Photographers: Phil Carrick, Gaye Gerard, Olivia Martin-McGuire, Tahnee McGuire, Alex Vaughan and Lisa Maree Williams.
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Vision

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

Mission

Creative transformation is at the heart of NIDA’s mission. NIDA will continue to provide immersive conservatoire-based education and training, and a collaborative environment to support exceptional students on their personal journeys to become innovative creative artists and practitioners.
NIDA has had a very successful year both educationally and artistically. The Board was also pleased NIDA received very positive endorsements from Commonwealth and State agencies that are fundamental to NIDA’s functioning as a higher education institution.

In 2010 NIDA was registered for a further five years as a higher education institution by the NSW Department of Education and Training. In July the Australian Universities Quality Agency (AUQA) published the report of the audit panel that undertook AUQA’s first detailed quality audit of NIDA’s activities. The report noted that NIDA is moving through a process of change and renewal and acknowledged the “enormous amount of work that has been undertaken within the Institute by staff at all levels in effecting change”. New teaching staff members who joined NIDA during the year are also deeply involved in this process, particularly in the areas of film and television, playwriting, voice, music and movement.

The extraordinary talent and commitment of NIDA’s students and the strength of NIDA’s teaching were demonstrated in the bold production program in 2010, which included the complexities of the off-site production of The Hour We Knew Nothing of Each Other, the superb presentation of the musical Assassins and the wonderful presentation of the Russian epic Flight.

Through the Open Program, Corporate Performance and hire of our venues, NIDA continues to offer access to the wider Australian community through opportunities to develop their creativity and performance skills.

We are grateful to the Australian Government, the University of NSW and our corporate sponsors and private donors for their continuing support. In 2010, we were delighted to welcome the major support of the Seven Network and the Seaborn, Broughton and Walford (SBW) Foundation for our work. Through the generosity of the Seven Network we have been able to upgrade our facilities for teaching in the area of film and television and the SBW Foundation enabled the continuation of our Artist-in-Residence program, with the engagement of Legs on the Wall who worked with NIDA throughout 2010.

My special thanks to the members of the NIDA Board of Directors, Board of Studies and NIDA Foundation Trust and to others who have contributed so generously of their time and professional skills during the year.

The NIDA Board appreciates the commitment of Lynne Williams and the NIDA staff to ensuring that NIDA maintains its standards of excellence and ensures the Institute and our students continue to be leaders in the exciting and changing world of the arts and entertainment industry.

Malcolm Long
Chairman
2010 saw significant development across many areas of NIDA. Building on initiatives launched in 2009 — NIDA’s 50th Anniversary year — we continued to provide opportunities for our students to explore new methods of generating work, new kinds of collaborative partnerships and new ways to engage with audiences.

Our annual Artist-in-Residence program is particularly valuable. Supported by the Seaborn, Broughton and Walford Foundation, the program offers students the opportunity to explore ideas with cutting-edge artistic practitioners who are industry leaders in their fields. In 2010, the second year of the residency program, our students worked with renowned physical theatre company Legs on the Wall. Students across all courses were able to experiment with contemporary physical theatre and to understand the particular needs and opportunities of this art form. In May, the design, directing and production students collaborated with Legs on the Wall to bring together the sights, sounds and spirit of a vaudeville carnival in the NIDA foyer with Tiny Top. In August, weeks of rehearsal at Legs on the Wall’s home, The Red Box in Lilyfield, resulted in an off-site production of The Hour We Knew Nothing of Each Other, by Peter Handke. Performed on the forecourt of Customs House at Sydney’s Circular Quay, this huge undertaking gave students invaluable insights into presenting a physical work within a busy outdoor environment.

There were also significant additions to our courses in 2010. A new music theatre stream was developed within the Bachelor of Dramatic Art (Acting) and the new Head of Screen, Di Drew, led a major refurbishment of the Reg Grundy Studio incorporating a purpose built set, new equipment and screen-test room. We are particularly grateful to Seven Network, our principal partner, for their sponsorship of this project and we are looking forward to building on this relationship over the next five years.

In 2010 we welcomed Jane Bodie, our new Head of Playwriting, and the first cohort of postgraduate playwriting students to work alongside our postgraduate directing students. The presence of the playwrights had a profound effect on students across all courses at NIDA, adding to their appreciation of the process of development and realisation of new work. NIDA’s commitment to the creation of new work was reflected in the official launch of the NIDA Annual Commission supported by the NIDA Foundation Trust and we were able to present our anniversary commission of Alana Valentine’s play, Lost Illusions as part of the 2010 graduating play season and to announce Ian Wilding as the 2010 NIDA commissioned playwright.

The NIDA production program was again a highlight of the year and we welcomed a number of guest directors including Tom Healey, Ros Horin, Chris Hurrell, Darren Gilshenan, Lee Lewis and Iain Sinclair. In September we hosted Sergei Tcherkasski from the St Petersburg State Theatre Arts Academy who directed a production of Bulgakov’s Flight, offering students an opportunity to explore Russian repertoire and audiences a chance to see an epic theatre work rarely performed in Australia.
New partnerships within the arts and entertainment industry provided a variety of opportunities for our graduates within our Pathways into Industry program alongside the expansion of the Springboard program in support of emerging artists. In March we toured three shows from our 2009 graduating directors’ season to the Adelaide Fringe Festival. The Adelaide program was well received and it gave many of our students the opportunity to experience the challenges and joys of transplanting a production into a different venue and context, as well as providing those involved with invaluable exposure to the industry and audiences in Adelaide.

In July, the Australian Universities Quality Agency (AUQA) published its first quality audit of NIDA as a higher education provider. The audit panel visited NIDA in March and met with over 90 people, including staff, students, employers and other members of the industry. The positive and encouraging audit report commended the changes taking place at NIDA and our commitment to continuous improvement.

Of course, all of these new program initiatives and our successful audit would not have been possible without the ideas and enthusiasm of members of the NIDA teaching and support staff and my thanks go to them for their commitment to the changes we have implemented. We continued to attract experts to join our teaching team and welcomed Katerina Moraitis, our new Head of Voice, who joined us from Central School of Speech and Drama in London, as well as many new part-time tutors who came to NIDA to offer specialist knowledge and expertise across all courses. They continue to bring energy, fresh ideas and current practice into the organisation.

My thanks also to our hard-working commercial and outreach teams who have returned outstanding financial results despite a very difficult business climate. This is a testament to the quality of the experience that we offer everyone who comes to NIDA, whether as part of the Open, Corporate Training or Parade Theatres programs or as prospective students attending Open Day or as our friends, donors and sponsors enjoying students’ presentations.

During 2010, we took another step closer to achieving our vision for a Centre for Contemporary Performance Practice at NIDA through a feasibility study funded by the Federal Government. The feasibility report supported this initiative as the next logical step for NIDA to enhance the postgraduate program, provide continuing professional development opportunities for mid-career practitioners and to provide experimental studios for the generation of new cross-platform work.

NIDA is committed to offering elite training which will nurture cultural leaders and ensure the creativity and innovation that are crucial to the future of the global arts and entertainment industry. Through the proposed Centre for Contemporary Performance Practice we want to ensure that Australians are at the forefront of research into a broad range of new and emerging performance contexts and have the entrepreneurial skills to turn innovative ideas into viable initiatives. We look forward to taking the next steps in 2011 towards achieving our vision.

Lynne Williams
Director/CEO
THE BOARD OF DIRECTORS

The role of the Board is to:

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

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

a) Monitor the educational and artistic performance of the Company
b) Facilitate fundraising
c) Ensure sound risk management policies
d) Manage the relationship between Board Members and between the Board and the Director of the Company
e) Implement appropriate succession planning policies.

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

2010 BOARD MEMBERS

Mr Malcolm Long [Chairman]
Ms Virginia Braden OAM — appointed 25 May 2010
Mr John Clark AM — resigned 9 May 2010
Mr Bruce Cutler — appointed 25 May 2010
Mr Kim Dalton OAM — appointed 25 May 2010
Prof. Anthony Dooley, UNSW Nominee
Ms Judith Isherwood — appointed 25 May 2010
Mr Kim Dalton OAM, Chair Board of Studies
Mr Garry McQuinn
Prof. Elizabeth More AM
Mr James Moser
Ms Jenni O’Dowd — term concluded 25 May 2010
Mr Christopher Puplick AM — term concluded 25 May 2010
Ms Pamela Rabe
Mr Leslie Walford AM, SBW Foundation Nominee
Ms Lynne Williams [ex-officio]
Dr William Winspear AM — term concluded 25 May 2010

2010 BOARD OF STUDIES MEMBERS

Mr Tom Jeffrey AM [Chairman]
Mr Peter England — term concluded January 2010
Ms Sheridan Harbridge — appointed 18 February 2010
Ms Moira Hay
Dr Brian Howard
Ms Lee Lewis — appointed 22 February 2010
Ms Julie Lynch
Mr John McCallum
Prof. Elizabeth More AM
Mr Mikkel Mynster
Mr Nicholas Parsons
Mr Noel Staunton — resigned 4 October 2010
Assoc Prof. Ross Steele AM
Mr Gavan Swift
Mr Malcolm White
Ms Lynne Williams [ex-officio]
Mr Felix Williamson — resigned 13 May 2010
Ms Remy Wood [President SCON ex officio] — appointed 18 Feb 2010

THE AUDIT, FINANCE, REMUNERATION AND ADMINISTRATION COMMITTEE

2010 COMMITTEE MEMBERS

Mr Bruce Cutler (Chairman)
Mr Christopher Puplick AM — until 25 May 2010
Ms Lynne Williams
Prof. Elizabeth More AM

THE GOVERNANCE AND NOMINATION COMMITTEE

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

THE GOVERNANCE AND NOMINATION COMMITTEE

2010 COMMITTEE MEMBERS

Mr Malcolm Long (Chairman)
Mr Tom Jeffrey AM
Prof. Anthony Dooley

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.
EXECUTIVE
Director/Chief Executive Officer Lynne Williams
Executive Officer Rita Mastrantone

TEACHING PROGRAM
Heads of Departments
Acting Tony Knight
Design Michael Scott-Mitchell
Production Mikkel Mynster
Production Manager/Head of Production Crafts Nick Day
Postgraduate Studies/Directing Egil Kipste

Heads of Disciplines
Costume Fiona Reilly
Movement/Dance Lisa Minett
Music Andrew Ross
Performance Practices Karen Vickery
Playwriting Jane Bodie
Properties Todd Arthur
Scenery Construction Tony Pierce
Screen Di Drew
Stage Management Stephanie Kamasz
Voice Katerina Moraitis

Departmental Staff
Acting Kevin Jackson
Costume Robin Monkhouse
Costume Assistant Vicki Brown
Design Sue Field
Design Carson Andreas
Music Nigel Ubrihien
Performance Practices Daniel Johnston
Performance Practices Anthony Skuse
Production Peter Savage
Scenic Art Anthony Babicci
Voice Betty Williams

STUDENT & STAFF SERVICES
Director, Student & Staff Services Julia Selby
Human Resources Manager Toni Adler
HR Administrative Assistant Vanessa Jones
Teaching and Learning Manager Gayle Martin
Full-time Courses Coordinator Cathy McDouall
Student Services Coordinator Elisangela Sena Barney
Production Coordinator Johanna Mulholland
Postgraduate Courses and Projects Coordinator Lisa Burns
Alumni Relations Officer Tonya Grelis
Receptionists Maria Pantelis/Nathan Michail

LIBRARY
Librarian Ross Bruzzese
Library Technician Grace Sagud
Library Assistant Todd Trenerry
Library Assistant Liana Piccoli
OPEN PROGRAM, CORPORATE PERFORMANCE, MARKETING AND DEVELOPMENT

Director, Strategy and Business Development  Luke Nestorowicz

Open Program
Head of Open Program  Mark Gaal
Business Manager  Polly Brett
Manager, Part-time Courses & Productions  Mary-Anne Gifford
Manager, National Short Courses  Peta Downes
Manager, Youth and Holidays  Peter Mountford
Manager, Schools  Kelly Mackereth
Operations Manager  Michael Sieders
Operations Coordinator  Richard Moore
Project Administrator (RTO compliance and accredited courses)  Kristy Allin
Administrative Officer  Lyne Owen
Administrative Assistants  Alyce Andrews, Fiona Boidi

Corporate Performance
Course Coordinator  Lyn Lee

Marketing
Head of Marketing (acting)  Priscilla Hunt
Marketing Executive  Candice Wise

PHILANTHROPY AND EVENTS
Head of Sponsorship and Philanthropy  Sheena Duncan
Philanthropy and Sponsorship Executive  Caroline Spence

OPERATIONS
Director, Operations  Allan Morgan
Facilities Manager  Peter Fisher
Operations Coordinator  Merrin Lavender
Manager, IT  Uday Puttagunta
IT Hardware (Kalex Computing)  Derek Jackson
Archive and Records Manager  Ann O’Hea

VENUES
Manager — Parade Theatres  Les Currie
Venue Coordinator — Parade Theatres  Nick Triandafyllou
Box Office Coordinator  Peter Thornton
Technical Manager  Marcus Kelson
Lighting Supervisor  Adrian Wright
Staging Supervisor  Bryte Cameron
Audio and AV Supervisor  Felix Kulakowski
Maintenance Technician  Ian Turland

ACCOUNTS
Accountant  Shaun Luttrell
Finance Manager (Commercial Services)  Jacqui Hamilton
Accounts Assistant/Friends of NIDA Coordinator  Rosie Fedorow
Accounts Assistant  Hanna Pasternak

* As at 1 March 2011
Higher Education Courses

ACTING

In 2010, four major new appointments were made within the Acting department. We welcomed Di Drew as our first Head of Screen, Andrew Ross as Head of Music, Lisa Minett as Head of Movement/Dance and Katerina Moraitis as Head of Voice.

In addition, the Acting course underwent an extensive review as part of NIDA’s new Course Review Program. This proved to be invaluable in planning for new and enhanced elements of the course such as the introduction of the music theatre stream and the enhanced teaching of film and television. It has also enabled a new model for the teaching of voice. Course content has been refreshed and space created for the students to devise and present their own work — an increasingly important area for actors as emerging artists within the Australian performing arts industry.

One of the highlights of 2010 was our collaboration with Artists-in-Residence, Legs on the Wall. Students were given valuable workshops at The Red Box, the home of the company, where they explored aspects of physical theatre including working in harness on the walls. Our year with them culminated in an off-site production of The Hour We Knew Nothing of Each Other outside Customs House in Sydney.

Other production highlights of the year included the musical Assassins by Stephen Sondheim and John Weidman, with choreography by guest artist John O’Connell and the epic production of Bulgakov’s Flight directed by visiting director, Sergei Tcherkasski.

Our 2009 commissioned playwright Alana Valentine, developed her new work throughout the year and her adaptation of Balzac’s Lost Illusions was directed by Iain Sinclair as part of the Graduation season of plays.

We also continued our association with the Australian Film Television and Radio School, a relationship which we have been building since 2009.

Once again we were delighted to welcome international teachers to NIDA, including Jeremy James from Le Théâtre du Soleil and singer and voice teacher Frankie Armstrong. We were very fortunate to welcome Leon Ford and his production team to produce our 2010 third year showreels.

This year, Albert Music very generously offered to host the third year students at their studios in North Sydney and students were able to work with their producers to ensure third year voicereels were at industry standard.

I would like to thank the staff, students, and guest artists for their invaluable contribution to 2010.

Tony Knight, Head of Acting

DESIGN

Design 1 students produced some wonderful work in 2010, showing exceptional flair and skill.

Paper costumes were a highlight where the students designed, manufactured and wore their creations in a performance piece presented at the Gala. Their first set and costume design exercise was for Long Day’s Journey into Night. The level of model making skill demonstrated in this exercise strongly supported the new teaching
initiatives that have been introduced in Communications 1. Their year concluded with a full design for Oresteia, where students were required to present their work in a formal powerpoint presentation.

Design 2 students completed a series of highly imaginative, well researched and cleverly presented projects. After working in teams with the student directors on Tiny Top with the Artists-in-Residence, Legs on the Wall, they developed their opera design with renowned opera director Elke Neidhardt. Their formidable design solutions were showcased at EXPO NIDA. The year concluded with the directors’ graduation productions. A highly successful season of one-act plays ensued. This exercise has continued to form firm working partnerships between the student directors and designers. Many of these partnerships are being carried beyond NIDA into the profession.

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

Michael Scott-Mitchell, Head of Design

DIRECTING

The Graduate Diploma in Directing aims to provide emerging directors with an individual methodology and practical experience across a range of settings.

Course work covered important aspects such as: dramaturgy, performance history, scenography, technical theatre, contemporary practice and leadership. The directing students worked closely with Design 2 students on a number of projects: designing short films and video clips, formal designs for the opera Love of Three Oranges and their graduation productions. In addition to the normal course work, Directing students had the opportunity to work with Acting, Design, Production and Playwriting students on in-house projects; including a multimedia presentation with Production students and directing playreadings for the Playwriting students with Acting 2.

Major directing experience at NIDA included 10-minute plays with Acting 1, circus skills with Legs on the Wall, short films and directing singers from Opera Australia in arias and duets. Outside NIDA, the students had the opportunity to conduct scenework at the Actors Centre Australia, National Theatre, QUT and Adelaide Centre for the Arts. Other significant directing work included: Triple J video clips, 24-hour play generator at Griffin Theatre and a demonstration of directing technique at the ADSA Conference in Canberra.

Kip Williams completed his Master of Dramatic Art. His extended essay dealt with the representation of women on the Australian main stage. Before his graduation production of The Lord of the Flies, Kip was seconded to the Melbourne Theatre Company for Richard III, was Assistant Director for Kate Cherry on The Turn of the Screw at Victorian Opera, and directed Fifth of July at Princeton University, USA.

As usual, the final graduation productions were the highlight of the year. In 2010 these were: The Labyrinth, directed by James Dalton
Salome, directed by Stephen Nicolazzo
Vampire Lesbians of Sodom, directed by Kai Raisbeck

pool (no water!), directed by Virginia Savage
Private View, directed by Jeffrey Jay Fowler
The Lover, directed by Jemma Gurney

The final two productions were selected to tour to Theatre Works in Melbourne in March, 2011.

Egil Kipste, Head of Directing

PRODUCTION

The new four-term structure introduced in 2010 proved effective in achieving great results during a busy year for the Production Department.

In addition to the Performance Production Program (which included the production of The Hour We Knew Nothing of Each Other at Customs House), students were actively engaged in mounting several class-based projects of varying scale. These included House of Force — a three-week project with the Artists-in-Residence, Legs on the Wall, which culminated in a dramatic show with flying students at The Red Box — and a collaborative multimedia project with the Directing and Playwriting courses.

As expected, the first year of the new four term structure was challenging, but many advantages soon emerged. Most notably, there was time to train students before they took on their first roles in the Performance Production Program. To take full advantage of the four term model, we will continue to develop the structure over the coming 12 months.

The year ended with the annual directors’ graduation productions, featuring the work of first and second year Production students. Two of those pieces toured to Theatre Works in Melbourne in early 2011. Four third year and two second year students travelled with the shows as production staff.

Next year promises to be exciting as the infrastructure upgrades planned during 2010 come online, including a music lab, sound studio upgrades, lighting studio upgrades and music practice rooms with planned facility for recording.

Mikkel Mynster, Head of Production

PROPERTIES

A successful transition to the new BDA Properties course was achieved in 2010 through the double delivery of some modules and a leap year for others. With the old BDA Productions Crafts [Properties] course superseded in 2009, the adjustments this year brought current students into line with the new modules and course sequencing.

With only one student completing third year in 2010 our industry links through the secondment program were not as broad as in recent years. However, our third year student experienced productive placements domestically with Opera Australia and internationally with Blackfriars Scenery Ltd, U.K. To further foster industry links a networking afternoon was held for the second and third year students with members of Sydney Theatre Company, Opera Australia and Belvoir Street, and properties workshops were held at the STC early in the year.

The implementation of the new four term structure, split between production terms and studio terms allowed more time for the students to acquire the requisite skills and knowledge needed to create a high standard of properties work for the NIDA performance production program.

Todd Arthur, Head of Properties
COSTUME

This year our students received the highest possible accolades from industry in their secondments. Four were from overseas companies and individuals who specifically noted the maturity and scope of the ability of our students.

The Costume Department began the task of organising and documenting its production collections and resources. The first major step was to house and document all fabric stock kept at Alexandria. Over the next few years we plan to record resources such as wigs and shoes, and also begin to address the costume research collection. We have re-housed and rationalised the props collection with the addition of extra shelving at Alexandria.

The most high profile achievement of the Costume course in 2010 was the curating and mounting of the Australian dance costume exhibition Making Tracks at the Palazzo Medici Riccardi in Florence, as part of the Costume Colloquium. Students from all three years curated, designed, realised and mounted the exhibition, which showcased 32 costumes from prominent Australian dance companies. Costume 3 students then set up the exhibition which was augmented by a conference paper from Fiona Reilly.

In 2010 Costume began preparations for a mentorship program for new graduates expected to be fully implemented in 2011.

Fiona Reilly, Head of Costume

PLAYWRITING

In 2010 we welcomed our first students in the Playwriting stream of the Graduate Diploma of Dramatic Art. The course aims to provide emerging playwrights with a deeper knowledge and understanding of both the writing process and contemporary theatre practice. It also provides them with a broad knowledge of dramatic literature, performance history and the play production process, including dramaturgical skills and support.

In addition to the normal course work, Playwriting students had the opportunity to work with Acting, Design, Production, Props and Directing students on special projects in 2010.

Major writing experiences at NIDA included radio plays, Tiny Top staged by Legs on the Wall, short films, the Living Library Project with Hilary Bell, Location, Relocation (a filmed scenes project with Props students) and a multimedia project. The writers also gave dramaturgical support on the directors’ graduation productions.

Outside NIDA, our students attended the Playwrights Festival in Brisbane, a writing retreat with dramaturg Peter Matheson, and the 24-hour play generator at the Griffin Theatre; they rehearsed readings of new full length works at the MTC studio and wrote their Christmas play as an ensemble at Griffringe at the Griffin Theatre at the end of 2010.

The highlight of 2010 was our final graduation productions:

- Two by Two, written by Dan Giovannoni, which is being funded for a development period and will have an industry reading at 45Downstairs in Melbourne in 2011.
- The Promise of Sunrise, written by Lia Savvides
- Something (at least), written by Peter J Lamb
- Sprout, written by Jessica Bellamy
- Lyrebird, written by Amelia Evans
- Pictures of Bright Lights, written by Maree Freeman, which will be produced at The Bondi Pavilion for Tamarama Rocksurfers 2011 season.

Jane Bodie, Head of Playwriting

SCENERY CONSTRUCTION

The Scenery Construction Department had a full and rewarding year. Practical class work focused on expanding the students’ knowledge and skills through working on both a carpentry and metal work project. These projects allowed each student to fulfil individual design concepts as well as to explore the use of different building materials, many of which were used in construction of scenery for the Production Program.

The students were assigned to the productions of Assassins and Twelfth Night in the second term and Lost Illusions and Flight in the fourth term. They also successfully undertook the Scenery Supervisor roles for the directors’ graduation productions at the end of the year.

We were grateful for the assistance of visiting scenery builder, Lynsey Brown, former Head of Scenery at RADA in London, who worked closely with our students during the third and fourth terms. She complimented NIDA on our teaching facilities as well as the scale and quality of our sets.

The experience gained in the first year of this two year course will enable the Scenery students to again take on the role of Scenery Supervisors for productions in 2011.

Tony Pierce, Head Of Scenery
Accredited Courses

**HIGHER EDUCATION ACCREDITED COURSES**
At the start of 2010 NIDA had 171 students enrolled in eight higher education courses: Advanced Diploma of Dramatic Art in Scenery Construction; Bachelor of Dramatic Art (Acting); Bachelor of Dramatic Art (Costume); Bachelor of Dramatic Art (Design); Bachelor of Dramatic Art (Production); Bachelor of Dramatic Art (Properties); Graduate Diploma of Dramatic Art, Directing and Playwriting streams, and Master of Dramatic Art, Directing stream.

**VETAB ACCREDITED COURSES**

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**Seconndments**

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

Design, Production, Costume and Properties students spent some of their final year on seconndment to professional companies, productions and events across many fields. The seconndment system has proved highly successful thanks to the generous support of industry and the co-operation of the Media, Entertainment and Arts Alliance. In 2010, organisations and individuals offering valuable experience to NIDA students included:

- **2010 Helpmann Awards**
  - Fremantle Media

- **ABC Triple J Radio**
  - Fourth Wall Events

- **Adelaide Festival of Arts**
  - Gateway Films (UK)

- **Ambience Entertainment**
  - Gordon/Frost Organisation

- **Angels: The Costumiers (UK)**
  - Heavy Heavy Roll Studios

- **Aztech Events**
  - Ian Anderson, Lighting Designer

- **Back Row Productions**
  - Juniper Street Productions

- **Bangarra Dance Theatre**
  - Lynne Ruthven Casting

- **Bell Shakespeare Company**
  - Melbourne Theatre Company

- **Belvoir Street Theatre**
  - NSW Department of Premier and Cabinet

- **Big Day Out**
  - NYC Festival Fringe 2010

- **Bill Kenwright Ltd**
  - NZ International Arts Festival

- **Butlers Events & Staging Pty Ltd**
  - Opera Australia

- **Cambridge Events**
  - Physical Virus Collective Theatre

- **Chameleon Touring Systems**
  - Porchlight Films

- **City of Sydney New Year’s Eve**
  - St Kilda Festival

- **CODA Audio Services**
  - Sleeping Beauty Productions

- **Cosprop (UK)**
  - Soundwave Festival

- **Dainty Consolidated Entertainment**
  - Sydney Festival

- **Darwin Festival**
  - Sydney Opera House

- **Dept of Education and Training, Arts Unit**
  - Sydney Theatre Company

- **Disney Theatrical Productions Australia & New Zealand**
  - System Sound

- **Dr Zhivago**
  - Victoria and Albert Museum (UK)

- **Essential Media and Communications Pty Ltd**
  - Victorian Opera
Many visiting teachers, directors, professional organisations and members of the performing arts are engaged each year to teach or participate as special guests across a wide range of subjects. In 2010 these visiting staff and guests included:

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<th>Name</th>
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<tr>
<td>Nik Amanovic</td>
<td>Mark Bailey</td>
<td>Helmut Bakaitis</td>
<td>Rowena Balos</td>
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<td>Hilary Bell</td>
<td>Nazrie Bitar</td>
<td>Sally Blackwood</td>
<td>Ron Blair</td>
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<td>Rosie Boylan</td>
<td>Adriano Cappelletta</td>
<td>Kim Carpenter</td>
<td>Jean Carroll</td>
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<td>Prof. Sharon Carnicke</td>
<td>Peggy Carter</td>
<td>Mary Cerny</td>
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<td>Richard Cottrell</td>
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<td>Dr John Golder</td>
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<td>Charmian Gradwell</td>
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<td>Ros Horin</td>
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<td>Galina Kondrashova</td>
<td>Larissa Korolova</td>
<td>Wanda Levine</td>
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<td>Lee Lewis</td>
<td>Prof. Mary Luckhurst</td>
<td>Max Lyandvert</td>
<td>Julie Lynch</td>
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<tr>
<td>Penny Martin</td>
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Lord of the Flies
Graduation production

Lost Illusions
Graduation production

After Dinner
Graduation production
## Statistics

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* At 31 January 2010
1 GDA Dir — Graduate Diploma of Dramatic Art specialising in Directing
2 MDA Dir — Master of Dramatic Art specialising in Directing
3 GDA Play — Graduate Diploma of Dramatic Art specialising in Playwriting
Rachel Smith
Samuel Johnson
Tyson Mackenzie
Renee McClanahan
Benjamin Northmore
Rachel Smith
Kim Straatemeier
Rhys Chapman
Elisabeth Allen
Zoe Gymer-Waldron
Caitlyn Newbury
Stephanie Wigens
James Dalton
Jeffrey Jay Fowler
Jemma Gurney
Stephen Nicolazzo
Kai Raisbeck
Virginia Savage
Kip Williams
Jessica Bellamy
Amelia Evans
Maree Freeman
Dan Giovannoni
Peter Lamb
Natalia Savvides
Libby Asciak
Bianca Baykara
Malory Butters
Felicity Calwell
Daniel Downing
Declan Egan
Anna Freeland
Elizabeth Jackson
Tina Jackson
Jessica Quoy
Christopher Vernon
Alyssa Wilkins
The NIDA Open Program offers short and part-time courses to enable the wider community to benefit from NIDA’s facilities and expertise.

In 2010, 13,877 young people and adults enrolled in short and part-time courses and 2,295 people attended two public theatre productions. There were 352 casual tutors, directors, designers and technical support staff employed during the year.

Our 2010 January summer programs were the largest ever, with 1,900 enrolments. Students came to NIDA from across Australia and from overseas, including Malaysia, Singapore, USA, New Zealand, Britain, Sweden, China and Brazil. Summer courses were also held at partner venues across Sydney and in Brisbane, Melbourne, Canberra and Adelaide.

We established the year-long adult part-time course The Actor in Melbourne, and regular weekend classes for young people in Blacktown, in Sydney’s western suburbs. In June, NIDA tutors spent two weeks developing the skills of ASTRO TV staff in Kuala Lumpur, Malaysia. New touring and school holiday courses included a series of Doctor Who-inspired activities, the result of a new partnership with BBC Worldwide.

In August, 1,675 people attended the professional theatre production for families Across the Story Bridge in the Parade Theatre.

We also provided programs for teachers and school students on a variety of school curriculum subjects, and accredited teacher training continued. The Diploma of Music Theatre enjoyed its second year.

NIDA’s Corporate Performance program held 64 public and 150 customised courses for business people at NIDA and nationally, focusing on communication skills development in a variety of business contexts such as meetings, presentations, briefings and lectures.

Mark Gaal
Head, NIDA Open Program
NIDA Foundation Trust funds are a critical driver of NIDA’s capacity to grow, to respond to change and to meet the highest educational standards.

The NIDA Foundation Trust raises funds through corporate partnerships, private giving, events and bequests. These contributions finance important annual activities as well as targeted special projects. Highlights in 2010 included:

- NIDA welcomed Seven Network as its first Principal Sponsor for the next five years. This cash sponsorship will provide for a significant investment in film and television training for NIDA students.
- The Student Scholarship Program provided bursary assistance for many interstate students and those in financial need, as well as funding for student secondments and other opportunities for artistic development.
- Upgrades to learning technologies, with an ongoing grant to NIDA of $100,000 towards technology and equipment, to ensure that NIDA remains a centre of training excellence.
- International director Professor Sergei Tcherkasski was engaged with the support of patrons of NIDA’s international director program, the Girgensohn Foundation.
- Support was provided for the NIDA Archive and an Archive and Records Manager position, to ensure that collections are preserved as a valuable resource for research, teaching and education.
- A bequest to the NIDA Foundation supports the NIDA Annual Commission. In 2010, this was playwright, Ian Wilding.
- Support for young female directors is provided through the Dawn O’Donnell bequest, which in 2010 allowed the graduate directors to take part in the Adelaide Fringe Festival.

The NIDA Foundation Trust Gala Event continues to be a highlight of NIDA’s year. Conceived and executed by NIDA students and graduates as a showcase of extraordinary talent and creativity, it raised funds for the Student Scholarship Program as well as over $40,000 for a new concert grand piano and new upright piano.

NIDA FOUNDATION TRUST DIRECTORS

Mr Andrew Banks, Chairman
Ms Elizabeth Butcher AM
Mr Bruce Davey
Mr Ian Enright
Ms Katherine Keating
Emer Professor Dame Leonie Kramer AC DBE
Mr Peter Reeve
Mr Peter Rose
Salome
Directors’ productions
The Australian Government granted NIDA funding for capital works projects in 2010 including:

- Maintaining the functionality and serviceability of theatrical and teaching resources including flying, rigging, and costume equipment.
- Upgrading digital local area network and telecommunications infrastructure
- Improving building and environmental services in administration areas, and student amenities
- Improving efficiency in the use of existing space by creating a playwriting studio and AV/Tutorial Rooms
- Updating elements of the Playhouse dressing rooms, seating and lighting
- Replacing perimeter security and access control infrastructure
- Improving the library security system
- Improving safety in the costume workshop and courtyard amphitheatre areas.

NIDA continued its investment in technology to support learning and teaching within a rapidly changing business, technological and educational landscape including:

- Updating computer workstations for CAD, MAC-Lab and music technologies
- Improving local area network security and business continuity infrastructure
- Installing wireless theatre communications and digital projection equipment
- Providing new sets, scenery and costume making equipment
- Providing stage and upright pianos and digital keyboards.

The Seven Network sponsorship funded upgrading of the Reg Grundy Studio, providing up-to-date film and television facilities, including a semi-permanent film set. The newly appointed full time Archives and Records Manager developed policies for the archive collection and acquisitions, archive establishment, and records management in line with best practice.

The Parade Theatres enjoyed another successful year in 2010, with corresponding financial returns. The introduction of the Short + Sweet Festival, Short Sweet + Dance Festival and the Sydney Comedy Festival reinforced the eclectic program of popular commercial and community activities, which included the premiere seasons of two original Australian musicals, *Beaudy* and *Every Single Saturday*. NIDA’s 2010 production program again ensured all areas of NIDA were used for performance with designs that took every advantage of the facilities and resources available in the venues.
Friends of NIDA

Friends of NIDA (FON) not only enables the general public to observe the education and training of young theatre practitioners at close quarters, but also provides financial assistance to a number of appreciative students who face unexpected expenses during their course. Since its formation in 1996, FON has filled these two essential roles and in 2010 we were proud to continued to support NIDA in these ways.

Dr Bill Winspear AM
Chair, Friends of NIDA

Volunteers

NIDA would like to thank the many people who volunteered their time and services to support NIDA and who assisted with our student productions in 2010. They included:

Akos Armont  Sheridan Harbridge  David Round
James Brown  Martin Harper  Helen Thomson
Guy Edmonds  Kimberley Hewes  Beris Tomkins
Declan Egan  Owen Little  Chris Vernon
Malcolm Forbes  Ashley Ricardo

Rodney Seaborn Library

The extension of opening hours and the upgrading of facilities at the Rodney Seaborn Library confirmed the library’s role as an essential learning, research and collaboration hub for NIDA.

In 2010, close to 35,000 items were borrowed by NIDA students and staff, and the library also assisted 264 other visitors, including many researchers.

Library hours were extended to 8:30 am to 8 pm on weekdays during term. Renovations to the library space included the construction of three meeting rooms with audio-visual equipment, enabling groups of students to watch and discuss films and television programs relevant to their courses.

A new security system and self-service loan station were installed using the latest radio frequency identification technology. The self-loan station provided students with more flexibility with lending processes and also enabled staff to be available to respond to more detailed enquiries and engage in other activities.

NIDA was grateful to receive a bequest from the late Rodney Jones comprising a large collection of CDs, DVDs, and books. This collection is focussed on musical theatre, providing a valuable resource for students.

We also increased our collection of DVDs of Australian films and television series to support NIDA’s new courses in film and television.

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

My thanks to my colleagues in the library team for their commitment and support during 2010, enabling the library to continue to provide a high level of service to staff and students.

Ross Bruzzese
Librarian
## Third Year Productions

### Assassins

Parade Theatre 31 May – 5 June

**Music & lyrics** by Stephen Sondheim  
**Book** by John Weidman  
**Director** Tony Knight**  
**Musical Director** Andrew Ross**  
**Choreography** John O’Connell*

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<td>Scenic Art Assistant</td>
<td>Jessica O’Neill NSW</td>
</tr>
<tr>
<td>GUEST ARTISTS</td>
<td></td>
</tr>
<tr>
<td>Reed 1</td>
<td>Lisa Breckenridge</td>
</tr>
<tr>
<td>Reed 2</td>
<td>Richard Percival</td>
</tr>
<tr>
<td>Reed 3</td>
<td>Ian Sykes</td>
</tr>
<tr>
<td>Horn</td>
<td>Nicole Dixon</td>
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<tr>
<td>Trumpet 1/Cornet</td>
<td>Darryl Carthew</td>
</tr>
<tr>
<td>Trumpet 2/Flugelhorn</td>
<td>Melanie McLaughlin</td>
</tr>
<tr>
<td>Trombone</td>
<td>Gareth Lewis</td>
</tr>
<tr>
<td>Guitar/Banjo/Mandolin</td>
<td>Graeme Brown</td>
</tr>
<tr>
<td>Bass</td>
<td>Peter McLean</td>
</tr>
<tr>
<td>Drums/Percussion</td>
<td>David Armstrong</td>
</tr>
<tr>
<td>Keyboard 1</td>
<td>Nigel Ubrihien</td>
</tr>
<tr>
<td>Keyboard 2</td>
<td>Paul Geddes</td>
</tr>
<tr>
<td>Scenic Art</td>
<td>Anthony Babicci</td>
</tr>
</tbody>
</table>
Accidental Death of an Anarchist

Parade Playhouse 2 – 5 June

By Dario Fo, adapted by Gavin Richards, trans. Gillian Hanna
Director Darren Gilshenan

CAST
Maniac
Meyne Wyatt WA

Bertozzo
Gideon Cordover TAS

Pissani
Carl Batchelor WA

Constables
Robert Preston QLD

Feletti
Hendrik Elstein (Estonia)

Superintendent
Katie McDonald NSW

PRODUCTION
Director Darren Gilshenan*
Set/Costume Designer Jasmine Christie NSW
Lighting Designer Charlotte Howley QLD
Voice Coach Natasha McNamara*
Production Stage Manager Fiona Jia NSW
Costume Supervisor Beth Allen NSW
Deputy Stage Manager William Jensen NSW
Head Electrician/Lighting Operator Sonya Jeon (Sth Korea)
Sound Designer/Operator Nate Edmondson WA
Assistant Stage Manager Madison Burkett NSW
Lighting Assistant Amy Burkett QLD
Set/Properties Assistant Madison Burkett NSW
Production Assistant Katie Hankin VIC

GUEST ARTISTS
Properties Supervisor Evelyn Meikle

Scenery Construction

* Guest Artist
** NIDA Staff

The Hypochondriac

Parade Studio 1 – 5 June

By Molière in a new version by Richard Bean
Director Christopher Hurrell

CAST
Beline
Silvina D’Alessandro VIC

Toinette
Katherine Moss NSW

Angelique
Jenny Wu NSW

Thomas/Fleurant
Alan Chambers WA

Diafoirhoea/Bonnefoi/Purgon
Gabriel Fancourt NSW

Beralde
Nadim Kobeissi ACT

Argan
Samuel O’Sullivan WA

Cleante
Guy Simon NSW

PRODUCTION
Director Christopher Hurrell*
Set/Costume/Properties Designer Pia Leong QLD
Lighting Designer Chantelle Foster NSW
Production Stage Manager Benjamin Northmore ACT
Costume Supervisor Zoe Gymer-Waldron VIC
Deputy Stage Manager Sarah Stait NSW
Sound Operator Nicholas Rayment NSW
Lighting Operator/Costume Assistant Katie Hanks VIC
Lighting Crew Natalie Smith NSW
Assistant Stage Manager Olivia Benson NSW
Assistant Stage Manager Katrina McFarlane NSW
Assistant Stage Manager Sophie Cameron NSW
Assistant Stage Manager Monica Smith NSW
Assistant Stage Manager Rebecca Jones NZ
Sound Designer Jeremy Silver
Properties Supervisor Govinda Webster
Properties Assistant George Buchanan
Properties Assistant Meg Roberts
Properties Assistant Govinda Webster
Properties Assistant Terry Roy

GUEST ARTISTS
Sound Designer Jeremy Silver
Scenery Construction Govinda Webster

* Guest Artist
** NIDA Staff

Image: The Hypochondriac

27
Second Year Productions

Twelfth Night

By William Shakespeare
Director Tom Healey

CAST
Viola Sabryna Te'o NSW
Sea Captain Tip Scarry # USA
Orsino James Hoare QLD
Valentine Whitney Boyd SA
Toby Belch Edmund Lembke-Hogan NSW
Maria Rachel Smith NSW
Andrew Aguecheek Antoniette Bardoutis NSW
Feste Jenny Shepherd NSW
Sebastian Lisa Minett**
Celebrant Brenda Hartley QLD

PRODUCTION
Director Tom Healey*
Designer Hanna Sandgren QLD
Lighting Designer Alex Duffy NSW
Sound Designer and Original Music Renee McLennan NSW
Technical Manager Otis O’Doherty NSW
Design Assistant — Set Antonette Bardoutis NSW
Design Assistant — Props/Sets Jenny Shepherd NSW
Design Assistant — Costume Lisa Minett**
Movement Brenda Hartley QLD
Deputy Stage Manager Juztin McGuire NSW
Assistant Stage Manager Nicholas Rayment NSW
Head Electrician Olivia Benson NSW
Lighting Assistant Nicholas Wagstaff ACT

GUEST ARTISTS
Scenic Assistant Anthony Babicci
Costume Supervisor Corinne Heskett
Costumier Judith Luxley
Properties Supervisor Meg Roberts
Fight Choreographer Kyle Rowling
Voice Coach Jane Harders

# Study Abroad Student: Oberlin College, Ohio, USA
* Guest Artist
** NIDA staff

As You Like It

By William Shakespeare
Director Ros Horin

CAST
Rosalind Bella MacDiarmid QLD
Orlando Andrew Lindqvist SA
Touchstone Alexandra Aldrich VIC
Jacques Ross Langley NSW
Celia Maeve Macgregor TAS
Phoebe Tessa Lind NSW
Audrey/Madame Le Beau Amy Scott-Smith VIC
Dukes Gary Brun NSW
Wrestler/Corin John Harding TAS
Adam/William Remy Hii QLD
Silvius Aldo Mignone SA
Oliver/Amiens/Sir Oliver Martex Nicholas Masters VIC

PRODUCTION
Director Ros Horin*
Set and Costume Designer Charlotte Lane VIC
Lighting Designer Nate Edmondson WA
Sound Designer and Original Music Ally Mansell NSW
Design Assistant — Set Katren Wood VIC
Design Assistant — Costume Betty Williams**
Voice Coach Gavin Robins*
Fight Choreographer Lisa Minett**
Production Stage Manager Jemima Hogg VIC
Deputy Stage Manager Juztin McGuire NSW
Assistant Stage Manager Nicholas Rayment NSW
Costume Supervisor Corinne Heskett
Costumier Judith Luxley
Properties Supervisor Meg Roberts
Head Electrician Phoebe Williams NSW
Lighting Assistant Rachael Barnicoat ACT

GUEST ARTISTS
Scenic Assistant Jemima Snars
Movement Anca Frankenhaeuser
Properties Supervisor Georgina Buchanan

* Guest Artist
** NIDA staff

Image: Twelfth Night
Third Year Productions

The Hour We Knew Nothing of Each Other

By Peter Handke Trans: Meredith Oakes
Director Patrick Nolan, Legs on the Wall

CAST
Matthew Backer QLD, Carl Batchelor WA,
David Berry NSW, Alan Chambers WA,
Briallen Clarke WA, Gideon Cordover TAS,
Silvina D’Alessandro VIC, Michele Durman VIC,
Hendrik Elstein (Estonia), Gabriel Fancourt NSW,
Nadim Kobeissi NSW, Morgan Maguire QLD,
Katie McDonald NSW, Katherine Moss NSW,
Sam O’Sullivan WA, Kurt Phelan QLD,
Robert Preston QLD, Benedicte Samuel SA,
Michael Sheasby NSW, Guy Simon NSW,
Andrew Steel NSW, Harry Tseng VIC,
Jenny Wu NSW, Meyne Wyatt WA,
and
Terence Clarke*, Tony Knight**, Simone O’Brien #

PRODUCTION
Director Patrick Nolan #
Associate Director Simone O’Brien #
Production & Costume Designer Sarah-Jane McAllan NSW
Co-Costume Designer Jamie Cranney NSW
Lighting Designer Rachel Smith NSW
Sound Designers Benjamin Ross Brockman TAS

AV Designers
Alex Duffy NSW
Nicholas Rayment NSW
Billy Cheeseman NSW
Samuel Johnson NSW
Sara Swersky VIC
Remy Woods NSW
Jon Blake #

Production Stage Manager
Billy Cheeseman NSW
Site Manager
Samuel Johnson NSW
Deputy Stage Managers
Sara Swersky VIC
Head Rigger
Remy Woods NSW
Costume Coordinator
Jon Blake #
Costume Workroom Supervisor
Kurt Phelan QLD
Props Supervisors
Kurt Phelan QLD

Head Electricians
Lisa Bevitt NSW
Nate Edmondson WA

Head Mechanists
Heidi Lincoln NSW
Brenda Hartley QLD

Production Stage Manager
Patrick Nolan #
Site Manager
Simone O’Brien #
Deputy Stage Managers
Sarah-Jane McAllan NSW
Head Rigger
Simone O’Brien #
Costume Coordinator
Jamie Cranney NSW
Props Supervisors
Rachel Smith NSW

Costume Crew
Alex Duffy NSW
Nicholas Rayment NSW
Billy Cheeseman NSW
Samuel Johnson NSW
Sara Swersky VIC
Remy Woods NSW
Jon Blake #

Guest Artists
Elisabeth Allen NSW
Caitlyn Newbury SA
Heidi Lincoln NSW
Olivia O’Connor VIC
Shannon Riggs QLD
Eddy Taylor SA

William Jensen NSW
Sonya Jeon [5th Korea]
Lisa Bevitt NSW
Nate Edmondson WA
Brenda Hartley QLD
Corinne Heskett*

Head Electricians
Lisa Bevitt NSW
Nate Edmondson WA
Brenda Hartley QLD
Corinne Heskett*

Guest Artists
Elisabeth Allen NSW
Caitlyn Newbury SA
Heidi Lincoln NSW
Olivia O’Connor VIC
Shannon Riggs QLD
Eddy Taylor SA

William Jensen NSW
Sonya Jeon [5th Korea]
Lisa Bevitt NSW
Nate Edmondson WA
Brenda Hartley QLD
Corinne Heskett*

# Legs on the Wall
* Guest Artists
** NIDA Staff

Image: The Hour We Knew Nothing Of Each Other
After Dinner
Parade Studio 20 – 27 October

By Andrew Bovell
Director Lee Lewis

CAST
Dympie
  Briallen Clarke WA
Monika
  Katie McDonald NSW
Paula
  Jenny Wu NSW
Gordon
  Gideon Cordover TAS
Stephen
  Andrew Steel NSW

Lee Lewis*
Lisa Minett**
Jamie Cranney NSW
Sarah-Jane McAllan NSW
Jemima Hogg VIC
Brenda Hartley QLD
Virginia Savage NSW
Jeffrey Jay Fowler WA
Ruth Arnold NSW
Charlotte Howley QLD
Sonya Jeon (Sth Korea)
Phoebe Williams NSW
Lynsey Brown*
Elisabeth Allen NSW
Brooke Cooper-Scott TAS
Antoinette Barbourtts NSW
Evelyn Meikle*
Remy Woods NSW
Tanisha Malikki TAS
Juztin McGuire NSW

PRODUCTION
Director Lee Lewis*
Choreographer Lisa Minett**
Set Designer Jamie Cranney NSW
Costume Designer Sarah-Jane McAllan NSW
Lighting Designer Jemima Hogg VIC
Sound Designer Brenda Hartley QLD
Assistant Directors Virginia Savage NSW, Jeffrey Jay Fowler WA
Design Assistant — Set/Properties — Ruth Arnold NSW
Production Stage Manager Charlotte Howley QLD
Deputy Stage Manager Sonya Jeon (Sth Korea)
Assistant Stage Manager Lynsey Brown*
Set Construction Supervisor Lynsey Brown*
Costume Supervisor Anna Jago NSW
Costume Assistant Phoebe Williams NSW
Assistant Costume Designer — Ruth Arnold NSW
Costume Assistant — Lynsey Brown*
Properties Supervisor — Lynsey Brown*
Head Electrician — Lynsey Brown*
Lighting Assistant — Lynsey Brown*

* Guest Artist
** NIDA staff

Image: After Dinner

Lord of the Flies
Parade Space 20 – 27 October

By William Golding, adapted by Nigel Williams
Director Kip Williams

CAST
Piggy
  Carl Batchelor WA
Roger
  Alan Chambers WA
Jack
  Gabriel Fancourt QLD
Perceval
  Sam O’Sullivan NSW
Maurice
  Robert Preston QLD
Ralph
  Michael Sheasby NSW
Simon
  Guy Simon NSW
Sam
  Harry Tseng VIC
Bill
  Meyne Wyatt WA

PRODUCTION
Director Kip Williams NSW
Set & Costume Designer Adrienn Lord NSW
Lighting Designer Benjamin Northmore ACT
Sound Designer Sara Swersky VIC
Design Assistant Set and Costume Katren Wood VIC
Fight Choreographer Kyle Rowling*
Production Stage Manager Samuel J. Hagen NSW
Deputy Stage Manager Benjamin R. Brockman TAS
Assistant Stage Manager Nicholas Wagstaff ACT
Costume Construction Supervisor Stephanie Wiggins ACT
Costume Construction Assistant Clare Beaton QLD
Properties Supervisor — George Buchanan*
Head Electrician — Sarah Stait NSW
Lighting Assistant — Khym Scott NSW

* Guest Artist
Lost Illusions

Parade Playhouse 21 – 28 October

**By** Alana Valentine, commissioned by NIDA
**Director** Iain Sinclair

**CAST**
- Lucien Chardon (de Rubempré) | David Berry NSW
- Madame de Bargeton | Morgan Maguire QLD
- Bérénice | Hendrik Elstein (Estonia)
- Joseph | 
- De Bruel | 
- Monsieur du Châtelet | 
- Matifat | 
- Leon | 
- Marquise d’Espard | Katherine Moss NSW
- Monique | 
- Albertine | 
- Actress | 
- Fulgence | 
- Etienne Lousticau | Benedict Samuel SA
- Monsieur de Rastignac | 
- Tailor | 
- Florine | Silvina D’Alessandro VIC
- Madame Chalieu | 
- Bianchon | 
- Tailor’s Assistant | 
- Coralie | Michele Durman VIC
- Marguerite | 
- Tailor’s Assistant | 
- Camusot | Kurt Phelan QLD
- Attendant 1 | 
- Dogureau | 
- Nathan | 
- Horace | 
- Monsieur de Vandenesse | Matthew Backer QLD
- Waiter | 
- Michel | 
- Finot | 
- Daniel d’Arthez | Nadim Kobeissi NSW
- Attendant 2 | 
- Manager | 

**PRODUCTION**
- Director | Iain Sinclair*
- Choreographer | Lisa Minett**
- Set Designer | Pia Leong QLD
- Costume Designer | Jasmine Christie NSW
- Lighting Designer | Fiona Jia NSW
- Sound Designer | Lisa Bevitt NSW
- Design Assistant — Set | Jenny Shepherd NSW
- Design Assistant — Costume | Lauren O’ Flaherty QLD
- Voice Coach | Jane Harders*
- Production Stage Manager | Chantelle Foster NSW
- Deputy Stage Manager | Nicholas Rayment NSW
- Assistant Stage Manager | Rachel Barnicoat ACT
- Assistant Stage Manager | Amy Burkett QLD
- Set Construction Assistant | Michael Watkins NSW
- Costume Supervisor | Zoë Gymer-Waldron VIC
- Costume Assistant | Katrina McFarlane NSW
- Men’s Cutter | Rhys Chapman VIC
- Properties Supervisor | Thomas Taylor NSW
- Properties Assistant | Lee-Anne Roza QLD
- Head Electrician | Kate Hankin VIC
- Lighting Assistant | 

* Guest Artist
** NIDA staff
Second Year Productions
The House of Bernarda Alba

By Federico Garcia Lorca
Director Tony Knight

CAST
Bernarda Alba
Jennifer Hagan*
La Poncia
Amy Scott-Smith VIC
Angustias
Alexandra Aldrich VIC
Magdeleana
Caitlin Adams VIC
Amelia
Rebecca Barbera WA
Martirio
Amanda McGregor WA
Adela
Whitney Boyd WA
Maid/Maria Josefa
Maev Macgregor TAS
Prudencia
Karen Vickery**

PRODUCTION
Director
Tony Knight**
Set & Costume Designer
Emma Kingsbury VIC
Lighting & Sound Designer
Samuel Gurney WA
Assistant Directors
Jemima Johnson NSW
Design Assistant — Set & Costume
Stephen Nicolazzo VIC
Fight Choreographer
Ally Mansell NSW
Voice Coach
Scott Witt*
Technical Manager
Jane Harders*
Production Stage Manager
Renee McClenahan NSW
Deputy Stage Manager
Samuel Johnson NSW
Assistant Stage Manager
Nate Edmondson WA
Assistant Stage Manager
Olivia Benson NSW
Technical Manager
Natalie Smith NSW
Lighting Assistant/Operator
Madison Burkett NSW
Costume Construction Supervisor:
Elisabeth Allen NSW

* Guest Artist
** NIDA staff

Reg Grundy Studio 26-30 October

Image: The House of Bernarda Alba
Flight

By Mikhail Bulgakov, trans. Mirra Ginsburg
Director Prof. Sergei Tcherkasski

CAST
Serafima Vladimirovna Korzukhina Bella Macdiarmid NSW
Sergey Pavlovich Golubkov Andrew Lindqvist SA
Archbishop Africanus, Makhror John Harding TAS
Paisy Niyat Berhan WA
Aged Father Superior Craig Willers WA
Bayev Gary Brun NSW
Grigory Lukyanovich Charnota Sabrina Teo NSW
Barabanchikova, Lyuska James Hoare QLD
Krapilin Remy Hii QLD
De Brizar Ross Langley NSW
Roman Valerianovich Khudnov Craig Willers WA
Captain Golovan Joshua Anderson NSW
Commandant Of A Railway Station Niyat Berhan WA
Stationmaster Tessa Lind NSW
Nikolayeva Claude Scott-Mitchell*
Olka Tessa Lind NSW

Paramon Illyich Korzukhin
Skunsky
Gurin
Commander Of The White Armies
A Face In The Ticket Office
Arthur Arturovich
Greek Don Juan
Antoine Grishchenko

Monks, Red Soldiers, White Staff Officers, Cossacks, Convoy, Counter Intelligence Men, Refugees In Sebastopol, British, French and Italian Sailors, Crowd In Constantinople, Turkish and Italian Police:
Harry Greenwood NSW, Heath Ivey-Law TAS, Li Ji (China), Taliauli Latukeful QLD, Brandon McLelland NSW, Liam Nunan QLD, Giulia Petrocchi WA, Natalie Peyton # USA, Cody Ross WA, Jake Speer NSW, Adam Stafford VIC, Contessa Trefone WA, Joshua Anderson NSW, Hannah Barlow NSW, Darcy Brown VIC, Rachael Chisholm NT, Gary Clementson WA, Thomas Cocquerel NSW, Shaka Cook WA, Liana Cornell NSW, Honey DeBelle SA, Phillipa Edwards VIC, Nicholas Gell VIC, Gabriel Gilbert-Dey SA.

PRODUCTION
Director Sergei Tcherkasski*
Set Designer Charlotte Lane VIC
Costume Designer Hanna Sandgren QLD
Choreography & Movement Galina Kondrashova*
Lighting Designer Kim Straatemeyer QLD
Sound Designers Tyson Mackenzie SA
Assistant Directors James Dalton NSW
Design Assistant — Set Stefan Gregory*
Design Assistant — Costume Jessica O'Neil NSW
Costume Assistant Genevieve Shrayer VIC
Fight Coach Sophie Cameron TAS
Movement Coach Translator Scott Witt*
Production Stage Manager Alex Dufly NSW
Deputy Stage Manager Kirsty Rogers NSW
Assistant Stage Manager Thomas Davies NSW
Technical Manager Tyson Mackenzie SA
Set Construction Assistant Otis O'Doherty NSW
Costume Construction Supervisor Corinne Heskett*
Costume Assistant Sophie Cameron TAS
Costume Makers Caitlyn Newbury SA
Properties Supervisor Meg Roberts*
Properties Assistant Sarah Pickup NSW
Head Electrician Nathalie Edge VIC
Lighting Assistant Elizabeth Bloxsom VIC
Sound Designer Hannah Barlow NSW

* Guest Artist
# Study Abroad student
Directors’ Productions 2010

Space Program

THE LOVER

By Harold Pinter
Director Jemma Gurney

CAST
Sarah
Richard
* Guest Artist

CREATIVE TEAM
Ashley Ricardo*
Guy Edmonds*

Jemma Gurney WA
Gez Xavier Mansfield NSW
Nicholas Rayment NSW
Nate Edmondson WA
Maree Freeman NSW

Labyrinth

By Fernando Arrabal, translation by Barbara Wright
Director James Dalton

CAST
Etienne
Bruno
Micaela
Justin
The Judge
* Guest Artist

CREATIVE TEAM
Darcy Brown VIC
Heath Ivey-Law TAS
Maeve MacGregor TAS
Martin Harper*
Nadim Kobeissi NSW

James Dalton NSW
Dylan Tonkin NSW
Benjamin Brockman TAS
Nate Edmondson WA
James Brown*
Dan Giovannoni VIC

SALOME

By Oscar Wilde
Director Stephen Nicolazzo

CAST
Salome
Jokanaan
Herodias
Page
Herod
Young Syrian
Executioner
* Guest Artist

CREATIVE TEAM
Alexandra Aldrich VIC
Andrew Lindqvist SA
Amanda McGregor WA
Kurt Phelan QLD
Meyne Wyatt WA
Owen Little*
Dave Halalilo*

Stephen Nicolazzo VIC
Anya Tamsin NSW
Nicholas Rayment NSW
Tanisha Malkki TAS
Caitlin Adams VIC
Natalia Savvides NSW

Studio Program

PRIVATE VIEW

By Vaclav Hávek, translation by Vera Blackwell
Director Jeffrey Jay Fowler

CAST
Vera
Mike
Fred

CREATIVE TEAM
Katie McDonald NSW
Matthew Backer QLD
Gary Brun NSW

Jeffrey Jay Fowler WA
Andrea Espinoza NSW
Sara Swersky VIC
Khym Scott NSW
Amelia Evans VIC
POOL (NO WATER)

By Mark Ravenhill
Director Gin Savage

CAST
1 Edmund Lembke-Hogan NSW
2 Pip Edwards VIC
3 Briallen Clarke WA
4 Liam Nunan QLD

CREATIVE TEAM
Director Gin Savage ACT
Set & Costume Designer Owen Phillips TAS
Lighting Designer Sara Swersky VIC
Sound Designer & Sound Operator Khym Scott NSW
Dramaturg Peter Lamb NSW

LESBIAN VAMPIRES OF SODOM

By Charles Busch
Director Kai Raisbeck

Cast
Virgin Sacrifice, Madeleine Astarte NSW
Succubus, La Condesa Algiers ACT
Ali, Etienne, Zack NSW
Renée, Tracy NSW
Hajar, King Carlisle QLD
Gatsie, Carewe, Salazar QLD
Danny Victoria

CREATIVE TEAM
Director Kai Raisbeck TAS
Set & Costume Designer Burju Nuhoglu NSW
Lighting Designer Sara Swersky VIC
Sound Designer & Sound Operator Nathalie Edge NSW
Choreographer — Finale John O’Connell*
Choreographer — Vegas Scene Caitlin Adams VIC
Dramaturg Jessica Bellamy NSW

Space Program

PRODUCTION
Production Stage Manager William Jensen NSW
Deputy Stage Manager Madison Burkett NSW
— The Lover Juztin McGuire NSW
Deputy Stage Manager Lisa Bevitt NSW
& Sound Op — The Labyrinth Michael Watkins NSW
Deputy Stage Manager Emma Kingsbury VIC
Set Construction Supervisor Corinne Heskett*
— The Lover Costume Supervisor Heidi Yuko Lincoln NSW
— The Labyrinth & Salome Olivia O’Connor VIC
Properties Supervisor Shannon Riggs QLD
— The Lover Eddy Taylor SA

Head Mechanist
— The Lover & Salome Elizabeth Bloxsom VIC
— The Lover & Salome Thomas Davies NSW
Head Electrician Rachel Barnicoat ACT
Head Electrician — The Labyrinth Kirsty Rogers NSW

Studio Program

PRODUCTION
Production Stage Manager Samuel Johnson NSW
Deputy Stage Manager Phoebe Williams NSW
— Vampire Lesbians of Sodom Olivia Benson NSW
Deputy Stage Manager Amy Burkett QLD
Deputy Stage Manager — Private View Sarah Stait NSW
Deputy Stage Manager Otis O’Doherty NSW
Set Supervisor — pool (no water) Rebecca Jones NZ
Technical Manager
— pool (no water)
Costume Supervisor
— Vampire Lesbians of Sodom
Costume Supervisor
— Private View & pool (no water)
Properties Supervisor

Head Mechanist
Head Electrician
Rigger
Hair & Makeup Assistant

Image: Salome
Playwrights’ Presentations 2010

Program A

**TWO BY TWO**

By Dan Giovannoni VIC  
**Director** Jeffrey Jay Fowler WA  
**Designer** Andrea Espinoza NSW  

**CAST**  
Carl  
Jack  
Duckie  

Nick Masters VIC  
Ross Langley NSW  
Amanda McGregor WA

**THE PROMISE OF SUNRISE**

By Natalia Savvides NSW  
**Director** James Dalton NSW  
**Designer** Dylan Tonkin NSW  

**CAST**  
Marta Sabryna Te’o NSW  
Hedy Amy Scott-Smith VIC  
Joe Andrew Lindqvist SA

**SOMETHING (AT LEAST)**

By Peter Lamb NSW  
**Director** Virginia Savage ACT  
**Designer** Owen Phillips TAS  

**CAST**  
Ronny Edmund Lembke-Hogan NSW  
Christina Rebecca Barbera WA

Program B

**SPROUT**

By Jessica Bellamy NSW  
**Director** Kai Raisbeck TAS  
**Designer** Burju Nuhoglu NSW  

**CAST**  
John Gary Brun NSW  
Nicole Bella Macdiarmid NSW  
Emily Remy Hill QLD  
The Weatherman John Harding TAS

**LYREBIRD**

By Amelia Evans VIC  
**Director** Jemma Gurney WA  
**Designer** Gez Xavier Mansfield NSW  

**CAST**  
June Caitlin Adams VIC  
Cate Kimberley Hews*  
Henry James Hoare QLD  
Jess Tessa Lind NSW  
Tim Aldo Mignone SA

* Guest Artist

**PICTURES OF BRIGHT LIGHTS**

By Maree Freeman NSW  
**Director** Steven Nicolazzo VIC  
**Designer** Anya Tamson NSW  

**CAST**  
Mother Alexandra Aldrich VIC  
Child Maeve Macgregor TAS  
Storyteller Maeva Macgregor TAS  
Alexandra Aldrich VIC  
David Valencia (Columbia)

**PRODUCTION**

Sound Designer Nate Edmondson WA  
Production Manager Bede Schofield NSW

Program A  
Stage Manager Madison Burkett NSW  
Lighting Operator Natalie Smith NSW  
Sound Operator Chantelle Foster NSW

Program B  
Stage Manager Katie Hankin VIC  
Lighting Operator Ben Northmore ACT  
Sound Operator Khym Scott NSW
Contents of directors’ report

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6 Events subsequent to reporting date  41
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Directors’ report
For the year ended 31 December 2010

The directors present their report together with the financial report of The National Institute of Dramatic Art ("NIDA") for the year ended 31 December 2010 and the auditor’s report thereon.

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

<table>
<thead>
<tr>
<th>Name and qualifications</th>
<th>Occupation and other directorships</th>
</tr>
</thead>
</table>
| Malcolm William Long LL.B, MAICD Chairman | Principal, Malcolm Long Associates Pty Ltd  
Member, Advisory Board, Network Insight Group  
Chairman and Non-executive Director from 15 May 2007 |
| Virginia Margaret Braden OAM, BA Non-executive Director | Arts Management Consultant  
Director, Opera Australia  
Director since 25 May 2010 |
| John Richard James Clark AM, BA Hons., MA (Tas), MA (UCLA), Hon. MA (AFTRS), Hon. D. Litt. (Tas) Non-executive Director | Theatre Director and Author  
Director of NIDA 1969-2004  
Director from September 2006 to 12 May 2010 |
| Bruce Kelvin Cutler BCom, LL.B Non-executive Director | Consultant, Freehills  
Director, Law Council of Australia Ltd  
Director, OzHarvest Ltd  
Chairman of the Audit, Finance, Administration and Remuneration Committee  
Director since 25 May 2010 |
| Kim Maxwell Dalton OAM, BA, Grad Dip Arts Mgt Non-executive Director | Chairman Freeview Pty Ltd  
Board Member – Australia Korea Foundation  
Member – The UNSW Board of Studies  
Director since 25 May 2010 |
| Anthony Haynes Dooley PhD Non-executive Director | Head, School of Mathematics & Statistics, UNSW  
Professor of Mathematics  
Member UNSW Council  
Member, New Zealand PBRF External Review Committee  
Member, British EPSRC Review College  
Director since 27 September 2006 |
| Judith Olive Isherwood BDA Non-executive Director | Chief Executive, The Arts Centre, Melbourne  
Director since 25 May 2010 |
| Tom Morven Jeffrey AM Non-executive Director | Director, Vanguard Productions Pty Ltd  
Director, Create Australia Ltd  
Chairman, Board of Studies  
Director since January 2006 |
Directors’ report (continued)
For the year ended 31 December 2010

1. Directors (continued)

Richard Garry McQuinn
Non-executive Director
Managing Director, Back Row Productions UK Ltd
Director, Glass Darkly Ltd
Director, Nullabor Productions Ltd
Director, Priscilla On Stage Inc.
Director, Australian Endurance Ltd
Director since May 2009

James Thomas Moser BA MBA
Non-executive Director
CEO Clemenger Group New Zealand
Director, Clemenger Group Australia
Member, Young Presidents Organisation Worldwide (YPO)
Member, International Advertising Association (IAA)
Vice Chairman, Trans-Tasman Business Circle
Director since 15 May 2007

Elizabeth Agnes More AM, BA (Hons), Grad Dip Mgt, M Comm, Law, PhD
Non-executive Director
Executive Dean and Professor, Faculty of Business
Australian Catholic University
Director, Sydney Dance Company
Director, Sydney Film School
Director, SCOPE
Director, acA3
Director & Chair, Ausdance NSW
Member of the Audit, Finance, Administration and Remuneration Committee
Member of the Board of Studies
Director since 26 May 2009

Jennifer Ann O’Dowd
Non-executive Director
Editor At Large The Daily Telegraph
Director from May 2007 to 25 May 2010

Christopher John Guelph Puplick AM MA BA(Hons) JP
Non-executive Director
Principal ISSUS Solutions Pty Ltd
Chairman, Convenience Advertising Group of Companies
Chairman, National Film and Sound Archives Australia
Member, Theatre Board, Australia Council
Member of the Audit, Finance, Administration and Remuneration Committee until 25 May 2010
Director from May 2007 to 25 May 2010

Pamela Rabe
Non-Executive Director
Actor & Theatre Director
Director since December 2006

Lynne Williams
MA (Hons) DSCM
Executive Director/CEO
Director, Seaborn Broughton & Walford Foundation
Member of the Audit, Finance, Administration and Remuneration Committee
Member of the Board of Studies
Director since May 2008

Leslie Walford AM MA (Oxon)
President, Seaborn Broughton & Walford Foundation
Life Fellow, Design Institute of Australia
Director since June 2008
Directors’ report (continued)
For the year ended 31 December 2010

1. Directors (continued)

William James Winspear AM, BDS
MDS, MHP, FRACDS, FICD, FPFA,
FADI, FACD
Non-executive Director

Director, Seaborn Broughton & Walford Foundation
Deputy Chairman, Royal Australasian College of Dental
Surgeons Foundation
Trustee of the Pierre Fauchard Academy
Director from September 2006 to 25 May 2010

2. Company secretary

Julia Selby BA (Hons) MPP 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 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>VM Braden</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>J R J Clark</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>B K Cutler</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>K M Dalton</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>A H Dooley</td>
<td>5</td>
<td>7</td>
</tr>
<tr>
<td>J O Isherwood</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>T M Jeffrey</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>M W Long</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>R G McQuinn</td>
<td>3</td>
<td>7</td>
</tr>
<tr>
<td>E A More</td>
<td>5</td>
<td>7</td>
</tr>
<tr>
<td>J T Moser</td>
<td>4</td>
<td>7</td>
</tr>
<tr>
<td>J A O’Dowd</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>C J G Puplick</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>P Rabe</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>L Walford</td>
<td>4</td>
<td>7</td>
</tr>
<tr>
<td>L Williams</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>W J Winspear</td>
<td>2</td>
<td>3</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.
Directors’ report (continued)
For the year ended 31 December 2010

5. Operating and financial review

Overview of NIDA
The surplus for the financial year was $552,991 (2009: $225,776). The Open and Corporate Programs provided a surplus of $1,553,425 (2009: $998,366). Without these Programs NIDA would have incurred a deficit of $1,000,434 (2009: $772,590).

A review of operations for the 2010 financial year is in the Report of the Chairman in the Annual Report.

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.

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 28 and forms part of the directors’ report for the financial year 2010.

This report is made with a resolution of the directors:

Malcolm W Long
Chairman

Bruce K Cutler
Director

Sydney
29 March 2011
The National Institute of Dramatic Art
Statement of comprehensive income
For the year ended 31 December 2010

<table>
<thead>
<tr>
<th>Note</th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenue</td>
<td>17,303,138</td>
<td>15,196,016</td>
</tr>
<tr>
<td>Building and maintenance expenses</td>
<td>(3,685,350)</td>
<td>(3,122,274)</td>
</tr>
<tr>
<td>Administration expenses</td>
<td>(6,058,207)</td>
<td>(5,888,811)</td>
</tr>
<tr>
<td>Library expenses</td>
<td>(277,714)</td>
<td>(255,473)</td>
</tr>
<tr>
<td>Teaching program expenses</td>
<td>(4,130,314)</td>
<td>(3,060,746)</td>
</tr>
<tr>
<td>Open and Corporate Program – direct course costs</td>
<td>(1,821,613)</td>
<td>(1,682,868)</td>
</tr>
<tr>
<td>Expenses associated with venue rental revenue</td>
<td>(540,649)</td>
<td>(546,724)</td>
</tr>
<tr>
<td>Other expenses</td>
<td>(445,797)</td>
<td>(533,554)</td>
</tr>
</tbody>
</table>

Surplus before financing income

Financing income

Net financing income

Surplus for the year

Total comprehensive income for the year

The statement of comprehensive income is to be read in conjunction with the notes to the financial statements set out on pages 11 to 24.
The National Institute of Dramatic Art
Statement of changes in equity
For the year ended 31 December 2010

<table>
<thead>
<tr>
<th>Reserves $</th>
<th>Accumulated surplus $</th>
<th>Total equity $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at 1 January 2009</td>
<td>755,000</td>
<td>2,495,674</td>
</tr>
</tbody>
</table>

**Total comprehensive income for the year**

<table>
<thead>
<tr>
<th>Surplus for the year</th>
<th>-</th>
<th>225,776</th>
<th>225,776</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total comprehensive income for the year</td>
<td>-</td>
<td>225,776</td>
<td>225,776</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Transfers (to)/from accumulated surplus</th>
<th>(300,000)</th>
<th>300,000</th>
<th>-</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at 31 December 2009</td>
<td>455,000</td>
<td>3,021,450</td>
<td>3,476,450</td>
</tr>
</tbody>
</table>

| Balance at 1 January 2010 | 455,000 | 3,021,450 | 3,476,450 |

**Total comprehensive income for the year**

<table>
<thead>
<tr>
<th>Surplus for the year</th>
<th>-</th>
<th>552,991</th>
<th>552,991</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total comprehensive income for the year</td>
<td>-</td>
<td>552,991</td>
<td>552,991</td>
</tr>
</tbody>
</table>

| Balance at 31 December 2010 | 455,000 | 3,574,441 | 4,029,441 |

The statement of changes in equity is to be read in conjunction with the notes to the financial statements set out on pages 11 to 24.
Financial Report continued

The National Institute of Dramatic Art
31 December 2010

The National Institute of Dramatic Art
Balance sheet
As at 31 December 2010

<table>
<thead>
<tr>
<th>Note</th>
<th>2010</th>
<th>2009</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</td>
<td>4,576,376</td>
</tr>
<tr>
<td>Trade and other receivables</td>
<td>7</td>
<td>718,179</td>
</tr>
<tr>
<td>Prepayments</td>
<td></td>
<td>123,162</td>
</tr>
<tr>
<td><strong>Total current assets</strong></td>
<td></td>
<td>5,417,717</td>
</tr>
<tr>
<td>Plant and equipment</td>
<td>8</td>
<td>1,369,846</td>
</tr>
<tr>
<td>Intangible assets</td>
<td>9</td>
<td>126,464</td>
</tr>
<tr>
<td><strong>Total non-current assets</strong></td>
<td></td>
<td>1,496,310</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td></td>
<td>6,914,027</td>
</tr>
<tr>
<td><strong>Liabilities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trade and other payables</td>
<td>10</td>
<td>1,226,657</td>
</tr>
<tr>
<td>Employee benefits</td>
<td>11</td>
<td>608,236</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>12</td>
<td>926,473</td>
</tr>
<tr>
<td><strong>Total current liabilities</strong></td>
<td></td>
<td>2,761,366</td>
</tr>
<tr>
<td>Employee benefits</td>
<td>11</td>
<td>123,220</td>
</tr>
<tr>
<td><strong>Total non-current liabilities</strong></td>
<td></td>
<td>123,220</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td></td>
<td>2,884,586</td>
</tr>
<tr>
<td><strong>Net assets</strong></td>
<td></td>
<td>4,029,441</td>
</tr>
<tr>
<td><strong>Equity</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reserves</td>
<td>14</td>
<td>455,000</td>
</tr>
<tr>
<td>Accumulated surplus</td>
<td>13</td>
<td>3,574,441</td>
</tr>
<tr>
<td><strong>Total equity</strong></td>
<td></td>
<td>4,029,441</td>
</tr>
</tbody>
</table>

The balance sheet is to be read in conjunction with the notes to the financial statements set out on pages 11 to 24.
# Statement of cash flows

For the year ended 31 December 2010

<table>
<thead>
<tr>
<th>Note</th>
<th>2010</th>
<th>2009</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>18,794,937</td>
<td>17,146,453</td>
</tr>
<tr>
<td>Cash paid to suppliers and employees</td>
<td>(18,024,626)</td>
<td>(16,461,002)</td>
</tr>
<tr>
<td>Interest received</td>
<td>209,497</td>
<td>120,210</td>
</tr>
<tr>
<td><strong>Net increase in cash from operating activities</strong></td>
<td>979,808</td>
<td>805,661</td>
</tr>
<tr>
<td><strong>Cash flows from investing activities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Acquisition of intangibles</td>
<td>(71,964)</td>
<td>(50,250)</td>
</tr>
<tr>
<td>Acquisition of plant and equipment</td>
<td>(606,659)</td>
<td>(235,429)</td>
</tr>
<tr>
<td><strong>Net decrease in cash from investing activities</strong></td>
<td>(678,623)</td>
<td>(285,679)</td>
</tr>
<tr>
<td><strong>Net increase in cash and cash equivalents</strong></td>
<td>301,185</td>
<td>519,982</td>
</tr>
<tr>
<td>Cash and cash equivalents at 1 January</td>
<td>4,275,191</td>
<td>3,755,209</td>
</tr>
<tr>
<td><strong>Cash and cash equivalents at 31 December</strong></td>
<td>4,576,376</td>
<td>4,275,191</td>
</tr>
</tbody>
</table>

The statement of cash flows is to be read in conjunction with the notes to the financial statements set out on pages 11 to 24.
## Notes to the financial statements

<table>
<thead>
<tr>
<th></th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Significant accounting policies</td>
<td>47</td>
</tr>
<tr>
<td>2.</td>
<td>Revenue</td>
<td>51</td>
</tr>
<tr>
<td>3.</td>
<td>Personnel expenses</td>
<td>51</td>
</tr>
<tr>
<td>4.</td>
<td>Auditors’ remuneration</td>
<td>52</td>
</tr>
<tr>
<td>5.</td>
<td>Financing income</td>
<td>52</td>
</tr>
<tr>
<td>6.</td>
<td>Cash and cash equivalents</td>
<td>52</td>
</tr>
<tr>
<td>7.</td>
<td>Trade and other receivables</td>
<td>52</td>
</tr>
<tr>
<td>8.</td>
<td>Plant and equipment</td>
<td>53</td>
</tr>
<tr>
<td>9.</td>
<td>Intangibles</td>
<td>53</td>
</tr>
<tr>
<td>10.</td>
<td>Trade and other payables</td>
<td>54</td>
</tr>
<tr>
<td>11.</td>
<td>Employee benefits</td>
<td>54</td>
</tr>
<tr>
<td>12.</td>
<td>Deferred revenue</td>
<td>55</td>
</tr>
<tr>
<td>13.</td>
<td>Accumulated surplus</td>
<td>55</td>
</tr>
<tr>
<td>14.</td>
<td>Reserves</td>
<td>55</td>
</tr>
<tr>
<td>15.</td>
<td>Financial instruments</td>
<td>56</td>
</tr>
<tr>
<td>16.</td>
<td>Operating leases</td>
<td>58</td>
</tr>
<tr>
<td>17.</td>
<td>Contingencies</td>
<td>58</td>
</tr>
<tr>
<td>18.</td>
<td>Reconciliation of cash flows from operating activities</td>
<td>59</td>
</tr>
<tr>
<td>19.</td>
<td>Key management personnel disclosures</td>
<td>59</td>
</tr>
<tr>
<td>20.</td>
<td>Economic dependency</td>
<td>59</td>
</tr>
</tbody>
</table>
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 29 March 2011.

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

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

(b) Basis of preparation
The financial report is presented in Australian dollars which is NIDA’s functional currency.

The financial report is prepared on the historical cost basis.

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

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

(c) Plant and equipment
(i) Owned assets
Items of plant and equipment are stated at cost less accumulated depreciation (see below).

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

- plant and equipment    2 - 10 years

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

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

- software      3 years
Notes to the financial statements

1. Significant accounting policies (continued)

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

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

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

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

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

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

(h) Employee benefits
(i) Defined contribution 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.
Notes to the financial statements

1. Significant accounting policies (continued)

(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 such donations amounting to $54,500 received in 2010 (2009: $121,000) $54,500 was retained by NIDA for scholarships (2009: $121,000).
Notes to the financial statements

1. Significant accounting policies (continued)

(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 2010 NIDA had 49 members (2009: 47 members).

(p)  New standards and interpretations not yet adopted
No standards, amendments to standards or interpretations available for early adoption at 31 December 2010
have been applied in preparing these financial statements. No standards available for early adoption would have
a material impact on the NIDA’s financial statements.
Notes to the financial statements

2. **Revenue**

<table>
<thead>
<tr>
<th>Source of Revenue</th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating grant from the Australian Government</td>
<td>6,906,114</td>
<td>5,950,052</td>
</tr>
<tr>
<td>Capital works grant from the Australian Government</td>
<td>1,349,113</td>
<td>740,041</td>
</tr>
<tr>
<td>Box office revenue</td>
<td>73,796</td>
<td>82,788</td>
</tr>
<tr>
<td>Donations - NIDA Fund</td>
<td>54,500</td>
<td>121,000</td>
</tr>
<tr>
<td>- NIDA Foundation Trust</td>
<td>270,901</td>
<td>672,384</td>
</tr>
<tr>
<td>- Other</td>
<td>-</td>
<td>2,668</td>
</tr>
<tr>
<td>Rental of venue and associated revenue</td>
<td>1,030,051</td>
<td>1,031,132</td>
</tr>
<tr>
<td>Scholarships and student support - NIDA Foundation Trust</td>
<td>156,591</td>
<td>133,877</td>
</tr>
<tr>
<td>Sponsorship SBW Foundation</td>
<td>100,000</td>
<td>-</td>
</tr>
<tr>
<td>Open and Corporate Programs</td>
<td>5,714,197</td>
<td>4,909,985</td>
</tr>
<tr>
<td>Student Fees – Full-time program</td>
<td>1,181,616</td>
<td>1,039,575</td>
</tr>
<tr>
<td>Sundry revenue</td>
<td>466,259</td>
<td>512,514</td>
</tr>
<tr>
<td><strong>Total revenue</strong></td>
<td><strong>17,303,138</strong></td>
<td><strong>15,196,016</strong></td>
</tr>
</tbody>
</table>

3. **Personnel expenses**

<table>
<thead>
<tr>
<th>Expenses</th>
<th>Note</th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wages, salaries and on-costs</td>
<td></td>
<td>9,145,362</td>
<td>8,047,191</td>
</tr>
<tr>
<td>Superannuation</td>
<td></td>
<td>702,927</td>
<td>627,769</td>
</tr>
<tr>
<td>Increase in employee benefits provision</td>
<td>11</td>
<td>68,116</td>
<td>104,059</td>
</tr>
<tr>
<td><strong>Total personnel expenses</strong></td>
<td></td>
<td><strong>9,916,405</strong></td>
<td><strong>8,779,019</strong></td>
</tr>
</tbody>
</table>
Notes to the financial statements

4. Auditor’s remuneration

<table>
<thead>
<tr>
<th></th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Audit services</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Auditors of NIDA – KPMG Australia</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audit of financial report</td>
<td>43,000</td>
<td>41,000</td>
</tr>
<tr>
<td><strong>Other services</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Auditors of NIDA – KPMG Australia</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other assurance services</td>
<td>5,000</td>
<td>2,000</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>48,000</td>
<td>43,000</td>
</tr>
</tbody>
</table>

5. Financing income

<table>
<thead>
<tr>
<th></th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest income</td>
<td>209,497</td>
<td>120,210</td>
</tr>
</tbody>
</table>

6. Cash and cash equivalents

<table>
<thead>
<tr>
<th></th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bank balances</td>
<td>52,861</td>
<td>213,077</td>
</tr>
<tr>
<td>Bank bills receivable</td>
<td>4,513,976</td>
<td>4,052,514</td>
</tr>
<tr>
<td>Cash on hand</td>
<td>9,539</td>
<td>9,600</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>4,576,376</td>
<td>4,275,191</td>
</tr>
</tbody>
</table>

7. Trade and other receivables

<table>
<thead>
<tr>
<th></th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade and other receivables</td>
<td>515,290</td>
<td>597,707</td>
</tr>
<tr>
<td>Provision for impairment losses</td>
<td>-</td>
<td>(44,965)</td>
</tr>
<tr>
<td>Related party receivable from NIDA Foundation Trust</td>
<td>202,889</td>
<td>174,525</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>718,179</td>
<td>727,267</td>
</tr>
</tbody>
</table>
Notes to the financial statements

8. **Plant and equipment**

<table>
<thead>
<tr>
<th></th>
<th>Cost</th>
<th>Depreciation</th>
<th>Carrying amounts</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Plant and equipment</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>$</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2,440,285</td>
<td>1,180,959</td>
<td>1,259,326</td>
</tr>
<tr>
<td></td>
<td>268,763</td>
<td>428,537</td>
<td>1,099,552</td>
</tr>
<tr>
<td></td>
<td>2,709,048</td>
<td></td>
<td>1,099,552</td>
</tr>
<tr>
<td></td>
<td>667,878</td>
<td>387,584</td>
<td>1,369,846</td>
</tr>
<tr>
<td></td>
<td>3,376,926</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1,609,496</td>
<td>2,007,080</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1,180,959</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2,709,048</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1,609,496</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1,099,552</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1,369,846</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

9. **Intangibles**

<table>
<thead>
<tr>
<th></th>
<th>Software</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
</tr>
<tr>
<td></td>
<td>298,444</td>
</tr>
<tr>
<td></td>
<td>50,250</td>
</tr>
<tr>
<td></td>
<td>348,694</td>
</tr>
<tr>
<td></td>
<td>82,404</td>
</tr>
<tr>
<td></td>
<td>431,098</td>
</tr>
</tbody>
</table>
Notes to the financial statements

9. Intangibles (continued)

<table>
<thead>
<tr>
<th>Software</th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at 1 January 2009</td>
<td>222,417</td>
</tr>
<tr>
<td>Amortisation charge for the year</td>
<td>44,145</td>
</tr>
<tr>
<td>Balance at 31 December 2009</td>
<td>266,562</td>
</tr>
<tr>
<td>Balance at 1 January 2010</td>
<td>266,562</td>
</tr>
<tr>
<td>Amortisation charge for the year</td>
<td>38,072</td>
</tr>
<tr>
<td>Balance at 31 December 2010</td>
<td>304,634</td>
</tr>
</tbody>
</table>

Carrying amounts

| At 1 January 2009 | 76,027 |
| At 31 December 2009 | 82,132 |
| At 1 January 2010 | 82,132 |
| At 31 December 2010 | 126,464 |

10. Trade and other payables

<table>
<thead>
<tr>
<th></th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade payables</td>
<td>613,794</td>
<td>445,426</td>
</tr>
<tr>
<td>Other payables</td>
<td>612,863</td>
<td>557,415</td>
</tr>
<tr>
<td>Total</td>
<td>1,226,657</td>
<td>1,002,841</td>
</tr>
</tbody>
</table>

11. Employee benefits

<table>
<thead>
<tr>
<th></th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Liability for long service leave</td>
<td>217,849</td>
<td>196,831</td>
</tr>
<tr>
<td>Liability for annual leave</td>
<td>390,387</td>
<td>371,133</td>
</tr>
<tr>
<td>Total Current</td>
<td>608,236</td>
<td>567,964</td>
</tr>
<tr>
<td>Non Current</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Liability for long service leave</td>
<td>123,220</td>
<td>95,376</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 $702,927 for the year ended 31 December 2010 (2009: $627,769).
Notes to the financial statements

12. Deferred revenue

<table>
<thead>
<tr>
<th></th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating grant from the Australian Government</td>
<td>116,834</td>
<td>297,948</td>
</tr>
<tr>
<td>Full-time student fees</td>
<td>3,000</td>
<td>-</td>
</tr>
<tr>
<td>Corporate Program fees</td>
<td>128,232</td>
<td>79,318</td>
</tr>
<tr>
<td>Summer school fees</td>
<td>677,407</td>
<td>757,799</td>
</tr>
<tr>
<td>Venue hire</td>
<td>1,000</td>
<td>9,575</td>
</tr>
<tr>
<td></td>
<td>926,473</td>
<td>1,144,640</td>
</tr>
</tbody>
</table>

13. Accumulated surplus

<table>
<thead>
<tr>
<th></th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accumulated surplus at the beginning of the year</td>
<td>3,021,450</td>
<td>2,495,674</td>
</tr>
<tr>
<td>Surplus for the year</td>
<td>552,991</td>
<td>225,776</td>
</tr>
<tr>
<td>Transfers from general reserves</td>
<td>-</td>
<td>300,000</td>
</tr>
<tr>
<td>Accumulated surplus at the end of the year</td>
<td>3,574,441</td>
<td>3,021,450</td>
</tr>
</tbody>
</table>

14. Reserves

<table>
<thead>
<tr>
<th></th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>General reserves</td>
<td>455,000</td>
<td>455,000</td>
</tr>
</tbody>
</table>

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

General Building and Leasehold Improvements Reserve – for the development of existing premises and fit-out of leased premises used for the storage of NIDA’s costumes, props, scenery and archives 2010: $35,000 (2009: $35,000).

Open program – for the development of new courses and for the purchase of equipment 2010: $100,000 (2009: $100,000).

Equipment – purchase of equipment for the full-time program 2010: $320,000 (2009: $320,000).
Notes to the financial statements

15. Financial instruments

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

- credit risk
- liquidity risk
- interest rate risk

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

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

Credit risk

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

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

<table>
<thead>
<tr>
<th>Note</th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade and other receivables</td>
<td>718,179</td>
<td>727,267</td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>4,576,376</td>
<td>4,275,191</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>5,294,555</strong></td>
<td><strong>5,002,458</strong></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Note</th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Australian Government Grant – provided by Office for the Arts, Department of the Prime Minister and Cabinet (the previous funding body being DEWHA)</td>
<td>257,201</td>
<td>189,455</td>
</tr>
<tr>
<td>NIDA Foundation Trust</td>
<td>202,889</td>
<td>174,524</td>
</tr>
<tr>
<td>Other receivables</td>
<td>41,759</td>
<td>12,257</td>
</tr>
<tr>
<td>Fee-help (DEEWR)</td>
<td>-</td>
<td>32,662</td>
</tr>
<tr>
<td>Retail customers</td>
<td>216,330</td>
<td>318,369</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>718,179</strong></td>
<td><strong>727,267</strong></td>
</tr>
</tbody>
</table>

The Office for the Arts, Department of the Prime Minister and Cabinet (previously the funding body was the Department of Environment, Water, Heritage and the Arts, (DEWHA)) and the NIDA Foundation Trust account for $257,201 and $202,889 respectively of the trade receivables carrying amount at 31 December 2010 (2009: $189,455 and $174,524 respectively). Neither receivable is past due. There are no other significant concentrations of credit risk.
Notes to the financial statements

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>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Not past due</td>
<td>613,228</td>
<td>-</td>
<td>619,182</td>
<td>-</td>
</tr>
<tr>
<td>Past due 0-30 days</td>
<td>75,760</td>
<td>-</td>
<td>89,821</td>
<td>-</td>
</tr>
<tr>
<td>Past due 31-120 days</td>
<td>27,514</td>
<td>-</td>
<td>25,549</td>
<td>23,901</td>
</tr>
<tr>
<td>Past due 121 days to one year</td>
<td>1,677</td>
<td>-</td>
<td>37,680</td>
<td>21,064</td>
</tr>
<tr>
<td>More than one year</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>718,179</td>
<td>-</td>
<td>772,232</td>
<td>44,965</td>
</tr>
</tbody>
</table>

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

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

<table>
<thead>
<tr>
<th></th>
<th>2010 $</th>
<th>2009 $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance as at 1 January</td>
<td>44,965</td>
<td>-</td>
</tr>
<tr>
<td>Impairment loss recognised</td>
<td>-</td>
<td>44,965</td>
</tr>
<tr>
<td>Receivables written off</td>
<td>(44,965)</td>
<td>-</td>
</tr>
<tr>
<td>Balance as 31 December</td>
<td>-</td>
<td>44,965</td>
</tr>
</tbody>
</table>

Liquidity risk

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

The following are the contractual maturities of financial liabilities:

31 December 2010

<table>
<thead>
<tr>
<th>Financial liabilities</th>
<th>Carrying amount</th>
<th>Contractual cash flows</th>
<th>6 mths or less</th>
<th>6-12 mths</th>
<th>1-2 years</th>
<th>2-5 years</th>
<th>More than 5 years</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade and other payables</td>
<td>1,226,657</td>
<td>1,226,657</td>
<td>1,226,657</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

31 December 2009

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

15. Financial instruments (continued)

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

<table>
<thead>
<tr>
<th>Note</th>
<th>2010 Effective interest rate</th>
<th>2010 Total $</th>
<th>2010 6 months or less $</th>
<th>2009 Effective interest rate</th>
<th>2009 Total $</th>
<th>2009 6 months or less $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash at bank and bills receivable</td>
<td>6</td>
<td>4.30%</td>
<td>4,576,376</td>
<td>4,576,376</td>
<td>3.23%</td>
<td>4,275,191</td>
</tr>
</tbody>
</table>

Sensitivity analysis for cash at bank and bills receivable

A change of 100 basis points in interest rates would have increased or decreased NIDA's profit by $45,964 (2009: $37,237).

Fair values

Fair values versus carrying amounts

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

<table>
<thead>
<tr>
<th>31 December 2010</th>
<th>31 December 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carrying amount $</td>
<td>Fair value $</td>
</tr>
<tr>
<td>Trade and other receivables</td>
<td>718,179</td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>4,576,376</td>
</tr>
<tr>
<td>Trade and other payables</td>
<td>(1,226,657)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>4,067,898</strong></td>
</tr>
</tbody>
</table>

16. Operating leases

Leases as lessee

Non-cancellable operating lease rentals are payable as follows:

<table>
<thead>
<tr>
<th>Less than one year</th>
<th>2010 $</th>
<th>2009 $</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>-</td>
<td>100,000</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>100,000</td>
<td>100,000</td>
</tr>
</tbody>
</table>

NIDA has a lease agreement in respect of premises at Alexandria to be used for the storage of archival material. The lease 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 2010 $100,000 was recognised as an expense in the statement of comprehensive income in respect of operating leases (2009: $100,000).

17. Contingencies

The directors are not aware of any contingent liability or contingent asset.
Notes to the financial statements

18. Reconciliation of cash flows from operating activities

<table>
<thead>
<tr>
<th></th>
<th>2010</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash flows from operating activities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Surplus for the year</td>
<td>552,991</td>
<td>225,776</td>
</tr>
<tr>
<td>Adjustments for:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation and amortisation</td>
<td>435,656</td>
<td>472,682</td>
</tr>
<tr>
<td>Amounts set aside to provisions</td>
<td>68,116</td>
<td>104,058</td>
</tr>
<tr>
<td><strong>Operating profit before changes in working capital and provisions</strong></td>
<td>1,056,763</td>
<td>802,516</td>
</tr>
<tr>
<td>Change in trade and other receivables</td>
<td>9,088</td>
<td>(29,760)</td>
</tr>
<tr>
<td>Change in prepayments</td>
<td>(20,033)</td>
<td>22,575</td>
</tr>
<tr>
<td>Change in trade and other payables</td>
<td>152,157</td>
<td>(411,098)</td>
</tr>
<tr>
<td>Change in deferred income</td>
<td>(218,167)</td>
<td>421,428</td>
</tr>
<tr>
<td><strong>Net increase in cash from operating activities</strong></td>
<td>979,808</td>
<td>805,661</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>
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<th>2010</th>
<th>2009</th>
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<td>Short-term employee benefits</td>
<td>398,139</td>
<td>367,125</td>
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<tr>
<td>Post-employment benefits</td>
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<tr>
<td>Other long-term benefits</td>
<td>38,851</td>
<td>37,354</td>
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<td>Termination benefits</td>
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<tr>
<td><strong>Total</strong></td>
<td>436,990</td>
<td>404,479</td>
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</table>

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 2010 (2009: Nil).

There have been related party transactions between:

- NIDA and the NIDA Foundation Trust. In 2010 NIDA incurred expenses and received reimbursement from NIDA Foundation Trust of $387,549 (2009: $533,554). NIDA leases storage space from the NIDA Foundation Trust for the sum of $100,000 per year. NIDA also manages the running expenses of the storage area and is reimbursed in full by the NIDA Foundation Trust.
- NIDA and the SBW Foundation. NIDA received $100,000 (2009: Nil) 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 2010 (2009: Nil).

20. Economic dependency

NIDA is primarily dependent upon receipt of grants from the Office for the Arts, Department of the Prime Minister and Cabinet (formerly provided by the Department of Environment, Water, Heritage and the (DEWHA)) to ensure it can continue to select, educate and train talented people in preparation for a range of professional careers in the entertainment industry.
Directors’ declaration

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

(a) the financial statements and notes, set out on pages 7 to 24, are in accordance with the Corporations Act 2001, including:

(i) giving a true and fair view of NIDA’s financial position as at 31 December 2010 and of its performance for the financial year ended on that date; and

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

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

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

Signed in accordance with a resolution of the directors:

Malcolm W Long
Chairman

Bruce K Cutler
Director

Sydney
29 March 2011
Independent auditor’s report to the members of The National Institute of Dramatic Art

We have audited the accompanying financial report of The National Institute of Dramatic Art (the Company), which comprises the balance sheet as at 31 December 2010, the 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.

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 and the Corporations Act 2001 and for such internal control as the directors determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

Auditor’s responsibility

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor’s judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity’s preparation 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 entity’s internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

We performed the procedures to assess whether in all material respects the financial report presents fairly, in accordance with the Corporations Act 2001 and Australian Accounting Standards, a true and fair view which is consistent with our understanding of the Company’s financial position and of its performance.

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

In conducting our audit, we have complied with the independence requirements of the Corporations Act 2001.

Auditor's opinion

In our opinion the financial report of The National Institute of Dramatic Art is in accordance with the Corporations Act 2001, including:

(i) giving a true and fair view of the Company’s financial position as at 31 December 2010 and of its performance for the year ended on that date; and

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

KPMG

Geoff Wilson
Partner

Sydney

29 March 2011
**Lead Auditor’s Independence Declaration under Section 307C of the Corporations Act 2001**

To: the directors of The National Institute of Dramatic Art

I declare that, to the best of my knowledge and belief, in relation to the audit for the financial year ended 31 December 2010 there have been:

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

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

Geoff Wilson
*Partner*

Sydney

29 March 2011
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<tr>
<th>DONORS</th>
<th>DONORS</th>
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<td>$500,000 +</td>
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<td>Andrew &amp; Andrea Banks</td>
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<td>Cowled Foundation</td>
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<tr>
<td>Mel Gibson AO</td>
<td>Julie Flynn, Free TV Australia</td>
</tr>
<tr>
<td>Joy &amp; Dr Reg Grundy AC OBE</td>
<td>Frederick J Gibson</td>
</tr>
<tr>
<td>Dawn O’Donnell</td>
<td>Girgensohn Foundation</td>
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<tr>
<td>The Late Dr Rodney Seaborn AO OBE</td>
<td>Peter Ivany AM &amp; Sharon Ivany</td>
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Student Scholarships & Corporate Supporters

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

ANNUAL STUDENT SCHOLARSHIPS AND AWARDS $3,000+
Andrew & Andrea Banks Scholarship
Backrow Productions International Travelling Scholarship
The Bennelong Club — Friends of the Sydney Opera House Inc Scholarships
Bill Shanahan Scholarship
Bruce Caldwell Scholarship
Bruce Cutler Scholarship
Bruce Davey Scholarship
Bruce Gyngell Award, Free TV Australia
Christopher & Helen Ford Scholarship
Diana Large AO Scholarship
Ed Limato Scholarship
Gary McGuinn Scholarship
Gary Johnston Scholarship
ICON/Dendy Scholarship
Jack & Sharon Cowin Scholarship
Joseph Skrzynski AO Scholarship
June Baker Scholarship
Kim & Fiona Manley Scholarship
Laidlaw Foundation Scholarship
Lee & Bob Steel Scholarship
Paul Reimer Scholarship
Philip Wolanski Scholarship
Rex Irwin Esq Scholarship
Roadshow Entertainment — Open Program Scholarships
The Robertson Family — Diploma Music Theatre Scholarships
Roger Allen & Maggie Gray Scholarship
Roger Davies Scholarship
Rolf Harris Design Scholarship
Ron Malek Scholarship
Ross Steele Scholarship
Ruth Cowled Design Fund
Ruth Cowled Memorial Scholarship
Ryan Stokes Scholarship
Steven H Koppe Scholarship
Mr Warren Lee & Dr Erica Jacobson — Diploma Music Theatre Scholarships

FELLOWSHIPS
Mike Walsh Fellowships
The Gloria Payten Foundation & The Gloria Dawn Foundation Fellowships
William Fletcher Foundation

BEQUESTS
Anonymous (9)
Andrew Banks
The Cowled Foundation
Nick Enright AM
Lady (Vincent) Fairfax AO OBE
Ben Gannon AO
Margaret Helman
Dawn O’Donnell
Dr David M Schwartz
Dr Rodney Seaborn AO OBE
Hazel Treweek

PRODUCTION PARTNERS
Albert Music
AVCorp
Bytecraft
Chameleon Touring Systems
Coda Audio Services
Fourth Wall Events
Norwest
Pollard Productions
Staging Rentals
TDC (Technical Direction Company)

CORPORATE PARTNERS
Avocado Group
Clemenger BBDO
Edge Hospitality
Good Crowd
Little Creatures Brewing
Middletons
Santa Vittoria Mineral Water
Vittoria Coffee