



NIDA

National Institute of Dramatic Art

NIDA respectfully acknowledges the Bidjigal and Gadigal Clans as the custodians of the lands where NIDA is located. We respectfully acknowledge all Aboriginal and Torres Strait Islander Elders past and present and recognise their eternal connection to country. NIDA staff and students are honoured to work, learn and create on unceded sovereign lands.

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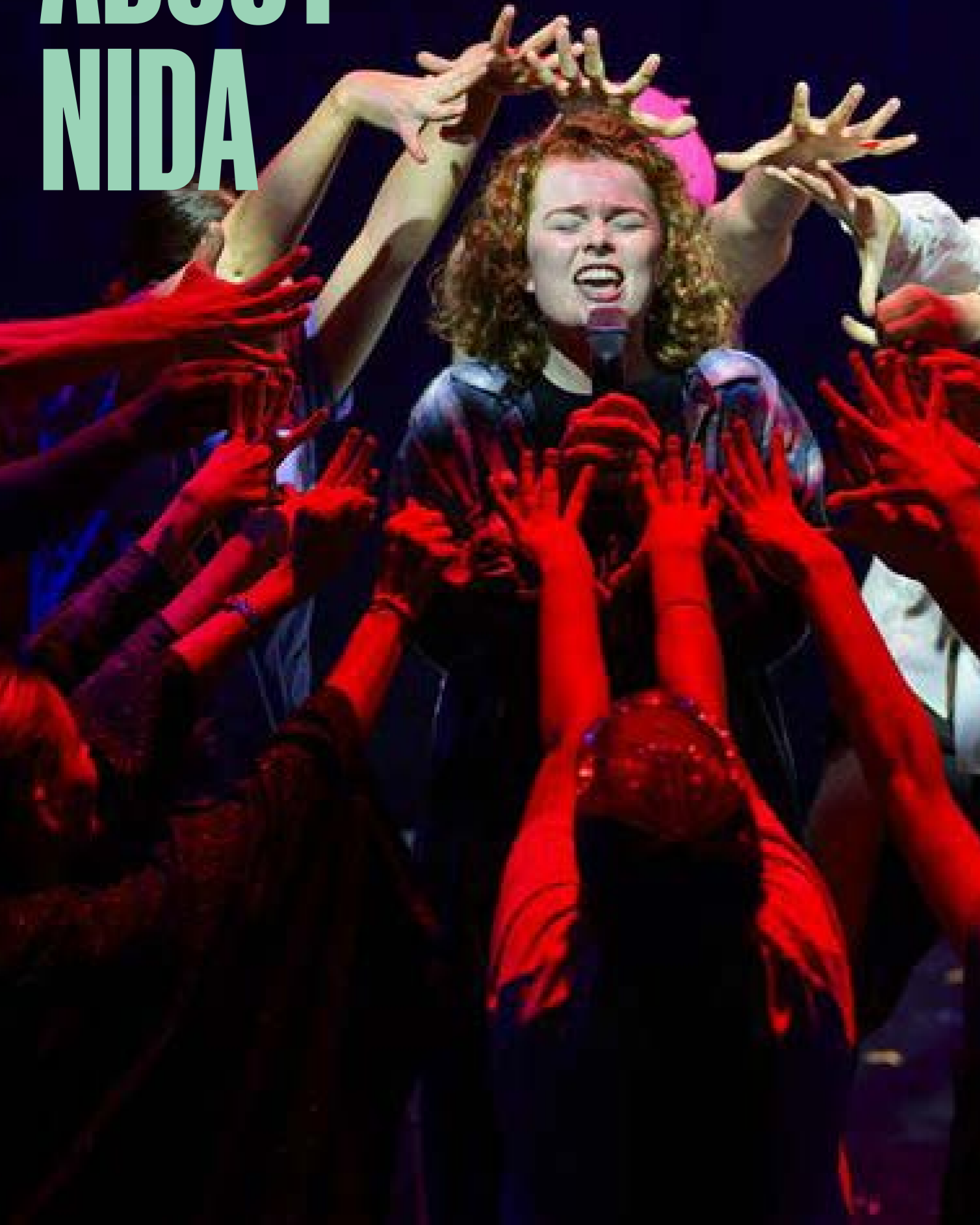
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ABOUT NIDA



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 14th in 2025, NIDA is 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. Over 94% of our Higher Education and VET students are employed or in further studies within 12 months of graduating (NIDA Graduate Student Survey).

NIDA graduates are everywhere. They work in 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 success comes from 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.

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.

NIDA BY NUMBERS



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



BEST COSTUME DESIGN SCHOOL

Ranked one of the best 10 costume design schools in the world, and the only school outside the USA to make the list



15 DEGREE COURSES

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



97,995 VISITORS TO NIDA

- 63,073 audience members
- 15,594 performers
- 10,308 participants in NIDA Open courses
- 9,020 participants in NIDA Corporate Training courses



900+

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



26,300+

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



4000+ NOMINATIONS: (152 IN 2025)

1700+ AWARDS: (37 IN 2025)

Includes:

- 9 Oscar Academy Awards
- 17 BAFTA Film Awards
- 5 Tony Awards
- 7 Oliver Awards
- 9 Golden Globe Awards
- 10 Primetime Emmy awards



88 STUDENT PLACEMENTS

49 host companies
270+ weeks of industry engagement



96%+

student completion across all Diploma, BFA, and MFA programs



94%+

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



343

Productions, showcases, and events held at NIDA

CHAIR'S INTRODUCTION



CATHERINE WEST
NIDA Chair

2025 was a year of genuine achievement for NIDA. Our vision is to be the source of the world's most wanted storytellers — and in 2025, our storytellers were wanted around the world. NIDA alumni were nominated for 152 awards with 37 wins, including Emmy, Tony, Olivier and AACTA Awards, and three alumni were recognised in the Australia Day Honours List. NIDA placed 14th in The Hollywood Reporter's World's 25 Best Drama Schools and within their top 10 Costume Design Schools globally — in both cases the only non-UK, non-US institution to make the list.

The landmark award of Commonwealth Supported Places marks a historic investment in NIDA's future and in access to dramatic arts education nationally. We are deeply grateful to the Albanese Government, the Honourable Tony Burke, Minister for the Arts, and the Office for the Arts for their ongoing commitment to NIDA and to Australia's creative sector. NIDA's commitment to quality was further affirmed when we secured an unconditional seven-year re-registration with TEQSA.

2025 brought important changes to our Board. After ten years of exemplary service, John Robinson stepped down having served with distinction as Chair of the Audit Finance and Risk Committee — we extend our deep gratitude for his outstanding contribution. We also farewelled Anna Tregloan, who stepped down as Chair of the Academic Board and Board member; her leadership of this critical function was invaluable and we thank her sincerely. We warmly welcomed Professor Anna Reid, Dharug woman and Dean of the Sydney Conservatorium of Music, to the Board and as Chair of the Academic Board; and Ms Carole Campbell, a Fellow of Chartered Accountants Australia and New Zealand with over 30 years of financial executive experience, to the Board and to the Audit Finance and Risk Committee.

I thank all my fellow Board members for the expertise they so generously volunteer — in particular Deputy Chairs Richard Refshauge AO and Darren Dale, Anthony Kerwick as incoming Chair of the Audit Finance and Risk Committee, Peter Ivany AO for his leadership of the NIDA Foundation Trust, and all Foundation Trust directors.

Our Class of 2025 graduation was a joyful celebration of NIDA's purpose, marking our graduates' honed ability to innovate, improvise and connect with audiences across all platforms as they step into a robust creative eco-system and a billion-dollar industry. Minister Burke attended and powerfully affirmed that NIDA is essential to a thriving creative sector in Australia. Honorary degrees were conferred on two remarkable Australians in recognition of their extraordinary creative contributions and lasting impact on Australia's cultural landscape: Sarah Snook (BFA Acting, 2008) received an Honorary Master of Fine Arts for her formidable career across stage and screen, winning Emmy, Golden Globe, Tony and Olivier awards. Sigrid Thornton AO became NIDA's inaugural Honorary Fellow, celebrated for her decades-long extraordinary career, her passionate advocacy for the arts and screen industry, and her service as a NIDA Board member since 2016. Sigrid reflected: "NIDA is a world-class institution, a creative hub, a launchpad for the storytellers of the future. I am most deeply honoured to become the inaugural NIDA Fellow." Among the graduates was rising star Catherine Laga'aia, lead of Disney's 2026 live-action Moana.

These achievements are not possible without exceptional people. I congratulate and thank CEO Liz Hughes, Director of Learning and Innovation Andrew Comrie, all our dedicated teachers, and every member of NIDA's operational staff for their expertise and professionalism. My thanks also to our students, alumni, industry partners, donors, supporters and company members whose commitment to NIDA is critical to everything we achieve.

NIDA exists to train the storytellers who define our culture. In 2025, we did exactly that.

CEO'S REPORT



LIZ HUGHES
CEO

Every year is exceptional at NIDA. 2025 was no different.

2025 was a year of both game-changing and incremental progress for NIDA. Guided by a strong belief in the value of creativity and education, and a commitment to ongoing evolution, our community continued to advance on every front.

A defining achievement was securing 42 Commonwealth Supported Places, a first for a specialist creative institution. This reduces financial barriers and effectively halves fees for those students. Scholarships also remain vital, and in 2025, thanks to the generosity of our donors and partners, we awarded \$1.3 million in scholarships, a six-fold increase since 2019.

Industry engagement continued to deepen. Students undertook 88 work placements and learned from 106 industry specialists. A highlight included visits from Tim Burton and showrunners of the Netflix series, *Wednesday*, Alfred Gough and Miles Millar, who shared their expertise with a packed audience in the Parade Theatre. Another highlight was a panel featuring alumni from *Top End Bub*, including creator and star Miranda Tapsell, as well as Shari Sebbens, Guy Simon and Ursula Yovich.

The Winter and Spring Production Seasons remain the foundation of the student experience, offering full creative responsibility under professional guidance. New Australian works and showcases attracted strong industry attendance and provided important pathways into the profession. The quality and ambition of work produced across campus in 2025 is something any professional company would be proud of.

Curriculum development progressed across all programs, ensuring students are equipped for a changing industry. A partnership with Netflix supported the evolution of the hair and make-up curriculum to encourage greater representation on screen. *Winjara*, led by Uncle-in-Residence Matthew Doyle, was embedded across the curriculum, strengthening First Nations learning and connection to Country. The quality of NIDA's academic governance was affirmed with seven-year re-registration from TEQSA with no conditions, alongside ASQA re-accreditation of the Diploma of Stage and Screen Performance.

The NIDA Future Centre and our practice-based research gained further momentum. The Jim Sharman Future Award launched with live and broadcast pitches, with alum Daniel McKenzie recognised for his sensory work in multiplatform character mask development. The inaugural Future Forms salon and NIDA X projects explored new intersections with technology, including AI.

Our alumni never cease to excel globally. Highlights included Tony Awards for Sarah Snook and Dane Laffrey, an Emmy for Michael Wilkinson, and international recognition for Shannon Murphy and Fiona Crombie. Alumni continue to shape their own opportunities as multi-hyphenate creatives.

We were also proud to celebrate the Broadway production of *The Picture of Dorian Gray*, directed by Kip Williams and starring Sarah Snook, supported by many alumni behind the scenes. This was complemented by hosting a talk at the Lincoln Centre and an international alumni event in New York in partnership with Australian International Screen Forum.

Engagement initiatives with the broader community resulted in 98,000 people participating across performances, productions and courses. NIDA Open reached over 10,000 participants, while Corporate Training programs engaged more than 9,000 learners.

Supporting our people remains a priority. In 2025 we launched NIDA Enrich, our staff capability framework, and progressed our first Disability Inclusion Action Plan, to be launched in 2026.

These achievements reflect the strength of an extraordinary community. I thank our staff, students, alumni, supporters, the Australian Government, and the NIDA Board, led by Catherine West with deputies Darren Dale and Richard Refshauge, and NIDA NFT Chair Peter Ivany, for their shared commitment.

To the NIDA community, thank you. Your collaboration ensures NIDA and its alumni continue to thrive and shape the future of the arts and creative industries.

Thank you!





“ I WAS A MESSY BUNDLE OF INSTINCTS AND IDEAS – TRAINING AT NIDA HELPED REFINE, SHAPE AND STRENGTHEN THESE PASSIONATE URGES INTO CRAFT.

Cate Blanchett
Actor (Acting, 1992)

FIRST NATIONS

Cultural practice remained embedded across campus life and curriculum.

Guided by the First Nations team – Travis Cardona, Rhoda Roberts AO, Matthew Doyle and Andrea Daniels – NIDA further strengthened pathways for First Nations Peoples in 2025 while embedding First Nations perspectives across teaching, outreach, and industry engagement.

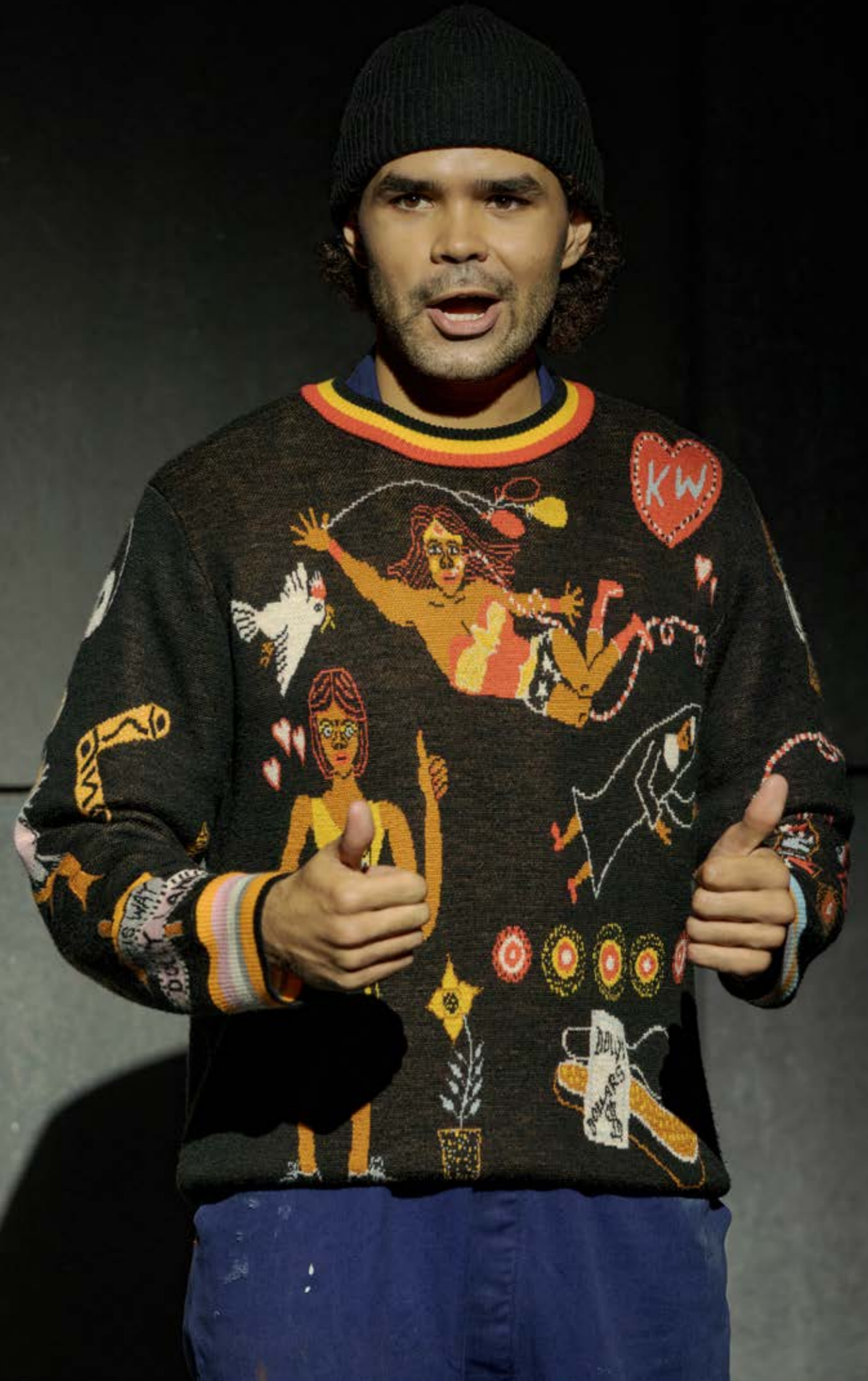
The team participated in events such as the Yabun Festival and career expos in Campbelltown and Darwin, where NIDA staff, students and alumni could connect directly with prospective students, and share information about training opportunities, scholarships, and careers in the creative industries.

Community partnerships were also strengthened through NIDA's collaboration with Souths Cares at the NAIDOC Festival at Heffron Park. The First Nations team worked alongside NIDA's Technical Operations staff and students from the Diploma of Live Production and Technical Services to provide sound and production support for the event. This partnership offered students valuable real-world experience while contributing to a major community celebration of First Nations culture and storytelling.

First Nations alumni engagement continued to grow in 2025. NIDA hosted the inaugural First Nations Alumni Night, reconnecting past First Nations students and strengthening relationships across generations of artists. During National Reconciliation Week, NIDA also presented a panel discussion exploring the history and future of First Nations theatre, featuring alumni Guy Simon and Dalara Williams alongside Rhoda Roberts AO. These conversations highlighted the enduring impact of First Nations storytelling and provided inspiration and mentorship for current students.

Cultural practice remained embedded across campus life and curriculum. Uncle Matthew Doyle led Smoking Ceremonies at the beginning of each semester, welcoming staff and students and grounding the NIDA community in respect for Country. Within the classroom, the Winjara subject continued as a cornerstone of the first-year Bachelor of Fine Arts curriculum, encouraging deep listening, collaboration, and connection to Country as foundational principles of creative practice.

The year concluded with national recognition when NIDA's First Nations team received a High Commendation for Distinguished Australian First Nations Creative Leadership at the prestigious Australian Council of Deans and Directors of Creative Arts Awards, acknowledging the team's leadership in embedding First Nations perspectives across the curriculum and supporting the next generation of Australian storytellers.





EQUITY AND INCLUSION

2025 was an important year for improving NIDA's accessibility for people from historically excluded communities. The NIDA Equity and Inclusion Strategy and Action Plan was in its second year of delivery, led by Head of Equity and Inclusion Dr Alexia Derbas.

Supporting staff and students with knowledge and guidelines to implement equitable and inclusive best practice was a key priority. Staff from across the organisation were supported with professional development including training in anti-racism and disability inclusion.

With support from Netflix, a review of the Diploma of Specialist Makeup Services, has embedded best practice in diversity and inclusion in hair and makeup, resulting in a more inclusive experience and broader skills-set for students. NIDA also partnered with SBS/NITV in 2025 on initiatives to support pathways into industry, including writers' room and pitching opportunities for MFA Dramatic Writing students.

Our People and Culture team refined their recruitment processes to minimise bias and improve pathways into work and study for people from historically excluded communities. This has been supplemented with the review and improvement of staff policies and practices, including a focus on anti-racism in the Code of Conduct and a review of support mechanisms for students with disability.

The NIDA Equity and Inclusion Committee was established in 2025, made up of 12 passionate staff from across the institution. This Committee will continue to guide and amplify access, equity and inclusion at NIDA to ensure this work remains a key priority.

NIDA GREEN

Led by Sustainability Manager Imogen Ross, NIDA continued to strengthen its commitment to environmental sustainability, reflecting our responsibility to prepare future creative leaders for a rapidly changing ecological reality.

NIDA expanded the integration of environmental sustainability across tertiary learning outcomes and assessments. Course Leaders incorporated content that addressed sustainable approaches to theatre, screen, and live events, supported by guest artists and academics sharing contemporary practice from Australia and abroad.

50% of NIDA's Winter and Spring Season works met the Theatre Green Book Intermediate standard – exceeding our 25% target – and demonstrated clear improvements in sustainable design, reduced reliance on new materials, and broader use of recycled and sustainably sourced materials. The important role played by Environmental Sustainability Coordinators on each production further enhanced our efforts.

With support from the NSW Government, NIDA partnered with Arup to develop a Net Zero Action Plan. The resulting decarbonisation plan includes practical strategies and realistic targets to achieve net zero carbon emissions by 2050.

NIDA strengthened engagement with national and international sustainability networks through participation in the Theatre Green Book Education Committee, Arts on Tour Green Touring webinars, and World Stage Design (UAE). Campus based initiatives – including Mending Mondays, the Spring Seed Swap and the transition to reusable rubber ties to replace plastic tapes – supported staff and student involvement. The CEO NIDA Green Sustainability Award was presented to Oliver Gregg (Props & Effects), Karamea Gostt (Costume), and Darcy Duncan (Technical Theatre and Stage Management) for student leadership in sustainable practice.

EDUCATION



LEARNING AND INNOVATION REPORT



ANDREW COMRIE

Director, Learning and Innovation

2025 has been another busy year for Learning and Innovation. Our overall student cohort for 2025 was 378, which included 168 new entrants: 63 BFA students, 33 MFA students, 72 Diploma students, and 60 Certificate III students. This broadly reflects recruitment numbers in previous years.

146 students completed their studies in 2025, with 69 Diploma students, 58 BFA students and 19 MFA students having been approved to graduate in 2026. Overall, our course completion remains high at 96.9% overall.

During 2025 we updated our marketing collateral, creating new imagery and a new Tertiary Education course guide for our 2026 recruitment campaign.

We continued to work with our Academic Board and its new Chair, Professor Anna Reid, Dean of the Sydney Conservatorium, to improve academic governance arrangements including changes to our minute taking, communications with the Board of Directors, ongoing modifications to our accredited courses in response to student and industry feedback, the development of a new academic policy framework, and a systemised review and update to key academic policies. In February we submitted our application for re-registration with the Tertiary Education Quality and Standards Agency (TEQSA) and were successful in having NIDA's registration approved for seven years with no conditions.

We enhanced our staffing in 2025 with the appointment of a new Deputy Director, Learning and Innovation, a new Head of Student Services and Operations, and a new Head of Academic Quality and Compliance, to enhance our support for students and our commitment to quality assurance and compliance.

The growth in Generative Artificial Intelligence (GenAI) and the use of technology in the creative arts is already disrupting and re-shaping traditional processes and practices for making films and live performance. AI isn't just a technology shift; it's a storytelling shift. With NIDA's global brand being built on producing the world's most wanted storytellers, we have been determining how to embrace these innovations in a way that ensures our students graduate with future-ready skills, and that we develop research partnerships that push boundaries, fusing stage, screen, and digital into new forms of storytelling. This work will inform our new curriculum developments, associated policies, and resourcing over the next two to three years.

As part of the Federal Government's policy to grow the number of people benefitting from Commonwealth Supported Places (CSPs), we applied and were successfully awarded 42 places. This is the first time NIDA has been awarded CSPs, and they will greatly assist in reducing course fees for those students in receipt of a supported place.

Finally, Learning and Innovation's work and success is due to the talent and commitment of my colleagues and our students, and their willingness to work collaboratively with respect for and kindness towards each other.

UNDERGRADUATE



The team continued to innovate and introduce more screen opportunities for students

UNDERGRADUATE: BACHELOR OF FINE ARTS (BFA)

Commons
Senior Lecturer and Course Convenor: Belinda Hoare

NIDA's Commons subjects are core to the BFA and MFA degrees. In the BFA subjects, Rhoda Roberts AO and Uncle Matthew Doyle led the First Nations First approach to storytelling and artistic practice. Rhoda Roberts AO delivered her 'History of Aboriginal Theatre and Film' lecture series and spoke to students about developing and touring her show *My Cousin Frank*. Uncle Matthew Doyle welcomed students into having a relationship with Country at NIDA, and guided students in the responsibility for caring for Country, and for each other. Using holistic learning, and the concept of *Wijara*, Uncle Matthew Doyle supported students in a process of non-hierarchical collaboration, to understand cultural protocols and develop wellbeing practices.

First-year students explored stage, screen, and digital interactive storytelling, while second-year students engaged with industry guests as they focused on cultural policy and career sustainability. Second-year students also explored experimental arts practices including the Modernist Avant-garde, and developed collaborative showings in a week-long intensive, playing with form and creative concepts.

In 2025, the Writing, Directing, and Cultural Leadership MFA disciplines came together for the first time for the Practice-based Research subject. In this subject, students developed research skills to gain knowledge about their artistic practice and shared this knowledge with their community of peers.

BFA Acting **Course Leader: John Bashford**

Throughout the academic year 2025 the BFA Acting course built on the successful implementation of the new curriculum. Our offerings to students were enhanced through an ongoing interrogation of their practice and actively seeking opportunities for improvement.

Aligning with NIDA's strategic goals, the work to further embed First Nations practice continued, led by Uncle Matthew Doyle. Of note is the contribution that Dalara Williams made leading a unit to introduce first-year students to the theatre practices and writing of First Nations artists.

The team continued to innovate and introduce more screen opportunities for students throughout the course. Clara Voda helped students make a transition from stage to screen in creating a cinematic response to their work on the Russian Naturalism Project. She also led these students in the creation of four short films, influenced by the practices of Michael Haneke and Alejandro Iñárritu. Gavin Robins introduced a filming element to the second-year Embodiment project, and Nicole Stinton further embedded screen practices with the singing actor stream with the Singing Live on Film project for third-year actors.

Simon Masterton completed an ongoing project to further strengthen the reflective practice of our cohorts with weekly prompts and provocations as invitations for student engagement. The Shakespeare in Schools project successfully took two plays to Campbelltown Arts Centre to share workshop productions with young people from diverse communities.

The Acting program continues to implement better sustainability practices, and the final play project of the year gave us an opportunity to trial the Theatre Green Book principles to great effect.

Collaboration across departments was another strength of the year

BFA Costume

Course Leader: Corinne Heskett

A highlight of 2025 was the presentation of the Costume Independent Research Projects in the Playhouse to an invited industry audience. This year's topics ranged widely in scope and depth, including investigations into what real female pirates wore; the history and cultural significance of the German Dirndl; the craft of stop-motion costume construction; the social context of the Drape suit; science fiction headwear; and an exploration of how women's liberation influenced developments in the riding habit.

The Opera project was another major highlight. Second-year students collaborated with their peers and industry tutor Mel Liertz to realise a major costume for the character of Ramfis, the High Priest in *Aida*, by Giuseppe Verdi. Each student designed and constructed an individual component, working collectively to produce a cohesive and visually striking final garment.

Historical cutting and construction formed a strong focus for second year. Students cut and constructed 1880s bustle dresses for characters from *Little Dorrit*, applying film-based construction techniques to achieve historically accurate silhouettes. The project was led by industry cutter Tracy Datsun. Under the guidance of tutor Sam St Aubyn, students also created bias-cut dresses for a theoretical Charity Gala Ball creating stunning gowns with 1930s silhouettes. Collaboration across departments was another strength of the year. Second-year Costume students worked with second-year Props and Effects students to create two warrior costumes inspired by the video game *Alice: Madness Returns*, which has a Victorian theme. Costume students realised the character of the Fishmonger, expanding their skills in art finishing, 3D printing, dyeing, and leatherwork.

During the Winter and Spring Seasons, third-year Costume students collaborated with Design for Performance students to costume supervise productions including *Mary Stuart*, *Peter Pan*, and *Nine*. They also created complex and visually striking costumes for the opera *Orpheus and Eurydice*.

BFA Design for Performance

Course Leader: John Bashford

Sustainability was a focused theme for 2025. Senior Design Lecturer, Stephen Curtis, worked closely with NIDA Sustainability Manager Imogen Ross, to embed sustainability thinking across all three years of the Design course, and as an assessable component through the Sustainability Strategy Report – a required submission for Costume and Set Designers on every NIDA production. Targeted teaching and resources have provided students with increased understanding and support to develop more informed strategies for engaging with NIDA's Theatre Green Book targets, and the Sustainability Strategy Reports provide valuable feedback for NIDA staff.

2025 saw the first and second-year Design studios integrated back into the main teaching wing of the school, along the Makers Corridor, with a significant positive impact on students:

We got to be part of something brilliant; a community atmosphere (where) there are so many brilliant creatives. Taking the time to connect with everybody you can, I have found, makes you more inspired and can lead to solutions or ideas that you would never have come up with by yourself.
(First-year Design student)

The Festival of Emerging Artists (FOEA) was implemented in Term 1 for the first time in 2025, giving second-year Design students the practical experience of working with a director, broader team, and NIDA staff to manage a realised design much earlier in the course. The high standard of these productions, and the feedback from the designers, suggests that they now feel very well-prepared for going into major productions in 2026.

Building on the successful establishment of Story and Place subjects for first and second-year Design students in 2024, Bernadette Hardy has been working with Uncle Matt and the First Nations team to integrate Wiyara more fully into the Design subjects.

BFA Props and Effects

Course Leader: Marcelo Zavala-Baeza

The 2025 academic year was an example of artistic growth and technical precision, defined by a seamless blend of traditional craftsmanship and digital innovation. Students pushed the boundaries of physical storytelling, moving from meticulous individual creations of cultural artefacts, fantastical weapons, furniture and creature sculptures to large-scale collaborative environments. A highlight was the 'French-inspired exotic food restaurant' – a sophisticated exercise in scenography and visual storytelling – which utilised hyper-realistic fake food to immerse students in photography and film fundamentals while welcoming the first-year cohort into the Props and Effects community.

Interdisciplinary synergy remained the heartbeat of the department. From partnering with Dramatic Writing students on atmospheric stop-motion films, to an ambitious puppet-led short film, students proved that prop-makers are central to creative storytelling. Stage presence was equally formidable, characterised by the integration of practical effects and illusions in a visually enchanting play based on the film series *The Final Destination*, and the construction of intricate, video game-inspired specialty costumes in collaboration with the Costume department.

This professional integration was extended through prestigious industry placements, including at Erth Visual & Physical Inc., *The Little Mermaid* (Paca Productions), and the TV series *The Artful Dodger*. Students further left their mark on NIDA's Production Seasons, contributing to *Peter Pan* and *Orpheus in the Underworld*, among many others. The year culminated in the public presentation of independent research projects – ranging from electronic insect puppets to repurposed creature characters – followed by the graduating exhibition *NIDA Makes*, marking the final transition from student creators to industry-ready professionals.

BFA Set Construction Technologies

Course Leader: Nicholas Day

2025 was a demanding yet successful year for Set Construction Technologies, defined by engineering challenges and ambitious collaborations. Key technical achievements included a new stage revolve for *Nine*, a revolving audience system for *No Particular Order*, and orbiting lab benches for *Photograph 5 1*, this all following several detailed builds supporting the Festival of Emerging Artists.

Third-year students delivered exceptional results, supported by first-year assistants in Semester 2. Together, they produced high-quality, large-scale scenery for a diverse season: the vibrant *Orpheus in the Underworld*, an austere and blood-soaked *Mary Stuart*, a bleak urban landscape for *Peter Pan*, and the complex intersecting levels of *The Royal Experiment*. Third-years finished their studies at NIDA with investigations into Harry Potter's illusionistic staging, Tardis interiors and break-away scenery through their research projects.

Beyond NIDA, students collaborated with AFTRS graduating designers to create scenery for short films. Professional development included site surveys at the Sydney Opera House, Capitol Theatre, Belvoir St Theatre, Disney Studios, Carriageworks, and Sydney Theatre Company. Students later returned to Carriageworks to design touring amenities and storage infrastructure for Bay 20. The year concluded with the design, construction, and filming of a flying carpet sequence for a TVC at Silver Beach, Kurnell.

... students repeatedly apply their skills in contexts that mirror contemporary industry expectations.

BFA Technical Theatre and Stage Management
Course Leader: Nicole Robinson

In 2025, all third-year Technical Theatre and Stage Management students participated in three production seasons: the Winter and Spring Production Seasons and, in addition, the Festival of Emerging Artists. This additional season provided a further platform for students to consolidate their practice while strengthening professional networks with graduating MFA directors as they prepare to enter the industry together. Students used the opportunity strategically, extending their design portfolios in lighting, sound, and video, or deepening their stage management practice in the rehearsal room.

The year also marked the completion of the curriculum renewal project with the introduction of a new third-year subject, Professional Pathways. This year-long subject allows students to tailor learning experiences to align directly with their individual objectives and emerging career goals through independent research, additional production activity, and industry secondments. Placement hosts included Sydney Festival, Sydney Theatre Company, Opera Australia, Melbourne Theatre Company, and major commercial musicals such as *Back to the Future* and *The Book of Mormon*, offering exposure to a range of large-scale professional contexts.

Across all three years, students collaborated extensively during the Winter and Spring Production Seasons, undertaking roles in stage management, and in lighting, sound and video as designers, systems managers, and assistants. Through this sustained, practice-based model, students repeatedly apply their skills in contexts that mirror contemporary industry expectations.

We were also thrilled to welcome Minka Stevens as Head of Stage Management.





“ NIDA IS PROVIDING THE INDUSTRY WITH CREATIVE THINKERS, VISIONARIES, ARTISTS WHO WILL SHAPE THE FUTURE PULSE OF THIS COUNTRY.”

Justin Kurzel
Director (Design 1995)

POSTGRADUATE



POSTGRADUATE: MASTER OF FINE ARTS (MFA)

MFA Cultural Leadership Course Leader: Amanda McDonald Crowley

NIDA's MFA in Cultural Leadership is unique in Australia. As the only practice-based, cross-sector cultural leadership degree embedded within a national performing arts training institute, it offers direct industry engagement, intensive peer-learning, and real-world leadership development grounded in the creative industries.

In 2025, the program delivered a renewed curriculum, developed through an extensive course review and renewal process. This work included national and international benchmarking, and deep consultation with industry and alumni. The revised subjects reflect NIDA's practice-based learning model, ensuring students engage with contemporary leadership challenges across the cultural sector. A new part-time Senior Lecturer position was also introduced to support a co-teaching model for the second-year subject, Cultural Transformation & Sustainability. Renewal of second-year subjects was completed in preparation for 2026 delivery.

Future-focused content was further expanded across both years of study, including workshops on futuring methodologies and the implications and possibilities of Generative AI for cultural practice. These additions prepare graduates to navigate and shape rapidly changing cultural ecosystems.

First Nations First pedagogical principles were deepened by integrating previously extracurricular learning experiences into accredited subject content. We further contextualised learning through an off-site intensive at Sydney Theatre Company, an excursion to Western Sydney to engage with seven arts organisations, and hosting colleagues from Common Room (Bandung, Indonesia) through an Australia–Indonesia Institute supported exchange.

The program continues to attract diverse, cross-sector cohorts, fostering collaborative peer-learning across performing arts, museums, galleries, festivals, government, libraries, community cultural development, and independent practice. Peer-learning was strengthened through enhancements to online platforms, including new discussion boards enabling structured conversations, and an increase in online engagement.

MFA Directing Course Leader: Dr Ben Shostakowski

In 2025, the MFA Directing program continued to build on its 18-month structure, supporting sustained artistic development and cross disciplinary collaboration. The year commenced with the second-years presenting their graduation productions in the Festival of Emerging Artists in March, showcasing their creative leadership and storytelling craft to the industry and general public.

A key highlight was the cohort's participation in 'ngiyang nala yan' with NAISDA in Gosford, an intensive First Nations led program focused on cultural practice, collaboration, and connection to Country. Guided by Katina Olsen and MFA Directing graduate Ryan Whitworth, this experience deepened the students' understanding of culturally informed creative processes.

Industry engagement remained central to the program, with masterclasses and mentorship from Declan Donnellan, Nick Ormerod, Shannon Murphy, Justin Kurzel, Constantine Costi, and Dr Francis Greep, among many others. These sessions expanded students' insight into theatre, opera, screen, creative business, and new work development.

Over the year, students developed a range of projects across theatre, film, television, and interactive.

The cohort also engaged with the Sydney Film Festival, broadening their awareness of contemporary Australian and international cinema. Key practical experiences included collaborations with Actors Centre Australia, an intensive opera directing module, and seven new music videos in collaboration with *triple j Unearthed* and *rage*. The cohort also completed individual international placements, gaining experience from leading festivals and practitioners abroad.

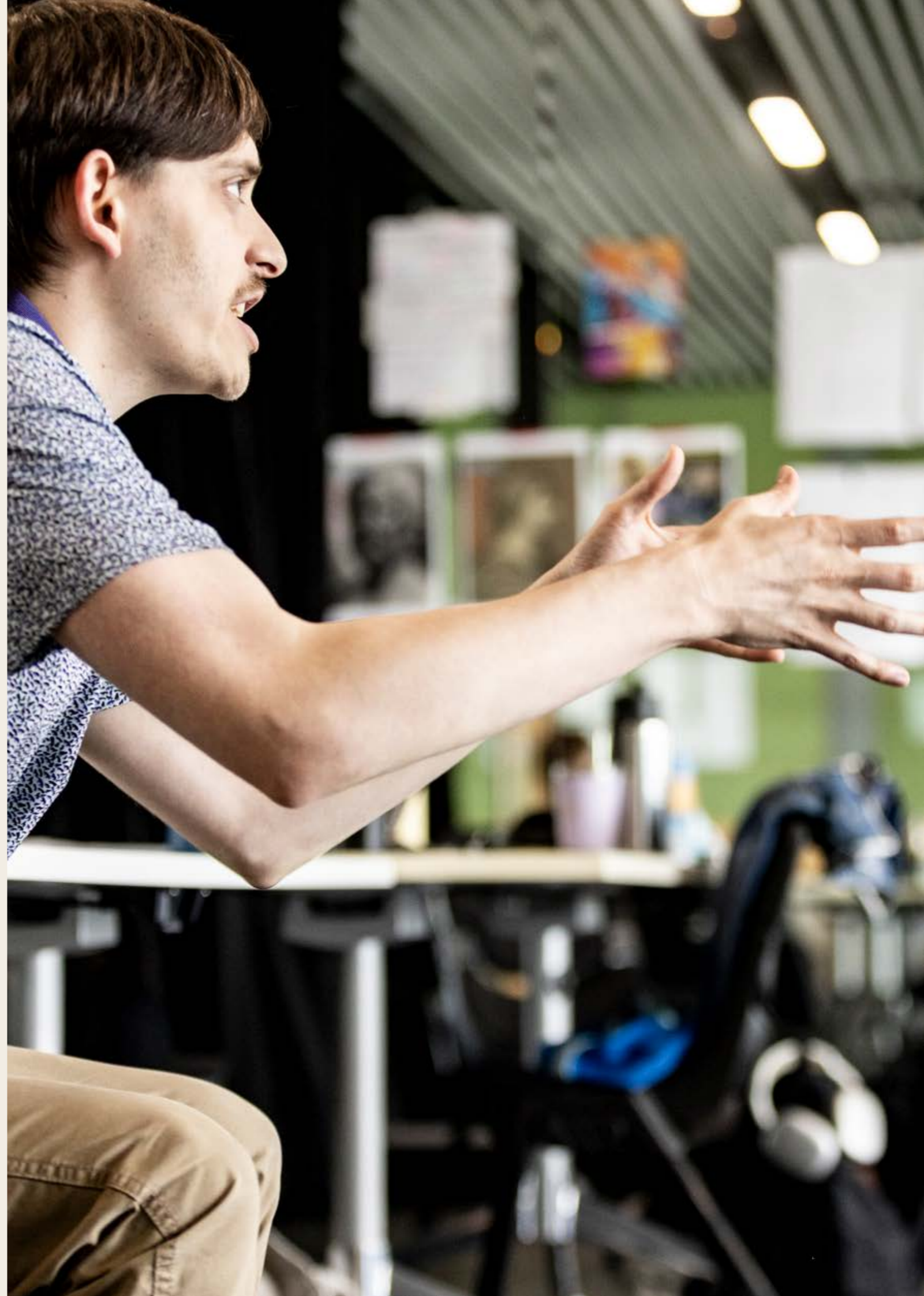
Collectively, these experiences strengthened the directors' artistic capability, cultural literacy, and industry readiness, preparing them to contribute meaningfully to Australia's evolving stage and screen sectors.

MFA Dramatic Writing
Course Leader: Joe Hepworth

The MFA in Dramatic Writing is the only practice-based, accredited writing course in Australia that prepares graduates for professional careers across both stage and screen. With an emphasis on craft, ethical practice, and the development of an individual voice, the course supports emerging writers to create ambitious original work while building the skills required for sustainable careers in a rapidly evolving industry landscape.

Over the year, students developed a range of projects across theatre, film, television, and interactive. They workshopped scenes with actors, collaboratively developed a web series within writers' rooms, and play tested interactive works. They collaborated with courses across the school, including in the creation of a short, animated film and a dramatic podcast. While first-year students developed outlines for a play, a film, and a bible for an original TV series, the second-year students completed the program with two full-length scripts as their major graduation projects.

Industry engagement remained central to the program, with high profile guests delivering masterclasses, Q&A's and providing feedback on pitches. These guests included writers, dramaturgs, commissioning editors, producers, and development execs from theatre companies, production companies, and screen agencies. Partnerships with SBS/NITV, AFTRS, Australian Plays Transform, and the National Theatre of Parramatta have strengthened pathways from underrepresented communities as well as scaffolded progression for alumni into the industry. During the year, current students and recent graduates received AACTA and AWGIE nominations, participated in SBS/Screen Australia's Digital Originals, SPA's One's to Watch, gained employment in production companies, and received commissions across stage and screen.



VOCATIONAL STUDIES

Students in the course presented their end of training Showcase as a filmed event to invited guests in NIDA's Reg Grundy Studio.

In 2025, NIDA's Diploma-level courses provided full-time, year-long 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.

CUA51020 Diploma of Screen and Media (Specialist Make-up Services) **Course Leader: Loretta Sancataldo**

A series of experienced trainer/assessors and specialist guests formed industry facing learning experiences for students in the 2025 Specialist Make-up Services Diploma. The course was led by subject matter expert and core tutor, Sandra Wograndl. Other regular trainer/assessors included Helen Thatcher and Tanya Moss. Guest practitioners included Cynthia Simango, a specialist in understanding types of hair.

Following project-specific skills development, Make-up students benefited from collaborative work with staff and students from other courses. These included collaborations with MFA Directing students on the triple j Unearthed music video. Make-up students also collaborated with diploma courses staff and students on the Diploma of Stage and Screen Performance production *Rockstars*, and the Diploma of Musical Theatre production *Men – a Cautionary Cabaret*.

Students in the course presented their end of training Showcase as a filmed event to invited guests in NIDA's Reg Grundy Studio. This allowed audiences to see their work at conception, development, and through until final stages of presentation.

2025 also saw NIDA collaborate with Netflix Australia and with make-up industry specialists to review and identify new course content that would respond to the needs of people with different skin tones. In addition, Netflix announced a \$50,000 scholarship for a NIDA Specialist Make-Up Services student who identifies as a First Nations and/or Person of Colour, who is interested in entering the screen industry.

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

For the 2025 Diploma of Live Production and Technical Services, students came to NIDA from across the country for hands-on training that prepared them to plan, coordinate, carry out, and evaluate technical requirements for productions, events and exhibitions in the creative arts industry.

Unique to the delivery of this course in 2025 were collaborative ventures with other NIDA cohorts, including with other Diploma and with BFA cohorts, and with industry, including Sydney Theatre Company, Sydney Opera House, and Sydney Lyric Theatre. This enabled students to develop networks and areas of specialisation, across a variety of production types and venues. The year culminated in the students creating and managing a complex immersive lighting, audio and vision experience in NIDA's Reg Grundy Studio.

Specialist industry guests who supported the student experience included Nicola Sinclair (Stage Management), Kingsley Reeve (Audio), and Bernie Zelvis (Vision).

2025 students were able to apply their skills to a variety of production types, including the Raise the Curtain fundraising gala (NIDA Parade Theatre), the Diploma of Stage and Screen Performance production *Rockstars* (NIDA Playhouse Theatre), the Diploma of Musical Theatre production *Men – a Cautionary Cabaret* (NIDA Studio Theatre), and the end of year diploma *Showcases*.

These productions empowered students to apply their skills and knowledge to events that mirrored industry practice.

Collaborations with other staff and cohorts at NIDA were key to skills development ...

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

In 2025 the Diploma of Stage and Screen Performance continued to build on its strengths to produce graduates who can contribute to, and develop, a rapidly changing stage, screen, and media landscape. As well as studying performance skills for stage and screen contexts, students in 2025 undertook a series of unique activities designed to assist them in creating original works.

A key creative project in 2025 was *Rockstars*. Trainer/assessor Sean Hall, and guest artist Jamie Winbank, worked with students on this immersive character exercise, which was performed in the NIDA Playhouse Theatre. *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 2025 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 NIDA Playhouse Theatre.

To remain abreast of industry practices, NIDA held an Industry Needs Forum in February 2025, allowing practitioners – who between them represented agents, directors, producers, and graduates – to provide NIDA with a context for their work and the industry, as it shifts and evolves.

CUA50220 Diploma of Musical Theatre
Course Leader: Mark Gaal

In 2025, Australia's musical theatre industry flourished with a variety of new and touring productions performed across the country, and with a resurgence in smaller-scale offerings at venues such as Sydney Hayes Theatre. 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 that reflected currency in types of musical theatre.

Specialist guest artists involved across the year included NIDA graduate writer, performer and director Brittanie Shipway, Music Director David Gardos, choreographers Daniel Dolling and Tania Gould, and award-winning NIDA graduate Darren Yap. Darren joined NIDA fulltime in October 2025 as Head of Diploma of Musical Theatre, and Diploma of Stage and Screen Performance.

Collaborations with other staff and cohorts at NIDA were key to skills development and included involvement in projects such as the BFA production of *Nine*, and a gender-specific cabaret titled *Men – a Cautionary Cabaret*, staged in the NIDA Studio Theatre, and directed by multi-award-winning writer, performer, and director Sheridan Harbridge.

The capstone event for the course *The Diploma of Musical Theatre Showcase* was presented in the NIDA 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 2025 NIDA was successful in an open tender process to deliver training for the NSW Department of Education. Partnering with the Association of Independent Schools, the Catholic Education Commission and the NSW Department of Education, NIDA will deliver certificate-level qualifications to secondary school teachers from across NSW over the next three years.

60 secondary school teachers from across NSW came to NIDA in 2025 to undertake the Certificate III in Live Production and Technical Services and the Certificate III in Screen and Media, and a further 30 secondary school teachers undertook professional development at NIDA in an immersive skills development program.



ACADEMIC RESEARCH

Dr Suzanne Osmond
Head of Academic Development and Research

NIDA's research agenda has become a significant institutional asset, positioning the institution as a serious contributor to global conversations on emerging technology, cultural heritage, sustainability, and social justice. Four 2025 research initiatives exemplify this emerging landscape:

Directing Practice & Emerging Technologies MFA Directing Course Leader Dr Benjamin Schostakowski researches live cinema production and hybrid performance forms. His forthcoming chapter in the edited book *Stanislavski and Place* (Routledge) positions NIDA's pedagogical approaches within international scholarly discourse. His late 2025 visits to Shanghai and Beijing's Central Academy of Drama (CAD) have initiated promising partnerships, with CAD faculty previously visiting NIDA to explore generative AI applications.

Sustainable Scenography & Bio-Based Materials Sustainability Manager Imogen Ross pioneers theatrical applications of SCOBY (symbiotic culture of bacteria and yeast), challenging assumptions about theatrical materiality. Her practice-led research demonstrates how living materials can co-create rather than impose predetermined narratives, directly addressing climate crisis through reimagined theatre-making. She established the Green Conversations Café at World Stage Design (Sharjah), now an international network of 30 scenographers advancing sustainable practice.

Cultural Diplomacy & Decolonizing Research Amanda McDonald Crowley's Australia Indonesia Institute-funded project employs 'Think Circles' – adapted from Indigenous Australian methodologies by her Indonesian colleagues – to advance reciprocal cross-cultural knowledge production. This establishes foundations for Southeast Asian partnerships with La Salle College of the Arts (Singapore) and Common Room Foundation (Bandung). Dr Gorkem Acaroglu presented research at Performance Studies International Conference examining Taqa Theatre, Australia's Arab-Australian contemporary theatre company, which engaged renowned artists including Paula Abood and Khaled Sabsabi.

These initiatives demonstrate the rigorous practice-led research that transforms NIDA's teaching, creative practice, and global standing.

Below: Diplomacy in Action: Cultural Leadership Exploration & Exchange, Bandung, Indonesia.

FUTURE CENTRE

Beth Shulman
Head of NIDA Future Centre

In 2025, NIDA Future Centre moved from foundational activities into a year of landmark programs and public impact.

The Centre launched the inaugural *Jim Sharman Future Award*, a \$50,000 prize for artists aged 16–30 across the Asia-Pacific with bold ideas to transform the arts. Six finalists pitched to a panel of judges at a live and online event at NIDA. The award was presented to Daniel MacKenzie to develop a mask prototype that responds in real time to live performance.

The Centre introduced *Future Forms*, a salon series bringing artists, researchers, and industry together to explore how performance can evolve. Its inaugural event featured works spanning VR, dance and machine learning, and interactive sound.

Supported by the Girsensohn Foundation, NIDA X continued to grow in its third cycle, awarding over \$60,000 across four alumni-led projects: *Dream Sequence*, an AI-powered installation; *Drau ni Uto Hotel*, a song cycle blending XR and live performance; *The Shed*, a docu-fiction work using randomly generated computer cues and live cinema on stage; and *Vital Signs*, a solo work fusing medical technology with live performance in its second development.

Across all its programs, NIDA Future Centre continues to connect industry and creative practice with education and research, ensuring Australia's dramatic arts sector and its future practitioners are equipped for what comes next.



INDUSTRY



Left: Tim Burton visits NIDA

INDUSTRY CONNECTIONS



One of the standout moments of 2025 was welcoming legendary Hollywood director Tim Burton to campus.

Having more industry in the building, more often, guides everything we do.

NIDA sits at the nexus where education and industry meet, so our connection with practitioners at every stage of their careers, especially our alumni, is central to our purpose.

One of the standout moments of 2025 was welcoming legendary Hollywood director Tim Burton to campus. In partnership with Netflix and ahead of the launch of Season 2 of *Wednesday*, we hosted an in-conversation event in the Parade Theatre for a full house. Mr Burton was joined by *Wednesday* showrunners Miles Millar and Alfred Gough. Before taking the stage, Mr Burton toured NIDA and spent time with students from Props and Effects, Costume, and Design. He was generous with his time, lively in his conversations, and full of praise for their work. On stage later, he spoke warmly about how much he enjoyed their work.

This visit represents exactly what we aim to achieve through our industry relationships. We want meaningful contact between students and practitioners, and we work to make this happen at all levels.

Our collaboration with Amazon Studios also brought a highlight. We hosted a panel celebrating the *Top End Bub* series with Miranda Tapsell, Shari Sebbens, Guy Simon, and Ursula Yovich, moderated by Travis Cardona, NIDA's Director of First Nations.

NIDA's participation in industry events is also important to us when it comes to connecting with industry. NIDA had a strong presence at key events throughout the year, including Screen Forever, the Adelaide Film Festival, the Australian Children's Content Summit, the AACTA Festival, and the Australian Performing Arts Exchange in Darwin. Our partnerships with the AWG, APDG, SBS, Netflix, Amazon, and YouTube continue to be important and productive.

These examples capture only a portion of our ongoing industry engagement. Throughout the year we welcome many practitioners into the building as guest lecturers, and we run sessions with agents, casting directors, producers, and other industry leaders. Our students take up placements with a wide range of industry companies, providing an invaluable opportunity to work in an industry context setting graduates up for successful careers.

Our goal is simple: to ensure students learn in constant conversation with the industry they are preparing to enter. Every connection, visit, and event strengthens that commitment.



Acting & Performance

Adam Mada, Magician
 Anousha Zarkesh, Casting
 Brendan Yates, Choreographer
 Brigid Zengeni, Actor
 Brittanie Shipway, Actor and Director (Gumbaynggirr woman)
 Bryan Brown, Actor
 Dan Stevenson, Content Partnerships Manager - YouTube
 Dr Ajit Apt, Actor (India)
 Francis Greep, Head of Young Artists - Opera Australia
 Grace Smibert, Actor, Educator
 Guy Simon, Actor
 Harriet Gillies, Performance Maker
 Kathryn Scott, Voice Talent- Scout Management
 Kirsty Barratt, Casting
 Lesley Chambers, Casting Director for Voiceover
 Nathan Harrison, Performer, Writer and BOHO Interactive Artist
 Nick Cartwright, Actor
 Paula Arundell, Actor
 Shannon Burns, Choreographer
 Shari Sebbens, Actor and Director
 Stephen Page AO, Choreographer
 Ursula Yovich, Actor

Costume

Gypsy Taylor, Costume Designer
 John Bastianon, Tailor
 Sabina Myers, Costume Designer
 Silvia Guerera, Leatherwork

Cultural Leadership

Bernadette Hardy, First Nations (Gamilaraay & Dharug)
 Cultural Researcher and Spatial Designer
 Cat Fay, Managing Partner, Community and Social
 Investment - Perpetual
 Cecelia Cmielewski, Researcher and Curator
 Craig Aspinall, Aboriginal expert in Sea Country
 management - NSW Government
 Dr Alexandra Talamo, Artist and Academic
 Dr Izabella Nantsou, Academic and Researcher
 Dr James Beford, UNSW Academic
 Dr Mitchell Whitehead, Researcher and Academic
 Dr Rachael Jacobs, Academic, Community activist,
 Advocate and Artist
 Esther Anatolitis, Curator
 Margot Politis, Artist and Community Engagement practitioner
 Rhoda Roberts AO, Arts Executive, Writer and Director
 Ruth De Souza, Consultant

Design

Charlie Davis, Set and Costume Designer
 Kieran McInerney, Architect
 Nathan Hawkes, Portrait Painting
 Regina Law, Visual Artist
 Sasha Wisniowski, Screen printing, Art finishing
 Susie Shapones, Production Design
 Tilly Robba, Digital Graphics
 Tobhiyah Stone Feller, Multi-Disciplinary Designer
 Virginia Mesiti, Senior Lecturer Production Design - AFTRS

Directing

Constantine Costi, Opera Director, Opera Project Lead
 - Opera Australia
 Damien Ryan, Managing Director and Artistic Director
 - Sport for Jove Theatre
 Danielle Maas, Director, Writer, Dramaturg, Academic
 David Knight, Director of Photography/Filmmaking
 Dean Drieberg, Director
 Declan Donnellan, Artistic Director - Cheek by Jowl (UK)
 Dominic Mercer, Head of New Work - Belvoir
 Gustaff H Iskandar, Director - Common Room, Indonesia
 Ian Watson, Screen Director
 Jason Di Rosso, Film Maker and Critic - ABC Radio National
 Justin Kurzel, Director
 Kip Williams, Director
 Lee Lewis, Director
 Lloyd Newson, DV8
 Marion Potts, Director
 Matt Zeremes, Screen Director
 Nat Rose, CEO and Creative Director - Shopfront
 Nerida Moore, Writer, Director and Producer
 Nic Holas, Co-founder - The Institute of Many (TIM)
 Nick Ormerod, Artistic Director - Cheek by Jowl (UK)
 Nigel Turner-Carroll, Director
 Richard Carroll, Director
 Samuel Jing, Director and Academic
 Shannon Murphy, Director
 Solomon Thomas, Director and Writer
 Tasnim Hossain, Director
 Tim Boykett, Director - Time's Up (Austria)
 Tim Burton, Director

Producing

Imogen Gardem, Investment Manager - Screen Australia
 Joanna Beveridge, Investment Manager (Online) - Screen
 Australia
 Libbie Doherty, Media strategist
 Lisa Duff, Producer
 Maurice Branscombe, Rage Producer - ABC
 Michael Cassell, CEO - Michael Cassell Group
 Monica Davidson, Creative Plus Business
 Nicole O'Donohue, Producer
 Radhiah Chowdhury, Audible - Originals Producer
 Tommy Faith, triple j Unearthed Executive Producer- ABC

Props and Effects

Blake Garner, Mechanical and Digital Automation
 Drew Ferors, Head of Innovation and Training - TDC
 Jon Blake, Special Effects Rigger - Spidermonkey Constructions
 Lacey Malice, Props Finishing
 Majella Beck, Prop Making/materials
 Peter Wyborn, Model Making
 Thel Yang, Prosthetics

Sound

AL Bremner, Sound Designer
 Gail Priest, Sound Designer
 Michael Toisuta, Sound Designer and Composer
 Natalya Aynsley, Music Director

Technical Production

Anneke Harrison, Stage Manager
 Dominic Hamra, Technical Manager - CarriageWorks
 Gary Alcorn, Stage Manager - Opera House Australia
 Joe Fletcher, Head of Production - Sydney Theatre Company
 Matthew Marshall, Lighting Designer
 Tarn Mott, Head Mechanist
 Terry Roy, Managing Director - MnR Constructions

Writing

Alana Valentine, Playwright, Librettist
 Ang Collins, Writer and BOHO Interactive Artist
 Bjorn Stewart, Writer and Director
 Debra Keenahan, Writer, Artist, Psychologist
 Dr Michael Mohammed Ahmed, Author, Director - Sweatshop
 Literacy Movement
 James Elazzi, Playwright, Screenwriter
 John Collee, Screenwriter
 Michelle Law, Playwright, Screenwriter, Actor and Comedian
 Miles Merrill, Founder - Australian Poetry Slam
 Miranda Tapsell, Actor, Writer and Producer
 Nakkiah Lui, Playwright, Screenwriter, Actor and Comedian
 Sarah Smith, Writer and Story Producer
 Tom Wright, Playwright
 Wesley Enoch AM, Playwright and Artistic Director

STUDENT PLACEMENTS

In 2025, 88 students from NIDA's Diploma, BFA and MFA programs were placed with 49 host companies, totalling over 200+ weeks of industry engagement.

Alex Woodward, The 39 Steps
Back to The Future Musical, Crossroads Live Australia
Bangarra Dance Theatre
Belvoir St Theatre
Book of Mormon, System Sound Pty Ltd
Chameleon Touring
Clock Fire Theatre
Coburn Fine Art Conservation
Disney Studios
Ensemble Theatre
Erth
FANGS Productions
Fix+Foxy
Florence Productions (*Turandot*, Opera Australia)
Form Imagination
Hayes Theatre
House of OZ
Hurrah Hurrah
Jame Brown (Designer)
Jones Theatrical Group
Legs on the Wall
Melbourne Theatre Company
Michael Cassel Group
MJ The Musical Australia
Naidu Theatre Company
NCIS Sydney, ESA Productions 9 Pty Ltd
Opera Australia
Punchdrunk, UK
Paca/Feather edge
QPAC (Queensland Performing Arts Centre)
Queensland Ballet
Rebecca, Servo Productions 20 Pty Ltd
Resolution X
RGM Productions
Royal Shakespeare Company
School Spectacular
Shaun Parker and Co
Showtex
Sony/Curio
Sydney Festival
Sydney Opera House
Sydney Theatre Company
TDC (Technical Direction Company)
The Australian Ballet
The Jones Group
The Mark, Layover Productions
Wango, Servo Productions 19 Pty Ltd (Greyhound 2)
XCrossroads Live Australia
Zacu Entertainment (Rwanda)





**“ AT NIDA I WAS
TAUGHT TO TRUST
MY INSTINCTS.
I HONED MY TENACITY
AND DETERMINATION.
WE WERE ALL IN IT
TOGETHER. IT WAS
LIFE CHANGING.**

Fiona Crombie
Designer (Design, year 1998)

ALUMNI ACTIVITIES

NIDA graduates have played a major role in telling Australian stories from the 1960s to the present day ...

NIDA graduates have played a major role in telling Australian stories from the 1960s to the present day and are recognised for their dedication and contribution to Australia's cultural fabric.

In 2025 NIDA was thrilled to celebrate the Broadway production of *The Picture of Dorian Gray*, directed by Kip Williams (Directing, 2009) and starring Sarah Snook (Acting, 2008). As part of the international alumni celebration, NIDA presented an in-conversation event with Kip Williams and producer Michael Cassel in partnership with the Australian International Screen Forum held at Lincoln Center, New York, followed by an intimate reception supported by the Australian Consulate General.

In keeping with supporting emerging artists and new Australian work, NIDA welcomed Iolanthe back in 2025 to rehearse her new work *Sistren*, starring Janet Anderson, which went on to have a sell-out season at Griffin Theatre Company.

NIDA also supported three international alumni, and staff member Dr Sue Osmond, to travel to the International Festival of Theatre Schools in Kerala, India. Using the findings from this festival NIDA produced an online panel discussion: 'Ethics and Theatre: Ethics of cross-cultural storytelling' featuring NIDA alumni Temuulan Jargalsaikhan (MFA Directing, 2023), Pratha Nagpal (MFA Directing, 2022), Chinmaya Madan (MFA Directing, 2022), and moderated by Dr Osmond.

Many alumni were engaged to create and deliver the *Raise the Curtain* gala – NIDA's annual fundraising event – including creative director Con Costi, designer Nick Fry, video designer Morgan Moroney, and event producer Stephen Davy. Alumni including Janet Anderson, Genevieve Hegney, David Berry, and Remi Hii joined donors on various tables, while our top international alumni Catherine Martin, Sarah Snook, Kip Williams, Murray Bartlett, and Julio Himede also sent their support through video messages played on the night.

NIDA was pleased to partner with the Australian Youth Orchestra to produce a showing of *Momentum Leaders Project* created by alumni from both organisations, a wonderful Arts 8 collaboration. Many alumni also appeared on various panels to inspire, for NIDA's Open Day. Also this year, the annual alumni fellowship offerings were launched, the annual AFTRS/NIDA Speed Networking was held at AFTRS, Monica Davidson from Creative Business presented two alumni financial workshops on income management and grant writing and, as part of NIDA's YouTube partnership, an Introduction to Content workshop was hosted by YouTube.

In 2025 we finalised the alumni room usage and booking system. With smaller venues disappearing across Sydney, access to rooms that aren't being used has been a lifeline for our emerging alumni. Many have said they would not have been able to create their work without this support from NIDA.

Finally, the NIDA Alumni Social, an exclusive alumni-only event held annually on the first Sunday in February, has proven to be the most successful means of bringing our community together. The reach of this event grows each year and the feedback from our community has been wonderful.

ALUMNI ACHIEVEMENTS

Australia Day 2025 Honours List

Baz Luhrmann (Acting, 1985) awarded the Companion of the Order of Australia (AC) for eminent service to the arts as a filmmaker, to the theatre, to cultural heritage, and to the development of artistic talent.

Catherine Martin (Design, 1988) awarded the Companion of the Order of Australia (AC) for eminent service to the arts, to costume, production and set design, and to fostering emerging artistic talent.

Jim Sharman (Production, 1965) awarded the Officer of the Order of Australia (AO) for distinguished service to the performing arts as a writer and director.

International Awards and Nominations

Actor Awards / SAG-AFTRA (March, 2026)

– Sarah Snook (Acting, 2008) nominated for Performance by a Female Actor in a Television Movie or Limited Series for *All Her Fault*.

Art Directors Guild Awards (February, 2026)

– Fiona Crombie (Design, 1998) nominated for Period Feature Film for *Hamnet*.
– Fiona Crombie (Design, 1998) nominated for Fantasy Feature Film for *Mickey 17*.

Astra Creative Arts Awards (December, 2025)

– Fiona Crombie (Design, 1998) nominated for Best Production Design for *Hamnet*.

Astra TV Awards (June, 2025)

– Shannon Murphy (Directing, 2007) nominated for Best Writing in a Limited Series or TV Movie for *Dying For Sex*, Episode 8 - *It's Not That Serious*.

BAFTA Awards (February, 2026)

– Fiona Crombie (Design, 1998) nominated for Production Design for *Hamnet*.

Canadian Screen Awards (June, 2025)

– Cate Blanchett (Acting, 1992) winner Performance in a Leading Role, *Comedy for Rumours*.

Costume Design Guild Awards (February, 2026)

– Michael Wilkinson (Design, 1993) winner Excellence in Sci-Fi / Fantasy Television for *Andor*, Season 2, Episode 3, 'The Harvest.'
– Kym Barrett (Design, 1990) nominated for Excellence in Short Form Design for *Someday*.

Critics' Choice Awards (January, 2026)

– Sarah Snook (Acting, 2008) nominated for Best Actress in a Limited Series or Movie Made for Television for *All Her Fault*.

Directors Guild of America Awards (February, 2026)

– Shannon Murphy (Directing, 2007) winner Outstanding Directorial Achievement in Limited and Anthology Series for *Dying For Sex*, Episode 8 - *It's Not That Serious*.

Dorian Award (June, 2025)

– Sarah Snook (Acting, 2008) winner Outstanding Lead Performance in a Broadway Play for *The Picture of Dorian Gray*.

Golden Globes (January, 2026)

– Sarah Snook (Acting, 2008) nominated for Best Performance by a Female Actor in a Limited, Anthology Series, or a Motion Picture Made for Television for *All Her Fault*.

Gotham TV Awards (June, 2025)

– Shannon Murphy (Directing, 2007) nominated for Breakthrough Limited Series for *Dying For Sex*.

Inside Soap Awards (September, 2025)

– Ethan Browne (Acting, 2019) nominated for Best Daytime Star for *Home & Away*.

Oscars (March, 2026)

– Fiona Crombie (Design, 1998) nominated for Production Design for *Hamnet*.

Primetime Emmy Awards (September, 2025)

– Michael Wilkinson (Design, 1993) winner Outstanding Fantasy/Sci-Fi Costumes for *Andor*, Season 2, Episode 3, 'The Harvest.'
– Shannon Murphy (Directing, 2007) nominated for Outstanding Directing for a Limited or Anthology Series or Movie for *Dying For Sex*, Episode 8 - *It's Not That Serious*.
– Shannon Murphy (Directing, 2007) nominated for Outstanding Limited or Anthology Series for *Dying For Sex*.

Satellite Awards (March, 2025)

– Cate Blanchett (Acting, 1992) winner Actress in a Miniseries, Limited Series, or Motion Picture Made for Television for *Disclaimer*.

Toronto International Film Festival (September, 2025)

– Baz Luhrmann (Acting, 1985) first runner up for People's Choice Documentary Award for *EPiC: Elvis Presley in Concert*.

Tony Awards (June, 2025)

– Dane Laffrey (Design, 2004) winner Best Scenic Design of a Musical for *Maybe Happy Ending*.
– Sarah Snook (Acting, 2008) winner Best Actress in a Play for *The Picture of Dorian Gray*.
– David Bergman (Production, 2008) nominated for Best Scenic Design of a Play for *The Picture of Dorian Gray*.
– Clemence Williams (Directing, 2016) nominated for Best Sound Design of a Play for *The Picture of Dorian Gray*.
– Kip Williams (Directing, 2010) nominated for Best Direction of a Play for *The Picture of Dorian Gray*.

What's On Stage Awards (March, 2026)

– Yerin Ha (Acting, 2018) nominated for Best Supporting Performer in a Play for *The Maids*.
– Suzie Miller (Playwriting, 2000) nominated for Best New Play for *Inter Alia*.

Australian Awards and Nominations

AACTA Awards (February, 2026)

– Alice Babidge (Design, 2004) winner Best Costume Design in Television, and Best Production Design in Television, for *The Narrow Road to the Deep North*, Episode 1.
– Fiona Donovan (Design, 1992) winner Best Production Design in Film for *The Correspondent*.
– Justin Kurzel (Design, 1995) winner Best Direction in a Drama or Comedy for *The Narrow Road to the Deep North*, Episode 1.
– Heather Mitchell (Acting, 1980) winner Best Supporting Actress in a Drama for *The Narrow Road to the Deep North*.
– Richard Roxburgh (Acting, 1986) winner Best Lead Actor in a Film for *The Correspondent*.
– Miranda Tapsell (Acting, 2008) winner Best Acting in a Comedy for *Top End Bub*.
– Anna Torv (Acting, 2001) winner Best Lead Actress in a Drama for *The Newsreader*.
– Alumni nominated for an AACTA Award include: Ryan Corr (Acting, 2009), Nicholas Dare (Design, 2001), Essie Davis (Acting, 1992), Sarah Giles (2008), Justin Kurzel (Design, 1995), Grace Malouf (Writing, 2023), Tuuli Narkle (Acting, 2018), Susie Porter (Acting, 1995), Yael Stone (Acting, 2006), Miranda Tapsell (Acting, 2008), Gypsy Taylor (Design, 2003).

APDG Awards (August, 2025)

– David Fleischer (Design, 2009) winner The Jennie Tate Costume Design for a Live Performance or Event Award for *Gilgamesh*.
– David Fleischer (Design, 2009) winner Creative Crunchers Multi-Discipline Design for a Live Performance or Event Award for *Fangirls*.
– Susie Henderson (Technical Theatre and Stage Management, 2019) and Benjamin Sheen (Directing, 2016), winners Design Awards Video Design for a Live Performance or Event for *Dracula*.
– Ara Nuri Steel (Design for Performance, 2016) and Courtney Westbrook (Design for Performance, 2016) winners WYSIWYG 3D Production Design or Costume Design for a Short Film, Music Video or Web Series Award for *If/When*.
– Keerthi Subramanyam (Design for Performance, 2019) winner Event Engineering Set Design for a Live Performance or Event Award for *Nayika: A Dancing Girl*.
– Alumni nominated for a APDG Award include: Kate Beere (Design, 2020), Fiona Donovan (Design, 1992), Luke Ede (Design, 2005), Elle Fitzgerald (Design, 2024), David Fleischer (Design, 2009), Ben Hughes (Cultural Leadership, 2019), Claudia Kryszkiewicz (Directing, 2021), Lily Mateljan (Costume, 2022), Aron Murray (Design, 2019), Camille Ostrowsky (Design, 2018), Simone Romaniuk (Design, 2003), Gabrielle Rowe (Design, 2019), Tuesday Stone (Design, 2004), Gypsy Taylor (Design, 2003), Emma Vine (Design, 2014).

Auscritic (AFCA) Awards (March, 2025)

- Hugo Weaving (Acting, 1981) winner Best Supporting Actor for *The Rooster*.
- Alumni nominated for an Auscritic Award include: Ian Bliss (Acting, 1993), Nicholas (Nico) Lathouris (Acting, 1968), Sarah Snook (Acting, 2008), Anna Torv (Acting, 2001).

Australian Theatre Festival NYC (September, 2025)

- Thea Jade (Dramatic Writing, current) runner up for New Play Award for *How These Things Go*.
- Rebecca Duke (Writing for Performance, 2024) nominated for New Play Award for *Fox Hunt*.

Australian In Film Award and Screen Australia Talent Gateways and Global Producers Program (April, 2025)

- Hannah Barlow (Acting, 2012) awarded a Talent Gateway Program.

AWGIE Awards (February, 2026)

- Vanessa Bates (Playwriting, 1994) winner Stage - Adapted for *The Magic Hour*.
- Peter Duncan (Directing, 1979) winner Feature Film - Adapted for *The Correspondent*.
- Sheridan Harbridge (Acting, 2006) winner Musical Theatre for *My Brilliant Career*.
- Sheridan Harbridge (Acting, 2006) co-winner, with Dean Bryant and Matthew Frank, of the David Williamson Prize for Excellence in Writing for Australian Theatre for *My Brilliant Career*.
- Alumni nominated for a AWGIE Award include: Alexandra Cullen (Writing, 2007), Dan Giovannoni (Writing, 2010), Xavier Hazard (Writing, 2024), Wendy Mocke (Acting, 2017).

The Glorias, Freddie J Gibson, & Loudon Sainthill Fellowships (November, 2025)

- Lincoln Elliott (Musical Theatre, 2017) awarded The Gloria Payten and Gloria Dawn Fellowship.
- Sarah Hadley (Directing, 2018) awarded The Gloria Payten and Gloria Dawn Fellowship.
- Angela Nica Sullen (Acting, 2016) awarded The Gloria Payten and Gloria Dawn Fellowship.
- Morgan Moroney (Technical Theatre and Stage Management, 2021) awarded The Freddie J Gibson Fellowship.
- Aislinn King (Design for Performance, 2020) awarded The Loudon Sainthill Fellowship.

Green Room Awards (May, 2025)

- Dann Barber (Design, 2014) winner Outstanding Design (Opera) for *Candide*.
- Damien Cooper (Technical Production, 1996) winner Outstanding Design - Light (Dance) for *Momenta*.
- Dale Ferguson (Design, 1989) winner Outstanding Set and Costume Design (Theatre Companies) for *Counting & Cracking*.
- Sheridan Harbridge (Acting, 2006) winner Outstanding New Australian Music Theatre Writing for *My Brilliant Career*.
- Heather Mitchell (Acting, 1980) winner Outstanding Performance (Theatre Companies) for *RBG: Of Many, One*.
- Stephen Nicolazzo (Directing, 2010) winner Outstanding Direction (Cabaret) for *Shrapnel*.

- Jennifer Vuletic (Acting, 1984) winner Outstanding Artist - Supporting Role (Music Theatre - Independent/Fringe) for *The Grinning Man*.

- Alumni nominated for a Green Room Award include: Janet Anderson (Acting, 2022), Dann Barber (Design, 2014), Alexander (Alex) Berlage (Directing, 2013), Thomas (Tom) Brickhill (Production, 2008), Ben (Benjamin) Brockman (Production, 2011), Madeleine Featherby (Musical Theatre, 2015), David Fleischer (Design, 2009), Robert Grubb (Acting, 1978), Kat Henry (Directing, 2009), Ben Hughes (Cultural Leadership, 2019), Priscilla Jackman (Directing, 2016), Imogen Kelly (Directing, 2002), Miranda Middleton (Directing, 2020), Suzie Miller (Playwriting, 2000), Rachel Tunaley (2017, 2017).

Jim Sharman Futures Award (March, 2025)

- Daniel MacKenzie (Properties and Objects, 2019) won for his concept The next stage in Character Costumer Mask Technology.

Matilda Awards (March, 2026)

- Darcy Brown (Acting, 2012) nominated for Best Performance in a Supporting Role - Mainstage Production for *Calamity Jane*.
- Ben Hughes (Cultural Leadership, 2019) nominated for Best Lighting Design for *Peter and the Starcatcher*.
- Renee Mulder (Design, 2008) nominated for Best Set Design for *Julia*.
- Simone Romaniuk (Design, 2003) nominated for Best Costume Design for Aaron Sorkin's *A Few Good Men*.

Susan Smith Blackburn Prize for International Playwriting (March, 2025)

- Suzie Miller (Playwriting, 2000) finalist for International Playwriting for *Inter Alia*.

Sydney Theatre Awards (January, 2026)

- Dann Barber (Design, 2014) won for Best Design in a Musical for *Candide*.
- Ella Butler (Design for Performance, 2017) won for Best Costume Design of a Mainstage Production for *Orlando*.
- Iolanthe Francis-Brophy (Acting, 2022) won for Best Newcomer for *Sistren* and *The Edit*.
- Sheridan Harbridge (Acting, 2006) won for Best Direction of a Musical for *Phar Lap: The Electro-Swing Musical*.
- Daniel Herten (Technical Theatre and Stage Management, 2021) won for Best Sound Design and Composition of a Mainstage Production for *Grief is the Thing With Feathers*.
- Danny Howard (Acting, 2024) won for Best Newcomer for *Jacky* and *Whitefella Yella Tree*.
- Hailley Hunt (Design for Performance, 2022) won for Best Costume Design of a Mainstage Production for *Orlando*.
- Ryan McDonald (Technical Theatre & Stage Management, 2019) won for Best Lighting Design of an Independent Production for *Furious Mattress*.
- Toby Schmitz (Acting, 1999) won for Best New Australian Work for *Grief is the Thing With Feathers*.
- Deborah Sintras (Galanos) (Acting, 1989) won for Best Performance in a Supporting Role in an Independent Production for *Saints of Damour*.

- Hannah Tayler (Design, 2021) won for Best Stage Design of an Independent Production for *Lost & Finding*.
- Alumni nominated for a Sydney Theatre Award include: Jeremy Allen (Design, 2015), Joseph Althouse (Acting, 2018), Janet Anderson (Acting, 2022), Soham Apte (Design for Performance, 2020), Dann Barber (Design, 2014), Kate Beere (Design for Performance, 2020), Alexander (Alex) Berlage (Directing, 2013), Damien Cooper (Technical Production, 1996), Iolanthe Francis-Brophy (Acting, 2022), Julian Garner (Acting, 1993), Faisal Hamza (Acting, 2024), Daniel Herten (Technical Theatre and Stage Management, 2021), Danny Howard (Acting, 2024), Isabel Hudson (Design, 2015), Hailley Hunt (Design for Performance, 2022), Ruby Jenkins (Set Design, 2022), Kelsey Lee (Design for Performance, 2018), Philip Lynch (Acting, 2021), Topaz Marlay-Cole (Technical Theatre, 2024), Mason Browne / Joshua Mason (Design,

- 2003), Lily Mateljan (Costume, 2022), Miranda Middleton (Directing, 2020), Albert Mwangi (Acting, 2019), Calista Nelmes (Musical Theatre, 2018), Madeleine Picard (Technical Theatre and Stage Management, 2023), Phoebe Pilcher (Design, 2020), Gabrielle Scawthorn (Acting, 2009), Toby Schmitz (Acting, 1999), Guy Simon (Acting, 2010), Gregory (Greg) Stone (Acting, 1983), Nigel Turner-Carroll (Acting, 2008), Emma White (Design for Performance, 2019).

TV Week Logie Awards (August, 2025)

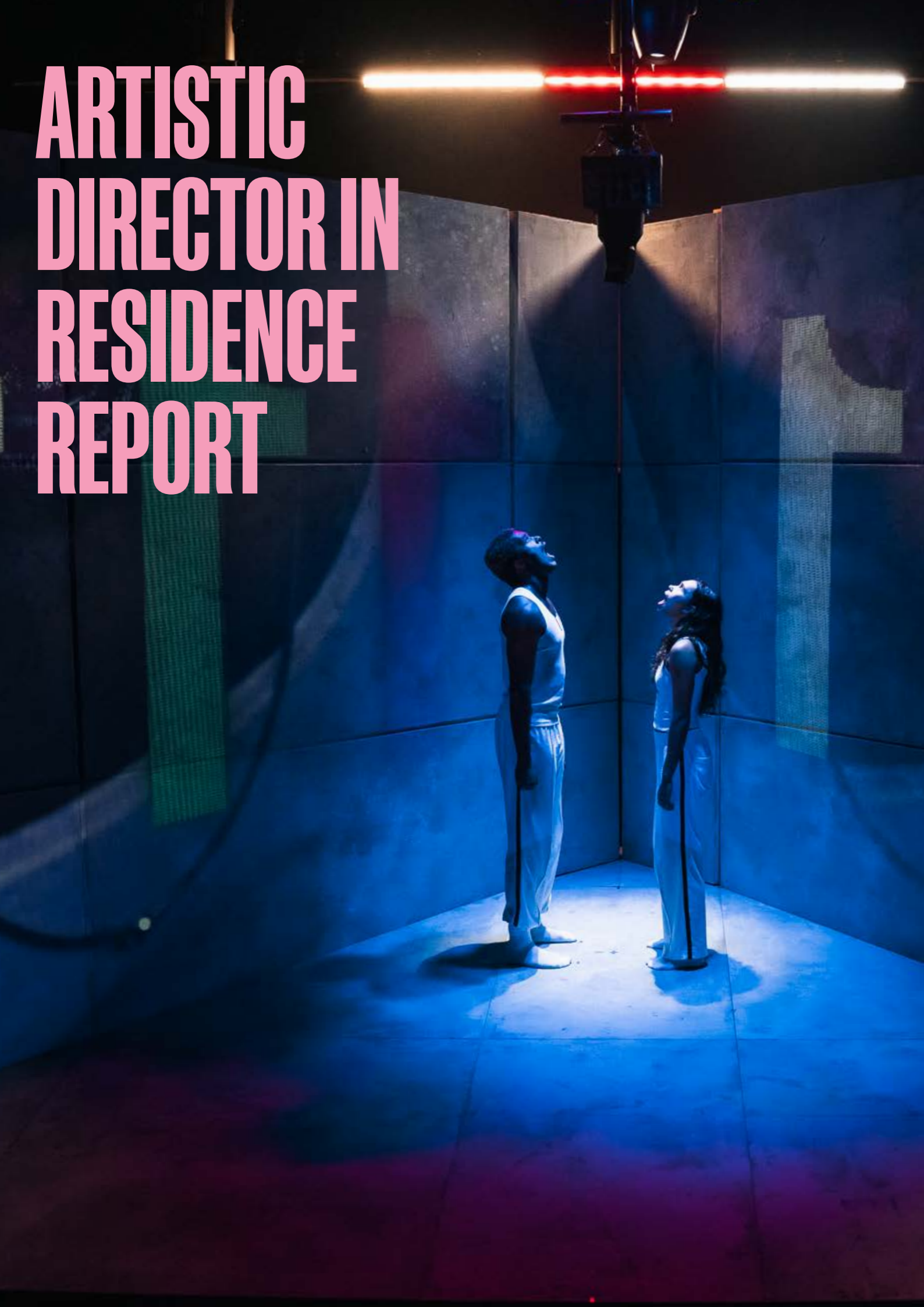
- Ben Gannon (Production, 1971) nominated for Best Drama Program for *Heartbreak High*.
- Darren Gilshenan (Acting, 1988) nominated for Best Supporting Actor for *Colin from Accounts*.



PRODUCTIONS



ARTISTIC DIRECTOR IN RESIDENCE REPORT



DAVID BERTHOLD

Artistic Director
in Residence

NIDA's 2025 Production Seasons – two seasons, eight productions involving 150 students across BFA, MFA and Diploma programs – kept returning to a single question: whose stories get told, and who gets to tell them?

Winter Season

A distinguishing feature of the Winter Season was inventive spatial staging: the audience mounted on a revolve for *No Particular Order*; traverse staging in *Checklist for an Armed Robber*; the laboratory precision of automation and video in *Photograph 51*; and the live cinema of *Nine*.

The season also reflected NIDA's commitment to cultural diversity: three of the four directors – Dean Drieberg, Nigel Turner-Carroll and Tasnim Hossain – were Asian Australian, and the programming included work by Asian Australian writer Vanessa Bates and Singaporean playwright Joel Tan.

Nine

Dean Drieberg's production of *Nine* – Maury Yeston and Arthur Kopit's Tony Award-winning musical inspired by Fellini's *8½* – followed filmmaker Guido Contini, out of ideas and surrounded by the women who shaped him. The production's powerhouse female ensemble turned the story into a portrait of creativity as cannibalism. The live cinema staging, with cameras prowling the stage, gave the Parade Theatre the quality of memory being edited in real time. When your life becomes your art, who pays the price?

No Particular Order

If *Nine* staged the private chaos of one man's imagination, Nigel Turner-Carroll's production of Joel Tan's *No Particular Order* mapped the slow disintegration of an entire society. The Singaporean playwright's work – a series of interlocking vignettes set under an unnamed authoritarian regime – felt bracingly current. Bureaucrats and artists, lovers and functionaries: each found their own accommodation with power, or failed to. The coup of placing the audience on a revolve was not mere spectacle; it meant that no single perspective was ever stable. In an era of creeping authoritarianism, that formal choice carried real philosophical weight.

Checklist for an Armed Robber

Tasnim Hossain's production of Vanessa Bates' *Checklist for an Armed Robber* braided two crimes across two continents: the 2002 Chechen hostage-taking at a Moscow theatre, and a small-time robbery unravelling in suburban Newcastle. The traverse staging – audiences flanking the action on both sides – meant there was nowhere to hide and no safe view. For students, the production demanded tonal precision. Bates' writing veers between dark satire and raw suspense. Hossain's direction held those extremes in delicate balance.

Photograph 51

Anna Ziegler's *Photograph 51*, directed by David Berthold, told the story of Rosalind Franklin, the crystallographer whose X-ray diffraction image of DNA – Photograph 51 – provided the critical evidence for the double helix, evidence that Watson and Crick used without her knowledge or credit. Ziegler's play documented the way institutions absorb women's labour and expunge their names. There was something pointed in the casting: the students playing Franklin and her male colleagues were not far removed in age from the historical figures themselves – young people mostly in their twenties, brilliant and ambitious, in the act of discovery.

Spring Season

If Winter was defined by formal ingenuity, Spring found coherence in theme – women navigating male power – while the design teams beautifully met the challenge of staging worlds ranging from Elizabethan courts to ancient myth and global medical history.

The Royal Experiment

Melanie Tait's *The Royal Experiment* – a NIDA-commissioned world premiere directed by Lee Lewis – was a time-travelling comedy and an act of historical restoration. With actors playing 18 roles in-the-round, the play ranged across three centuries to uncover the story of variolation: the practice of inoculating against smallpox developed and used by women in the Ottoman Empire, China, and West Africa long before European medicine acknowledged it. The tone was biting and buoyant, but its emotional force lay in exposing the mechanism of suppression – less ignorance than dismissal. In this sense, the play formed a striking companion to *Photograph 51*. The two productions revealed that the history of scientific discovery is also a history of whose knowledge is recognised and whose is erased.

Mary Stuart

Marion Potts directed Kate Mulvany's adaptation of Schiller's *Mary Stuart* in the Playhouse Theatre, and the result crackled with everything the season was thinking about. Mulvany brought a distinctly female and distinctly Australian eye to the historical epic: her language was contemporary and unadorned, furious and often funny. Two queens, one throne, and a room full of men holding the keys. But where Schiller saw tragedy, Mulvany saw a system. The production was a visceral study in how intelligent women conduct themselves in structures designed to destroy them.

Orpheus in the Underworld

Constantine Costi's Parade Theatre production of Offenbach's *Orpheus in the Underworld*, a co-production with the Sydney Conservatorium of Music, offered the season's most exuberant counterpoint. In Offenbach's satirical operetta, Orpheus and Eurydice are a bickering couple relieved to be separated, the gods are bored and looking for entertainment, and Hades is throwing a party. Stephen Mould conducted and Shannon Burns choreographed a production that deployed razor-sharp wit and dazzling vocal performances. If the season's other works probed the mechanisms of power, *Orpheus in the Underworld* proposed that power, subjected to sufficient ridicule, would eventually collapse into its own absurdity.

Peter Pan

The season closed with Benjamin Schostakowski's reimagining of *Peter Pan*, stripping J.M. Barrie's classic of its Edwardian cosiness and plunged it into something darker and more urgent. Neverland was glimpsed through a dreamscape of haunting, precisely calibrated live video: this was *Peter Pan* for an anxious age. The staging grounded the fantastical in the stubbornly contemporary – a real car and a phone booth served as key sites of drama. The physical battles were visceral and precisely choreographed, lending the production a charge that made the danger feel genuine. Wendy's journey was reframed not as innocent adventure but as an act of courage.

Across both seasons the productions demonstrated the range of training at NIDA through musicals, opera, political drama, historical reinterpretation and new Australian work. Revolving audiences, traverse and in-the-round staging, and live cinema transformed the theatres. Yet the most memorable moments remained the simplest: actors standing before an audience and telling a story that mattered.



NINE

Music and Lyrics by Maury Yeston. Book by Arthur Kopit.
Directed by Dean Driberg
Music Direction by Natalya Aynsley
Choreography by Brendan Yeates



Parade Theatre, NIDA
06 Jun 2025 – 14 Jun 2025
7pm, 1pm | 2 hour 5 min
incl. 20 min interval

THE COMPANY

Principal Cast (in order of appearance)

Guido: Alpha Sylla
Luisa: Jenny Guigayoma
Carla: Jasmine Phipps
Guido's Mother: Anastasia Feneri
Necrophorus & Dance Captain: Violeta Brau Mugica
La Fleur: Quinn Chambers
Our Lady of the Spa & Saraghina: Minerva Khodabande
Claudia: Chemon Theys
Young Guido: Haawai Takuirā*
Young Guido: Dev Raval*
Understudies
Young Guido: Dhruv Raval*
Guido & La Fleur: Cameron Taylor
Luisa: Maya Hobley
Carla: Asha Perry
Claudia: Emerson Goodenough
La Fleur: Grace Trainor
Our Lady of the Spa/Saraghina: Erin Pacholke
Guido's Mother: Kristen Mitchell
Necrophorus: Amelie Devos

ENSEMBLE CAST

(in order of appearance)
British Reporter: Amelie Devos
Renatta: Anaiya Mahony
Olga: Asha Perry
Sofia: Celeste Anchique
Cardinal: Emerson Goodenough
Mama Madelena: Erin Pacholke
Diana: Grace Trainor
American Reporter: Jasmine Salinas
Julietta: Kayla Jade Harris
Lina & Dance Captain: Keeley Tennyson
Maria: Khiara Paris
German Reporter: Kristin Mitchell
German Olga: Maya Hobley
Giulietta: Paige Astrophel
Annabella: Tiara Junor

BAND

Conductor & Keys: Natalya Aynsley*
Drums & Percussion: Tom McCracken*
Drums & Percussion dep: Alysa Portelli*
Double Bass: Jason Smith*
Reeds: Lindsay Kaul*
Reeds dep: Liz Scott*
Trumpet & Flugelhorn: Ryley Gillen*
Violin: Bonita Silva*
Violin dep: Lorraine Chan*
Cello: Jenean Lee*

Director: Dean Driberg*

Musical Director, Arrangements & Orchestrations: Natalya Aynsley*
Choreographer: Brendan Yeates*

Set & Props Designer: Mia MacCormick

Costume Designer: Daisy Hughes

Lighting Designer: Thomas Hamilton

Sound Designer: Poppy Townsend

Video Designer: Archer Damento

Intimacy Coordinator: Bree Peters*

Voice Coach: Laura Farrell*

Assistant Director: Esther Dougherty

Assistant Director: Cameron Taylor

Production Stage Manager: Taylah Crouch

Construction Manager & Supervisor:

Nick Day**

Technical Manager: Harry Smyth

Costume Supervisor & Maker: Siann Lau

Costume Supervisor & Maker:

Sophy Simson

Props Supervisor: Rachael Palazzi

Costume Maker: Imahn Pholi

Costume Maker: Jessica Marshall

Costume Maker: Grace Miles

Costume Maker: Shelly Hayes

Deputy Stage Manager: Jonathan Ogilvie

Deputy Stage Manager 2: Brent Russell

Production Coordinator: Otto Zagala

Chaperone: Rachel Crossan*

Head Electrician: Darcy Duncan

Sound System Supervisor: Bella Muslado

Video Systems Supervisor: Lilly Green

Assistant Stage Manager: Aiden Carter

Assistant Stage Manager: Indiana Jones

Assistant Stage Manager: Jade Dunleavy

Costume Assistant Designer:

Sophia Gionis

Set Assistant Designer: Sophie Weller

Costume Assistant: Ella Hall

Costume Assistant: Charlotte Johnson

Props Assistant: Talia Welfare

Set Construction Assistant: Will Lenehan

Video Assistant: Grace Wilson

Followspot Operator: Harry Deacon

Followspot Operator: Sophie Aloï

Microphone Technician: Adelaide Tustian

Environmental Sustainability

Coordinator: Darcy Duncan

KEY

*Guest Artist

** NIDA Staff

By arrangement with ORiGiN tm Theatrical
on behalf of Samuel French, Inc, A Concord
Theatricals Company

PHOTOGRAPH 51

By Anna Ziegler
Directed by David Berthold



Playhouse Theatre, NIDA
06 Jun 2025 – 14 Jun 2025
7:15pm, 1pm | 1 hour 30 min no interval

THE COMPANY

(Cast in order of appearance)

Rosalind Franklin: Thomas Sansom

Maurice Wilkins: Ginger Russell

James Watson: James Thorn

Francis Crick: Reid Perry

Don Caspar: Charlie Chandler

Ray Gosling: Jonah Stewart

Understudies

Charlie Edwards

Lola Merewether

Director: David Berthold**

Costume Designer: Alice Vance

Lighting Designer: Ethan Coombes

Set & Props Designer: Ella Wilkinson

Sound Designer & Composer:

Guinevere Fisher

Video Designer: Hayley Cantrill

Voice Coach: Patrick Klavins*

Assistant Director: Emma Johns

Assistant Director: Liam Wallis

Production Stage Manager:

Amelie McCarthy

Construction Manager & Supervisor:

Nick Day**

Costume Supervisor: Raphaela Kuhn

Props Supervisor: Connor Newman

Costume Maker: Katrina Mark

Costume Maker: Raphaela Kuhn

Costume Maker: Charlotte Johnson

Costume Maker: Grace Miles

Props Maker: Oliver Gregg

Deputy Stage Manager: Eloise Tanti

Head Electrician: Lola Hunt

Video Systems Supervisor:

Shevon McCormack-Edwards

Costume Assistant Designer:

Alex Camidge

Set Assistant Designer: Jake Molloy

Costume Assistant: Shelley Hayes

Props Assistant: Matthew Rahardjo

Assistant Stage Manager: Coco Tong

Assistant Stage Manager: Lucy van Luyt

Set Construction Assistant: Beau Brown

Floor Electrician: Luke Ferguson

Environmental Sustainability

Coordinator: Jake Molloy

Environmental Sustainability

Coordinator: Sev Murphy

KEY

*Guest Artist

** NIDA Staff

Special thanks to the UNSW Crystallography
team; Christopher Marjo, Mohan
Bhadbhade, and Ruoming Tian.

CHECKLIST FOR AN ARMED ROBBER

By Vanessa Bates
Directed by Tasnim Hossain



Space Theatre, NIDA
05 Jun 2025 – 14 Jun 2025
7:30pm, 1pm | 1 hour 15 min no interval

THE COMPANY

Rebel Leader/Alex/Owner/Rebel/Boy/

Derrick/Reporter 1: Samuel McGown

Young Man/Nikolai/Rebel/Nigel/

Reporter 2: Ren Watson

Journalist/Raisa/Stage Manager/

Drunken Woman/Reporter 3:

Claudia Leon

Bookseller/Larisa/Presenter/Rebel/

Reporter 4/Mother: Nyasha Ogden

Understudies

Kathleen Thomas

Naomi Gomez

Noah Douglas

Director: Tasnim Hossain*

Costume, Set & Props Designer:

Bronte Hunt

Lighting Designer: Matthew Phillips

Sound Designer & Composer: Jun Tung

Pianist: Chiêu Quân Đào*

Movement Coach: Troy Honeysett*

Voice Coach: Raechyl French*

Assistant Director: Ava Rusch

Production Stage Manager:

Chaii Ki Chapman

Construction Manager and Supervisor:

Nick Day**

Costume Supervisor: Katrina Mark

Props Supervisor: Emily Lilley

Technical Crew Supervisor: Bella Muslado

Deputy Stage Manager: Alexandria White

Assistant Stage Manager: Atlas Andrews

Assistant Stage Manager (Rehearsals):

Jade Dunleavy

Head Electrician: Lila Browning

Costume Assistant Designer:

Edward John

Set Assistant Designer: Carmi Pirola

Costume Assistant: Maddie Pawlak

Props Assistant: Amelia De Villiers

Floor Electrician: Kaia Krause

Environmental Sustainability

Coordinator: Chaii Ki Chapman

KEY

*Guest Artist

** NIDA Staff

NO PARTICULAR ORDER

By Joel Tan
Directed by Nigel Turner-Carroll



Reg Grundy Studio, NIDA
05 Jun 2025 – 14 Jun 2025
7:30pm, 1pm | 1 hour 40 min no interval

THE COMPANY

Cast in order of appearance

Actor: Ari Patrick Tjandra

Actor: Theo Clarke

Actor: Madeline Flood

Actor: Zahara Jithoo

Understudies

Amman Waraich

Grace Mantaj

Director: Nigel Turner-Carroll

Costume Designer: Amelie Brown

Lighting Designer: Thomas Howieson

Set/Props Designer: Isaac Valentine

Sound Designer: Arwen Davidson

Fight Choreographer: Troy Honeysett*

Voice Coach: Robert Maxwell

Assistant Director: Jason Forrest

Assistant Director: Louise Birgan

Production Stage Manager:

Thomas Shepherd

Construction Manager: Nick Day**

Costume Supervisor: Jess Marshall

Costume Supervisor: Imahn Pholi

Props Supervisor: Liam Bate

Props Supervisor: Lauren Ward

Props Maker: Oliver Gregg

Props Maker: Emily Lilley

Deputy Stage Manager: Jay Cairns

Production Coordinator: Max Bradley

Head Electrician: Alegra (Reyn) Penrose

Costume Assistant Designer: Ella Seiffert

Costume Assistant Designer:

Edward John

Set Assistant Designer: Brooke Bostock

Costume Assistant: Grace Miles

Costume Assistant: Teddy McRitchie

Costume Assistant: Maddie Pawlak

Costume Assistant: Ella Hall

Assistant Stage Manager: Bonnie Ranger

Assistant Stage Manager: Lily Wooding

Set Construction Assistant:

Charles Webster

Set Design Assistant: Carmi Pirola

Props Assistant: Eli Lackey

Props Assistant: Lily Burn

Props Assistant: Zoe Anderson

Floor Electrician: Emily Stewart

Sound Assistant: Oliver Ceely

Environmental Sustainability

Coordinator: Alegra (Reyn) Penrose

Environmental Sustainability

Coordinator: Lily Wooding

KEY

*Guest Artist

** NIDA Staff

ORPHEUS IN THE UNDERWORLD

A co-production with The Sydney Conservatorium of Music
By Jacques Offenbach, in an edition by Jean-Christophe Keck
Conducted by Stephen Mould & Simon Lobelson



This NIDA and Sydney Conservatorium of Music Co-production features singers and musicians from the Conservatorium, with design, set construction, costume, props and effects, and technical theatre and stage management students from NIDA. By arrangement with ORIGiN Theatrical. By permission of Boosey & Hawkes Music Publishers.

Parade Theatre, NIDA
03 Nov 2025 – 08 Nov 2025
7pm, 2pm | Approx. run time is 2 hours 30 minutes including interval

THE COMPANY
Principal Cast (The Sydney Conservatorium of Music)
L'Opinion publique: Molly Ryan
Eurydice: Sophie Blades
Orphée: Wesley Yu
Aristée/Pluton: Sam Elmi
John Styx/Mars: Christopher Whalley
Vénus: Erina Kirton
Diane: Hannah Burton
Cybele: Helen Sun
Bacchus: James Sandoval
Junon: Linh Tran
Morphée: Leah Bell
Cupidon: Sky Kim
Mercure: Thomas Bruce
Jupiter: Tobias Page
Circé: Vanessa Wijaya
Minerve: Wei Han

CHORUS
Elise Nolte
Hayley Binnekamp
Jonas Steller
Lewis Reardon
Michael Connolly
Remington Adeney
Roberta Tartaglione
Sofie Andersen
Sophia Lauber
Zoe Linsen

Solo Violinist: Dashed Eck

ORCHESTRA
Violin 1
Hugo Hui (Principal)
Arum Jeon
Sam Jenkin
Natalie Liu
Khang Mai
Louisa Pang
Violin 2
Graciah Guo (Principal)
Jennifer Li

Gloria Huang
Katy Convery
Olive O'Reilly
Viola
Michael Monahan (Principal)
Lisa Bongpipat
Grace Chen

Cello
Rachel Jeong (Principal)
Dylan Maclean
David Ju
Double Bass
Paignthor Acevedo-Martin (Principal)
Max Mcllwraith

Conductor: Stephen Mould***
Conductor: Simon Lobelson***
Director: Constantine Costi*
Choreographer: Shannon Burns*
Assistant Choreographer: Tegan Jeffrey-Rushton*
Costume Designer: Isaac Valentine
Lighting Designer: Harry Smyth
Set & Props Designer: Alice Vance
Chorus Director: Paul Stanhope***
Assistant Director: Ava Rusch
Assistant Director: Cameron Taylor
Assistant Conductor: Panagiotis Karamanos***
Assistant Conductor: Ben Perche***
Language Coach & Dialogue Preparation: Simon Lobelson***
Principal Repetiteur & Music Advisor: Alan Hicks***
Repetiteur: Ingrid Sakurovs***
Artistic Strategy Manager: Scott Ryan***
Artistic Operations Manager: Nick Munro***

Production & Orchestral Manager: Kate Middleton-Olliver***
Production Assistant: Isobel McManus***
Technical Manager: Archer Dametto
Production Stage Manager: Thomas Howieson
Deputy Stage Manager: Lila Browning
Deputy Stage Manager: Hayley Cantrill
Construction Manager: Zoe Howard
Costume Supervisor & Maker: Katrina Mark
Costume Supervisor: Azure Chapman*
Props Supervisor: Oliver Gregg
Head Electrician: Jay Cairns
Leading Hand Set: Jamie Sellar
Flys: William Lenehan
Mechanist: Charles Webster
Trap Operator: Beau Brown
Costume Maker & Costume Assistant/Dresser: Charlotte Johnson
Costume Maker: Jessica Marshall
Costume Maker: Karamea Gostt

Costume Maker: Siann Lau
Assistant Stage Manager: Luke Ferguson
Assistant Stage Manager: Grace Wilson
Properties Buyer: Soham Apte*
Set & Props Design Assistant: Carmi Pirola
Set & Props Design Assistant: Ella Seiffert
Dresser: Katherine Bloom*
Dresser: Sarah Chelkowski*
Props Assistant: Eli Lackey
Set Construction Assistant: William Lenehan
Set Construction Assistants: Charles Webster
Set Construction Assistants: Beau Brown
Floor Electrician/Followspot Operator: Atlas Andrews
Floor Electrician/Followspot Operator: Lucy van Luyt
Head of WHAM & Make-up Artist: Anna Wearden
Make-up Artist: Jemima Dredge
Make-up Artist: Ebony Smith
Makeup Artists: Alex Brown
Makeup Artists: Molly Fletcher
Surtitles Operator: Hazel Bington***
Surtitles Preparation: Kate Middleton-Olliver***

Technical Crew Coordinator: Alexandria White
Environmental Sustainability Coordinator: Grace Wilson and Archer Dametto
Flute/Piccolo
Tanisha Kolodochka (Principal)
James Hillier
Oboe
Antonia Jones (Principal)
Clarinet
Hannah Christie (Principal)
Jayden Hagley
Bassoon
Xavier Cardozo (Principal)
Horn
Rory Hodgson (Principal)
Georgia Hammond
Trumpet
Mya Hill (Principal)
Tom Lim
Trombone
Luke Berlee (Principal)
Percussion
Bryn Wood (Principal)
Jack Peggie

KEY
*Guest Artist
**NIDA Staff
***Sydney Conservatorium of Music Staff

Orphée aux Enfers
By Jacques Offenbach
In an edition by Jean-Christophe Keck
By arrangement with ORIGiN Theatrical
By permission of Boosey & Hawkes Music Publishers

THE ROYAL EXPERIMENT

By Melanie Tait
Directed by Lee Lewis



The Space Theatre, NIDA
06 Nov 2025 – 12 Nov 2025
7:30pm, 1pm | Run time 2 hours 20 minutes including 20-minute interval

THE COMPANY
Principal Cast (in order of appearance)
Actor: Anastasia Feneri
Actor: Charlie Chandler
Actor: Claudia Leon
Actor: Minerva Khodabande
Actor: Nyasha Ogden
Actor: Thomas Russell
Understudies (Diploma of Stage and Screen Performance)
Brodie Chong
Isabel Stewart
Kathleen Thomas
Lola Merewether
Naomi Gomez
Nicholas Chong

Writer: Melanie Tait*
Director: Lee Lewis*
Costume Designer: Bronte Hunt
Lighting Designer: BROCKMAN*
Set & Props Designer: Daisy Hughes
Sound & Video Designer: Chai Ki Chapman
Movement Choreographer: Troy Honeysett*
Voice Coach: Laura Farrell*
Assistant Director: Emma Johns
Production Stage Manager: Matthew Phillips
Deputy Stage Manager: Lilly Green
Construction Manager: Michael Fisher
Costume Supervisor: Sophie Simson
Costume Supervisor: Raphaela Kuhn
Props Supervisor: Liam Bate
Head Electrician: Alexandria White
Leading Hand Set: Emile Stuart
Costume Maker: Raphaela Kuhn
Costume Maker: Grace Miles
Costume Maker: Tracy Datson*
Assistant Stage Manager: Harry Deacon
Adelaide Tustian

Costume Design Assistant: Sophie Weller
Set/Props Design Assistant: Edward John
Costume Assistant/Dresser: Grace Miles
Properties Assistant: Lily Burn
Floor Electrician/Board Operator: Aiden Carter
Make-up Artist: Arielle Robinson
Make-up Artist: Mabel Masters
Technical Crew Coordinator: Alexandria White
Environmental Sustainability Coordinator: Matthew Phillips and Lilly Green

KEY
*Guest Artist
**NIDA Staff

The production of The Royal Experiment has been developed and produced with the support of The Frederick J Gibson Bequest.

MARY STUART

Adapted by Kate Mulvany after Friedrich Schiller
Directed by Marion Potts



The Playhouse, NIDA
05 Nov 2025 – 12 Nov 2025
7:15pm, 1pm | Run time 1 hour 50 minutes (no interval)

THE COMPANY
Principal Cast (in order of appearance)
Mary Stuart: Violeta Brau Mugica
Paulet: Samuel McGown
Mortimer: Theo Clarke
A Young Girl: Kristin Mitchell***
Burleigh: Jonah Stewart
Elizabeth: Madeline Flood
Aubespine: Ari Patrick Tjandra
Leicester: Ren Watson
Shrewsbury: Quinn Chambers
Davison: Alpha Sylla
Understudies (Diploma of Stage and Screen Performance)
Amman Hassan (Aubespine)
Charlie Edwards (Leicester)
Christian Wallace (Shrewsbury / Davison)
Ella Proberts (Mary Stuart / Elizabeth / Young Girl)
Grace Mantaj (Mary Stuart / Elizabeth / Young Girl)
Hamish Coates (Burleigh / Paulet)
Jonah Day (Mortimer)

Writer: Kate Mulvany*
Director: Marion Potts*
Costume Designer: Mia MacCormick
Lighting Designer: Poppy Townsend
Set & Props Designer: Amelie Brown
Sound Designer/Composer: Finlay Hogan
Intimacy Consultant: Bree Peters*
Voice Coach: Patrick Klavins*
Assistant Director: Esther Dougherty
Assistant Director: Jason Forrest
Production Stage Manager: Guinevere Fisher
Deputy Stage Manager: Isabella Mustlado
Construction Manager: Josh Abbott**
Costume Supervisor: Siann Lau
Props Supervisor: Rachael Palazzi
Head Electrician: Max Bradley
Leading Hand Set: Jonathon Hartley
Costume Maker: Emilia Lilschikis
Costume Maker: Grace Miles
Costume Maker: Imahn Pholi
Costume Maker: Jackson Lorrigan
Costume Maker: Mali Smedts
Costume Maker: Sean Farnworth
Costume Maker: Sophie Simson

Assistant Stage Manager: Sophie Aloï
Assistant Stage Manager: Emily Stewart
Costume Design Assistant: Jake Molloy
Set/Props Design Assistant: Sophia Gionis
Costume Assistant/Dresser: Maddie Pawlak
Dresser: Tenile Paine*
Properties Assistant: Amelia De Villiers
Floor Electrician/Board Operator: Bonnie Ranger
Microphone Technician: Jade Dunleavy
Make-up Artist: Daniela Rose
Technical Crew Coordinator: Alexandria White
Environmental Sustainability Coordinator: Jonathon Hartley
Harpichord performed by Noah Bloom*

KEY
*Guest Artist
**NIDA Staff
***Diploma of Musical Theatre

PETER PAN

Peter Pan by J.M. Barrie

Adapted and Directed by Benjamin Schostakowski



The Reg Grundy Studio, NIDA
07 Nov 2025 – 13 Nov 2025
7:30pm, 1pm | Approx.
run time 1 hour 30 minutes

THE COMPANY

Principal Cast (in order of appearance)

Snee/Mrs Darling: Ginger Sansom

Wendy Darling: Jasmine Phipps

Michael Darling: Jenny Guigayoma

Hook/Mr Darling: James Thorn

Peter Pan: Reid Perry

Second Twin/Jane: Chemon Theys

First Twin/Mermaid: Zahara Jithoo

Understudies (Diploma of Stage and Screen Performance)

Allegra Di Lallo

Amy Tustian

Corey Harvey

Feaven Kifle

Tom Farinazzo

By J. M. Barrie

Adapted and Directed by: Benjamin Schostakowski**

Costume, Set & Props Designer:

Ella Wilkinson

Lighting Designer: Thomas Shepherd

Sound Designer: Jasmine Power

Video Designer: Taylah Crouch

Movement & Fight Choreographer:

Troy Honeysett*

Guest Cinematographer: Lucy Parakhina*

Intimacy Consultant: Bree Peters*

Voice Coach: Robert Maxwell*

Assistant Director: Liam Wallis

Assistant Director: Louise Birgan

Production Stage Manager:

Thomas Hamilton

Deputy Stage Manager:

Shevon McCormack-Edwards

Deputy Stage Manager: Lola Hunt

Environmental Coordinator:

Jasmine Power

Construction Manager:

Eadie Doosey Shaw

Costume Supervisor: Imahn Pholi

Props Supervisor: Lauren Ward

Sound System Supervisor: Eloise Tanti

Video System Supervisor:

Jonathan Ogilvie

Head Electrician: Brent Russell

Leading Hand Set: Luca Mark

Costume Maker: Ella Hall

Costume Maker: Maddie Pawlak

Assistant Stage Manager: Kaia Krause

Assistant Stage Manager: Oliver Ceely

Costume Design Assistant:

Brooke Bostock

Set/Props Design Assistant:

Alex Camidge

Costume Assistant/Dresser: Ella Hall

Properties Assistant: Matthew Rahardjo

Floor Electrician/Board Operator:

Indiana Jones

Camera Operator: Lily Wooding

Camera Operator: Coco Tong

Make-up Artist: Sinna Touto

Technical Crew Coordinator:

Alexandria White

Environmental Sustainability

Coordinator: Jasmine Power

KEY

*Guest Artist

**NIDA Staff

* Guest ** Staff

*** Performed by the Diploma of Musical Theatre students





“ THE TRAINING ENCOURAGES CURIOSITY, DISCIPLINE, AND VULNERABILITY EVERY DAY. THE OPPORTUNITIES AND SUPPORT HERE FEEL ENDLESS.

Aisata Bah, Current First Year Student
BFA Acting

FESTIVAL OF EMERGING ARTISTS



The 2025 Festival of Emerging Artists, held 2–5 April across NIDA's Reg Grundy Studio, The Studio, and The Space, showcased the culmination of the MFA Directing cohort's 18-month practice-led training. The festival presented seven short productions, each reflecting the distinct artistic voice and directorial approach of the graduating students. As the capstone of their studies, the festival offered directors the opportunity to engage contemporary audiences and demonstrate their readiness to enter an evolving arts landscape.

Chosen works spanned new writing, live cinema, reimagined texts, and devised performance, including *The Effect*, *À La Carte*, *Again*, *I See You*, *Medusa Uncut*, *Duplexity*, *The Superquick Resurrection of Stalwart the Bushranger*, and *Swine River*, all presented over four days to peers, family, and industry leaders.

The festival also highlighted the collaborative nature of NIDA's training, developed through work with student designers, actors, and production specialists, as well as mentorship from industry directors, Jessica Arthur, Imara Savage, Sarah Hadley, Dominic Mercer, Alex Berlage, and Ryan Whitworth.

Celebrating the next generation of Australian directors, the 2025 Festival affirmed the directors' unique creative perspectives and marked their transition into the professional arts industry.

THE EFFECT

By Lucy Prebble
Directed by Lou Quill



Reg Grundy, NIDA
02 Apr 2025 – 05 Apr 2025
40 min (no interval)

ABOUT THE SHOW

Connie and Tristan meet in a controlled institutional world, devoid of stimulus while participants trial a new anti-depressant during a clinical drug trial. Finding true love is complex as the effect of the drugs alters the chemical composition of their brains. Is this real love real or just a side effect? Who can they trust inside the experiment as the effects of misinformation, manipulation and betrayal unravel around them. With the ever-present gaze of Dr. James, who will win?

The works are excerpts from Lucy Prebble's play *The Effect*.

THE COMPANY

CAST (in order of appearance)
Dr James: Brightholly Nininahazwe*
Connie: Nyasha Ogden
Tristan: Alpha Sylla
Understudy for Tristan: Oliver Edis
Understudy for Connie/Dr James: Coco Yamaguchi

Writer: Lucy Prebble*
Director: Lou Quill
Set, Props & Costume Designer: Danielle Rodriguez
Lighting Designer: Poppy Townsend
Sound Designer: Thomas Shepherd
Video Designer: Taylah Crouch
DOP & Assistant Editor: Robert Minitier*
Additional cinematographer: Alex Shingles*
Production Manager: Nicola Sinclair*
Stage Manager: Alexis Worthing*
Movement Choreographer: Gavin Robins**
Intimacy Consultant: Lucia Mastrantone*
Voice Coach: Raechyl French*
Construction Manager: Michael Fisher
Costume Supervisor: Sophy Simson
Costume Assistant: Raphaela Kuhn
Head Electrician: Jasmine Power

ADDITIONAL CREDITS

By Arrangement with ORiGiN™ Theatrical On Behalf of Samuel French A Concord Theatricals Company

SPECIAL THANKS TO:

Mentors: Sarah Hadley (Directing), Peter Rubie & Steve Hendy (LX Design), Pádraig Ó Súilleabháin (Head LX) and Michael Toisuta (Sound).

KEY

*Guest Artist
** NIDA Staff

À LA CARTE

By Lucy Rossen, Morgan Owen and Sophia Benjamin
Directed by Lucy Rossen



The Reg Grundy Studio, NIDA
02 Apr 2025 – 05 Apr 2025
40 min (no interval)

ABOUT THE SHOW

A three-act window into the hospitality experience, where consumption, service and class collide.

Act I: *Service Overture* by Lucy Rossen & À La Carte Company. In the hyper-realistic world of the restaurant, we meet characters both strange and familiar getting ready for a night out at a Sydney fine-dining establishment.

Act II: *In Fatty Liver* by Morgan Owen. We meet Alex, a young professional waitress and Marcus, a powerful, yet warm man who is dining alone and invites, (no, insists) that Alex dine with him.

Act III: *My Wedding Cheesemonger* by Sophia Benjamin. The service descends to a dreamlike bacchanal, led by a bride telling a story of her tantalising wedding night...

THE COMPANY

CAST (in order of appearance)
Writers:
Benji: Ari Tjandra
Charlie: Lilian Alejandra Valverde*
Shane: Jackson Hurwood*
Alex: Claudia Leon
Gregory: Leon Walshe*
Guests:
Julia Boyd*
Rupert Bevan*
Cameron Steven*
Anika Banerjee*
Matthew Heale*
Bride: Madeline Flood
Ruva Shoko*
Joel Beasley*
Kymberly Adams*
Flynn Barnard*
Marcus: Sam McGown
Writers: Lucy Rossen, Morgan Owen and Sophia Benjamin

Director: Lucy Rossen
Set, Props & Costume Designer: Leah Hall
Lighting Designer: Poppy Townsend
Sound Designer: Jun Tung
Video Designer: Taylah Crouch
Production Manager: Nicola Sinclair*
Stage Manager: Amelie McCarthy
Movement Choreographer: Gavin Robins**
Intimacy Consultant: Lucia Mastrantone*
Voice Coach: Raechyl French*
Construction Manager: Michael Fisher
Costume Supervisor: Raphaela Kuhn
Head Electrician: Jasmine Power

SPECIAL THANKS TO:

Mentors: Imara Savage and Carissa Licciardello (Directing), Peter Rubie & Steve Hendy (LX Design), Pádraig Ó Súilleabháin (Head LX), Michael Toisuta (Sound), Todd Eichorn (Stage Management) and Flynn Barnard (Music Composition).

KEY

*Guest Artist
** NIDA Staff

AGAIN, I SEE YOU

By Clement Rukundo
Directed by Clement Rukundo



Studio Theatre, NIDA
02 Apr 2025 – 05 Apr 2025
40 min (no interval)

ABOUT THE SHOW

This poetic and reflective play follows the story of two survivors of the horrific genocide that occurred in 1994 Rwanda. Embarking on a journey of self-discovery, they learn important truths about who they are and how to connect with their deepest selves. Following their path of healing, the play explores the themes of displacement, asylum seeking, mental health and freedom.

THE COMPANY

CAST (in order of appearance)
Vi: Rachel Crossan*
Lorraine: Keza Ishimwe*
In rehearsal:
Vi: Mary-Jade Owusu-Ansah*

Writer & Director: Clement Rukundo
Set, Props & Costume Designer: Adithi Iyer
Lighting Designer: Chaii Ki Chapman
Sound Designer: Harry Smyth
Production & Stage Manager: Yasmin Breeze*
Cultural Consultant: Sheila Umwali*
Construction Manager: Eadie Doosey Shaw
Costume Supervisor: Jessica Marshall
Head Electrician: Archer Dametto

SPECIAL THANKS TO:

Mentors: Jessica Arthur (Directing), Peter Rubie & Steve Hendy (LX Design), Pádraig Ó Súilleabháin (Head LX), Kingsley Reeve (Sound), Tekiyah Chapman and Thomas Shepherd.

KEY

*Guest Artist
** NIDA Staff

MEDUSA UNCUT

By Krishna Patel
Directed by Harrison Simmons



Studio Theatre, NIDA
02 Apr 2025 – 05 Apr 2025
40 min (no interval)

ABOUT THE SHOW

The goddess, Athena, and divine steed, Pegasus, retell Medusa's tragic tale in an attempt to persuade mortals that the gods are still relevant. The problem? Neither one can agree on how to do it, and Medusa grows more powerful by the minute.

Medusa Uncut is a raunchy and campy 'not-quite-retelling' of the myth of Perseus and Medusa examining the dangers of blind faith and religion with a (sort-of) ancient Greek twist.

THE COMPANY

CAST (in order of appearance)
Athena: Anastasia Feneri
Pegasus: Jules Hawson*
Medusa: Zahara Jithoo
Perseus: Reid Perry

Writer: Krishna Patel
Director: Harrison Simmons
Set, Props & Costume Designer: Joey McKenzie
Lighting Designer: Chaii Ki Chapman
Sound Designer: Matthew Phillips
Production Manager: Yasmin Breeze*
Stage Manager: Ethan Coombes
Movement Choreographer: Troy Honeysett*
2nd Movement Choreographer: Gavin Robins**
Intimacy Consultant: Shondelle Pratt*
Voice Coach: Patrick Klavins*
Construction Manager: Eadie Doosey Shaw
Costume Supervisor: Imahn Pholi
Head Electrician: Archer Dametto
Make-up Artist: Miranda Reid

SPECIAL THANKS TO:

Mentors: Alex Berlage (Directing), Peter Rubie & Steve Hendy (LX Design), Pádraig Ó Súilleabháin (Head LX), Kingsley Reeve (Sound), Todd Eichorn (Stage Management), Aliza Schetzer and Winton.

KEY

*Guest Artist
** NIDA Staff

DUPLEXITY

By Annidette Puni
Directed by Nic Puni



The Space Theatre, NIDA
02 Apr 2025 – 05 Apr 2025
40 min (no interval)

ABOUT THE SHOW

Fidela, a lifestyle influencer, has fame, sponsors and an empty Instagrammable house. Dolion, a struggling artist, is engaged to a footballer who could care less for her career.

Encouraged by their alter egos 'Fidi' and 'Dolly' the high school acquaintances spill more than tea over brunch and unleash the perfect viral storm.

THE COMPANY

CAST (in order of appearance)
Fidela/Fidi: Chemon Theys
Dolion/Dolly: Minerva Khodabande

Writer: Annidette Puni

Director: Nic Puni

Set, Props & Costume Designer: Shay Dowley

Lighting Designer: Thomas Hamilton

Sound Designer: Julianna Stankiewicz*

Video Designer: Finlay Hogan

Production & Stage Manager: Bernadett Lorincz*

Movement Choreographer: Gavin Robins**

Voice Coach: Laura Farrell*

Intimacy Consultant: Lucia Mastrantone*

Construction Manager: Zoe Howard

Costume Supervisor: Sian Lau

Costume Supervisor: Katrina Mark

Head Electrician: Thomas Howieson

SPECIAL THANKS TO:

Mentors: Sarah Hadley (Directing), Peter Rubie & Steve Hendy (LX Design), Pádraig Ó Súilleabháin (Head LX) and Gail Priest (Sound).

KEY

*Guest Artist

** NIDA Staff

THE SUPERQUICK RESURRECTION OF STALWART THE BUSHRANGER

By Charles Harpur. Adapted by Nelson Blake
Directed by Nelson Blake



The Space Theatre, NIDA
02 Apr 2025 – 05 Apr 2025
40 min (no interval)

ABOUT THE SHOW

This group of convicts have a story to tell; they experienced the life and times of Stalwart the Bushranger – as members of his gang.

So how does the legend go? It's a long-forgotten tale that needs to be resurrected and there's not much time. One thing is for sure though; it all started with Operation Dreadnought.

Based on the unperformed and largely forgotten 1867 bushranger play by Charles Harpur.

THE COMPANY

CAST (in order of appearance)

Ensemble Cast

James Thorn

Jenny Guigayoma

Jasmine Phipps

Thomas Russell

Jonah Stewart

Jessica Carter*

Charlie Chandler

Max Dijkstra*

Writer: Charles Harpur*

Adapted by: Nelson Blake

Director: Nelson Blake

Set, Props & Costume Designer: Harry Robinson

Lighting Designer: Thomas Hamilton

Sound Designer: Arwen Davidson

Video Designer: Finlay Hogan

Production Manager: Bernadett Lorincz*

Stage Manager: Jared McCulla*

Movement Choreographer: Gavin Robins**

Fight Choreographer: Troy Honeysett*

2nd Fight Choreographer: Michael Jupp*

Intimacy Consultant: Lucia Mastrantone*

Voice Coach: Laura Farrell*

Construction Manager: Zoe Howard

Costume Supervisor: Siann Lau

Head Electrician: Thomas Howieson

SPECIAL THANKS TO:

Mentors: Dom Mercer (Directing), Peter Rubie & Steve Hendy (LX Design), Pádraig Ó Súilleabháin (Head LX) and Gail Priest (Sound).

KEY

*Guest Artist

** NIDA Staff

SWINE RIVER

By David Milroy
Directed by Ruby Lorraine



The Space Theatre, NIDA
02 Apr 2025 – 05 Apr 2025
40 min (no interval)

ABOUT THE SHOW

Throw sand into the waterhole and let big fella, asleep at the bottom, know we are here.

As the sand slowly drifts into the darkness, no longer will we lie in the shadows hidden from this world.

We have watched over this country for thousands of years, 'til the thunder of bulldozers woke us from our sleep.

Your blankets of legislation fall on the caretakers of this country as you amputate, transplant and cauterise.

The wounds remain open as the iron ore slithers like a serpent through the spinifex, and the money flows like morphine through a drip.

In your stupor you feel no guilt, no pain, no sorrow. That burden is left for us, and the country, to bear.

THE COMPANY

CAST (in order of appearance)

Yarri Snow: Owen Hasluck*

Trainee/Amy: Dakotah Love*

Executioner: Theo Clarke

Whiteshuttle/ Purveyor: Quinn Chambers

The Assistant/ Clerk: Rennie Watson

Judge: Violeta Brau Mugica

Prosecutor: Ginger Sansom

Mr. Thylacine: Rhys Johnson*

Writer: David Milroy*

Director: Ruby Lorraine

Set, Props & Costume Designer: Imogen Hale

Lighting Designer: Thomas Hamilton

Sound Designer: Guinevere Fisher

Movement Choreographer: Troy Honeysett*

Voice Coach: Patrick Klavins*

Production Manager: Bernadett Lorincz*

Stage Manager: Carol Gonzales

Construction Manager: Zoe Howard

Costume Supervisor: Katrina Mark

Head Electrician: Thomas Howieson

SPECIAL THANKS TO:

Mentors: Ryan Whitworth (Directing), Peter Rubie & Steve Hendy (LX Design), Pádraig Ó Súilleabháin (Head LX), Gail Priest (Sound) and Todd Eichorn (Stage Management).

KEY

*Guest Artist

** NIDA Staff

NIDA SHOWCASES

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 demonstrated their voice acting in *Articulate* and showcased their skills in *Unplugged*.

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 Make-up 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*.

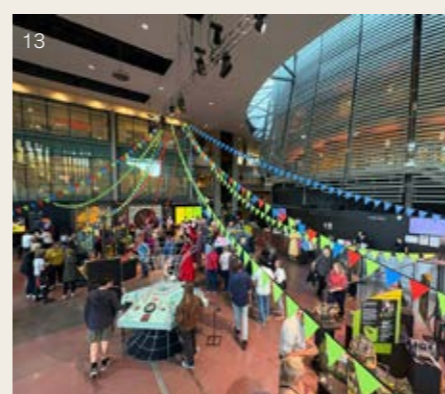
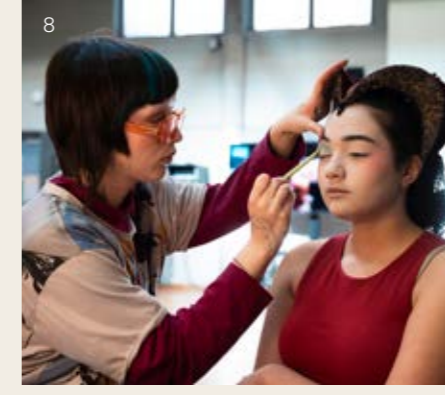
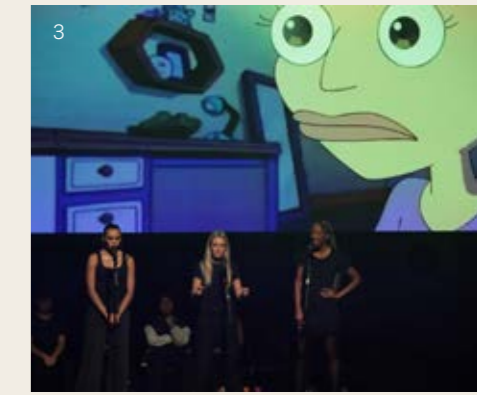
For the *triple j Unearthed* video shoot, MFA Directing and BFA Design students create short screen assets with support from Diploma students from Specialist Make-up Services, and Stage and Screen Performance.

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



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. Puppet Film Project
12. Practical Effects and Illusions Show
13. NIDA EXPO
14. Staging Installations

STUDENTS





THE STUDENT EXPERIENCE

STUDENT COUNCIL OF NIDA (SCON)

Jack Thomson
Deputy Director, Learning and Innovation.

The student experience sits at the core of NIDA. Our students join a creative environment where Connections, Collaboration and Community – the theme of this year’s Welcome Week – shape life on campus. Alongside their studies, it is what students learn outside of their creative pursuits that help them contribute to a vibrant artistic community.

In 2025, NIDA continued to strengthen its focus on student life with the creation of a Deputy Director, Learning and Innovation, and Head of Student Services and Operations, who oversee the student experience across the school. Working closely with Learning and Innovation teams, Student Services, Course Coordination teams and the Wellbeing and Counselling service, this work ensures students are supported academically, socially, and personally throughout their time at NIDA, from recruitment to Welcome Week through to graduation.

A key priority has been positioning students as partners in shaping the NIDA community. Through the Student Council of NIDA (SCON), student leaders work alongside staff to represent the student voice, contribute to decision-making and help strengthen the culture of the school. The centralisation of support services across Tertiary Education further supports this partnership and strengthens connections across disciplines and year groups.

Student wellbeing also remained central to the NIDA experience. In 2025, 65 students (29% of the cohort) were on Study Access Plans, offering additional support and adjustments for their studies, while 122 students (37.9% of the cohort) accessed counselling services, representing 458 hours of counselling delivered across the year. These services, alongside initiatives such as the Hidden Disability Sunflower Program, a dedicated Quiet Room, and Neurokin – a student-shaped support network for neurodivergent students – help foster a culture of belonging and support.

Together, these initiatives reflect NIDA’s commitment to creating a community where students feel supported, connected, and empowered to make the most out of their creative and educational pursuits.

Danielle Rodriguez
President, Student Council of NIDA

During 2025 at NIDA, the needs of the student body shifted significantly from the years prior. In an increasingly volatile and uncertain world, there was a growing desire for genuine connection, safety, and meaningful support. Across the year, attendance at SCON-led events rose from modest beginnings to strong turnouts by the final term – a clear reflection of students actively seeking community with one another.

Students approached SCON and NIDA with their concerns more openly than ever before, advocating for positive change in both large and small ways, to make our campus feel like a true second home. Kitchenettes were properly stocked with essential supplies, sanitary products became more accessible, and there was stronger collective advocacy for student safety and wellbeing. Students also played an important role in shaping updates to bullying and harassment policies, contributing to the formulation of clearer processes and stronger protections.

Beyond policy and practical improvements, what stood out most was how students showed up for one another: celebrating small wins, sharing resources with those doing it tough, and offering a shoulder to cry on in times of need.

2025 affirmed that community is something we build deliberately. Through advocacy, care, and courage, the student body strengthened NIDA’s culture into one that feels safer, more connected, and it’s only getting better every day.

CLASS OF 25

MASTER OF FINE ARTS – CULTURAL LEADERSHIP



Julian Ramundi

MASTER OF FINE ARTS – DIRECTING



Clement Rukundo



Harrison Simmons



Lou Quill



Lucy Rossen



Nelson Blake



Nicole Puni



Ruby Williams

MASTER OF FINE ARTS – DRAMATIC WRITING



Annidette Puni



April-Rose Desalegn



Benjamin Tannous



Brigitte Haviland



Daniel Cullen



Emily Taylor



Krishna Patel



Mary Colussi



Morgan Owen



Ruby Blinkhorn



Taylor Fernandez

BACHELOR OF FINE ARTS – ACTING



Alpha Sylla



Anastasia Feneri



Ari Tjandra



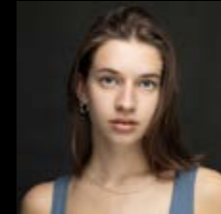
Charlie Chandler



Chemon Theys



Claudia Leon



Ginger Sansom



James Thorn



Jasmine Phipps



Jenny Guigayoma



Jonah Stewart



Madeline Flood



Minerva Khodabande



Nyasha Ogden



Quinn Chambers



Reid Perry



Ren Watson



Samuel McGown



Theo Clarke



Thomas Russell



Violeta Brau Mugica



Zahara
Laoutaris Jithoo

BACHELOR OF FINE ARTS – DESIGN



Alice Vance



Amelie Brown



Bronte Hunt



Daisy Hughes



Ella Wilkinson



Isaac Valentine



Mia MacCormick

BACHELOR OF FINE ARTS – COSTUME



Imahn Pholi Jessica Marshall Katrina Mark Raphaela Faustina Kuhn Siann Lau Sophy Simson

BACHELOR OF FINE ARTS – PROPS AND EFFECTS



Connor Newman Emily Lilley Lauren Ward Liam Bate Oliver Gregg Rachael Palazzi

BACHELOR OF FINE ARTS – SET CONSTRUCTION



Eadie Doosey Shaw Michael Fisher Zoe Howard

BACHELOR OF FINE ARTS – TECHNICAL THEATRE & STAGE MANAGEMENT



Amelie McCarthy Archer Dametto Arwen Davidson Carol Gonzales Chai Ki Chapman Ethan Coombes



Finlay Hogan Guinevere Fisher Harry Smyth Jasmine Power Jun Tung Matthew Phillips



Poppy Townsend Taylah Crouch Thomas Hamilton Thomas Howieson Thomas Shepherd

DIPLOMA OF LIVE PRODUCTION AND TECHNICAL SERVICES



Alaska Turner Asha Burns Eli Reilly Eliza Brandtman Freyja Carlson Grace Delos Santos



James Nicol Jermaine Walmsley Jessica Morris Keely Maya Hall Poppy Hardy Rebecca Crundwell



Sarah Bryson

DIPLOMA OF SCREEN AND MEDIA (SPECIALIST MAKE-UP SERVICES)



Anna Wearden Arielle Robinson Daniela Rose Ebony Smith Hades Chivas Jemima Dredge



Mabel Masters Sinna Touto

DIPLOMA OF MUSICAL THEATRE



Amelie Devos



Anaiya Mahony



Anton Coombas



Asha Perry



Cam McCredie



Celeste Anchique



Emerson Goodenough



Erin Pacholke



Grace Trainor



Jasmine Salinas



Jasper Barlow



Kayla Jade Harris



Keeley Tennyson



Khiara Paris



Kristin Mitchell



Lachlan Ceravolo



Maya Hobley



Nikolas Zielinski



Paige Astrophel



Ryan Thrum



Samuel Byres



Tiara Junor



Tom Horlin

DIPLOMA OF STAGE AND SCREEN PERFORMANCE



Alexander Jaxon



Allegra Di Lallo



Amman Hassan



Amy Tustian



Arwen Diamond



Braxton Smith



Brigid Jeffries



Brodie Chong



Catherine Laga'aia



Charlie Edwards



Christian Wallace



Corey Harvey



Ella Proberts



Feaven Kifle



Grace Mantaj



Hamish Coates



Isabel Stewart



Jonah Day



Kathleen Thomas



Lola Merewether



Naomi Gomez



Nicholas Chong



Noah Douglas



Samir Nasser



Tom Farinazzo



COMMUNITY ENGAGEMENT

NIDA OPEN



10,304 TOTAL PARTICIPANTS

- 5620 children and young people
- 1453 school students
- 1689 adults
- 1542 community or industry workshop participants
- 631 short courses delivered

NIDA Open delivers a comprehensive suite of short-course and professional development programs for children, young people, schools, adults, and community and industry partners. Courses range from intensive one-day holiday workshops and weekend masterclasses to multi-week, term, and year-long studio programs, providing progressive pathways for skills development at every stage. All programs reflect the rigor, pedagogical depth, and creative breadth of NIDA's accredited training, and are designed and delivered by highly experienced creative arts practitioners with extensive professional experience across stage and screen.

In 2025, NIDA Open delivered programs across Greater Sydney, Melbourne, and Brisbane, alongside a suite of online learning opportunities connecting participants nationally and internationally.

Industry engagement was a key focus. NIDA Open delivered specialist training for the Association of Performing Arts Professionals (API) in Indonesia, strengthening international partnerships and supporting professional development in creative arts practice. In addition, bespoke training was delivered for Industrial Light & Magic, extending NIDA's contribution to interdisciplinary collaboration across performance and screen-based technologies.

Community initiatives included workshops with *Hear For You*, and Randwick Health & Innovation Precinct. Tailored programs were also delivered for UNSW and the University of Sydney, supporting skills development across diverse student cohorts.

In the schools' space, Open welcomed students from five states and territories to workshops at NIDA Kensington and Melbourne Southbank, and delivered offsite at eight schools. Optional campus tours and careers talks continued to provide valuable insights into training pathways and creative industries futures.

Building on the First Nations subsidy, 2025 marked the full implementation of the Equity subsidy, broadening access and enabling a greater diversity of aspiring artists to participate across the full spectrum of NIDA Open programs. Thirteen Equity subsidies and four First Nations subsidies enabled students to participate in a variety of short courses in both NSW and Victoria.

At the close of the year, due to critical safety and logistical concerns arising from the UNSW/Iglu development project adjacent to the main campus, the NIDA Board made the difficult decision to indefinitely suspend the children's program (Grades K–6). In 2026, the department will strategically refocus its efforts on strengthening industry partnerships and expanding professional pathways, ensuring continued growth, sector relevance and high-impact engagement during this period of transition.

NIDA CORPORATE TRAINING



NIDA CORPORATE TRAINING

9,020 TOTAL PARTICIPANTS

- 7,820 customised course participants
- 1,103 public course participants
- 97 one-on-one coaching

390 COURSES DELIVERED

- 146 organisations serviced
- 51 tutors

For NIDA Corporate Training, 2025 was defined by strategic clarity, sustained growth, and continued delivery excellence.

We began to cement our position within the Learning and Development (L&D) landscape as capability partners rather than training providers. This shift in understanding of the value we offer to businesses has strengthened our client relationships and enabled us to provide vital self-generated funds to support NIDA.

In 2025, we trained 9,020 participants across 390 courses, supporting 146 organisations across the public and private sectors. Of these participants, 7,820 undertook customised programs, 1,103 attended public courses in Sydney, Melbourne, Brisbane, and Canberra, and 97 were coached one-on-one. Our clients come from diverse industries including hospitality, pharmaceutical, manufacturing, engineering, technology, tertiary education, government departments, media & advertising, cancer research, NFPs, SAAS, and banking.

Our training was delivered by a strong network of 51 expert tutors, and we extended our global reach with several tutors travelling to Hong Kong, Singapore, and Japan to deliver our world-class, in-person training.

Our commitment to quality is reflected in our 4.8/5 star average rating across all public and customised programs delivered in 2025. This result is a testament to the expertise of our team, and the high quality of our learning programs. A highlight of the year was winning the Diamond Award for Best L&D in Soft Skills Training at the LearnX Live Awards, for our partnership with the Sydney Swans, a collaboration we are proud to continue into its second year.

Working closely with NIDA's Marketing team, we launched a brand refresh to align more closely with the broader NIDA identity while allowing for stronger standout in a competitive corporate training market. We sponsored key industry events to increase awareness among our target audiences, including Business Chicks and HRD National HR Summit in Sydney, and HR Future Fest in Melbourne.

In partnership with Business Sydney and the Sydney Swans, we delivered a high-profile panel discussion on 'The Importance of Communication within High Performing Teams', facilitated by Head of Department, Terri Martin. The event reinforced the integral role communication plays in leadership and high-performance across sectors. Other highlights included presenting at events for CFO Magazine and CPA Australia.

Collaboration across NIDA also remained central to our impact. We partnered with NIDA's First Nations team to support young and emerging First Nations talent through programs delivered in collaboration with Barang, CareerTrackers, and the Parliament of NSW Young Aboriginal Programme. We partnered with NIDA's Equity and Inclusion team to deliver targeted training for all tutors, to strengthen our organisational capability and ensure our training continues to evolve and reflect inclusive practices. We were also proud to conduct a NIDA Alumni Pitching Workshop supporting our amazing alumni, and our staff continue to support third-year BFA students preparing for their final project presentations.

With strong performance, national and international reach, industry recognition, and sustained client satisfaction, NIDA Corporate Training enters 2026 well-positioned for continued growth, innovation, and impact.

NIDA THEATRES



78,667 TOTAL VISITORS

- 63,073 Audience members
- 15,594 Performers

343 SHOWCASES, PRODUCTIONS & EVENTS

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 include a large community of performing arts and industry organisations, and educational institutions.

Clients in 2025 included the Dance Educators Professional Association, Randwick Public School, St Andrew Cathedral School, Scots College, Amity College, Actor Centre Australia, Australian Writers Guild, UNSW Business School, Brent Street, Crossover Dance, Ukrainian Council of NSW, and the Sydney Fringe Festival. Venue services include ticketing (through Ticketek), equipment and staff hire, production consultation, and event management support.

The Theatres team also service NIDA's internal events and reception. In 2025 the 176 events included three NIDA Production Seasons, Welcome Week and Graduation, our end-of-year course presentations and showcases, and donor engagement events. We draw on a pool of around 40 trained casuals who support both Front and Back-Of-House operations, including audience services, venue supervision, foyer bar service, and NIDA Corporate Training catering,

Each year, NIDA Theatres engages over 15,500 cast and crew members, including professional artists, community arts practitioners, and drama students, reflecting the scale and diversity of activity across our venues. This high level of participation positions our theatres as a dynamic meeting point between education and the professional performing arts industry.



Australian Influencer Marketing Council Awards

In 2025, NIDA Theatres proudly hosted the Australian Influencer Marketing Council's (AIMCO) annual awards, bringing the glamour and energy of the creator economy to the Parade Theatres with a vibrant red-carpet gala celebrating excellence across categories such as Most Influential Creator, Most Influential Campaign, and Most Influential Industry/Agency.

NIDA Theatres worked in close collaboration with AIMCO to deliver an event that reflected their vision and high standards. The gala brought together leading voices in the sector and was designed to create a glamorous and memorable celebration.

The event also introduced NIDA to a new audience of influential creators and persuasive storytellers, broadening the visibility of NIDA within the rapidly evolving creator economy.



“ THE BEDROCK OF
OUR CREATIVITY
IN AUSTRALIA IS IN
EDUCATING, INSPIRING
AND EQUIPPING
OUR YOUNG TALENT.
NO INSTITUTION
DOES THIS BETTER
THAN OUR NIDA.

Margaret Pomeranz

DEVELOPMENT



PHILANTHROPY, SPONSORSHIP AND NIDA FOUNDATION TRUST



NIDA Foundation Trust Directors:

as at 31 December 2025

Peter Ivany AO, Chair
James Marshall, Deputy Chair
Andrew Banks
Victoria Buchan
Michael Cassel AM
Anna Samios
Catherine West

NIDA is immensely grateful to our supporters, who share our 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.

In 2025 the Development team raised over \$2.3 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 across every state and territory. 2025 saw NIDA award over \$1.5 million in new scholarships to 97 students, with scholarships ranging from \$2,400 to over \$100,000.

The ARA Group continued as Principal Partner supporting the ARA First Nations Scholarships and general funding for training and education. The Balnaves Foundation continued as Principal Patrons – First Nations Program, supporting a range of activities, including The Balnaves Foundation First Nations Scholarships. Netflix also supported a curriculum review of NIDA's Diploma of Screen and Media (Specialist Make-up Services).

NIDA acknowledges the following major scholarships distributed in 2025: Animal Logic Entertainment Scholarships, ARA First Nations Scholarship, Brian Walsh Memorial Scholarship, Andrew Cameron AM and Cathy Cameron Scholarships, Chrysanthy and Tessa Mallos Memorial Scholarships, Helen Dumbrell Scholarships, Dylan Alcott Foundation Scholarship, Tim Fairfax AC Scholarships, Federman Family Foundation Scholarships, Finch Scholarship, Ingham's First Nations Scholarships, Anthony and Jacqueline Kerwick Scholarship, Margaret Kirby Scholarship, Andrew Michael and Michele Brooks Scholarship, Prime Video Scholarships, Seaborn, Broughton and Walford Foundation Scholarships, Frank Thring Scholarship, WeirAnderson Foundation Scholarship, William Rubensohn Foundation Scholarships, and YouTube 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 Frederick J Gibson Bequest and the Nick Enright AM Bequest.

In 2025, the productions of *Nine* (staged as part of our Winter Season) and *The Royal Experiment* (staged as part of the Spring Season) were developed and/or produced with the support of the Frederick J Gibson Bequest.

The Girgensohn Foundation again continued their support as NIDA X Patrons to fund a new series of four groundbreaking live-entertainment projects in 2025 that harness technology to reimagine the future of storytelling.

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 again generously supported our events.

NIDA engages our wonderful supporters through the *Behind the Scenes* program. In 2025 we held 16 events, connecting donors, corporate partners, trusts and foundations with NIDA's exceptional staff and students. These included invitations to our student productions and showcases, a Major Scholarships Event, and offsite theatre evenings featuring NIDA alumni. We welcomed 170 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

Honorary Governors

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

Principal Partner

ARA Group

Principal Patron – First Nations Program

The Balnaves Foundation

Platinum Principal Patrons 2015-2025

(\$500,000-\$999,999 over 10 years)

Andrew and Andrea Banks
Laurie Cowled, Cowled Foundation
Susie Dickson and the late Martin Dickson AM
Estate of Helen Dumbrell
Nick Enright AM Estate
Tim Fairfax AC
David Paradise AO, Paradise Family Foundation
Alan and Lynn Ridge

Gold Principal Patrons 2015 – 2025

(\$100,000-\$499,999 over 10 years)

Zareh Nalbandian, Animal Logic Entertainment
Chapter Arete No. 3, Order of AHEPA, Daughters of Penelope
The Byrnes Foundation
Andrew Cameron AM and Cathy Cameron, Andrew Cameron Family Foundation
Edward Federman, Federman Family Foundation
Girgensohn Foundation
Helpmann Family Foundation
Peter Ivany AO and Sharon Ivany, Ivany Foundation
Margaret Kirby
David and Margot Lowy, Lowy Foundation
The Luminis Foundation
Ron and Michelle Malek
Roy and Cindy Manassen
The Penn Foundation
Ian Potter Foundation
Justin and Joanna Ryan
Seaborn, Broughton & Walford Foundation
Jim Sharman AO
TAG Family Foundation
Gary and Janine Wolman
Anonymous

Silver Patrons 2020-2025

(\$50,000-\$99,999 over 5 years)

David Cielak
Keir Foundation
Andrew Michael and Michele Brooks
William Rubensohn Foundation

Supporting Patrons 2020-2025

(\$25,000-\$49,999 over 5 years)

Brian Abel
Roy and Sandy Abrams
June Baker
Campbell Edwards Trust
Michael Hassett
Anthony and Jacqueline Kerwick
James N. Kirby Foundation
Laidlaw Foundation
James and Melissa Marshall
Screen Australia
The Serpentine Foundation
Shanahan Management
Ezekiel Solomon AM
Professor Ross Steele AM
The WeirAnderson Foundation

Major Partner

Technical Direction Company (TDC)

Corporate Partners

Prime Video
YouTube

Corporate Sponsors

Ingham's
Netflix

Corporate Supporters

Finch
KAWAI
Nepenthe

Behind The Scenes Supporters

\$10,000 – \$24,999

Angus Aitken, Dylan Alcott Foundation, Brookwil Pty Ltd, Earl and Katie Evans

\$5,000 – \$9,999

Ballard Property Group, Bennelong Event Hire, Bowness Family Foundation, Chong Family Endowment, Noel Cislowski AM and Hetty Cislowski, Jack and Sharon Cowin, Paul Dainty AO, Charles Graham, Eileen Hollings, Jones Theatrical Group, The Big Group, Paula Liveris and Andrew Liveris AO, John Marshall and Gail Marshall OAM, Julianne Maxwell, Garry McQuinn, Sarah Miller AM, Petersen Family Foundation, Louise Taggart and Peter Homel, David and Lorraine Winterbottom

\$1,200 – \$4,999

Professor Nadia Badawi AM and Dr John Keogh, Ted Blamey, Jamie Campbell, Ian Collie, Warwick Cooper, Colin Fong, Donella and Quintin Freeman, Lisa Hamilton and Rob White, Kate Hayward, Liz Hughes, Hilary Hughes and Gary Verskey, Andrew Jackson, Craig Klement, Kunal Lakhani, Julia Mant, Emeritus Professor Elizabeth More AM, Chris Ramos, Peter Reeve and Jaycen Fletcher, The Kate and Stephen Shelmerdine Family Foundation, Richard Stuart, Victoria Taylor, Theatre Royal Sydney, Janet Tomi, Christopher Webber and Christopher Cosier, Kathy White, Anonymous (1)

\$500 – \$1,199

Kirsty Albert, Sam Archer, Mandy Foley, Anthony Klein, Christopher Mapp, Sue Milliken, The Honourable Richard Refshauge AM SC and Barbara Refshauge, Tony de Saxe and Coleen de Saxe, Ann and Quinn Sloan, Nick Tobias and Dana Lewis

\$100 – \$499

Jennifer Bowen, Sarah Brasch, Hans Britz, Anne Bruning, Russell Chandler, Dr Peter Cooke AM, Sharon Cowin, Kevin Farmer, Robert Furley, Wendy Gray, Amelia Hart

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

2025 Awards

Annette Ribbons Award for Excellence in Costume Practice
Keith Bain OAM Award for Movement
Laurie Cowled AM Placement Fellowship
The Frederick J Gibson Fellowship
The Gloria Payton Foundation and the Gloria Dawn Foundation Fellowships
NIDA X Awards
Loudon Sainthill Travelling Fellowship
The Leslie Walford AM Award

Scholarships

Roy and Sandy Abrams Scholarship
Nanette and Stephen Ainsworth Scholarship
Animal Logic Entertainment Scholarships
ARA First Nations Scholarship
Ballard Property Group Scholarship
The Balnaves Foundation First Nations Scholarships
Andrew and Andrea Banks Scholarship
The Bowness Family Foundation Scholarship
Andrew Cameron AM and Cathy Cameron Scholarships
Chrysanthy and Tessa Mallos Memorial Scholarship
David Cielak Scholarships
Tracie Cielak Scholarship
Noel Cislowski AM and Hetty Cislowski Scholarship
Ruth Cowled Memorial Scholarship
Paul Dainty AO Scholarship
Susie Dickson Scholarship
Helen Dumbrell Scholarships
Dylan Alcott Foundation Scholarship
The Evans Family Scholarship
Tim Fairfax AC Scholarships
Federman Family Foundation Scholarships
Finch Scholarships
Foundation Theatres Scholarship
The Frank Thring Scholarships
The Ben Gannon AO Scholarship
Mel Gibson and Village Roadshow Scholarships
Gillespie/Price Scholarship
Helpmann Family Fellowships
Ingham's First Nations Scholarships
Anthony and Jacqueline Kerwick Scholarship
Margaret Kirby Scholarship
Laidlaw Foundation Scholarship
Robyn Lassman Scholarship
Paula Liveris and Andrew Liveris AO Scholarship
James and Melissa Marshall Scholarship
John and Gail Marshall Scholarship
JONES Theatrical Group Scholarship
Garry McQuinn Scholarship
Andrew Michael and Michele Brooks Scholarship
Sarah Miller AM Scholarship
NIDA Scholarships
The Dawn O'Donnell Scholarships
Donald and Leslie Parsonage Scholarship
June Penn Scholarship
Prime Video Scholarships
The Hon. Richard Refshauge AM SC and Barbara Refshauge Scholarship
The J.G. Reynolds Memorial Scholarships
Geoffrey Richards Memorial Scholarship
Seaborn, Broughton & Walford Foundation Scholarships
Serpentine Foundation Scholarships
Shanahan Management Scholarship
The Professor Ross Steele AM Scholarship
Sandra and Barry Smorgon Family Foundation Scholarships
Ezekiel Solomon AM Scholarship
Technical Direction Company (TDC) Scholarship
Brian Walsh Memorial Scholarships
WeirAnderson Foundation Scholarship
William Rubensohn Foundation Scholarships
David and Lorraine Winterbottom Scholarship
YouTube Scholarships

Principal Partner



Principal Patron
First Nations Program



Major Partner



Corporate Partners



Sponsors



Supporters



ANDREW CAMERON
FAMILY FOUNDATION



KAWAI



Australian Government
Department of Infrastructure,
Transport, Regional Development,
Communications, Sport and the Arts

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

NIDA RAISE THE CURTAIN





STAFF



PEOPLE AND CULTURE



Significant investment in learning, development, and wellbeing ensured our staff were supported to grow and thrive.

2025 was a year of consolidation and continued growth for NIDA, building on strong foundations while expanding the reach, depth, and impact of our work.

Across our programs and operations, our commitment to creativity, excellence, innovation, and collaboration strengthened connections across the organisation and delivered meaningful outcomes for staff, students, and the broader creative community.

NIDA continued to foster a workplace and learning environment grounded in equity, respect, and belonging. We are committed to ensuring our people and practices are inclusive, culturally aware, and future-focused. This year, we collaborated with the First Nations team to embed cultural perspectives across key programs, supporting a more inclusive and respectful organisational culture.

Our Respect@Work commitments matured through expanded inclusion training and compliance education for staff and students. Targeted neurodiversity inclusion programs enhanced capability across all teams, and we commenced work on our first Disability Inclusion Action Plan, reinforcing our commitment to accessible and inclusive physical environments.

Significant investment in learning, development, and wellbeing ensured our staff were supported to grow and thrive. Programs were informed by employee feedback, leadership consultation, and organisational priorities, balancing mandatory compliance training with professional development that builds leadership capability, strengthens student outcomes, and fosters sustainable performance in a high-performing creative environment.

Wellbeing and psychosocial safety were further prioritised through enhanced support services, mental health first-aid training, and structured conversations around workplace stress, risk and psychological safety, embedding wellbeing as a shared responsibility across the organisation.

The progress achieved in 2025 across culture, capability, and care positions NIDA to continue evolving with purpose, deepening our impact, strengthening our community, and contributing meaningfully to the performing arts industry and Australia's broader cultural landscape.

NIDA STAFF as at 31 December 2025

NIDA Executive

Chief Executive Officer: Liz Hughes
Director, Learning and Innovation: Andrew Comrie
Director, First Nations and Outreach: Travis Cardona
Director, Partnerships and Engagement: Hugh Baldwin
Director, Commercial Development: Wendy Gray
Director, People and Culture: Zoe Diamond
Chief Finance and Operations Officer: Mike Worner

Learning and Innovation

Learning and Innovation Management Team

Deputy Director, Learning and Innovation: Jack Thomson
Deputy Director, Learning and Innovation (VET): Mark Gaal
Artistic Director in Residence: David Berthold
Head of Academic Development and Research:
 Dr Suzanne Osmond
Head of Quality and Compliance: Trichelle Massy-Greene

BFA Acting

Course Leader and Head of Acting: John Bashford
Head of Movement: Gavin Robins
Head of Music: Dr Nicole Stinton
Head of Voice: Simon Masterton
Associate Lecturer: Clara Voda
Senior Course Coordinator: Bianca Willson

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: Bob Cousins
Senior Lecturer: Stephen Curtis
Senior Course Coordinator: Rebecca Paling

BFA Props and Effects

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

BFA Set Construction Technologies

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

BFA Technical Theatre and Stage Management (TTSM)

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

BFA and MFA Commons Subjects

Senior Lecturer and Course Convenor: Belinda Hoare
Lecturer: Dr James Dalton
Lecturer: Dr Maria White

MFA Cultural Leadership

Course Leader: Amanda McDonald Crowley
Senior Lecturer, Cultural Leadership: Dr Gorkem Acaroglu
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 and Training (VET)

Head of Diploma of Musical Theatre and Diploma of Stage and Screen Performance: Darren Yap
Head of Diploma of Live Production and Technical Services:
 Loretta Sancataldo
Manager, Vocational Studies: Govinda Roser-Finch
Academic Administrator, Vocational Studies: Rhiaan Marquez

Producing Team

Producer: Diane Misirdjieff
Production Manager: Kate Gandy

NIDA Future Centre

Head of NIDA Future Centre: Beth Shulman

Student Services and Operations

Head of Student Services and Operations: Clare Jones
Senior Counsellor: Kareena Hodgson
Counsellor: Helle Luckman
Administration and Student Records Officer: Brendan Zlatkis
Admissions and Scholarships Officer: Elizabeth Burton
Administration and Student Engagement Officer: Kate Rankine
Administration and Academic Officer: Dr James Marland
Student Services Assistant: Scarlett Johnson
Digital Learning Designer: Josh Ferris
Librarian: Ross Bruzzese
Librarian Assistant: Liana Piccoli

CEO Office and First Nations Team

Elder in Residence: Matthew Doyle
First Nations Consultant: Rhoda Roberts AO
First Nations, Project and Administration Coordinator:
 Andrea Daniels
Company Secretary: Mary-Lou Donnan
Executive Officer: Jessica Blaxland Ashby

Executive Assistant: Bethany Wooldridge
Head of Strategic Initiatives: Christina Alvarez
Sustainability Manager: Imogen Ross

Partnerships and Engagement

Head of Industry Partnerships and Alumni: Georgia Gilbert
Alumni and Partnerships Manager: Alex Duffy

Development

Head of Development: Lisa Hamilton
Philanthropy Coordinator: Zali Matthews
Corporate Sponsorship Manager: Emily Johnston

NIDA Corporate Training

Head of NIDA Corporate: Terri Martin
Senior Client Relationship Manager: Brenton Wilson
Senior Client Relationship Manager: Suzi Dougherty
Senior Client Relationship Manager: Brenton Wilson
Client Relationship Manager: Rachel Mathewson
Client Relationship Manager: Niamh Donnelly
Business Development Manager: Gabriel Providel
Learning Design Specialist: Elsie Edgerton-Till
Learning Design Specialist: Nicola Parry
Learning Design Specialist: Tessa Winton
Senior Operations Manager: Hannah Gordon (maternity leave)
Operations Supervisor: Peter Hoekstra-Bass
Operations Coordinator: Ada Parker-Minniecon

NIDA Open

Head of NIDA Open: Gillian Meisner-Lemon
Senior Program Manager: Bronwyn Batchelor
Operations Manager: Britt Yates
Operations Manager, Melbourne: Jessica Prinzi
Program Manager, Children: Georgia Blizzard
Program Manager, Youth and Studio Program: Daniella Lacob
Program Manager, National Short Courses: Candace Miles
Program Manager, Offsite NSW and Adult Program: Wil Ridley
Senior Coordinator, Schools Program: Tara McHenry
Coordinator, Children and Young People: Keiren Smith
Melbourne Coordinator: Samuel Bjorndahl
Co-Ordinator, Studios and Online: Dimitra Harvey
Co-Ordinator, Offsite and Adults: Barbara Papathanasopoulos
Operations Co-Ordinator: Alex Smith
Customer Service & Administration Assistant: Matt Bostock
Customer Service & Administration Assistant: Kate Bubalo

Marketing and Communications

Head of Marketing and Communications:
 Amy Goodhew-Banks
Senior Marketing Manager: Alicia Emery
Marketing Manager: Krista Tanuwibawa
Student Recruitment Manager: Lea Riley
Creative Services Manager: Linda Chang

Communications and Social Media Officer: Alix McClellan
Digital Content Coordinator: Amy Joyce
Marketing and Communications Coordinator: Kat Johnson

Operations and Facilities

Head of Operations: Benjamin McPharlin
Building Services Manager: Barry Carr
WHS Manager: Christine Higgins
Technical Manager: William Yates
Project Lead - Capital Works: Adam Taylor
Operations Coordinator: Freya Jokela
Administrative and Executive Assistant: Brooke Griffin
Senior Building Services: Kevin Laing
Building Services Officer: Gus Jeffery
Staging Supervisor: Dean Pearson
Sound Supervisor: Lachlan Bensley
Lighting Supervisor: Ash Sullivan
AV Store Technician: Octavio Sartoris Llanes

NIDA Theatres

Head of NIDA Theatres: Monica Scagliarini
Client and Venue Hire Services Manager: Bridget Haberecht
Front of House Manager: Lulu Jeffery-Tual
Box Office Coordinator: Peter Thornton
Front of House Coordinator: Megan Bennetts
Reception and Customer Service: Bianca Watkins
Reception and Customer Service: Kylie Kennedy
Administrative and Ticketing Assistant: Joshua Churchill

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
People and Culture, Coordinator: Adam Ayub
Recruitment Coordinator: Nina Hirschfeld

Finance

Financial Controller: Vivien Liu
Finance Manager: Rachel Lau
Payroll Manager: Hanna Pasternak
Financial Analyst: Belen Bueno
Management Accountant: Samriddhi Giri

Information Technology

Systems Application Manager: Basia Kwiatkowska
Records and Archive Manager: Nathan Farrow
Interim Head of IT: Sebastien Henry
Systems Engineer: Massoud Albitar
Systems Engineer: Payman Ghajaramirnezami
Technical Coordinator ICT: Jyoti Bindukar
E-Learning Technologist: Andrew Gates
Salesforce Administrator: Martin Keen

GOVERNANCE



BOARDS AND COMMITTEES

Boards and Committees as at 31 December 2025

NIDA Board of Directors

Catherine West, Chair
Richard Refshauge AM SC, Deputy Chair
Darren Dale, Deputy Chair
Professor Claire Annesley
Carole Campbell
Peter Ivany AO
Anthony Kerwick
Professor Anna Reid
Sigrid Thornton
Sophia Zachariou

Academic Board

Professor Anna Reid, Chair
Emeritus Professor Amanda Lawson
Belinda Maudson
Assoc Professor Mark Ryan
Liz Hughes
Andrew Comrie
Mark Gaal
Jack Thomson
Dr Suzanne Osmond
Corinne Heskett
Jules Hawson, VET Student Rep
Sev Murphy, MFA Student Rep
Rachel Palazzi, SCON President

Audit Finance and Risk Committee

Anthony Kerwick, Chair
Richard Refshauge AM SC
Carole Campbell
Liz Hughes
Mike Worner

Governance, Nominations and Remuneration Committee

Catherine West, Chair
Richard Refshauge AM SC, Deputy Chair
Darren Dale
Anthony Kerwick
Professor Anna Reid
Liz Hughes





“ NIDA IS AN
EXTRAORDINARY
PLACE. I’M CONSTANTLY
AMAZED BY THE
BREADTH AND OUTPUT
OF ITS STUDENTS
AND ALUMNI.

Sigrid Thornton
NIDA Board Member



FINANCE REPORT

The National Institute of Dramatic Art

ABN 99 000 257 741

Financial Report - 31 December 2025

The National Institute of Dramatic Art

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31 December 2025

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General information

The financial statements cover The National Institute of Dramatic Art as an individual entity. The financial statements are presented in Australian dollars, which is The National Institute of Dramatic Art's functional and presentation currency.

The National Institute of Dramatic Art ('NIDA') is a not-for-profit unlisted public company limited by guarantee, incorporated and domiciled in Australia. NIDA is a registered charity with the Australian Charities and Not-for-Profit Commission. Its registered office and principal place of business are:

215 Anzac Parade,
Kensington NSW 2033.

Principal activities

The Company'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 the Company during the year.

The financial statements were authorised for issue, in accordance with a resolution of directors, on 18 May 2026. The directors have the power to amend and reissue the financial statements.

**The National Institute of Dramatic Art
Statement of profit or loss and other comprehensive income
For the year ended 31 December 2025**

	Note	2025 \$	Restated 2024 \$
Revenue			
Other income	4	40,795,436	36,670,473
	5	2,314,026	2,123,508
		<u>43,109,462</u>	<u>38,793,981</u>
Interest income		135,688	185,928
Expenses			
Teaching program expenses		(12,092,755)	(10,155,889)
Open, corporate and VET expenses		(7,040,172)	(9,072,569)
Expenses associated with venue rental revenue		(1,420,903)	(1,416,934)
Library expenses		(307,032)	(294,021)
Building and maintenance expenses		(5,122,438)	(5,303,715)
Other expenses		(2,267,496)	(1,793,593)
Finance costs	6	(12,839)	(26,523)
Administration expenses		<u>(11,744,448)</u>	<u>(10,549,113)</u>
Surplus for the year		3,237,067	367,552
Other comprehensive income for the year		-	-
Total comprehensive income for the year		<u><u>3,237,067</u></u>	<u><u>367,552</u></u>

Refer to note 3 for detailed information on restatement of comparatives.

**The National Institute of Dramatic Art
Statement of financial position
As at 31 December 2025**

	Note	2025 \$	Restated 2024 \$
Assets			
Current assets			
Cash and cash equivalents	7	9,776,529	7,465,034
Trade and other receivables	8	2,022,911	1,697,745
Prepayments		422,582	969,612
Total current assets		<u>12,222,022</u>	<u>10,132,391</u>
Non-current assets			
Right-of-use assets	9	90,495	322,753
Property, plant and equipment	10	5,397,600	2,901,032
Intangibles	11	2,967	72,562
Total non-current assets		<u>5,491,062</u>	<u>3,296,347</u>
Total assets		<u>17,713,084</u>	<u>13,428,738</u>
Liabilities			
Current liabilities			
Trade and other payables	12	1,813,900	1,584,768
Contract liabilities	13	3,739,184	3,110,458
Lease liabilities	14	144,583	272,894
Employee benefits	15	1,837,485	1,749,692
Provisions		425,088	150,000
Total current liabilities		<u>7,960,240</u>	<u>6,867,812</u>
Non-current liabilities			
Lease liabilities	14	-	147,661
Employee benefits	15	598,333	471,911
Provisions		-	23,910
Total non-current liabilities		<u>598,333</u>	<u>643,482</u>
Total liabilities		<u>8,558,573</u>	<u>7,511,294</u>
Net assets		<u>9,154,511</u>	<u>5,917,444</u>
Equity			
Retained surpluses		9,154,511	5,917,444
Total equity		<u>9,154,511</u>	<u>5,917,444</u>

Refer to note 3 for detailed information on restatement of comparatives.

The above statement of profit or loss and other comprehensive income should be read in conjunction with the accompanying notes

The above statement of financial position should be read in conjunction with the accompanying notes

**The National Institute of Dramatic Art
Statement of changes in equity
For the year ended 31 December 2025**

	Accumulated surplus \$
Balance at 1 January 2024 - previously reported	2,453,564
Effect of restatement (note 3)	<u>3,096,328</u>
Balance at 1 January 2024 - restated	5,549,892
Surplus for the year	367,552
Other comprehensive income for the year	<u>-</u>
Total comprehensive income for the year - restated	<u>367,552</u>
Balance at 31 December 2024	<u>5,917,444</u>
Refer to note 3 for detailed information on restatement of comparatives.	
	Accumulated surplus \$
Balance at 1 January 2025	5,917,444
Surplus for the year	3,237,067
Other comprehensive income for the year	<u>-</u>
Total comprehensive income for the year	<u>3,237,067</u>
Balance at 31 December 2025	<u>9,154,511</u>

**The National Institute of Dramatic Art
Statement of cash flows
For the year ended 31 December 2025**

	Note	2025 \$	Restated 2024 \$
Cash flows from operating activities			
Receipts from customers and contributions (inclusive of GST)		19,104,847	19,592,481
Receipts from grant funding		26,131,002	21,005,185
Payments to suppliers and employees (inclusive of GST)		<u>(38,620,669)</u>	<u>(40,591,487)</u>
		6,615,180	6,179
Interest received		135,688	185,928
Interest and other finance costs paid	6	<u>(12,839)</u>	<u>(26,523)</u>
Net cash from operating activities		<u>6,738,029</u>	<u>165,584</u>
Cash flows from investing activities			
Payments for property, plant and equipment	10	(4,150,562)	(1,447,338)
Payments for intangibles	11	<u>-</u>	<u>(4,450)</u>
Net cash used in investing activities		<u>(4,150,562)</u>	<u>(1,451,788)</u>
Cash flows from financing activities			
Repayment of lease liabilities		<u>(275,972)</u>	<u>(261,407)</u>
Net cash used in financing activities		<u>(275,972)</u>	<u>(261,407)</u>
Net increase/(decrease) in cash and cash equivalents		2,311,495	(1,547,611)
Cash and cash equivalents at the beginning of the financial year		<u>7,465,034</u>	<u>9,012,645</u>
Cash and cash equivalents at the end of the financial year	7	<u>9,776,529</u>	<u>7,465,034</u>
Refer to note 3 for detailed information on restatement of comparatives.			

The above statement of changes in equity should be read in conjunction with the accompanying notes

The above statement of cash flows should be read in conjunction with the accompanying notes

Note 1. Material accounting policy information

The accounting policies that are material to the Company are set out below. The accounting policies adopted are consistent with those of the previous financial year, unless otherwise stated.

New or amended Accounting Standards and Interpretations adopted

The Company has adopted all of the new or amended Accounting Standards and Interpretations issued by the Australian Accounting Standards Board ('AASB') that are mandatory for the current reporting period.

Any new or amended Accounting Standards or Interpretations that are not yet mandatory have not been early adopted.

The adoption of these Accounting Standards and Interpretations did not have any significant impact on the financial performance or position of the Company.

Basis of preparation

These general purpose financial statements have been prepared in accordance with the Australian Accounting Standards - Simplified Disclosures issued by the Australian Accounting Standards Board ('AASB'), the Australian Charities and Not-for-profits Commission Act 2012 as appropriate for not-for-profit oriented entities.

Historical cost convention

The financial statements have been prepared under the historical cost convention.

Critical accounting estimates

The preparation of the financial statements requires the use of certain critical accounting estimates. It also requires management to exercise its judgement in the process of applying the Company's accounting policies. The areas involving a higher degree of judgement or complexity, or areas where assumptions and estimates are significant to the financial statements, are disclosed in note 2.

Revenue and income recognition

One of the two criteria for determining whether AASB 15 or AASB 1058 applies to the recognition of revenue and income of not-for-profit oriented entities is identifying whether a contract has sufficiently specific performance obligations. This is an important and fundamental concept as the specificity of performance obligations (together with enforceability) will determine whether the transaction is accounted for under AASB 1058 (which may result in point in time upfront income recognition) or under AASB 15 (which may require overtime and/or point in time revenue recognition depending on the contract terms of the arrangement). Judgement is required to assess whether a promise is sufficiently specific. Such judgement takes into account any conditions specified in the arrangement, whether explicit or implicit, regarding the promised goods or services.

Revenue recognition policy for revenue (AASB 15)

AASB 15 requires revenue to be recognised when control of a promised good or service is passed to the customer at an amount which reflects the expected consideration.

Revenue is recognised by applying a five-step model as follows:

- (1) Identify the contract with the customer;
- (2) Identify the performance obligations;
- (3) Determine the transaction price;
- (4) Allocate the transaction price; and
- (5) Recognise revenue when (or as) the performance obligations are satisfied.

Revenue is recognised when performance obligations under the contract are passed to the customer at an amount which reflects the expected consideration. The timing of the payment for sale of goods and rendering of services corresponds closely to the timing of satisfaction of the performance obligations. Revenue can be recognised over a period of time or at a point in time depending on when the performance obligation is satisfied.

- Over a period of time – if the performance obligation is satisfied over a period of time, revenue will be recognised by being spread over this period.
- At a point in time – if the performance obligation is satisfied at a point in time, for example, services are delivered, or goods are transferred to customers, revenue is recognised at this point.

Note 1. Material accounting policy information (continued)

Where there is a difference, it will result in the recognition of a receivable, contract asset or contract liability. AASB 15 Revenue from contracts with customers ("AASB 15") requires presentation of the following items separately in the statement of financial position:

- (i) Contract asset for the right to consideration in exchange for services that have transferred to a customer;
- (ii) Contract liability for the obligation to transfer services to a customer for which the Company has received consideration (or an amount of consideration is due) from the customer; and
- (iii) Receivable for the right to consideration that is unconditional (only the passage of time is required before payment of that consideration is due).

Revenue recognition from contracts is subject to assessment of the extent of specificity of performance obligations. Income streams recognised under AASB 15 include grant funding, service fees and any other income agreements that are enforceable and carry specific performance obligations.

Rendering of 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.

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.

Sponsorships

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.

Revenue recognition policy for revenue streams which are either not enforceable or do not have sufficiently specific performance obligations (AASB 1058)

Grant income for which there are not sufficiently specific performance obligations is brought to account when received in accordance with AASB 1058.

Donations

Monetary donations are recognised as revenue when the Company gains control of the contribution or the right to receive the contribution. Non-monetary donations, in-kind goods and services are not recognised as revenue where they cannot be reliably measured.

Bursaries and student support

Bursaries and student support income, which is received from NIDA Foundation Trust is recognised as income when the Company gains control of the amounts or the right to receive the amount.

Other income

Interest

Interest income is recognised as interest accrues using the effective interest method. This is a method of calculating the amortised cost of a financial asset and allocating the interest income over the relevant period using the effective interest rate, which is the rate that exactly discounts estimated future cash receipts through the expected life of the financial asset to the net carrying amount of the financial asset.

Note 1. Material accounting policy information (continued)

Volunteer services

The Company has elected not to recognise volunteer services as either revenue or other form of contribution received. As such, any related consumption or capitalisation of such resources received is also not recognised.

Income tax

As the Company is a charitable institution in terms of subsection 50-5 of the Income Tax Assessment Act 1997, as amended, it is exempt from paying income tax.

Current and non-current classification

Assets and liabilities are presented in the statement of financial position based on current and non-current classification.

An asset is classified as current when: it is either expected to be realised or intended to be sold or consumed in the Company's normal operating cycle; it is held primarily for the purpose of trading; it is expected to be realised within 12 months after the reporting period; or the asset is cash or cash equivalent unless restricted from being exchanged or used to settle a liability for at least 12 months after the reporting period. All other assets are classified as non-current.

A liability is classified as current when: it is either expected to be settled in the Company's normal operating cycle; it is held primarily for the purpose of trading; it is due to be settled within 12 months after the reporting period; or there is no right at the end of the reporting period to defer the settlement of the liability for at least 12 months after the reporting period. All other liabilities are classified as non-current.

Cash and cash equivalents

Cash and cash equivalents includes cash on hand, deposits held at call with financial institutions, other short-term, highly liquid investments with original maturities of three months or less that are readily convertible to known amounts of cash and which are subject to an insignificant risk of changes in value.

Trade and other receivables

Trade and other receivables are stated at their amortised cost less allowance for expected credit losses.

The Company has applied the simplified approach to measuring expected credit losses, which uses a lifetime expected loss allowance. To measure the expected credit losses, trade receivables have been grouped based on days overdue.

Other receivables are recognised at amortised cost, less any allowance for expected credit losses.

Property, plant and equipment

Plant and equipment is stated at historical cost less accumulated depreciation and impairment. Historical cost includes expenditure that is directly attributable to the acquisition of the items.

Depreciation is calculated on a straight-line basis to write off the net cost of each item of property, plant and equipment over their expected useful lives as follows:

<i>Class of asset</i>	<i>Expected useful life</i>
Leasehold improvements	2-5 years
Plant and equipment	2-10 years

The residual values, useful lives and depreciation methods are reviewed, and adjusted if appropriate, at each reporting date.

An item of property, plant and equipment is derecognised upon disposal or when there is no future economic benefit to the Company. Gains and losses between the carrying amount and the disposal proceeds are taken to profit or loss.

Right-of-use assets

A right-of-use asset is recognised at the commencement date of a lease. The right-of-use asset is measured at cost, which comprises the initial amount of the lease liability, adjusted for, as applicable, any lease payments made at or before the commencement date net of any lease incentives received, any initial direct costs incurred, and an estimate of costs expected to be incurred for dismantling and removing the underlying asset, and restoring the site or asset.

Note 1. Material accounting policy information (continued)

Right-of-use assets are depreciated on a straight-line basis over the unexpired period of the lease or the estimated useful life of the asset, whichever is the shorter. Where the Company expects to obtain ownership of the leased asset at the end of the lease term, the depreciation is over its estimated useful life. Right-of use assets are subject to impairment or adjusted for any remeasurement of lease liabilities.

The Company has elected not to recognise a right-of-use asset and corresponding lease liability for short-term leases with terms of 12 months or less and leases of low-value assets. Lease payments on these assets are expensed to profit or loss as incurred.

Intangible assets

Intangible assets acquired as part of a business combination, other than goodwill, are initially measured at their fair value at the date of the acquisition. Intangible assets acquired separately are initially recognised at cost. Indefinite life intangible assets are not amortised and are subsequently measured at cost less any impairment. Finite life intangible assets are subsequently measured at cost less amortisation and any impairment. The gains or losses recognised in profit or loss arising from the derecognition of intangible assets are measured as the difference between net disposal proceeds and the carrying amount of the intangible asset. The method and useful lives of finite life intangible assets are reviewed annually. Changes in the expected pattern of consumption or useful life are accounted for prospectively by changing the amortisation method or period.

Software

Significant costs associated with software are deferred and amortised on a straight-line basis over the period of their expected benefit, being their finite life of 3-5 years.

Impairment of non-financial assets

Non-financial assets are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount may not be recoverable. An impairment loss is recognised for the amount by which the asset's carrying amount exceeds its recoverable amount.

Recoverable amount is the higher of an asset's fair value less costs of disposal and value-in-use. The value-in-use is the present value of the estimated future cash flows relating to the asset using a pre-tax discount rate specific to the asset or cash-generating unit to which the asset belongs. Assets that do not have independent cash flows are grouped together to form a cash-generating unit.

Trade and other payables

These amounts represent liabilities for goods and services provided to the Company prior to the end of the financial year and which are unpaid. Due to their short-term nature they are measured at amortised cost and are not discounted. The amounts are unsecured and are usually paid within 30 days of recognition.

Contract liabilities

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

Lease liabilities

A lease liability is recognised at the commencement date of a lease. The lease liability is initially recognised at the present value of the lease payments to be made over the term of the lease, discounted using the interest rate implicit in the lease or, if that rate cannot be readily determined, the Company's incremental borrowing rate. Lease payments comprise of fixed payments less any lease incentives receivable, variable lease payments that depend on an index or a rate, amounts expected to be paid under residual value guarantees, exercise price of a purchase option when the exercise of the option is reasonably certain to occur, and any anticipated termination penalties. The variable lease payments that do not depend on an index or a rate are expensed in the period in which they are incurred.

Lease liabilities are measured at amortised cost using the effective interest method. The carrying amounts are remeasured if there is a change in the following: future lease payments arising from a change in an index or a rate used; residual guarantee; lease term; certainty of a purchase option and termination penalties. When a lease liability is remeasured, an adjustment is made to the corresponding right-of-use asset, or to profit or loss if the carrying amount of the right-of-use asset is fully written down.

Note 1. Material accounting policy information (continued)

Provisions

Provisions are recognised when the Company has a present (legal or constructive) obligation as a result of a past event, it is probable the Company will be required to settle the obligation, and a reliable estimate can be made of the amount of the obligation. The amount recognised as a provision is the best estimate of the consideration required to settle the present obligation at the reporting date, taking into account the risks and uncertainties surrounding the obligation. If the time value of money is material, provisions are discounted using a current pre-tax rate specific to the liability. The increase in the provision resulting from the passage of time is recognised as a finance cost.

Employee benefits

Short-term employee benefits

Liabilities for wages and salaries, including non-monetary benefits, annual leave and long service leave expected to be settled wholly within 12 months of the reporting date are measured at the amounts expected to be paid when the liabilities are settled.

Other long-term employee benefits

The liability for annual leave and long service leave not expected to be settled within 12 months of the reporting date are measured at the present value of expected future payments to be made in respect of services provided by employees up to the reporting date using the projected unit credit method. Consideration is given to expected future wage and salary levels, experience of employee departures and periods of service. Expected future payments are discounted using market yields at the reporting date on national government bonds with terms to maturity and currency that match, as closely as possible, the estimated future cash outflows.

Defined contribution superannuation expense

Contributions to defined contribution superannuation plans are expensed in the period in which they are incurred.

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 \$643,473 received during the year (2024: \$581,313), \$ 643,473 was spent for bursaries, scholarships, and capital expenditure during the year.

Comparatives

Where necessary, comparative figures have been reclassified to conform with the changes in presentation in the current year.

Note 2. Critical accounting judgements, estimates and assumptions

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the reported amounts in the financial statements. Management continually evaluates its judgements and estimates in relation to assets, liabilities, contingent liabilities, revenue and expenses. Management bases its judgements, estimates and assumptions on historical experience and on other various factors, including expectations of future events, management believes to be reasonable under the circumstances. The resulting accounting judgements and estimates will seldom equal the related actual results. The judgements, estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities (refer to the respective notes) within the next financial year are discussed below.

Revenue recognition

To determine if a grant contract should be accounted for under AASB 1058 or AASB 15, the company has to determine if the contract is 'enforceable' and contains 'sufficiently specific' performance obligations. When assessing if the performance obligations are 'sufficiently specific', the company has applied significant judgement in this regard by performing a detailed analysis of the terms and conditions contained in the grant contracts, review of accompanying documentation and holding discussions with relevant parties. Income recognition from grants received by the company has been appropriately accounted for under AASB 1058 or AASB 15 based on the assessment performed.

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.

Note 3. Restatement of comparatives

During the current financial year, the Company undertook a detailed reassessment of the recognition of certain balances, including 'Grants-in-advance' presented within 'Contract Liabilities' on the Statement of Financial Position and the recognition of leasehold improvements and building and maintenance expenses. This reassessment was performed following a review of the underlying arrangements and prior period accounting treatment.

As a result of this review, the Company determined that the prior period accounting treatment did not correctly reflect the substance of these arrangements, and the comparative information has therefore been restated. Accordingly, the comparative information for the year ended 31 December 2024 has been restated. This has required adjustments to the Statement of profit or loss and other comprehensive income, Statement of Financial Position, Statement of Changes in Equity and Statement of Cash Flows. The adjustments have been reflected retrospectively in accordance with AASB 108 Accounting Policies, Changes in Accounting Estimates and Errors. The effect of the restatement on previously reported amounts is summarised in the table below:

Statement of profit or loss and other comprehensive income

	2024 \$ Reported	\$ Adjustment	2024 \$ Restated
Extract			
Expenses			
Building and maintenance expenses	(5,603,188)	299,473	(5,303,715)
Surplus for the year	68,079	299,473	367,552
Other comprehensive income for the year	-	-	-
Total comprehensive income for the year	<u>68,079</u>	<u>299,473</u>	<u>367,552</u>

Statement of financial position at the end of the earliest comparative period

	2024 \$ Reported	\$ Adjustment	2024 \$ Restated
Extract			
Assets			
Non-current assets			
Property, plant and equipment	1,001,032	1,900,000	2,901,032
Total non-current assets	1,396,347	1,900,000	3,296,347
Total assets	<u>11,528,738</u>	<u>1,900,000</u>	<u>13,428,738</u>
Liabilities			
Current liabilities			
Contract liabilities	4,606,259	(1,495,801)	3,110,458
Total current liabilities	8,363,613	(1,495,801)	6,867,812
Total liabilities	<u>9,007,095</u>	<u>(1,495,801)</u>	<u>7,511,294</u>
Net assets	<u>2,521,643</u>	<u>3,395,801</u>	<u>5,917,444</u>
Equity			
Retained surpluses	2,521,643	3,395,801	5,917,444
Total equity	<u>2,521,643</u>	<u>3,395,801</u>	<u>5,917,444</u>

The National Institute of Dramatic Art
Notes to the financial statements
31 December 2025

Note 3. Restatement of comparatives (continued)

Statement of cash flows

Extract	2024 \$ Reported	\$ Adjustment	2024 \$ Restated
Cash flows from operating activities			
Payments to suppliers and employees (inclusive of GST)	(41,830,225)	1,238,738	(40,591,487)
Net cash from/(used in) operating activities	(1,073,154)	1,238,738	165,584
Cash flows from investing activities			
Payments for property, plant and equipment	(208,600)	(1,238,738)	(1,447,338)
Net cash used in investing activities	(213,050)	(1,238,738)	(1,451,788)
Cash flows from financing activities			
Net cash used in financing activities	(261,407)	-	(261,407)
Net decrease in cash and cash equivalents	(1,547,611)	-	(1,547,611)
Cash and cash equivalents at the beginning of the financial year	9,012,645	-	9,012,645
Cash and cash equivalents at the end of the financial year	7,465,034	-	7,465,034

Note 4. Revenue

Revenue recognised under AASB 15 Revenue from Contracts with Customers:	2025 \$	2024 \$
Student fees – full-time program	5,987,488	5,432,123
Open and Corporate programs	7,976,768	8,328,114
Rental of venue and associated revenue	1,819,553	1,897,421
Government funding (refer details below)	24,881,210	20,910,744
Sundry revenue	130,417	102,071
	40,795,436	36,670,473

Government funding is from the following sources:

Federal government	2025 \$	2024 \$
Operating grant	21,603,002	19,957,763
Capital works grant	3,278,208	952,981
	24,881,210	20,910,744

Disaggregation of revenue:

Recognised over a period of time	2025 \$	2024 \$
	40,795,436	36,670,473

The National Institute of Dramatic Art
Notes to the financial statements
31 December 2025

Note 5. Other income

Income recognised under AASB 1058	2025 \$	2024 \$
Donations – NIDA Fund	643,473	581,313
Donations – NIDA Foundation Trust	575,416	436,835
Bursaries and student support – NIDA Foundation Trust	1,095,137	1,105,360
	2,314,026	2,123,508

Note 6. Expenses

	2025 \$	Restated 2024 \$
Surplus includes the following specific expenses:		
<i>Depreciation and amortisation expense</i>		
Right-of-use assets	232,258	264,428
Property, plant and equipment	1,653,994	1,292,904
Intangible assets	19,140	160,658
Total depreciation and amortisation expense	1,905,392	1,717,990
<i>Finance costs</i>		
Interest and finance charges paid/payable on lease liabilities	12,839	26,523
<i>Leases</i>		
Short-term and low-value assets lease payments	27,704	-
<i>Superannuation expense</i>		
Defined contribution superannuation expense	2,538,777	2,350,459
<i>Write off of assets</i>		
Intangibles	50,455	603,386

Refer to note 3 for detailed information on restatement of comparatives.

Note 7. Cash and cash equivalents

Current assets	2025 \$	2024 \$
Cash on hand	14,842	-
Cash at bank	3,761,687	3,465,034
Cash on deposit	6,000,000	4,000,000
	9,776,529	7,465,034

**The National Institute of Dramatic Art
Notes to the financial statements
31 December 2025**

Note 8. Trade and other receivables

	2025 \$	2024 \$
<i>Current assets</i>		
Trade receivables	1,359,223	1,578,034
Less: Allowance for expected credit losses	(77,136)	(134,275)
Trade and other receivables, net	<u>1,282,087</u>	<u>1,443,759</u>
Related party receivable from NIDA Foundation Trust (note 19)	<u>740,824</u>	<u>253,986</u>
Total trade and other receivables	<u><u>2,022,911</u></u>	<u><u>1,697,745</u></u>

Note 9. Right-of-use assets

	2025 \$	2024 \$
<i>Non-current assets</i>		
Buildings - right-of-use	322,753	587,181
Less: Accumulated depreciation	(232,258)	(264,428)
	<u>90,495</u>	<u>322,753</u>

The Company leases premises for operational use. The balance relates to a leased property in Melbourne which is due to expire within 12 months.

Reconciliations

Reconciliations of the written down values at the beginning and end of the current financial year are set out below:

	Buildings \$
Balance at 1 January 2025	322,753
Depreciation expense	(232,258)
Balance at 31 December 2025	<u>90,495</u>

Note 10. Property, plant and equipment

	2025 \$	Restated 2024 \$
<i>Non-current assets</i>		
Leasehold improvements - at cost	9,037,531	5,781,451
Less: Accumulated depreciation	(5,089,522)	(3,881,451)
	<u>3,948,009</u>	<u>1,900,000</u>
Plant and equipment - at cost	8,569,737	7,711,442
Less: Accumulated depreciation	(7,120,146)	(6,710,410)
	<u>1,449,591</u>	<u>1,001,032</u>
	<u><u>5,397,600</u></u>	<u><u>2,901,032</u></u>

**The National Institute of Dramatic Art
Notes to the financial statements
31 December 2025**

Note 10. Property, plant and equipment (continued)

Reconciliations

Reconciliations of the written down values at the beginning and end of the current financial year are set out below:

	Leasehold improvements \$	Plant and equipment \$
Balance at 1 January 2025 - restated	1,900,000	1,001,032
Additions	3,256,080	894,482
Depreciation expense	(1,208,071)	(445,923)
Balance at 31 December 2025	<u>3,948,009</u>	<u>1,449,591</u>

Refer to note 3 for detailed information on restatement of comparatives.

Note 11. Intangibles

	2025 \$	2024 \$
<i>Non-current assets</i>		
Software - at cost	2,092,466	2,269,986
Less: Accumulated amortisation	(2,089,499)	(2,197,424)
	<u>2,967</u>	<u>72,562</u>

Reconciliations

Reconciliations of the written down values at the beginning and end of the current financial year are set out below:

	Software \$
Balance at 1 January 2025	72,562
Write off of assets	(50,455)
Amortisation expense	(19,140)
Balance at 31 December 2025	<u>2,967</u>

Note 12. Trade and other payables

	2025 \$	2024 \$
<i>Current liabilities</i>		
Trade payables	365,012	270,870
Accrued expenses	1,142,306	987,740
Other payables	306,582	326,158
	<u>1,813,900</u>	<u>1,584,768</u>

**The National Institute of Dramatic Art
Notes to the financial statements
31 December 2025**

Note 13. Contract liabilities

	2025 \$	Restated 2024 \$
<i>Current liabilities</i>		
Grants-in-advance	1,249,792	-
Open and Corporate program fees in-advance	2,131,162	2,763,024
Other contract liabilities	358,230	347,434
	<u>3,739,184</u>	<u>3,110,458</u>

Refer to note 3 for detailed information on restatement of comparatives.

Note 14. Lease liabilities

	2025 \$	2024 \$
<i>Current liabilities</i>		
Lease liability	144,583	272,894
<i>Non-current liabilities</i>		
Lease liability	-	147,661
	<u>144,583</u>	<u>420,555</u>
<i>Future lease payments</i>		
Future lease payments are due as follows:		
Within one year	147,201	287,988
One to five years	-	184,206
	<u>147,201</u>	<u>472,194</u>

Note 15. Employee benefits

	2025 \$	2024 \$
<i>Current liabilities</i>		
Annual leave	1,508,418	1,413,501
Long service leave	329,067	336,191
	<u>1,837,485</u>	<u>1,749,692</u>
<i>Non-current liabilities</i>		
Long service leave	598,333	471,911
	<u>2,435,818</u>	<u>2,221,603</u>

**The National Institute of Dramatic Art
Notes to the financial statements
31 December 2025**

Note 16. Remuneration of auditors

During the financial year the following fees were paid or payable for services provided by Grant Thornton Audit Pty Ltd, the auditor of the Company and its network firms:

	2025 \$	2024 \$
<i>Audit services - Grant Thornton Audit Pty Ltd</i>		
Audit of the financial statements	78,450	71,100
<i>Other services - Grant Thornton Australia Limited</i>		
Assistance with the compilation of financial statements	6,300	2,250
	<u>84,750</u>	<u>73,350</u>

Note 17. Contingent liabilities

As at year end 31 December 2025, there are security deposit guarantees of \$35,798 (2024: \$35,978) secured against term deposits at note 7.

Note 18. Commitments

The Company had no commitments for expenditure as at 31 December 2025 and 31 December 2024.

Note 19. Related party transactions

*Key management personnel
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. The aggregate compensation made to other members of key management personnel, including executives, leaders and other senior management responsible for key decision-making, of the Company is set out below:

	2025 \$	2024 \$
Aggregate compensation	<u>2,479,028</u>	<u>2,055,791</u>
<i>Amounts donated by key managerial personnel to the NIDA student fund:</i>		
	<u>37,000</u>	<u>-</u>

Transactions with related parties

There have been related party transactions between the Company and The NIDA Foundation Trust ("Trust") during the year. The Company and the Trust are both parties to a memorandum of understanding ("MOU") which includes agreement between both parties that funds raised in the name of the Company by the Trust should not be used to fund other entities other than the Company, for an agreed amount of support from the Trust to the Company as agreed by both parties, that the Chairman of the Trust will be a nominated member of the Board of the Company, and that the Chairman of the Company will be nominated as a member of the Boards of the Trustees of the Trust.

**The National Institute of Dramatic Art
Notes to the financial statements
31 December 2025**

Note 19. Related party transactions (continued)

The following transactions occurred with related parties:

	2025	2024
	\$	\$
Sale of goods and services:		
Scholarship / bursary and donation income from the Trust	1,447,900	1,393,548

Receivable from and payable to related parties

The following balances are outstanding at the reporting date in relation to transactions with related parties:

	2025	2024
	\$	\$
Current receivables:		
Trade receivables from other related party (note 8)	740,824	253,986

Loans to/from related parties

There were no loans to or from related parties at the current and previous reporting date.

Terms and conditions

Related party receivables are unsecured, interest free and payable on demand.

Note 20. Economic dependency

The Company 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.

Note 21. Events after the reporting period

No matter or circumstance has arisen since 31 December 2025 that has significantly affected, or may significantly affect the Company's operations, the results of those operations, or the Company's state of affairs in future financial years.

Note 22. Reconciliation of cash flows from operating activities

	2025	Restated
	\$	2024
	\$	\$
Cash flows from operating activities		
Surplus for the year	3,237,067	367,552
Adjustments for:		
Depreciation and amortisation	1,905,392	1,717,990
Net effect of asset write-offs	50,455	603,386
(Increase)/decrease in trade, other receivables and advances	(325,164)	47,345
Decrease/(increase) in prepayments	547,028	(605,290)
Increase/(decrease) in trade and other payables	229,132	(285,024)
Increase in employee benefits	214,215	142,347
Increase in provisions	251,178	173,910
Increase/(decrease) in contract liabilities	628,726	(1,996,632)
Net increase/(decrease) in cash from operating activities	6,738,029	165,584

Refer to note 3 for detailed information on restatement of comparatives.

**The National Institute of Dramatic Art
Responsible entities' declaration
31 December 2025**

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

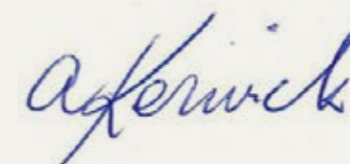
- the attached financial statements and notes comply with the Australian Accounting Standards - Simplified Disclosures and the Australian Charities and Not-for-profits Commission Act 2012 and other mandatory professional reporting requirements;
- the attached financial statements and notes give a true and fair view of the Company's financial position as at 31 December 2025 and of its performance for the financial year ended on that date; and
- there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable.

Signed in accordance with a resolution of directors.

On behalf of the directors



Catherine West
Chair



Anthony Kerwick
Director

18 May 2026

Grant Thornton Audit Pty Ltd
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Grosvenor Place
225 George Street
Sydney NSW 2000
Locked Bag Q800
Queen Victoria Building NSW 1230
T +61 2 8297 2400

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 2025, 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



B Narsey
Partner – Audit & Assurance

Sydney, 18 May 2026

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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 2025 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 (the "Registered Entity") 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 2025 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 Regulation 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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Emphasis of matter – restatement of comparative information

We draw attention to Note 3 of the financial report, which describes the restatement of comparative information due to a correction of a prior period error identified in the current period. Our opinion is not modified in respect of this matter.

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 information included in the Registered Entity's annual report for the year ended 31 December 2025 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 the Registered Entity for the financial report

The Responsible Entities of the Registered Entity are responsible for the preparation of the financial report that gives a true and fair view 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

B Narsey
Partner – Audit & Assurance

Sydney, 18 May 2026



NIDA

National Institute of Dramatic Art