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

We continue our historical association with the University of New South Wales and maintain strong links with national and international arts training organisations, particularly through membership of the Australian Roundtable for Arts Training Excellence and through industry partners which include theatre, dance and opera companies, cultural festivals and film and television producers.

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

Entry into NIDA’s higher education courses is highly competitive, with more than 2,000 applicants from across the country competing for an annual offering of approximately 60 places across all undergraduate and postgraduate disciplines. In 2011 the student body for these courses totalled 169.

Through NIDA Open, the Institute offers its educational expertise more widely. NIDA Corporate Performance offers presentation and public speaking skills to professionals from across many business sectors, while more general NIDA Open courses are provided for participants in almost every age group, in capital cities and regional centres and modes that meet a diversity of economic and cultural needs. Around 15,000 people each year participate in these public courses.

The cultural industry continues to be supported by the activities of NIDA Parade Theatres, which houses programs of creative support and serves as a venue partner to emerging and established producers.

NIDA is funded by the Australian Government through the Department of Regional Australia, Local Government, Arts and Sport, with the specific purpose of delivering performing arts education and training at an elite level.

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

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National Institute of Dramatic Art is supported by the Australian Government

Australian Government

PRINCIPAL PARTNER
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NIDA had a successful year in 2011, strongly motivated by our mission to provide world-class performance education and training. The principle of “learning by doing” in a collaborative environment, combined with mentoring by the very best teachers, remains central to our support for students on their personal journeys to become innovative creative artists and practitioners.

We are actively planning for NIDA’s future, including developing courses to reflect the changing educational environment, particularly to take advantage of digital technology and the expanding online space. While maintaining emphasis on traditional and core skills and the theatrical canon, we are also positioning our students for careers in an arts and entertainment industry where new kinds of performance using an array of new technologies are rapidly evolving.

NIDA has welcomed the opportunity to contribute to the development of the Australian Government’s National Cultural Policy, which is also dealing with the issue of change in the arts and working towards a specific goal of encouraging new ideas and enabling increased access, participation and training pathways in arts and culture. NIDA’s submission is available at www.culture.arts.gov.au/submissions.

The NIDA play production program and this year’s actors’ showreel demonstrated the talents of our students across our courses. We are particularly grateful to the wide range of practitioners from the industry who joined with NIDA staff to provide an exciting range of opportunities to the students. Many practitioners, including NIDA graduates, teach with NIDA’s Open program, with more than 15,000 people having a NIDA experience through this program in 2011.

We greatly appreciate the continuing support of the Australian Government, the University of New South Wales, the Seaborn, Broughton and Walford (SBW) Foundation and our corporate sponsors and private donors. We could not continue to maintain our high standards without their support.

I also acknowledge the passing of Professor Malcolm Chaikin AO OBE, who joined the NIDA Board of Directors in 1973 and was Chairman from 1975 to 1988 - a significant period in the history of NIDA. He was also a member of the NIDA Foundation Trust. We remain grateful to Malcolm for his valuable support of NIDA over many years.

The NIDA Board appreciates the dedication and enthusiasm of Lynne Williams and the NIDA staff in enabling NIDA, through our students and graduates, to strive for excellence of the highest order and for seeking to ensure that NIDA is positioned to accommodate the exciting developments occurring in the arts and entertainment industry in Australia and internationally.

I also thank the members of the NIDA Board of Directors, Board of Studies and NIDA Foundation Trust, as well as others who have generously contributed time and professional skills during the year. It is with sadness that I mention the passing in February 2012 of Leslie Walford AM, who was the SBW nominee on the NIDA Board of Directors from mid 2008, having been alternate director for the late Dr Rodney Seaborn AO OBE prior to that. Leslie cared deeply about NIDA and made a major contribution through both the Board and as Chairman of the SBW Foundation.

Malcolm Long
Chairman
Creative transformation is at the heart of everything we do at NIDA – not just within the student experience but within the institution itself.

NIDA has an enviable reputation as Australia’s leading education and training institute for the dramatic arts, but we cannot rest on our laurels. It is not enough to provide well trained graduates in response to industry demands. NIDA needs to continue to transform as an institution and strive to become a centre for dynamic thought-leadership and a catalyst for change within the industry.

In 2011 we began the development of a new course entitled Cultural Leadership which reflects our determination to discover and nurture those who will be the new agents of change – the movers and shakers who will help to create an Australia that understands and values culture.

We highlighted this new course within the development of a ten year plan which has identified future education and training needs and opportunities for our rapidly changing arts and entertainment industry and sets out the changes NIDA will need to make to build on its position as an important pillar of Australia’s cultural infrastructure. We’ve undertaken this planning within the context of the government’s discussion around a new National Cultural Policy with its aspirations to transform Australia’s cultural landscape.

We plan to offer this Cultural Leadership course within our proposed Centre for Contemporary Performance Practice, alongside a range of new initiatives which will provide more opportunities for industry professionals to come to NIDA to upskill in areas of new technology, more courses at postgraduate level to research and contribute to contemporary performance practice, more teaching qualifications to enable graduates to contribute to specialist arts education within schools, more opportunities for emerging artists to test and showcase ideas and more opportunities for international collaborations to develop new cross platform work. We believe there is an urgent need for this Centre to address career pathways within the performing arts especially as this is a priority of the new National Cultural Policy. During 2011 we continued to speak with the Federal Government to further explore possibilities for this next stage in the realisation of NIDA’s vision for the future.

2011 saw us continue to build strong foundations to underpin this transformational vision. One of the key challenges we identified during the ten year planning exercise was the need for the development and incorporation of online learning modules to enhance our highly successful face to face practice-based teaching and learning. In addition, we have begun to explore how our Open program could utilise the online space to increase access for our regional students to NIDA Open courses. With the development in 2011 of a new NIDA Online Learning Framework we are now poised for more in-depth dialogue with the national and global arts education and training community and for our students and teaching staff to be networked even more thoroughly within the international arts and entertainment industry.

We continued to bring cutting edge work into NIDA through visiting industry professionals and Max Lyandvert - the 2011 Artist-in-Residence supported by the Seaborn, Broughton and Walford Foundation - made a magnificent contribution to our understanding of the role of sound in contemporary performance through a number of presentations and productions. We are looking forward to Nick Schlieper joining us in 2012 as Artist-in-Residence, when he will curate a program of work exploring lighting and projection within contemporary performance.

NIDA’s production program for 2011 allowed us to welcome a number of prominent guest directors including Mel Shapiro (US), Kristine Landon-Smith (UK), Lee Lewis, Rodney Fisher, Tom Wright, Chris Mead and Craig Ilott. We are extremely grateful to our industry colleagues who continue to challenge our
students and enhance our production program.

NIDA’s commitment to the creation of new work continued with the development and production of *Rare Earth* by our 2010 commissioned playwright, Ian Wilding. We are looking forward to the work of NIDA’s 2011 commissioned playwright, Ben Ellis, with the production of *The Story of Red Mountain* in 2012. This annual commissioning initiative, supported by the NIDA Foundation Trust, is now in its third year and has encouraged an environment of experimentation and risk-taking among the student body, many of whom are devising new work and writing plays for presentation within the school program.

An exciting new initiative this year was the development and accreditation of our new course, the Bachelor of Dramatic Art (Staging) which replaces the Advanced Diploma of Dramatic Art in Scenery Construction. Thanks to the staff’s vision and determination, we now have a dynamic course which addresses the complex issues of staging theatre and major events in the 21st century. We look forward to offering this course in 2013.

The film and television program continues to flourish within the industry-standard Reg Grundy Studio under the guidance of Head of Screen, Di Drew. We are grateful for the continuing support of the Seven Network and to the many members of the film and television industry for their unstinting support of the course content and delivery, and the role models they provide for our students.

NIDA staff across the organisation have embraced the 2011 initiatives and are excited about the future directions for NIDA. I would like to thank them all for their commitment to our vision, whether in the teaching departments, student and staff services, NIDA Open, Parade Theatres, development and business strategy, operations or finance departments. This year we said farewell to a number of long-serving members of the NIDA teaching and general staff: Tony Knight, Kevin Jackson, Betty Williams, Karen Vickery, Barbara Warren, Sheena Duncan, Les Currie, Peter Fisher and Shaun Luttrell. We thank them for their extraordinary commitment to many cohorts of NIDA students over the years and wish them well in their future endeavours and in retirement.

We are looking forward to further major change in 2012 when we welcome new Head of Acting, Jeff Janisheski, after an extensive international search during 2011. Jeff is an actor, writer, teacher and director who comes to us from the Eugene O’Neill Theatre Center in the United States. We are excited about what Jeff will bring to this next phase of actor education and training at NIDA. We will also be welcoming our new Head of Performance Practices, Dr David Fenton, who will be working across NIDA to enhance the level of scholarship and introduce a research program to document the NIDA teaching staff’s contribution to innovative practice-led teaching, and to enable further research.

The NIDA library is key to addressing this nexus between scholarship and practice-based learning and in 2011 we continued to build on last year’s developments, expanding opening hours to allow students greater access and initiating a new e-book collection program.

DVD holdings were enhanced in line with NIDA’s new Film and Television course and continual accessioning of the late Rodney Jones’ bequest materials saw the expansion of the library’s musical, classical and soundtrack CD collection. NIDA’s involvement with AusStage Phase 4 resulted in the digitising of NIDA production archives from 1987.

At NIDA we are interested in the prospects of our students and alumni over the whole of their creative lives.

As a pre-eminent cultural hub, we believe we have an ongoing role to support the Australian arts and entertainment industry and to provide opportunities for emerging artists and increasingly, skills development for mid-career practitioners. Part of the reason for this ongoing contact and encouragement is our belief that a constant dialogue with our industry is vitally important. It helps to embed innovation and ensures that our offerings remain relevant. We are looking forward to welcoming back three female Directing alumni from the 2008 graduating year to direct our students in a program of contemporary plays in 2012.

New partnerships within the arts and entertainment industry provided a variety of opportunities for our graduates within our Pathways Into Industry Program in support of emerging artists. NIDA students showcased work in Melbourne early in 2011 when we toured three of the 2010 graduating Directors’ plays. This work was very well received and gave participating students the chance to experience the challenges and joys of transplantsing productions into a different venue and context, as well as giving them exposure to audiences and the industry in Melbourne. We are planning to extend our touring to a regional centre in 2012 and take two plays to the Butter Factory in Albury Wodonga, as well as three to Theatre Works in Melbourne.

In 2011 we also introduced a mentoring program for third year Acting students which saw 25 industry professionals team up with emerging artists to support those entering the industry in 2012. We are hoping to extend this program to all of our graduating students across all disciplines in the coming years and we are extremely grateful to our alumni for spearheading this crucial program.

The restructuring of the NIDA Parade Theatres team has resulted in a new set of initiatives for emerging artists. The Springboard program has been extended and there is great interest from the independent theatre sector in opportunities which include play readings and the development and presentation of new work. We have also been encouraging more dance and physical theatre into the Parade Theatres and this has opened up opportunities for more young companies to present new work. In addition, we have put in place an annual program of forums which will feature some of our international visiting directors and provide opportunities for new and mid-career industry practitioners to gather at NIDA.
Sharing the experience of NIDA is very important to us.

We are continuing to increase our outreach activities and partnerships with schools, arts centres, theatres and arts education and training organisations in a variety of regional and urban centres. To help us achieve this we restructured all of our business units during 2011, including amalgamating the NIDA Open and Corporate Performance departments, and the reorganising the Marketing, Parade Theatres and Development teams. NIDA Open, including Corporate Performance, continued to make NIDA accessible to more than 15,000 students and clients during 2011. We forged new relationships with Carriageworks and The National Centre for Indigenous Excellence and we are looking forward to developing new work together in 2012.

We continue to appreciate those friends and audience members who regularly support our students during productions, presentations and events such as EXPONIDA and the NIDA Foundation Trust Gala dinner. This year we have restructured the Friends of NIDA program with a view to expanding benefits and involving more people in the activities of NIDA. This is a wonderful opportunity to join the NIDA family and support students to make the most of their creative opportunities.

2011 has been an extremely busy year for us as we continued to transform the NIDA student experience with new courses, new teaching staff and new teaching facilities. 2012 promises to be equally exciting as we develop more tutorial and studio spaces, construct an atrium performance space in the original courtyard of the Kensington building and work towards a program of online learning. We look forward to NIDA continuing to play a supportive role in our students’ creative journeys for many years to come.

Lynne Williams
Director/CEO
As the Director, Undergraduate Studies, I am pleased to highlight the successes of the five undergraduate courses in 2011, both within each course and, importantly, across courses. Through multidisciplinary projects students have many opportunities to work together and gain skills and understanding of the collaborative process.

The demands of the NIDA production program greatly contributes to the robustness of all courses and the outcomes achieved provide exciting opportunities for students to learn, experiment and problem solve.

We welcomed the first intake of students into the Music Theatre stream of the Acting course, with these students presenting early in the year a devised piece based on Monteverdi’s Ariadne’s Lament, directed by the Rodney Seaborn Artist-in-Residence for 2011, Max Lyandvert. In addition to participating in classes with their first year Acting colleagues, these students presented Darlinghurst Nights at the end of the year, while their fellow Acting students presented The Fortunes of Richard Mahoney and Colder as the culmination of their first year at NIDA.

The productions in 2011 (listed on pages 14-19 of this report) brought together the acting, movement and voice skills of our Acting students across the three years and also highlighted the work of the Design, Costume, Properties, Production and Scenery Construction students. The students had the opportunity to learn from a number of visiting directors, including Mel Shapiro (US), Kristine Landon-Smith (UK), Lee Lewis, Rodney Fisher, Tom Wright, Chris Mead and Craig Ilott. They also worked with Tony Knight, directing his final production as Head of Acting at NIDA, on The Tragedy of Richard the Third presented in NIDA’s courtyard.

With the Reg Grundy Studio refurbished and equipped with industry standard film and television equipment, students across the three years of the Acting course all experienced classes and projects in film and television that will prepare them for this area of possible employment. The showreel for the graduating actors, directed by Di Drew, provided each actor with a DVD of their on-camera work and also their voicereel, enabling them to demonstrate the range of their voice skills, including for voiceovers and animation.

In addition to the visiting directors from the US and UK, NIDA offered other international experiences during the year. Thanks to the generosity of our donors, students in their second year of the Design course represented NIDA at the Prague Quadrennial. They presented significant critical acclaim a self-devised work for Street Stories: Design as Performance, showcasing inflatable staging and elaborate costumes in a public square in Prague. The students also attended a number of workshops and classes as part of the Prague Quadrennial.

Egil Kipste, Head of Directing and Director, Postgraduate Studies, and I continued our particular focus on facilitating the education of directors and designers in the collaborative nature of their engagement.

Again with support from donors, some students in the final year of the Properties and Production courses were able to undertake secondments in the UK and US in addition to the wide range of secondments in Australia, which provide the students with both industry experience and with invaluable contacts for subsequent employment.

The Costume students produced work of an exceptional standard as part of their projects and for the productions. They worked with the Properties students for the Period and Style project that involved a visit to the Ballet Russes exhibition in Canberra. In another collaborative project, students from the Properties, Costume and Production courses worked with Max Lyandvert and interactive media artist George Poonkhin Khut, on Phonography. This was an installation work in the Paddington Reservoir Gardens which provided course-specific learning opportunities, as well as requiring collective problem solving and mutual support.

In addition to their outstanding work in realising the sets in productions during the year, the two students in their last year of the Scenery Construction course each presented an impressively constructed item that was researched and developed as their major projects. Again demonstrating the collaborative nature of the courses, Acting and Production students assisted with the presentations of these projects. These students are the final students in the Scenery Construction course, which will be replaced in 2013 by the new Bachelor of Dramatic Art (Staging).

The Production course continued to offer students learning opportunities in areas including stage management, lighting and sound. These students were able to take advantage of upgraded technology in the theatres and in a new
music laboratory, with keyboards and music composition software.

The subjects Performance History 1 and 2 continued to ensure that students developed a wider understanding of theatre and other performance history to complement their development in discipline specific skills classes. Arts and Ideas continued to focus on the students’ understanding of wider society and the role of the creative artist within it.

The educational and creative outcomes for our students are dependent on the talents, commitment and dedication of the teaching staff and support staff. My thanks to the heads of department, heads of discipline and all the people who have taught at NIDA in 2011 or have given the students the benefit of their wisdom and experience. I would particularly like to acknowledge the contributions of Tony Knight, Kevin Jackson, Betty Williams and Karen Vickery, who concluded their employment at NIDA during 2011.

Michael Scott-Mitchell
Head, Undergraduate Studies
The Directing and Playwriting programs provide postgraduate students with advanced knowledge, skills and practice in their area of study. The early part of the year is devoted to skills acquisition which is followed by opportunities to practice the synthesis of their knowledge and skills at NIDA and with industry partners.

Connections with the arts and entertainment industry are fostered by the choice of casual tutors, collaborations with arts organisations, special event interactions and the placements of students during their studies or in the year after they graduate. In 2011 NIDA welcomed 12 postgraduate students.

For Directing students, the first term of the year was devoted to acquiring a competence in the directing methodology of Active Analysis. Plays selected in 2011 were Betrayal and The Promise. These were immediately followed by a two-week intensive rehearsal of plays with students from Actors Centre Australia in Sydney, using texts by Sarah Kane, Edward Albee and others. Directors were then encouraged to find their own ‘voice’ as practitioners, with further directing experience with actors from NIDA, Melbourne’s National Theatre Drama School, Queensland University of Technology (QUT) in Brisbane, the University of Wollongong, Griffin Theatre and singers from Opera Australia’s Young Artists’ Program. The work at QUT focussed on post-dramatic interpretations of the Babel story from the Old Testament using the technical resources of the university.

Students of the Directing course partner each year with Triple J Radio’s Unearthed project to shoot six music videos for nominated bands and musicians. The students’ 2011 videos were featured on YouTube and MTV’s website, receiving tens of thousands of views. The music video project highlights the value of high-profile industry partnerships and illustrates the special relationship between second year Design students and the Directing students which is fostered throughout the year.

The subjects undertaken by Directing students not only focused on knowledge and skills acquisition, but also on developing a manifesto which was then printed in an end-of-year booklet, designed to showcase postgraduate students and their work.

For their graduation productions, Directing students were allocated senior practitioners from the industry to act as mentors on their shows. In 2011 these included Richard Cottrell, Leland Kean, Robin Nevin, Simon Stone, Sam Strong and Tom Wright. Special arrangements are now in place with both Griffin Theatre and Opera Australia for graduates to complete secondments with these organisations following their year at NIDA.

Directing Masters student Morgan Dowsett directed The Threesome at NIDA and was also seconded to work with French theatre director and designer Éric Vigner in France. Morgan completed his extended essay on the topic of the mechanics of comedy which was supervised by Dr John Golder.

From the beginning of the year, Playwriting students were encouraged to practice their writing across all genres. For example, in first term the playwrights undertook workshops with ABC Radio National drama producer Libby Douglas, and radio writer Noelle Janaczewska, to complete a short radio project. This was performed by Acting students, recorded in a professional sound studio and presented to an audience at NIDA. These students also wrote a verbatim piece, responding to a series of live interviews at The Living Library under the tutelage of experienced playwright Hilary Bell. Students also attended the Playwriting Australia conference.

During 2011, Playwriting students learned advanced writing skills alongside the fundamental tools of playwriting to develop a more effective creative and working practice. They were required to outline and plan a one-act play and pitch the idea to a chosen main stage theatre. These plays were presented as rehearsed moved readings at the end of third term, performed by NIDA Acting students and directed by professional directors including Shannon Murphy, Rodney Fisher, Paige Rattray, Cristabel Sved and Anthony Skuse.

Later in the year Playwriting students were given the opportunity to write short screenplays, plan and storyline a new television series idea with television writer and producer, Luke Devenish. Playwriting students also wrote for The 24-Hour Play Project, which involved writing, rehearsing and producing a finished play in less than 24 hours. These plays were presented publically at Griffin Theatre as part of the New Writing Festival. In the final term of 2011, students began work on a new full-length play, select scenes of which were taken to Melbourne to be workshopped by professional actors and presented as a moved reading in front of industry professionals from Melbourne Theatre Company and Malthouse Theatre.

2011 proved to be an immersive year for the Playwriting and Directing cohort. By collaborating with undergraduate students and having access to NIDA’s industry partners, the postgraduate students were well prepared to enter the industry.

Egil Kipste
Head of Postgraduate Studies
The Graduation Ceremony for 2010 was held on 1 May, 2011. The Hon Simon Crean MP, Minister for the Arts gave the address. NIDA Chairman Malcolm Long presented degrees and diplomas to 75 graduating students. The contributions made to NIDA and the performing arts by millinery teacher and designer Jean Carroll AM, and by Andrew Banks, Chairman of the NIDA Foundation Trust, were also recognised at the ceremony.
# Higher Education Statistics

## Applicants for Courses Commencing in 2011

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## Students by Course in 2011*

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## Students by Course and Gender in 2011*

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## First Year Enrolments 2011*

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* AT 31 January 2011
1 GDA Dir - Graduate Diploma of Dramatic Art, Directing Stream
2 MDA Dir - Master of Dramatic Art, Directing Stream
3 GDA Play - Graduate Diploma of Dramatic Art, Playwriting Stream
Many visiting teachers, directors, professional organisations and members of the performing arts are engaged at NIDA each year to teach or participate as special guests across a wide range of subjects.

In 2011 these visiting staff and guests included:

<table>
<thead>
<tr>
<th>Melissa Agnew</th>
<th>Colin Fletcher</th>
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<td>Jack Friedman</td>
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<td>Juliet Young</td>
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### THE THREESOME
**Parade Space | 23-28 June**

**By Eugene Labiche, Adapted by Neil Bartlett**

**Directed by Morgan Dowsett**

#### CAST
- Alphone Marjeval
- Krampach
- Ernest
- Jobelin
- Hermance
- Petunia
- Berthe
- Lisbeth

- Theo Maske
- Frank Versati
- Benjamin Cohen
- Kinglehoff
- Louise Maske
- Gertrude Deuter

#### PRODUCTION
- Director: Morgan Dowsett
- Set/Costume Designer: Burju Nuhoglu
- Lighting Designer: William Jensen
- Sound/AV Designer: Olivia Benson

- Ross Langley
- Niyat Berhan
- Gary Brun
- Justin Smith**
- Rebecca Barbera
- Maev MacGregor
- Bella MacDiarmid
- Sabryna Te’o

- Voice Coach
- Movement Coach
- Production Stage Manager
- Deputy Stage Manager
- Assistant Stage Manager
- Set Construction Supervisor
- Design Assistant - Set
- Costume Supervisor
- Costume Assistant
- Design Assistant - Costume
- Properties Supervisor
- Properties Assistant
- Head Electrician
- Lighting Assistants

- Linda Nichols-Gidley**
- Lisa Minett*
- Sarah Stait
- Natalie Smith
- Alexander Bierge
- Tony Pierce*
- Hugh O’Connor
- Renata Beslik**
- Narelda Sheehan
- Soma Garner
- Shannon Riggs
- Luke Brooks
- Rachel Barmicoat
- Shannyn Miller

### NOISES OFF
**Parade Theatre | 21-25 June**

**By Michael Frayn**

**Directed by Rodney Fisher AM**

#### CAST
- Lloyd Dallas
- Garry Lejeune
- Fredrick Fellowes
- Tim Allgood
- Setson Mowbray
- Dotty Otley
- Brooke Ashton
- Poppy Norton-Taylor
- Belinda Blair

- Nicholas Masters
- James Hoare
- David Valencia
- Ricardo Hizon
- Andrew Lindqvist
- Alexandra Aldrich
- Caitlin Adams
- Amand McGregor
- Whitney Boyd

- Rodney Fisher AM
- Danielle Roffe**
- Betty Williams*
- Lisa Minett*
- Scott Witt**
- Gez Xavier Mansfield

- Lighting Designer
- Costume Designer
- Sound Designer
- Technical Manager
- Production Stage Manager
- Deputy Stage Manager
- Assistant Stage Manager
- Assistant Stage Manager
- Head Electrician
- Lighting Assistant
- Lighting Assistant
- Properties Supervisor
- Props Assistant
- Costume Supervisor
- Costume Assistant
- Sets Supervisor
- Sets Assistant

- Sara Swersky
- Anya Wotton
- Tanisha Malkki
- Sonya Leon
- Alex Duffy
- Katie Hankin
- Caitlin Chatfield
- Tom Stanton
- Madison Burkett
- Isabella Stadler
- Aaron Ng
- Heidi Lincoln
- Emily Adinolfi
- Rebecca Jones
- Christie Milton
- Michael Watkins
- Georgia Hopkins

### THE UNDERPANTS
**Parade Studio | 22-27 June**

**By Carl Sternheim, Adapted by Steve Martin**

**Directed by Craig Ilott**

#### CAST
- Theo Maske
- Frank Versati
- Benjamin Cohen
- Klingelhooff
- Louise Maske
- Gertrude Deuter

- John Harding
- Edmund Lembke-Hogan
- Remy Hii
- Drew Fairley**
- Tessa Lind
- Amy Scott-Smith

- Craig Ilott
- Melissa Agnew**
- Andrea Espinoza
- Ross Graham**
- Owen Phillips

- Sound Designer
- Production Stage Manager
- Deputy Stage Manager
- Assistant Stage Manager
- Head Electrician
- Lighting Assistant
- Properties Supervisor
- Props Assistant
- Sets/Props Assistant
- Costume Supervisor
- Costume Assistant
- Costume Assistant
- Scenery Construction
- Scenic Artist

- Kirsty Rogers
- Nicholas Rayment
- Thomas Davies
- Vanessa Martin
- Nathalie Taylor
- David Cherrie
- George Buchanan**
- Ellisha-Paris James
- Jacqui Schofield
- Monica Smith
- Robyn Murphy
- Megan Spatz*
- MNR Constructions**
- Govinda Webster**
THE TRAGEDY OF RICHARD THE THIRD
BY WILLIAM SHAKESPEARE
DIRECTED BY TONY KNIGHT

CAST
Lord Gray, Bishop, Citizen & Richmond
Lord Rivers, Young Duke of York, Derby & Citizen
Duchess of York
King Edward, Young Prince Edward, Citizen, 1st Messenger & Norfolk
Hastings, 3rd Messenger & Oxford
Lady Anne
Richard
Queen Elizabeth
Queen Margaret
Catesby & Executioner
Clarence, Mayor, Tyrrel, 2nd Messenger, Herbert Buckingham
Brandon McClelland
Cody Ross
Contessa Treffone
Gary Clementson
Harry Greenwood
Honey Debelle
Jake Speer
Liana Cornell
Lily Ji
Shaka Cook
Thomas Cocquerel
Talia ’uli Latukefu

PRODUCTION
Director
Designer
Lighting Designer
Sound Designer
Production Stage Manager
Deputy Stage Manager
Assistant Stage Manager
Assistant Stage Manager
Costume Supervisor
Costume Assistant
Set Supervisor
Set Assistant
Properties Supervisor
Properties Assistant
Head Electrician
Lighting Assistant
Lighting Assistant/Sound Operator
Text/Voice Coach
Text/Voice Coach
Fight Director
Tony Knight
Dylan Tonkin
Benjamin Brockman
Remy Woods
Brenda Hartley
Amy Burkett
Bradley Barrack
Breanna Connor
Beth Allen
Catherine Steele
Tony Pierce
Elizabeth Gadsby
Olivia O’Connor
Eva Kristina Taylor
Nick Wagstaff
Juztin McGuire
Joshua Vozzo
Katerina Moraitis
Jennifer Hagan
Kyle Rowling

THE WINTER’S TALE
BY WILLIAM SHAKESPEARE
DIRECTED BY LEE LEWIS

CAST
Sicilia
Leontes
Mamilius
Camillo
Antigonius
Francesco
Stefano
Time
Hermione
Paulina
Emilia
Bohemia
Polixenes
Florizel
Old Shepherd
Clown
Autolycus
Perdita
Mopsa
Dorcas
Heath Ivey-Law
Samuel Burton-Harris
Joshua Reddy
Aldo Mignon
Gabriel Gilbert-Dey
Liam Nunan
Joshua Anderson
Darcy Brown
Hannah Barlow
Giulia Petrocchi
Rachael Chisholm
Nicholas Gell
Adam Stafford
Liam Nunan
Joshua Anderson
Darcy Brown
Pip Edwards
Rachael Chisholm
Gabriel Gilbert-Dey

PRODUCTION
Director
Designer
Lighting Designer
Sound Designer
Production Stage Manager
Deputy Stage Manager
Assistant Stage Manager
Assistant Stage Manager
Scenery Construction
Design Assistant
Design Assistant
Costume Supervisor
Costume Assistant
Properties Supervisor
Properties Assistant
Head Electrician
Voice/Dialect Coach
Voice Tutorial Support
Movement Coach/Choreographer
Fight Choreographer
Lee Lewis
Emma Kingsbury
Lee-Anne Roza
Phoebe Williams
Nate Edmondson
Khyrn Scott
Serene Lodlia
Olis O’Doherty
Becky-Dee Trevenen
Christopher Pitcairn
Kelly Jong
Rebecca Clark
Eddy Taylor
Ashleigh Kennedy
Elizabeth Bloxsom
Wei Ning Ho
Jennifer White
Betty Williams
Lisa Minett
Scott Witt

Parade Playhouse | 22-25, 27 June
Parade Courtyard | 23-25, 27-28 June
Photo: Olivia Martin-McGuire

PAIN S OF YOUTH
PARADE STUDIO | 18-21, 24 OCTOBER

CAST
Marie
Desiree
Irene
Freder
Petrelli
Alt
Lucy

Assistant Director
Voice Coach
Movement Coach
Production Stage Manager
Deputy Stage Manager
Assistant Stage Manager
Set Construction Supervisor
Costume Construction Supervisor
Costume Construction Assistant
Design Assistant-Costume
Properties Supervisor
Properties Supervisor
Design Assistant-Set/Properties
Head Electrician
Lighting Assistant

Felicity Nicol
Dr Melissa Agnew**
William Jensen
Phoebe Williams
Aaron Ng Ji Fu
Tony Pierce*
Annette Ribbons**
Jacqueline Schofield
Olivia O’Connor
Jemima Snars**
Eva Taylor
Kirsty Rogers
Alexander Berlage

PRODUCTION
Director
Tom Wright
Set & Costume Designer
Burju Nuhoglu
Lighting Designer
Brenda Hartley
Sound Designer
Ron Barlow**
Assistant Director
Alexander Berlage

Head Electrician
Lighting Assistant

POT R
PARADE PLAYHOUSE | 19-22, 24-25 OCTOBER

CAST
Rachael Keats
Lucy Moore/Anne Dickinson
Christine Keats
Billy Keats/Kevin Brake
Jonathon Keats/Danny Miller
Chris Bennett
Ronald Abbey/Jake Moran

Amanda McGregor
Whitney Boyd
Rebecca Barbera
Remy Hii
James Hoare
Ricardo Hizon
Drew Fairley**

Movement Coach
Production Stage Manager
Deputy Stage Manager
Assistant Stage Manager
Set Construction Supervisor
Costume Construction Supervisor
Costume Construction Assistant
Design Assistant-Costume
Properties Supervisor
Properties Supervisor
Design Assistant-Set/Properties
Head Electrician

Anca Frankenhaeuser**
Sara Swersky
Elizabeth Bloxsom
Wei Ng Ho
Tony Pierce*
Renata Bestik**
Rebecca Clark
Georgia Hopkins
Olivia O’Connor
Jemima Snars**
Luke Brooks
Catherine Steele
Natalie Smith
Bradley Barrack

PRODUCTION
Director
Kristine Landon-Smith
Production Designer
Anya Tamsin
Lighting Designer
Lisa Bevitt
Sound Designer
Kate Hankin
Voice & Dialect Coach
Jennifer White**

Properties Supervisor
Properties Assistant
Properties Assistant
Design Assistant-Set/Properties

Jemima Snars**
Luke Brooks
Catherine Steele
Natalie Smith
Bradley Barrack

RARE EARTH
PARADE SPACE | 19-20, 22, 24-25 OCTOBER

CAST
Una
Crut
Mimi
DV
Halle
Doit
Phia
Ewan
Balzac

Alexandra Aldrich
Niyat Berhan
Sabryna Te’o
Gary Brun
Nick Masters
John Harding
Maev MacGregor
Edmund Lemke-Hogan
Helmut Bakaitis**

Sound Designer
Assistant Director
Voice Coach
Movement Coach
Production Stage Manager
Deputy Stage Manager
Assistant Stage Manager
Scenery Construction
Costume Construction Supervisor
Costume Construction Assistant
Design Assistant-Costume
Properties Supervisor
Properties Supervisor
Properties Supervisor
Properties Assistant
Properties Assistant
Design Assistant-Set/Properties
Head Electrician
Lighting Assistant

Rachel Barnicoat
Dominic Mercer
Dr Melissa Agnew**
Scott Witt**
Benjamin Brockman
Nathalie Taylor
Issy Stadler
MNR Constructions**
Monica Smith
Christie Milton
Becky-Dee Trevenen
Olivia O’Connor
Heidi Yoko Lincoln
Ashleigh Kennedy
Lutz Kleinau*
Christopher Pitcairn
Olivia Benson
Breanna Connor

PRODUCTION
Writer
Ian Wilding
Director
Chris Mead
Set Designer
Owen Phillips
Costume Designer
Andrea Espinoza
Lighting Designer
Alexander Duffy

By Ferdinand Bruckner, Translated by Daphne Moore
Directed by Tom Wright

By Simon Stephens
Directed by Kristine Landon-Smith

By Ian Wilding, Commissioned by NIDA
Directed by Chris Mead

[Photo: Lisa Maree Williams]
IDIO
t
CARRIAGEWORKS | 22-26 OCTOBER

IN A NEW VERSION BY MAX LYANDVERT FROM THE NOVEL BY FYODOR DOSTOYEVSKY
DIRECTED BY MAX LYANDVERT

CAST
Aglaya Ivanovna Yepanchin
Gavrila Antonovich Ivlogin
Parfyon Rogozhin
Nastasya Filippovna
Prince Lev Nikolayevich Myshkin
Ippolit Terentyev / Stranger
Mrs Elizaveta Prokofyevna
General Ivan Fyodorovich Yepanchin

Hannah Barlow
Thomas Coquereel
Shaka Cook
Honey Debelle
Heath Ivey-Law
Lily Ji
Jake Speer

Director: Max Lyandvert
Set/Costume Designer: Gez Xavier Mansfield
Lighting Designer: Nicholas Rayment
Sound Designer: Nate Edmondson
Video Designer: Khym Scott
Assistant Director: Rachel Baring

Voice Coach
Movement Coach
Production Stage Manager
Deputy Stage Manager
Assistant Stage Manager
Assistant Stage Manager
Set Supervisor
Costume Supervisor
Costume Assistant
Design Assistant - Costume
Properties Supervisor
Properties Assistant
Head Electrician
Lighting Assistant
Technical Assistant
Musician

Jennifer White**
Scott Witt**
Remy Woods
Madison Burkett
David Cherrie
Juztin McGuire
Michael Watkins
Rebecca Jones
Robyn Murphy
Amy Elizabeth Gadsby
Eddy Taylor
Emily Adinolfi
Amy Burckett
Vanessa Martin
Caitlin Chatfield
Veren Grigorov**
Lilia Miller**

THE LAST DAYS OF JUDAS ISCARIOT
PARADE THEATRE | 19-22 OCTOBER

By Stephen Adly Guirgis
Directed by Mel Shapiro

CAST
Satan
Judge Littlefield/St Peter
Saint Monica/Guard 1
Jesus of Nazareth/Camera Man
Henrietta Iscariot/Guard 2
Fabiana Aziza Cunningham
Caiphas the Elder/Saint Matthew
Yusef El-Fayoumy
Pontius Pilate
Bailiff/Simon the Zealot
Judas Iscariot
Gloria/Mother Theresa
Butch Honeywell/Guard 3
Sigmund Freud/Saint Thomas
Mary Magdalene/Sister Glenna/
Matthias of Galilee

Joshua Anderson
Darcy Brown
Rachael Chisholm
Gary Clementson
Liana Cornell
Pip Edwards
Nicholas Gell
Gabriel Gilbert-Dey
Uli Latukefu
Brandon McClelland
Liam Nunan
Giulia Petrocchi
Cody Ross
Adam Stafford
Contessa Treffone

Lighting Designer: Sarah Stait
Sound Designer & AV Systems Design: Nicholas Wagstaff
AV Content Design: Dylan Tonkin
AV Content Design: Emma Kingsbury
AV Content Design: Lee-Anne Roza
AV Content Design: Tanisha Malikki
AV Content Design: Shannyn Miller
AV Content Design: Joshua Vozzo
AV Content Design: Thomas Davies
AV Content Design: Serene Lodhia
AV Content Design: Thomas Stanton
AV Content Design: Linda Nicholls-Gidley**
AV Content Design: Betty Williams*
AV Content Design: Lisa Minett**
AV Content Design: Beth Allen**
AV Content Design: Shannon Riggs
AV Content Design: Otis O’Doherty
AV Content Design: Soma Garner
AV Content Design: Ellisha-Paris James
AV Content Design: Hugh O’Connor
AV Content Design: Narelda Sheehan

PRODUCTION
Director: Mel Shapiro
Assistant Director: Renato Fabretti
Set Designer: Dylan Tonkin
Costume Designer: Emma Kingsbury

Idiot
(Photo: Lisa Maree Williams)
THIRST BY EUGENE O'NEILL
DIRECTED BY DOMINIC MERCER

CAST
Dancer
Tessa Lind

Gentleman
Martin Harper**

Sailor
Uli Latukefu

Musician
Dominic Mercer

CREATIVE TEAM
Director
Dominic Mercer

Designer
Kateren Wood

Lighting Designer
Katie Hankin

Sound Designer
Olivia Benson

Dramaturg
Jono Burns

Fight Choreographer
Scott Witt**

ONE FLESH BY MICHARNE CLOUGHLEY
DIRECTED BY CRISTABEL SVED

CAST
Ash
Sophia Roberts**

Russ
Nick Masters

Esther
Hannah Barlow

COMMUNITY BY JONO BURNS
DIRECTED BY SHANNON MURPHY

CAST
Dion
Darcy Brown

Tom
Terry Serio**

Jo
Liana Cornell

Skeet
Liam Nunan

PRODUCTION TEAM
Designer Seekers
Jacqui Schofield

Designer Seekers
Hugh O’Connor

Designer The Midlands
Amy Elizabeth Gadsby

Stage Manager
Phoebe Williams

Lighting Designer
Juztin McGuire

Sound Designer
Nate Edmondson

Designer Kodak 35
Becky-Dee Trevenen

Designer One Flesh
Chris Pitcairn

Designer Community
Georgia Hopkins

Stage Manager
Catherine Steele

Assistant Stage Manager
Olivia Benson

Lighting Designer
Rachel Barnicoat

Brenda Hartley

DIRECTORS’ PRODUCTIONS
PARADE STUDIO AND PARADE SPACE | 30 NOVEMBER – 3 DECEMBER

HOWL
ADAPTED FROM HOWL, BY ALLEN GINSBERG
FROM COLLECTED POEMS 1947-1997 © 2006 The Allen Ginsberg Trust
DIRECTED BY DANIEL LAMMIN

CAST
Performed by
Andrew Lindqvist

CREATIVE TEAM
Director
Daniel Lammin

Designer
Ruth Arnold

Lighting Designer
Katie Hankin

Sound Supervisor
Olivia Benson

Dramaturg
Jack Richardson

ELECTRONIC CITY
BY FALK RICHTER, TRANSLATED BY MARLENE NORST
DIRECTED NETTA YASCHIN

CAST
Tom
Gary Brun

Joy
Whitney Boyd

Ensemble
Devon Currie

Ensemble
Silvina D’Alessandro**

Ensemble
Sarah Jane Kelly

Ensemble
Jason Kos

Ensemble
Jake Lyall**

Ensemble
Maeve MacGregor

Ensemble
Liam Nunan

Ensemble
Rose Purse**

Ensemble
Sabryna Te’o

CREATIVE TEAM
Director
Netta Yashchin**

Original concept by
Felicity Nicol

Set Designer
Ally Mansell

Costume Designer
Genevieve Shrayner

Lighting Designer
Katie Hankin

Sound Designer
Aaron Ng Ji Fu

AV System Designer
David Cherrie

Dramaturg
Jane Bodie*

Movement Coach
Anca Frankenhaeuser**

Vocal Coach
Hamish Pritchard**

* NIDA Staff
** Guest Artist
* Study Abroad student from Carnegie Mellon University
* Study Abroad student from Wimbledon College of Art, London, England
* Study Abroad student from the University of Applied Sciences, Magdeburg-Stendal, Germany

SEEKERS BY MELISSA LEE SPEYER
DIRECTED BY RODNEY FISHER AM

CAST
Nathan
James Hoare

Jackie
Caitlin Adams

Tara
Maeve MacGregor

Pet
Harry Tseng**

Reza
Devon Collins

THE MIDLANDS BY HANNAH MALARSKI
DIRECTED BY PAIGE RATTRAY

CAST
Cooper
Amanda McGregor

Celia
Karen Vicker**

Jeffry
Rob Collins

KODAK 35 BY JACK RICHARDSON
DIRECTED BY ANTHONY SKUSE

CAST
Will
Joel Jackson

Rick
Ross Langley

Holiday
David Valencia

SEEKERS
BY MELISSA LEE SPEYER
DIRECTED BY RODNEY FISHER AM
FRENZY FOR TWO  
BY EUGENE IONESCO, TRANSLATED BY DONALD WATSON  
DIRECTED BY RACHEL BARING

CAST
He    Tim Walter**
She   Kellie Jones**
Soldier Troy Alexander**
Neighbour Paul-William Mawhinney**
Neighbour’s Wife Rebecca Barbera

CREATIVE TEAM
Director Rachel Baring
Set & Costume Designer Lauren O’Flaherty
Lighting Designer Benjamin Brockman
Sound Designer Nate Edmondson
Dramaturg Melissa Lee Speyer
Movement Coach Scott Witt**

PRODUCTION TEAM
Production Stage Manager Thirst, Howl, Electronic City
Frenzy for Two, The Collection, Push Up
Deputy Stage Manager
Thirst
Electronic City
Frenzy For Two
The Collection
Deputy Stage Manager
Push Up
Production Assistant
Thirst, Howl, Electronic City
Frenzy for Two, The Collection, Push Up
Head Electrician
Thirst, Howl, Electronic City
Head Electrician
Frenzy for Two, The Collection, Push Up
Head Mechanist
Frenzy for Two, The Collection, Push Up
Costume Supervisor
Thirst, Howl
Costume Supervisor
Electronic City
Costume Supervisor
Frenzy For Two, The Collection
Costume Supervisor
Push Up
Properties Supervisor
Electronic City, Thirst
Properties Supervisor
Howl, Frenzy For Two
Properties Supervisor
The Collection, Push Up
Set Supervisor

THE COLLECTION  
BY HAROLD PINTER  
DIRECTED BY MACKENZIE STEELE

CAST
Harry Peter Flett**
James Matt Minto**
Stella Libby Munro**
Bill Raymond James**

CREATIVE TEAM
Director Mackenzie Steele
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Vocal Coach Hamish Pritchard**
Morgan Dowsett

Nate Edmondson

Brenda Hartley

William Jensen

Sonya Jeon

Nicholas Rayment

Lee-Anne Roza

Sarah Stait

Sara Swersky

Remy Woods

Heidi Yuko Lincoln

Olivia O’Connor

Shannon Riggs

Eddy Taylor

Otis O’Doherty

Michael Watkins

Melissa Lee Speyer

Hannah Malarski

Jack Richardson

Jono Burns

Michearne Cloughley

Rachael Baring

Renato Fabretti

Daniel Lammin

Dominic Mercer

Mackenzie Steele

BACHELOR OF DRAMATIC ART
(PROPERTIES)

ADVANCED DIPLOMA OF DRAMATIC ART
(SCENERY CONSTRUCTION)

GRADUATE DIPLOMA OF DRAMATIC ART
(PLAYWRITING)

GRADUATE DIPLOMA OF DRAMATIC ART
(DIRECTING)

MASTER OF DRAMATIC ART
(DIRECTING)
Disciplines in NIDA Open’s offerings include acting, design, production, costume, properties, directing and playwriting. In addition, NIDA Open runs courses in TV presenting, filmmaking, writing for film and television, Higher School Certificate specialist topics, early childhood learning, teacher training, and communication and presentation skills.

In 2011 NIDA Open offered these activities in a variety of delivery formats to accommodate the range of needs of students and clients. For young people these included seasonal holiday courses, regular term classes and specialist schools sessions. For adults there were year round evening and weekend short courses, two and four term part-time courses, and customised training.

In addition to fee-paying activities, NIDA Open offered a number of subsidised and free activities to ensure greater access. Subsidised places were offered in courses conducted regionally and across greater Sydney.

To deliver the various programs of activity, NIDA Open employed 395 casual tutors throughout 2011. Recognised as experts in education and professional practice, tutors and guests were drawn from the regular teaching staff and from the arts and entertainment industries.

They included Serhat Caradee (film director, Cedar Boys), Benita Collings (television presenter, Play School), David Fleischer (designer, Pinchgut Opera), Darren Gilshenan (actor and director, Bell Shakespeare Company), Jennifer Hagan (actor, Paper Giants The Cleo Story), Verity Hampson (lighting designer, Sydney Theatre Company), Ric Herbert (actor and voiceover artist) and Shannon Murphy (Artist-in-Residence, Griffin Theatre Company).

While people participate in the short course programs for a variety of reasons, it is often an entry point and pathway for those who seek to undertake full-time study. In 2012 more than 40 per cent of students undertaking NIDA undergraduate and postgraduate studies had contact with NIDA Open through short course programs delivered around Australia. These students are represented in the full range of NIDA higher education offerings, undergoing full-time training in acting, design, production, costume, properties, directing and playwriting.

Throughout 2011 NIDA Open provided NIDA’s higher education offerings, including full-time students and recent graduates with training and casual employment opportunities. In addition to dedicated skills development sessions, 28 full-time NIDA students worked as assistant and trainee tutors on short courses during the year.

In 2011 NIDA Open Program and NIDA Corporate Performance officially joined forces to become NIDA Open. The expanded department offered access to NIDA philosophies and expertise through short and part-time courses for young people and adults, and through communication and presentation skills training for business professionals.

NIDA Open continued to seek relationships with venues, arts and entertainment organisations and educational bodies to assist in the creation and delivery of activities. They included partnerships with Taronga Zoo, Cockatoo Island (Sydney Harbour Federation Trust), the Maritime Museum, Riverside Theatres Parramatta, Blacktown Arts Centre and Campbelltown Arts Centre and their councils.

NIDA Open and the National Centre of Indigenous Excellence (NCIE) conducted a pilot program, providing skills development workshops for young people from regional NSW. In Melbourne, NIDA Open extended partnerships with The Australian Ballet School and the Malthouse Theatre for the delivery of short courses and corporate training, and in Brisbane, the Southbank Institute of Technology provided ongoing support for term classes.

BBC Worldwide and NIDA Open collaborated for the creation and delivery of Doctor Who-themed holiday workshops. These were conducted across Sydney and in Brisbane, Melbourne and Canberra, utilising scripts and materials exclusive to NIDA Open.

Over three separate periods - summer, winter and spring - NIDA Open extended short course offerings to all states and territories. These included multiple visits to Brisbane and Melbourne, as well as visits to more remote destinations such as Cairns in North Queensland, Alice Springs in the Northern Territory and Albany in Western Australia.

Throughout 2011 NIDA Open delivered communication skills training for business professionals in two formats: through a series of public courses offered regularly in Sydney, Brisbane and Melbourne; and through customised training that took place across Australia, and in Singapore and Malaysia.

In 2011 NIDA Open delivered a year of great activity, with more than 15,000 students and clients directly involved in the short course and business training programs. 2011 was also a year in which the department reviewed its structure and staffing, and began to map course pathways and review course content and delivery, to ensure an ongoing program of consistency and quality across all the short course programs.

Mark Gaal
Head, NIDA Open
NIDA OPEN STATISTICS

PARTICIPANT AGE GROUPS

- 26.9% 6 to 11
- 23.6% 12 to 15
- 15.9% 20 to 29
- 15.4% 16 to 19
- 5.2% 30 to 39
- 1.7% 40 to 49
- 0.8% 50 to 59
- 0.3% 60 to 69
- 2.8% Not Specified
- 7.5% 2 to 5
NIDA continued its investment in technology to support rapidly changing business, technological and educational landscapes. Business technologies improved during this period included corporate conferencing facilities and business equipment, specialised software applications and resources to support accounting and student management, completion of Stage Two of the three-stage upgrade of NIDA’s computer network infrastructure, disaster recovery facilities and IT management software, and an overall expansion of the wireless local area networks for staff and students.

Enhancements to several student class environments included the establishment of a music laboratory with professional music software and editing workstations, replacement furniture and new and additional workshop and costume machinery.

New and replacement theatre technologies include professional two-way radios in support of production and emergency communications, projection and audio and vision controls, computer controlled lighting instruments and safety access equipment.

During 2011 the NIDA Foundation Trust also continued its generous investment in student teaching and learning by aiding the acquisition of technologies. New educational facilities and technical resources funded by the Trust included video and audio upgrades, cue light and wireless lighting controls, handheld high-definition cameras and additional piano and keyboard instruments.

The Seven Network’s sponsorship enabled improvements to the Reg Grundy Studio. Professional multipurpose set, screen lighting and audio facilities now support screen course activities.

NIDA was involved in the Australian Research Council’s Phase 4 AusStage project - initiated to harness and protect Australian live performance collective history and to pioneer new visual methodologies in aid of research. Older format videos and films of student productions from 1987 onwards were digitised, and new media file sharing and storage equipment was funded by this project.

**Allan Morgan**  
Director of Operations

The Australian Government granted NIDA funding for capital works projects in 2011. New projects included:

- Improving theatre follow spot safety;
- Updating the Parade Theatre stage lighting controls to match theatrical and teaching resources to industry trends;
- Commencing a three-part project to air-condition rehearsal rooms (rehearsal rooms 8 and 9 were completed during this period);
- Reducing NIDA’s energy consumption and environmental footprint through improved building automation, plant controls and lighting systems;
- Improving student and staff security through expanded electronic access controls and CCTV;
- Refurbishing several stage surfaces;
- Improving functionality and serviceability of the reception area, the James Fairfax Foyer food serving area and the lighting studio; and
- Establishing more efficient use of existing space by creating five music coaching rooms in support of the music theatre program, and freeing up much needed storage space.
This year the Principal Partnership with the SEVEN Network enabled NIDA to upgrade the Reg Grundy Studio to professional industry standard, providing NIDA with the opportunity to fully prepare Acting students to confidently enter the film and television industry.

The considerable generosity of the Seaborn, Broughton and Walford Foundation facilitated composer and sound designer Max Lyandvert’s position as NIDA’s Artist-in-Residence during 2011. NIDA welcomed Mel Shapiro from the University of California, Los Angeles as part of the International Director Program, supported by The Girgensohn Foundation. His production of *The Last Days of Judas Iscariot* was a hit with audiences and gave the students the opportunity to draw on techniques taught outside Australia.

The Prague Quadrennial offers an incredible opportunity for Design students to attend an international forum featuring the world’s leading designers and theatre architects. Thanks to the generosity of a significant number of individual donors, the NIDA Foundation Trust was able to offer support to a team of second year Design students who made the trip to Prague in June 2011 (accompanied by their performance installation; a giant inflatable whale!).

Bursaries and scholarships continue to be fundamental to the NIDA Foundation Trust’s drive for support and 2011 saw the Trust offer eighty bursaries, support students on secondment and assist with the living costs of those working on the Directors’ productions at the end of final term.

NIDA guests were invited *Behind the Curtain* at the NIDA Foundation Trust’s annual fundraising gala dinner in July. With a three-course menu designed by Matt Moran, a speak easy-style bar in the Nancy Fairfax Foyer and the Parade Theatre stage transformed into a chic swinging 60s dining room, the stage was set for a glamorous evening which showcased the talents of NIDA students and raised funds for scholarships and bursaries.

NIDA welcomed donors and sponsors to a host of events over the year, offering exclusive opportunities for supporters to meet NIDA students and experience the quality of their work.

Elizabeth Nicoll
Head of Development

**NIDA FOUNDATION TRUST DIRECTORS**

Mr Andrew Banks, Chairman
Mr Mark Burrows
Ms Elizabeth Butcher AM
Mr Bruce Davey
Mr Alex Pollack
Mr Peter Reeve
Mr Peter Rose
DONATIONS, STUDENT SCHOLARSHIPS AND CORPORATE SUPPORTERS

Donors $500,000 +
The Late Nick Enright AM
The Late Lady (Vincent) Fairfax AO OBE
Mel Gibson AD
Joy & Dr Roy Grundy AC OBE
The Late Dr Rodney Adlam AD OBE

Donors $30,000 - $49,999
Roger Allen & Maggie Gray
Andrew & Andrea Banks
The Cowled Foundation
Julie Flynn, Free TV Australia
Frederick J Gibson
Girginsohn Foundation
Peter Ivory AM & Shareen Ivory
John Marshall, Apparel Group Pty Ltd
Andrew Michael, Apparel Group Pty Ltd
The Seaborn, Broughton & Walford Foundation
The Walenski Foundation

Donors $10,000 - $29,999
Ian & Carole Byrnes
Bruce Davey, ICON
Ian Enright & Linda Duatermass
Kim & Fiona Manley

Donors $5,000-9,999
June Baker
Philip Cave AM & Judy Harris
Martin Dickson AM & Susie Dickson
Stephen & Keppe Hoppo
Kylie Low
Bill Minatt
John Symond AM

Donors $1,000 - $4,999
Stephen & Nenile Anisworth
Victoria Archetti
Aussie
Guy Batten
Kari Baynes
Bazmark INQ
Ted Blamey
Ximena Brincen & Trevlyn Gilmour
Bruce Caldwell
Carfax Commercial Constructions Pty Ltd
Jean Carroll OAM
Jonathan Caussin
Noel & Hetty Czisloswi
Fiona Cotton
Bruce Cutler
Tokiko Dawson
Jann Deweridge
Mary-Lou Doonan
Rory & Liz Grace
Nic Johnstone
Richard Kays-Smith
Sarah Lawrence
Louis Vullon
Leslie Macpherson
Scott & Kelly Mahoney
Bryn McGoldrick
Melinda McMahon
Garry McQuinn
Kevin Moore
Prof Elizabeth More AM
Geoff & Ros Morgan
Rebel Pantfold-Russell OAM
Jo Porter
Philip Quast
Stuart Quinn & Mandy Foley-Quin
Paul Reimer
Chris Roberts
Rob & Antonieta Sampson
Zara Selby
Showtime
Leslie Walford AM
Ken Wosley AM & Virginia Braden OAM

Donors Up to $999
Kingston Anderson
Antoinette Albert
Gavin Barney
Stuart & Fran Beck
Sharon Boyd
Sarah Brach
Lib Bradford
Cecily Brazier
Anna Bronowski
Melissa Bruce
Dr Lena Cansdale
Anne Maree Carrigan
Stephen & Sarayya Cary
Patrick & Georgina Cecereal
John Collingwood-Smith & Jenny Anderson

Jane Cook
Peter Copeman
Paul Curran
Virginia Daniels
Kate Davy
Shane Duncan
Denise Dunphy
Simon Dryer
Saul Eslake
Anne Fletcher
Lesia French
Roberta Grant
Wendy Gray
Sally Hain
David & Fiona Hancock
Bill Harris
Bruce Harris
Kate Hayward
Alex McElwan
Michael & Judy Herring
Elsa Ho
Jacqueline Iles
David Jeavons
Kerry Jones
Marguerite Julien
Ronni Kahn
Tom Keneally
Margaret Kelly
Jeff Keen
Bob Kjelina
Yvonne Kimber
James Kirby
Marge Kirkwood
Anthony Klein
Denis Klein
Tinks Knight
Roy & Hilary Laidlow
Tanya Leach
Sue Lemmich
Janet Leneragan
Marilyn Long
Alarma Longes
Jacqui Marchant
Alan & Jillian McArthur
Edwina McCann & Toby Smith
Ann McCausley
Bruce McFea
Frances Malit
Pess Molina
Maureen Monckton
Kevin Moore
Antonia Murphy
Annie Murtagh-Monks
Derek Nicholson
Prue Nock
Fiona Oliver
Amie O'Hea
Tim Papadopoulos
Denise-Anne Pentecost
Jan Pfeiffer
Maureen Puckridge
Chris Ramos
Bruce Roberts
Fran Robertson
Monika Roughsedge
Frannie Scully-Power
Erica Sharp-Breslau
Rahima Shera
Shane & Danielle Simpson
Arek Sinanian
Cookie Slack-Smith
Caroline Spence
Jennika Strakala
Tina Strickland
Sue Sweany
Karen Thomas
Craig Tilston
Daniel Tobin
Lauren Tsang & John Nicolas
Joy Tullough
Steve Vamos
Tom Webb
Joan Marie Wales
Libby Walsh
Glen Ware
Anthony Weigh
Cecilie Welden
Leenie Welden
Fidye Westgarth
Eva & Henri Wicki
Gillian Williams
Barbara Wright
In memory of Gregory Zuckerman

Scholarships in Perpetuity
Anna Maris Winchester Award
The Brien Gannon Scholarship
Dale Jewell Scholarship
Dawn O'Donnell Scholarship
Frank Thing Scholarship [ITTT Trust]
Gallery First Nighters Scholarship
Stirling Richards Memorial Scholarship
Geoffrey Rothwell Scholarship
Hazel Treweek Shakespeare Awards
Helmman Family Fellowship
J G Reynolds Scholarship
Malcolm Charkin Scholarship Fund
Margaret Gillespie and Pauline Price Scholarship
Mel Gibson’s Village Roadshow Scholarship
Pam Dawson Memorial Scholarship
Peter Baynes Memorial Scholarship
The Shark Island Foundation Scholarship
Viennese Theatre Scholarship

Student Scholarships and Awards 2011
The Bennelong Club - Friends of the Sydney Opera House Inc Scholarship
The Big Kahuna Scholarship
Bruce Caldwell Scholarship
Bruce Davey Scholarship
Bruce Ongnell Award, Free TV Australia
Dalewood-Wylie Foundation Scholarship
Diana Large AO Memorial Scholarship
Gary Johnston Scholarship
ICON / Dandy Scholarship
The Family of Jenya Osborne Scholarship
Joseph Skrzynski AO Scholarship
June Baker Scholarship
Ken Healey Playwrights Award
Kim & Fiona Manley Scholarship
Lawley Foundation Scholarship
Lue & Bob Steel Scholarship
Macquarie Group Foundation Scholarship
Paul Reimer Scholarship
Walenski Foundation Scholarship
The Robertson Foundation Open Program Scholarship
The Robertson Foundation Regional Scholarships
Roger Allen & Maggie Gray Scholarship
Rolf Harris Design Scholarship
Ross Steele AM Scholarship
Ruth Cowled Design Fund
Ruth Cowled Memorial Scholarship
Shanahan Management Scholarship
Steven H Keppe Scholarship

Fellowships
Mike Waltke Fellowships
The Gloria Payten Foundation & The Gloria Dawn Foundation Fellowships
William Fletcher Foundation

The following people have made a Request to NIDA or have made provision in their will for NIDA

Anonymous [1]
Andrew Banks
The Cowled Foundation
Nick Enright AM
Lady (Vincent) Fairfax AO OBE
Ben Gannon AD
John Guily
Margaret Helman
Dawn O'Donnell
Dr David M Schwartz
Dr Rodney Seaborn AD OBE
Hazel Treweek

MAJOR PARTNERS

PRINCIPAL PARTNERS

SUPPORTERS

LEAD PARTNERS

CORPORATE PARTNERS

PRODUCTION PARTNERS

AVCorp
Chameleon Touring Systems
Coda Audio Services
Fourth Wall Events
Norwest
Pollard Productions
Scenographic Studios
Staging Rentals
TDC (Technical Direction Company)

Corporate Partners
Aria Catering
Clemenger BBDO
Good Crowd
Little Creatures Brewing
Middlors
Santa Vittoria Mineral Water
Studmors Hospitality
Vittoria Coffee
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 Seaborn, Broughton and Walford 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.

2011 BOARD OF STUDIES MEMBERS

Professor Elizabeth More AM, Chairman
Mr Kim Dalton OAM
Ms Sheridan Harbridge
Ms Moira Hay
Dr Brian Howard [resigned 28 April 2011]
Ms Lee Lewis
Ms Julie Lynch
Mr John McCallum
Mr Mikkel Mynster
Mr Nicholas Parsons
Assoc Prof Ross Steele AM
Mr Gavan Swift
Assoc Prof David Vance [appointed 14 April 2011]
Ms Lynne Williams, Director/CEO NIDA ex-officio
Ms Madison Burkett, President SCON ex-officio

THE AUDIT, FINANCE, REMUNERATION AND ADMINISTRATION COMMITTEE

2011 COMMITTEE MEMBERS

Mr Bruce Cutler, Chairman
Ms Virginia Braden OAM
Ms Kathleen Farrell
Ms Lynne Williams

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.

2011 COMMITTEE MEMBERS

Mr Malcolm Long, Chairman
Mr Bruce Cutler
Professor Elizabeth More AM

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.
FINANCIAL REPORT

The National Institute of Dramatic Art

ABN 99 000 257 741

Year ended 31 December 2011

Contents of directors’ report

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2. Company secretary 32
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4. Principal activities 32
5. Operating and financial review 33
6. Events subsequent to reporting date 33
7. Likely developments 33
8. Environmental regulation 33
9. Indemnification and insurance of officers and auditors 33
10. Lead auditor’s independence declaration 33
The directors present their report together with the financial report of The National Institute of Dramatic Art ("NIDA") for the year ended 31 December 2011 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:

Name and qualifications

Malcolm William Long LL.B, MA, CD
Chairman

Virginia Margaret Braden OAM, BA
Non-executive Director

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

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

Anthony Haynes Dooley PhD
Non-executive Director

Judith Olive Isherwood BDA
Non-executive Director

Tom Morven Jeffrey AM
Non-executive Director

Occupation and other directorships

Principal, Malcolm Long Associates Pty Ltd
Director, Broadcast Australia Group
Chairman, Advisory Committee, Australian Centre for Broadband Innovation
Member, Advisory Board, Network Insight Group
Chairman and Non-executive Director from 15 May 2007

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

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

Director of Television, Australian Broadcasting Corporation
Chairman Freeview Pty Ltd
Chairman, Asian Animation Summit
Member of the UNSW Board of Studies
Director since 25 May 2010

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

Chief Executive, Arts Centre, Melbourne
Director since 25 May 2010

Director, Vanguard Productions Pty Ltd
Councillor, Motion Picture Industry Benevolent Society
Director since 30 January 2006
1. Directors (continued)

Richard Garry McQuinn BDA, LLB, MBA
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 26 May 2009

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 Film School
Director, SCOPE
Director, ac3
Director & Chair, Ausdance NSW
Chair of the Board of Studies
Director since 26 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
Trustee, Auckland Arts Festival
Director since 15 May 2007

Pamela Rabe
Non-Executive Director

Actor & Theatre Director
Director since December 2006

Leslie Walford AM MA (Oxon)
Life Fellow, Design Institute of Australia
Director since June 2008
Deceased February 2012

Lynne Williams
MA (Hons) DSM
Executive Director/CEO

Director, Seaborn Broughton & Walford Foundation
Member of the Audit, Finance, Administration and Remuneration Committee
Member of the Board of Studies
Director and Chair, Performing Lines Ltd
Director since May 2008
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</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A</td>
<td>B</td>
</tr>
<tr>
<td>V M Braden</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>B K Cutler</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>K M Dolton</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>A H Dooley</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>J O Isherwood</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>T M Jeffrey</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>M W Long</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>R G McGuinn</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>E A More</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>J T Moser</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>P Rabe</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>L Walford</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>L Williams</td>
<td>6</td>
<td>6</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.
5. Operating and financial review

Overview of NIDA
The surplus for the financial year was $389,147 (2010: $552,991). The Open and Corporate Programs provided a surplus of $1,944,082 (2010: $1,553,425). Without these Programs NIDA would have incurred a deficit of $1,554,935 (2010: $1,000,454).

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 54 and forms part of the directors’ report for the financial year 2011.

This report is made with a resolution of the directors.

Malcolm W Long
Chairman

Bruce K Cutler
Director

Sydney
22 March 2012
For the year ended 31 December 2011

<table>
<thead>
<tr>
<th>Note</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Revenue</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Building and maintenance expenses</td>
<td>&lt;15,035,562 &gt;</td>
<td>&lt;3,565,350 &gt;</td>
</tr>
<tr>
<td>Administration expenses</td>
<td>&lt;15,389,530 &gt;</td>
<td>&lt;6,088,207 &gt;</td>
</tr>
<tr>
<td>Library expenses</td>
<td>&lt;301,107 &gt;</td>
<td>&lt;277,714 &gt;</td>
</tr>
<tr>
<td>Teaching program expenses</td>
<td>&lt;4,565,043 &gt;</td>
<td>&lt;4,130,314 &gt;</td>
</tr>
<tr>
<td>Open and Corporate Program – direct course costs</td>
<td>&lt;1,651,493 &gt;</td>
<td>&lt;1,821,613 &gt;</td>
</tr>
<tr>
<td>Expenses associated with venue rental revenue</td>
<td>&lt;581,928 &gt;</td>
<td>&lt;540,449 &gt;</td>
</tr>
<tr>
<td>Other expenses</td>
<td>&lt;417,171 &gt;</td>
<td>&lt;445,797 &gt;</td>
</tr>
<tr>
<td>Surplus before financing income</td>
<td>&lt;203,184 &gt;</td>
<td>&lt;343,494 &gt;</td>
</tr>
<tr>
<td>Financing income</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Net financing income</td>
<td>&lt;185,963 &gt;</td>
<td>&lt;209,497 &gt;</td>
</tr>
<tr>
<td>Surplus for the year</td>
<td>&lt;389,147 &gt;</td>
<td>&lt;552,991 &gt;</td>
</tr>
<tr>
<td>Total comprehensive income for the year</td>
<td>&lt;389,147 &gt;</td>
<td>&lt;552,991 &gt;</td>
</tr>
</tbody>
</table>

The statement of comprehensive income is to be read in conjunction with the notes to the financial statements set out on pages 38 to 50.
### Statement of Changes in Equity

**For the year ended 31 December 2011**

<table>
<thead>
<tr>
<th></th>
<th>Reserves $</th>
<th>Accumulated surplus $</th>
<th>Total equity $</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Balance at 1 January 2010</strong></td>
<td>455,000</td>
<td>3,021,450</td>
<td>3,476,450</td>
</tr>
<tr>
<td><strong>Total comprehensive income for the year</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Surplus for the year</td>
<td>-</td>
<td>552,991</td>
<td>552,991</td>
</tr>
<tr>
<td><strong>Total comprehensive income for the year</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Balance at 31 December 2010</strong></td>
<td>455,000</td>
<td>3,574,441</td>
<td>4,029,441</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Reserves $</th>
<th>Accumulated surplus $</th>
<th>Total equity $</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Balance at 1 January 2011</strong></td>
<td>455,000</td>
<td>3,574,441</td>
<td>4,029,441</td>
</tr>
<tr>
<td><strong>Total comprehensive income for the year</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Surplus for the year</td>
<td>-</td>
<td>389,147</td>
<td>389,147</td>
</tr>
<tr>
<td><strong>Total comprehensive income for the year</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Balance at 31 December 2011</strong></td>
<td>455,000</td>
<td>3,963,588</td>
<td>4,418,588</td>
</tr>
</tbody>
</table>

The statement of changes in equity is to be read in conjunction with the notes to the financial statements set out on pages 38 to 50.
NATIONAL INSTITUTE OF DRAMATIC ART
BALANCE SHEET

For the year ended 31 December 2011

Assets

<table>
<thead>
<tr>
<th>Item</th>
<th>$</th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>6</td>
<td>5,220,522</td>
</tr>
<tr>
<td>Trade and other receivables</td>
<td>7</td>
<td>650,865</td>
</tr>
<tr>
<td>Prepayments</td>
<td></td>
<td>10,212</td>
</tr>
<tr>
<td>Total current assets</td>
<td></td>
<td>5,881,599</td>
</tr>
<tr>
<td>Plant and equipment</td>
<td>8</td>
<td>1,450,256</td>
</tr>
<tr>
<td>Intangible assets</td>
<td>9</td>
<td>88,092</td>
</tr>
<tr>
<td>Total non-current assets</td>
<td></td>
<td>1,539,148</td>
</tr>
<tr>
<td>Total assets</td>
<td></td>
<td>7,420,747</td>
</tr>
</tbody>
</table>

Liabilities

<table>
<thead>
<tr>
<th>Item</th>
<th>$</th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade and other payables</td>
<td>10</td>
<td>1,468,847</td>
</tr>
<tr>
<td>Employee benefits</td>
<td>11</td>
<td>485,842</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>12</td>
<td>935,520</td>
</tr>
<tr>
<td>Total current liabilities</td>
<td></td>
<td>2,894,209</td>
</tr>
<tr>
<td>Employee benefits</td>
<td>11</td>
<td>107,950</td>
</tr>
<tr>
<td>Total non-current liabilities</td>
<td></td>
<td>107,950</td>
</tr>
<tr>
<td>Total liabilities</td>
<td></td>
<td>3,002,159</td>
</tr>
<tr>
<td>Net assets</td>
<td></td>
<td>4,418,588</td>
</tr>
</tbody>
</table>

Equity

<table>
<thead>
<tr>
<th>Item</th>
<th>$</th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reserves</td>
<td>14</td>
<td>455,000</td>
</tr>
<tr>
<td>Accumulated surplus</td>
<td>13</td>
<td>3,963,588</td>
</tr>
<tr>
<td>Total equity</td>
<td></td>
<td>4,418,588</td>
</tr>
</tbody>
</table>

The balance sheet is to be read in conjunction with the notes to the financial statements set out on pages 38 to 50.
### NATIONAL INSTITUTE OF DRAMATIC ART
### STATEMENT OF CASH FLOWS

For the year ended 31 December 2011

<table>
<thead>
<tr>
<th>Note</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<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>19,747,329</td>
<td>18,794,937</td>
</tr>
<tr>
<td>Cash paid to suppliers and employees</td>
<td>(18,806,646)</td>
<td>(18,024,626)</td>
</tr>
<tr>
<td>Interest received</td>
<td>185,963</td>
<td>209,497</td>
</tr>
<tr>
<td><strong>Net increase in cash from operating activities</strong></td>
<td>1,326,646</td>
<td>779,800</td>
</tr>
<tr>
<td><strong>Cash flows from investing activities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Acquisition of intangibles</td>
<td>(13,421)</td>
<td>71,964</td>
</tr>
<tr>
<td>Acquisition of plant and equipment</td>
<td>(669,079)</td>
<td>(606,659)</td>
</tr>
<tr>
<td><strong>Net decrease in cash from investing activities</strong></td>
<td>(682,500)</td>
<td>(634,695)</td>
</tr>
<tr>
<td><strong>Net increase in cash and cash equivalents</strong></td>
<td>524,146</td>
<td>301,185</td>
</tr>
<tr>
<td>Cash and cash equivalents at 1 January</td>
<td>4,576,376</td>
<td>4,275,191</td>
</tr>
<tr>
<td><strong>Cash and cash equivalents at 31 December</strong></td>
<td>5,220,522</td>
<td>4,576,376</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 38 to 50.
<table>
<thead>
<tr>
<th>1. Significant accounting policies</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Revenue</td>
<td>43</td>
</tr>
<tr>
<td>3. Personnel expenses</td>
<td>43</td>
</tr>
<tr>
<td>4. Auditors’ remuneration</td>
<td>43</td>
</tr>
<tr>
<td>5. Financing income</td>
<td>43</td>
</tr>
<tr>
<td>6. Cash and cash equivalents</td>
<td>43</td>
</tr>
<tr>
<td>7. Trade and other receivables</td>
<td>44</td>
</tr>
<tr>
<td>8. Plant and equipment</td>
<td>44</td>
</tr>
<tr>
<td>9. Intangibles</td>
<td>44</td>
</tr>
<tr>
<td>10. Trade and other payables</td>
<td>45</td>
</tr>
<tr>
<td>11. Employee benefits</td>
<td>45</td>
</tr>
<tr>
<td>12. Deferred revenue</td>
<td>45</td>
</tr>
<tr>
<td>13. Accumulated surplus</td>
<td>45</td>
</tr>
<tr>
<td>14. Reserves</td>
<td>45</td>
</tr>
<tr>
<td>15. Financial instruments</td>
<td>47</td>
</tr>
<tr>
<td>16. Operating leases</td>
<td>49</td>
</tr>
<tr>
<td>17. Contingencies</td>
<td>49</td>
</tr>
<tr>
<td>18. Reconciliation of cash flows from operating activities</td>
<td>50</td>
</tr>
<tr>
<td>19. Key management personnel disclosures</td>
<td>50</td>
</tr>
<tr>
<td>20. Economic dependency</td>
<td>50</td>
</tr>
</tbody>
</table>
1. Significant accounting policies
The National Institute of Dramatic Art ("NIDA") is an Australian public company limited by guarantee, incorporated and domiciled in Australia. The principal registered address is 215 Anzac Parade, Kensington, NSW, 2033.

The financial report was authorised for issue by the directors on 22 March 2012.

(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 period are as follows:
- plant and equipment 2 - 10 years

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

(d) Intangible assets
Intangible assets acquired are stated at cost less accumulated amortisation. Amortisation is charged to the statement of comprehensive income on a straight-line basis over the estimated useful life of intangible assets. The estimated useful lives in the current and comparative period are as follows:
- software 3 years
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

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 discounted 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.
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 $77,150 received in 2011 (2010: $54,500) $77,150 was retained by NIDA for bursaries (2010: $54,500).
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 2011 NIDA had 50 members (2010: 49 members).

(p)  New standards and interpretations not yet adopted
No standards, amendments to standards or interpretations available for early adoption at 31 December 2011 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.
2. **Revenue**

<table>
<thead>
<tr>
<th>Description</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating grant from the Australian Government</td>
<td>4,826,657</td>
<td>6,906,114</td>
</tr>
<tr>
<td>Capital works grant from the Australian Government</td>
<td>2,366,262</td>
<td>1,349,113</td>
</tr>
<tr>
<td>Box office revenue</td>
<td>7,122</td>
<td>73,796</td>
</tr>
<tr>
<td>Donations - NIDA Fund</td>
<td>77,150</td>
<td>54,500</td>
</tr>
<tr>
<td>- NIDA Foundation Trust</td>
<td>620,800</td>
<td>270,901</td>
</tr>
<tr>
<td>- Other</td>
<td>7,673</td>
<td>-</td>
</tr>
<tr>
<td>Rental of venue and associated revenue</td>
<td>1,090,915</td>
<td>1,030,051</td>
</tr>
<tr>
<td>Bursaries and student support - NIDA Foundation Trust</td>
<td>158,665</td>
<td>156,591</td>
</tr>
<tr>
<td>Sponsorship SBW Foundation</td>
<td>100,000</td>
<td>100,000</td>
</tr>
<tr>
<td>Open and Corporate Programs</td>
<td>5,009,660</td>
<td>5,714,197</td>
</tr>
<tr>
<td>Student Fees - Full-time program</td>
<td>1,383,945</td>
<td>1,181,616</td>
</tr>
<tr>
<td>Sundry revenue</td>
<td>413,244</td>
<td>466,259</td>
</tr>
<tr>
<td><strong>Total revenue</strong></td>
<td><strong>18,124,987</strong></td>
<td><strong>17,303,138</strong></td>
</tr>
</tbody>
</table>

3. **Personnel expenses**

<table>
<thead>
<tr>
<th>Description</th>
<th>Note</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wages, salaries and on-costs</td>
<td></td>
<td>19,038,409</td>
<td>9,145,362</td>
</tr>
<tr>
<td>Superannuation</td>
<td></td>
<td>739,924</td>
<td>702,927</td>
</tr>
<tr>
<td>Increase/decrease in employee benefits provision</td>
<td>11</td>
<td>(137,664)</td>
<td>68,116</td>
</tr>
<tr>
<td><strong>Total personnel expenses</strong></td>
<td></td>
<td><strong>10,640,679</strong></td>
<td><strong>9,916,405</strong></td>
</tr>
</tbody>
</table>

4. **Auditor’s remuneration**

<table>
<thead>
<tr>
<th>Description</th>
<th>2011</th>
<th>2010</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>46,000</td>
<td>43,000</td>
</tr>
<tr>
<td>Audit of financial report</td>
<td></td>
<td></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></td>
<td></td>
</tr>
<tr>
<td></td>
<td>46,000</td>
<td>48,000</td>
</tr>
</tbody>
</table>

5. **Financing income**

<table>
<thead>
<tr>
<th>Description</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest income</td>
<td>185,963</td>
<td>209,497</td>
</tr>
</tbody>
</table>

6. **Cash and cash equivalents**

<table>
<thead>
<tr>
<th>Description</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bank balances</td>
<td>2,474,627</td>
<td>52,861</td>
</tr>
<tr>
<td>Bank bills receivable</td>
<td>2,732,274</td>
<td>4,513,976</td>
</tr>
<tr>
<td>Cash on hand</td>
<td>13,021</td>
<td>9,539</td>
</tr>
<tr>
<td>Cash and cash equivalents in the statement of cash flows</td>
<td>5,220,522</td>
<td>4,576,376</td>
</tr>
</tbody>
</table>
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

7. Trade and other receivables

Trade and other receivables
Provision for impairment losses
Related party receivable from NIDA Foundation Trust
Trade and other receivables, net

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$411,691</td>
<td>515,290</td>
</tr>
<tr>
<td></td>
<td>9,175</td>
<td>202,889</td>
</tr>
<tr>
<td></td>
<td>450,865</td>
<td>718,179</td>
</tr>
</tbody>
</table>

8. Plant and equipment

Plant and equipment

<table>
<thead>
<tr>
<th></th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>3,576,926</td>
</tr>
<tr>
<td></td>
<td>4,046,005</td>
</tr>
</tbody>
</table>

Cost

<table>
<thead>
<tr>
<th></th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at 1 January 2010</td>
<td>2,709,043</td>
</tr>
<tr>
<td>Acquisitions</td>
<td>667,873</td>
</tr>
<tr>
<td>Balance at 31 December 2010</td>
<td>3,376,926</td>
</tr>
</tbody>
</table>

Balance at 1 January 2011 | 3,376,926 |
Acquisitions                 | 669,079   |
Balance at 31 December 2011 | 4,046,005 |

Depreciation

<table>
<thead>
<tr>
<th></th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at 1 January 2010</td>
<td>1,699,495</td>
</tr>
<tr>
<td>Depreciation charge for the year</td>
<td>397,584</td>
</tr>
<tr>
<td>Balance at 31 December 2010</td>
<td>2,007,080</td>
</tr>
</tbody>
</table>

Balance at 1 January 2011 | 2,007,080 |
Depreciation charge for the year | 588,667 |
Balance at 31 December 2011 | 2,595,747 |

Carrying amounts

<table>
<thead>
<tr>
<th></th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>At 1 January 2010</td>
<td>1,099,552</td>
</tr>
<tr>
<td>At 31 December 2010</td>
<td>1,369,845</td>
</tr>
</tbody>
</table>

At 1 January 2011 | 1,369,845 |
At 31 December 2011 | 1,450,256 |

9. Intangibles

Software

<table>
<thead>
<tr>
<th></th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>644,519</td>
</tr>
</tbody>
</table>

Cost

<table>
<thead>
<tr>
<th></th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at 1 January 2010</td>
<td>349,694</td>
</tr>
<tr>
<td>Acquisitions</td>
<td>82,404</td>
</tr>
<tr>
<td>Balance at 31 December 2010</td>
<td>431,098</td>
</tr>
</tbody>
</table>

Balance at 1 January 2011 | 431,098  |
Acquisitions                 | 13,421   |
Balance at 31 December 2011 | 444,519  |
9. Intangibles (continued)

Amortisation
Balance at 1 January 2010 266,562
Amortisation charge for the year 38,072
Balance at 31 December 2010 304,634

Balance at 1 January 2011 304,634
Amortisation charge for the year 90,993
Balance at 31 December 2011 395,627

Carrying amounts
At 1 January 2010 82,132
At 31 December 2010 126,464

At 1 January 2011 126,464
At 31 December 2011 88,892

10. Trade and other payables

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade payables</td>
<td>623,963</td>
<td>613,794</td>
</tr>
<tr>
<td>Other payables</td>
<td>644,884</td>
<td>612,363</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>1,268,847</td>
<td>1,226,157</td>
</tr>
</tbody>
</table>

11. Employee benefits

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Liability for long service leave</td>
<td>50,049</td>
<td>217,849</td>
</tr>
<tr>
<td>Liability for annual leave</td>
<td>435,793</td>
<td>390,387</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>485,842</td>
<td>608,236</td>
</tr>
<tr>
<td>Non Current</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Liability for long service leave</td>
<td>107,950</td>
<td>123,220</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 $759,904 for the year ended 31 December 2011 (2010: $762,927).
### 12. Deferred revenue

<table>
<thead>
<tr>
<th>Description</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating grant from the Australian Government</td>
<td>43,176</td>
<td>116,834</td>
</tr>
<tr>
<td>Full-time student fees</td>
<td>-</td>
<td>3,000</td>
</tr>
<tr>
<td>Corporate Program fees</td>
<td>123,248</td>
<td>178,232</td>
</tr>
<tr>
<td>Summer school fees</td>
<td>693,106</td>
<td>677,407</td>
</tr>
<tr>
<td>Venue hire</td>
<td>79,990</td>
<td>1,000</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>939,520</td>
<td>926,473</td>
</tr>
</tbody>
</table>

### 13. Accumulated surplus

<table>
<thead>
<tr>
<th>Description</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accumulated surplus at the beginning of the year</td>
<td>3,574,441</td>
<td>3,021,450</td>
</tr>
<tr>
<td>Surplus for the year</td>
<td>389,147</td>
<td>552,991</td>
</tr>
<tr>
<td>Transfers from general reserves</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Accumulated surplus at the end of the year</td>
<td>3,963,588</td>
<td>3,574,441</td>
</tr>
</tbody>
</table>

### 14. Reserves

<table>
<thead>
<tr>
<th>Description</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>General reserves</td>
<td>455,000</td>
<td>455,000</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>455,000</td>
<td>455,000</td>
</tr>
</tbody>
</table>

* Movements during the year:
  - Balance at the beginning of the year: 455,000
  - Transfers to accumulated surplus: -
  - Balance at the end of the year: 455,000
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>Carrying amount</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>2011</td>
</tr>
<tr>
<td>Trade and other receivables</td>
<td>7</td>
<td>650,865</td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>6</td>
<td>5,220,522</td>
</tr>
<tr>
<td></td>
<td></td>
<td>5,871,387</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th></th>
<th>Carrying amount</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2011</td>
<td>2010</td>
</tr>
<tr>
<td>Australian Government Grant – provided by Office for the Arts, Department of Regional Australia, Local Government, Arts and Sport (formerly provided by the Department of the Prime Minister and Cabinet)</td>
<td></td>
<td>300,770</td>
</tr>
<tr>
<td>NIDA Foundation Trust</td>
<td></td>
<td>9,175</td>
</tr>
<tr>
<td>Other receivables</td>
<td></td>
<td>26,167</td>
</tr>
<tr>
<td>FEE-HELP (DEEWR)</td>
<td></td>
<td>26,996</td>
</tr>
<tr>
<td>Retail customers</td>
<td></td>
<td>287,766</td>
</tr>
<tr>
<td></td>
<td></td>
<td>650,865</td>
</tr>
</tbody>
</table>

The Office for the Arts, Department of Regional Australia, Local Government, Arts and Sport (formerly provided by the Department of the Prime Minister and Cabinet) accounts for $300,770 of the trade receivables carrying amount at 31 December 2011 (2010: $257,201). This receivable is not past due. There are no other significant concentrations of credit risk.
15. Financial instruments (continued)

Impairment losses

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

<table>
<thead>
<tr>
<th></th>
<th>Gross 2011</th>
<th>Impairment 2011</th>
<th>Gross 2010</th>
<th>Impairment 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not past due</td>
<td>683,461</td>
<td>6,137,228</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Past due 0-30 days</td>
<td>115,812</td>
<td>75,763</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Past due 31-120 days</td>
<td>34,765</td>
<td>27,514</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Past due 121 days to one year</td>
<td>16,827</td>
<td>1,677</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>More than one year</td>
<td>-</td>
<td>-</td>
<td>650,865</td>
<td>718,172</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>2011</th>
<th>2010</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>-</td>
</tr>
<tr>
<td>Receivables written off</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Balance as 31 December</td>
<td>-</td>
<td>-</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 2011

<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>1,468,847</td>
<td>1,468,847</td>
<td>1,468,847</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 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>
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>Effective interest rate</th>
<th>6 months or less</th>
<th>Effective interest rate</th>
<th>6 months or less</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>4.65%</td>
<td>5,220,522</td>
<td>4.30%</td>
<td>4,576,376</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 $48,669 (2010: $45,964).

**Fair values**

**Fair values versus carrying amounts**

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

<table>
<thead>
<tr>
<th></th>
<th>31 December 2011</th>
<th>31 December 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Carrying amount</td>
<td>Fair value</td>
</tr>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Trade and other receivables</td>
<td>650,865</td>
<td>718,179</td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>5,220,522</td>
<td>4,576,376</td>
</tr>
<tr>
<td>Trade and other payables</td>
<td>(1,468,847)</td>
<td>(1,226,657)</td>
</tr>
<tr>
<td></td>
<td>4,402,540</td>
<td>4,067,898</td>
</tr>
</tbody>
</table>

16. **Operating leases**

**Leases as lessee**

Non-cancellable operating lease rentals are payable as follows:

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than one year</td>
<td>-</td>
<td>-</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 2011 $100,000 was recognised as an expense in the statement of comprehensive income in respect of operating leases (2010: $100,000).

17. **Contingencies**

The directors are not aware of any contingent liability or contingent asset.
18. Reconciliation of cash flows from operating activities

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</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>389,127</td>
<td>552,991</td>
</tr>
<tr>
<td>Adjustments for:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation and amortisation</td>
<td>639,662</td>
<td>435,656</td>
</tr>
<tr>
<td>Amounts set aside to provisions</td>
<td>117,664</td>
<td>68,116</td>
</tr>
<tr>
<td><strong>Total Adjustments</strong></td>
<td>1,146,453</td>
<td>1,056,763</td>
</tr>
<tr>
<td>Operating profit before changes in working capital and provisions</td>
<td>891,145</td>
<td>1,056,763</td>
</tr>
<tr>
<td>Change in trade and other receivables</td>
<td>67,814</td>
<td>9,088</td>
</tr>
<tr>
<td>Change in prepayments</td>
<td>112,960</td>
<td>(20,033)</td>
</tr>
<tr>
<td>Change in trade and other payables</td>
<td>242,490</td>
<td>152,157</td>
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<tr>
<td>Change in deferred income</td>
<td>13,067</td>
<td>(218,167)</td>
</tr>
<tr>
<td><strong>Net increase in cash from operating activities</strong></td>
<td>1,326,646</td>
<td>979,808</td>
</tr>
</tbody>
</table>

19. Key management personnel disclosures

Transactions with key management personnel

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

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short-term employee benefits</td>
<td>267,611</td>
<td>398,139</td>
</tr>
<tr>
<td>Post-employment benefits</td>
<td>641,013</td>
<td>38,851</td>
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<tr>
<td>Other long-term benefits</td>
<td></td>
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<tr>
<td>Termination benefits</td>
<td>408,424</td>
<td>436,990</td>
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</tbody>
</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 2011 (2010: Nil).

There have been related party transactions between:
- NIDA and the NIDA Foundation Trust. In 2011 NIDA incurred expenses and received reimbursement from NIDA Foundation Trust of $254,363 (2010: $387,569). 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 (2010: $100,000) of sponsorship income from SBW Foundation in relation to the Artist-in-Residence program.

There were no other related party transactions during the year ended 31 December 2011 (2010: Nil).

20. Economic dependency

NIDA is primarily dependent upon receipt of grants from the Office for the Arts, Department of Regional Australia, Local Government, Arts and Sport (formerly provided by the Department of the Prime Minister and Cabinet) 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 34 to 50, are in accordance with the Corporations Act 2001, including:

(ii) giving a true and fair view of NIDA’s financial position as at 31 December 2011 and of its performance for the financial year ended on that date; and

(iii) 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
22 March 2012
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 statement of financial position as at 31 December 2011, and 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. In note 1, the directors also state, in accordance with Australian Accounting Standard AASB 101 Presentation of Financial Statements, that the financial statements comply with International Financial Reporting Standards.

Auditor’s responsibility

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor’s judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity’s preparation 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.

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

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

Auditor's opinion

In our opinion:

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

(i) giving a true and fair view of the Company's financial position as at 31 December 2011 and of its performance for the year ended on that date; and

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

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

KPMG

Geoff Wilson
Partner

Sydney
22 March 2012
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 year ended 31 December 2011 there have been:

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

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

KPMG

Geoff Wilson
Partner
Sydney
22 March 2012
As at 1 February 2012

<table>
<thead>
<tr>
<th>STAFF</th>
<th></th>
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</thead>
<tbody>
<tr>
<td><strong>EXECUTIVE</strong></td>
<td><strong>STRASTRATEGY AND BUSINESS DEVELOPMENT</strong></td>
</tr>
<tr>
<td>Director/Chief Executive Officer</td>
<td>Director, Strategy and</td>
</tr>
<tr>
<td>Executive Officer</td>
<td>Business Development</td>
</tr>
<tr>
<td><strong>TEACHING PROGRAM</strong></td>
<td><strong>NIDA OPEN</strong></td>
</tr>
<tr>
<td>Heads of Departments</td>
<td>Head of NIDA Open</td>
</tr>
<tr>
<td>Postgraduate Studies/Directing</td>
<td>Business Manager</td>
</tr>
<tr>
<td>Undergraduate Studies/Design</td>
<td>Course Manager, Part-time Courses</td>
</tr>
<tr>
<td>Acting</td>
<td>&amp; Productions</td>
</tr>
<tr>
<td>Production</td>
<td>Course Manager, National Short Courses</td>
</tr>
<tr>
<td>Production Manager/Head of Production Crafts</td>
<td>Course Manager, Youth and Holidays</td>
</tr>
<tr>
<td><strong>HEADS OF DISCIPLINES</strong></td>
<td><strong>OPERATIONS</strong></td>
</tr>
<tr>
<td>Costume</td>
<td>Head of Development</td>
</tr>
<tr>
<td>Movement/Dance</td>
<td><strong>EDUCATIONAL RESOURCES</strong></td>
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<tr>
<td>Music</td>
<td>Director, Operations</td>
</tr>
<tr>
<td>Performance Practices</td>
<td>Facilities Manager</td>
</tr>
<tr>
<td>Playwriting</td>
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<td>Technical Manager</td>
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<tr>
<td>Voice</td>
<td>Lighting Supervisor</td>
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<td><strong>DEPARTMENTAL STAFF</strong></td>
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<td>Music</td>
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<tr>
<td>Performance Practices</td>
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<td>Production</td>
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<tr>
<td>Production Manager/Head of Production Crafts</td>
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<tr>
<td>Scenery Construction</td>
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<tr>
<td>Scenic Art</td>
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<tr>
<td>Scenery Assistant</td>
<td></td>
</tr>
<tr>
<td><strong>STUDENT &amp; STAFF SERVICES</strong></td>
<td><strong>LIBRARY</strong></td>
</tr>
<tr>
<td>Director, Student &amp; Staff Services</td>
<td>Librarian</td>
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<tr>
<td>Human Resources Manager</td>
<td>Ross Bruzese</td>
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<td>Teaching and Learning Manager</td>
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<td>Student Services Coordinator</td>
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<td>Receptionists</td>
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<tr>
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<td>Library Assistant</td>
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</table>

HEADING OF DISCIPLINES

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<tbody>
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TEACHING PROGRAM

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<tr>
<th>POSTGRADUATE STUDIES/DIRECTING</th>
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