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

NIDA continues a historical association with UNSW Australia and maintains strong links with national and international arts training organisations, particularly through membership of the Australian Roundtable for Arts Training Excellence (Arts8) and through industry partners, which include theatre, dance and opera companies, cultural festivals and film and television producers.

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

Entry to NIDA’s higher education courses is highly competitive, with nearly 1,900 applicants from around the country competing for an annual offering of approximately 75 places across undergraduate and graduate disciplines. The student body for these courses totalled 199 in 2014.

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

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

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

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CRICOS PROVIDER CODE
00756M

About NIDA

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

Principal Partner

Cover image: Choreography (Photo: Don Arnold)
Images, this page (from top to bottom): Writing for Performance – A Personal View (Photo: Mark Nolan), Le Portrait de Dorian Gray (Photo: Lisa Maree Williams)
Opposite page: The Greeks (Hecuba, Agamemnon, Electra) (Photo: Lisa Maree Williams)
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In 2014 NIDA continued to invest in both the teaching and learning environment and business systems to ensure the organisation will thrive and grow. We continue to benchmark NIDA against leading international conservatoire-based institutions, including the Juilliard School in the USA and RADA and Royal Central School of Speech and Drama in the UK, to ensure NIDA builds on its status as a leading centre of excellence in performing arts education and training within Australia and internationally.

The next stage of NIDA’s development is the construction of a Graduate School, which is scheduled for completion at the end of 2015. The Board recognises that the breadth and depth of knowledge required by practitioners has increased and that continuing professional development is crucial to employment and a sustainable career. The Board is working closely with the NIDA Foundation Trust (NFT) to raise funds for this project and match the funding already provided by the Australian Government through the NIDA Capital Works Expenditure Program.

NIDA and the NFT were delighted to welcome many alumni, friends and supporters to NIDA in November for a ‘Gala-B-Que’ – a wonderful evening where we showcased the range of talents and skills of NIDA graduates and students, and launched the fundraising campaign for the new building. There has been a great deal of interest and support for this new initiative and we are already on our way to achieving our capital funding target.

I am pleased to report that NIDA’s financial situation is sound and there was a positive financial outcome in 2014.

On behalf of the Board, I extend our thanks to the supporters of NIDA during the year, including: the Australian Government; the Seaborn, Broughton and Walford Foundation; UNSW Australia; our principal partner, Seven Network; our sponsors and donors; and the many individuals and foundations who provide support directly to NIDA programs, scholarships and bursaries through the NFT. We are grateful to the Ian Potter Foundation for a generous grant to support the development of a Master of Fine Arts in Voice over the next three years.

I appreciate the support provided to NIDA by the members of the Board of Directors, the Academic Board and the NFT (chaired by Peter Ivany AM), all of whom generously make their time and experience available to NIDA on a voluntary basis.

In May 2014 executive producer Stephen Armstrong and corporate and financial adviser Ron Malek were elected to the Board and we have benefited from their experience during the year. Unfortunately, pressure from other commitments meant that Heather Mitchell resigned from the Board in September 2014. Heather continues to contribute to NIDA in other ways, including sharing her experience as a mentor to newly graduating Acting students.

This year we were saddened by the death of long-serving member of the NIDA community, Betty Williams. Betty taught Voice at NIDA from 1974–2011 and was a major influence on several generations of actors in Australia and internationally. NIDA honoured Betty at the Graduation Ceremony in 2011 following her retirement and in recognition of her contribution to voice teaching in Australia.

On behalf of the Board I would like to thank Lynne Williams, Director/CEO and the staff of NIDA for their hard work, professionalism and commitment throughout the year. The Board also extends congratulations to Lynne for her award in December 2014 of an Honorary Doctor of Letters from the University of Wollongong for her services to the arts and arts education both in Australia and internationally.

Jennifer Bott AO
Chairman
MESSAGE FROM THE DIRECTOR/CEO

It is rare to attend an Australian theatre production or watch a long form television drama without seeing NIDA graduates in action or noting their contributions behind the scenes. Increasingly, these graduates are making significant contributions in independent and mainstream films in Australia and internationally. Very recent graduates have also been carving out opportunities for themselves – setting up new theatre co-ops, fledgling film companies, making web series and undertaking research projects that will deliver new thinking and new practice to the industry. The early success of many of our very recent graduates from across all disciplines is reinforcing our belief in the changes we have made to NIDA’s education and training programs.

In 2014, we took further steps to renew our undergraduate course offerings. All six new Bachelor of Fine Arts (BFA) courses were accredited without conditions for seven years by the national regulator, the Tertiary Education Quality Standards Agency (TEQSA), with the first intake of students in 2015. The courses are BFA (Acting), BFA (Costume), BFA (Design for Performance), BFA (Properties and Objects), BFA (Staging) and BFA (Technical Theatre and Stage Management). I would like to pay tribute to the NIDA teaching staff for their expertise and commitment in ensuring that the new NIDA courses are among the best in the world.

In line with our long-term planning, we developed and received accreditation for a new Diploma of Musical Theatre and a Diploma of Live Production and Technical Services, both of which will be offered for the first time in 2015. The latter will be delivered in partnership with Opera Australia. We are committed to the development of further Vocational Education and Training (VET) courses during 2015 for a 2016 offer.

Our new Master of Fine Arts (Directing) and Master of Fine Arts (Writing for Performance) were introduced at the beginning of 2014 and the first cohort of students will graduate in May 2015 after the completion of this 15-month course. The new Master of Fine Arts (Cultural Leadership) was also accredited in late 2014. This course offers opportunities for mid-career professionals to prepare to take up leadership positions within arts and cultural organisations in Australia and internationally.

In May, we celebrated the graduation of our 2013 final-year students and welcomed the Attorney General and Minister for the Arts, Senator the Hon George Brandis QC to deliver the occasional address. As well as celebrating the achievements of the graduates with us, the Minister officially opened the four new NIDA Studios and reinforced NIDA’s leadership in national and international arts education.

Perhaps the most exciting news of all was the agreement of the Australian Government to release additional NIDA capital works funding of $5.9 million to commence the design and construction of the NIDA Graduate School. Equally exciting was the agreement of the NIDA Foundation Trust to mount a capital campaign to raise further funding. This is a defining moment in NIDA’s evolution, ensuring a future-focused and practice-led graduate environment for artists and practitioners to continue their professional development and create new work for a range of media. In turn, this will ensure Australia’s competitiveness within the international arts and entertainment industry, and that Australian voices and stories will be heard across the world and into the future. NIDA teaching staff members are currently developing ideas for a suite of seven additional Master of Fine Arts courses including Acting, Creative Producing, Design for Performance, Dramaturgy, Physical Theatre, Screen and Voice.

NIDA staff across the organisation have demonstrated strong commitment to our ambitious goals and I extend my gratitude to them for supporting and delivering a huge range of projects and initiatives including a highly successful Open Day in 2014.
During the year we welcomed over 18,000 students from around Australia to NIDA Open and NIDA Corporate short courses, workshops and productions. Highlights included the production in the Parade Theatre of Too Many Elephants in this House, for children aged 2–12, based on the award-winning children’s book written by Ursula Dubosarsky and illustrated by Andrew Joyner, and the investment in a dedicated NIDA Corporate Melbourne office, which has seen significant growth for our courses in the Victorian business sector.

New senior members of staff included Director of Finance, Des Reynolds and Director of HR, Denis Fuelling. Internal reorganisation saw Caroline Spence take over as Head of NIDA Open, Mark Gaal accept the new role of Head of Vocational Studies and Alistair Graham take on Director of Business Development after acting in the role for several months.

My thanks to NIDA Chairman, Jennifer Bott AO for her commitment to NIDA in her first full year of Chairmanship and to the members of the NIDA Board of Directors, the NIDA Academic Board and its predecessor the Board of Studies. My thanks also to Peter Ivany AM, Chairman and the members of the NIDA Foundation Trust for their much-appreciated support of NIDA’s ambitious vision for the future.

In 2014 NIDA took a giant leap forward achieving important goals to transform the teaching and learning environment for our staff and students.

In 2014 NIDA took a giant leap forward achieving important goals to transform the teaching and learning environment for our staff and students. We realised our dream to secure funding and commence the construction of a Graduate School. We prepared new courses to address the great changes sweeping the arts and entertainment industries. We invested in a new business model, which included new business systems for improved data management and client and partner relations to enable diversification and increase revenue. Finally, we continued to equip the institute with a digital infrastructure to trial new forms of interaction with both students and the public.

I am pleased to report a dynamic and healthy organisation, a highly motivated and engaged staff, and a student body immersed in innovative arts practice, excited about the new breadth within their courses and the confidence we have in them as the creative leaders of the future.

Lynne Williams
Director/CEO
This has been an incredibly busy year at NIDA, and no less so for our students. From industry collaborations to our popular student productions, 2014 was a year full of occasions to demonstrate why NIDA students are considered future leaders in their creative fields.

We continued our commitment to practical immersive educational experiences for our students, offering them a range of opportunities to work with leading artists from Australia and overseas to develop their own work and explore the latest developments in the arts and entertainment industries.

In January 2014 Head of Acting, Jeff Janisheski curated a week-long public program, *Tearing the Mask: A Celebration of Japanese Contemporary Performing Arts*, exploring the Japanese theatre arts noh and butoh. Two international guest artists provided students with an insight into these two artforms, supported by a program of public films, seminars and performances.

This exploration of Japanese theatre was extended to student projects throughout the year, becoming the catalyst for some creative and inventive work. First-year Design students created a collection of costumes entirely constructed out of paper and inspired by Japanese ghost stories; Costume students collaborated with Staging and Acting students to develop costumes from Japanese myths and legends specifically for aerial acrobatics performances; and Properties students worked with NIDA's Directing students to produce a 'Japanese Freak Puppet Show'.

The lifeblood of NIDA's Production Program is the influx of visiting professionals sharing their particular approach to creating work with our students. Both seasons in 2014 were fine examples of this quintessential 'meeting of minds'.

In June David Berthold directed *Much Ado About Nothing* presented in the newly renovated Atrium. John Sheedy, Artistic Director of Barking Gecko Theatre Company and a NIDA directing graduate directed *The Greeks* (*Hecuba, Agamemnon, Electra*). The season included two more recent directing graduates: Dominic Mercer directing *In the Blood* by Suzan-Lori Parks and Mackenzie Steele directing Marivaux's *The False Servant*. Finally, two NIDA department Heads, Stephen Sewell and Jeff Janisheski, joined forces to write and direct a new play, *Kandahar Gate* in association with Japanese sound composer Masahiro Sugaya.

For our October season, students had the unique chance to work with celebrated choreographer and Artistic Director of Australian Dance Theatre, Garry Stewart. Garry is a major force on the international dance scene and it was a thrill to have him as the 2014 Seaborn, Broughton and Walford Foundation Artist-in-Residence. He brought his breadth of experience and his passion for performance into the classroom, leading several workshops with the actors throughout the year, which culminated in the premiere of his new work *Choreography* at Carriageworks.

NIDA was also fortunate to host two leading writers for the October productions: Pulitzer Prize-nominated playwright Adam Rapp worked closely with third-year Acting students to devise a new theatre piece, *Wolf in the River*, and Australian writer Michael Gow revisited two of his plays to develop a new work, *Writing for Performance – A Personal View*. NIDA continued to explore new repertoire with the first full-scale Australian staging of the musical *The Light in the Piazza*, directed by Roger Hodgman, and a uniquely Australian production of *Blood Wedding* directed by NIDA Acting Lecturer, Kristine Landon-Smith.

NIDA productions are always a wonderful challenge for our students to apply their creative and practical skills to the task of staging full-scale performances, and in 2014 they did not disappoint. The seasons are also an important opportunity for students across the disciplines to connect and learn to work together as a creative team. From the actors working with directors to develop new theatre works, to the Staging students’ triumphant success in bringing the set design for
the musical *The Light in the Piazza* to life, these productions are testament to NIDA students’ capacity for creative collaboration and knowledge exchange.

NIDA is also determined to offer our students the latest in resources and technology to ensure their education is preparing them for the arts and entertainment industry of the future. For example, our Production students have benefited from an expanded video system as part of efforts to ensure the course remains relevant and to open up a wider range of creative possibilities for the NIDA Production Program. We are also exploring more opportunities for students to connect with each other outside class and share their experience through online learning and networking.

We look forward to many more wonderful opportunities in 2015.

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

‘From industry collaborations to our popular student productions, 2014 was a year full of occasions to demonstrate why NIDA students are considered future leaders...’

Images, this page (anticlockwise from top): EXPONIDA 2014 (Photo: Jacquie Manning), *The Light in the Piazza* (Photo: Mark Nolan), Paper Costume Project (Photo: Michael Scott-Mitchell)
Opposite page (from top to bottom): *In the Blood* (Photo: Mark Nolan), *The Light in the Piazza* (Photo: Ian Turland)
2014 was the inaugural year of the Master of Fine Arts (MFA) programs at NIDA.

While the focus of the Writing for Performance and Directing courses remained on the practice of writing and directing, two key supporting subjects have been added: Contextualising Practice and Practice-Based Research. In particular, students are required to write an academic journal article on an area of their practice. This specific interrogation of their work relates to their actual practice and serves to improve their artistic work in an area of special interest to them.

An essential component of the courses is the inclusion of an international field trip where students are given the opportunity to observe, participate and critically reflect on international best practice. In 2014 the Directing students attended Theatertreffen in Berlin and the Writing for Performance students attended the Edinburgh Festival.

The Directing students undertook a number of projects throughout the year. Some highlights include: working with Writing for Performance and Design students, collaborating with Indigenous performers from the Aboriginal Centre for Performing Arts (ACPA) in Brisbane and attending the Perth Festival.

As well as working with Acting students at NIDA, the Directing students also had the opportunity to hone their skills by working with performers from Actors Centre Australia in Sydney, University of Wollongong, National Institute of Circus Arts, Opera Australia’s Young Artist Program and the National Theatre Drama School in Melbourne.

The triple j music videos proved to be most successful. This project is a significant undertaking in collaboration with NIDA Design and Production students and is an opportunity for our directors to work through the real-world challenges of putting a music video together.

The Directors’ Productions were wide-ranging in their genre and scale: a new Australian musical, new Australian drama, an adaptation of a fairy tale and contemporary classics. The season also delved into a number of different performance practices, experimenting with genres as diverse as circus, film, cabaret and opera. These productions are a culmination of the students’ hard work throughout the year and a testament to the broad range of skills they have mastered.

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

They also participated in a massive iCinema-led World War I project, partnering with the ABC and the Australian War Memorial, which will result in a variety of credits for the students in the digital multi-platform arena.

The highlight of the year for the Writing for Performance students, apart from attending the Edinburgh Festival, was certainly their work with actors from NIDA and elsewhere as the students workshopped and presented a rehearsed reading of selections from the plays and screenplay they had written over the course of the year.

The experience of working directly with actors in a rehearsal situation is crucial in assisting the Writing for Performance students to become familiar with this important process in the successful production of new work.

Dr Egil Kipste
Director, Postgraduate Studies/
Head, Directing

Images, this page: (anticlockwise from top left): 
Rausch (Photo: Lisa Maree Williams), Winterreise (Photo: Lisa Maree Williams), triple j music video shoot, Master of Fine Arts (Directing) students during their Berlin visit
Opposite page (L-R): Gerygone (Photo: Charles Davis), Antigone (Photo: Lisa Maree Williams)
## Applicants for courses commencing in 2014

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## First-year enrolments by state in 2014

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<td>4</td>
<td>8</td>
<td>14</td>
<td>5</td>
<td>4</td>
<td>7</td>
<td>8</td>
<td>74</td>
</tr>
</tbody>
</table>

* As at 28 January 2014
NIDA Open and NIDA Corporate enjoyed an inspiring and busy year in 2014. Both areas delivered strong growth on the previous year with revenue increasing by almost 20 percent in NIDA Corporate and approximately 7 percent in NIDA Open.

Throughout the year both NIDA Open and NIDA Corporate provided flexible learning options for people of all ages, including short courses, term classes, holiday workshops, residencies, 12-month and 6-month Studios, corporate seminars and customised workshops.

NIDA Corporate expanded the public course program in Melbourne and delivered more customised work in Adelaide, Brisbane, Canberra and Perth. Customised and one-to-one coaching activities represented 66 percent of all activity and public courses represented 34 percent of total revenue.

NIDA Open introduced a number of new initiatives, including the Interconnectivity Project with the Young Actors Studios in Brisbane, Melbourne and Sydney, where students shared the performative outcomes of their devised process through a shared blog.

An online writing course, Finding Your Story was trialled with eight students across a 6-week format using NIDA's web-based learning management system for delivery. This culminated in a filmed script workshop with NIDA graduates Guy Simon and Andrea Demetriades, directed by Imara Savage.

In May, NIDA Open presented a new stage adaption of the children's book Too Many Elephants in this House written by Ursula Dubosarsky and illustrated by Andrew Joyner. The production was directed by NIDA Open Schools Manager Kellie Mackereth and featured NIDA students and graduates. Children from two years and up attended performances in the Parade Theatre, followed by Q&A sessions with the director, actors, author and illustrator.

Images, this page: (clockwise from top left: NIDA Open holiday course (Photo: Maja Baska), Too Many Elephants in this House (Photo: Marnya Rothe), NIDA Open holiday course (Photo: John Leung). Opposite page (L–R): NIDA Corporate workshop (Photo: Melinda France), NIDA Open adult course (Photo: Maja Baska)
The Young Artist Advisory Committee, made up of 17 students between the ages of 8–18 years, met each term to provide feedback and advice to NIDA Open staff on course planning. The committee also organised a wonderful end of year ‘red carpet’ party for children and young people.

NIDA Open engaged the parents of participants in the programs for children and young people through a new Arts Smart Forum which created a dialogue about important issues affecting young people and their arts education.

In March Vocational Education and Training (VET) activities were separated from NIDA Open and became a new department ‘Vocational Studies’ headed by Mark Gaal.


In 2014 NIDA received approval to become a VET FEE-HELP provider, enabling diploma level students to apply for assistance for tuition fees.

Caroline Spence
Head, NIDA Open and NIDA Corporate

<table>
<thead>
<tr>
<th>Enrolments</th>
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</thead>
<tbody>
<tr>
<td>Schools and teachers</td>
<td>2,140</td>
</tr>
<tr>
<td>Children and young people</td>
<td>7,310</td>
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<tr>
<td>Adults (18 years+)</td>
<td>2,870</td>
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<tr>
<td>Corporate</td>
<td>2,790</td>
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<tr>
<td><strong>TOTAL</strong></td>
<td><strong>15,110</strong></td>
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</table>

2014 NIDA Open and NIDA Corporate venue partners


Vic: The Australian Ballet School, Malthouse Theatre

Qld: TAFE Brisbane, Tanks Arts Centre

ACT: Canberra Theatre Centre

In 2014 NIDA Open and NIDA Corporate also worked with many schools and community venues across Australia.

Too Many Elephants in this House attendance

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>Tutors</td>
<td>247</td>
</tr>
<tr>
<td>Classes delivered</td>
<td>1,325</td>
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Enrolments
We would like to thank our donors and sponsors for their generous support throughout 2014. We applaud their commitment to providing the kind of exceptional learning experiences and environment that help our students maximise their time at NIDA and reach their potential.

In 2014 we welcomed Garry Stewart, Artistic Director of Australian Dance Theatre as the Seaborn, Broughton and Walford Foundation (SBW) Artist-in-Residence. This was the fifth year of SBW funding through the NIDA/SBW project and we are looking forward to discussing future iterations of this much appreciated support by the Foundation.

Our donors have once again provided an exceptional level of support to benefit NIDA’s students. Key philanthropic activities for 2014 included support for the student bursary program, which provided over 70 undergraduate and graduate students with bursaries to assist with living expenses throughout the year.

The Production Fund saw its second year of support for student performances, with over 50 donors contributing to the success of NIDA’s student productions.

New aerial acrobatic equipment was donated, allowing for the development of aerial movement training and for Costume students to explore costume creation for ‘flying’ performances.

International placements were undertaken by three third-year students, thanks to travelling scholarships provided by NIDA supporters. Funds were raised for one of these scholarships through ‘Event in 24 Hours’, an event management exercise for Production students.

NIDA also continued our commitment to international partnerships and delivered a two-day festival exploring Japanese performing arts, entitled Tearing the Mask: A Celebration of Japanese Contemporary Performing Arts, in association with the Girgensohn Foundation, the Japan Foundation and the Japanese Film Festival.

The Ian Potter Foundation generously committed over $200,000 to support development of a Master of Fine Arts (Voice), the Embassy of the United States of America provided funds to support the visit of writer/director Adam Rapp, and funding was received from the Community Heritage Grants program for a significance assessment of the NIDA Archives.

The NIDA Foundation Trust has launched a capital campaign under the leadership of its Chairman, Peter Ivany AM to provide funds for the construction of NIDA’s new Graduate School in addition to the Australian Government Ministry for the Arts support for the project under NIDA’s Capital Works funding. We are thrilled that in the infancy of the campaign, we have already had some significant pledges from current supporters of NIDA. This commitment to NIDA and its vision is critical to our long term success and we are buoyed by the level of support already shown to the campaign.

Alistair Graham
Director, Business Development
NIDA's buildings and facilities are vital to the education and training we offer as well as to other activities that take place throughout the year.

The maintenance of and improvements to the NIDA building enhances and prolongs the Australian Government’s investment in this asset and in Australian culture. Funding for building work is provided through the Australian Government Ministry for the Arts under the current four-year Capital Works Expenditure Program (CWEP) Agreement.

In 2014, four new NIDA Studios built under the 2013 CWEP were officially opened by the Attorney General and Minister for the Arts, Senator the Hon George Brandis QC providing much-needed additional teaching and rehearsal space.

Funding provided through the 2014 CWEP progressed the transformation of the original 1988 Stage 1 building with improved staff and student spaces, safety and statutory compliance updates, end-of-life replacements on the external facade, continued technical interconnection of the theatres and preliminary design development for the NIDA Graduate School.

An important funding variation occurred in June 2014 with the release of additional CWEP Retention Funds to realise the Graduate School project as a continuing activity under the Agreement. The Graduate School is a major improvement to the original 2001 award-winning Stage 2 building designed by Ken Maher (Hassell Architects). Mr Maher is the leading architect for the Graduate School and, as well as creating a new building with its own unique beauty of design, will ensure that it enhances the Stage 2 building.

This project will provide eight new graduate studios and will modernise the current Rodney Seaborn Library. Importantly, it will also improve the value of the NIDA campus by extending the useful and economic life of the Stage 2 building.

Through an open tender process, Taylor Construction Group won the Graduate School design and construction contract with their innovative construction methodology taking into account NIDA's education and performance needs during building works. Members of the NIDA Foundation Trust provided invaluable assistance and expertise in the tender evaluation process. Construction began on 30 October 2014 and will continue until the end of 2015.

The 2014 NIDA capital asset budget, combined with external grants, continues to fund major business technology projects, including the first major upgrade of software solutions under NIDA’s Business Improvements Roadmap. Both individually and combined, these software projects will significantly improve efficiency, transform how NIDA operates and improve business analysis.

The Technical Department AV team extended the integration of AV, IT and web technologies, including digitally capturing over 90 lectures for online delivery.

NIDA's staff and students continue their focus on safety through proactive consultation, cooperation and coordination in every element of student productions, from design to delivery.

Allan Morgan
Director, Operations

Images: Architectural design of the new NIDA Graduate School (images courtesy of Hassell Architects)
The Greeks
(Hecuba, Agamemnon, Electra)
By John Barton and Kenneth Cavander
Directed by John Sheedy
10–14, 16–17 June

CAST HECUBA
Polyxena    Jenna Sutch
Hecuba         Lily Black
Odysseus      Shakira Clanton
Talthybius/Old Man
Agamemnon
Cassandra  Josephine Starte
Polymestor
Chorus

CAST AGAMEMNON
Clytemnestra Maree Cole
Donna Jean, bastard sister to Agamemnon
Cassandra Josephine Starte
Aegisthus
Soldier
Chorus

CAST ELECTRA
Electra  Alexandra Nell
Chrysothemis Josephine Starte
Clytemnestra Maree Cole
Old Man Gloria Bose
Orestes Gautier Pavlovic-Hobba
Aegisthus Josephine Starte
Chorus

ARTISTIC AND PRODUCTION TEAM
Director  John Sheedy**
Set/Props Designer  Isabella Andronos
Set/Props Assistant Designer Nicholas Fry
Costume Designer  Charlotte Henery
Costume Assistant Designer Courtney Westbrook
Production Stage Manager  Ben Redford
Deputy Stage Manager Gayda de Mesa
Assistant Stage Managers  Brooke Kiss
Lighting Designer  Toby Rosengarten
Head Electrician Bridget McCluskey
Technical Assistants Jack Thompson
Sound Designer/Operator Michael Cornford
Sets Supervisor Romy McKenna
Tony Pierce* Lynsey Brown*
Sets Crew Keely Jobe
Props Supervisor Conor May
Props Crew Luc Favre
Costume Supervisor Jacob Stevens
Costume Crew Anna Porcaro
Chorus Lauren Hunter
Voice Coach Katerina Moraitis*

Much Ado About Nothing
By William Shakespeare
Directed by David Berthold
11–14, 16–19 June

CAST
Don Pedro, of Aragon  Oliver Burton
Donna Jean, bastard sister to
Don Pedro  Julia Christensen
Benedick, in the company of
Don Pedro  Kyle Kaczmarczyk
Claudio, in the company of
Don Pedro Sexton  Jack Angwin
Borachia, a follower of Donna Jean/
Innogen, Leonato's wife  Emily Davison
Candice, a follower of Donna
Jean Balthasar, an attendant
Verges, Dogberry’s deputy Francesca
Leonato, of Messina  Georgia Blizzard
Hero, Leonato's daughter
Beatrice, Leonato's niece, an orphan
Dogberry, a constable  Jessica Falkholt

ARTISTIC AND PRODUCTION TEAM
Director  David Berthold**
Set/Props Designer  Emily Rose Barr
Costume Designer  Rachel Giuffre
Assistant Designer Charlotte Mungomery
Production Stage Manager  Ryan Shuker
Deputy Stage Manager Grace Benn
Assistant Stage Manager Raine Paul
Lighting Designer  Ad Shuker
Head Electrician  Caelidh Newbury
Sound Designer/Operator Nale Edmondson**
Sets Supervisor Tony Pierce*
Props Supervisor Lynsey Brown*
Props Crew Hannah Crosby
Costume Supervisor Alice de Groot
Costume Crew Caitlyn Newbury
Costume Makers Naomi Milgorm
Katelyn Schallmeiner
Lauren Hunter
Nico Vella
Voice Coach Hamish Pritchard**
Technical Assistant Cecilia Nelson

Much Ado About Nothing was supported by the
NIDA Production Fund
Kandahar Gate
By Stephen Sewell
Directed by Jeff Janisheski
17–21, 23–24 June

CAST
Gunner Jack Ellis
Jacko Govinda Röser-Finch
Michelle Xanthe Paige
Gilmore/Sanderson Duncan Ragg
Henderson/Jenkins Matthew Predny
Hanson/Tilly Georgia Wilkinson-Derums

ARTISTIC AND PRODUCTION TEAM
Director Jeff Janisheski*
Set/Props Designer Charles Davis
Set/Props Assistant Designer Ara Steel
Costume Designer Emma Vine
Costume Assistant Designer Sabina Myers
Composer Masahiro Sugaya**
Production Stage Manager Kirsty Walker
Deputy Stage Manager Tim Spohr
Production Assistant Christopher Hopson
Assistant Stage Manager Lillian U
Lighting Designer Eva Woodward
Head Electrician/Operator Catherine Studley
Sound System Designer/Operator Sally Withnell
Sets Supervisor Tony Pierce*
Sets Crew Lynsey Brown*
Sets Crew Joseph Gleeson
Properties Supervisor Rowan Wills
Properties Crew Courtney Clarke
Costume Supervisor Ra Stewart
Costume Crew Nicole Vella
Voice Coach Hamish Pritchard**
Microphone Technician Liam Barbic

In the Blood
By Suzan-Lori Parks
Directed by Dominic Mercer
17–21, 23–24 June

CAST
Hester Emele Ugavule
Chilli/Jabber Thuso Lekwape
Reverend D/Baby Brenden Dodds
The Welfare Lady/Bully Emily Havea
The Doctor/Trouble Shiv Paekar
Amiga Gringa/Beauty Sophie Kesteven

ARTISTIC AND PRODUCTION TEAM
Director Dominic Mercer**
Set/Props Designer Michael Hilli
Costume Designer Michael Hilli
Costume Assistant Designer Genevieve Graham
Production Stage Manager Georgia Boreham
Deputy Stage Manager Katelyn Shaw
Assistant Stage Manager Andrea Theodore
Lighting Designer Emily Milne
Head Electrician Paul Najor**
Lighting Operator Thomas Walsh
Sound System Designer/Operator Tony Pierce*
Sets Supervisor Lynsey Brown*
Sets Crew Conor May
Sets Crew Andrew Boland
Sets Crew Stephanie Nicholls
Sets Crew Tara Mannell
Sets Crew Katelyn Schallmeiner
Voice Coach Linda Nicholls-Gidley**

The False Servant
By Pierre Marivaux
Translated by Martin Crimp
Directed by Mackenzie Steele
18–21, 23–24 June

CAST
Trivelin Skyler Ellis
Chevalier Charlotte Cashion
Countess Jessica Vickers
Lelo Thomas Pidd
Arlequin/Frotin Charles Wu

ARTISTIC AND PRODUCTION TEAM
Director Mackenzie Steele**
Set/Props Designer Dann Barber
Set/Props Assistant Designer Mathilda Robba
Costume Designer Dann Barber
Costume Assistant Designer Tyler Hawkins
Dramaturg Robin Dixon*
Production Stage Manager Alexia Thorne
Deputy Stage Manager Jennifer Parsonage
Assistant Stage Manager Ashley Kurrie
Lighting Designer Brittany Jones
Head Electrician Lauren Schwabe
Sound Designer/Operator Gin Rosse
Sets Supervisor/Operator Terry Roy**
Sets Supervisor Ian Turland*
Sets Crew Kieren Dew
Sets Crew Eva Taylor
Sets Crew Andrew Boland
Sets Crew Jasper Turner
Sets Crew Jessica Allison
Sets Crew Linda Nicholls-Gidley**

Kandahar Gate was supported by The Girgensohn Foundation

* NIDA staff
**Guest artist

Images (L-R): Kandahar Gate (Photo: Lisa Maree Williams), In the Blood (Photo: Mark Nolan), The False Servant (Photo: Mark Nolan)
The Light in the Piazza

Book by Craig Lucas
Music and lyrics by Adam Guettel
Directed by Roger Hodgman
14–18, 20–21 October

CAST
Margaret Johnson  Emily Havea
Clara Johnson  Jessica Vickers
Franca Naccarelli  Emele Ugavule
Signor Naccarelli  Skyley Ellis
Fabrizio Naccarelli  Matthew Predny
Signora Naccarelli  Maree Cole
Giuseppe Naccarelli  Stephen Anderson**
Roy Johnson/Priest  Mark Hill
Ensemble  Kieran McGrath
Ensemble  Ryan Morgan
Ensemble  Giorgia Scott
Ensemble  Laura Soerja Djanegara
Ensemble  Annie Stafford

ARTISTIC AND PRODUCTION TEAM
Director  Roger Hodgman**
Musical Director  Nigel Ubrihien*
Musical Supervisor  Andrew Ross*
Set/Props Designer  Dann Barber
Costume Designer  Genevieve Graham
Assistant Director  Emily Barr
Technical Director  Mathilda Robba
Production Stage Manager  Samantha Young
Deputy Stage Manager  Bridget McCluskey
Assistant Stage Managers  Sally Withnell, Liam Barwick, Michael Soul, Ryan Shuker, Eva Woodbrook
Lighting Designer  Aiden Brennan
Technical Manager  Andrea Theodore
Head Electrician/Operator  Raine Paul
Sound Designer  Bridget James
Scenic Artists  Ryan Drum
Kathryn Chisholm
Properties Supervisor  Georgia Boreham
Properties Maker  Kieren Dew
Properties Assistants  Anthony Babicci*, Lyn Rowland**
Costume Supervisor  Anthony Babicci*
Costume Assistant  Lyn Rowland**
Costume Makers  Eva Woodbrook
Naomi Mcilgorm
Costume Assistant/Maker  Corinne Heskett**
Costume Makers  Nicole Vella

The visit of Adam Rapp was supported by the Embassy of the United States of America.

Produced by arrangement with Turner Entertainment Co. Owner of the original motion picture Light in the Piazza, based on the novel by Elizabeth Spencer.
The Light in the Piazza was presented through special arrangement with ORiGiN™ Theatrical on behalf of R&H Theatricals, New York.
The Light in the Piazza was supported by the NIDA Production Fund. Developed with the assistance of the Sundance Institute Theatre Laboratory. Italian lyrics for 'Il Mondo Era Vuoto' by Judith Blazer. Italian translation by Judith Blazer and Maria Vernoile Blazer.

Wolf in the River

Written and directed by Adam Rapp
15–18, 20–22 October

CAST
The Man  Jack Ellis
Tana  Georgia Wilkinson-Derums
Debo  Charles Wu
Monty  Xanthe Paige
Dothan  Brenden Dodds
Akin  Thomas Pidd
Pin  Thuso Lekwape

ARTISTIC AND PRODUCTION TEAM
Director  Adam Rapp**
Set/Props Designer  Charlotte Henery
Set/Props Assistant Designer  Charlotte Mungomery
Costume Designer  Michael Hili
Assistant Directors  Jessica Arthur, David Burrowes, Fraser Orford
Production Stage Manager  Catherine Studey
Deputy Stage Manager  Cecilia Nelson
Lighting Designer  Kirsty Walker
Head Electrician/Operator  Jennifer Parsonage
Sound Designer/System Designer  Gayda de Mesa
Operator  Scenic Artists  Anthony Babicci*, Eva Taylor
Properties Supervisor  Lyn Rowland**
Properties Assistant  Courtney Clarke
Costume Supervisor  Corinne Heskett**
Costume Assistant  Nicole Vella

Images (L–R): The Light in the Piazza (Photo: Mark Nolan), Wolf in the River (Photo: Heidrun Lohr)
Blood Wedding
By Federico Garcia Lorca
Translated by Ted Hughes
Directed by Kristine Landon-Smith
16–18, 20–23 October

CAST
Bridegroom: mixed heritage, Kyle Kaczmarczyk
Aboriginal and Anglo Australian with Italian ancestry
Bridegroom's Mother: Aboriginal Shakira Clanton
Aboriginal and Anglo Australian
Father of Bride: Anglo Australian Leonardo
Leonardo's Mother-in-law: Anglo Australian
Leonardo's Wife: Anglo Australian Lily Black
Leonardo's Mother-in-law: Anglo Australian

Bride: mixed heritage, Jessica Falkholt
Aboriginal and Anglo Australian
Father of Bride: Anglo Australian
Leonardo

CAST
By Federico Garcia Lorca
Translated by Ted Hughes
Directed by Kristine Landon-Smith
16–18, 20–23 October

CAST
Bridegroom: mixed heritage, Kyle Kaczmarczyk
Aboriginal and Anglo Australian with Italian ancestry
Bridegroom's Mother: Aboriginal Shakira Clanton
Aboriginal and Anglo Australian
Father of Bride: Anglo Australian Leonardo
Leonardo

ARTISTIC AND PRODUCTION TEAM
Director Kristine Landon-Smith*
Set/Props Designer Rachel Giuffre
Costume Designer Isabella Andronos
Composer Felix Cross**
Dramaturg Liza-Mare Syron**
Production Stage Manager Emily Milne
Assistant Stage Manager Erin Shaw
Lighting Designer David Ferguson**
Head Electrician/Operator Joshua Broadbent
Sound Designer/Operator Alexia Thorne
Scenic Artists Anthony Babici*
Properties Supervisor Andrew Boland
Properties Assistant Jasper Turner
Costume Supervisor Jessica Allison
Costume Assistant Katelyn Schallmeiner

Blood Wedding© Estate of Ted Hughes and performed by permission of Faber and Faber Ltd

Choreography
Choreographed, written and directed by Garry Stewart
21–25, 27–28 October

CAST
Jack Angwin
Georgia Blizzard
Oliver Burton
Miranda Daughtry
Emily Davison
Elliott Mitchell
Alexandra Nell
Guy O'Grady
Gautier Pavlovic-Hobba
Brian Carbee**
Zoe Dunwoodie**

ARTISTIC AND PRODUCTION TEAM
Director Garry Stewart**
Set/Props Designer Emma Vine
Costume Designer Emma Vine
Composer Brendan Wolfte**
Assistant Directors Katie Cawthorne
Dramaturg Jack Thompson
Production Assistant Jack Thompson
Technical Assistant Brooke Kiss
Assistant Stage Managers Thomas Walsh
Lighting Designer Gemma Rowe
Head Electrician/Operator Grace Benn
Sound Designer/Operator Keeley Jobe
Staging Assistants Joseph Gleeson
Scenic Artists Anthony Babici*
Properties Supervisor Lyn Rowland**
Properties Assistant Luc Farve
Costume Supervisor Stephanie Nicholls
Costume Assistant Anna Porcaro

Writing for Performance – A Personal View
Written and directed by Michael Gow
17–18, 20–24 October

CAST
Roland Henning
Duncan Ragg
Lawyer/ Alexander the Great/ Titus Oates/ Steve/ Dan/
Headmaster/ Doctor/ Nick/ Old Man/ Theatre Teacher/
Miss Beverly/ Nurse/ Flying Nanny/
Mrs Walkham/ Lynnette/ Old Woman/ Alison

ARTISTIC AND PRODUCTION TEAM
Director Michael Gow**
Set/Props Designer Tyler Hawkins
Costume Designer Charles Davis
Composer Charles Davis
Assistant Director Alastair Clark
Production Manager Brittany Jones
Technical Assistants Lillian U
Staging Assistants Toby Rosengarten
Lighting Designer Ben Redford
Sound Designer/Operator Romy McKanna
Scenic Artists Keely Jobe
Properties Supervisor Joseph Gleeson
Properties Assistant Keeley Jobe
Costume Supervisor Anna Porcaro
Costume Assistant Naomi Mcilgorm

*NIDA staff
**Guest artist
The Man’s Bitch
By Debra Thomas
Dramaturg  Samantha Young

CAST
Abigail Green   Sophie Gregg*
Angela Carter   Penny Larkins*
Hathepsut/Jane Sharni McDermott*
Miranda Kerr    Nicola Mason*
Elizabeth Taylor Donna Brooks* 
Frederick/David Peter Cook*

Gerygone
By Cybèle McNeil
Associate Director  Heather Fairbairn
Dramaturg  Robin Dixon

CAST
Flora   Stephanie Anna*
Billy   Basil Scott-Mitchell*
Messiaen  Heath Ivey-Law*
Cath   Eleanor Stankiewicz*
Angus Christian Charisiou*
Ben   Ryan Knight*
Mark/Chorus Nicholas Hiatt*
Driver/Stage Directions  Julia Christensen*

The Space between the Fuel and the Fire
By Laura Lethlean

CAST
Georgie   Emma Harvie*
Simeon    Ryan Carter*
Jemima    Gemma Scoble*
Farhan    Michael Wood*
Exec 1/The Boss/The Manager David Harrison*
Exec 2/The Bank Manager Cecil Morrow*
Top Dog   Cecil Morrow*

Signs of Life (Screenplay)
By Jessica Marshall

CAST (Reading)
Luka   Duncan Ragg
Annie  Xanthe Paige
Leo    Connor Griffith*
Father Francis/Newsreader Peter McAllum*
Celeste/Georgia Indigo Davis Sparke*
Dave   Ford Sarhan*
Zoe    Rachael McQuillan*
Emma   Darcy Griffith*
Narrator  Penny Larkins*
Auslan Interpreter Andrew Koblar*

CAST (Short film)
Luka   Duncan Ragg
Annie  Xanthe Paige
Leo    Connor Griffith*
Celeste Indigo Davis Sparke*

Further West
By Michael Collins
Associate Director  Josh Magee*
Dramaturg  Samantha Young

CAST
Sam   Cece Peters*
Riley  Whitney Richards*
John   David O’Brien*
Garry  Kim Knuckey*
Marianne Jodine Muir*
Robert Paul Armstrong*

I, the Boy, the Man
By David Stewart

CAST
David Stewart  David Stewart
The Psychologist  Penny Larkins*
C.E.L.I.N.E.  Megan Hind

All photos from Writers 2014 by Charles Davis
The Lucky Country

By Julia-Rose Lewis
Director/Dramaturg Dominic Mercer*

CAST
Trip/God Maggie Blinco*
Tuesday Taylor Ferguson*

CREW
Lighting Operator Cat Studley
Sound Systems/Operator Sally Withnell

*Guest artist
DIRECTORS’ PRODUCTIONS
26–29 NOVEMBER

Antigone
By Sophocles
Translated by Robert Bagg
Performance by arrangement with The Strothman Agency, LCC and Robert Bagg
Directed by Alastair Clark

CAST
Antigone  Alexandra Nell
Kreon  Jack Angwin
Haimon  Skyler Ellis*
Ismene  Madeleine Withington*
Polyneikes  Ryan Morgan

ARTISTIC AND PRODUCTION TEAM
Director  Alastair Clark
Set/Props/Costume Designer  Jeremy Allen
Dramaturg  David Stewart
Production Stage Manager  Ceilidh Newbury
Deputy Stage Manager  Toby Rosengarten
Lighting Designer  Alex Berlage*
Sound Designer  Liam Barwick
Head Electrician/Lighting Operator  Kayla Burrett
Sound and AV Systems/Operator  Raine Paul
Costume Supervisor  Jacqueline Lucey

Winterreise
By Wilhelm Müller and Franz Schubert
Adapted by Heather Fairbairn and Krystal Sweedman
Directed by Heather Fairbairn

CAST
Music Director  Mikey Curtain*
Poet  Alex Sefton*
Old Poet  Peter McAllum*
Young Woman  Nerida Godfrey*

ARTISTIC AND PRODUCTION TEAM
Director  Heather Fairbairn
Set/Props/Audio/Video/AV/Costume Designer  Madeleine Hoy
Production Stage Manager  Ceilidh Newbury
Dramaturgs  Robin Dixon
Deputy Stage Manager  Cybèle McNeil
Lighting Designer  Alex Berlage*
Sound Designer  Thomas Walsh
Head Electrician/Lighting Operator  Kayla Burrett
Sound and AV Systems/Operator  Raine Paul
Costume Supervisor  Jacqueline Lucey

Rausch
By Falk Richter
Translated by David Tushingam
Directed by Jessica Arthur

CAST
Simen Bostad  Ryan Carter*
Charlotte Cashion*  Peter McAllum*
Christian Serge Charisiou*  Nerida Godfrey*
Emma Harvie*  Rhys Ker*
Sophie Kesteven*

ARTISTIC AND PRODUCTION TEAM
Director  Jessica Arthur
Set/Audio/Video/AV/Costume Designer  Ceilidh Newbury
Production Stage Manager  Ashley Kurrle
Deputy Stage Manager  Alex Berlage*
Lighting Designer  Andrea Theodore
Sound Designer  Kayla Burrett
Head Electrician/Lighting Operator  Raine Paul
Sound and AV Systems/Operator  Donna Phibbs
Costume Supervisor  Jacqueline Lucey

Directors’ productions props makers: Alexi Creecy, Joanna Gust, Jason Lowe, Benjamin Parkins & Katie Williams
All photos from Directors’ Productions by Lisa Maree Williams
Little Bitch
Devised by Katie Cawthorne, Laura Lethlean, Debra Thomas and the company
Directed by Katie Cawthorne

CAST
Alex Chalwell*
Elliott Mitchell
James Raggatt
Joseph Raggatt
Wil Ridley
Ross Walker

ARTISTIC AND PRODUCTION TEAM
Director Katie Cawthorne
Set/Props/Costume Designer Isabel Hudson
Dramaturg Laura Lethlean
Production Stage Manager Debra Thomas
Deputy Stage Manager Jack Thompson
Lighting Designer Cecilie Nelson
Sound Designer Christopher Page*
Construction Manager Ryan Drum
Head Electrician/Lighting Operator Michael Soul
Sound and AV Systems/Operator Lillian U
Costume Supervisor Rosalie Boland

Little Bitch
Directed by David Burrowes

Le Portrait de Dorian Gray
By Oscar Wilde
Adapted by Stephen Sewell
Directed by Zebastian Hunter

CAST
Dorian Nicholas Hasemann
Lord Henry Guillaume Barri
e Basil Louis Seguier Capdevi
ea Sibyl Eili Huber*
Alain Seth Scheun
ea Victor David Helman*
Hetty Bally Cu
tsa Gwendolen Emma Gott*

ARTISTIC AND PRODUCTION TEAM
Director Zebastian Hunter
Set/Props/Costume Designer Anthony Spinaze
Production Stage Manager Jack Thompson
Deputy Stage Manager Brooke Kiss
Lighting Designer Christopher Page*
Sound Designer Katelyn Shaw
Construction Manager Ryan Drum
Head Electrician/Lighting Operator Michael Soul
Sound and AV Systems/Operator Lillian U
Costume Supervisor Edwina James

The Death of Abel
A film by David Burrowes
Directed by David Burrowes

CAST
Brother 1 Drew Wilson*
Brother 2 Duncan Ragg*
Child 1 Tom Poulton*
Child 2 Luke Brennan-Lamb*

ARTISTIC AND PRODUCTION TEAM
Director David Burrowes
Production Designer Stephanie Howe
Executive Producer Kai Raisbeck*
Director of Photography Oscar Partridge*
Editor Laura Zusters*
Production Manager Georgina Veneziani*
Production Coordinator Shantelle Isaaks*
Sound Designer Emma Duggan*
Composer Marty Jamieson*
Costume Crew Kathryn Baker*

Hunger
Adapted by Samantha Young
From Erysthiction and Mestra by Tom Wright
Directed by Samantha Young

CAST
Miranda Daughtry
Stephanie King*
Guy O’Grady
Gaulter Pavlovic-Hobba
Anna Phillips*
Matthew Predny*
Emma Louise Playfair*
Eliza Scott*
Tim Spencer*
Ella Watson-Russell*

ARTISTIC AND PRODUCTION TEAM
Director Samantha Young
Musical Director Matthew Predny*
Set/Props/Costume Designer Jonathan Hindmarsh
Dramaturg Michael Collins
Production Stage Manager Jack Thompson
Deputy Stage Manager Bridget James
Lighting Designer Christopher Page*
Sound Designer Michael Cornford
Construction Manager Ryan Drum
Head Electrician/Lighting Operator Michael Soul
Sound and AV Systems/Operator Lillian U
Costume Supervisor Katrina McFarlane*
Choreographic Advisor Samantha Chester*
BACHELOR OF DRAMATIC ART (PRODUCTION)

GEORGIA BOREHAM  BRITTANY JONES  BRIDGET MCCLUSKEY  EMILY MILNE  BEN REDFORD  GEMMA ROWE

RYAN SHUKER  ADAM SMITH  ALEXIA THORNE  KIRSTY WALKER  EVA WOODBROOK

BACHELOR OF DRAMATIC ART (PROPERTIES)

ANDREW BOLAND  HANNAH CROSBY  LUC FAVRE  EVA TAYLOR  ROWAN WILLS
Director/CEO
Lyne Williams
Executive Officer
Rita Mastrantone

TEACHING PROGRAM
Director, Undergraduate Studies/Head, Design for Performance
Michael Scott-Mitchell
Director, Graduate Studies/Head, Directing
Dr Egil Kipste

HEADS OF DEPARTMENT
Acting
Jeff Janisheski
Costume
Fiona Reilly
Properties and Objects (Co-Heads)
Todd Arthur
Marcelo Zavala-Baeza
Nick Day
Technical Theatre and Stage Management
Graham Henstock

HEADS OF DISCIPLINE
Screen
Di Drew
Movement
Gavin Robins
Music
Andrew Ross
Scenery Construction
Tony Pierce
Mary Benn
Voice
Katerina Moralis
Writing for Performance
Stephen Sewell

DEPARTMENTAL STAFF
Acting
Kristine Landon-Smith
Kingsley Reeve
Annette Ribbons
Marcia Liden
Robin Monkhouse
Victoria Brown
Sue Field
Carson Andrews
Vicki Poppelwell
Scott Witt
Nigel Ubrihien
Dr Robin Dixon
Dr Christopher Hay
Dr Glen McGillivray

Design

Screen

Movement

Music

Performance Practices

Practice-Based Research

Production

Associate Producer

Scenic Art

Scenery Assistant

Staging

Voice

Undergraduate Studies Coordinator

VOCATIONAL STUDIES (VET)
Head, Vocational Studies
Mark Gaal
VET Manager
Jane Newton

STUDENT AND STAFF SERVICES
Director, Student & Staff Services/Company Secretary
Julia Selby
Archives and Records Manager
Julia Mant
NIDA Online Development Manager
Michael Stapleton
Graduate Courses Coordinator
Zoe Knight
Acting Course Coordinator
Amy O’Brien
Student Services/Applications Coordinator
Ellie Clay

LIBRARY AND ARCHIVES
Librarian
Ross Bruzzese
Library Technician
Grace Sagul
Library Assistant
Liana Piccoli
Library Assistant
Elizabeth Smith

In 2014, many visiting teachers, artists, professional organisations and members of the performing arts industry contributed their expertise to NIDA’s accredited and non-award courses.
GOVERNANCE

THE BOARD OF DIRECTORS
The role of the Board is to:

a) Direct and guide NIDA's strategic direction
b) Appoint the Director (who shall carry out the functions of a Chief Executive Officer)
c) Maintain and enhance NIDA's role as a centre of excellence in the performing arts
d) Monitor and maintain the financial integrity and viability of the Company.

The Constitution provides for between five and 15 Board members including one nominee of the University of New South Wales, a nominee of the SBW Foundation, the Director of NIDA and the Chairman of the Academic Board (ex-officio). The Board meets at least three times a year. Board Members are elected to hold office for a three-year term and for no more than two consecutive terms.

2014 BOARD MEMBERS
Ms Jennifer Bott AO (Chairman)
Mr Stephen Armstrong (from 29 May 2014)
Ms Virginia Braden OAM
Mr Bruce Cutler (Chair Audit, Finance, Remuneration and Administration Committee)
Mr Kim Dalton OAM
Hon Justice Kathleen Farrell
Mr Peter Lowry OAM (SBW Foundation nominee)
Mr Ron Malek (from 29 May 2014)
Mr Garry McQuinn
Ms Heather Mitchell (until 22 September 2014)
Prof Elizabeth More AM (Chairman, Board of Studies/Academic Board)
Mr Ralph Myers
Prof Prem Ramburuth (UNSW nominee)
Ms Lynne Williams (ex-officio)

2014 BOARD OF STUDIES/ACADEMIC BOARD MEMBERS
At the AGM on 29 May 2014 the Constitution was changed to replace the Board of Studies with the Academic Board
Prof Elizabeth More AM (Chairman)
Mr Kim Dalton OAM
Ms Moira Hay
Mr Jonathan Hindmarsh (President, SCON ex officio)
Ms Lee Lewis
Mr Nathan Lovejoy
Ms Julie Lynch
Mr John McCallum
Mr Michael Scott-Mitchell
Assoc Prof Ross Steele AM
Ms Alana Valentine
Assoc Prof David Vance
Ms Lynne Williams (ex-officio)

THE AUDIT, FINANCE, REMUNERATION AND ADMINISTRATION COMMITTEE
2014 COMMITTEE MEMBERS
Mr Bruce Cutler (Chairman)
Ms Virginia Braden OAM
Hon Justice Kathleen Farrell
Ms Lynne Williams (ex-officio)

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

2014 COMMITTEE MEMBERS
Ms Jennifer Bott AO (Chairman)
Mr Bruce Cutler
Prof Elizabeth More AM
Ms Lynne Williams (ex-officio)

MEMBERS, LIFE GOVERNORS AND PATRONS
The Board Members appoint Life Governors and Patrons who provide NIDA with advice and assistance as may be sought from time to time.
CONTENTS OF DIRECTORS’ REPORT

1. Directors 31
2. Company secretary 32
3. Directors’ meetings 32
4. Principal activities 33
5. Operating and financial review 33
6. Events subsequent to reporting date 33
7. Likely developments 33
8. Environmental regulation 33
9. Indemnification and insurance of officers and auditors 33
10. Lead auditor’s independence declaration 33
The directors present their report together with the financial report of The National Institute of Dramatic Art (NIDA) for the year ended 31 December 2014 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:

Jennifer May Bott AO, BA, DipEd
Director, Innovation and Development, Museum of Australian Democracy at Old Parliament House
Consultant, and mentor
Trustee, The Australian Museum
Director, Sydney Orthopaedic Research Institute
Director since 20 May 2013

Stephen Armstrong BA
Creative Producer, Arts Centre Melbourne
Trustee, VABT
Chair of Theatre, Australia Council
Director since 29 May 2014

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

Bruce Kelvin Cutler BCom, LLB
Chairman of the Audit, Finance, Administration and Remuneration Committee
Director since 25 May 2010

Kim Maxwell Dalton OAM, BA, Grad Dip Arts Mgt, GAICD
Consultant and Company Director
Chairman, Freeview Pty Ltd
Chairman, Asian Animation Summit
Member of the UNSW Board of Studies
Member of the Academic Board
Director since 25 May 2010

Justice Kathleen Farrell BA, LLB
Judge of the Federal Court of Australia
Member of the Audit, Finance, Administration and Remuneration Committee
Director, Fred Hollows Foundation
Director since 24 May 2012

Peter Ernest Lowry OAM, LLB
Businessman and lawyer
Board member, Sydney Harbour Federation Trust
Board member, Planning Research Centre, University of Sydney
Chair, Seaborne, Broughton and Walford Foundation
Chair, Transport Heritage NSW Limited
Director since 14 July 2012

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

Richard Garry McQuinn BDA, LLB, MBA
Managing Director, Nullabor Productions Ltd
Director, Priscilla On Stage Inc.
Director, Glass Darkly Ltd
Director, RGMedia Ltd
Director, The Charlie F Project Ltd
Director since 26 May 2009
1. DIRECTORS CONTINUED

Heather Mitchell BDA (Acting)  
Non-executive Director  
Actor  
Member, Prince of Wales Hospital Cancer Survivors Centre Advisory Board and Consumer Panel  
Director since 20 May 2013, resigned 22 September 2014

Elizabeth Agnes More AM, BA (Hons), Grad Dip Mgt, M Comm Law, PhD  
Non-executive Director  
Professor of Organisation and Management Studies, Australian Catholic University  
Director & Chair, Ausdance NSW  
Chair of the Academic Board  
Director since 26 May 2009

Ralph Hall Myers BDA (Design)  
Non-executive Director  
CEO and Artistic Director, Belvoir  
Executive Director, Company B Ltd  
Director since 14 July 2012

Professor Prem Ramburuth BA, DipEd, MEd, EdD, LRAM, MAICD  
Non-executive Director  
President, Academic Board, UNSW  
Professor International Business, UNSW Business School  
Member, UNSW Council  
Member, Nominations and Remunerations Committee, UNSW  
Member, Finance Committee, UNSW  
Member, Honorary Degrees Committee, UNSW  
Director since 24 May 2012

Lynne Williams MA (Hons), DSCM  
Executive Director/CEO  
Member of the Audit, Finance, Administration and Remuneration Committee  
Member of the Academic Board  
Director since May 2008

2. COMPANY SECRETARY

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

3. DIRECTORS’ MEETINGS

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

<table>
<thead>
<tr>
<th>Director</th>
<th>Board Meetings</th>
<th>Audit, Finance, Administration and Remuneration Committee Meetings</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A</td>
<td>B</td>
</tr>
<tr>
<td>S Armstrong</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>J M Bott AO</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>V M Braden OAM</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>B K Cutler</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>K M Dalton OAM</td>
<td>3</td>
<td>7</td>
</tr>
<tr>
<td>Justice Farrell</td>
<td>4</td>
<td>7</td>
</tr>
<tr>
<td>P Lowry OAM</td>
<td>3</td>
<td>7</td>
</tr>
<tr>
<td>R Malek</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>R G McQuinn</td>
<td>4</td>
<td>7</td>
</tr>
<tr>
<td>H Mitchell</td>
<td>0</td>
<td>5</td>
</tr>
<tr>
<td>E A More AM</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>R H Myers</td>
<td>5</td>
<td>7</td>
</tr>
<tr>
<td>P Ramburuth</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>L Williams</td>
<td>7</td>
<td>7</td>
</tr>
</tbody>
</table>

A – Number of meetings attended
B – Number of meetings held during the time the director held office during the year
4. PRINCIPAL ACTIVITIES

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

There were no significant changes in the nature of the activities of NIDA during the year, other than the establishment of vocational education courses.

5. OPERATING AND FINANCIAL REVIEW

Overview of NIDA

The surplus for the financial year was $104,608 (2013: deficit of $792,764). The Open and Corporate programs provided a surplus of $2,508,602 (2013: $2,077,288). Without these programs NIDA would have incurred a deficit of $2,403,994 (2013: $2,870,052).

Significant changes in the state of affairs

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

6. EVENTS SUBSEQUENT TO REPORTING DATE

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

7. LIKELY DEVELOPMENTS

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

NIDA in 2014 commenced building a Graduate School. The new Graduate School will be housed within a planned two-storey extension, built above the existing Rodney Seaborn Library, and will accommodate the existing Masters of Fine Arts (MFA) students and provide space for additional MFA courses currently in development. Funding for the project will be provided by the Australian Government and through fundraising by NIDA and the NIDA Foundation Trust.

8. ENVIRONMENTAL REGULATION

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

9. INDEMNIFICATION AND INSURANCE OF OFFICERS AND AUDITORS

Indemnification

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

Insurance premiums

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

10. LEAD AUDITOR'S INDEPENDENCE DECLARATION

The lead auditor's independence declaration is set out on page 50 and forms part of the directors' report for the financial year 2014. This report is made with a resolution of the directors:

_________________________________  ______________________________
Jennifer Bott AO                  Bruce K Cutler
Chairman                          Director
Sydney                            Sydney
12 March 2015
### Statement of Comprehensive Income

For the Year Ended 31 December 2014

<table>
<thead>
<tr>
<th>Note</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenue</td>
<td>$22,791,437</td>
<td>$24,321,180</td>
</tr>
<tr>
<td>Building and maintenance expenses</td>
<td>($6,401,753)</td>
<td>($10,071,938)</td>
</tr>
<tr>
<td>Administration expenses</td>
<td>($7,377,107)</td>
<td>($6,938,564)</td>
</tr>
<tr>
<td>Library expenses</td>
<td>($288,743)</td>
<td>($271,010)</td>
</tr>
<tr>
<td>Teaching program expenses</td>
<td>($5,329,988)</td>
<td>($5,054,653)</td>
</tr>
<tr>
<td>Open and Corporate program – direct course costs</td>
<td>($2,372,840)</td>
<td>($1,914,659)</td>
</tr>
<tr>
<td>Expenses associated with venue rental revenue</td>
<td>($563,668)</td>
<td>($522,274)</td>
</tr>
<tr>
<td>Other expenses</td>
<td>($582,326)</td>
<td>($458,232)</td>
</tr>
<tr>
<td>Deficit before financing income</td>
<td>($124,988)</td>
<td>($910,150)</td>
</tr>
<tr>
<td>Financing income</td>
<td>$229,596</td>
<td>$117,386</td>
</tr>
<tr>
<td>Net financing income</td>
<td>$229,596</td>
<td>$117,386</td>
</tr>
<tr>
<td>Surplus/(Deficit) for the year</td>
<td>$104,608</td>
<td>($792,764)</td>
</tr>
<tr>
<td>Total comprehensive income for the year</td>
<td>$104,608</td>
<td>($792,764)</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 36 to 46.

### Statement of Changes in Equity

For the Year Ended 31 December 2014

<table>
<thead>
<tr>
<th></th>
<th>Reserves</th>
<th>Accumulated surplus</th>
<th>Total equity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at 1 January 2013</td>
<td>$455,000</td>
<td>$3,492,416</td>
<td>$3,947,416</td>
</tr>
<tr>
<td>Total comprehensive income for the year</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Deficit for the year</td>
<td>-</td>
<td>($792,764)</td>
<td>($792,764)</td>
</tr>
<tr>
<td>Total comprehensive income for the year</td>
<td>-</td>
<td>($792,764)</td>
<td>($792,764)</td>
</tr>
<tr>
<td>Transfers to accumulated surplus</td>
<td>($108,809)</td>
<td>108,809</td>
<td></td>
</tr>
<tr>
<td>Balance at 31 December 2013</td>
<td>346,191</td>
<td>2,808,461</td>
<td>3,154,652</td>
</tr>
<tr>
<td>Balance at 1 January 2014</td>
<td>346,191</td>
<td>2,808,461</td>
<td>3,154,652</td>
</tr>
<tr>
<td>Total comprehensive income for the year</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Profit for the year</td>
<td>-</td>
<td>104,608</td>
<td>104,608</td>
</tr>
<tr>
<td>Total comprehensive income for the year</td>
<td>-</td>
<td>104,608</td>
<td>104,608</td>
</tr>
<tr>
<td>Transfers to accumulated surplus</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Balance at 31 December 2014</td>
<td>346,191</td>
<td>2,913,069</td>
<td>3,259,260</td>
</tr>
</tbody>
</table>

The statement of changes in equity is to be read in conjunction with the notes to the financial statements set out on pages 36 to 46.
### THE NATIONAL INSTITUTE OF DRAMATIC ART

#### BALANCE SHEET

FOR THE YEAR ENDED 31 DECEMBER 2014

<table>
<thead>
<tr>
<th>Note</th>
<th>2014</th>
<th>2013</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>6 9,460,752</td>
<td>6,204,433</td>
</tr>
<tr>
<td>Trade and other receivables</td>
<td>7 820,108</td>
<td>708,875</td>
</tr>
<tr>
<td>Prepayments</td>
<td>404,428</td>
<td>70,799</td>
</tr>
<tr>
<td><strong>Total current assets</strong></td>
<td>10,685,288</td>
<td>6,984,107</td>
</tr>
<tr>
<td>Plant and equipment</td>
<td>8 1,333,701</td>
<td>1,282,299</td>
</tr>
<tr>
<td>Intangible assets</td>
<td>9 1,255,741</td>
<td>820,466</td>
</tr>
<tr>
<td><strong>Total non-current assets</strong></td>
<td>2,589,442</td>
<td>2,102,765</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td>13,274,730</td>
<td>9,086,872</td>
</tr>
<tr>
<td><strong>Liabilities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trade and other payables</td>
<td>10 1,486,112</td>
<td>929,833</td>
</tr>
<tr>
<td>Employee benefits</td>
<td>11 428,648</td>
<td>480,645</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>12 7,959,315</td>
<td>4,387,437</td>
</tr>
<tr>
<td><strong>Total current liabilities</strong></td>
<td>9,874,075</td>
<td>5,797,915</td>
</tr>
<tr>
<td>Employee benefits</td>
<td>11 141,395</td>
<td>134,305</td>
</tr>
<tr>
<td><strong>Total non-current liabilities</strong></td>
<td>141,395</td>
<td>134,305</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td>10,015,470</td>
<td>5,932,220</td>
</tr>
<tr>
<td><strong>Net assets</strong></td>
<td>3,259,260</td>
<td>3,154,652</td>
</tr>
<tr>
<td><strong>Equity</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reserves</td>
<td>14 346,191</td>
<td>346,191</td>
</tr>
<tr>
<td>Accumulated surplus</td>
<td>13 2,913,069</td>
<td>2,808,461</td>
</tr>
<tr>
<td><strong>Total equity</strong></td>
<td>3,259,260</td>
<td>3,154,652</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 36 to 46.

### THE NATIONAL INSTITUTE OF DRAMATIC ART

#### STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 DECEMBER 2014

<table>
<thead>
<tr>
<th>Note</th>
<th>2014</th>
<th>2013</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>28,448,825</td>
<td>30,472,886</td>
</tr>
<tr>
<td>Cash paid to suppliers and employees</td>
<td>(23,986,428)</td>
<td>(27,238,871)</td>
</tr>
<tr>
<td>Interest received</td>
<td>5 229,596</td>
<td>117,386</td>
</tr>
<tr>
<td><strong>Net increase in cash from operating activities</strong></td>
<td>4,691,993</td>
<td>3,351,401</td>
</tr>
<tr>
<td><strong>Cash flows from investing activities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Acquisition of intangibles</td>
<td>9 (656,172)</td>
<td>(588,872)</td>
</tr>
<tr>
<td>Acquisition of plant and equipment</td>
<td>8 (779,502)</td>
<td>(645,190)</td>
</tr>
<tr>
<td><strong>Net decrease in cash from investing activities</strong></td>
<td>(1,435,674)</td>
<td>(1,234,062)</td>
</tr>
<tr>
<td><strong>Net increase in cash and cash equivalents</strong></td>
<td>3,256,319</td>
<td>2,117,339</td>
</tr>
<tr>
<td>Cash and cash equivalents at 1 January</td>
<td>6,204,433</td>
<td>4,087,094</td>
</tr>
<tr>
<td><strong>Cash and cash equivalents at 31 December</strong></td>
<td>9,460,752</td>
<td>6,204,433</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 36 to 46.
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 12 March 2015.

(a) Statement of compliance

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

(b) Basis of preparation

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

The financial report is prepared on the historical cost basis.

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

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

(c) Plant and equipment

(i) Owned assets

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

(ii) Depreciation

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

- plant and equipment 2–10 years

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

(d) Intangible assets

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

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

(e) Trade and other receivables

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

(f) Cash and cash equivalents

Cash and cash equivalents comprise cash balances, cash on hand and short-term bills receivable.
1. SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

(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 pension plans

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

(ii) Long-term service benefits

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.

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

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

(n) Donations to NIDA fund

NIDA is included on the Register of Cultural Organisations whereby all donations paid to the ‘National Institute of Dramatic Art – Donation Fund’ which exceed $2 are tax deductible. The directors have determined that of the donations of $417,560 received in 2014 (2013: $47,834) $41,413 was retained by NIDA for bursaries (2013: $47,834).

(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 2014 NIDA had 54 members (2013: 48 members).

(p) New standards and interpretations not yet adopted

No standards, amendments to standards or interpretations available for early adoption at 31 December 2014 have been applied in preparing these financial statements.
## 2. Revenue

<table>
<thead>
<tr>
<th>Description</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating grant from the Australian Government</td>
<td>$7,892,000</td>
<td>$7,367,500</td>
</tr>
<tr>
<td>Capital works grant from the Australian Government</td>
<td>$3,666,662</td>
<td>$7,113,852</td>
</tr>
<tr>
<td>Box office revenue</td>
<td>$65,109</td>
<td>$63,479</td>
</tr>
<tr>
<td>Donations – NIDA Fund</td>
<td>$417,560</td>
<td>$47,834</td>
</tr>
<tr>
<td>- NIDA Foundation Trust</td>
<td>$794,056</td>
<td>$611,594</td>
</tr>
<tr>
<td>Rental of venue and associated revenue</td>
<td>$1,172,134</td>
<td>$1,224,091</td>
</tr>
<tr>
<td>Bursaries and student support – NIDA Foundation Trust</td>
<td>$152,878</td>
<td>$166,457</td>
</tr>
<tr>
<td>Sponsorship SBW Foundation</td>
<td>$100,000</td>
<td>$100,000</td>
</tr>
<tr>
<td>Open and Corporate programs</td>
<td>$6,609,389</td>
<td>$5,938,130</td>
</tr>
<tr>
<td>Student Fees – Full-time program</td>
<td>$1,775,252</td>
<td>$1,422,600</td>
</tr>
<tr>
<td>Sundry revenue</td>
<td>$146,397</td>
<td>$265,643</td>
</tr>
<tr>
<td>Total revenue</td>
<td>$22,791,437</td>
<td>$24,321,180</td>
</tr>
</tbody>
</table>

## 3. Personnel Expenses

<table>
<thead>
<tr>
<th>Description</th>
<th>Note</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wages, salaries and on-costs</td>
<td></td>
<td>$11,762,419</td>
<td>$11,043,469</td>
</tr>
<tr>
<td>Superannuation</td>
<td></td>
<td>$1,040,763</td>
<td>$849,011</td>
</tr>
<tr>
<td>(Decrease)/increase in employee benefits provision</td>
<td>11</td>
<td>$(44,907)</td>
<td>$59,313</td>
</tr>
<tr>
<td></td>
<td></td>
<td>$12,758,275</td>
<td>$11,951,793</td>
</tr>
</tbody>
</table>

## 4. Auditor’s Remuneration

<table>
<thead>
<tr>
<th>Description</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audit services</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Auditors of NIDA – KPMG Australia</td>
<td>$59,775</td>
<td>$49,000</td>
</tr>
<tr>
<td>Other services</td>
<td>$6,518</td>
<td>-</td>
</tr>
<tr>
<td>KPMG Australia other assurance services</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Taxation advice</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## 5. Financing Income

<table>
<thead>
<tr>
<th>Description</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest income</td>
<td>$229,596</td>
<td>$117,386</td>
</tr>
</tbody>
</table>

## 6. Cash and Cash Equivalents

<table>
<thead>
<tr>
<th>Description</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bank balances</td>
<td>$3,842,704</td>
<td>$3,187,920</td>
</tr>
<tr>
<td>Bank bills receivable</td>
<td>$5,504,362</td>
<td>$3,010,183</td>
</tr>
<tr>
<td>Cash on hand</td>
<td>$13,686</td>
<td>$6,330</td>
</tr>
<tr>
<td>Cash and cash equivalents in the statement of cash flows</td>
<td>$9,460,752</td>
<td>$6,204,433</td>
</tr>
</tbody>
</table>
### 7. TRADE AND OTHER RECEIVABLES

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade and other receivables</td>
<td>701,894</td>
<td>480,040</td>
</tr>
<tr>
<td>Related party receivable from NIDA Foundation Trust</td>
<td>118,214</td>
<td>228,835</td>
</tr>
<tr>
<td><strong>Trade and other receivables, net</strong></td>
<td>820,108</td>
<td>708,875</td>
</tr>
</tbody>
</table>

### 8. PLANT AND EQUIPMENT

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cost</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Balance at 1 January 2013</td>
<td>4,553,951</td>
<td></td>
</tr>
<tr>
<td>Acquisitions</td>
<td>645,190</td>
<td></td>
</tr>
<tr>
<td>Balance at 31 December 2013</td>
<td>5,199,141</td>
<td></td>
</tr>
<tr>
<td>Balance at 1 January 2014</td>
<td>5,199,141</td>
<td></td>
</tr>
<tr>
<td>Acquisitions</td>
<td>799,502</td>
<td></td>
</tr>
<tr>
<td>Balance at 31 December 2014</td>
<td>5,978,643</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Depreciation</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at 1 January 2013</td>
<td>3,146,507</td>
<td></td>
</tr>
<tr>
<td>Depreciation charge for the year</td>
<td>770,335</td>
<td></td>
</tr>
<tr>
<td>Balance at 31 December 2013</td>
<td>3,916,842</td>
<td></td>
</tr>
<tr>
<td>Balance at 1 January 2014</td>
<td>3,916,842</td>
<td></td>
</tr>
<tr>
<td>Depreciation charge for the year</td>
<td>728,100</td>
<td></td>
</tr>
<tr>
<td>Balance at 31 December 2014</td>
<td>4,644,942</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Carrying amounts</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>At 1 January 2013</td>
<td>1,407,444</td>
<td></td>
</tr>
<tr>
<td>At 31 December 2013</td>
<td>1,282,299</td>
<td></td>
</tr>
<tr>
<td>At 1 January 2014</td>
<td>1,282,299</td>
<td></td>
</tr>
<tr>
<td>At 31 December 2014</td>
<td>1,333,701</td>
<td></td>
</tr>
</tbody>
</table>

### 9. INTANGIBLES

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cost</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Balance at 1 January 2013</td>
<td>801,830</td>
<td></td>
</tr>
<tr>
<td>Acquisitions</td>
<td>588,872</td>
<td></td>
</tr>
<tr>
<td>Balance at 31 December 2013</td>
<td>1,390,702</td>
<td></td>
</tr>
<tr>
<td>Balance at 1 January 2014</td>
<td>1,390,702</td>
<td></td>
</tr>
<tr>
<td>Acquisitions</td>
<td>656,172</td>
<td></td>
</tr>
<tr>
<td>Balance at 31 December 2014</td>
<td>2,046,874</td>
<td></td>
</tr>
</tbody>
</table>
9. INTANGIBLES (CONTINUED)

<table>
<thead>
<tr>
<th></th>
<th>Software</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Amortisation</strong></td>
<td>$</td>
</tr>
<tr>
<td>Balance at 1 January 2013</td>
<td>453,410</td>
</tr>
<tr>
<td>Amortisation charge for the year</td>
<td>116,826</td>
</tr>
<tr>
<td>Balance at 31 December 2013</td>
<td>570,236</td>
</tr>
<tr>
<td>Balance at 1 January 2014</td>
<td>570,236</td>
</tr>
<tr>
<td>Amortisation charge for the year</td>
<td>220,897</td>
</tr>
<tr>
<td>Balance at 31 December 2014</td>
<td>791,133</td>
</tr>
</tbody>
</table>

**Carrying amounts**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>At 1 January 2013</td>
<td>348,420</td>
<td></td>
</tr>
<tr>
<td>At 31 December 2013</td>
<td>820,466</td>
<td></td>
</tr>
<tr>
<td>At 1 January 2014</td>
<td>820,466</td>
<td></td>
</tr>
<tr>
<td>At 31 December 2014</td>
<td>1,255,741</td>
<td></td>
</tr>
</tbody>
</table>

10. TRADE AND OTHER PAYABLES

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade payables</td>
<td>1,222,913</td>
<td>509,326</td>
</tr>
<tr>
<td>Other payables</td>
<td>263,199</td>
<td>420,507</td>
</tr>
<tr>
<td></td>
<td>1,486,112</td>
<td>929,833</td>
</tr>
</tbody>
</table>

11. EMPLOYEE BENEFITS

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Liability for long service leave</td>
<td>100,814</td>
<td>69,594</td>
</tr>
<tr>
<td>Liability for annual leave</td>
<td>327,834</td>
<td>411,051</td>
</tr>
<tr>
<td></td>
<td>428,648</td>
<td>480,645</td>
</tr>
<tr>
<td>Non Current</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Liability for long service leave</td>
<td>141,395</td>
<td>134,305</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 $1,040,763 for the year ended 31 December 2014 (2013: $849,011).

12. DEFERRED REVENUE

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating grant from the Australian Government</td>
<td>7,225,008</td>
<td>3,324,870</td>
</tr>
<tr>
<td>Corporate &amp; summer program fees</td>
<td>631,247</td>
<td>910,433</td>
</tr>
<tr>
<td>Venue hire</td>
<td>103,060</td>
<td>95,304</td>
</tr>
<tr>
<td>Other</td>
<td>-</td>
<td>57,030</td>
</tr>
<tr>
<td></td>
<td>7,959,315</td>
<td>4,387,437</td>
</tr>
</tbody>
</table>
13. ACCUMULATED SURPLUS

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accumulated surplus at the beginning of the year</td>
<td>2,808,461</td>
<td>3,492,416</td>
</tr>
<tr>
<td>Surplus/(deficit) for the year</td>
<td>104,608</td>
<td>(792,764)</td>
</tr>
<tr>
<td>Transfers from general reserves</td>
<td>-</td>
<td>108,809</td>
</tr>
<tr>
<td>Accumulated surplus at the end of the year</td>
<td>2,913,069</td>
<td>2,808,461</td>
</tr>
</tbody>
</table>

14. RESERVES

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>General reserves</td>
<td>346,191</td>
<td>455,000</td>
</tr>
</tbody>
</table>

Movements during the year

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at the beginning of the year</td>
<td>346,191</td>
<td>455,000</td>
</tr>
<tr>
<td>Transfers to accumulated surplus</td>
<td>-</td>
<td>(108,809)</td>
</tr>
<tr>
<td>Balance at the end of the year</td>
<td>346,191</td>
<td>346,191</td>
</tr>
</tbody>
</table>

15. FINANCIAL INSTRUMENTS

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

- credit risk
- liquidity risk
- interest rate risk

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

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

Credit risk

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

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

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade and other receivables</td>
<td>820,108</td>
<td>708,875</td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>9,460,752</td>
<td>6,204,433</td>
</tr>
<tr>
<td></td>
<td>10,280,860</td>
<td>6,913,308</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></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>NIDA Foundation Trust</td>
<td>118,214</td>
<td>228,835</td>
</tr>
<tr>
<td>Other receivables</td>
<td>63,085</td>
<td>72,875</td>
</tr>
<tr>
<td>FEE-HELP</td>
<td>-</td>
<td>80,275</td>
</tr>
<tr>
<td>Retail customers</td>
<td>638,809</td>
<td>326,890</td>
</tr>
<tr>
<td></td>
<td>820,108</td>
<td>708,875</td>
</tr>
</tbody>
</table>

There are no significant concentrations of credit risk in the current year.
15. FINANCIAL INSTRUMENTS (CONTINUED)

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></td>
<td>$</td>
<td></td>
<td>$</td>
</tr>
<tr>
<td>Not past due</td>
<td>641,887</td>
<td>-</td>
<td>560,788</td>
</tr>
<tr>
<td>Past due 0-30 days</td>
<td>108,548</td>
<td>-</td>
<td>56,644</td>
</tr>
<tr>
<td>Past due 31-120 days</td>
<td>28,100</td>
<td>-</td>
<td>42,050</td>
</tr>
<tr>
<td>Past due 121 days to one year</td>
<td>41,573</td>
<td>-</td>
<td>49,393</td>
</tr>
<tr>
<td>More than one year</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>820,108</td>
<td>-</td>
<td>708,875</td>
</tr>
</tbody>
</table>

Based on historic default rates, NIDA believes that no collective impairment allowance is necessary. There was no impairment in respect of loans and receivables during the year.

Liquidity risk

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

The following are the contractual maturities of financial liabilities:

### 31 December 2014

<table>
<thead>
<tr>
<th>Carrying amount</th>
<th>Contractual cash flows</th>
<th>6 months or less</th>
<th>6–12 months</th>
<th>1–2 years</th>
<th>2–5 years</th>
<th>More than 5 years</th>
</tr>
</thead>
<tbody>
<tr>
<td>Financial liabilities</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Trade and other payables</td>
<td>1,486,112</td>
<td>1,486,112</td>
<td>1,486,112</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

### 31 December 2013

<table>
<thead>
<tr>
<th>Carrying amount</th>
<th>Contractual cash flows</th>
<th>6 months or less</th>
<th>6–12 months</th>
<th>1–2 years</th>
<th>2–5 years</th>
<th>More than 5 years</th>
</tr>
</thead>
<tbody>
<tr>
<td>Financial liabilities</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Trade and other payables</td>
<td>929,833</td>
<td>929,833</td>
<td>929,833</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></th>
<th>Note</th>
<th>Effective rate</th>
<th>Total 6 months or less</th>
<th>Effective rate</th>
<th>Total 6 months or less</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash at bank and bills receivable</td>
<td>6</td>
<td>3.28%</td>
<td>9,460,752</td>
<td>3.02%</td>
<td>6,204,433</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 $94,608 (2013: $51,528).
15. FINANCIAL INSTRUMENTS (CONTINUED)

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></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Carrying amount</td>
<td>Fair value</td>
</tr>
<tr>
<td>Trade and other receivables</td>
<td>820,108</td>
<td>820,108</td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>9,460,752</td>
<td>9,460,752</td>
</tr>
<tr>
<td>Trade and other payables</td>
<td>(1,486,112)</td>
<td>(1,486,112)</td>
</tr>
<tr>
<td></td>
<td>8,794,748</td>
<td>8,794,748</td>
</tr>
</tbody>
</table>

16. OPERATING LEASES

Leases as lessee

There were no operating lease rentals paid during the year. NIDA has a lease agreement in respect of premises at Alexandria to be used for the storage of archival material. The lease expired on 31 December 2010. NIDA continues to lease the premises on a monthly tenancy.

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

During the year ended 31 December 2014 $176,465 was recognised as an expense in the statement of comprehensive income in respect of operating leases (2013: $176,465).

17. CONTINGENT LIABILITIES AND CONTINGENT ASSETS

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

18. RECONCILIATION OF CASH FLOWS FROM OPERATING ACTIVITIES

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash flows from operating activities</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Surplus/(Deficit) for the year</td>
<td>104,608</td>
<td>(792,764)</td>
</tr>
<tr>
<td>Adjustments for:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation and amortisation</td>
<td>948,997</td>
<td>887,161</td>
</tr>
<tr>
<td>Operating profit before changes in working capital and provisions</td>
<td>1,053,605</td>
<td>94,397</td>
</tr>
<tr>
<td>Change in trade and other receivables</td>
<td>(111,233)</td>
<td>198,126</td>
</tr>
<tr>
<td>Change in prepayments</td>
<td>(333,629)</td>
<td>47,618</td>
</tr>
<tr>
<td>Change in trade and other payables</td>
<td>511,372</td>
<td>(513,834)</td>
</tr>
<tr>
<td>Change in deferred income</td>
<td>3,571,878</td>
<td>3,525,094</td>
</tr>
<tr>
<td>Net increase in cash from operating activities</td>
<td>4,691,993</td>
<td>3,351,401</td>
</tr>
</tbody>
</table>
19. KEY MANAGEMENT PERSONNEL DISCLOSURES

Transactions with key management personnel

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

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short-term employee benefits</td>
<td>770,143</td>
<td>354,179</td>
</tr>
<tr>
<td>Other long-term benefits</td>
<td>85,760</td>
<td>32,626</td>
</tr>
<tr>
<td>Termination benefits</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>855,903</td>
<td>386,805</td>
</tr>
</tbody>
</table>

In 2014 NIDA has added new staff members into the key management personnel expenses grouping. These amounts include reimbursements to the University of NSW in respect of employment 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 2014 (2013: Nil).

There have been related party transactions between:

• NIDA and the NIDA Foundation Trust: In 2014 NIDA incurred expenses and received reimbursement from NIDA Foundation Trust of $146,384 (2013: $65,263). NIDA leases storage space from the NIDA Foundation Trust for the sum of $176,465 per year. NIDA also manages the running expenses of the storage area and is reimbursed in full by the NIDA Foundation Trust.

• NIDA and the SBW Foundation: NIDA received $100,000 (2013: $100,000) of sponsorship income from SBW Foundation in relation to the Artist-in-Residence program.

There were no other related party transactions during the year ended 31 December 2014 (2013: Nil).

20. ECONOMIC DEPENDENCY

NIDA is primarily dependent upon receipt of grants from the Ministry for the Arts, Attorney-General’s Department (formerly provided by the Department of Regional Australia, Local Government, Arts and Sport) to ensure it can continue to select, educate and train talented people in preparation for a range of professional careers in the entertainment industry.
In the opinion of the directors of The National Institute of Dramatic Art (NIDA):

(a) NIDA is not publicly accountable;

(b) the financial statements and notes, set out on pages 34 to 46, are in accordance with the Australian Charities and Not-for-profits Commission Act 2012, including:
   (i) giving a true and fair view of NIDA's financial position as at 31 December 2014 and of its performance for the financial year ended on that date; and
   (ii) complying with Australian Accounting Standards – Reduced Disclosures Regime and the Australian Charities and Not-for-profits Commission Regulation 2013;

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

Signed in accordance with a resolution of the directors:

Jennifer Bott AO  
Chairman  
Sydney  
12 March 2015

Bruce K Cutler  
Director
Independent auditor’s report to the members of National Institute of Dramatic Art

We have audited the accompanying financial report of National Institute of Dramatic Art (the Company), which comprises the balance sheet as at 31 December 2014, and statement of comprehensive income, statement of changes in equity and statement of cash flows for the year ended on that date, notes 1 to 20 comprising a summary of significant accounting policies and other explanatory information and the directors’ declaration of the Company.

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

Directors’ responsibility for the financial report

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

Auditor’s responsibility

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

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

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

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

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

Auditor’s opinion

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

(a) giving a true and fair view of the Company’s financial position as at 31 December 2014 and of its performance for the year ended on that date; and

(b) complying with Australian Accounting Standards – Reduced Disclosure Requirements and the Australian Charities and Not-for-profits Commission Regulation 2013.

KPMG

Tracey Driver
Partner
Sydney
12 March 2015
Auditor's Independence Declaration under subdivision 60-C section 60-40 of Australian Charities and Not-for-profits Commission Act 2012

To: the directors of 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 2014 there have been:

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

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

KPMG

Tracey Driver
Partner
Sydney
12 March 2015
DONORS AND PARTNERS

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

$100,000 and over
Cowed Foundation
Free TV Australia
Girgensohn Foundation
Helpmann Family Foundation
Ivany Foundation
Ian Potter Foundation
Seaborn, Broughton & Walford Foundation
Wolanski Foundation

$50,000 and over
Roger Allen AM & Maggie Gray
Ian & Carole Byrnes
Creative Partnerships Australia
Martin Dickson AM & Susie Dickson
ICON / Dendy
Robertson Foundation

$20,000 and over

$10,000 and over
Ted Blamey, Fiona Cotton, Laidlaw Foundation, John & Michelle Landerer, Roy & Cindy Manassen, Net-A-Porter Group, Alex Pollak & Elizabeth Knight, Assoc Prof Ross Steele AM

$1,000 and over

$500 and over

Scholarships
Roger Allen & Maggie Gray Scholarship, June Baker Scholarship, Andrew & Andrea Banks Scholarship, Peter Baynes Memorial Scholarship, The Bennelong Club – Friends of the Sydney Opera House, Big Kahuna Imagineering Scholarship, Bruce Caldwell Scholarship, Ruth Cowled Design Fund, Ruth Cowled Memorial Scholarship, Bruce Davey Scholarship, Bruce Gyngell Award – Free TV Australia, ICON/Dendy Scholarship, Peter Ivany AM International Scholarship in Staging, Steven H Koppe International Scholarship, Laidlaw Foundation Scholarship, Diana Large AO Scholarship, The Robertson Foundation Open Program Scholarship, The Robertson Foundation Regional Scholarship, Ross Steele AM Scholarship, Brian J Sutton Charitable Trust (managed by Perpetual), Scholarship in memory of Keith Bain OAM, Wolanski Foundation Scholarship

Scholarships in perpetuity
The Keith Bain OAM Scholarship in Movement, Malcolm Chaikin Scholarship Fund, Pam Dawson Memorial Scholarship, Gallery First Nighters Scholarship, The Ben Gannon Scholarship, Mel Gibson/Village Roadshow Scholarship, Margaret Gillespie & Pauline Price Scholarship, Helpmann Family Fellowships, Dawn O'Donnell Scholarship, J G Reynolds Scholarship, John Nichols & Laurel Tsang, John & Jill Roth, Stanley & Charmaine Roth, Bruce & Barbara Solomon, Paul Venables, Chris & Pat Wetherall

Bequests
Keith Bain OAM, Frederick James Blackwood, Nick Enright AM, Lady (Vincent) Fairfax AO OBE, Ben Gannon AO, Rodney Jones, Frederick J Gibson Bequest in memory of Garnet H Carroll OBE, Norman McVicker OAM, Dawn O'Donnell, Dr Rodney Seaborn AO OBE, Hazel Treweek OAM MBE

Bequestors
Andrew Banks, Cowled Foundation, John Gully, Margaret Helman, Dr David M Schwartz

Awards
Australian Production Design Guild Awards, BBM Youth Award, William Fletcher Foundation, The Gloria Payton Foundation and the Gloria Dawn Foundation, Ken Healey Playwrights Award, Arna Maria Winchester Award

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

NIDA celebrates the loyalty and long-term commitment of its donors, acknowledging the lifetime contributions of its donors in 2014.