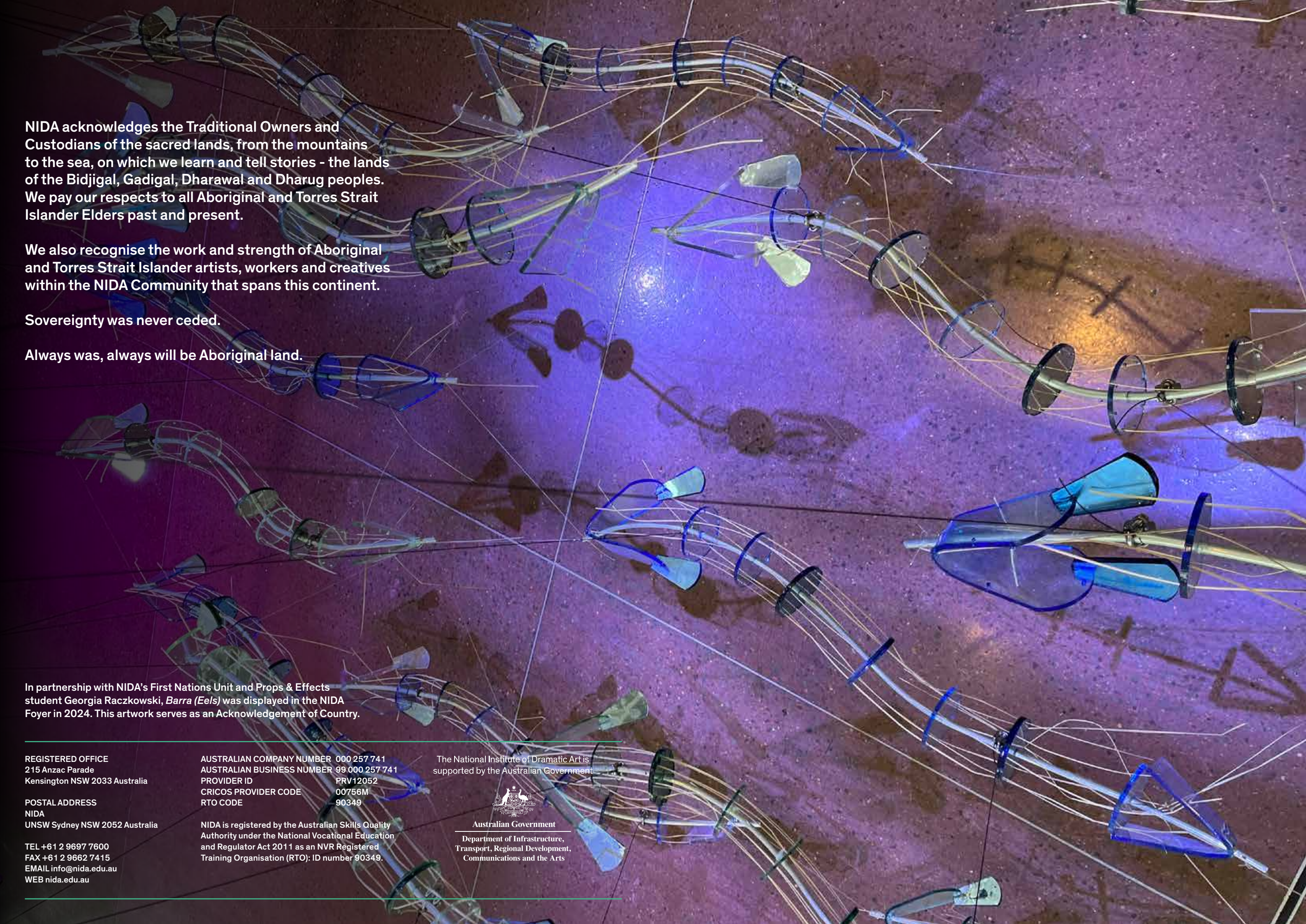


ADINA

Annual Report 2024



NIDA acknowledges the Traditional Owners and Custodians of the sacred lands, from the mountains to the sea, on which we learn and tell stories - the lands of the Bidjigal, Gadigal, Dharawal and Dharug peoples. We pay our respects to all Aboriginal and Torres Strait Islander Elders past and present.

We also recognise the work and strength of Aboriginal and Torres Strait Islander artists, workers and creatives within the NIDA Community that spans this continent.

Sovereignty was never ceded.

Always was, always will be Aboriginal land.

In partnership with NIDA's First Nations Unit and Props & Effects student Georgia Raczkowski, *Barra (Eels)* was displayed in the NIDA Foyer in 2024. This artwork serves as an Acknowledgement of Country.

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NIDA is registered by the Australian Skills Quality Authority under the National Vocational Education and Regulator Act 2011 as an NVR Registered Training Organisation (RTO): ID number 90349.

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



Australian Government
Department of Infrastructure,
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Communications and the Arts

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VISION

To be the source of the world’s most wanted storytellers.

PURPOSE

To deliver transformational education and training in the dramatic arts industries to shape a better world.

The National Institute of Dramatic Art (NIDA) is Australia’s national dramatic arts educator and innovator. NIDA’s unparalleled rigour, practice-based learning, connections to industry, and culture of innovation have produced some of the world’s most influential and in-demand storytellers across stage, screen, and new digital platforms.

NIDA is consistently ranked within *The Hollywood Reporter’s* World’s 25 Best Drama Schools, placing 13th in 2024, and the only drama school outside of England and the USA on the list.

NIDA sits at the very centre of Australia’s arts and entertainment sector. Across 15 undergraduate, postgraduate, and Vocational Education and Training (VET) courses, NIDA offers training in the full suite of skills necessary to create and deliver entertainment experiences for audiences. 94% of our Higher Education and VET students are employed or in further studies within 12 months of graduating.

NIDA graduates are everywhere – theatre, film, television, dance, opera, live events, interactive gaming, and often take their skills outside of arts and entertainment. They win Academy Awards, run Olympic Games ceremonies, lead arts and screen production companies large and small, write our stories, fill our screens, operate music gigs, crew film and television sets, manage regional arts centres, create start-up XR studios, and push the boundaries of art, technology, and storytelling.

The ‘N’ in NIDA is for ‘National’. Our students come from every part of Australia and all kinds of lived experience.

NIDA also offers the largest suite of performing arts-related short courses in the world. Thousands of people sign up each year. NIDA Open is a vast community investment program offering short courses, holiday workshops and year-long studios in multiple creative skills to everyone from ages two to adult, in every state and territory. NIDA Corporate offers transformative training in communication, presentation, and leadership to businesses and leaders in the public and private sectors.

NIDA’s success comes from our extraordinary community – our talented students, our committed staff, our brilliant alumni, our insightful Board, our organisational partners, our sponsors and donors, and a huge number of industry experts and partners.

NIDA is at the heart of the creative ecosystem. We play a central role in developing creative talent who generate commercial IP, provide an essential workforce, and have a track record as the co-imaginers and co-creators of inspiring entertainment futures.

All our activities are geared towards fostering storytellers who contribute to our ever-expanding national story, and to positioning Australia as the most creative, inspiring, and future-ready nation on the planet.





Best Drama School

Ranked one of the best 25 drama schools in the world, and the only school outside USA and UK to make the list.



15 Degree Courses

- 3 Master of Fine Arts
- 6 Bachelor of Fine Arts
- 4 Diplomas (VET)
- 2 Certificate III (VET)



900+

teaching artists, arts workers, venue staff, and many others employed by NIDA



49 Student Placements

200+ weeks of industry engagement
43 industry hosts



1,400+ Awards 3,700+ Nominations

NIDA Alumni are recognised globally.

- 9 Oscar Academy Awards
- 18 BAFTA Film Awards
- 3 Tony Awards
- 7 Olivier Awards
- 9 Golden Globe Awards
- 9 Primetime Emmy awards



100,000+ Visitors to NIDA

- including:
- 73,607** audience members
 - 12,236** performers
 - 12,603** children and adults enrolled in NIDA Open short courses
 - 7,865** adults enrolled in NIDA Corporate Training short courses



25,000+

national and international media articles in which NIDA and NIDA alumni appeared



94%+

employment in the arts industry or undertaking further arts-related study, across all NIDA's accredited programs, within 12 months of graduating



309

Productions, showcases, and events held at NIDA



95%+

student retention across all Diploma, BFA and MFA programs

Chair's Introduction



Catherine West
NIDA Chair

NIDA's successes of 2024 reflect the collaboration between the whole of the NIDA community, industry partners, and government supporters.

In particular, I would like to thank the Australian Government for the significant increase in funding in the 2024 Budget providing an additional \$51.9 million over four years, bringing the contribution of the Federal Government to 50% of NIDA's operating budgeting in 2024.

We are grateful the Albanese government and Minister Burke have recognised NIDA's inherent value. This more sustainable funding model enables NIDA to continue to contribute, generate, and champion the future of Australian storytellers on stages, screens, major events, and in new forms of entertainment.

NIDA is the engine room for the Australian entertainment sector providing a skilled essential workforce for the \$17 billion economy, with a 94% employment rate within the first twelve months of graduation. Our training, reputation, and industry connections are world-renowned and in 2024 NIDA proudly placed 13th in *The Hollywood Reporter's* Top 25 drama schools, and in the Top 10 costume design schools in the world.

On 28 July, the Hon Tony Burke MP congratulated the Class of 2023, with 139 students from our Bachelor of Fine Arts, Master of Fine Arts, and Vocational Educational Training degree programs receiving their awards. We were honoured to have Lee Lewis, a NIDA alum from our MFA Directing course, deliver an inspirational address at the graduation ceremony.

My thanks to our CEO Liz Hughes for her leadership during 2024, as she championed innovation and entrepreneurial thinking as key ingredients of brilliant story-telling and future-focused entertainment.

In 2024, my first year as Chair of NIDA, I farewelled Noel Staunton and thanked him for his contribution to NIDA, both during his tenure as Chair (including during COVID) and his longer commitment to NIDA as a director. I am privileged to have worked with Darren Dale and Hon Richard Refshauge SC AM as Deputy Chairs in 2024. My thanks to John Robinson, Chair of the Audit Finance and Risk Committee, and to all the NIDA board members, who voluntarily give of their time, wisdom, experience, and networks.

The Academic Board ensures quality assurance of NIDA's courses, and this year has had to guide us through a TEQSA re-registration with their rigour and attention to detail. I thank the Chair of the Academic Board, Anna Tregloan, for her leadership of this committee.

My appreciation goes to Peter Ivany AO as Chair of the NIDA Foundation Trust whose financial scholarship assistance from our dedicated supporters and donors has enabled 120 students to embark on their creative dream in 2024. To our very generous donors — a heartfelt thank you for your enduring support. Your passion, generosity, and commitment to NIDA enable NIDA and its students to achieve success and leave a lasting impression across the world. We are incredibly grateful for your partnership and look forward to continuing this together.

Finally, I wish to thank all staff, students, alumni, donors, industry partners, and supporters for their dedication to NIDA. Thank you for your commitment throughout 2024.





CEO's Report

2024 was an awe-inspiring year at NIDA. Turbo-charged collaboration and a shared passion for the future of our performing and screen arts industries enabled our brilliant and ambitious community to drive extraordinary learning, structural step-changes and innovation throughout the year.



Liz Hughes
CEO

In my fifth year as CEO, I am deeply proud of what is achieved at NIDA daily. It defies expectations. This success, compounded over NIDA's 66-year history, cements us as a significant force in the global entertainment industries.

In 2024 much of the foundational strategic work we've undertaken over the last few years came to fruition - particularly around diversity, inclusion and innovative thinking. Ambitions that were once aspirations are now being realised.

The full implementation of our renewed curriculum is just one example of this. NIDA's modernised education programs now embed resilience and mental health management skills, inclusive practices, First Nations knowledge and environmental sustainability. The deep discipline craft skills are still paramount, coupled with enabling courageous storytellers to boldly drive a better more innovative industry.

In 2024, we launched NIDA Future Centre to be a catalyst for driving industry invention to enable the future of dramatic storytelling. This year the Centre forged cross-industry partnerships, experimenting in Generative AI with ANU's School of Cybernetics and the National Film and Sound Archive. It was thrilling to experience NIDA X projects expand technological experimentation in live performance beyond the arts—like real-time medical and biometric displays of performers' vital signs, and social media integration in immersive horror experiences. The Jim Sharman Future Award also launched, inviting bold visionaries to propose transformative ideas to reshape the arts landscape.

Central to NIDA's practice-based training are our major productions, where students across all disciplines have the chance to put their learning into action, build their courage and storytelling capabilities, and collaborate to tackle a range of creative and technical challenges.

We staged eight major productions in 2024 including plays, a musical and a world-premiere opera co-devised by NIDA and Sydney Conservatorium of Music students. The productions addressed contemporary ethical, environmental and cultural themes, offering students and audiences alike new ways to reflect, feel and connect – as only NIDA can.

NIDA's contribution to the global industry was again recognised in 2024, with *The Hollywood Reporter* ranking NIDA 13th in the Top 25 drama schools globally, the only school outside of the US and England to be included. NIDA's extraordinary design and costume making courses were also recognised in *The Hollywood Reporter's* Top 10 Costume Design courses globally. These acknowledgements speak to the calibre of NIDA alumni, who continue to lead, innovate, and drive storytelling across a full suite of creative disciplines. There are literally hundreds of examples.

NIDA alum Sarah Snook's 2024 awards included a Primetime Emmy & Golden Globe for *Succession* and an Olivier award for fellow alum Kip Williams' trailblazing production of *The Picture of Dorian Gray*. Designer Julio Hime was Emmy-nominated for his production design of *the Grammy Awards* and won a BAFTA for *Entertainment Craft Team* in 2024 for the *Eurovision Song Contest*. 2019 alum Sophie Wilde, received the Trophée Chopard at Cannes Film Festival and BAFTA Rising Star award, as well as an AACTA for Best Lead Actress in *Talk to Me*. Recent alum Jack Patten went from attending NIDA's 2024 graduation ceremony to being cast in the lead role of MGM Hollywood's production *Robin Hood*. 2024 graduates also set up their own production company to enable bold low-budget theatre and screen productions and took out Sydney Theatre Awards.

It is through your commitment that NIDA continues to be not only a leader in dramatic arts training, but a force shaping the future of storytelling around the world.

Industry collaboration remains integral to NIDA's learning, providing excellent graduate employment outcomes. Several hundred professionals and companies, representing the full spectrum of creative endeavour, contributed their specialised knowledge to NIDA's curriculum in 2024. We built on existing relationships and strengthened our engagement with employers across the performing arts, screen and live events sectors. Student placements took place on Netflix's global hit *Heartbreak High*, Disney's *The Artful Dodger* and stage juggernaut *Hamilton* as well as with employers including The Sydney Opera House, Belvoir Theatre and Adelaide Festival.

We were honoured to receive an Excellence in Diversity and Inclusion Award at the Sydney Business Awards in 2024 - a reflection of years of strategic focus in striving for a culturally safe, accessible and representative institution. In parallel, our progress towards carbon neutrality continued, with the rollout of theatre LED upgrades, expanded waste stream management and the organisation's first formal carbon emissions audit.

NIDA's community reach remains broad and vital. Over 85,000 participants and audiences visited the Kensington theatres and spaces this year, with a further 20,468 individuals engaged across the country through NIDA's Open and Corporate programs, where participants from all regions, backgrounds and age groups gain access to transformational learning and world-class arts education.

With the Albanese Government confirming an uplift of \$51.9 million in operational funding over four years, along with a commitment to ongoing support, 2024 marked a major milestone in NIDA's financial sustainability. This landmark investment acknowledges NIDA's critical role in nurturing talent and sustaining Australia's creative economy.

NIDA Board Directors provided essential guidance throughout what was a monumental year, for which I am very grateful. I would like to thank wholeheartedly a brilliant board with Chair Catherine West, Deputy Chairs Darren Dale and Richard Refshauge AO, and Chair of NIDA Foundation Trust Peter Ivany AO. Of course, challenges persist, especially with our premises. We continue to seek collaborative solutions to these challenges with our partners and government.

Our philanthropic community has never been more important. Their support continues to shape our capacity to support talent, provide practice-based education and drive innovation to imagine new forms of entertainment.

This year's achievements were made possible by NIDA's extraordinary community. Our staff bring deep expertise, passion, integrity and creativity to their work, while our students demonstrate an inspiring willingness to question, explore and lead. The organisational culture at NIDA today is one of shared purpose, professional generosity and a determination to contribute meaningfully to the future of culture in Australia and beyond.

To all those who contribute to NIDA — our students, alumni, staff, Board, partners and generous supporters — thank you. You are at the heart of everything we do. It is through your commitment that NIDA continues to be not only a leader in dramatic arts training, but a force shaping the future of storytelling around the world.

Thank you

Liz Hughes
NIDA CEO



EDUCATION





Learning and Innovation Report

In May 2024, Sarah Miller AM retired as Director of Learning and Innovation. Sarah has expertly steered the curriculum renewal process resulting in six re-accredited Bachelor of Fine Arts (BFA) and three Master of Fine Arts (MFA) programs. I would like to take this opportunity to thank her for her leadership, inspiration, and commitment to NIDA during her time with us.



Andrew Comrie
Director, Learning and Innovation

In my first year as the new Director of Learning and Innovation, our work has focused on Higher Education curriculum rollout, staff professional learning, enhancement to student support services, practice-based research, preparation for re-registration as a self-accrediting University College with the Tertiary Education Quality Assurance Agency (TEQSA), and for re-registration as a registered training organisation (RTO) with the Australian Skills Quality Assurance Authority (ASQA).

Except for BFA Technical Theatre and Stage Management, Props and Effects, and the MFA Cultural Leadership, all courses rolled out their renewed curriculum across all years. The remaining courses used the year to develop their third-year subjects, which have now been approved by the Academic Board and will be delivered in 2025.

The Commons subjects are a unique aspect of NIDA's Higher Education curriculum and offer all BFA and MFA students a chance to learn together. I am indebted to the work of the Commons team. They have worked diligently with the other courses and our First Nations team to ensure that the Commons subjects are informed by First Nations pedagogy and well-aligned with the core curriculum. The development of a new Commons subject *Winara*, a Dharug language concept referring to a practice of listening with your whole being, demonstrates our commitment to caring for Country guided from a First Nations perspective, and provides an understanding that everyone belongs, and everybody matters. This will be introduced to our first-year BFA students in 2025.

We have continued to enhance the range of support services we provide to our students. In 2024 we launched a new integrated Student Hub that provides all our students with centralised access to the range of support available. We expanded our service to students by adding a dedicated student support officer who is available to discuss and capture additional individual support needs in a study access plan. We have introduced a sub-committee of NIDA's Examination and Progress Committee to ensure enough dedicated time is allowed to consider the academic progress of students with study access plans so that recommendations can be made to the Examination and Progress Committee.

Practice-based research plays a key role in inspiring innovative directions for our art forms and providing fresh insight into our arts and teaching practices and processes. Research is another way that NIDA can engage in industry innovations and create opportunities to gain fresh perspectives on the role and impact of the performing arts and entertainment sectors in our cultures, our society, our industries, our economies, and our ecologies. We appointed our new Head of Academic Development and Research and have established funding for a Research Awards scheme that we will be launching in 2025 to further support our staff to develop research skills and practice. We anticipate that this work will further strengthen NIDA's positioning as a world leader in arts education.

Practice-based research plays a key role in inspiring innovative directions for our art forms and providing fresh insight into our arts and teaching practices and processes.

In a rapidly changing world, NIDA has continued to invest in opportunities that allow our staff to share effective practice and develop new insights into current topics. The introduction of our Community of Practice sessions, building on earlier work developed for the curriculum renewal, has provided opportunities for staff to continue to develop knowledge and skills in areas such as the use of Artificial Intelligence, supporting neurodiverse students, environmental sustainability in an arts context, equality and diversity, and models for providing student feedback. We are pleased to continue our collaboration with the University of New South Wales (UNSW) Education Team who deliver the Foundations of University Learning and Teaching Program (FULT). Nine NIDA staff successfully completed this course in 2024 and have achieved professional accreditation as Associate Fellows with Advance HE.

To ensure that NIDA can continue to provide its Certificate and Diploma level qualifications, NIDA has commenced application preparations for the re-accreditation of the 10914NAT Diploma of Stage and Screen Performance, and re-registration as a Registered Training Organisation (RTO).

NIDA is registered with the Tertiary Education and Quality Assurance Standards Agency (TEQSA) as a self-accrediting University College. The registration is up for renewal in 2025, and much of our work this year has been to prepare for our re-registration submission. The outcome of this process will be known in 2025.

It has been my privilege to work with such talented and committed colleagues and witness firsthand their dedication and care for our students. I wish to thank them for their work, and for the kindness and support they have afforded to me in my first eight months.





Undergraduate: Bachelor of Fine Arts (BFA)

NIDA's First Nations team provided guidance and support for all common subjects this year.

Commons

Course Leader: Belinda Hoare

All Bachelor of Fine Arts (BFA) and Master of Fine Arts (MFA) students engaged with a renewed curriculum in their 2024 interdisciplinary common subjects. MFA students developed skills in creating and sharing knowledge with their community of peers. BFA students in first- and second-year looked at key areas of contemporary practice through activity-based learning and multi-modal assessments. Students in second-year were immersed in a week-long intensive devising project for the first time. This student-led project focused on experimentation with liminal spaces, and students responded to feedback to develop their projects. Work-in-progress showings included installations, interactive exhibitions, and multi-disciplinary performances experimenting with form.

NIDA's First Nations team provided guidance and support for all common subjects this year. Rhoda Roberts AO gave the first in her series of Aboriginal Theatre lectures as well as industry and creative insights in a discussion about her show *My Cousin Frank*. Uncle Matthew Doyle used his Holistic Pedagogy for the first-year collaborative subject, emphasising the interconnectedness of the creative arts across all disciplines. He guided the students in interactive sessions about Sydney language and culture, and the fundamental principles of culturally sensitive collaborative protocols. In this subject, students were introduced to approaches for supporting their wellbeing and developing self-care skills for career sustainability. Environmental sustainability through caring for Country was a significant focus including a visit to La Perouse for a walk on Country guided by Uncle Matt and the First Nations team.

BFA Acting

Course Leader: John Bashford

2024 saw completion of the Acting course review process and the implementation of its final elements into the curriculum. Students are benefiting from this approach, particularly through team-teaching opportunities that help them appreciate the interconnectedness of all aspects of their work at NIDA.

Ongoing developments include the embedding of First Nations practices led by Uncle Matt Doyle. The first-year actors now benefit from his choreographic and movement skills in their final play project in Term 4. This year, he helped discover a physical language to support their work on a staging of *Oedipus*.

The discipline leaders have added other innovations, in terms of subjects and opportunities, for team-teaching throughout the year. Some examples include:

Shakespeare Speeches, led by Simon Masterton, serves as scaffolding for students prior to their *Heightened Language Project*. Gavin Robbins, in association with Kenneth Lambert (National Art School), developed a piece framed around the idea of 'bodies in motion'. Second-year actors shared practice with students from NAS, culminating in the creation of an original work of art. Building on an earlier idea, Nicole Stinton, introduced an exciting development within the music training: *The World Project*. Students now work on material that connects to their cultural heritage, in language, to create opportunities to explore their cultural sense of self and share global perspectives.

The third-year actors successfully engaged with their public production seasons, *Articulate*, *Unplugged*, and *Showcase*. They also developed a new project within Professional Practices, learning how to curate their screen material to create contemporary sizzle reels.

A highlight of 2024 was the second-year students’ conceptual film adaptation of *The Cherry Orchard*, featuring intricate costumes displayed in the NIDA Foyer.

BFA Costume
Course Leader: Corinne Heskett

This year marked the first collaboration between second-year students in Costume and Props and Effects, designing and constructing specialty costumes for the *Warrior* project, inspired by *Princess Mononoke*.

Throughout the Winter and Spring seasons, Costume students worked on a range of productions, including *Frankenstein*, *Mother*, *Alice: Mother of Cinema*, and *An Octoroon*, creating complex costumes.

A highlight of 2024 was the second-year students’ conceptual film adaptation of *The Cherry Orchard*, featuring intricate costumes displayed in the NIDA Foyer. They also created 1930s-inspired bias-cut gowns based on movie stars of the period.

Third-year students presented independent research projects on topics such as Witches in Film, Tutu Construction, Couture Costume Techniques, and Costuming for the Palio di Siena. They also collaborated with Props and Effects and Set Construction Technologies to develop *NIDA EXPO*, exhibited in the foyer.

Industry professionals enriched student learning: Costume Supervisor Lisa Mimmochi supported *Mother*, a co-production with the Conservatorium of Music; Cheryl Pike from Opera Australia led corsetry classes; and headwear specialist Rosie Boylan taught bonnet construction.

Industry placements saw second-year students at Opera Australia, GWB Entertainment (*Lord of the Rings*), Queensland Ballet, and Sydney Costume Workshop (*Michael Jackson: The Musical*). Third-year students gained experience across multiple Opera Australia departments and in TV production (*He Had It Coming*). Many successfully transitioned into industry roles post-placement.

BFA Design for Performance
Course Leader: Bob Cousins

In 2024 we took the design studio onto Country. *Story and Place* subjects in first and second years of the course, developed with designers Bernadette Hardy, Jake Nash and NIDA’s First Nations team, posit walking, listening, and counter-mapping as essential creative tools, and an affective teaching and design methodology. Students were asked to consider two questions: ‘What is Country teaching you?’ and ‘Does it belong?’ Walking Country, led by Bernadette, students were encouraged to reflect fully on their agency, responsibility, and relationality to the world. Implicit in this is an understanding of performance and design as an active social and cultural force. Modest in scope, the impact of these new subjects was profound, and felt across all aspects of the course.

Through NIDA’s various production seasons, long-standing interdisciplinary projects like *triple j Unearthed*, or placements across live performance and the screen industry, this year has once again demonstrated that a strength of the Design for Performance course is the valuable access it provides for students to industry professionals and experience. Importantly, this access also fosters a deeper industry engagement with the course itself, ensuring that we can continue to maintain currency in an ever-evolving landscape.

Students also developed a live TV cooking show where puppets became the central storytellers, taking on all filmmaking roles, from scriptwriting to set, props, and costume design.

BFA Props and Effects
Course Leader: Marcelo Zavala-Baeza

Props and Effects students demonstrated their artistic growth and technical expertise through a diverse range of hands-on and digitally fabricated projects. Individually, they crafted fantasy weapons, replicated cultural artefacts, sculpted creatures, and designed furniture. Collaboratively, they created a 1950s-inspired welcome banquet mise-en-scène, exploring visual storytelling through photography and film.

Their interdisciplinary projects included partnerships with Dramatic Writing students to produce short films using miniature models and stop-motion animation. They also developed a live TV cooking show where puppets became the central storytellers, taking on all filmmaking roles, from scriptwriting to set, props, and costume design.

Inspired by *Princess Mononoke*, Props and Effects students joined forces with Costume students to design and construct two intricate warrior costumes. They also collaborated with Technical Theatre and Stage Management students to stage a visually enchanting play, integrating practical effects and illusions.

As part of their coursework, students played a vital role in NIDA’s production seasons, bringing to life *Frankenstein*, *The 25th Annual Putnam County Spelling Bee*, and *Mother* (an opera), among other productions.

To cap off their journey, and as part of their independent research project, final-year students developed a myriad of works, including a short film combining virtual production processes with stop-motion techniques, a culturally inspired AR (digital) and physical installation, a specialty costume with integrated electronics and coded moving parts, among others. In addition, they designed and built *NIDA EXPO*, showcasing work from Props and Effects, Costume, and Set Construction Technologies. Their industry placements at Opera Australia, Yippee Ki-Yay, Big Kahuna Imagineering, Creature NFX Worksop, Erth Visual & Physical Inc., and London’s Richard Nutbourne Scenic Studio led several graduates directly into employment, underscoring the strength of their training.

BFA Set Construction Technologies
Course Leader: Nicholas Day

The incoming Set Construction Technologies student cohort initially turned their talents to designing and building a rendition of the *Grand Budapest Hotel* concierge desk, complete with automated Mendl’s cake delivery system and scores of faux art finishes. The play production seasons then provided the students with a collection of worlds to realise, from the dilapidated 19th theatre of *An Octoroon* to the crisp aesthetic of *The 25th Annual Putnam County Spelling Bee*, and the curvilinear *Stupid Fucking Bird* amongst others.

Students left the NIDA campus to engage with graduating design students at AFTRS, working on their graduation films and worked with Dutch punk theatre maker Joey Ruigrok van der Werven on their own installation *Octopus’ Garden*. Connections with industry were also strengthened by students surveying local performance sites including Carriageworks, Seymore Centre, Belvoir St, Sydney Opera House, Capitol Theatre, and Fox Studios, and collaborating with Sydney Theatre Company workshop, Belvoir, and Capitol Theatre on technical solutions to proposed venue upgrade projects.

Students across all three years emulated industry practice, collaborating across NIDA disciplines to realise major productions.

Industry further supported learning at NIDA by providing work placements with Flying by Foys on the Brisbane set up of *Mary Poppins*, and Form Imagination in Delacombe, Victoria. Through the combination of industry facing projects and engagement with allied training institutions, supported by in-depth practice-based learning of discipline skills, NIDA continues to enrich the student experience and subsequent career outcomes.

BFA Technical Theatre and Stage Management
Course Leader: Nicole Robinson

2024 marked a significant evolution in Technical Theatre and Stage Management. Through the curriculum renewal, brand-new subjects were introduced for both first- and second-year students, including dramaturgy, where they explored script analysis, visual and sonic dramaturgy, and emerging media. Additionally, the permanent teaching team was expanded to welcome Mic Gruchy as Head of Video Design and Joseph Mercurio as Head of Lighting Design—both bringing extensive knowledge and expertise to the course.

Students across all three years emulated industry practice, collaborating across NIDA disciplines to realise major productions. They took on roles as production stage managers, deputy stage managers, assistant stage managers, lighting, sound, and video designers, follow spot operators, microphone technicians, floor electricians, and technical systems supervisors.

The *Theatrical Illusions* show was developed and performed in partnership with Props and Effects students. In addition, students conceptualised and realised their own production from start to finish in *Theatre Exercise*, refining their skills in collaboration, storytelling, and production processes.

Our strong industry connections continued to thrive through placements at Sydney Theatre Company, Opera Australia, Adelaide Festival, Ensemble Theatre, Bell Shakespeare, Marrageku, and major musicals including *Sister Act*, *Hamilton*, *Wicked*, and *Titanique*.





“

My time at NIDA gave me the training, influence, and foundation I continue to rely on throughout my career and across all of my work.

Catherine Martin
Designer, producer and NIDA alum

”



Postgraduate: Master of Fine Arts (MFA)

Workshops on Futuring techniques and the dynamic potential of Generative AI in reshaping the cultural landscape were introduced...

MFA in Cultural Leadership Course Leader: Amanda McDonald Crowley

Following the 2023 Cultural Leadership course review — which included extensive national and international benchmarking alongside industry and alumni consultation — significant improvements were made for 2025 delivery, aligning the course more closely to NIDA's practice-based learning model.

Workshops on Futuring techniques and the dynamic potential of Generative AI in reshaping the cultural landscape were introduced, equipping graduates as future-focused, visionary changemakers ready to lead in an evolving world.

The course continues to champion innovative, collaborative, cross-sector cohorts of peer-learning professionals, bringing together leaders from the performing arts, museums and galleries, libraries, government, festivals, community cultural development, independent arts, and cultural organisations.

Peer learning was further emphasised, and our online learning platforms underwent bold transformations in 2024, including the use of discussion boards, which facilitate direct peer to peer feedback through social media-styled comment sections.

After a suspended student intake in 2023 the course welcomed one new and three continuing cohorts comprising 23 students. In addition to online learning, four intensive 4–5-day campus sessions were led by industry professionals, featuring over 20 guest speakers. Seven students completed international capstone placements in Singapore, regional India, England, Scotland, and New York City, bridging research with real-world practice. With an ambitious vision and commitment to innovation, the MFA Cultural Leadership is shaping the future of arts and culture – one bold leader at a time.

MFA Directing Course Leader: Dr Ben Shostakowski

In 2024, our MFA Directing program transitioned to an extended 18-month structure, providing students with greater opportunities for artistic development, industry engagement, and interdisciplinary collaboration. This evolution has enriched our directors' learning experience, culminating in major graduation productions alongside third-year BFA actors and students across most disciplines in the school in the refreshed Festival of Emerging Artists.

Throughout the year, our students have benefited from masterclasses and mentorship with esteemed industry professionals, including Michael Cassel AM (Producer), Roger Stonehouse (Cinematographer & Director, Fairfax Media), Sharon Carnicke (Professor of Theatre, USC), Morwenna Collett (Diversity & Inclusion Consultant), Dom Mercer (Head of New Work, Belvoir St Theatre), Meg Mumford (Senior Lecturer, UNSW), Constantine Costi (Director), and Polly Rowe (Development Producer, Goalpost Pictures & former Literary Manager, STC). Their insights have provided our directors with invaluable perspectives on contemporary performance-making.

Key projects have further expanded our students' practical experience, including collaborations with Actors Centre Australia, an opera intensive, an ongoing partnership with NAISDA, the *triple j Unearthed* music video competition, and major play productions featuring assistant directorships with leading guest directors.

As we move forward, the MFA Directing cohort remains committed to innovation, storytelling, and professional excellence, strengthening its impact on the arts and entertainment industries.

The MFA Dramatic Writing is a highly focused, practice-based course focusing equally across stage and screen, and is the only course of its kind in Australia.

MFA Dramatic Writing
Course Leader: Joe Hepworth

The MFA Dramatic Writing is a highly industry focused, practice-based course focusing equally across stage and screen, and is the only course of its kind in Australia. It is designed to accelerate the careers of new and emerging dramatic writers, and support them in developing their unique voice, a rigorous understanding of craft, and an ethical practice.

Over the course of 2024, first-year students developed original works, including a play, film, and television series. They also participated in collaborations across the school, including an animated film with the Props and Effects students, a dramatic podcast with the Technical Theatre and Stage Management students, an improvised movement piece with the Acting students, and the Festival of Emerging Artists with the Directing students. Meanwhile, second-year students explored the power and potential of immersive and interactive storytelling and successfully completed their major graduation projects.

The course hosted a range of esteemed industry guests providing industry knowledge and advice on building sustainable careers, productive writing practices, and a wide range of professional skills, such as working in writers' rooms. We also engaged in work from Belvoir, Griffin Theatre Company, and the Sydney Film Festival. Finally, 2024 saw the expansion of NIDA Writers' Hub, a space for current students and alumni to meet, collaborate, and build a community of practice. We held a series of masterclasses and mixers across the year, as well as collaborated with AFTRS on the writing and production of nine short films.

Academic Development and Research

NIDA's commitment to innovative research and creative practice relevant to the delivery of high-level performing arts education remained strong in 2024. Senior Lecturer Dr James Dalton contributed a chapter to *The Routledge Companion to Performance and Medicine*; Head of Music, Nicole Stinton authored a chapter called 'Monologuing the Music' in an edited volume called *Crisis and Creativity in Performing Arts Training*; and Dr Suzanne Osmond co-authored a Special Issue about futuring costume pedagogy in the journal *Studies in Costume and Performance*.

Nicole Stinton and Course Leader of the BFA Costume, Corinne Heskett both presented aspects of their PhD research at national and international conferences. Graduate student research outcomes included Zoe Tideman's (Cultural Leadership, 2022) presentation at the Leading Creative Schools Conference.

In terms of ongoing scholarship, several staff achieved Associate Fellow of Advanced Higher Education (AFHEA) status through completion of the UNSW Foundations of University Learning and Teaching programme, and Dr Suzanne Osmond completed a Certificate IV in Training & Assessment (TAE40122).

Creative outputs by NIDA teaching staff in 2024 were diverse and impressive: they included Bob Cousins' set design for Belvoir's award-winning *August Osage County*, Stephen Curtis' design for multiple productions including *Holding the Man*, and Mic Gruchy's video design for the touring production of *Bunngull*. Head of Sound Design, Paul Prestipino composed for the feature film *Magic Beach*, and Head of Movement, Gavin Robins directed the *Most Human Post Human* at the Adelaide Festival. Samuel St Aubyn was involved as Costume Cutter/Maker in *The Dismissal*. These achievements all demonstrate the engagement of NIDA's teaching staff with the national and international arts landscape, reflecting a vibrant blend of scholarship, creative practice, and industry relevance.



Future Centre

NIDA Future Centre is NIDA's innovation lab, bridging industry and education with emerging technologies and future thinking to create new entertainment experiences.

Newly established in 2024 through a generous donation from the Jim Sharman Future Fund, the NIDA Future Centre is NIDA's innovation lab, bridging industry and education with emerging technologies and future thinking to create new entertainment experiences. In 2024, the Future Centre made significant strides in exploring how AI, immersive media, and digital platforms are transforming storytelling.

As part of its foundational research initiatives, the NIDA Future Centre formed a strategic partnership with the School of Cybernetics at the Australian National University (ANU) and the National Film and Sound Archive (NFSA). A three-day workshop brought together leaders and alumni from NIDA's BFA Props and Effects and MFA Dramatic Writing to explore the role of Generative AI in creative practice. The partnership culminated in *Imaginative Restoration*, an interactive installation that blends AI-generated visuals with archival footage, presented at the NFSA's 2024 Fantastic Futures Summit and displayed in the NIDA foyer.

The NIDA X grant program became a pillar initiative of the NIDA Future Centre, supporting alumni-led projects that push the boundaries of live performance and technology, forging new cross disciplinary experiences. Three projects were chosen:

- Akos Armont (Acting, 2007) and Aimee Horne (Acting, 2008) explored the space between online and live theatre audiences in an immersive theatre experiment that re-imagined the horror film experience. The industry mentor was renowned cinematographer David Knight.
- Shakira Clanton (Acting, 2015) partnered with Box of Birds to develop a performance utilising interactive, augmented technologies and aerial performance to explore our relationship with our small blue planet from a First Nations perspective. The industry mentor was actor and dramaturg Ursula Yovich.
- Angela Nica Sullen (Acting, 2016; Voice, 2020) working with director Dino Dimitriades, took her lived experience to create *Vital Signs*, a solo work that fused medical technologies with live performance to create a thrilling interrogation of the topography and medicalisation of the Black larger body. The industry mentor was Drew Ferors, Head of Innovation & Training at Technical Direction Company (TDC).

Each project received \$15,000, mentorship, and access to NIDA's facilities and technological expertise. The projects culminated in live showcase events in December 2024. NIDA X is supported by the Girgensohn Foundation, NIDA X Patrons.

The Centre also facilitated learning initiatives on emerging technologies, including a staff-based community of practice on Generative AI. It hosted industry events such as Tea Uglow's 'How to Think About AI as a Creative Practitioner', bringing thought leaders and creative practitioners together to explore the evolving intersection of technology and culture.

In 2025, the Future Centre will be launching the triennial Jim Sharman Future Award, a \$50,000 youth-based award that celebrates ideas that have the potential to transform the arts. The Future Centre will also foster a new iteration of NIDA X in 2025 and drive further opportunities for partnerships and collaborations both within Australia and around the world. In this, the NIDA Future Centre will remain committed to creating meaningful progress, fostering research, learning, and creative practice in the dramatic arts, to help shape the future of storytelling.





Vocational Studies

Make-up students benefited from regular collaborative work with staff and students from other courses, providing opportunities for involvement in a variety of performance types.

CUA51020 Diploma of Screen and Media (Specialist Make-up Services)
Course Leaders: Angela Mork & Loretta Sancataldo

A series of experienced guest specialists and ongoing core tutors including Sandra Wograndl, Helen Thatcher, and Tanya Moss, formed industry facing learning experiences for students in the 2024 Specialist Make-up Services Diploma. Guest practitioners included Davis Willis, who led masterclasses and project work on prosthetics and Make-up Special Effects, and hair consultant Cynthia Simango, who is Director of Embrace for Every Curl, a business dedicated to understanding curly hair.

Following project-specific skills development, Make-up students benefited from regular collaborative work with staff and students from other courses, providing opportunities for involvement in a variety of performance types. These included collaborations with MFA Directing students on the *triple j Unearthed* music video shoot, and BFA Acting students on the Winter Season productions of *Frankenstein* and *Alice: Mother of Cinema*.

Make-up students also collaborated with other diploma staff and students on the Diploma of Stage and Screen Performance project *Rockstars*, and the *Diploma of Musical Theatre Cabaret*. For the first time, the Diploma of Screen and Media (Specialist Make-up Services) presented its end of training *Showcase* as a filmed event, to invited guests in NIDA's Reg Grundy Studio. This allowed audiences to see the students' work at conception, development, and through until final stages of presentation.

CUA50420 Diploma of Live Production and Technical Services
Course Leader: Loretta Sancataldo

In 2024, 15 students came to NIDA from across the country, to undertake skills and knowledge development for a range of processes and contexts for lighting, audio, and vision systems.

Unique to the delivery of this course in 2024 were collaborative projects with other NIDA cohorts, industry placements and offsite visits enabling students to develop networks and areas of specialisation, across a variety of contexts and venues. For the first time, the cohort undertook a complex technical project in NIDA's Reg Grundy Studio, creating and managing an immersive technical experience.

Core tutors in 2024 included Mary Benn, David Storey, and Mike McCarthy. Industry guest specialists included Nicola Sinclair (Stage Management) and Kingsley Reeve (Audio).

The range of NIDA projects 2024 students were able to engage with was considerable and included the *Raise the Curtain* fundraising gala (presented in the Parade Theatre), the Diploma of Stage and Screen Performance project *Rockstars* (presented in the Space Theatre), the *Diploma of Musical Theatre Cabaret* (presented in the Nancy Fairfax Foyer), and end of year diploma *Showcases*.

These collaborative projects afforded students learning opportunities led by NIDA staff members, empowering them to work alongside guests from the arts and entertainment industries, in productions and events that mirrored industry practice.

Creative outputs by NIDA teaching staff in 2024 were diverse and impressive

10914NAT Diploma of Stage and Screen Performance
Course Leader: Mark Gaal

In 2024 the Diploma of Stage and Screen Performance continued to build on its strength to produce graduates who can contribute to, and develop, a rapidly changing stage, screen, and media landscape. As well as studying performance skills for both stage and screen contexts, students in 2024 undertook a series of unique activities designed to assist them in creating original works.

A key new project for the course in 2024 was *Rockstars*. Guest artists Monica Sayers and Guy Simon worked with students on this immersive character exercise, requiring students to create inner life for an identifiable performer. Performed in the Space Theatre to a rapturous audience, *Rockstars* was also a collaboration with staff and students from the Diplomas of Specialist Make-up Services, and Live Production and Technical Services.

Other collaborative highlights in 2024 included a dedicated series of workshops with NIDA Uncle in Residence Matthew Doyle, and an end-of-course *Showcase* that included both pre-recorded and live materials and was presented to industry guests in the Playhouse Theatre.

To remain abreast of industry practices, NIDA nurtured relationships with individuals and organisations from a range of cultural and production contexts, with industry representatives invited to see students at work, to provide NIDA with feedback on learning outcomes, to discuss curriculum options, and to provide staff and students with a context for their work and the industry, as it shifts and evolves.

For the Stage and Screen Performance Diploma, NIDA also held an Industry Needs Forum in November 2024, allowing practitioners who between them represent agents, directors, producers, and graduates to provide NIDA with invaluable feedback.

CUA50220 Diploma of Musical Theatre
Course Leader: Mark Gaal

In 2024, Australia’s musical theatre industry picked itself up from its post-COVID blues and re-emerged as a vibrant and dynamic force within the entertainment landscape. To reflect changes to what was being required from performers, the Diploma of Musical Theatre expanded classes in styles of dance and singing, and created projects reflecting currency in styles and types of musical theatre.

Specialist guest artists involved across the year included Diploma of Musical Theatre alum Brittanie Shipway, a Gumbaynggirr and Turkish storyteller, whose creative practice encompasses singing, acting, writing, and directing, and NIDA Directing graduate Darren Yap, who was awarded Best Director at the 2024 Sydney Theatre Awards for his production of *Zombie the Musical*.

Collaborations with other staff and cohorts at NIDA were key to skills development and were experienced by involvement in projects such as the BFA production of *The 25th Annual Putnam County Spelling Bee*, and a magical *Cabaret* production staged in the Nancy Fairfax Foyer.

The capstone event for the course — *The Diploma of Musical Theatre Showcase* — was presented in the Playhouse Theatre and attended by several hundred invited industry guests.

CUA30420 Certificate III in Live Production and Technical Services
& CUA31020 Certificate III in Screen and Media.
Courses leader: Loretta Sancataldo

In 2024, NIDA’s diploma-level courses provided full-time, intensive training and allowed NIDA to address specific skills gaps in the arts and entertainment industries. They also supported NIDA’s commitment to providing greater educational opportunities and attracting students from a variety of demographics.

In addition, 2024 also saw NIDA continue to deliver Certificate-level qualifications for NSW secondary school teachers. School teachers who take these courses come through the NSW Department of Education, the Association of Independent Schools, and the Catholic Education Commission.

NIDA’s diploma-level courses provided full-time, intensive training and allowed NIDA to address specific skills gaps in the arts and entertainment industries.

INDUSTRY





Industry Connections

One of the unique benefits of NIDA is the ability to attract and quickly connect students to international artists who are visiting Australia.

The arts, entertainment and screen industries are embedded across all educational programs at NIDA; in the classroom, in rehearsal rooms, on the stage, in writers' rooms, through student placements, mentoring, industry talks and a wide range of networking activities.

Students are exposed to industry from the very start of their studies. Throughout 2024 expert practitioners shared their knowledge and experience with NIDA students through different initiatives that specifically catered to each course and each cohort. The following pages of Guest Creatives overviews just a fraction of NIDA's broader industry network. These leading industry practitioners provide students with real-life learning and insights into a working creative life. Add to this, the deep experience of NIDA's core staff who bring extensive industry knowledge and networks to every learning experience.

One of the unique benefits of NIDA is the ability to attract and quickly connect students to international artists who are visiting Australia. For example, in 2024, NIDA held a lunchtime session for students and staff with visual effects supervisor and Oscar-winner Andrew Jackson, a frequent collaborator with Christopher Nolan.

Another example of embedded learning is *Industry Week* for third year Acting students, where professionals from different fields come to NIDA to share their experiences and tips for moving into the industry. Guests for the 2024 cohort included actors, casting directors, agents and industry leaders including producers and commissioners.

Student placements provide an additional and invaluable opportunity to work independently off-campus and in an industry context. NIDA students benefit enormously from these deep industry connections and experiences that provide opportunities for future employment and collaborations, setting graduates up for successful careers. We are indebted to all companies that participate in the student placement program.

The NIDA campus is an organic industry hub, with many professional organisations sharing NIDA venues for rehearsals, workshops and events, that build and contribute to a diverse and broad community.

NIDA aims to support industry development through a variety of industry partnerships, awards and events. The annual Australian Writers Guild Awards (the AWGIES) were held in NIDA's Parade Theatre and NIDA supported *Screen Forever*, the Screen Producers Australia annual awards, as well as the APDG Awards for production design.

NIDA's alumni program in 2024 included the Annual Alumni Social BBQ, held every February, and the annual NIDA and AFTRS Speed Networking event for recent alumni. Also offering a point of social connection and networking for participants, NIDA designed a series of Alum Workshops including writing masterclasses with guest speakers, and online workshops on grant writing, diversifying your creative income and financial planning.

Guest Creatives

Adam Mada, magician
Alana Valentine, playwright
Alex Talamo, performance artist and director
Amber McMahon, actor
Ang Xiao Ting, theatremaker
Anna Tregloan, multidisciplinary artist and designer
Anneke Harrison, stage manager
Annet Mackie, concept artist
Anthea Williams, director
Ara Steel, designer and film maker, Aracourt Studio
Bali Padda, director, screen executive,
Little Goat Arts & Entertainment
Bernadette Hardy, First Nations (Gamilaraay & Dharug)
cultural researcher, spatial designer
Blake Garner, programmer
Boaz Shamesh, construction manager, Sydney Theatre Company
Brendan Cowell, actor, writer and director
Brigid Zengeni, actor and director
Brittanie Shipway, writer, performer and director
Carly Heaton, head of scripted, Fremantle Australia
Catherine Lavelle, film and television publicist
Chad Kelly, repetiteur, director, keyboardist,
Australian Chamber Orchestra
Charlie Davis, designer
Cheryl Pike, costume maker and designer
Chloe Dallimore, actor, singer, dancer, intimacy expert
Claire Marshall, creator, curator, and founder of IF Labs.
Clare Hughes, actor
Claudia Osborne, director and dramaturg, Opera Australia
Colin Alexander, technical manager, Fortune Theatres
Constantine Costi, opera director, Opera Australia
Dan Illic, actor
Dalara Williams-Tomkins, (Wiradjuri/Gumbaynggirr/Bundjalung)
actor, writer and director
Darren Yap, musical theatre director
David Berry, actor
David Gardos, music director
David Knight, cinematographer
David Newman, casting director, McSweeney Newman Casting
David Willis, prosthetics specialist
Deborah Galanos, actor
Debra Keenahan, writer, artist, psychologist
Dom Mercer, head of new work, Belvoir
Dr Alan Hui, director of policy, A New Approach
Dr Rachael Jacobs, artist and academic
Dr Rodolfo Ocampo, creative technologist and academic
Dr Wendy Osmond, design practitioner, researcher and educator
Dr. Andrew Yip, artist and researcher
Dr. Liza-Mare Syron, director and academic
Eamon Flack, artistic director, Belvoir St Theatre
Emma Maye Gibson, performance artist

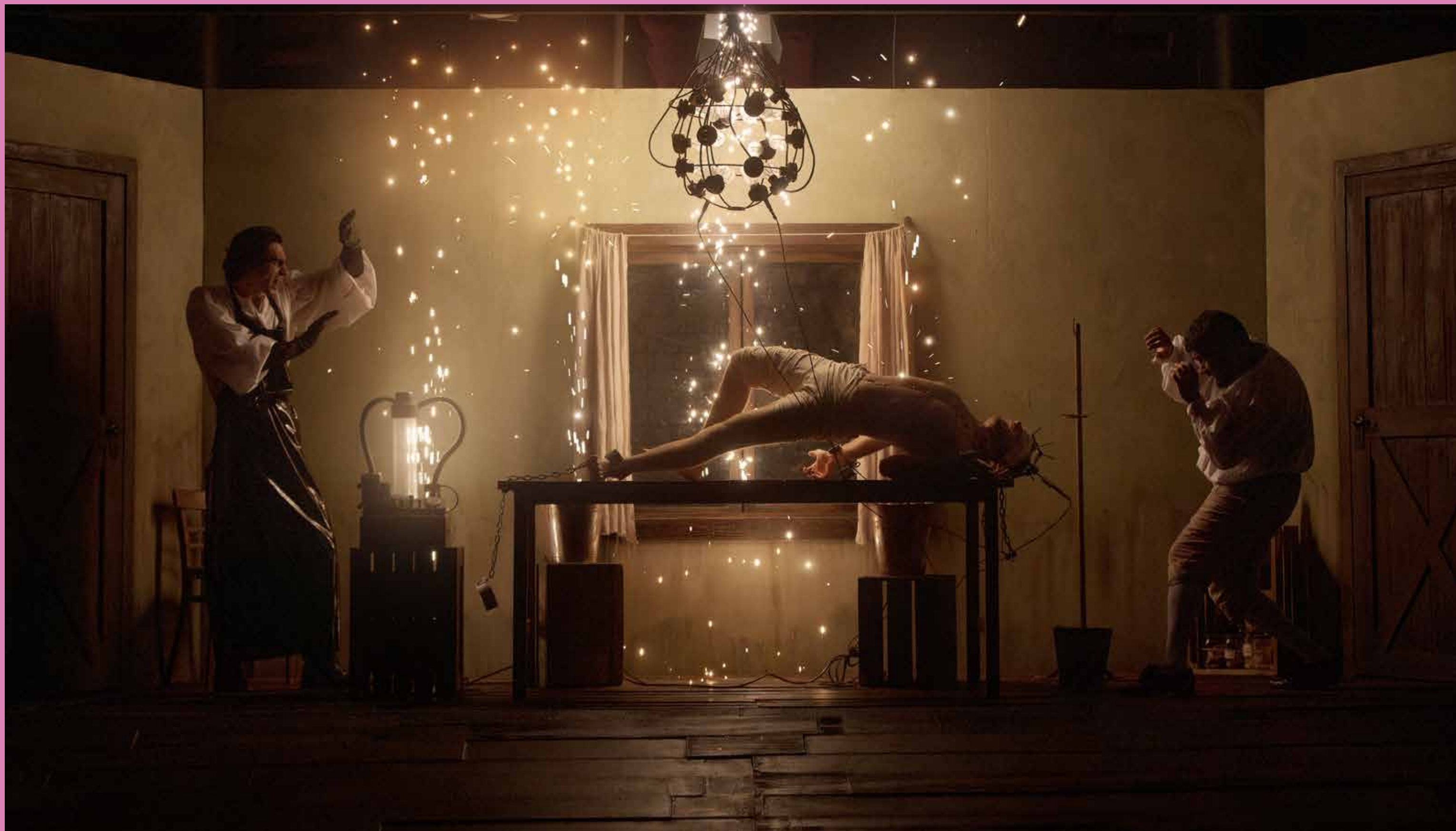
Emma Vine, production designer
Eva Grace Mullaley, director
Finton Mahony, effects rigger
Garth Holcombe, actor
Genevieve Hegney, actor
Glenda Linscott, actor and director
Grainne Brunsdon, chief operating officer, content
and operations, Screen Australia
Greg Haddrick, showrunner, Rainfall Creations
Guy Simon, performer and director
Hilary Bell, playwright
Holly Austin, performer and devising specialist
Imara Savage, director, Sydney Chamber Opera
Indie Rose-Redding, puppet maker
Jacob Nash, First Nations designer, Sydney Festival
Jane McKernan, choreographer and director, ReadyMade works
Jason Di Rosso, film maker and critic, ABC Radio National
Jeremy Sims, actor and director
Jessica Arthur, new work associate, Malthouse Theatre
Jilly Guice, costume supervisor
Jo Caust, principal fellow, University of Melbourne; director,
JoCaustArts
Jodi Matterson, television producer
Joe Petty, operations manager, Disney Studios
Joey Van Der Werven Ruigrok, installation artist
John Bastianon, tailor
John Bucchino, songwriter, performer and educator
John Collee, screenwriter
Julie Buis, technical writer
Karen Norris, lighting designer
Kate Cornish, director of photography
Keziah Warner, playwright
Khym Scott, stage manager
Kieran McNerney, architect, Kieran McNerney Architect
Lauren Wiley, casting director
Lee Lewis, director
Leigh Pickford, Maura Fay Casting
Lindy Hume, director
Lisa Colley, manager cultural strategy, City of Sydney
Liza-Mare Syron, First Nations director and academic,
Moogahlin Performing Arts
Lloyd Newson OBE, choreographer and founder,
DV8 Physical Theatre Company
Louise Smith, producer, Finch
Majella Beck, jeweller and object designer
Mark Bolotin, director
Marilyn Miller, co-founder of Australia's first Indigenous
Contemporary Dance Company, AIDT
Meg Anderson, costume maker and designer
Meg Ashforth, specialty costume and prop maker
Melanie Tait, playwright
Melissa Lee Speyer, screenwriter, playwright;
development executive, Wooden Horse

Mia Wasokowska, actor
Michael Cassel AM, producer and CEO, theatre
and live entertainment, Michael Cassel Group
Michael Hili, music video designer, FINCH
Michael Sheasby, actor and director
Michelle Law, playwright and screenwriter
Miles Merrill, slam poetry artist; CEO and creative director,
Word Travels
Monica Sayers, director
Morwenna Collett, access, diversity, equity & inclusion facilitator,
Morwenna Collett Consulting
Nakul Legha, head of scripted, SBS
Natalie Beak, head of design at AFTRS
Nathan Hawke, scenic artist
Nic Holas, co-founder, The Institute of Many (TIM)
Nigel Turner-Carroll, director
Ong Keng Sen, artistic director, T:>Works, Singapore
Paula Arundall, actor
Peter Cooley, CEO and founder, Firsthand Solutions
Aboriginal Corporation; founder and CEO, IndigiGrow
Peter Wyborn, modelmaker
Philip Lynch, actor
Que Minh Luu, director of content, Netflix (ANZ)
Re:group performance collective (Solomon Thomas
and Dr Malcolm Whittaker)
Regina Law, visual artist
Richard Whitehouse, technical manager, Belvoir St
Roman Delo, actor
Rosie Boylan, milliner
Sabina Myers, costume maker and designer
Sarah Freeman, producer, *Heartbreak High*
Sasha Wisniowski, costume maker and designer
Savannah Mojidi, costume and prop designer
Sean O'Shea, actor and director
Shane Brennan, showrunner, Shane Brennan Productions
Sharni J Jones, director, NSW Department
of Climate Change, Energy, the Environment
and Water; First Nations arts and cultural broker
Silvia Guerrera, tanner/leatherworker
Steve Francis, composer
Teodora Matovic, actor
Terry Roy, director, MNR Constructions
Tessa Leong, artistic director, CAAP
Thel Yang, special FX make-up artist
Timothy Douglas, director
Tom Wright, playwright
Tommy Murphy, playwright
Valerie Bader, actor
Van Badham, writer, activist, playwright and novelist;
columnist for *The Guardian* Australia
Veronique Benett, lighting designer

Student Placements

Adelaide Festival
Bell Shakespeare
Belvoir
Big Kahuna Imagineering
Chameleon Touring
Crossroads Live, *Wicked*
Dan Oliver, special effects
Ensemble Theatre
Erth
Flying by Foy
Form Imagination
Griffin Theatre Company
Hamilton Australia
Hayes Theatre
Fremantle, *Heartbreak High Season 3*
KAM Productions, *Kill All Men*
Marrageku
Matt Cox, lighting designer
Mollie Collum, costume supervisor, *He Had It Coming*
Naidu Theatre Company
Neil Gooding Productions
Nicole Artsetos, costume supervisor,
Lord of the Rings – The Musical
NW Grou
Opera Australia
Curio Pictures, *Playing Gracie Darling*
Queensland Ballet
Resolution X
Romance was Born
Seymour Centre
Sister Act the Musical
Sixt5
Sydney Costume Workshop
Sydney Opera House
Sydney Theatre Company
Technical Direction Company (TDC)
The Artful Dodger, Season 2
Titanique the Musical
Veronique Bennet, lighting designer
Victorian Department of Education,
Victorian State School Spectacular
Stan TV, *Watching You*
XCrossroads Live Australia
Yippee Ki-Yay

PRODUCTIONS



Artistic Director in Residence Report



David Berthold
Artistic Director in Residence

NIDA's production seasons are the heartbeat of its learning environment—where training culminates in fully realised works, serving as capstone projects for most third-year BFA students and marking their transition into professional practice.

Each season engages around 150 students from BFA, MFA, and Diploma programs. Every aspect of the process, from conception to performance, is approached with the same discipline and expectations as a professional production, ensuring graduates are prepared to step seamlessly into the creative industries.

In 2024, there were two seasons and eight productions (seven other productions led by MFA Directors shifted from December 2024 to April 2025 as part of a curriculum renewal). Students interrogated storytelling as a force that shapes history, identity, and power—creating theatre that spoke directly to the world we live in.

Sustainability was a key focus, with more than half of productions meeting the *Theatre Green Book* Basic standard. Fifty percent of materials were reused or recycled, while 65% were stored for future use. Seven students took on the role of Environmental Sustainability Coordinators, embedding sustainable practices and ensuring theatre that was not just innovative, but responsible.

Alice: Mother of Cinema was a multimedia reclamation of Alice Guy-Blaché, the first person to make a narrative film, whose contributions to early cinema were erased from history. This NIDA-commissioned work was co-produced with the National Theatre of Parramatta. Under Mark Bolotin's direction, this impressive production summoned the ghosts of film history through a fusion of live performance and digital manipulation. Students worked with archival footage and pre-recorded sequences, projection mapping, and live-feed cinematography.

Where *Alice* examined erasure, **Frankenstein** revealed what happens when a creation refuses to be forgotten—a cautionary tale for the age of AI. Directed by Benjamin Schostakowski, the production posed rewarding challenges: actors tackled gothic storytelling's high physical and emotional demands, while the production team built a world where shifting projections, stark lighting, and a pulsating score evoked Frankenstein's unravelling mind.

Where Victor Frankenstein's ambition to create artificial life defied the natural order with disastrous results, Rita Kalnejais' **First Love is the Revolution**, a surreal romance between a teenage boy and a young fox, blurred the boundaries between human and animal and questioned whether nature is something we control—or something that controls us. Anthea Williams' production was at once playful and unsettling. Actors shifted between human longing and animal instinct. Foxes clung to language as a fragile, borrowed gift, while humans remained bound by instinct. Urban sprawl clashed with untamed wilderness, reinforcing themes of survival, fate, and identity.

The 25th Annual Putnam County Spelling Bee was a joyful yet very poignant musical. Directed by Darren Yap, with musical direction by Andrew Bevis and choreography by Kelley Abbey, the production required students to navigate rapid-fire comedy, improvisation, and audience interaction with precision.

Beneath its playful surface, *Spelling Bee* interrogated the rigid structures that define success and belonging, exposing the anxieties of young people striving to carve out their identities. The musical's quirky contestants grappled with great expectations, making the production both an affectionate tribute to misfits and a sharp reflection on the pressures of conformity, ideas that would later take a darker turn in *Spring Awakening*.

An Octoroon was a landmark production for NIDA. International guest director Timothy Douglas, a leading voice in Black American theatre, helmed one of the defining plays of

Every aspect of the process, from conception to performance, is approached with the same discipline and expectations as a professional production, ensuring graduates are prepared to step seamlessly into the creative industries.

contemporary Black American theatre, with a cast largely made up of Australian actors of African heritage. The production was a bold and public expression of NIDA's commitment to addressing historical and ongoing underrepresentation in Australian theatre.

Branden Jacobs-Jenkins' radical reinvention of Dion Boucicault's 1859 melodrama blended satire, metatheatre, and provocation to expose the ways race and power have been theatrically represented—and misrepresented—through time. Actors navigated extreme tonal shifts, from broad comedy to unsettling tragedy, while maintaining the play's self-referential structure. For design and production students, the challenge was not just to recreate the aesthetics of 19th-century melodrama, but also to dismantle them.

NIDA piloted a Cultural Support Mentor role for this production, providing actors with dedicated cultural and emotional support throughout the process. Positive feedback underscored the need for ongoing structures to support racially and politically charged work.

Like *An Octoroon*, **Spring Awakening** stripped away its 19th-century roots to create a raw, immediate experience. Claudia Osborne's production unfolded in a liminal space—part rehearsal room, part memory-scape—where young people grappled with sexuality, power, and autonomy. Innocence and brutality coexisted, intensifying the sense that these young people stood on the precipice of something both inevitable and dangerous. In a world still uneasy about sex, power, and consent, *Spring Awakening* was a necessary, if uncomfortable, reckoning.

If *Spring Awakening* laid bare the devastating consequences of repression, **Stupid Fucking Bird** questioned whether storytelling has the power to break those cycles or if art is merely another futile act of longing.

Aaron Posner's anarchic, darkly funny remix of Chekhov's *Seagull* dismantled the conventions of storytelling while exposing the struggles of creation, love, and generational conflict. Directed by Eva Grace Mullaley, a Widi woman from the Yamatji Nation in Western Australia, it offered an Australian perspective rooted in First Nations storytelling traditions. The production demanded precision in tone, with actors shifting between humour, irony, and raw vulnerability. The design blended naturalism with deliberate theatrical artifice.

As *Stupid Fucking Bird* wrestled with the futility and necessity of storytelling itself, **Mother** responded with an act of creation—offering a way forward, not through erasure or destruction, but through transformation and legacy. A collaboration between NIDA and the Sydney Conservatorium of Music, *Mother* was a bold experiment, premiering four short operas created by postgraduate students from both institutions. Each opera examined motherhood through a radically different lens. One moment, we witnessed an ancient rite of passage; the next, we were thrust into a high-camp reality TV show.

Under Lindy Hume's expert direction, the production embraced its multi-faceted nature, finding a through-line in the tension between nurture and destruction, creation and loss. Puppetry, movement, and live video were layered into a theatrical event that defied easy categorisation. For students, *Mother* was an extraordinary opportunity to work at the intersection of theatre and opera, refining skills in cross-disciplinary collaboration and large-scale work.

Mother synthesised the central themes of the 2024 Production Seasons—creation, power, and legacy—into a single, sweeping act of storytelling. While earlier productions explored erasure, *Mother* insisted on what endures.

The 25th Annual Putnum County Spelling Bee

Music and Lyrics by William Finn. Book by Rachel Sheinkin

Conceived by Rebecca Feldman, additional material

by Jay Reiss

Directed by Darren Yap



NIDA Playouse

7, 8, 11-15 June 7.00pm

8, 12 June 1.00pm

Running Time: 90 mins no interval

CAST

in order of appearance

Chip Tolentino

Leon Walshe

Logainne

Dakotah Eve Love

Schwartzandgrubenierre

William Barféé

Rachel Crossan

Leaf Coneybear

Braeden Caddy

Marcy Park

Esha Jessy

Olive Ostrovsky

Georgia Yenna Oom

Rona Lisa Perretti, Olive's Mum

Alex Travers

VP Douglas Panch, Olive's Dad

Robert Minitier

Voice of Spelling Bee Judge

Harrison Mills

Mitch Mahoney

Andrew Bevis*

Ensemble (DMT)***

Audience Marshalls, Leaf's Dad,

Leaf's Mom, Carl Grubenierre,

Dan Schwarz, Jesus

Paul Leandre Escorrido

Georgia Laga'aia

Brandon Lindsay

Julia Mitnovetski

Phoebe Schultz-Webb

Matt Trethewy

Conductor/ Keyboard 1

Andrew Bevis*

Keyboard 2

Chris King*

Reeds

Laura Power*

Cello

Clare Kahn*

Percussion

Alysa Portelli*

Keyboard Percussion

Mitchell Brown*

Keyboard programmer/consultant

Sean Peter*

COMPANY

Director

Darren Yap*

Musical Director

Andrew Bevis*

Choreographer

Kelley Abbey*

Set/Props Designer

Edison Heartly

Costume Designer

Max Shanahan

Lighting Designer

Topaz Marlay-Cole

Sound Designer

Fin Hogan

Sound System Designer

Poppy Townsend

Voice Coach

Raechyl French*

Assistant Directors

Nic Puni & Harrison Simmons

Production Stage Manager

Julianna Stankiewicz

Deputy Stage Manager

Thomas Hamilton

Assistant Stage Managers

Brent Russell & Lila Browning

Construction Manager

Nathan Lockyer

Costume Supervisor

Giulia Zanardo

Props Supervisor

Freyja Meany

Production Coordinator

Thomas Howieson

Head Electrician

Harry Smyth

Set Asst. Designer

Danielle Rodriguez

Costume Asst. Designer

Joey McKenzie

Set Construction Assistants and Crew

Luca Mark & Ingo Cottier

Costume Assistants

and Costume Makers

Mali Smedts & Jackson Lorrigan

Props Assistant

Millie Rollason

Floor Electrician

Shevon McCormack-Edwards

Microphone Technician

Hayley Cantrill

Environmental Coordinators

Max Shanahan & Thomas Howieson

Thank you Owen Ironside (Meyer Sound)

* Guest ** Staff

*** Performed by the Diploma
of Musical Theatre students

First Love is the Revolution

Written by Rita Kalnejais

Directed by Anthea Williams



NIDA Studio

5 - 8, 11-13 June 7.15pm

7, 14 June 1.00pm

Running Time: 100 mins no interval

CAST

in order of appearance

Gustina, Quentin

Chicken, Gemma,

Smulan the cat

Georgia-Paige Theodos

Rdeca

Janita Barber

Thoreau, Rovis

Danny Howard

Cochineal, Bailey, Chicken

Brightholly Nininahazwe

Simon, Gregor Mole, Rat

Cameron Steven

Basti

Bakri Idris Mohamed

Understudies***

Chimezie Anochie, Julia Boyd

& Lucas Stace

COMPANY

Director

Anthea Williams*

Set/Props/Costume Designer

Paris Koppens

Lighting Designer

Yasmin Breeze

Sound Designer/Composer

Naomi O'Connor

Voice Coach

Laura Farrell*

Intimacy Coordinator

Caroline Kaspar*

Movement Coaches

Troy Honeysett*

Gavin Robins**

Assistant Director

Ruby Lorraine

Production Stage Manager

Carol Gonzales

Construction Manager

Matthew Hinton*

Costume Supervisor

Kit Moore

Props Supervisor

Samantha Yue Ting Lim

Deputy Stage Manager

Amelie McCarthy

Head Electrician

Guinevere Fisher

Set/Costume Assistant Designer

Imogen Hale

Assistant Stage Manager

Lola Hunt

Costume Assistant and Maker/

Environmental Coordinator

Karamea Gostt

Props Assistant

Hayley McGregor

Technical Assistants

Lilly Green & Dani Cairns

* Guest ** Staff

*** Performed by the Diploma
of Musical Theatre students

Frankenstein

by Mary Shelley

Adapted by Benjamin Schostakowski

Directed by Benjamin Schostakowski



NIDA Space

9/10/13-17 June 7.00pm

6 - 8, 11,12,14 June 7.30pm

8,11 June 1.00pm

Running Time: 90 mins no interval

CAST

in order of appearance

Man, Henry Clerval

Kris Dixon

The Creature

Faisal Hamza

Victor Frankenstein

Jack Bridges

Elizabeth Lavenza

Ella Sexton

Justine Moritz, Agatha Delacy

Bon Bon Mpofo

Mrs Delacy, William Frankenstein

Celeste Cortes-Davis

Understudy /Victor Frankenstein***

Oliver Edis

Understudies***

MJ Owusu-Ansah

Ruva Shoko

COMPANY

Director

Benjamin Schostakowski **

Set/Props Designer

Andrea Knezevic

Costume Designer

Angelina Daniel

Lighting Designer

Martin Kinnane*

Sound Designer

Claire Edmonds-Wilson

Voice Coach

Patrick Klavins*

Intimacy Coordinator

Shondelle Pratt*

Movement Coach

Troy Honeysett*

Assistant Directors

Clement Rukundo & Lou Quill

Production Stage Manager

Jemima Owen

Construction Manager

Nicholas Day**

Costume Supervisors

Jaspa Frankish & Danielle Schache

Props Supervisor

Grace McCann

Deputy Stage Manager

Jasmine Power

Head Electrician

Matthew Phillips

Props Maker

Caleb Jackson

Samantha Yue Ting Lim

Set Assistant Designer

Shay Dowley

Costume Assistant Designer

Leah Hall

Assistant Stage Managers

Isabella Muslado & Otto Zagala

Make-up

Saturn Amos, Isabella Chesterman

Abbey Conroy, Lara Goyen

Theodore Herbert, Olivia Lovelock

Lily New, Miranda Reid & Alya Ting

Set Construction Assistants, Crew

Emile Stuart & Jamie Sellar

Costume Assistants

Sean Farnworth & Hayley Page

Costume Makers

Jaspa Frankish, Sam Hernandez

Kit Moore, Giulia Zanardo

Sean Farnworth & Hayley Page

Props Assistant

Nat Lawson

Floor Electrician

Alegra Penrose

Technical Assistant

Eloise Tanti

Environmental Coordinator

Jasmine Power

* Guest ** Staff

*** Performed by the Diploma
of Musical Theatre students

Alice: Mother of Cinema

by Mark Bolotin, Shiyen Zheng & Michele Gould

Directed by Mark Bolotin



Reg Grundy

7 - 8, 11,12,14 June7.30pm

8,11 June 1.00pm

Running Time: 94 mins no interval

CAST

in order of appearance

Alice Guy-Blaché

George Melies, Thomas Edison, Auguste

Lumière, the Archivist

Rhys Johnson

Leon Gaumont, Herbert Blaché, Louis

Lumière, the Archivist

Harrison Mills

Older Alice (film)

Karen Vickery*

Understudies***

Reid Hudson & Apsara Lindeman

COMPANY

Director

Mark Bolotin*

Dramaturg

Hilary Bell*

Set/Props Designer

Elle Fitzgerald

Costume Designer

Geita Goarin

Lighting Designer

Veronique Benett*

Sound Designer

Chaii Ki Chapman

Video Designer

Adetokunbo (TK) Abioye

Tricks and Tricksters

Musical Director David Gardos. Choreographer Daniel Dolling.

Directed by Monica Sayers.



NIDA Foyer

Friday 7 June 4:00pm
Tuesday 11 June 6.00pm
Wednesday 12 June 6.00pm
Thursday 13 June 6.00pm

PERFORMERS
From Musical Theatre

Amelia Millington
Braden Langley
Hayley Perry
Jasmyr Negrao
Jimmy Chapman
Lachlan Nash
Luc-Pierre Tannous
Olivia Rock
Piper Farrell
Pippa Luscombe
Rosemary Spelman
Selin Idrisoglu
Siena Williams

Director
Monica Sayers**
Musical Director
David Gardos**
Choreographer
Daniel Dolling**

AUDIO AND LIGHTING
Diploma of Live Production and Technical Services
Alex Roche
Anthony Arcaya
Billy Charlton
Chelsea McGuffin
Chuanie Luu
Harper Johnston
Lucy Edwards
Luke McGilvray
Luke Ryan
Maddy Turner
Max Vallis
Meg Johnson
Mitchell Bartie
Mitchel Emphield
William Phillips

MAKE-UP
Diploma of of Screen and Media (Specialist Make-up Services)
Abbey Conroy
Aiya Ting
Isabella Chesterman
Lara Goyen
Miranda Reid
Olivia Lovelock
Saturn Amos
Theo Herbert

** Staff * Guest

An Octoroon

by Branden Jacobs–Jenkins

Directed by Timothy Douglas



Playhouse Theatre
07 Nov - 13 Nov
Running Time: 2 hours 30 Minutes
(incl. interval)

CAST
BJJ, George, M'Closky
Bakri Idris Mohamed
Playwright, Wahnotee, Lafouche
Jack Bridges
Assistant, Pete, Paul
Cameron Steven
Dido
Bon Bon Mpofo
Minnie
Brightholly Nininahazwe
Dora
Ella Sexton
Zoe
Celest  Cortes-Davis
Grace / Br'er Rabbit
Rachel Crossan
Ratts/Understudy
Reid Hudson
Understudies
Rohan Deepak, Antonia Janji
Mary-Jade Owusu-Ansah,
Gabrielle Oxley & Ruva Shoko

COMPANY
Director
Timothy Douglas*
Costume Designer
Paris Koppens
Lighting Concept
Jemima Owen
Realised by
Joseph Mercurio**
Set/Props Designer
Geita Goarin
Sound Designer
Jasmine Power
Voice Coach
Angela Sullen*
Assistant Directors
Clement Rukundo & Harrison Simmons

Production Stage Manager
Adetokunbo Abioye
Deputy Stage Manager
Thomas Shepherd
Assistant Stage Manager
Reyn Penrose & Eloise Tanti
Construction Manager
Angus Nott*
Head Scenic Art
Karen Scribbins
Costume Supervisor
Sam Hernandez
Props Supervisor
Samantha Yue Ting Lim
Head Electrician
Thomas Howieson
Leading Hand Set
Evangeline Dosey Shaw
Costume Makers
Danielle Schache, Giulia Zandaro
Siann Lau, Jessica Marshall
& Imahn Pholi
Props Maker
Caleb Jackson
Costume Design Assistant
Harry Robinson
Set/Props Design Assistant
Joey McKenzie
Costume Assistant/Dresser
Mali Smedts
Properties Assistant
Millie Rollason
Scenic Art Assistants
Zali Kassi*, Nathan Hawks*
Set Assistants
Ingo Cottier, Jonathan Hartley,
Luka Mark, Jamie Sellar & Emile Stuart
Floor Electrician/Board Operator
Jonathan Ogilvie
Make-up Artists
Theodore Herbert, Lily New,
Miranda Reid & Olivia Lovelock

** Staff * Guest



Mother

A co-production of NIDA and the Sydney Conservatorium of Music. Conducted by Stephen Mould, Simon Lobelson & Aija Draguns.

Directed by Lindy Hume



Special Thanks to Opera Australia, GWB Studios, Irons Entertainment Transport, Justin Ankus, Kevin Man, SCM opera and vocal faculty staff and tutors and NIDA staff and tutors.

The Sydney Conservatorium of Music acknowledges the generous support of the Alan Hyland and John Luscombe Endowment.



Parade Theatre
28 Oct - 02 Nov
Running Time: Part 1 - 55mins
Interval 20 mins, Part 2 - 60 mins

MENARCHE
Music
Jessica O'Donoghue
Conductor
Stephen Mould
Libretto
Rebecca Duke & Karina Young
Communicant
Georgia Cooper
Scout
Galatea Kneath
Mother
Megan Kim
Menarche
Molly Ryan
Mum
Sophie Blades
Spirits
Charlotte Crowe, Hazel Bington & Leyang Hong
Friends
Astrid Girdis, Bridget Power, Christopher Whalley, Daniel Kramer, Eleanor Edwards, Ella Briggs, Matthew Hilberts, Sam Elmi & Wesley Yu

IN COSMIC UTERO
Music/ Conductor
Aija Draguns
Libretto
Bianca Watkins
Moon
Megan Kim
Mara
Sophie Blades
Pot
Matthew Hilberts
Pan
Daniel Kramer
Star Baby
Christopher Whalley
Trees
Galatea Kneath, Georgia Cooper, Leyang Hong & Molly Ryan
Nut
Sam Elmi
Bolt
Wesley Yu

M.T.H.R
Music
Oliver John Cameron
Conductor
Stephen Mould

Libretto
Xavier Hazard, Megan Rundle & Oliver John Cameron
M.T.H.R
Georgia Cooper
Nova
Wesley Yu
The Host
Daniel Kramer
Angelina Crescenzi
Galatea Kneath
Desmond Showboat
Sam Elmi
Aurora Vainheart
Megan Kim

THE LULLABY
Music
Hao Zhen
Conductor
Simon Lobelson
Libretto
Lily Thomson
Mother
Molly Ryan
June
Astrid Hong
Scout
Wesley Yu
Snake Skin
Galatea Kneath, Sam Elmi & Matthew Hilberts

COMPANY
Programme Developer/ Musical Direction/ Conductor
Stephen Mould***
Director
Lindy Hume*
Producer/Artistic Strategy Manager
Scott Ryan***
Costume Designer
Andrea Knezevic
Lighting Designer
Matthew Marshall*
Set/Props Designer
Lochie Odgers*
Sound Designer
Oliver Brighton*
Video Designer
Mic Gruchy**
Dramaturg
Sally Blackwood**
Movement Choreographer
Troy Honeysett*
Assistant Director
Nelson Blake
Assistant Conductor
Panagiotis Karamanos

Vocal Advisor & Conductor
Simon Lobelson***
Conductor
Aija Draguns
Principal Repetiteur & Music Advisor
Nova
Alan Hicks***
Repetiteur
Ingrid Sakurovs***
Composer Supervisors
Paul Stanhope***, Liza Lim*** & Damien Ricketson***
Artistic Operations Manager
Nick Munro ***
Production & Orchestra Manager
Kate Middleton-Oliver***
Producer (Development Workshops)
Tom Westley***
Technical Director
Ben McPharlin**
Technical Manager
Topaz Marlay-Cole

Company Stage Manager
Claire Edmonds-Wilson
Deputy Technical Manager
Finlay Hogan
Deputy Stage Managers
Guinevere Fisher & Poppy Townsend
Assistant Stage Managers
Max Bradley & Lilly Green
Construction Manager
Nicholas Day**
Costume Supervisor
Kit Moore
Costume Supervisor
Lisa Mimmocchi*
Props Supervisor
Freyja Meany
Sound System Supervisor
Jun Tung
Video System Supervisor
Madeleine Picard*
Head Electrician
Cameron Russell*
Head Rigger/Flyman
Finton Mahoney*
Head Flyman
Danny Persee*
Head Mechanist
Grant Finlay*
Mechanist /Set Assistant
Eryn Douglas*
Costume Makers
Jaspa Frankish, Raphaela Kuhn, Katrina Mark, Danielle Schache & Sophy Simson
Puppet Maker
Indigo Redding*
Properties Maker
Caleb Jackson
Set Assistant
Vincent Day*

Costume Design Assistant
Danielle Rodriguez
Costume Assistant/Dressers
Karamea Gostt & Sean Farnworth
Dressers
Rachael Cherry* & Nicole Gandy*
Properties Assistant
Chris Hosea
Followspot Operators(s)
Bella Muslado & Alexandria White
Microphone Technician
Brent Russell
Makeup Artists
Abbey Conroy, Abbey Hardwick, Theodore Herbert, Olivia Lovelock, Lily New & Miranda Reid
Surtitles Operator
Lucy Blomfield***
Surtitles Preparation
Hannah Burton

ORCHESTRA
Violin 1
Isaac Shattford
Violin 2
Violeta Shopova
Viola
Somerset Peede
Cello
Francis Yoon
Double Bass
Alexandra Thompson
Flute
Sam Roberts
Oboe
Theodore Brown
Clarinet
Tim Roberts
Bassoon
Summer Edwards
Saxophone
Sherman Swing, Holly Williams
Horn
Kit Stone
Trumpet
Cindy Hu
Trombone
Josh de Haan
Harp
Paul Nicolaou
Percussion
Bill Chen & Anneke Brahe
Drum Kit
Natalie Iacullo
Piano
Alan Hicks ***
Piano / Synthesizer
Channing Chu & Cara Eccleston

* Guest **NIDA Staff *** SCM Staff

Spring Awakening

by Frank Wedekind. In a new version by Claudia Osborne.

Directed by Claudia Osborne



Reg Grundy
06 Nov - 13 Nov
1 hour 50 minutes (no interval)

CAST
Wendla
Georgia-Paige Theodos
Martha/Mrs Bergman
Alex Travers
Melchior
Rhys Johnson
Hans/Professor Heapsdumb
Harrison Mills
Moritz
Braeden Caddy
Ernst/Sonnenstich/ Mr Gabor/The Stork
Faisal Hamza
Thea/Mrs Gabor/ Zungenschlag
Janita Barber
Ilse/Reverend/Doctor
Lilian Alejandra Valverde
The Stork /Understudy
Oli Edis
Understudies
Ruby Ballantyne, Anika Banerjee
Apsara Lindeman & Lucas Stace

COMPANY
Director
Claudia Osborne*
Costume Designer
Edison Heartly
Lighting Designer
Julianna Stankiewicz
Set/Props Designer
Angelina Daniel
Sound Designer
Sherydan Simson
Movement/Fight Consultant
Troy Honeysett*
Intimacy Co-ordinator
Shondelle Pratt*
Voice Coach
Patrick Klavins*
Assistant Directors
Lucy Rossen & Lou Quill
Production Stage Manager
Naomi O'Connor
Deputy Stage Manager
Archer Dametto
Assistant Stage Managers
Hayley Cantrill & Darcy Duncan
Construction Manager
Hannah Garmen*
Costume Supervisor
Jaspa Frankish

Props Supervisor
Georgia Raczkowski
Head Electrician
Amelie McCarthy
Leading Hand Set
Zoe Howard
Costume Maker
Emilia Lilischkis
Costume Design Assistant
Shay Dowley
Set/Props Design Assistant
Adithi Lyer
Costume Assistant/Dresser
Jackson Lorrigan
Properties Assistant
Nat Lawson
Set Assistants
Ingo Cottier, Jonathan Hartley, Luka Mark, Jamie Sellar & Emile Stuart
Floor Electrician/Board Operator
Lola Hunt
Microphone Technician
Otto Zagala

* Guest

Stupid Fucking Bird

by Aaron Posner. Sort of adapted from THE SEAGULL by Anton Chekov. Original music by James Sugg.

Directed by Eva Grace Mullaley



Studio Theatre
08 Nov - 14 Nov
Running Time: 2 hours 10 min
(incl. interval)

CAST
in order of appearance
Conrad
Danny Howard
Dev
Robert Minter
Mash
Georgia Yenna Oom
Nina
Esha Jessy
Emma Arkadina
Dakotah Eve Love
Doyle Tregorin
Leon Walshe
Dr Eugene Sorn
Toby Carey*
Understudies
Julia Boyd, Jessica Carter
Sebastyen Filipinski & Jules Hawson

COMPANY
Director
Eva Grace Mullaley*
Costume Designer
Elle Fitzgerald
Lighting Designer
Karen Norris*
Set/Props Designer
Max Shanahan
Sound Designer
Carol Gonzales
Movement/Fight Consultant
Troy Honeysett*
Intimacy Co-ordinator
Shondelle Pratt*
Voice Coach
Laura Farrell*
Assistant Directors
Ruby Lorraine & Nic Puni
Production Stage Manager
Yasmin Breeze
Deputy Stage Manager
Matthew Phillips
Assistant Stage Managers
Jay Cairns & Shevon McCormack-Edwards
Construction Manager
Nathan Lockyer
Head Scenic Art
Karen Scribbins*
Costume Supervisor
Bethany Hewitt*

Props Supervisor
Caleb Jackson
Head Electrician
Thomas Hamilton
Leading Hand Set
Michael Fisher
Costume Makers
Sean Farnsworth, Karamea Gostt & Jackson Lorrigan
Costume Design Assistant
Imogen Hale
Set/Props Design Assistant
Leah Hall
Costume Assistant/Dresser
Emilia Lilischkis
Properties Assistant(s)
Ezra Raj-Seppings
Scenic Art Assistant
Zali Kassi*
Set Assistants
Ingo Cottier, Jonathan Hartley, Luka Mark, Jamie Sellar & Emile Stuart
Floor Electrician/Board Operator
Lila Browning

* Guest



“

NIDA graduates form part of the great Australian ecosystem that brings theatre and live entertainment to life. NIDA plays a critical role in identifying, nurturing, and educating the creators, performers, and technicians of the future.

Michael Cassel AM
Producer & CEO Michael Cassel Group

”

NIDA Showcases

1. Graduate Showcase
2. Unplugged
3. Articulate
4. NIDA Cabaret
5. Rockstars
6. Stage and Screen Performance Showcase
7. Musical Theatre Showcase
8. Specialist Make-up Services Showcase
9. Technical Projects
10. Triple J Unearthed
11. Staged Readings
12. Puppet Film Project
13. Practical Effects and Illusions Show
14. NIDA EXPO
15. Staging Installations

NIDA Showcases are key industry-tailored events designed to highlight and present the incredible work of our talented and creative students to industry, friends, family, and the NIDA community.

The culmination of studies for the BFA Acting students is the *Graduate Showcase*. Held in the Parade Theatre, it is attended by agents, producers, casting directors, and industry leaders keen to see NIDA actors destined for success. Throughout the year Acting students also showcased their skills in *Unplugged*, and their voice learning in *Articulate*.

NIDA Cabaret is an all singing and dancing event involving the Diplomas of Musical Theatre, Specialist Make-up Services, and Live Production and Technical Services, and is attended by many industry representatives.

Rockstars is a character performance involving the Diplomas of Stage and Screen Performance, Live Production and Technical Services, and Specialist Make-up Services.

The *Stage and Screen Performance Showcase* and the *Musical Theatre Showcase* profile the work of students from across the Diploma performance programs and is managed by the Diploma of Live Production and Technical Services students.

The *Specialist Make-up Services Showcase* provides a platform for the Diploma in Specialist Makeup Services to share their creativity and skills.

The students from the Diploma of Live Production and Technical Services showcase their skills and management skills in their *Technical Projects*.

For the *triple j Unearthed* video shoot, MFA Directing and BFA Design students create short screen assets with support from Diploma students from Specialist Make-up Services, and Stage and Screen Performance.

MFA Dramatic Writing students held *Staged Readings* which involved the performance of eleven 10-minute extracts, held over two nights for an audience of industry, friends and family.

The Props and Effects second-year students also produced individual short films using miniature models and stop-motion techniques, and a group *Puppet Film Project* featuring their hand-made puppets.

The *Practical Effects and Illusions Show* is a collaboration between Technical Theatre and Stage Management, and Props and Effects second-year students.

NIDA EXPO is the graduating exhibition, presented by third-year students from Props and Effects, Costume, and Set Construction Technologies. These students also share their practice-based research outcomes, including prototypes and final objects, to an invited audience.

There are also *Staging Installations* around NIDA to highlight the work of the Scenic Construction and Technologies students.



NIDA STUDENTS



Master of Fine Arts — Cultural Leadership



Ruth Weldon

Master of Fine Arts — Dramatic Writing



William Duke



Benjamin Hagemann

Bachelor of Fine Arts — Acting



Janita Barber



Jack Bridges



Lillian Valverde
Caceres



Braeden Caddy



Rachel Crossan



Celeste Cortes Davis



Faisal Hamza



Cameron Heslop



Danny Howard



Esha Jessy



Rhys Johnson



Dakota Love



Harrison Mills



Robert Miniter



Bakri Mohamed



Bongiwe Mpfu



Brightholly
Nininahazwe



Georgia Oom



Ella Sexton



Geordia-Paige
Theodos



Alexandra Travers



Leon Walshe

Bachelor of Fine Arts — Costume



Jaspa Frankish



Sam Hernandez



Kit More



Danielle Schache



Guilia Zanardo

Bachelor of Fine Arts — Design for Performance



Angelina Daniel



Elle Fitzgerald



Geita Goarin



Edison Heartly



Andrea Knezevic



Paris Koppens



Max Shanahan

Bachelor of Fine Arts — Properties and Objects



Caleb Jackson



Samantha Lim



Grace McCann



Freyja Meany



Alexander Mills



Georgia Raczkowski

Bachelor of Fine Arts — Set Construction Technologies



Nathan Lockyer

Bachelor of Fine Arts — Technical Theatre and Stage Management



TK Abioye



Yasmin Breeze



Claire Edmonds-Wilson



India Lively



Topaz Marlay-Cole



Naomi O'Connor



Jemima Owen



Sherydan Simson



Julianna Stankiewics

CUA50420 Diploma of Live Production and Technical Services



Anthony Arcaya



Mitchell Bartie



William Charlton



Lucy Edwards



Mitchel Emphield



William Francis Phillips



Meg Johnson



Harper Johnston



Chuanie Luu



Luke McGilvray



Chelsea McGuffin



Alexander Roche



Luke Ryan



Madison Turner



Max Vallis

CUA51020 Diploma of Screen and Media (Specialist Make-up Services)



Isabella Chesterman



Abbey Conroy



Lara Goyen



Theodore Herbert



Olivia Lovelock






















Miranda Reid




























Aiya Ting

CUA50220 Diploma of Musical Theatre

					
James Chapman	Paul Escorrido	Piper Farrell	Selin Idrisoglu	Georgia Laga'aia	Braden Langley
					
Brandon Lindsay	Phillipa Luscombe	Amelia Millington	Julia Mitnovetski	Lachlan Nash	Jasmyn Negrao
					
Hayley Perry	Olivia Rock	Pheobe Scholtz-Webb	Rosemary Spelman	Luc-Pierre Tannous	Matthew Trethewy
					
Siena Williams					

10914NAT Diploma of Stage and Screen Performance

					
Chimezie Anochie	Ruby Ballantyne	Anika Banerjee	Julia Boyd	Edward Carmody	Jessica Carter
					
Joshua Crawley	Rohan Deepak	Oliver Edis	Sebastyen Filipinski	Julian Hawson	Reid Hudson
					
Antonia Janji	Austin Keane	Eugene Kwag	Apsara Lindemann	Alexandra Lynn	Mary-Jade Owusu-Ansah
					
Gabriella Oxley	Holly Robin	James Sheehan	Ruva Shoko	Connor Simos	Lucas Stace
					
Coco Yamagochi					

Alumni Achievements

In 2024, NIDA alumni were recognised for their outstanding achievements with awards nationally and internationally.

International Awards

Golden Globes (January 2025)

Cate Blanchett (Acting, 1992) nominated for Best Performance by an Actress in a Limited Series, Anthology Series, or a Motion Picture Made for Television for *Disclaimer*.

Olivier Award (April 2024)

Sarah Snook (Acting, 2008) winner for Best Actress for *The Picture of Dorian Gray* (2023).

BAFTA Awards (February 2024)

Julio Himede (Design, 1999) winner for Entertainment Craft Team for *Eurovision Song Contest* 2023.

Emmy Awards (September 2024)

Sarah Snook (Acting, 2008) winner for Outstanding Lead Actress in a Drama Series for *Succession*.
Alumni nominated for a Primetime Emmy Award include: Murray Bartlett (Acting, 1991), Julio Himede (Design, 1999), Anna Torv (Acting, 2001).

Screen Actors Guild Award (February 2025)

Cate Blanchett (Acting, 1992), nominated for Outstanding Performance by a Female Actor in a Television Movie or Limited Series for *Disclaimer*.

Critics’ Choice Television Award (February 2025)

Cate Blanchett (Acting, 1992), nominated for Best Actress in a Limited Series or Movie made for Television for *Disclaimer*.

Cannes Film Festival (May 2024)

Sophie Wilde (Acting, 2019), winner of the Trophee Chopard for *Talk To Me*.

Australian Awards

AACTA Awards (February 2025)

Sarah Snook (Acting, 2008) winner for Best Lead Actress in a Film for *Memoir of a Snail*.
Alumni nominated for an AACTA Award include: Rita Carmody (Design, 2007), Rob Collins (Acting, 2013), Essie Davis (Acting, 1992), Harriet Dyer (Singing, Dancing, Acting, 2007), Genevieve Hegney (Acting, 1999), Xanthe Heubel (Design, 2003), Nicholas (Nico) Lathouris (Acting, 1968), Heather Mitchell (Acting, 1980), Annie Murtagh-Monks (Acting, 1983), Richard Roxburgh (Acting, 1986), Anna Torv (Acting, 2001), Hugo Weaving (Acting, 1981), Sophie Wilde (Acting, 2019).

AWGIE Awards (February 2025)

Hilary Bell (Playwriting, 1987) winner for Stage - Original for *Summer of Harold*.
Jessica Tuckwell (Directing, 2007) winner for Television - Limited Series for *Fake*.
Alumni nominated for an AWGIE Award include: Donna Abela (Playwriting, 1987), Nicholas Brown (Acting, 2000), Campion Decent (Playwriting, 1991), Wendy Mocke (Acting, 2017), Tommy Murphy (Directing, 2004), Pearl Tan (Acting, 2005), Lewis Treston (Playwriting, 2013).

TV Week Logie Awards (August 2024)

Sophie Wilde (Acting, 2019) winner for Silver Logie for Best Supporting Actress for *Boy Swallows Universe*.
Alumni nominated for a TV Week Logie Award include: Kate Box (Acting, 2003), Rob Collins (Acting, 2013), Ryan Corr (Acting, 2009), Mabel Li (Acting, 2018), Anna Torv (Acting, 2001), Hugo Weaving (Acting, 1981).

Sydney Theatre Awards (January 2025)

Lilian Alejandro Valverde (Acting, 2024) winner for Best Performance in a Supporting Role in an Independent Production for *Snowflake*.
Dann Barber (Design, 1999) winner for Best Costume Design of an Independent Production for *Yentl*.
Kate Beere (Design for Performance, 2020) winner for Best Stage Design of an Independent Production for *The Inheritance*.
Renee Mulder (Design, 2008) winner for Best Stage Design of a Mainstage Production for *Stolen*.
Renee Mulder (Design, 2008) winner for Best Costume Design of a Mainstage Production for *Stolen*.
Aron Murray (Design for Performance, 2019) winner for Best Lighting Design of an Independent Production for *Arlington*.
Darren Yap (Directing, 1997) winner for Best Direction of a Musical for *Zombie! The Musical*.

Alumni nominated for a Sydney Theatre Award include: Lilian Alejandro Valverde (Acting, 2024), Jeremy Allen (Design, 2015), Janet Anderson (Acting, 2022), Dann Barber (Design, 1999), Ben (Benjamin) Brockman (Production, 2011), Kate Fitzpatrick (Acting, 1967), Colin Friels (Acting, 1976), Daniel Herten (Technical Theatre And Stage Management, 2021), Anna Houston (Acting, 2004), Clare Hughes (Acting, 2022), Kelsey Lee (Design for Performance, 2018), Morgan Moroney (Technical Theatre and Stage Management, 2021), Renee Mulder (Design, 2008), Rita Naidu (Design for Performance, 2021), Ryan Panizza (Acting, 2020), Madeleine Picard (Technical Theatre and Stage Management, 2023), Jessica Pizzinga (Technical Theatre and Stage Management, 2022), Ariadne Sgouros (Acting, 2017), Guy Simon (Acting, 2010), Hannah Taylor (Design For Performance, 2021), Clemence Williams (Directing, 2016), Clemence Williams (Directing, 2016).

Australian Production Design Guild (APDG) Awards

(August 2024)
Damien Cooper (Technical Production, 1996) winner for Event Engineering Set Design for a Live Performance or Event Award for *1001 Remarkable Objects*.
Susie Henderson (Technical Theatre and Stage Management, 2019) winner for Technical Direction Company Video Design for a Live Performance Award for *Julia*.
Julie Lynch (Design, 1984) winner for Event Engineering Set Design for a Live Performance or Event Award for *1001 Remarkable Objects*.
Sabina Myers (Design for Performance, 2017) winner for Thelma Afford Awards for Costume Design in Stage and Screen.
Mathilda Robba (Design for Performance, 2018) winner for Next Printing Graphic Design Award for *The Artful Dodger*.
Philippa (Pip) Runciman (Design, 2002) winner for Event Engineering Lighting Design for a Live Performance or Event Award for *1001 Remarkable Objects*.
Traleen Ryan (Associate Diploma of Dramatic Art in Theatre Crafts, 1993) winner for APDG Award for Set Decoration for a Feature Film or a Television Production for *The Lost Flowers of Alice Hart*.
Jacqueline (Jacqui) Schofield (Design, 2013) winner for Graphic Design Award for *The Artful Dodger*.
James Stibilij (Design for Performance, 2023) winner for NIDA Foundation Trust Emerging Designer for a Live Performance or Event Award for *Sandaime Richard*.
Gypsy Taylor (Design, 2003) winner for Catherine Martin Costume Design for a Television Production Award for *Our Flag Means Death*.
Ross Wallace (Design, 1985) winner for Event Engineering Lighting Design for a Live Performance or Event Award for *1001 Remarkable Objects*.
Alumni also nominated for an APDG Award include: Dann Barber (Design, 1999), Charles Davis (Design, 2014), Charles Davis (Design, 2014), Genevieve Graham (Design for Performance, 2018), Michael Hankin (Design, 2009), Daniel Herten (Technical Theatre And Stage Management, 2021), Isabel Hudson (Design, 2015), Ben Hughes (Cultural Leadership, 2019), Hailley Hunt (Design for Performance, 2022), Olivia (Liv) Hutley (Design for Performance, 2021), Morgan Moroney (Technical Theatre and Stage Management, 2021), Sabina Myers (Design for Performance, 2017), Indigo-Rose Redding (Properties and Objects, 2017), Gabrielle Rowe (Design for Performance, 2019), Ellen Stanistreet (Design for Performance, 2017), Ara Steel (Nuri Steel) (Design for Performance, 2016), James Stibilij (Design for Performance, 2023), Gypsy Taylor (Design, 2003), Courtney Westbrook (Design for Performance, 2016).

Green Room Awards (April 2024)

Dann Barber (Design, 1999) winner for Best Set and Costume - Independent Theatre for *The Crocodile* (2023).
Dann Barber (Design, 1999) winner for Design - Opera for Melbourne, *Cheremushki*.
Constantine Costi (Graduate Diploma of Dramatic Art, 2013) winner for Best Direction - Opera for Melbourne, *Cheremushki*.
Daniel (Danny) Ball (Acting, 2016) winner for Outstanding Performer - Theatre Companies for *Loaded*.
Chika Ikogwe (Acting, 2018) winner for Outstanding Performer - Theatre Companies for *Seven Methods of Killing Kylie Jenner*.
Also nominated for a Green Room Award include: Dann Barber (Design, 1999), David Bergman (Production, 2008), Christian Charisiou (Acting, 2013), Heather Fairbairn (Directing, 2015), Dale Ferguson (Design, 1989), Sheridan Harbridge (Acting, 2006), Jonathan Hindmarsh (Design, 2015), Lee Lewis (Directing, 2003), Suzie Miller (Playwrights Studio, 2000), Renee Mulder (Design, 2008), Sabina Myers (Design for Performance, 2017), Stephen Nicolazzo (Graduate Diploma , Directing, 2010), Zindzi Okenyo (Acting, 2006), Shari Sebbens (Acting, 2009).

Film Critics Circle of Australia Award (FCCA) (March 2024)

Rob Collins (Acting, 2013) winner for Best Actor in a Supporting Role for *Limbo* (2023).
Alumni nominated for an FCCA Award include: Cate Blanchett (Acting, 1992), Hugo Weaving (Acting, 1981), Sophie Wilde (Acting, 2019).

Casting Guild of Australia Rising Star Awards

(November 2024)
Janet Anderson (Acting, 2022) awarded a Casting Guild of Australia Rising Star Award.
Daniel (Danny) Ball (Acting, 2016) awarded a Casting Guild of Australia Rising Star Award.

Costume Designers Guild Award (February 2024)

Luke D'Alessandro (Properties and Objects, 2018) nominated for Excellence in Variety, Reality-Competition, Live Television for both *The Masked Singer - 80's Night Episode* and *The Masked Singer - 'Who Can It Be Now?'*

Patrick White Playwrights’ Award (May 2024)

Wendy Mocke (Acting, 2017) winner for Patrick White Playwrights’ Award for *REALish*.

Max Afford Award for Playwriting (May 2024)

Amy Sole (Directing, 2022) winner for Max Afford Award for Playwriting for *Nan’s Place*.

Mona Brand Award (May 2024)

Belinda Chayko (Playwriting, 1990) winner for Mona Brand Award for Women Stage and Screen Writers for an exceptional body of work.

COMMUNITY ENGAGEMENT



NIDA Open

12,603 total participants

- 6,891 children & young people
- 1,422 school students
- 2,049 adults
- 2,241 community or industry workshop participants

776 courses delivered

- 258 teaching artists

NIDA Open provides a wide range of short-course programs that cater for children, schools, adults, and community and industry groups, offered across the year and during school holidays. Course design and delivery models the pedagogy and creative expanse of NIDA's academic programs, and courses are delivered by an exceptional team of teaching artists with a wealth of professional experience.

In 2024 NIDA Open short-course programs were delivered across Greater Sydney, Melbourne, Brisbane, and Darwin in addition to a range of innovative opportunities for online students.

Community initiatives included workshops with Blacktown Arts, Hear for You, City of Ryde, a collaboration with Campbelltown Arts Centre to host performances of BFA Actors' Shakespeare productions for schools, and a bespoke delivery for the annual Association of Community Theatre conference.

In the schools' space, Open delivered workshops at NIDA Kensington and Melbourne Southbank to students from every State or Territory. Optional school tours and careers talks provided valuable opportunities to raise awareness around the education and career possibilities available to participants. Exclusive school matinee performances, in the Winter and Spring production seasons, provided opportunities for students to see the possibility of creative collaboration and talk with NIDA students associated with the productions in curated post-show forums.

NIDA Open continued the partnership with Screen Territory and Arts NT, completing its delivery of courses aimed at boosting skills and creating professional development opportunities for Territorians across the creative industries with many participants realising tangible employment outcomes.

2024 saw the launch of an Equity subsidy to complement the First Nations subsidy, providing more opportunities for a rich diversity of aspiring artists to engage with the full spectrum of NIDA programs.





NIDA Corporate Training

NIDA Corporate Training continued to deliver highly sought-after communication, presentation, and leadership training to thousands of individuals and hundreds of organisations across the public and private sector, whilst providing much needed self-generated revenue to NIDA. By year end we were able to deliver a 10% YOY increase in revenue.

We delivered training in Sydney, Melbourne, Brisbane, and Canberra as well as travelling to Vietnam and Berlin, and engaged with 150 different organisations across all sectors.

In terms of product development, we launched our new *Influential Storytellers* course which is now regularly scheduled and fully subscribed.

We also launched our innovative asynchronous product *Prologue by NIDA*, combining a hard copy text and an app. The product delivers a six-week long, self-directed communications course targeted at Millennials and Gen Z customers.

Working closely with Marketing, NIDA Corporate Training launched our new brand campaign; we appeared across publications, webinars, and podcasts through a focused PR campaign; we sponsored the *Learning & Development Summit* and we launched a new website — all to drive awareness of our brand and offerings.

Our key partnerships with the Sydney Swans and NOVA Entertainment were incredibly successful for all parties, increasing our reach and customer engagement. We presented at large events including Mumbrella, the CFO Symposium, The Scaling Up Summit, Certified Practicing Accountants (CPA) Congress, and an all-staff KPMG event. Once again, we had the pleasure of presenting workshops to Careers Trackers to support their pre-professional First Nations university students, and to UNSW Co-op to support their scholarship students.

We hosted a successful and informative panel discussion on AI (followed by an interactive communication workshop) with Business Sydney and PwC that included a variety of AI leaders discussing the importance of human communication skills through the AI implementation process.

Finally, in 2024 we conducted our first client-wide survey with over 400 clients and potential clients providing key insights for future market and program development. We were also excited to host our first *Behind the Scenes* client event at Kensington, providing insight into the core work of NIDA.

7,865 total participants

- 6,712 customised course participants
- 1,153 public course participants

498 courses delivered

- 44 tutors
- 150 organisations serviced



“

NIDA is an iconic training hub, essential to the continued growth of the Australian arts, entertainment and screen industries.

Deb Richards
APAC Director Content & Studio Affairs, Netflix

”

NIDA's five theatres and ten rehearsal spaces are made available for public performances, events, rehearsals, and workshops when not in use for our core educational activities. Our customers are a large community of performing arts and industry organisations, and educational institutions.

Clients included the Australian Writers Guild, McDonald College, Midnight Feast, Sydney Writers Festival, Reddam House, McDonald College, Michael Cassel, the Dream Dance company, the Gaana Galatta Indian dance competition, and multiple Arangetram graduation ceremonies.

85,843 total visitors

—73,607 audience members
—12,236 performers

309 productions, showcases and events

Wakakirri

Wakakirri means “to dance” and it is Australia’s largest performing arts event for schools. Established in 1992, this nationwide festival helps schools develop student engagement and wellbeing through participation in the performing arts. Over 10,000 students across Australia showcase their creativity and passion by creating Story-Dances, which they perform in live theatres in capital cities and selected regional areas around Australia. Each year hundreds of schools create performances inspired by the annual festival theme that reflect students’ thoughts, ideas, and aspirations.

NIDA has been working with the Wakakirri team for more than 15 years, providing venue and event services for the NSW festival heats and finals on multiple days. Each year we gear up to ensure a welcoming and inspiring environment to enthuse numerous school performers who compete in collective story-telling and dream-achieving through the arts.

In 2024 NIDA welcomed 20 participating schools across NSW and engaged with 1,100 competitors and their 3,000 enthusiastic fans.



DEVELOPMENT





Philanthropy, Sponsorship and NIDA Foundation Trust

NIDA is immensely grateful to our supporters, who share NIDA’s vision and understand the long-term benefit of investing in Australia’s future creative leaders. Our loyal and generous community of supporters provide invaluable resources beyond NIDA’s regular government funding or self-generated income, to support NIDA and our students.

NIDA Foundation Trust Directors:

As at 31 December 2024

- Mr Peter Ivany AO (Chair)
- Mr Andrew Banks
- Ms Victoria Buchan
- Dr Peter Cooke AM
- Mr James Marshall
- Ms Antonia O’Neill
- Mr Peter Reeve
- Ms Anna Samios
- Ms Catherine West

In 2024 the Development team raised over \$1.8 million in philanthropic and sponsorship support from donors, trusts, foundations, and corporate partners for scholarships, productions, and other projects.

Scholarships support students in financial need by providing funds for living and accommodation costs, and in some cases also covering all, or part, of their fees. They expand access to our world-class training for a diverse range of students from regional and remote locations, and from every state. 2024 saw NIDA award over \$1.1 million in scholarships to 120 students, with scholarships ranging from \$1,200 to \$90,000.

The Balnaves Foundation continue as Principal Patrons of our First Nations program, supporting a range of activities, including scholarships. Tim Fairfax AC, YouTube, Ingham’s, Prime Video, Andrew Cameron Family Foundation, Animal Logic Entertainment, and FINCH also renewed their support of scholarships. The ARA Group renewed as Principal Partner supporting the ARA First Nations Scholarship and General Fund for training and education, while the Federman Family Foundation supported NIDA scholarships.

The Production Fund provides additional support for productions, special projects, and programs. This is augmented by funds from bequests held in trust by NIDA, including the Freddie J Gibson Bequest and the Nick Enright AM Bequest. In 2024, one of three new Australian plays — *Alice: Mother of Cinema* — developed with the support of the Freddie J Gibson fund, was staged as part of our Winter Season. The Spring Season benefitted from the experienced international director Timothy Douglas working with students on the production *An Octoroon*, generously supported by the Keir Foundation.

Another round of NIDA X commissions, supported by the Girgensohn Foundation, saw three exciting alumni-led projects developed and staged at NIDA. With the aim of pushing the boundaries of storytelling and technology, this is an example of how our supporters make it possible for NIDA to extend our contribution to industry.

Technical Direction Company (TDC) continued its support as a Major Partner providing technical equipment and expertise, KAWAI continued their support as our Piano Partner and Nepenthe wines generously supported our events.

NIDA engages our wonderful supporters through the *Behind the Scenes* program. In 2024 we held 25 events, connecting donors, staff, and students. These included invitations to our student productions and showcases, a scholarship celebration, and offsite theatre evenings featuring NIDA alumni. We welcomed 190 guests to our annual fundraising dinner in May — *Raise the Curtain* — a magical experience of unfolding creative experiences that included performances by our talented students and alumni.

Donors and Supporters

Principal Partner ARA Group
Principal Patrons – First Nations Program The Balnaves Foundation
Platinum Principal Patrons \$250,000+ (2015–2024) Andrew and Andrea Banks Cowled Foundation and Laurie Cowled Timothy Fairfax AC Girgensohn Foundation Helpmann Family Foundation Peter Ivany AO, Mrs Sharon Ivany and the Ivany Foundation Seaborn, Broughton & Walford Foundation The Luminis Foundation David Paradise AO Alan and Lynne Rydge Jim Sharman
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Major Partner Technical Direction Company (TDC)
CORPORATE PARTNERS Prime Video YouTube
CORPORATE SUPPORTERS Finch Ingham’s KAWAI Nepenthe Netflix

BEHIND THE SCENES ANNUAL GIVING PROGRAM 2024

SUPPORTING PATRONS \$25,000 - \$49,999

Andrew Cameron Family Foundation
Anthony and Jacqueline Kerwick
Keir Foundation

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Ballard Property Group
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Ann Churchill-Brown AC
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Tracie Cielak
Paul Dainty AO
Susie Dickson
The Hon. Richard Refshauge AM SC and Barbara Refshauge
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David and Lorraine Winterbottom
The WeirAnderson Foundation
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Alex Pollak and Elizabeth Knight
Andrew and Paula Liveris

DONORS \$1,200–\$4,999

Kate Armati
Professor Nadia Badawi AM and Dr John Keogh
Helen Bauer and Helen Lynch AM
Bennelong Event Hire
Ted Blamey
Jamie Campbell
Noel Cislowski AM and Hetty Cislowski
Ian Collie
Warwick Cooper
Helen Dalley and Philip Cordony
Professor Elizabeth Elliott AM and Dr David Dossetor
Colin Fong
Donella and Quintin Freeman
Lisa Hamilton and Rob White
Susan and Paul Hotz
Liz Hughes
Hilary Hughes and Gary Verskey
Andrew Jackson
Sujeet Jena
Bruce Keebaugh
Kunal Lakhani
Ian Learmouth
Christopher Manning
Julia Mant
Julianne Maxwell
Professor Elizabeth More AM
Naomi Parry
Sue Pike
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Ian Stewart
Victoria Taylor
Janet Tomi
Christopher Webber and Christopher Cosier
Kathy White
Jo-Anne and Kerry Wright
Anonymous (1)

BEQUESTS

The Estate of the late Keith Bain OAM
The Estate of the late Frederick James Blackwood
The Estate of the late William H Denton
The Estate of the late Helen Dumbrell
The Estate of the late Nick Enright AM
The Estate of the late Lady (Vincent) Fairfax AO OBE
The Estate of the late Ben Gannon AO
The Estate of the late Frederick J Gibson Bequest
in memory of Garnet H Carroll OBE
The Estate of the late Denis Klein
The Estate of the late Rodney Jones
The Estate of the late Chrysanthy & Tessa Mallos
The Estate of the late Norman McVicker OAM
The Estate of the late Dawn O'Donnell
The Estate of the late Dr Rodney Seaborn AO OBE
The Estate of the late Hazel Treweek OAM MBE

AWARDS AND FELLOWSHIPS


The Gloria Payten and Gloria Dawn Fellowships
Erin and Billy Ostadel Memorial Placement Scholarship
Ken Healey Award
Keith Bain OAM Award for Movement
Leslie Walford AM Award
Lynne Williams Award for Cultural Leadership
Freddie J Gibson Fellowship
Laurie Cowled International Placement Scholarship
Annette Ribbons Award
CEO Awards for Excellence

SCHOLARSHIPS


Roy and Sandy Abrams Scholarship
Animal Logic Entertainment Scholarship
ARA First Nations Scholarships
Anonymous Donor Scholarship
Sam Archer Scholarship
Kate Armati Scholarship
June Baker Scholarship
Ballard Property Group Scholarship
The Balnaves Foundation First Nations Scholarships
Professor Nadia Badawi AM and Dr John Keogh Scholarship
Ted Blamey Scholarship
The Bowness Family Foundation Scholarship
Andrew Cameron AM and Cathy Cameron Scholarship
Andrew Michael and Michele Brooks Scholarship
David Cielak Scholarship
Noel & Hetty Cislowski Scholarship
Chrissy Comino Scholarship
Warwick Cooper Scholarship
Cowled Foundation Scholarship
Helen Dumbrell Scholarship
Dr David Dossetor and Professor Elizabeth Elliott AM Scholarship
Tim Fairfax AC Scholarships
Edward Federman Scholarships
Finch Scholarships
Colin Fong Scholarship
Foundation Theatres Scholarship
Ben Gannon AO Scholarships
Mel Gibson and Village Roadshow Scholarship
The Gillespie/Price Scholarship
The Serpentine Foundation Scholarship
Lisa Hamilton and Rob White Scholarship
Helpmann Family Fellowships
Ingham’s First Nations Scholarships
Sujeet Jena Scholarship
JONES Theatrical Group Scholarship
Margaret Kirby Scholarship
Laidlaw Foundation Scholarship
Alex & Rosie Linden Scholarship
LOWES Menswear Scholarship
Luminis Foundation Indigenous Fellowship for Cultural Leadership
Chrysanthy and Tessa Mallos Memorial Scholarships
David Marshall Scholarship
James and Melissa Marshall Scholarship
Garry McQuinn Scholarship
Professor Elizabeth More AM Scholarship
Robert Morgan Scholarship
Dawn O'Donnell Scholarships
Donald and Leslie Parsonage Scholarship
June Penn Scholarship
Sue Pike Scholarship
Prime Video Scholarships

Richard Refshauge AM and Barbara Refshauge Scholarship
J.G. Reynolds Memorial Scholarships
Geoff Richards Memorial Scholarships
John and Renay Robinson Scholarship
William Rubensohn Foundation Scholarships
Anna Samios Scholarship
Geoffrey Rothwell Scholarship
Seaborn, Broughton & Walford Foundation Scholarship
Shanahan Management Scholarship
Barry Smorgon OAM and Sandra Smorgon Scholarship
Ezekiel Solomon AM Scholarship
Prof Ross Steele AM Scholarships
Technical Direction Company (TDC) Scholarship
Theatre Royal Sydney Scholarship
Frank Thring Scholarships
The Brian Walsh Memorial Scholarship
The WeirAnderson Foundation Scholarship
Kathy White Scholarship
YouTube Scholarship


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First Nations Program




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NIDA is supported by the Australian Government Department of Infrastructure, Transport, Regional Development, Communications and the Arts



“

NIDA has consistently produced for decades some of Australia's best-known performers, and in doing so, ensured Australia's creative arts industry has been well positioned on both the Australian and global stage.

Jennie Hughes
Director, Screen Territory

”

STAFF



By fostering innovation, enhancing sustainability, and continually improving our practices, we will continue to evolve...

2024 has been a year of growth, learning, and meaningful progress at NIDA. Across our programs and initiatives, we have embraced values such as creativity, excellence, innovation, and collaboration; these have been critical guiding principles in everything we have delivered.

We have strived to foster an environment where everyone feels supported and empowered. Ensuring new staff feel welcomed and prepared is key to our success. In 2024, our onboarding and induction sessions were enriched to include contributions from First Nations, Equity & Inclusion and NIDA Green, reinforcing our commitment to a holistic and informed workplace culture.

Belonging and courage remain cornerstones of our everyday, and these values supported the First Nations Unit playing an essential role in delivering and advising on our core activities, deepening our respect for, and connection to First Nations traditions. Such activities include, smoking ceremonies, curriculum reviews and subsequent new courses, and student support groups to name a few.

In response to our commitments to Respect@Work, inclusion training has been a key focus, ensuring our staff and students are equipped with the knowledge and tools to foster a diverse and respectful environment. This included compliance training for all staff and students on inclusion, neurodiversity inclusion training for both our academics and Front of House staff, and a special International Women's Day event focussing on the experiences of women of colour in the industry. Additionally, we introduced a paid parental leave policy to better support our staff in balancing their professional and personal lives.

Our commitment to accessibility and inclusivity extends to our facilities. The introduction of gender-neutral toilets, a dedicated breastfeeding room, and an accessible toilet with a motorised door are tangible steps toward a more inclusive campus.

Recognising the importance of wellbeing and psychosocial safety, we have taken proactive steps to support the mental health and resilience of our staff and students. We have introduced enhanced wellbeing initiatives, including confidential support services, mental health first-aid training, and structured conversations around workplace stress and psychological safety. By prioritising these efforts, we aim to create a culture where individuals feel safe, valued, and equipped to navigate challenges with confidence and support.

As we reflect on the past year, we celebrate the strides we have made and remain committed to deepening our impact. By fostering innovation, enhancing sustainability, and continually improving our practices, we will continue to evolve, challenge ourselves, and shape a more dynamic and forward-thinking NIDA, supporting the community and industry at-large.

Vale Ian Turland

Ian Turland was a long-standing and much-loved staff member who worked in the NIDA Set Construction Department for over 20 years. He was remarkable for his kindness, quiet candour, sly wit, and love of boiling hot tea. His generosity and skill as a master set builder was apparent in the way he shared his knowledge with anyone who needed it. He was always willing to drop everything to help out students of any discipline on any project, large or small. To the staff who are also alumni, Ian was a valued teacher who over time became a treasured colleague and friend.

Ian died in May 2024. The Ian Turland Tea Garden has been established in the NIDA courtyard to provide free access to fresh herbal teas, in memory of a much-respected staff member. Ian will be greatly missed by everyone at NIDA who knew and loved him.



NIDA EXECUTIVE

Chief Executive Officer: Liz Hughes
Chief Finance and Operations Officer: Mike Worner
Director, First Nations: Travis Cardona
Director, Learning and Innovation: Andrew Comrie
(Acting) Director, Partnerships and Engagement: Jamie Campbell
Director, Commercial Development: Wendy Gray
Director, People and Culture: Zoe Diamond

LEARNING AND INNOVATION

Learning and Innovation Management Team

Head of Academic Development and Research: Dr Suzanne Osmond
Manager, Learning and Innovation: Jack Thomson
TEOSA Reregistration Project Manager: Kylie Black
Deputy Director, Learning and Innovation (VET): Mark Gaal
Artistic Director in Residence: David Berthold

BFA Acting

Course Leader and Head of Acting: John Bashford
Head of Movement: Gavin Robins
Head of Music: Nicole Stinton
Head of Voice: Simon Masterton
Associate Lecturer: Clara Voda
Course Coordinator: Matthew Bartlett

BFA Costume

Course Leader and Head of Costume: Corinne Heskett
Senior Lecturer: Samuel St Aubyn
Lecturer: Isabella Cannavo
Costume and Props Store Manager: Robin Monkhouse
Course Coordinator: Anna Mullan

BFA Design

Course Leader: Robert Cousins
Senior Lecturer: Stephen Curtis
Course Coordinator: Rebecca Paling

BFA Props and Effects

Course Leader and Head of Props and Effects:
Marcelo Zavala-Baeza
Lecturer: Jessie Spencer
Workshop Coordinator: Benjamin Parkins
Course Coordinator: Anna Mullan

BFA Set Construction Technologies

Course Leader & Production Manager: Nicholas Day
Senior Lecturer: Lynsey Brown
Lecturer: Karen Scribbins
Associate Lecturer: Michael Harding
Workshop Manager: Nicholas Horne
Course Coordinator: Anna Mullan

BFA Technical Theatre and Stage Management (TTSM)

Course Leader: Nicole Robinson
Head of Lighting Design: Joseph Mercurio
Head of Sound Design: Paul Prestipino
Head of Stage Management: Minka Stevens
Head of Video Design: Michael Gruchy
Course Coordinator: Juliette Amies

BFA and MFA Commons Subjects

Course Convenor & Senior Lecturer: Belinda Hoare
Lecturer: Dr James Dalton
Commons Academic Course Coordinator: Dr Maria White

MFA Cultural Leadership

Course Leader: Amanda McDonald Crowley
Course Coordinator: Natanyah Forbes-Harding

MFA Directing

Course Leader: Dr Benjamin Schostakowski
Course Coordinator: Alana Shootingstar

MFA Dramatic Writing

Course Leader: Joe Hepworth
Course Coordinator: Alana Shootingstar

Vocational Education & Training

Course Leader: Loretta Sancataldo
Manager Vocational Studies: Govinda Roser-Finch

Producing Team

Producer: Diane Misirdjieff
Production Manager: Kate Gandy

NIDA Future Centre

Head of NIDA Future Centre: Beth Shulman

Curriculum, Student and Support Services

Digital Learning Designer: Joshua Ferris
Senior Counsellor: Kareena Hodgson
Counsellor: Helle Luckmann
Admissions and Scholarships Officer: Elizabeth Burton
Administration and Academic Officer: James Marland
Student Services Assistant: Scarlett Johnson
Administration and Student Records Officer: Brendan Zlatkis
Administration and Student Engagement Officer: Willa King
Librarian: Ross Bruzzese
Assistant Librarian: Liana Piccoli

CEO OFFICE AND FIRST NATIONS TEAM

Elder in Residence: Matthew Doyle
First Nations Consultant: Rhoda Roberts AO
First Nations Coordinator: Andrea Daniels
Company Secretary: Mary-Louise Donnan
Executive Officer: Jessica Blaxland Ashby
Executive Assistant: Bethany Wooldridge
Head of Special Projects: Christina Alvarez
Sustainability Manager: Imogen Ross-Smith

PARTNERSHIPS AND ENGAGEMENT

Head of Development: Lisa Hamilton
Philanthropy Coordinator: Zali Matthews
Head of Industry Partnerships and Alumni: Georgia Gilbert

NIDA CORPORATE TRAINING

Head of NIDA Corporate Training: Terri Martin
Senior Business Development Manager: Josephine Kiss
Senior Client Relationship Manager: Suzi Dougherty
Client Relationship Manager: Brenton Wilson
Client Relationship Officer: Rachel Marley
Learning Design Specialist: Elsie Edgerton-Till
Learning Design Specialist: Nicola Parry
Learning Design Specialist: Theresa Winton
Senior Operations Manager: Hannah Gordon
Operations Supervisor: Peter Hoekstra-Bass
Operations Coordinator: Charles Carrall
Production & Operations Manager, Prologue by NIDA:
Jonny Ong

NIDA OPEN

Head of NIDA Open: Gillian Meisner-Lemon
Senior Program Manager: Bronwyn Batchelor
Operations Manager: Brittany Yates
Program Manager, Children: Georgia Blizzard
Program Manager, Youth and Studio Programs: Daniella Lacob
Program Manager, Offsite NSW and Adult Short Courses:
William Ridley
Program Manager, National Short Courses: Candace Miles
Senior Coordinator, Schools Program: Zoe Cooper
Coordinator, Children and Young People: Keiren Smith
Coordinator, Studio and Online Program: Dimitra Harvey
Coordinator, Offsite Sydney and Adult Short-Course Programs:
Barbara Papathanasopoulos
Operations Coordinator: Alexander Smith
Customer Service and Administration Assistant: Kate Bubalo
Customer Service and Administration Assistant: Georgia Timney

COMMERCIAL DEVELOPMENT

Operations Manager, NIDA Melbourne: Jessica Prinzi
Coordinator, NIDA Melbourne: Samuel Bjorndahl

MARKETING AND COMMUNICATIONS

Head of Marketing and Communications: Amy Goodhew-Banks
Marketing Manager: Alicia Emery
Student Recruitment Manager: Lea Riley
Marketing Manager - Corporate: Rebecca Gallehawk
Creative Services Manager: Lindsey Rubin
Communications and Social Media Officer: Alexandra McClellan
Digital Content Coordinator: Amy Joyce
Marketing Coordinator: Adolphus Waylee
Communication Consultant: Vanessa Hollins

OPERATIONS AND FACILITIES

Head of Operations: Benjamin McPharlin
Facilities Manager: Matthew Watts
Facilities Maintenance Officer: Kevin Laing
Facilities Administrator: Freya Jokela
Facilities Assistant: Angus Jeffery
Facilities Fire Officer: John Hamilton
Technical Manager: William Yates
Staging Supervisor: Dean Pearson
AV Manager: Brett Valentine
Audio Supervisor: Lachlan Bensley
WHS Manager: Christine Higgins
Lighting Supervisor: Ashley Sullivan

NIDA THEATRES

Head of NIDA Theatres: Monica Scagliarini
Client and Venue Hire Services Manager: Bridget Haberecht
Front of House Manager: Anne-Lucile Jeffery-Tual
Box Office Coordinator: Peter Thornton
Reception and Customer Service Officer: Kylie Kennedy
Reception and Customer Service Officer: Karina Young
Ticketing and Administrative Assistant: Jessica Franke

PEOPLE AND CULTURE

Head of Equity and Inclusion: Dr Alexia Derbas
Senior People and Culture Business Partner: Amelia Polaschek
People and Culture Operations Lead: Elise Cociuban

FINANCE

Manager, Finance and BI: Amol Ghoddke
Senior Financial Accountant: Arslan Sahi
Financial Accountant: Hanna Pasternak
Financial Analyst: Maria Bueno
Assistant Accountant: Samriddhi Giri
Accounts Payable Officer: Tantpe Naitran

INFORMATION TECHNOLOGY

Head of Technology: Ramana Kirubakaran
Senior Systems Engineer: Sebastien Henry
Manager, Projects and Business Analysis: James Handsaker
Project Manager: Basia Kwiatkowska
Database Manager: Martin Keen
Database Analyst: Dheeraj Balla
E-learning Technologist: Andrew Gates
Records and Archives Manager: Nathan Farrow
Research Officer: Frances McCowan
Research Officer: Lena Carter
Systems Engineer: Massoud Albitar
Systems Engineer: Payman Ghajaramirnezami
Technical Coordinator ICT: Jyoti Bindukar

GOVERNANCE





Boards and Committees

as at 31 December 2024

THE BOARD OF DIRECTORS

The Board of Directors controls the business of the Company and acts to promote its objects and interests.

The Board of Directors is responsible for:

- directing and guiding the Company's strategic direction
- appointing the Chief Executive Officer
- maintaining and enhancing the role of the Company as a centre of excellence in the performing arts
- monitoring and maintaining the financial integrity and viability of the Company.

NIDA BOARD

Ms Catherine West, Chair
Mr Darren Dale, Deputy Chair
Acting Justice Mr Richard Refshauge, Deputy Chair
Professor Claire Annesley
Mr Peter Ivany AO
Mr Anthony Kerwick
Mr John Robinson
Ms Anna Tregloan
Ms Sigrid Thornton AO
Ms Sophia Zachariou

ACADEMIC BOARD MEMBERS

Ms Anna Tregloan: Chair
Ms Kylie Black
Mr Travis Cardona
Mr Andrew Comrie
Dr Alexia Derbas
Mr Mark Gaal (ex officio)
Mr Jules Hawson: VET Student Rep
Ms Corinne Heskett: Staff Rep
Ms Liz Hughes (ex officio)
Prof Amanda Lawson
Mr Simon Masterton: Staff Rep
Ms Belinda Maudson
Ms Sev Murphy: MFA Rep
Dr Suzanne Osmond
Ms Rachael Palazzo: BFA Rep
Professor Anna Reid
Dr Mark Ryan
Mr Jack Thompson

THE AUDIT, FINANCE AND RISK COMMITTEE

Mr John Robinson (Chair)
Acting Justice Mr Richard Refshauge
Anthony Kerwick
Ms Liz Hughes
Mr Mike Worner (ex-officio)

THE GOVERNANCE, NOMINATIONS AND REMUNERATION COMMITTEE

The Governance, Nominations and Remuneration 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 Chief Executive Officer and for succession planning.

Catherine West, Chair
Acting Justice Mr Richard Refshauge, Deputy Chair
Mr Darren Dale
Mr John Robinson
Ms Anna Tregloan
Ms Liz Hughes

MEMBERS, LIFE GOVERNORS AND PATRONS

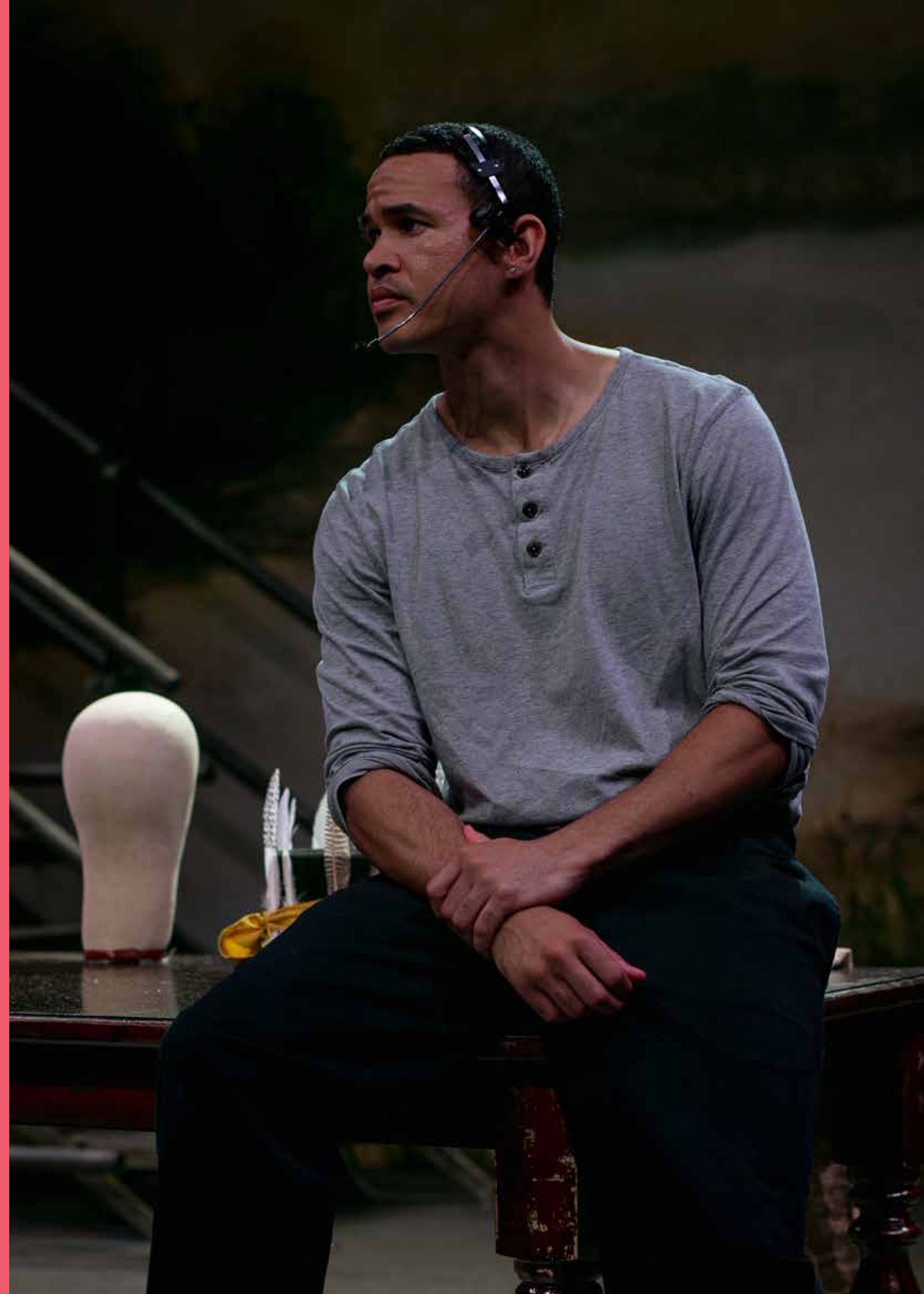
The Board Members appoint Life Governors and Patrons who provide NIDA with advice and assistance as may be sought from time to time.

“

I have had the honour of working with many NIDA graduates throughout my thirty plus year career as a film and television writer, director, and producer. I've made projects with actors, designers, directors, writers too numerous to list, and have been deeply impressed by the depth of their foundational training.

Tony Ayres
Showrunner, screenwriter, director

”



FINANCIAL REPORT



The National Institute of Dramatic Art

ABN 99 000 257 741

Financial Report - 31 December 2024

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Directors’ report
For the year ended 31 December 2024

The Directors present their report together with the financial report and the auditor’s report of The National Institute of Dramatic Art (“NIDA”) for the year ended 31 December 2024.

1. Directors

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

Name, qualifications and role/s	Occupation and other current directorships
Prof Claire Annesley PhD (Humanities), BA (Hons) Non-executive Director	Dean, UNSW Arts, Design & Architecture Fellow, Academy of Social Sciences Director since 18 February 2021
Darren Dale Non-executive Director	Company Director of Blackfella Films since 2001 Chair Sydney Film Festival November 2023 Board member of Sydney Festival, Deputy Chair Member of the Academy of Motion Picture Arts & Sciences Director since 2022, Deputy Chair of NIDA since 2024
Peter Ivany AO Non-executive Director	Chairman & CEO, Ivany Investment Group, Chairman, Advisory Council, Sydney Film Festival Chairman, Sydney Swans Foundation Board Member, Sydney Swans Limited Board Member, Allied Credit, Sydney Zoo Member, SCG Heritage Foundation Adjunct Professor, University of Technology Sydney Honorary Life Governor, Jewish Communal Appeal Sydney Swans Life Governor Chairman, NIDA Foundation Trust Director since 21 May 2015
Anthony Kerwick Bcom (Hons) LLB (Hons) GAIC	Managing Director, Adamantem Capital Director, Director, Hellers Group Holdings Limited Director, Linen Services Australia (HT Holdco Pty Ltd) Director Qantm IP (Fox Holdco Ltd) NIDA Director since February 2023 Member of NIDA Audit, Finance and Risk Committee since 2024

Directors’ report (continued)
For the year ended 31 December 2024

Hon Richard Refshauge SC AM BA (Hons), LLB Deputy Chair Non-executive Director	Distinguished Professor, ANU College of Law Adjunct Professor of Law at the University of Canberra Chair and Public Officer, QL2 Dance, Canberra Chancellor, Anglican Diocese of Canberra and Goulburn Member of Board, The Farm at Galong Member of Board of Anglicare, Member of Board, Stromlo Forest Anglican College Chair, Directions Health Services Vice-President, ACT Chapter, International Commission of Jurists Deputy Chair, NIDA since 30 May 2019 Member of NIDA Audit, Finance and Risk Committee since 15 February 2018
John Robinson BComm, FCA Non-executive Director	Partner, Ernst & Young Fellow of the Institute of Chartered Accountants in Australia Independent Chairman of the Audit and Risk Committee for the US Studies Centre at the University of Sydney Chair of the NIDA Audit, Finance and Risk Committee since 18 January 2017 Director since 19 May 2016
Noel Staunton Stage Management (RADA Dip.) Chair, Non-executive Director	Arts management consultant Executive Producer, Australian Brandenburg Orchestra Creative Producer Helpmann Awards Panel Member, Opera and Classical Music Chair, Festivals Board, Create NSW Artform Advisory Boards Director of NIDA Foundation Trust Member then Chair, Governance, Nominations and Remuneration Committee & Chair since 30 May 2019 Director since 21 May 2015 Resigned 15 February 2024
Sigrid Thornton AO Non-executive Director	Actor Board member of the Pegasus Foundation Director, ScriptedInk Director since 20 October 2016
Anna Tregloan, APDG Dip.Dram.Arts (VCA); MA Animateuring (VCA) Non-executive Director	Artist, Scenographer and Creative Producer for live performance, exhibitions and installations. Accredited by the Australian Production Design Guild (APDG) Australia Council (Creative Australia) Fellow, Theatre. Powerhouse, NSW Creative Industries, Resident. Creative Australia Peer Assessor 2015-2018 & 2020-2023 Director since 24 May 2018 Chair of Academic Board since 2020

Directors’ report (continued)
For the year ended 31 December 2024

Catherine West LLB (Hons), BEc Non-executive Director	Chair of Nine Entertainment Corporation Director of Monash IVF Director Sydney Breast Cancer Foundation (Resigned 30 June 2024) Chair Board of Governors Wenona School Director of Wenona Foundation Director of Peter Warren Automotive Director of NIDA Foundation Trust Director since 20 May 2021 Chair since February 2024
Sophia Zachariou BA VA (Visual Arts) Sydney University & Post Graduate Communications, UTS (def) Non-executive Director	Executive Producer, Scripted BBC Studios Production Australia Committee Member Screen Forever Advisory Board 2025 Screen Australia Gender Matters Taskforce 2022-2023 Mentor SPAA Ones to Watch Program Director since 2022

2. Company secretary

Mary-Lou Donnan was appointed as Company Secretary on 30 March 2023.
Mike Worner was appointed as an additional Company Secretary on 15 December 2024

3. 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 Open offers short courses for children, young people and adults and NIDA Corporate has developed communication courses specifically for business and the workplace. NIDA Theatres and facilities continue to be offered for hire to the general public and industry.

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

4. Operating and financial review

Overview of NIDA

Overall surplus for the financial year was \$68,079 (2023: deficit \$67,505). In 2024 the Company recognised \$20,910,744 of Government Grants, comprising of \$19,957,763 Operating Grant and \$952,981 of Capital Works Expenditure Grant (CWEP) Total revenue, excluding the Capital Works Grant from the Australian Government, increased 14.5% compared to 2023 with revenue from NIDA Open, NIDA Corporate and NIDA Theatres increasing by 1.3% comparatively.

There has been continued trend of increase in cost of doing business in 2024; accordingly, the operating expenses excluding the capital works costs partly funded by the Australian Government increased by 12.7% between 2023 and 2024 compared to an increase of 13% between 2022 and 2023.

Directors’ report (continued)
For the year ended 31 December 2024

4. Operating and financial review (Continued)

Overview of NIDA (continued)

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.

5. 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 the operations of NIDA significantly, the results of those operations, or the state of affairs of NIDA, in future financial years.

6. 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.

7. Auditor’s independence declaration

The auditor’s independence declaration is set out on page 22.

This report is made with a resolution of the Directors:

Catherine West Chair	John Robinson Director
Sydney 29 April 2025	

Statement of profit or loss and other comprehensive income
For the year ended 31 December 2024

	Note	2024 \$	2023 \$
Operating revenue	2	38,793,981	34,717,642
Financing income		185,928	557,871
Total revenue and income		38,979,909	35,275,513
Teaching program expenses		(10,164,227)	(9,666,453)
Open, Corporate and VET expenses		(9,090,754)	(8,392,235)
Expenses associated with venue rental revenue		(1,416,934)	(1,295,820)
Library expenses		(294,021)	(278,067)
Building and maintenance expenses		(5,603,188)	(5,358,864)
Administration expenses		(10,549,113)	(8,286,588)
Other expenses		(1,793,593)	(2,064,991)
Total expenditure	3	(38,911,830)	(35,343,018)
Surplus/(Deficit) for the year		68,079	(67,505)
Total comprehensive income for the year		68,079	(67,505)

The statement of profit or loss and other comprehensive income is to be read in conjunction with the notes to the financial statements set out on pages 11 to 20.

Statement of financial position
As of 31 December 2024

	Note	2024 \$	2023 \$
Assets			
Cash and cash equivalents	5	7,465,034	9,012,645
Trade and other receivables	6	1,697,745	1,745,091
Prepayments		416,935	364,323
Total current assets		9,579,714	11,122,059
Plant and equipment	7	1,001,032	1,146,071
Intangible assets	8	72,562	832,155
Right-of-use assets	9	322,753	587,181
Total non-current assets		1,396,347	2,565,407
Total assets		10,976,061	13,687,466
Liabilities			
Trade and other payables	10	1,206,001	1,869,792
Employee benefits provisions	11	1,749,692	1,441,793
Contract liabilities	12	4,606,259	6,602,891
Lease liabilities	13	214,609	204,340
Total current liabilities		7,776,561	10,118,816
Employee benefits	11	471,911	637,463
Lease liabilities	13	205,946	477,623
Total non-current liabilities		677,857	1,115,086
Total liabilities		8,454,418	11,233,902
Net assets		2,521,643	2,453,564
Funds			
Accumulated surplus	14	2,521,643	2,453,564
Total funds		2,521,643	2,453,564

The statement of financial position is to be read in conjunction with the notes to the financial statements set out on pages 11 to 20.

Statement of changes in funds
For the year ended 31 December 2024

	Accumulated surplus \$	Total funds \$
Balance at 1 January 2023	2,521,069	2,521,069
Deficit for the year	(67,505)	(67,505)
Total comprehensive loss for the year	(67,505)	(67,505)
Balance at 31 December 2023	2,453,564	2,453,564
Balance at 1 January 2024	2,453,564	2,453,564
Surplus for the year	68,079	68,079
Total comprehensive income for the year	68,079	68,079
Balance at 31 December 2024	2,521,643	2,521,643

The statement of changes in funds is to be read in conjunction with the notes to the financial statements set out on pages 11 to 20.

Statement of cash flows
For the year ended 31 December 2024

	Note	2024 \$	2023 \$
Cash flows from operating activities			
Cash receipts from customers and contributions		19,592,481	19,024,350
Cash received from grant funding		21,005,185	16,893,707
Cash paid to suppliers and employees		(41,856,748)	(39,179,907)
Interest received		185,928	557,871
Net decrease in cash flows from operating activities	16	(1,073,154)	(2,703,979)
Cash flows from investing activities			
Payments from/(to) term deposits		-	2,518,540
Acquisition of plant and equipment	7	(208,600)	(1,043,646)
Acquisition of intangibles	8	(4,450)	(754,232)
Net increase/(decrease) in cash flows from investing activities		(213,050)	720,662
Cash flows from financing activities			
Payment for leases		(261,407)	(261,704)
Net decrease in cash flows from financing activities		(261,407)	(261,704)
Net decrease in cash and cash equivalents		(1,547,611)	(2,245,021)
Cash and cash equivalents at 1 January		9,012,645	11,257,666
Cash and cash equivalents at 31 December	5	7,465,034	9,012,645

The statement of cash flows is to be read in conjunction with the notes to the financial statements set out on pages 11 to 20.

Notes to the financial statements
1. Material Accounting Policy Information

The National Institute of Dramatic Art (‘NIDA’) is an Australian Public Company limited by guarantee, incorporated, and domiciled in Australia. NIDA is a registered charity with the Australian Charities and Not-for-Profit Commission. The principal registered address and principal place of business is 215 Anzac Parade, Kensington NSW 2033. The financial report was authorised for issue by the Directors on 29 April 2025.

(a) Statement of compliance

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

(b) Basis of preparation

The financial report is presented in Australian dollars which is NIDA’s functional currency. The financial report is prepared on the historical cost and a Going Concern bases.

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.

(ii) Depreciation

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

Plant and equipment 2–10 years

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

(d) Intangible assets

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

Software 3–5 years

Notes to the financial statements
1. Material Accounting Policy Information (continued)

(e) Cash and cash equivalents

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

(f) Trade and other receivables

Trade and other receivables are stated at their amortised cost less impairment losses.

(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 o 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 superannuation 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 approximately concurrent to the terms of NIDA’s obligations.

(iii) Wages, salaries and annual leave

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

(i) Trade and other payables

Trade and other payables are stated at amortised cost.

(j) Contract liability

Contract liabilities represent NIDA’s obligation to transfer services to a customer and are recognised when a customer pays consideration, or when NIDA entity recognises a receivable to reflect its unconditional right to consideration (whichever is earlier) before NIDA has transferred services

to the customer.

Notes to the financial statements
1. Material Accounting Policy Information (continued)

(k) Revenue

(i) Government grants

Grant funds are recognised as revenue when both services and obligations are rendered under the terms of the funding agreements at the fair value of the asset received. Where the funding has been received, but the performance obligations have not yet been met, the income is deferred until such time as the performance obligation is fulfilled. Capital grants received under an enforceable agreement to enable the company to acquire or construct an item of property, plant, and equipment to identified specifications which will be controlled by the company (once complete) are recognised as revenue as and when the obligation to construct or purchase is completed.

Assets arising from grants in the scope of AASB 1058 are recognised at their fair value when the asset is received. These assets are generally cash but maybe property which has been donated or sold to the company at significantly below its fair value. Once the asset has been recognised, the Company recognises any related liability amounts (e.g., provisions, financial liabilities). Once the assets and liabilities have been recognised then income is recognised for any difference between the recorded asset and liability.

(ii) Revenue from rendering services

Revenue from services rendered is recognised in the statement of profit or loss and other comprehensive income in the period when the services are provided.

(iii) Donations and sponsorships

Revenue from donations is recognised when they are received. Revenue from sponsorships is recognised over time based on the performance obligations. Sponsorship received in advance are deferred and recognised in the statement of comprehensive income in the period to which they relate.

(iv) Interest income

Interest income is recognised in the statement of profit or loss and other comprehensive income as it accrues, using the effective interest method.

(l) Expenses

All expenditure is accounted for on an accruals basis.

(m) Income tax

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

(n) 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.

Notes to the financial statements
1. Material Accounting Policy Information (continued)

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

(o) Donations to NIDA fund

NIDA is endorsed as a deductible gift recipient (DGR) under the Income Tax Assessment Act 1997 whereby all donations paid to the ‘National Institute of Dramatic Art – Donation Fund’ which exceed \$2 are tax deductible. The Directors have determined that, of the donations of \$581,313 received during the year (2023: \$688,878), \$581,313 was spent for bursaries, scholarships, and capital expenditure during the year.

(p) Limited by Guarantee

NIDA is a public company limited by guarantee Each member is required to contribute up to \$100 if the company is wound up. As at 31 December 2024 NIDA had 72 members (2023: 72 members).

(q) Significant management estimates and judgement in applying accounting policies

The Company evaluate estimates and judgments incorporated into the financial report based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the Company. 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. The effect of the change relating to the current period is recognised as income or expense in the current period. The effect, if any, on future periods is recognised as income or expense in those future periods.

(i) Impairment

Management assesses impairment at each reporting date by evaluating conditions specific to the Company that may lead to impairment of assets. Where an impairment trigger exists, the recoverable amount of the asset is determined. Fair value less costs to sell or current replacement cost calculations performed in assessing recoverable amounts incorporate a number of key estimates.

(ii) Revenue recognition

Under AASB 15, the Company makes judgements in determining when it has satisfied the performance obligations and thereby when it is able to recognise revenue from its contracts with students and certain government contracts. Similarly, under AASB 1058, where the consideration for the asset being received is significantly less than fair value (principally to further the Company’s objectives), income is recognised as the residual of the difference between the fair value of the asset recognised and the consideration for that asset, after deducting any other related amounts. In such circumstances, the Company assesses and makes a judgement of the fair value of any consideration provided.

Notes to the financial statements

2. Revenue

Revenue recognised under AASB 15 Revenue from Contracts with Customers

	2024 \$	2023 \$
Student fees – full-time program	5,432,123	6,025,511
Open and Corporate programs	8,328,114	8,466,779
Rental of venue and associated revenue	1,897,421	1,624,542
Government funding (a)	20,910,744	16,731,314
Sundry revenue	102,071	121,854
	36,670,473	32,970,000

Income recognised under AASB 1058
Income of NFP entities

Donations – NIDA Fund	581,313	688,878
– NIDA Foundation Trust	436,835	117,025
Bursaries and student support – NIDA Foundation Trust	1,105,360	941,739
	2,123,508	1,747,642

Operating revenue

	38,793,981	34,717,642
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Government funding is from the following sources:

Federal government

Operating grant	19,957,763	13,863,500
Capital works grant	952,981	1,675,583
Sustainability and RISE Grants	-	1,192,231
	20,910,744	16,731,314

3. Personnel expenses

	2024 \$	2023 \$
Wages, salaries and on-costs	22,790,764	20,919,869
Superannuation	2,350,459	2,084,991
Movement in employee benefits provision	142,347	(108,447)
Total personnel expenses	25,283,570	22,896,413

4. Auditors' remuneration

	2024 \$	2023 \$
Audit of the financial statements	71,100	66,500
Other services:		
Taxation and other services	2,250	11,100
Total auditors' remuneration	73,350	77,600

Notes to the financial statements

5. Cash and cash equivalents

	2024 \$	2023 \$
Cash at bank	3,465,034	1,009,145
Term deposits	4,000,000	8,000,000
Cash on hand	-	3,500
Total cash and cash equivalents	7,465,034	9,012,645

6. Trade and other receivables

	2024 \$	2023 \$
Trade and other receivables	1,578,034	1,321,204
Allowance for credit losses	(134,275)	(126,480)
Trade and other receivables, net	1,443,759	1,194,724
Related party receivable from NIDA Foundation Trust	253,986	550,367
Total trade and other receivables	1,697,745	1,745,091

7. Plant and equipment

	Plant and equipment \$
Cost	
Balance at 1 January 2023	6,459,196
Acquisitions	1,043,646
Disposal	-
Balance at 31 December 2023	7,502,842
Balance at 1 January 2024	7,502,842
Acquisitions	208,600
Balance at 31 December 2024	7,711,442

Depreciation

Balance at 1 January 2023	6,157,435
Depreciation charge for the year	199,336
Write back from assets written off	-
Balance at 31 December 2023	6,356,771
Balance at 1 January 2024	6,356,771
Depreciation charge for the year	353,639
Balance at 31 December 2024	6,710,410

Carrying amounts

At 31 December 2023	1,146,071
At 31 December 2024	1,001,032

Notes to the financial statements

8. Intangibles

	Software	
	\$	
Cost		
Balance at 1 January 2023	2,265,536	
Acquisitions	754,232	
Write-offs	-	
Balance at 31 December 2023	3,019,768	
Balance at 1 January 2024	3,019,768	
Acquisitions	4,450	
Write-offs	(754,232)	
Balance at 31 December 2024	2,269,986	
Amortisation		
Balance at 1 January 2023	2,153,253	
Amortisation charge for the year	34,360	
Write back from assets written off	-	
Balance at 31 December 2023	2,187,613	
Balance at 1 January 2024	2,187,613	
Amortisation charge for the year	160,658	
Write back from assets written off	(150,847)	
Balance at 31 December 2024	2,197,424	
Carrying amounts		
At 31 December 2023	832,155	
At 31 December 2024	72,562	

9. Right-of-use assets

	2024	2023
Buildings	\$	\$
Balance at 1 January	587,181	465,555
Additions	-	386,054
Depreciation	(264,428)	(264,428)
Balance at 31 December	322,753	587,181

Notes to the financial statements

10. Trade and other payables

	2024	2023
	\$	\$
Accrued expenses	972,374	702,785
Trade payables	286,236	425,908
Other payables	(52,609)	741,099
	1,206,001	1,869,792

11. Employee benefits provisions

	2024	2023
Current	\$	\$
Provision for long service leave	336,191	155,942
Provision for annual leave	1,413,501	1,285,851
	1,749,692	1,441,793
Non-current		
Provision for long service leave	471,911	637,463
Total employee benefits provisions	2,221,603	2,079,256

12. Contract liabilities

	2024	2023
	\$	\$
Grants-in-advance from the Australian Government	1,495,801	3,263,617
Open and Corporate program fees in-advance	2,763,024	2,467,746
Tuition fees in-advance	-	400,536
Other contract liabilities	347,434	470,992
	4,606,259	6,602,891

Notes to the financial statements

13. Lease liabilities

	2024	2023
Current	\$	\$
Lease liabilities	214,609	204,340
Non-current		
Lease liabilities	205,946	477,623
Total lease liabilities	420,555	681,963

	2024	2023
Future lease payments are due as follows:	\$	\$
Within one year	284,525	311,375
One to five years	119,981	404,506
More than five years	-	-
	404,506	715,881

14. Accumulated surplus

	2024	2023
	\$	\$
Accumulated surplus at the beginning of the year	2,453,564	2,521,069
Surplus for the year	68,079	(67,505)
Accumulated surplus at the end of the year	2,521,643	2,453,564

15. Contingent liabilities and contingent assets

As at year end 31 December 2024, there are security deposit guarantees of \$35,978 (2023: \$35,978) secured against term deposits at Note 5. Additionally, there is a business card facility of \$60,000 (2023: \$60,000).

Notes to the financial statements

16. Reconciliation of cash flows from operating activities

	2024	2023
	\$	\$
Cash flows from operating activities		
Surplus/(Deficit) for the year	68,079	(67,505)
Adjustments for:		
Net effect of asset write-offs	603,386	-
Depreciation and amortisation	778,724	498,124
Change in trade and other receivables	47,346	(773,334)
Change in prepayments	(52,612)	40,858
Change in trade and other payables and employee benefits provision	(521,444)	(891,384)
Change in contract liabilities	(1,996,632)	(1,510,738)
Net decrease in cash from operating activities	(1,073,154)	(2,703,979)

17. Related party transactions

Transactions with the NIDA Foundation Trust (NFT)

There have been related party transactions between NIDA and NFT during the year. In 2024, NFT paid to NIDA scholarship / bursary and donation expenses totalling \$1,393,548 (2023: \$961,739). At year-end, NFT has a net payable balance of \$253,986 (2023: \$550,367) to NIDA.

Directors' compensation

The Directors act in an honorary capacity and receive no compensation for their services. No amounts are payable to or receivable from Directors or Director-related entities at the reporting date.

Key Management Personnel Compensation

The key management personnel compensation for the 2024 year was \$2,055,791 (2023: \$1,811,808).

18. Economic dependency

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

19. Post balance-date events

There are no post balance-date events.

Responsible Entities’ Declaration

In the opinion of the Responsible Entities (Directors) of The National Institute of Dramatic Art (‘NIDA’):

(a) the financial statements and notes, set out on pages 7 to 20, are in accordance with the Australian Charities and Not-for-profits Commission Act 2012, including:

- 1. giving a true and fair view of NIDA’s financial position as at 31 December 2024 and of its performance for the financial year ended on that date; and
- 2. complying with Australian Accounting Standards – Simplified Disclosures and the Australian Charities and Not-for-profits Commission Regulations 2022;

(b) 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:

Catherine West
Chair

Sydney

29 April 2025

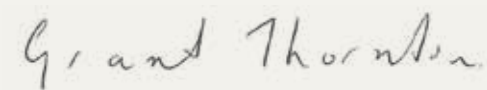
John Robinson
Director

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Auditor’s Independence Declaration

To the Responsible Entities of The National Institute of Dramatic Art

In accordance with the requirements of section 60-40 of the Australian Charities and Not-for-profits Commission Act 2012, as lead auditor for the audit of the National Institute of Dramatic Art for the year ended 31 December 2024, I declare that, to the best of my knowledge and belief, there have been no contraventions of any applicable code of professional conduct in relation to the audit.



Grant Thornton Audit Pty Ltd
Chartered Accountants



James Winter
Partner – Audit & Assurance
Sydney, 29 April 2025

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Independent Auditor's Report

To the Members of The National Institute of Dramatic Art

Report on the audit of the financial report

Opinion

We have audited the financial report of The National Institute of Dramatic Art (the "Registered Entity"), which comprises the statement of financial position as at 31 December 2024 and the statement of profit or loss and comprehensive income, statement of changes in funds and statement of cash flows for the year then ended, and notes to the financial statements, including material accounting policy information and the Responsible Entities' declaration.

In our opinion, the financial report of The National Institute of Dramatic Art ("NIDA") has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

1. Giving a true and fair view of the Registered Entity's financial position as at 31 December 2024 and of its financial performance for the year then ended; and
2. Complying with Australian Accounting Standards AASB 1060 *General Purpose Financial Statements - Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities* and Division 60 of the *Australian Charities and Not-for-profits Commission Regulations 2022*.

Basis for opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Registered Entity in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

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Information Other than the Financial Report and Auditor's Report Thereon

The Responsible Entities are responsible for the other information. The other information comprises the Directors' Report for the year ended 31 December 2024, but does not include the financial report and our auditor's report thereon.

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Responsibilities of Registered Entity for the financial report

The Responsible Entities of the Registered Entity are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards – AASB 1060 *General Purpose Financial Statements - Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities* and the *Australian Charities and Not-for-profits Commission Act 2012*, and for such internal control as the Registered Entity determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Responsible Entities are responsible for assessing the Registered Entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Registered Entity either intend to liquidate the Registered Entity or to cease operations, or have no realistic alternative but to do so.

The Responsible Entities are responsible for overseeing the Registered Entity's financial reporting process.

Auditor's responsibilities for the audit of the financial report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit 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 Registered Entity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Responsible Entities.

- Conclude on the appropriateness of the Responsible Entities use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Registered Entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Registered Entity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.



Grant Thornton Audit Pty Ltd
Chartered Accountants



James Winter
Partner – Audit & Assurance

Sydney, 29 April 2025

NIDA

National Institute
of Dramatic Art

