Lisa Gormley
Ben Barber
Cooper George Amal
Marko Jovanovic
Sophia Roberts
Johnny Nicolaides
Kenji Fitzgerald
Paige Gardiner
Monroe Reimers*

*Guest Artist

**Production**

**Director**

Kristine Landon-Smith

Michael Hankin
Aron Dosiak
Renee McClenahan
Paige Rattray
Richard Whitehouse
Barnaby Gilbert
Leah Giblin
Jemima Snars

Charles Coy
Lisa Bevitt
Samuel J. Hagen
Renee McClenahan
Samuel J. Hagen

Sara Swersky
Maddison Ohl
Grace Louey
Monica Smith
Heidi Yuko Lincoln
Dylan Tonkin

Sandra Eckersley
Mikkel Mynster
Paul Tilley
Anthony Babicci

---

**Rabbit Hole**

6-10, 12, 15-17 October 2009

Parade Studio

**By:** David Lindsay-Abaire

**Director:** Tony Knight

**Cast**

Becca
Izzy
Nat
Howie
Jason

Jacinta Acesveki
Gabrielle Scawthorn
Shari Sebbens
Rick Donald
Hugo Johnstone-Burt

**Production**

**Director**

Tony Knight
Kate Roberts
Gemma-Lark Johnson
James Cole
Ben Northmore
Chris Richardson
Georgiana Russell-Head
Laura Gibson

Kim Straatemeier
Sarah Stait
Rachel Smith
Ben Northmore
Rachel Smith

William Jensen
Brenda Hartley
Gerard Mansfield
Olivia O’Connor

Matthew Tunchon
Tony Love
David Kounsman
Julie Dunsmore
Tom Burchill

---

*Image: Rabbit Hole*
Parade Studio
By: William Shakespeare
Director: John Sheedy

Cast
Hamlet
Benedict Samuel
Claudius
Nadim Kobeissi
Laertes
Guy Simon
Horatio
Meyne Wyatt
Polonius
Hendrik Elstein
Ghost & Player King
Harry Tseng
Marcellus & Rosencrantz
Robert Preston
Bernardo & Guildenstern
Gideon Cordover
Gertrude
Morgan Maguire
Ophelia
Michele Durman
Francisco & Player Queen
Briallen Clarke
& Gravedigger & Osric
Nicholas Rayment*
Skeleton

* First Year Production Student

Production
Director
John Sheedy
Set Designer
Mathew McCall
Costume Designer
Kate Roberts
Lighting Designer
Sarah Sebastian
Sound Designer
Samuel Hagen
Production Stage Manager
Caitlin Porter
Set Supervisor
Barnaby Gilbert
Costume Supervisor
Marianne Close
Properties Supervisor
Meg Roberts

Deputy Stage Manager
Jemima Hogg
Head Electrician/Lighting Operator
Fiona Jia
Head Mechanist
Benjamin Northmore

Assistant Stage Manager
Nate Edmondson
Lighting Assistants
Nicholas Rayment
Set Assistant
Remy Woods
Costume Crew
Grace Louey
Properties Assistant
Gerard Mansfield
Guest Artists
Monica Smith
Fight Choreography
Heidi Lincoln
Lighting Supervisor
Kyle Rowling
Sound Supervisor
Bernie Tan
Mechanist Supervisor
Nick Shipway
John Shedden

Image: Hamlet

6-11 July 2009
A Midsummer Night’s Dream

7-11 July 2009

Parade Playhouse
By: William Shakespeare
Director: Tony Knight

Cast
Theseus / Oberon
Egeus / Snug / Fairy
Lysander
Demetrius
Nick Bottom
Puck
Peter Quince / Moth
Francis Flute / Mustardseed
Tom Snout / Peaseblossom
Robin Starveling / Cobweb
Hippolyta / Titania
Hermia
Helena
Robin Goodfellow / Philostrate

*Study Abroad Student: University of Michigan

Production
Director
Set Designer
Costume Designer
Lighting Designer
Sound Designer
Properties Supervisor
Costume Makers

Deputy Stage Manager
Assistant Stage Manager
Head Mechanist
Head Electrician / Lighting Operator

Lighting Assistant
Costume Assistant
Properties Assistant
Scenic Art Assistant

Guest Artists
Production Stage Manager
Costume Supervisor
Voice Coach
Singing Coach
Venue Supervisor
Lighting Supervisor
Sound Supervisor
Mechanist Supervisor

Suzanne Large
Fiona Hotley
Jane Harders
Nigel Ubrihien
Mark Harris
Jo Elliot
Jeremy Silver
John Shedden

Image: A Midsummer Night’s Dream
Lots In Space

21 July 2009

Production

NIDA Artist-In-Residence Designers
(UNSW Campus)
Peter King
Mathew McCall
Kate Roberts

Designers
(NIDA Campus)
Aron Dosiak
Mathew McCall
Kate Roberts
Sarah Kenyon
Richard Whitehouse
Susannah Daly
Rachel Smith
Morgan Dowsett*
James Cole
Jack Audas Preston
Paul Yarnell
Rhys Chapman
Chantelle Foster
Charlotte Howley
Tyson Mackenzie
Kim Straatemeier
Samuel Johnson
Lisa Bevitt
Brenda Hartley
Maddison Ohl
Sara Swersky
Benjamin Brockman
Alex Duffy
Sonya Jeon
Kelly-Maree Jong*
Millie Adams*
Emma Kingsbury
Dylan Tonkin
Anya Wotton

Lighting Designer
(NIDA Campus)
Sarah Kenyon

Lighting Designer
(UNSW Campus)
Richard Whitehouse

Theatre Sound Designer
(NIDA Campus)
Susannah Daly

Foyer Sound Designer
(UNSW & NIDA Campus)
Rachel Smith

Assistant Director
Morgan Dowsett*

Production Stage Managers
James Cole
Todd Eichorn

Technical Managers
Jack Audas Preston
Paul Yarnell
Rhys Chapman
Chantelle Foster
Charlotte Howley
Tyson Mackenzie
Kim Straatemeier

Properties Supervisor

Deputy Stage Manager

Production Co-ordinator

Head Mechanist

Head Electrician
(UNSW Campus)

Head Electrician
(NIDA Campus)

Production Assistant

Assistant Stage Managers

Lighting Assistants

AV Assistant

Costume Supervisor

Design Assistants

Cast

NIDA First Year Actors

Caitlin Adams
Alexandra Aldrich
Rebecca Barbera
Niyat Berhan
Whitney Boyd
Gary Brun
John Harding
Remy Hii
Ricardo Hizon
Ross Langley
Edmund Lembke-Hogan
Tessa Lind
Andrew Lindqvist
Maeve Macgregor
Nicholas Masters
Amanda McGregor

NIDA First Year Actors
(continued)

Aldo Mignone
Amy Scott-Smith
Sabryna Te'o
David Valencia
Craig Willers

UNSW Faculty of the Built Environment

Lucy Cashmore
Queenie Chow
Windy Djongkah
Georgia Ezra
Elizabeth Garlan
Dat Huynh
Julie Jiang
Danny Kim
Yallen Kwee
Jane Loh
Jennifer Luo
Badhon Maksud
Ashley Marcos
Kah Mun Tham
Shawna Ng
Martina Prasetia
Beilu Qian
Ritika Ramaswamy
Thi Ta

UNSW Performing Arts

Nick Atkins
Noni Cowan
Patrick McCoy
George Mulis

NIDA Diploma of Music Theatre

Sophia Bennett
Chandell Brandimarti
Michael Hart
Luke Holland
Emily Morris
Nadine Sauvage
Chris Scalco

NIDA Open Program

Aslam Abdus-Samad
Matt Bailey
Michael Holmes
Rebekah Joseph
Brynn Loosemore
Daniel Wakim
Charbel Zeaiter

The McDonald College of Performing Arts

Hannah Barlow
Alex Berlage
Michael Brindley
Faris Cosic
Metaxia Coustas
Emily Elliott
Alex Hamer Taylor
Kate Hunter
Diana Katsoulas
Alex Kirk
James Russell
Joey Scaturro
Tammy Schwartz
Madison Tanner

*Guest Artist
The Threepenny Opera
22-26 August 2009

Parade Theatre
By: William Shakespeare
Trans: Michael Feingold
Director: Peter Kleinert
Musical Director: Jürgen Beyer

Cast
Polly Peachum, Beggar
Celia Peachum, Beggar
Jenny, Beggar
Lucy, Beggar
Where, Beggar
Where, Beggar
Peachment, Beggar
Tiger Brown, Beggar
Gangster, Beggar
Macheath, Beggar
John, Beggar
Charles, Beggar
Filch, Beggar
Reverend Kimball, Beggar
Smith the Jailer, Beggar
Miller the Jailer, Beggar
Drag Queen, Beggar
Drag Queen, Beggar
Drag Queen, Beggar

Production
Choreographer
Set and Costume Designers
Lighting Designer
Sound Designer
Production Stage Manager
Properties Supervisor
Assistant Director/AV Director
Deputy Stage Manager
Lighting Operator
Sound Operator
Head Mechanist
Head Electrician
Assistant Stage Manager
Lighting Assistant
Set Assistant
Costume Assistant
Properties Assistant

Guest Artist
Costume Supervisor
Sound supervisor
Keyboard
Saxophone

Briallen Clarke
Morgan Maguire
Silvina D'Alessandro
Katie McDonald
Michele Durman
Katherine Moss
Jenny Wu
Kurt Phelan
Benedict Samuel
Matt Backer
Nadim Kobeissi
Gideon Cordover
Harry Tseng
David Berry
Andrew Steel
Meyne Wyatt
Hendrik Elstein
Gabriel Fancourt
Robert Preston
Samuel O’Sullivan
Alan Chambers
Guy Simon
Carl Batchelor
Michael Sheasby

Julia Cotton
Mathew McCall
Lucilia Smith
Luke Woolley
Caitlin Porter
Luke Woolley
Meg Roberts
Kat Henry
Charlotte Howley
Billy Cheeseman
Tyson Mackenzie
Samuel Johnson
Billy Cheeseman
Benjamin Brockman
Sonya Jeon
Alex Duffy
Nathaniel Edmondson
Emma Kingsbury
Owen Phillips
Shannon Riggs

Corinne Heskett
Jeremy Silver
Nigel Ubrihien
Jonathan Greene
Directors' Productions

Studio Program

MOTEL

**Parade Studio**
**By:** Angela Betzien
**Director:** Paige Rattray

**Cast**
- Anni
- Grace
- Stephen
- Emma
- Woman

*Julia Billington*
*Shari Sebbens*
*Meynke Wyatt*
*Tami Sussman*
*Anca Frankenhaeuser*

**Production**
- Set/Costume Designer: Jasmine Christie
- Sound Engineer: Maddison Ohl
- Costume Supervisor: Beth Allen
- Deputy Stage Manager: Lee-Anne Roza

**Guest Artists**
- Musical Score: Anca Frankenhaeuser
- Sets Crew: Simon Boyd

**PRODUCT**

**Parade Studio**
**By:** Mark Ravenhill
**Director:** Karla Conway

**Cast**
- James
- Olivia

*Johnny Nicolaidis*
*Bella MacDiarmid*

**Production**
- Set/Costume Designer: Adrienn Lord
- Sound Designer: Remy Woods
- Costume Supervisor: Caitlyn Newbury
- Deputy Stage Manager: Brenda Hartley

**Guest Artists**
- Scenic Art Supervisor: Anthony Babicci

**NOT I**

**Parade Studio**
**By:** Samuel Beckett
**Director:** Kip Williams

**Cast**
- M1
- M2
- M3
- M4
- M6
- M8
- M9
- M10
- M11
- M12
- M13
- M17
- M19
- M20
- M21
- M22
- M24
- M25
- M26
- M27
- Figure

*Michele Durman*
*Gabriel Fancourt*
*Matthew Backer*
*Alexandra Aldrich*
*Sean Ohlendorf*
*Felicity Robertson*
*Nicholas Masters*
*Jason Perini*
*Laura Francis*
*Seton Pollock*
*Briallen Clarke*
*Jenny Wu*
*Sabryna Te’o*
*Rebecca Barbera*
*Marco Jovanovic*
*Heather May*
*Edmund Lembke-Hogan*
*Aldo Mignone*
*Brinley Meyer*
*Emily Morrison*

**Production**
- Set/Costume Designer: Hanna Sandgren
- Sound Designer: Remy Woods
- Costume Supervisor: Caitlyn Newbury
- Deputy Stage Manager: Sarah Stait

**Guest Artists**
- Sets Crew: Simon Boyd
- Scenic Art Supervisor: Anthony Babicci
Directors' Productions
Space Program

ONE FOR THE ROAD AND PRESS CONFERENCE

Parade Space
By: Harold Pinter
Director: Nikola Amanovic

Cast
Nicolas
Victor
Nicky
Gila
Press

Ross Langley
Andrew Lindqvist
Gary Brun
Silvina D'Alessandro
Lisa Gormley

Production
Set Designer
Costume Designer
Lighting Designer
Sound Designer
Costume Supervisor
Deputy Stage Manager
AV Designer
Head Electrician

Pia Leong
Sarah-Jane McAllan
Rachel Smith
Sara Swersky
Stephanie Wigens
Sonya Jeon
Alexander Duffy
Lisa Bevitt

MEDEA MATERIAL

Reg Grundy Studio
By: Heiner Müller
Trans: Carl Weber
Director: Kat Henry

Cast
Medea
Jason
Princess

Emma Dean*
David Berry
Lia Reutens*

Production
Designer
Lighting Designer/Operator
Sound Designer
AV Designer
Costume Supervisor
Props Supervisor
Deputy Stage Manager

Jamie Cranney
Nicholas Rayment
Tyson Mackenzie
Alexander Duffy
Zoe Gymer-Waldron
Rhys Chapman
Chantelle Foster

THROUGH THE LEAVES

Parade Space
By: Franz Xaver Kroetz
Trans: Anthony Vivis
Director: Netta Yaschin

Cast
Martha
Otto
Rolf

Ashley Ricardo*
Laurence Brewer
Benedict Samuel

Production
Designer
Lighting Designer
Sound Designer
Costume Supervisor
Properties Supervisor
Deputy Stage Manager
Head Electrician

Charlotte Lane
Rachel Smith
Benjamin Brockman
Stephanie Wigens
Rhys Chapman
William Jensen
Lisa Bevitt

Band
Musical Director/Musician
Musician
Musician
Musician
Vocalist

Joe Cummins*
Angus Gardiner*
Tom Hogan*
Sam Pettigrew*
Whitney Boyd*

*Guest Artist
Image: One For The Road and Press Conference
The directors present their report together with the financial report of The National Institute of Dramatic Art (“NIDA”) for the year ended 31 December 2009 and the auditor’s report thereon.

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

<table>
<thead>
<tr>
<th>Name and qualifications</th>
<th>Occupation and other directorships</th>
</tr>
</thead>
</table>
| **Malcolm William Long** LL.B, FAIM, MAICD, Chairman | Member, Australian Communications and Media Authority  
Principal, Malcolm Long Associates Pty Ltd  
Member, Advisory Board, Network Insight Group  
Chairman and Non-executive Director from 15 May 2007 |
| **John Richard James Clark** AM, MA, BA (Hons), Non-executive Director | Theatre Director and Author  
Director of NIDA 1969-2004  
Director since September 2006 |
| **Bruce Kelvin Cutler** BCom, LL.B, Non-executive Director | Consultant, Freehills  
Member, President’s Council and Finance & Audit Committee of Art Gallery of New South Wales  
Member, Australian and International Councils of INSEAD, France  
Director, Law Council of Australia Ltd  
Director, OzHarvest Ltd  
Chairman of the Audit, Finance, Administration and Remuneration Committee  
Director since May 2003  
Resigned 26 May 2009 |
The National Institute of Dramatic Art
December 2009

Directors' report
For the year ended 31 December 2009

The directors present their report together with the financial report of The National Institute of Dramatic Art ("NIDA") for the year ended 31 December 2009 and the auditor's report thereon.

1. Directors

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

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<td>Malcolm William Long</td>
<td>Chairman, Member, Australian Communications and Media Authority, Principal, Malcolm Long Associates Pty Ltd, Member, Advisory Board, Network Insight Group, Chairman and Non-executive Director from 15 May 2007</td>
</tr>
<tr>
<td>John Richard James Clark</td>
<td>Non-executive Director, Theatre Director and Author, Director of NIDA 1969-2004, Director since September 2006</td>
</tr>
<tr>
<td>Bruce Kelvin Cutler</td>
<td>Non-executive Director, Consultant, Freehills, Member, President's Council and Finance &amp; Audit Committee of Art Gallery of New South Wales, Member, Australian and International Councils of INSEAD, France, Director, Law Council of Australia Ltd, Director, OzHarvest Ltd, Chairman of the Audit, Finance, Administration and Remuneration Committee, Director since May 2003, Resigned 26 May 2009</td>
</tr>
<tr>
<td>Anthony Haynes Dooley</td>
<td>Non-executive Director, Head, School of Mathematics &amp; Statistics, Professor of Mathematics, Member UNSW Council, President Academic Board UNSW, Member, New Zealand PBRF External Review Committee, Member, British EPSRC Review College, Director since September 2006</td>
</tr>
<tr>
<td>Tom Morven Jeffrey AM</td>
<td>Non-executive Director, Director, Vanguard Productions Pty Ltd, Director, Create Australia Ltd, Chairman Board of Studies, Director since January 2006</td>
</tr>
<tr>
<td>Richard Garry McQuinn</td>
<td>Non-executive Director, Managing Director, Back Row Productions UK Ltd, Director, Glass Darkly Ltd, Director, Nullabor Productions Ltd, Director, Priscilla On Stage Inc., Director, Australian Endurance Ltd, Director since May 2009</td>
</tr>
<tr>
<td>James Thomas Moser BA MBA</td>
<td>Non-executive Director, CEO Clemenger Group New Zealand, Director, Clemenger Group Australia, Member, Young Presidents Organisation Worldwide (YPO), Member, International Advertising Association (IAA), Vice Chairman, Trans-Tasman Business Circle, Director since May 2007</td>
</tr>
<tr>
<td>Elizabeth Agnes More AM</td>
<td>Non-executive Director, Director Sydney Dance Company, Director Sydney Film School, Director SCOPE, Director A3, Director &amp; Chair, Ausdance NSW, Member of the Audit, Finance, Administration and Remuneration Committee, Director since May 2009</td>
</tr>
<tr>
<td>Jennifer Ann O'Dowd</td>
<td>Non-executive Director, Editor At Large The Daily Telegraph, Director since May 2007</td>
</tr>
<tr>
<td>Christopher John Guelph Puplick</td>
<td>Non-executive Director, Principal ISSUS Solutions Pty Ltd, Chairman, Convenience Advertising Group of Companies, Chairman, National Film and Sound Archives Australia, Member, Theatre Board, Australia Council, Member of the Audit, Finance, Administration and Remuneration Committee, Director since May 2007</td>
</tr>
<tr>
<td>Pamela Rabe</td>
<td>Non-Executive Director, Actor &amp; Theatre Director, Director since December 2006</td>
</tr>
<tr>
<td>Lynne Williams</td>
<td>Executive Director/CEO, Member of the Audit, Finance, Administration and Remuneration Committee, Director since May 2008</td>
</tr>
<tr>
<td>Leslie Walford MA</td>
<td>Non-executive Director, President, Seaborn Broughton &amp; Walford Foundation, President, Society of Interior Designers of Australia Foundation, Life Member, Design Institute of Australia, Director since June 2008</td>
</tr>
<tr>
<td>William James Winspear</td>
<td>Non-executive Director, Director, Seaborn Broughton &amp; Walford Foundation, Deputy Chairman, Royal Australasian College of Dental Surgeons Foundation, International President of the Pierre Fauchard Academy, Director since September 2006</td>
</tr>
</tbody>
</table>
The National Institute of Dramatic Art
December 2009

6. Directors’ report (continued)

For the year ended 31 December 2009

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 provide professional training for actors, designers, directors and others involved in technical production and production crafts, in addition to developing its commercial activities.

8. Environmental regulation

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

9. Indemnification and insurance of officers and auditors

Indemnification

NIDA has agreed to indemnify the directors of NIDA against all liabilities to another person (other than NIDA) that may arise from their position as directors of NIDA, except where the liability arises out of conduct involving a lack of good faith.
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 provide professional training for actors, designers, directors and others involved in technical production and production crafts, in addition to developing its commercial activities.

8. Environmental regulation

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

9. Indemnification and insurance of officers and auditors

Indemnification

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

Insurance premiums

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

10. Lead auditor’s independence declaration

The Lead auditor’s independence declaration is set out on page 51 and forms part of the directors’ report for the financial year 2009.

This report is made with a resolution of the directors:

[Signatures]

Malcolm W Long
Chairman

Lynne Williams
Director

Sydney
20 April 2010
The National Institute of Dramatic Art
Statement of changes in equity
For the year ended 31 December 2009

<table>
<thead>
<tr>
<th>Reserves</th>
<th>Accumulated surplus</th>
<th>Total equity</th>
</tr>
</thead>
<tbody>
<tr>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Balance at 1 January 2008</td>
<td>1,140,000</td>
<td>1,850,246</td>
</tr>
<tr>
<td>Total comprehensive income for the year</td>
<td>-</td>
<td>260,428</td>
</tr>
<tr>
<td>Surplus for the year</td>
<td>-</td>
<td>260,428</td>
</tr>
<tr>
<td>Total comprehensive income for the year</td>
<td>-</td>
<td>260,428</td>
</tr>
<tr>
<td>Transfers (to)/from accumulated surplus</td>
<td>(385,000)</td>
<td>385,000</td>
</tr>
<tr>
<td>Balance at 31 December 2008</td>
<td>755,000</td>
<td>2,495,674</td>
</tr>
</tbody>
</table>

Balance at 1 January 2009 | 755,000 | 2,495,674 | 3,250,674 |
| Total comprehensive income for the year | - | 225,776 | 225,776 |
| Surplus for the year | - | 225,776 | 225,776 |
| Total comprehensive income for the year | - | 225,776 | 225,776 |
| Transfers (to)/from accumulated surplus | (300,000) | 300,000 | - |
| Balance at 31 December 2009 | 455,000 | 3,021,450 | 3,476,450 |

The statement of changes in equity is to be read in conjunction with the notes to the financial statements set out on pages 40 to 49.

The National Institute of Dramatic Art
Statement of comprehensive income
For the year ended 31 December 2009

<table>
<thead>
<tr>
<th>Note</th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Revenue</td>
<td>2</td>
<td>15,196,016</td>
</tr>
<tr>
<td>Other income</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Building and maintenance expenses</td>
<td></td>
<td>(3,122,274)</td>
</tr>
<tr>
<td>Administration expenses</td>
<td></td>
<td>(5,888,811)</td>
</tr>
<tr>
<td>Library expenses</td>
<td></td>
<td>(255,473)</td>
</tr>
<tr>
<td>Teaching program expenses</td>
<td></td>
<td>(3,060,746)</td>
</tr>
<tr>
<td>Open and Corporate Program – direct course costs</td>
<td></td>
<td>(1,682,868)</td>
</tr>
<tr>
<td>Expenses associated with venue rental revenue</td>
<td></td>
<td>(546,724)</td>
</tr>
<tr>
<td>Other expenses</td>
<td></td>
<td>(533,554)</td>
</tr>
<tr>
<td>Surplus before financing income</td>
<td>6</td>
<td>105,566</td>
</tr>
<tr>
<td>Financing income</td>
<td></td>
<td>120,210</td>
</tr>
<tr>
<td>Net financing income</td>
<td></td>
<td>120,210</td>
</tr>
<tr>
<td>Surplus for the year</td>
<td></td>
<td>225,776</td>
</tr>
<tr>
<td>Total comprehensive income for the year</td>
<td></td>
<td>225,776</td>
</tr>
</tbody>
</table>

The statement of comprehensive income is to be read in conjunction with the notes to the financial statements set out on pages 11 to 24.
## Balance sheet

**As at 31 December 2009**

<table>
<thead>
<tr>
<th>Note</th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td><strong>Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>7</td>
<td>4,275,191</td>
</tr>
<tr>
<td>Trade and other receivables</td>
<td>8</td>
<td>727,267</td>
</tr>
<tr>
<td>Prepayments</td>
<td></td>
<td>103,129</td>
</tr>
<tr>
<td><strong>Total current assets</strong></td>
<td></td>
<td>5,105,587</td>
</tr>
<tr>
<td>Plant and equipment</td>
<td>9</td>
<td>1,099,552</td>
</tr>
<tr>
<td>Intangible assets</td>
<td>10</td>
<td>82,132</td>
</tr>
<tr>
<td><strong>Total non-current assets</strong></td>
<td></td>
<td>1,181,684</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td></td>
<td>6,287,271</td>
</tr>
<tr>
<td><strong>Liabilities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trade and other payables</td>
<td>11</td>
<td>1,002,841</td>
</tr>
<tr>
<td>Employee benefits</td>
<td>12</td>
<td>567,964</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>13</td>
<td>1,144,640</td>
</tr>
<tr>
<td><strong>Total current liabilities</strong></td>
<td></td>
<td>2,715,445</td>
</tr>
<tr>
<td>Employee benefits</td>
<td>12</td>
<td>95,376</td>
</tr>
<tr>
<td><strong>Total non-current liabilities</strong></td>
<td></td>
<td>95,376</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td></td>
<td>2,810,821</td>
</tr>
<tr>
<td><strong>Net assets</strong></td>
<td></td>
<td>3,476,450</td>
</tr>
<tr>
<td><strong>Equity</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reserves</td>
<td>15</td>
<td>455,000</td>
</tr>
<tr>
<td>Accumulated surplus</td>
<td>14</td>
<td>3,021,450</td>
</tr>
<tr>
<td><strong>Total equity</strong></td>
<td></td>
<td>3,476,450</td>
</tr>
</tbody>
</table>

The balance sheet is to be read in conjunction with the notes to the financial statements set out on pages 40 to 49.

## Statement of cash flows

**For the year ended 31 December 2009**

<table>
<thead>
<tr>
<th>Note</th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td><strong>Cash flows from operating activities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash receipts from customers and contributions</td>
<td></td>
<td>17,146,453</td>
</tr>
<tr>
<td>Cash paid to suppliers and employees</td>
<td></td>
<td>(16,461,002)</td>
</tr>
<tr>
<td>Interest received</td>
<td>6</td>
<td>120,210</td>
</tr>
<tr>
<td><strong>Net increase in cash from operating activities</strong></td>
<td></td>
<td>805,661</td>
</tr>
<tr>
<td><strong>Cash flows from investing activities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Proceeds from sale of plant and equipment</td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>Acquisition of intangibles</td>
<td></td>
<td>(50,250)</td>
</tr>
<tr>
<td>Acquisition of plant and equipment</td>
<td></td>
<td>(235,429)</td>
</tr>
<tr>
<td><strong>Net decrease in cash from investing activities</strong></td>
<td></td>
<td>(285,679)</td>
</tr>
<tr>
<td><strong>Net increase in cash and cash equivalents</strong></td>
<td></td>
<td>519,982</td>
</tr>
<tr>
<td>Cash and cash equivalents at 1 January</td>
<td></td>
<td>3,755,209</td>
</tr>
<tr>
<td><strong>Cash and cash equivalents at 31 December</strong></td>
<td>7</td>
<td>4,275,191</td>
</tr>
</tbody>
</table>

The statement of cash flows is to be read in conjunction with the notes to the financial statements set out on pages 40 to 49.
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 20 April 2010.

(a) Statement of compliance

The financial report is a general purpose financial report which has been prepared in accordance with Australian Accounting Standards ("AASBs") (including Australian Interpretations) adopted by the Australian Accounting Standards Board ("AASB") and the Corporations Act 2001.

The financial report of the Company complies with the International Financial Reporting Standards (IFRSs) and interpretations adopted by the International Accounting Standards Board.

(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 periods 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 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.

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

Receipts 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.

(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 such donations amounting to $121,000 received in 2009 (2008: $94,170) $121,000 was retained by NIDA for scholarships (2008: $94,170).

(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 2009 NIDA had 47 members (2008: 44 members).

(p) Presentation of financial statements
NIDA applies revised AASB 101 Presentation of Financial Statements (2007), which became effective as of 1 January 2009. As a result, NIDA presents in the statement of changes in equity all owner changes in equity, whereas all non-owner changes in equity are presented in the statement of comprehensive income.

Comparative information has been re-presented so that it also is in conformity with the revised standard.

(q) New standards and interpretations not yet adopted
No standards, amendments to standards or interpretations available for early adoption at 31 December 2009
2. **Revenue**

<table>
<thead>
<tr>
<th>Description</th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating grant from the Department of Environment, Water, Heritage and the Arts (DEWHA)</td>
<td>5,950,052</td>
<td>5,578,500</td>
</tr>
<tr>
<td>Capital works grant from DEWHA</td>
<td>740,041</td>
<td>1,089,008</td>
</tr>
<tr>
<td>Box office revenue</td>
<td>82,788</td>
<td>71,163</td>
</tr>
<tr>
<td>Donations - NIDA Fund</td>
<td>121,000</td>
<td>94,170</td>
</tr>
<tr>
<td>- NIDA Foundation Trust</td>
<td>672,384</td>
<td>223,363</td>
</tr>
<tr>
<td>- Other</td>
<td>2,688</td>
<td>720</td>
</tr>
<tr>
<td>Rental of venue and associated revenue</td>
<td>1,031,132</td>
<td>579,400</td>
</tr>
<tr>
<td>Scholarship revenue - NIDA Foundation Trust</td>
<td>133,877</td>
<td>188,684</td>
</tr>
<tr>
<td>Open and Corporate Programs</td>
<td>4,909,985</td>
<td>4,853,949</td>
</tr>
<tr>
<td>Student Fees – Full-time program</td>
<td>1,039,575</td>
<td>1,005,565</td>
</tr>
<tr>
<td>Sundry revenue</td>
<td>512,514</td>
<td>647,112</td>
</tr>
<tr>
<td>Total revenue</td>
<td>15,196,016</td>
<td>14,331,634</td>
</tr>
</tbody>
</table>

3. **Other income**

<table>
<thead>
<tr>
<th>Description</th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net gain/(loss) on disposal of plant and equipment</td>
<td>0</td>
<td>- (42,569)</td>
</tr>
</tbody>
</table>

4. **Personnel expenses**

<table>
<thead>
<tr>
<th>Description</th>
<th>Note</th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wages, salaries and on-costs</td>
<td>12</td>
<td>8,047,191</td>
<td>7,702,146</td>
</tr>
<tr>
<td>Superannuation</td>
<td></td>
<td>627,769</td>
<td>573,212</td>
</tr>
<tr>
<td>Increase/(decrease) in employee benefits</td>
<td></td>
<td>104,059</td>
<td>(216,506)</td>
</tr>
<tr>
<td>Total personnel expenses</td>
<td></td>
<td>8,779,019</td>
<td>8,058,852</td>
</tr>
</tbody>
</table>

5. **Auditor’s remuneration**

<table>
<thead>
<tr>
<th>Description</th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audit services Auditors of NIDA – KPMG Australia</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audit and review of financial reports</td>
<td>41,000</td>
<td>40,000</td>
</tr>
<tr>
<td>Other services Auditors of NIDA – KPMG Australia</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other assurance services</td>
<td>2,000</td>
<td>2,000</td>
</tr>
<tr>
<td>Total remuneration</td>
<td>43,000</td>
<td>42,000</td>
</tr>
</tbody>
</table>

6. **Financing income**

<table>
<thead>
<tr>
<th>Description</th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest income</td>
<td>120,210</td>
<td>240,572</td>
</tr>
</tbody>
</table>

7. **Cash and cash equivalents**

<table>
<thead>
<tr>
<th>Description</th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bank balances</td>
<td>213,077</td>
<td>1,191,705</td>
</tr>
<tr>
<td>Bank bills receivable</td>
<td>4,052,514</td>
<td>2,557,291</td>
</tr>
<tr>
<td>Cash on hand</td>
<td>9,600</td>
<td>6,213</td>
</tr>
<tr>
<td>Total cash and cash equivalents in statement of cash flows</td>
<td>4,275,191</td>
<td>3,755,209</td>
</tr>
</tbody>
</table>

8. **Trade and other receivables**

<table>
<thead>
<tr>
<th>Description</th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade and other receivables</td>
<td>772,232</td>
<td>697,507</td>
</tr>
<tr>
<td>Provision for impairment losses</td>
<td>(44,965)</td>
<td>-</td>
</tr>
<tr>
<td>Trade and other receivables, net</td>
<td>727,267</td>
<td>697,507</td>
</tr>
</tbody>
</table>
9. **Plant and equipment**

<table>
<thead>
<tr>
<th></th>
<th>Plant and equipment</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cost</strong></td>
<td>$</td>
</tr>
<tr>
<td>Balance at 1 January 2008</td>
<td>1,793,121</td>
</tr>
<tr>
<td>Acquisitions</td>
<td>737,184</td>
</tr>
<tr>
<td>Disposals</td>
<td>(90,020)</td>
</tr>
<tr>
<td><strong>Balance at 31 December 2008</strong></td>
<td>2,440,285</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Depreciation</strong></td>
<td>$</td>
</tr>
<tr>
<td>Balance at 1 January 2008</td>
<td>849,251</td>
</tr>
<tr>
<td>Depreciation charge for the year</td>
<td>371,859</td>
</tr>
<tr>
<td>Disposals</td>
<td>(40,151)</td>
</tr>
<tr>
<td><strong>Balance at 31 December 2008</strong></td>
<td>1,180,959</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Carrying amounts</strong></td>
<td>$</td>
</tr>
<tr>
<td>At 1 January 2008</td>
<td>943,870</td>
</tr>
<tr>
<td>At 31 December 2008</td>
<td>1,259,326</td>
</tr>
</tbody>
</table>

10. **Intangibles**

<table>
<thead>
<tr>
<th></th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Software</strong></td>
<td>$</td>
</tr>
<tr>
<td>Balance at 1 January 2008</td>
<td>260,800</td>
</tr>
<tr>
<td>Acquisitions</td>
<td>37,644</td>
</tr>
<tr>
<td><strong>Balance at 31 December 2008</strong></td>
<td>298,444</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Amortisation</strong></td>
<td>$</td>
</tr>
<tr>
<td>Balance at 1 January 2008</td>
<td>190,802</td>
</tr>
<tr>
<td>Amortisation charge for the year</td>
<td>31,615</td>
</tr>
<tr>
<td><strong>Balance at 31 December 2008</strong></td>
<td>222,417</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Carrying amounts</strong></td>
<td>$</td>
</tr>
<tr>
<td>At 1 January 2008</td>
<td>69,998</td>
</tr>
<tr>
<td>At 31 December 2008</td>
<td>76,027</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td>At 1 January 2009</td>
<td>76,027</td>
</tr>
<tr>
<td>At 31 December 2009</td>
<td>82,132</td>
</tr>
</tbody>
</table>
11. Trade and other payables

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade payables</td>
<td>445,426</td>
<td>605,161</td>
</tr>
<tr>
<td>Other payables</td>
<td>557,415</td>
<td>775,445</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>1,002,841</strong></td>
<td><strong>1,380,606</strong></td>
</tr>
</tbody>
</table>

12. Employee benefits

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Liability for long service leave</td>
<td>196,831</td>
<td>213,962</td>
</tr>
<tr>
<td>Liability for annual leave</td>
<td>371,133</td>
<td>244,015</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>567,964</td>
<td>457,977</td>
</tr>
<tr>
<td>Non Current</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Liability for long service leave</td>
<td>95,376</td>
<td>101,904</td>
</tr>
</tbody>
</table>

**Defined contribution superannuation plans**

NIDA makes contributions into various superannuation schemes, all being defined contribution (accumulation) plans. The amount recognised as expense was $627,769 for the year ended 31 December 2009 (2008: $573,212).

13. Deferred revenue

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maintenance and repair funding grant from the Department of Environment, Water, Heritage and the Arts</td>
<td>297,948</td>
<td>-</td>
</tr>
<tr>
<td>Full-time student fees</td>
<td>-</td>
<td>5,500</td>
</tr>
<tr>
<td>Corporate Program fees</td>
<td>79,318</td>
<td>117,154</td>
</tr>
<tr>
<td>Summer school fees</td>
<td>757,799</td>
<td>560,683</td>
</tr>
<tr>
<td>Venue hire</td>
<td>9,575</td>
<td>39,875</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>1,144,640</td>
<td>723,212</td>
</tr>
</tbody>
</table>

14. Accumulated surplus

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accumulated surplus at the beginning of the year</td>
<td>2,495,674</td>
<td>1,850,246</td>
</tr>
<tr>
<td>Surplus for the year</td>
<td>225,776</td>
<td>260,428</td>
</tr>
<tr>
<td>Transfers from general reserves</td>
<td>300,000</td>
<td>385,000</td>
</tr>
<tr>
<td>Accumulated surplus at the end of the year</td>
<td>3,021,450</td>
<td>2,495,674</td>
</tr>
</tbody>
</table>

15. Reserves

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>General reserves</td>
<td>455,000</td>
<td>755,000</td>
</tr>
</tbody>
</table>

**Movements during the year:**

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at the beginning of the year</td>
<td>755,000</td>
<td>1,140,000</td>
</tr>
<tr>
<td>Transfers to accumulated surplus</td>
<td>(300,000)</td>
<td>(385,000)</td>
</tr>
<tr>
<td>Balance at the end of the year</td>
<td>455,000</td>
<td>755,000</td>
</tr>
</tbody>
</table>

The directors have determined that the reserves will be allocated as follows:

General Building and Leasehold Improvements Reserve – for the development of existing premises and fit-out of leased premises used for the storage of NIDA’s costumes, props, scenery and archives 2009: $35,000 (2008: $35,000).

Open Program – for the development of new courses and for the purchase of equipment 2009: $100,000 (2008: $100,000).


Equipment – purchase of equipment for the full-time program 2009: $320,000 (2008: $320,000).

16. 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:

<table>
<thead>
<tr>
<th>Note</th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade and other receivables</td>
<td>$727,267</td>
<td>$697,507</td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>$4,275,191</td>
<td>$3,755,209</td>
</tr>
<tr>
<td>Total</td>
<td>$5,002,458</td>
<td>$4,452,716</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Note</th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grant DEWHA (formerly DoCITA)</td>
<td>$189,455</td>
<td>$314,816</td>
</tr>
<tr>
<td>NIDA Foundation Trust</td>
<td>$174,524</td>
<td>$137,089</td>
</tr>
<tr>
<td>Other receivables</td>
<td>$12,257</td>
<td>$50,161</td>
</tr>
<tr>
<td>FEE-HELP (DEEWR)</td>
<td>$32,662</td>
<td>-</td>
</tr>
<tr>
<td>Retail customers</td>
<td>$318,369</td>
<td>$195,441</td>
</tr>
<tr>
<td>Total</td>
<td>$727,267</td>
<td>$697,507</td>
</tr>
</tbody>
</table>

The Department of Environment, Water, Heritage and the Arts, (DEWHA) formerly the Department of Communications, Information Technology and the Arts (DoCITA) accounts for $189,455 of the trade receivables carrying amount at 31 December 2009 (2008: $314,816). This receivable is not past due and is related to NIDA’s capital works grant. There are no other significant concentrations of credit risk.

Impairment losses

The aging of NIDA’s trade receivables at the reporting date was:

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Not past due</td>
<td>$619,182</td>
<td>-</td>
<td>$633,798</td>
</tr>
<tr>
<td>Past due 0-30 days</td>
<td>$89,821</td>
<td>-</td>
<td>$7,585</td>
</tr>
<tr>
<td>Past due 31-120 days</td>
<td>$25,549</td>
<td>$23,901</td>
<td>$50,170</td>
</tr>
<tr>
<td>Past due 121 days to one year</td>
<td>$37,680</td>
<td>$21,064</td>
<td>$5,954</td>
</tr>
<tr>
<td>More than one year</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total</td>
<td>$772,232</td>
<td>$44,965</td>
<td>$697,507</td>
</tr>
</tbody>
</table>

NIDA has established an allowance for impairment that represents its estimate of incurred losses in respect of trade and other receivables. For the remaining debtors, based on historic default rates, NIDA believes that no collective impairment allowance is necessary.

The movement in the allowance for impairment in respect of loans and receivables during the year was as follows:

<table>
<thead>
<tr>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance as at 1 January</td>
<td>-</td>
</tr>
<tr>
<td>Impairment loss recognised</td>
<td>$44,965</td>
</tr>
<tr>
<td>Balance as 31 December</td>
<td>$44,965</td>
</tr>
</tbody>
</table>
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:

### 31 December 2009

<table>
<thead>
<tr>
<th>Financial liabilities</th>
<th>Carrying amount</th>
<th>Contractual cash flows</th>
<th>6 mths or less</th>
<th>6-12 mths</th>
<th>1-2 years</th>
<th>2-5 years</th>
<th>More than 5 years</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade and other payables</td>
<td>1,002,841</td>
<td>1,002,841</td>
<td>1,002,841</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

### 31 December 2008

<table>
<thead>
<tr>
<th>Financial liabilities</th>
<th>Carrying amount</th>
<th>Contractual cash flows</th>
<th>6 mths or less</th>
<th>6-12 mths</th>
<th>1-2 years</th>
<th>2-5 years</th>
<th>More than 5 years</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade and other payables</td>
<td>1,380,606</td>
<td>1,380,606</td>
<td>1,380,606</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Note</th>
<th>Effective interest rate</th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Total</td>
<td>6 months</td>
</tr>
<tr>
<td>Cash at bank and bills receivable</td>
<td>3.23%</td>
<td>4,275,191</td>
<td>4,275,191</td>
</tr>
</tbody>
</table>

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 $37,237 (2008: $37,680).

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:

<table>
<thead>
<tr>
<th>31 December 2009</th>
<th>31 December 2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carrying amount</td>
<td>Fair value</td>
</tr>
<tr>
<td>Trade and other receivables</td>
<td>$727,267</td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>$4,275,191</td>
</tr>
<tr>
<td>Trade and other payables</td>
<td>$(1,002,841)</td>
</tr>
<tr>
<td></td>
<td>$3,999,817</td>
</tr>
</tbody>
</table>
17. Operating leases

Leases as lessee

Non-cancellable operating lease rentals are payable as follows:

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than one year</td>
<td>100,000</td>
<td>100,000</td>
</tr>
<tr>
<td>Between one and five years</td>
<td>-</td>
<td>100,000</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100,000</strong></td>
<td><strong>200,000</strong></td>
</tr>
</tbody>
</table>

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

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 2009 $100,000 was recognised as an expense in the statement of comprehensive income in respect of operating leases (2008: $161,322).

18. Contingencies

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

19. Reconciliation of cash flows from operating activities

<table>
<thead>
<tr>
<th>Note</th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Surplus for the year</td>
<td>225,776</td>
<td>260,428</td>
</tr>
<tr>
<td>Adjustments for:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation and amortisation</td>
<td>472,682</td>
<td>403,474</td>
</tr>
<tr>
<td>Amounts set aside to provisions</td>
<td>104,058</td>
<td>(216,506)</td>
</tr>
<tr>
<td>Loss on sale of plant and equipment</td>
<td>-</td>
<td>42,569</td>
</tr>
<tr>
<td>Operating profit before changes in working capital and provisions</td>
<td>802,516</td>
<td>489,965</td>
</tr>
<tr>
<td>(Increase)/decrease in trade and other receivables</td>
<td>(29,760)</td>
<td>156,875</td>
</tr>
<tr>
<td>Decrease in prepayments</td>
<td>22,575</td>
<td>57,299</td>
</tr>
<tr>
<td>(Decrease)/increase in trade and other payables</td>
<td>(411,098)</td>
<td>24,459</td>
</tr>
<tr>
<td>Increase in deferred income</td>
<td>421,428</td>
<td>76,509</td>
</tr>
<tr>
<td><strong>Net increase in cash from operating activities</strong></td>
<td><strong>805,661</strong></td>
<td><strong>805,107</strong></td>
</tr>
</tbody>
</table>

20. Key management personnel disclosures

Transactions with key management personnel

The key management personnel compensation included in "personnel expenses" (see note 4) is as follows:

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short-term employee benefits</td>
<td>367,125</td>
<td>611,341</td>
</tr>
<tr>
<td>Post-employment benefits</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Other long-term benefits</td>
<td>37,354</td>
<td>42,780</td>
</tr>
<tr>
<td>Termination benefits</td>
<td>-</td>
<td>135,585</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>404,479</strong></td>
<td><strong>789,706</strong></td>
</tr>
</tbody>
</table>

These amounts include reimbursements to the University of NSW, the employer of NIDA's Executive Director.

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 2009 (2008: Nil).

There have been related party transactions between NIDA and the NIDA Foundation Trust. NIDA leases storage space from the NIDA Foundation Trust for the sum of $100,000 per year. NIDA also manages the running expenses of the storage area and is reimbursed in full by the NIDA Foundation Trust. In 2009 NIDA incurred expenses and received reimbursement from NIDA Foundation Trust of $533,554 (2008: 702,783).

There were no other related party transactions during the year ended 31 December 2009 (2008: Nil).
21. Economic dependency
NIDA is primarily dependent upon receipt of grants from the Department of Environment, Water, Heritage and the Arts formerly provided by the Department of Communications, Information Technology and the Arts (DoCITA) to ensure continuance of its provision of professional training for actors, designers, directors and others involved in technical production and production crafts.

Directors’ declaration

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

(a) the financial statements and notes, set out on pages 38 to 49, are in accordance with the Corporations Act 2001, including:

(i) giving a true and fair view of NIDA’s financial position as at 31 December 2009 and of its performance for the financial year ended on that date; and

(ii) complying with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Corporations Regulations 2001;

(b) the financial report also complies with International Financial Reporting standards as disclosed in note 1(a);

(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:

____________________________ __________________________
Malcolm W Long Lynne Williams
Chairman Director

Sydney
20 April 2010
Independent auditor’s report to the members of the National Institute of Dramatic Art

Report on the financial report

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 2009, and the statement of comprehensive income, statement of changes in equity and cash flow statement for the year ended on that date, a summary of significant accounting policies and other explanatory notes 1 to 21 and the directors’ declaration.

Directors’ responsibility for the financial report

The directors of the Company are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Corporations Act 2001. This responsibility includes establishing and maintaining internal control relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances. In note 1, the directors also state, in accordance with Australian Accounting Standard AASB 101 Presentation of Financial Statements, that the financial report, comprising the financial statements and notes, complies with International Financial Reporting Standards.

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 entity’s preparation and fair presentation of the financial report 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 entity’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 presents fairly, in accordance with the Corporations Act 2001 and Australian Accounting Standards (including the Australian Accounting Interpretations), a view 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 Corporations Act 2001.

Auditor’s opinion

In our opinion:

(a) the financial report of The National Institute of Dramatic Art is in accordance with the Corporations Act 2001, including:

(i) giving a true and fair view of the Company’s financial position as at 31 December 2009 and of its performance for the year ended on that date; and

(ii) complying with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Corporations Regulations 2001.

(b) the financial report also complies with International Financial Reporting Standards as disclosed in note 1.

KPMG

Geoff Wilson
Partner
Melbourne
20 April 2010

Lead Auditor’s Independence Declaration under Section 397C of the Corporations Act 2001

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 2009 there have been:

(i) no contraventions of the auditor independence requirements as set out in the Corporations Act 2001 in relation to the audit; and

(ii) no contraventions of any applicable code of professional conduct in relation to the audit.

KPMG

Geoff Wilson
Partner
Melbourne
20 April 2010
NIDA and the NIDA Foundation Trust would like to thank the following individuals and companies for their generous support:

$500,000 +
- The Late Nick Enright AM
- The Late Lady (Vincent) Fairfax AO OBE
- Mel Gibson AO
- Joy & Dr Reg Grundy AC OBE
- The Late Dr Rodney Seaborn AO OBE

$30,000 - $499,000
- Andrew Banks (Chairman NIDA Foundation Trust)
- Roger Allen & Maggie Gray
- The Cowled Foundation
- Julie Flynn, Free TV Australia
- Frederick J Gibson
- Girgensohn Foundation
- Peter Ivany AM & Sharon Ivany
- John Marshall, Apparel Group Pty Ltd
- Andrew Michael, Apparel Group Pty Ltd
- Rebel Penfold-Russell
- Peter Rose, Showtime
- Wolanski Foundation

$10,000 - $29,000
- Stephen & Nanette Ainsworth
- Phillip Cave AM & Judy Harris
- Martin Dickson AM & Susie Dickson
- Ian Enright & Linda Quatermass
- Kim & Fiona Manley

$5,000-$9,999
- Greg & Kate Crone
- Dame Leonie Kramer AC DBE
- Pratt Foundation

$1,000 - $4,999
- Martin & Ursula Armstrong
- Garry Ash
- Guy Batten
- Kari Baynes
- Richard Becker
- Philip Black
- Ted Blamey
- Mikael Borglund
- Barry & Cathy Brownjohn
- Carlfax Commercial Constructions Pty
- Jean Carroll OAM
- Noel Cisowski
- Bruce Cutler
- Bruce Davey, ICON
- Tony & Coleen De Saxe
- Jann Deveridge
- Mark Dorney
- FOXTEL
- David & Fiona Hancock
- Susan & Paul Hotz
- Tony & Heidi James
- James Rose Consulting
- Nic Johnston
- Malcolm Long
- Pip Madgwick
- Shane McNulty, BLANCO
- George Miller AO
- Prof Elizabeth More AO
- Geoff & Ros Morgan
- Gerry Moriarty
- Jo Porter
- Timothy Prescott, Albert Music
- Chris Ramos
- The Really Useful Company Asia
- Pacific Pty Ltd
- Peter Reeve & Jaycen Fletcher
- John & Jenny Robinson
- Rob & Antoinette Sampson
- Zara Selby
- Fiona Sinclair & Peter King
- Noel Staunton
- Lee & Bob Steel
- John Symond AM
- Tom Waddell
- Leslie Walford AM
- Eva & Heinz Wicki
- Robert Willis
- Jonathan Younger

UP TO $999
- Annette Adair
- Bec Allen
- Joanne Appleton
- Steve & Carrie Bellotti
- Jenny Bennett
- Frederick Blackwood
- Vivien Booth
- Shirley Bradbury
- Maureen Brian
- Ximena Briceno & Trevlyn Gilmour
- Peter Copeman
- Mary Cutbush
- John & Jennifer Daubney
- Sheena Duncan
- Saul Eslake
- Douglas & Mary Feez
- Susan Feez
- Bernard & Evelyn Fischer
- Megan & Michael Grace
- Roberta Grant
- Cathy & David Harris
- Alex Hartman
- Moira Hay
- Andrew Ireland
- Alex Keating
- Katherine Keating
- Anthony Klein
- Tanya Leach
- Richard Longes
- Anne Looby
- Loyal Art Studio
- Roy & Cindy Manassen
- Jebb Marstella
- Len Mauger AM
- ED May
- Russell Mitchell & Valmey Hill
- John-Paul Monck
- Annie Murtagh-Monks
- Jodie Noll
- Jeni O’Dowd
- Billy & Erin Ostadal
- Anne Owens
- Rosie Patrielli
- David Quayle, Aust. Software Co.
- Robert Reid
- Megan Ricketts
- Deborah Riley
- Tony Scottford
- Jennifer & Adrian Searte
- Cate Smith
- The Still Family
- Justin Strout
- Richard Stuart
- Greig Tillotson
- Joan Wales
- Barbara Warren
- Leonie Weldon
- Tom Wilson
- Catherine Woodside
- Barbara Wright
Student Scholarships & Corporate Supporters

PRODUCTION PARTNERS
AV Corp
Bytecraft
Chameleon Touring Systems
Coda Audio Services
JANDS
NORWEST
Pollard Productions
TDC (Technical Direction Company)

CORPORATE SUPPORTERS
Alliance Francaise
Foster’s Group
The French School of Sydney
Goethe-Institut
ICON / Dendy
Middletons
Santa Vittoria Mineral Water
Valiant Hire
Vittoria Coffee

SCHOLARSHIPS IN PERPETUITY
The Ben Gannon Scholarship
Dale Jewel Scholarship
Dawn O’Donnell Scholarship
Frank Thring Scholarship (TTT Trust)
Gallery First Nighters Scholarship
Geoff Richards Memorial Scholarship
Geoffrey Rothwell Scholarship
Hazel Treweek Shakespeare Awards
Helpmann Family Fellowships
J G Reynolds Scholarship
Malcolm Chaiken Scholarship Fund
Margaret Gillespie and Pauline Price Scholarship
Mel Gibson/Village Roadshow Scholarship
Pam Dawson Memorial Scholarship
Peter Baynes Memorial Scholarship
The Shark Island Foundation Scholarship
Viennese Theatre Scholarship

STUDENT SCHOLARSHIPS AND AWARDS 2009
Andrew Banks Scholarship
Backrow Productions International Travelling Scholarship
The Bennelong Club - Friends of the Sydney Opera House Inc
Bill Shanahan Scholarship
Bruce Caldwell Scholarship
Bruce Cutler Scholarship
Bruce Davey / ICON Productions Scholarship
Bruce Gyngell Award, Free TV Australia
Christopher & Helen Ford Scholarship
Diana Large AO Scholarship
Ed Limato Scholarship
Friends of NIDA Scholarships
Gary Johnston Scholarship
Garry McQuinn Scholarship
Jack & Sharon Cowin Scholarship
June Baker Scholarship
Kim & Fiona Manley Scholarship
Lee & Bob Steel Scholarship
Mick Young Scholarship Trust
Phillip Wolanski Scholarship
Queensland Arts Council
Rex Irwin Esq Scholarship
Roadshow Entertainment - Open Program Scholarships
The Robertson Family – Diploma of Music Theatre Scholarships (Open Program)
Roger Allen & Maggie Gray Scholarship
Rolf Harris Design Scholarship
Ron Malek Scholarship
Ross Steele Scholarship
Ruth Cowled Design Fund
Ruth Cowled Memorial Scholarship
Ryan Stokes Scholarship
Steven H Koppe Scholarship
The Veritas Group Scholarship
Mr Warren Lee & Dr Erica Jacobson – Diploma of Music Theatre Scholarships (Open Program)

FELLOWSHIPS
Mike Walsh Fellowships
William Fletcher Foundation

BEQUESTS
The following people have made a Bequest to NIDA or have made provision in their will for NIDA:
Andrew Banks
The Cowled Foundation
Nick Enright AM
Lady (Vincent) Fairfax AO OBE
Ben Gannon AO
Margaret Helman
Dawn O’Donnell
Dr David M Schwartz
Dr Rodney Seaborn AO OBE
Hazel Treweek
Anonymous (9)
National Institute of Dramatic Art

EXCELLENCE, INNOVATION AND ACCESS IN ARTS EDUCATION
THEATRE | FILM | TELEVISION