A woman with vibrant orange hair styled in a spiky, punk-like fashion. She is wearing a blue jacket with a white collar and red buttons, over a red top. She is posing with her hands raised, one hand near her head and the other near her chest. The background is dark, and the lighting is dramatic, highlighting her hair and clothing.

NIDA

Annual Report 2023

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

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

Sovereignty was never ceded.

Always was, always will be Aboriginal land.

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



Australian Government

Department of Infrastructure, Transport,
Regional Development and Communications
Office for the Arts

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Image: 2023 Make-up Showcase (Photo: Maja Baska)

About NIDA

VISION

The world’s most wanted storytellers.

PURPOSE

To unlock the power of the performing arts across stage, screen, future media and beyond.

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 and in 2023 it was 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. 89% of our Higher Education students are employed or in further studies within six months of graduating, 92% for VET students.

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

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

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

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

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

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



Image: 2023 Make-up Showcase (Photo: Maja Baska)

NIDA by Numbers 2023



Best Drama School

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



15 Degree Courses

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



900+

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



60+

industry partners hosted student placements



1,000+ Awards

NIDA alumni are recognised globally. 2023 awards include:

- 8 Oscar Awards
- 17 BAFTA Awards
- 3 Tony Awards
- 6 Olivier Awards
- 6 Golden Globe Awards
- 11 Primetime Emmy Awards



100,000+ Visitors to NIDA

- including:
- 71,300** audience members
 - 16,800** performers
 - 13,194** children and adults enrolled in NIDA Open short courses
 - 4,262** adults enrolled in NIDA Corporate Training short courses



22,800

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



90%+ Retention and Employment

BFA and Diploma students complete qualification and are employed or in further studies within 6 months of graduating



My time at NIDA shaped and honed me as an artist and led me to the career I have today. We're now world leaders in Virtual Production and specialists in Unreal Engine and gaming. My story is only one of thousands at NIDA. It's hard to put a value on that.

Mark Grentell
Director, Vision Studios, NIDA alum

NIDA's First Nations Unit is dedicated to enriching the experiences of students, staff, and stakeholders alike by integrating First Nations cultural wisdom, learnings and practices, thus ensuring NIDA is a culturally safe and accessible space for all.

Rhoda Roberts AO
Artist, Performer and Arts Executive

NIDA has produced some of Australia's most prominent artists and technical staff within our industry for decades, and we continue to look to NIDA to provide the requisite pipeline to meet our diverse industry needs.

Kip Williams
Artistic Director, Sydney Theatre Company,
NIDA alum

I can say from personal experience that theatre and film practitioners are leaving NIDA and entering Industry with the greatest skills and attitudes I have seen in years. They are eager, generous, ambitious and prepared. They offer hope, breadth of experience and the desire for connection.

Heather Mitchell AM
Actor, NIDA alum

I am passionate about this wonderful institution's capacity to produce our country's top creative and technical talent and the aptitude of NIDA students to embrace the everchanging landscape in both the screen and stage sectors.

Ian Collie
CEO, Easy Tiger Productions



Chair's Introduction



Noel Staunton
NIDA Chair

Throughout 2023 NIDA continued to deliver a significant impact to the creative arts sector while maintaining a strong focus on the future. Our special thanks go to Jim Sharman, one of Australia's best known theatre artists, whose generous funding supported the creation of the NIDA Future Centre in 2023.

Our CEO, Liz Hughes continued to drive NIDA's move towards greater diversity and inclusion, with the appointment of a Head of First Nations, the introduction of our Reconciliation Action Plan, and the embedding in our curriculum of First Nations learning.

The NIDA Board of Directors were committed throughout the year to ensuring NIDA is a genuinely safe, respectful, and inclusive environment for all.

The Australian Government continued their ongoing support of NIDA in 2023. I thank them for their continued funding, which is crucial to NIDA's sustainability and ongoing performance in the industry.

In June 2023, NIDA celebrated the Class of 2022 at the annual graduation ceremony. We welcomed a theatre full of students, staff and guests including the Hon Tony Burke MP as guest speaker. In addition to awarding degrees to 165 graduates, Annette Shun Wah was awarded the 2023 Honorary Master of Fine Arts in acknowledgement of her innovative and creative work as a writer, director, actor and broadcaster.

Throughout 2023, my final year as Chair of NIDA, I have been delighted to work alongside Deputy Chair, Acting Justice Richard Refshauge and I extend my sincerest appreciation to our group of directors who voluntarily give their time, commitment and expertise to our cause. I extend my gratitude to John Robinson, Chair of the Audit, Finance and Risk Committee, and all Board and Committee members for their contributions throughout the year. In 2023, we welcomed to the Board, Anthony Kerwick and farewellled Rodger Hodgman and Kip Williams as Board Directors. I sincerely thank them for their contribution.

The Academic Board's rigorous quality assurance of NIDA's course offerings, across undergraduate and postgraduate degrees and in vocational education, was outstanding as we moved to renew our curriculum. The Academic Board was chaired by Anna Tregloan and I appreciate her leadership of the committee.

I would also like to acknowledge the NIDA Foundation Trust (NFT) Board. I extend my appreciation to Peter Ivany AO as Chair of the NFT. Throughout 2023, a total of 131 students received financial assistance, made possible by our incredibly dedicated supporters and donors. Without this assistance, many students would not be able to pursue their creative dreams at NIDA.

To our very generous donors, your passion and financial commitment enable NIDA and our students to flourish in Australia and across the world. Thank you for your generosity and enthusiasm, and for your enduring support.

I thank our CEO Liz Hughes and her Executive team and all staff, students, alumni, donors, industry partners and supporters for, each in their own way, empowering the future storytellers of Australia.

It has been an incredible experience to be Chair of NIDA.



Image: 2023 *The Great Theatre of the World* (Photo: Phil Erbacher)



Liz Hughes
CEO

Capturing the unique learning experience and everyday magic at NIDA defies easy translation into words. It is a place where creativity fills the halls and stages throughout the year, where innovation is par for the course and where collaboration, problem solving and positivity are embedded in the culture. NIDA is solutions focussed, and every team member does their bit to provide a world-class learning experience for students. It is a special place full of passion, determination, imagination and agility, and 2023 was no different.

At NIDA we have an engaged and passionate community that constantly strives to make the monumental shifts that organisations should make to be contemporary and inclusive, and to enable the shape shifters and imagineers of our precious arts and creative industries to grow and prosper.

The incredible creativity and innovation at NIDA is acknowledged worldwide. Once again, NIDA featured in *The Hollywood Reporter's* top 25 drama schools globally. Ranked 14th in 2023, we were the only school outside of the USA or England to be listed. NIDA alumni continue to shine brightly across the world, with a slew of award nominations and wins, including the Oscars, BAFTAs, Golden Globes, Emmys and AACTAs. In 2023, NIDA alumni were everywhere – including designing the Eurovision Song Contest and The Grammy's, leading theatre companies around Australia, running Sydney World Pride 2023, producing new and innovative theatre works such as *Collapsible* at Old Fitz, creating iconic movies like *Elvis*, starring in TV series such as *Succession*, *Love Me* and *The Newsreader* and ruling the stage with *RBG: Of Many, One*.

The creative productions in 2023 were again impressive. They never fail to deliver an awe-inspiring level of magic to delighted audiences throughout the year. A mainstay of NIDA training – from showcases to fully fledged professional standard productions – they allow students to collaborate and learn from each other across all cohorts and disciplines.

Industry engagement and relationships remain integral to NIDA's learning. Specialists across all arts and entertainment teach into every discipline, mentor students whilst undertaking professional roles, and often provide a bridge to employment on completion of studies. A wide range of partners provide student placements across the cultural and creative industries, with these vital opportunities often leading to job offers whilst the student is still studying. In 2023, placements included Bangarra Dance Theatre, Adelaide Festival, National Theatre of Scotland, Opera Australia and on productions including Disney's *Beauty and the Beast*, Netflix's hit *Heartbreak High*, and the ABC series *The Newsreader*.

NIDA recognises its responsibility and potential to contribute to inspiring, game changing innovations that our many alumni are known for. In late 2023 the NIDA Future Centre was established as a playground for the dramatic arts and a catalyst for industry innovation. Made possible with a generous donation from visionary alum Jim Sharman, the NIDA Future Centre identifies and fosters courageous and ambitious new ideas for entertainment experiences created through new technologies, new forms, and new relationships with audiences.

Demand for NIDA graduates remains high, with ongoing skill shortages in the behind-the-scenes disciplines still an issue for the industry. The feedback from employers is strong – our graduates leave NIDA ready to work and prepared for long careers. NIDA courses continue to have exceptionally high retention and employment rates, in excess of 90%.



Image: 2023 Triple J Music Video (Photo: Phil Erbacher)

Ensuring a contemporary, inclusive and welcoming environment for all at NIDA continues to be a key priority and a personal passion ...

Evolution of NIDA's higher education curriculum continues and in 2023 included a comprehensive review informed by industry leaders and the inclusion of First Nations knowledges in course material across all course areas. As part of our NIDA Green initiative students developed new tools and methodologies to reduce carbon emissions and impact industry practice to be more sustainable.

Ensuring a contemporary, inclusive and welcoming environment for all at NIDA continues to be a key priority and a personal passion of mine. Throughout the year team members undertook professional development to better support and promote equity and inclusivity practices across all facets of the NIDA experience.

Under the guidance of First Nations leaders Rhoda Roberts AO and Matthew Doyle, NIDA established its First Nations team in 2023, and appointed alum Travis Cardona (Acting, 2008) as Head of First Nations. With input from staff from across the school NIDA's first Reconciliation Action Plan was launched in 2023. NIDA also appointed its first Manager of Equity and Inclusion, Dr Alexia Derbas, to guide diversity initiatives and advise staff and students on best practices to foster a diverse, welcoming and inclusive environment. The dedicated resources and work in this space is already having incredible impact across the entire NIDA community, helping to shift conversations. The cultural change is palpable.

NIDA remains a popular hub and place of learning for the broader community. In 2023 NIDA delivered a total of 1,550 short courses for 17,456 children, youth and adults through the NIDA Open and NIDA Corporate programs. These programs allow our talented teaching staff to share our exceptional wealth of knowledge in the performing arts with all participants, with many reporting that the experience is transformative.

The NIDA campus hosted more than 100,000 visitors and guests in 2023, with schools, community groups and industry organisations staging 357 ticketed shows and events. We were also pleased to host Midnight Feast, an integrated arts company providing performance opportunities for artists with disability, as our highly valued company in residence.

Financial challenges have remained in 2023, however with tireless work and dedication NIDA has remained strong, harnessing the opportunities to navigate a positive future. A big thank you to the Albanese government and Tony Burke, Minister of the Arts, for the stop-gap funding that provided critical support during an intensely challenging time and for the opportunity to participate in a comprehensive sustainability review. We are also extremely grateful to our corporate sponsors and donors, who helped us to raise \$1.7million in 2023 to support NIDA's ambition of being accessible to the most talented creative individuals. The positive impact these life-changing opportunities have on some of our students is profound.

Once again, I'd like to acknowledge the unwavering commitment of the NIDA staff, students, alumni, industry partners and specialists who all contributed to the success of NIDA in 2023. I would also like to wholeheartedly thank the impressive NIDA Board who work tirelessly, led by Noel Staunton who has made a very significant positive impact and hands over the baton in 2024, and the NIDA Foundation Trust led by Peter Ivany AO who continues to tirelessly champion private investment in NIDA.

NIDA is at the centre of arts, entertainment and storytelling for the future, and this is only possible due to the incredible contribution of the NIDA community.

Thank you to all!



Image: 2023 Sandaime Richard (Photo: Phil Erbacher)

Uncle in Residence Matthew Doyle has fully immersed himself in enhancing the NIDA experience for students and staff ... his impact has been profound.

In 2023, NIDA achieved a significant milestone in our commitment to fostering the talents of First Nations performing arts professionals with the establishment of the groundbreaking NIDA First Nations Unit. Led by a team of esteemed individuals including First Nations Consultant Rhoda Roberts AO, Uncle in Residence Matthew Doyle, Head of First Nations Travis Cardona, First Nations Projects and Admin Coordinator Andrea Daniels, and First Nations Clinical Psychologist Aunty Mary Goslett, the First Nations Unit was dedicated to enriching the experiences of students, staff, and stakeholders alike by integrating First Nations cultural wisdom and practices, thus ensuring NIDA remains a culturally safe space for all.

With Travis Cardona, Head of First Nations, taking the lead in strategic planning and project management, key highlights and achievements of the First Nations Unit in 2023 include:

Rhoda Roberts AO, a Bunjalung woman, has been instrumental in shaping the vision of the First Nations Unit, contributing to scholarship allocations, advising on best practices in First Nations performing arts affairs, and integrating her String workshop within NIDA's MFA and BFA Courses.

Aunty Mary Goslett, a Yuin Budawang woman and Clinical Psychologist, has been the driving force behind the First Nations Yarning Circle, a bi-weekly gathering providing invaluable cultural connection and support for all First Nations students and staff within the NIDA community.

In a remarkably short span of under 12 months and dedicating just 2 days a week, Uncle in Residence Matthew Doyle has fully immersed himself in enhancing the NIDA experience for students and staff. From conducting traditional smoking ceremonies at the start and midpoint of the academic year to educating NIDA students on First Nations industry protocols and introducing them to First Nations performance and dance, his impact has been profound.

The First Nations team played a pivotal role in the development and launch of NIDA's inaugural Reflect Reconciliation Action Plan for 2023 to 2024, laying the groundwork for future reconciliation initiatives. This collaboration also extended to the BFA Commons Performance Makers course, where first-year students were exposed to First Nations pedagogy in storytelling, enriching their educational experience.

Community engagement remained a cornerstone of the First Nations Unit's efforts, with team members participating in key events such as the First Nations Media Conference, Yabun Festival, and the First Nations performing arts industry round table. Moreover, Travis Cardona actively engaged in student recruitment efforts, offering guidance and insights into careers in the performing arts through events such as the Australian Indigenous Education and Career Trackers webinars, thereby fostering pathways to NIDA for aspiring talent.



Image: 2024 Welcome Week - Smoking Ceremony (Photo: Phil Erbacher)

NIDA is committed to advancing conversations around the creative arts and climate change.

2023 saw key environmental sustainability initiatives implemented across all levels of the organisation.

In support of our **Green Curriculum**, NIDA partnered with the Performance + Ecology Research Lab (P+ERL) at Griffith University, led by Dr Tanja Beer, to embed environmental sustainability learning across all NIDA degree courses including Bachelors, Masters and VET Diploma programs. P+ERL and NIDA Course Leaders worked together over 9 months to identify and create content that will inform thinking and practices in sustainable production across theatre, screen and live events. The new curriculum will be rolled out from February 2024.

A major component of our **Green Productions** focuses on capturing the ways NIDA designs, builds and produces creative works, using the *Theatre Green Book* as a framework. For the June season, NIDA undertook external carbon calculations of all 4 productions. The student production of *Sweeney Todd* reduced its overall carbon footprint by 66% and a short video was made about the production's approach to sustainability as a teaching tool to inspire future directors and production teams to lead from the top.

The **Green Building** initiatives completed in 2023 further reduced NIDA's carbon footprint. With first-time funding support from the NSW Government, through Create NSW's Creative Capital funding grant, NIDA upgraded the lighting systems in the Parade and Playhouse Theatres with LEDs, reducing potential power draw by 80%. NIDA Facilities team managed over 15 waste streams for recycling including organics, scrap metal, e-waste, polystyrene, soft plastics, batteries, paint, chemicals and timber, with rubbish separation and innovative recycling promoted across campus.

NIDA is committed to advancing conversations around the creative arts and climate change, and as part of **Green Leadership** activities in 2023, NIDA engaged with a broad range of arts and sustainability organisations. To build knowledge and networks, NIDA staff attended events including the Australian Institute of Company Director's *Climate Governance Forum*; the Prague Quadrennial sustainability-focused talks and workshops, and a sustainability tour to observe waste stream management and sustainable practices at the Sydney Opera House.

In recognition of our sustainability work, NIDA's Sustainability Manager was invited to participate at the Leaders for Impact *Sustainability Leadership Forum*, the *Future World Building Studio* facilitated by UTS's Centre for Creative Intelligence and Strategic Innovation, P+ERL's *Culture for Climate Symposium*, and the Australasian Association for Theatre, Drama and Performance Studies (ADSA) Conference. All events generated a lot of industry interest and engagement on NIDA's sustainability initiatives and learnings.



Image: 2023 Student Masterworks - Nina Price (Photo: Amy Joyce)

EDUCATION

Learning and Innovation Report
Undergraduate Program
Postgraduate Program
Vocational Studies



Image: 2023 Open Day (Photo: Phil Erbacher)

Learning and Innovation Report



Sarah Miller AM
Director, Learning
and Innovation

2023 at NIDA was an infinitely rewarding year with all Bachelor of Fine Arts (BFA) and 2 Master of Fine Arts (MFA) courses undergoing a complete curriculum renewal and review process. The process focused on the development of new materials, detailed subject outlines including assessment tasks and subject learning outcomes, course regulations, and the refreshing of online learning environments. It is pleasing to note that all subject outlines were approved by both NIDA's Education Committee and Academic Board for delivery in Semester 1, 2024.

While 2024 could be understood as a transitional year, it is exciting to see that the positive outcomes of NIDA's renewal and review process, with its emphasis on experiential learning, storytelling, First Nations knowledges, environmental sustainability, current and emerging technologies, and health and wellbeing, is already having a positive impact on students across cohorts.

The final Curriculum Review for the MFA Cultural Leadership was undertaken in 2023, and included substantial national and international benchmarking, and the convening of a particularly diverse Curriculum Advisory Group (CAG) distinguished by robust discussion and lively debate. It is clear, from both the benchmarking and the CAG discussion, that NIDA's MFA Cultural Leadership is a unique and distinctive program, focused as it is on building student capacity to enable strategies for transformative change in real-world situations.

NIDA's Common subjects also underwent significant renewal in 2023. These subjects, which are undertaken by all first and second-year BFA students and all MFA students, have benefited from meaningful consultation with Course Leaders and authentic engagement with NIDA's First Nations team.

Considerable work was also undertaken to embed environmentally sustainable practices across all BFA and MFA programs to ensure NIDA graduates have the skills to reduce their carbon footprint in their future projects and workplaces.

It is my privilege to chair NIDA's Scholarship committee, which seeks to support students suffering financial hardships that often intersect with other barriers to tertiary study, particularly in the world of the performing arts and entertainment industries. 2023 saw NIDA providing financial support for many students from previously under-represented communities.

Productions, showcases and exhibitions, understood as Work Integrated Learning (WIL), continue to provide interdisciplinary opportunities for students that are purposeful, informed by rigorous discipline thinking, and draw on industry expertise and networks that help students shape and support their career goals.

NIDA is currently working towards reregistration as a self-accrediting University College. We are reviewing our academic and corporate governance processes to ensure that NIDA not only meets, but exceeds, the expectations of the Higher Education Standards Framework.

I wish to gratefully acknowledge the diligence and commitment of NIDA's Learning and Innovation team, the Academic Advisory Board, the Curriculum Advisory Groups and the Scholarship Advisory Committee, who together make NIDA's unique educational experience possible. Expertise and innovation in dramatic arts practice is clearly evident in the following reflections from Course Leaders representing each NIDA discipline.

It has been a great privilege to work as NIDA's Director of Learning and Innovation through a period of positive transformation. NIDA's commitment to continuous improvement will ensure the ongoing evolution of NIDA's higher education programs and vocational studies.



Image: 2023 Design for Performance - James Stibilj (Photo: Phil Erbacher)

Undergraduate: Bachelor of Fine Arts (BFA)

In 2023 the first- and second-year BFA students cultivated interdisciplinary collaboration skills, and engaged with foundational performance ideas and essential academic skills in their common subjects.

Commons

Course Leader: Belinda Hoare

In 2023 the first- and second-year BFA students cultivated interdisciplinary collaboration skills, and engaged with foundational performance ideas and essential academic skills in their common subjects. These subjects were the focus of development for the 2024 curriculum renewal, and revised learning outcomes and assessment structures were created in consultation with teaching staff and students across the disciplines.

A new course called *Performance Makers* was developed for first-year BFA students for delivery in 2024. This course will be taught using a First Nations pedagogical framework provided by NIDA's Uncle in Residence, Uncle Matthew Doyle. Uncle Matthew guided the process of developing course content and will provide cultural guidance as students explore their connection to Country and the interconnectivity of all elements including caring for Country and environmental sustainability; career sustainability; maintaining health and wellbeing; and how to develop a strong and empathetic collaborative practice.

BFA Acting

Course Leader: John Bashford

As part of the review and renewal of NIDA courses, BFA Acting worked to consolidate the holism we are aspiring to inculcate in the students throughout their education and training. As part of this process, we trialled new practices to inform the new curriculum, centring greater emphasis on collaboration, autonomy and wellbeing, to further enhance the student experience.

Of note was the integration of First Nations dance, movement, song, and storytelling into the first-year timetable led by NIDA Uncle in Residence, Uncle Matt Doyle. Other innovations included a *Slam Poetry* project and a *Song to Screen* exercise both involving students creating original works.

Other opportunities to intersect with NIDA's courses included working with MFA Writers in the training for video game and digital performance, through MoCap and extreme voice skills, alongside creative workshops between MFA Directors and BFA Actors to explore ways of working together.

The second-year play project encompassed two plays, Herman Heijermans' *The Good Hope* directed by Clara Voda and Finegan Kruckemeyer's *Hibernation* directed by Nigel Turner-Carroll, while the June and October Productions Seasons, and public presentations such as *Articulate*, *Unplugged* and the Graduate Showcase provided experiential learning and strong industry connections for third-year actors.



Image: 2023 Sandaime Richard (Photo: Phil Erbacher)

Sustainability initiatives put in place within the Costume department include dedicated fabric bins for fabric scrap recycling, as well as working with 'The Sewing Basket' for a plan towards end-of-life fabric disposal.

BFA Costume
Course Leader: Corinne Heskett

Research projects undertaken by third-year Costume students included diverse topics as CyberDandyism, Japanese kimono techniques using traditional and modern technologies, traditional tailoring combined with modern special effects, and thermoplastic corsetry. The works were presented in the Playhouse Theatre in August and were very successful. Nina Price researched and experimented with the creation of bioplastics made from algae. Ecoscenographer, Dr Tanja Beer, Senior Lecturer, Queensland College of Art and Design, commended the project and gave advice during her visit to NIDA.

Second-year Costume students collaborated with second-year Acting students to perform a dance routine inspired by broken down toy box characters. Sustainability initiatives put in place within the Costume department include dedicated fabric bins for fabric scrap recycling, as well as working with 'The Sewing Basket' for a plan towards end-of-life fabric disposal.

For the June Production Season, third-year Costume students created new fields in their budgets to collate sustainability data. Through this initiative our department contributed the most extensive data set to the sustainability team to better understand and improve NIDA's carbon footprint.

BFA Design for Performance
Course Leader: Bob Cousins

Work developing the renewed Design curriculum kept apace in 2023. Indicative of the thinking shaping this work, and a high point of the year, was the introduction of a new initiative for the second-year designers, who joined MFA directors for a week at Kariong on the Central Coast, collaborating with NAISDA Diploma students and Wakka Wakka and Kombumerri dancer and choreographer, Katina Olsen, to explore a shared space between Indigenous and non-Indigenous creatives. By every measure this was a profound week for all involved and the experience will resonate deep into the future and the new curriculum.

Elsewhere, the 2023 NIDA productions in October marked the culmination of the Design program for the last of those students whose studies were significantly disrupted by the pandemic and stay-at-home orders. It was greatly satisfying to see the defiant resilience, emerging professionalism and distinct creative visions of each of these designers. Their willingness to play with form, took shape and found expression across all of NIDA's stages. The ambition of this cohort is evidenced through a survey of their final industry placements which include experiences with accomplished Australian and international artists in Sydney, Melbourne, Los Angeles, Rome and Warsaw, across, theatre, dance, opera, music videos, film and fashion. It's hard not to be swayed by their infectious optimism.

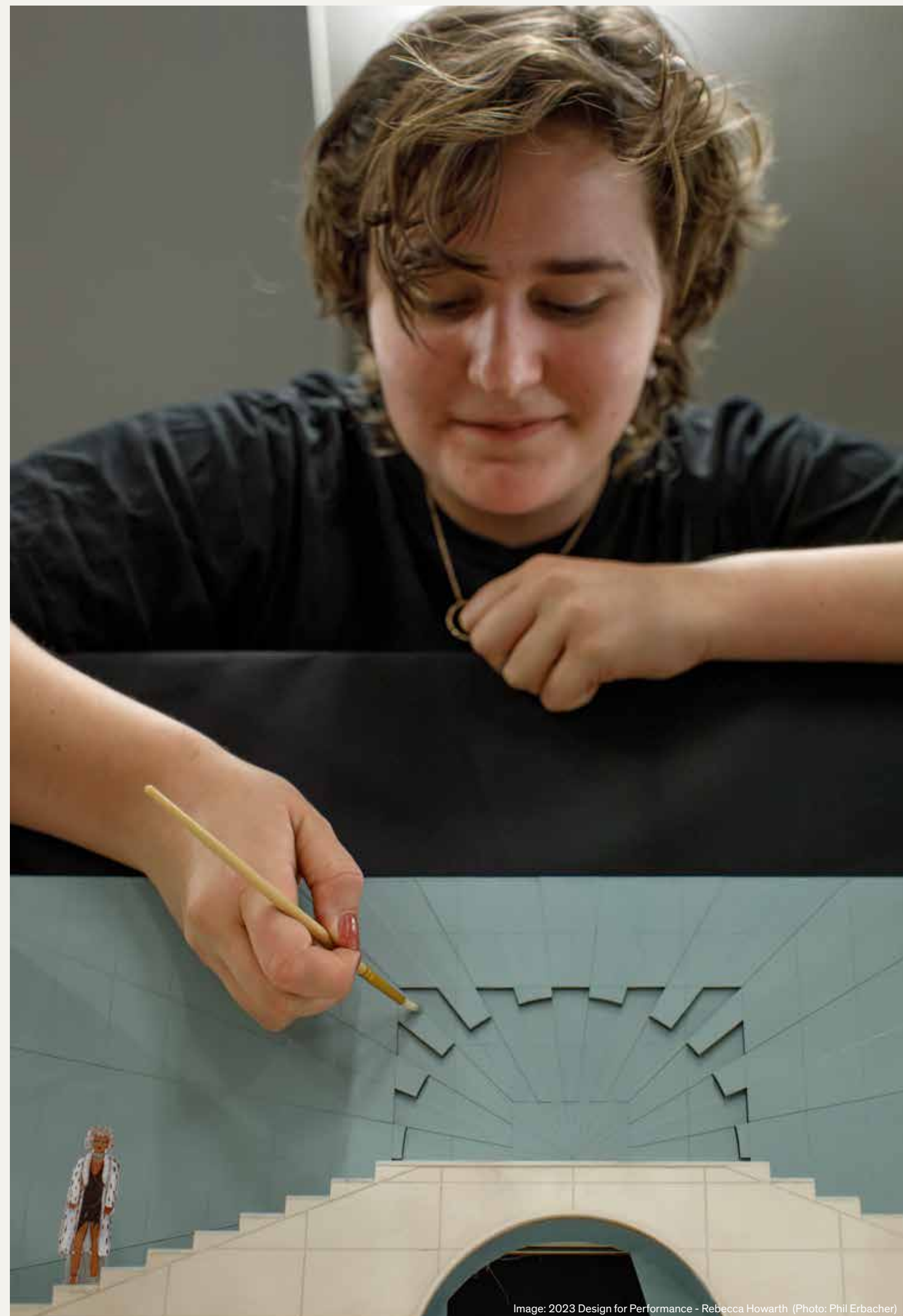


Image: 2023 Design for Performance - Rebecca Howarth (Photo: Phil Erbacher)

Along with the in-depth practice-based learning of discipline skills, the department continued to strengthen the course's links with industry and allied training institutions to enrich the student experience.

BFA Props and Effects

Course Leader: Marcelo Zavala-Baeza

First-year Props and Effects students showcased their creative prowess through the replication and exhibition of cultural artefacts and mastery of scenic art techniques to recreate architectural textures. They also digitally designed and hand-painted large-scale self-portraits. In parallel, these students engaged in sculpture projects and furniture replication, seamlessly blending digital design tools with manual craftsmanship.

Meanwhile, second-year students commenced their year with the construction of a theatrical banquet environment, refining their storytelling and set dressing skills. Collaborating with MFA Writing for Performance students, they produced short films, showcasing their talents in modelmaking and filmmaking. Further collaboration with second-year Technical Theatre and Stage Management students involved the creation of practical effects and illusions for a live performance. Lastly, they developed, directed, filmed, and edited a short film featuring meticulously crafted puppets, set elements, and costumes.

Final-year students dedicated their efforts to practice-based research projects, fabricating unique pieces that culminated in the presentation of *NIDA Makes* – a collaborative graduating exhibition with final year students from Costume and Set Construction, which attracted strong attendance from industry professionals, peers, family, and friends.

BFA Set Construction Technologies

Course Leader: Nicholas Day

2023 was a creative and logistically challenging year for the Set Construction Technologies department with production seasons including *Sweeney Todd*, *The Coronation of Poppea*, *Kindness*, *Splendor* and *A Very Expensive Poison* all requiring substantial structural, mechanical, and rigging solutions, which in turn presented excellent learning experiences for the Set Construction Technologies students.

Apart from course work students also returned to the MCA to pack out the Do Ho Soh exhibition; collaborated with AFTRS students on film projects; worked with artist Tina Matthews on her exhibition, *Blow Your Own Trumpet*; and with Richard Whitehouse, Belvoir Theatre's Head of Production, on designing automation. Graduating third-years also seconded with Dan FX on *Play Dirty* and Curio Pictures on *The Long Road to the Far North*.

Along with the in-depth practice-based learning of discipline skills, the department continued to strengthen the course's links with industry and allied training institutions to enrich the student experience.

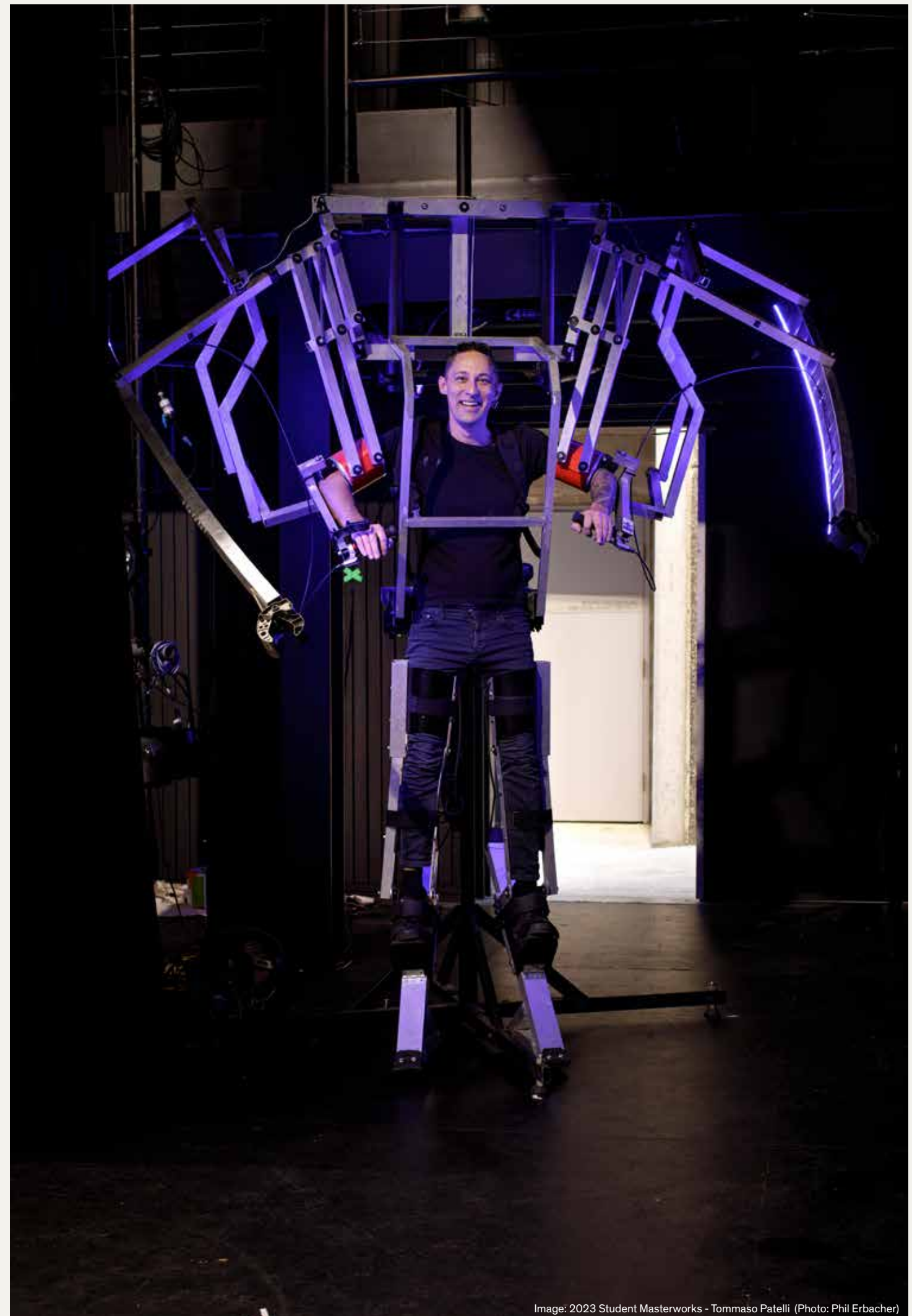


Image: 2023 Student Masterworks - Tommaso Patelli (Photo: Phil Erbacher)

Students solidified and applied the knowledge and skills acquired during their time at NIDA in industry placements with impressive outcomes.

BFA Technical Theatre and Stage Management (TTSM)
Course Leader: Nicole Robinson

2023 was an exciting year for TTSM. All 3 cohorts collaborated with other BFA disciplines to realise successful productions in the June and October Production Seasons, as well as for the Festival of Emerging Artists.

First-year students began their year with a *Basic Video Project* in the Reg Grundy Theatre in which they presented self-devised video installations. Following this was the annual highlight for first-years, with the entire cohort travelling to the Adelaide Festival along with first-year students from Design for Performance. In Semester 2 students successfully completed the legacy TTSM project *Theatre Exercise*, an ambitious and challenging production that the students did well to realise.

Second-year students completed an *Immersive Video Project*, supported and mentored by partner organisation, TDC, using interesting and unique found spaces in NIDA. In Semester 2 they collaborated with Properties and Objects second-year students to realise a *Theatrical Illusions* production in the Parade Theatre with project directors, magician and illusionist Adam Mada and Kim Hardwick.

Final-year students completed research projects on a variety of innovative and future focused areas of theatre and performance. They solidified and applied the knowledge and skills acquired during their time at NIDA in industry placements with impressive outcomes. This quickly led to offers of employment whereby most third-year students were employed by the 2023 Sydney Festival, in management and coordination positions.



Image: 2023 Cabaret (Photo: Phil Erbacher)

Postgraduate: Master of Fine Arts (MFA)

Through a series of live performances and multimedia projects, our directors honed their craft, creativity, and collaborative prowess over the intensive 15-month course.

MFA in Cultural Leadership **Course Leader: Amanda McDonald Crowley**

The MFA in Cultural Leadership is designed to equip students with the skills and knowledges required to be effective, impactful, future-focused leaders in a rapidly changing world, and to engage with diverse communities, cultures, and leadership principles.

Students are typically full-time professionals based in every state and territory. The course champions cross-sector cohorts of peer-learning professionals, bringing together leaders from the performing arts, museums and galleries, libraries, government, festivals, community cultural development, independent arts practice, and cultural organisations.

During 2023, the course delivered learning experiences both online and in-person to 5 cohorts comprising 27 students, with more than 20 expert guest speakers and four 4–5-day intensives on campus at NIDA. A total of 16 students from 4 cohorts, several on revised study plans due to the impact of Covid19, graduated in 2023. Student intake was suspended for 2023 as we recruited for a new Course Leader.

Amanda McDonald Crowley returned from New York City to take up the position. Her initial responsibilities included recruitment activities for the 2024 cohort, and the undertaking of a comprehensive course review and renewal process, for delivery in 2025.

MFA Directing **Course Leader: Dr Ben Schostakowski**

In 2023, MFA Directing students demonstrated remarkable collaboration and innovation, engaging with diverse student artists and esteemed industry partners including NAISDA Dance College, and ABC's *triple j unearthed* and *rage* programs as well as assisting industry guest directors across the June Production Season.

Through a series of live performances and multimedia projects, our directors honed their craft, creativity, and collaborative prowess over the intensive 15-month course. These practice-led learning experiences not only enriched their skills but also facilitated meaningful connections within the broader artistic community. The Festival of Emerging Artists is the Directors' capstone project, and beautifully celebrated the skills and distinctive artistic voice each student developed throughout their degree.

As we reflect on the year, we celebrate the growth and achievements of our MFA Directing cohort, poised for continuing success in the dynamic world of the arts and entertainment industries.



Image: 2023 Triple J Music Video (Photo: Phil Erbacher)

Over the course of the year, students developed 4 short pieces across stage and screen as well as outlines for a full-length play, a feature film and an original television series.

MFA Writing for Performance
Course Leader: Joe Hepworth

2023 saw the implementation of the new MFA Writing course structure. Over the course of the year, students developed 4 short pieces across stage and screen as well as outlines for a full-length play, a feature film and an original television series. Highlights included hosting industry writers in a mock writers' room followed by students forming their own writers' rooms to develop the second series of an existing web series.

Students collaborated with courses across the school, including Technical Theatre and Stage Management, Props and Objects, Acting and the MFA Directors for the Festival of Emerging Artists.

Whilst recognising that the financial pressures on incoming students are as high as ever, we have made progress in the diversity and quality of applications, primarily by strengthening relationships with industry organisations. Other strong industry partnerships include; hosting and observing rehearsal with Griffin Theatre; the provision of theatre tickets from Belvoir; an internship with Finch Productions; and 11 production companies reading samples of students' graduating work.



Image: 2023 Seen (Photo: Phil Erbacher)

In 2023 NIDA delivered the following VET qualifications:

- CUA50220 Diploma of Musical Theatre
- 10914NAT Diploma of Stage and Screen Performance
- CUA50420 Diploma of Live Production and Technical Services
- CUA51020 Diploma of Screen and Media (Specialist Makeup Services)
- CUA30420 Certificate III in Live Production and Technical Services
- And for the first time, CUA31020 Certificate III in Screen and Media.

The interest in NIDA Vocational Studies remains high for course applicants and employers. In 2023 we continued to build on our strengths to produce graduates who can contribute to, and develop, a rapidly changing stage, screen and media landscape.

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

In 2023, students in each of the Diploma courses collaborated with other NIDA students, staff members, and industry guests, on a range of events and productions. These opportunities afforded students learning opportunities led by NIDA staff members, empowering them to work alongside guests from the arts and entertainment industries, in productions and events that mirrored industry practice. Highlights included:

- **Stage and Screen Performance and Musical Theatre Showcases** – to showcase the work of students from across the Diploma programs.
- **NIDA Cabaret** – an all singing and dancing event involving the Diplomas of Musical Theatre, Screen and Media (Specialist Make-up Services) and Live Production and Technical Services.
- **BFA Production Seasons** – where students from the Diplomas of Stage and Screen Performance and Musical Theatre took on understudy and ensemble roles.
- **Technical Artistry Showcase** – for the Diplomas of Live Production and Technical Services, and Screen and Media (Specialist Makeup Services).
- **Triple j Unearthed video shoot** – the Diplomas of Screen and Media (Specialist Makeup Services), Live Production and Technical Services, Stage and Screen Performance, MFA (Directing) and BFA (Design) students.

Under our accredited high school teacher training program, the Certificate III in Live Production and Services supported high school teachers from across NSW to undertake formal skills development at NIDA. For the first time, NIDA also delivered the Certificate III in Screen and Media to high school teachers, and a new 3-day immersion program for experienced high school teachers, who require upskilling. High school teachers who take these courses come through the NSW Department of Education, the Association of Independent Schools and the Catholic Education Commission.

In 2023, the arts and entertainment industries continued to reflect changes to the ways in which performances and stories are created, and to better reflect Australia's cultural diversity. To remain abreast of industry practices, NIDA Vocational Studies nurtured relationships with individuals and organisations from a range of cultural and production contexts, with industry contacts invited to see students at work, to provide NIDA with feedback on learning outcomes, to discuss curriculum options, and to provide staff and students with a context for their work and the industry, as it shifts and evolves.

Mark Gaal
Deputy Director, Learning and Innovation (VET)



Image: 2023 Acting Showcase (Photo: Phil Erbacher)

INDUSTRY

Guest Creatives
Student Placements



Image: 2023 Cabaret (Photo: Phil Erbacher)

Guest Creatives

Examples of recent guest creatives working with NIDA students include:

Opposite: NIDA In Conversation Series:
Kip Williams with CEO Liz Hughes.

- Alana Valentine, playwright, dramatist, librettist and director
- Anna Tregloan, multidisciplinary artist and designer
- Anni Finsterer, actor and director
- Ayeesha Ash, artistic director, Black Birds
- Bali Padda, director, producer, development executive
- Blayne Welsh, First Nations (Wailwan) theatre maker
- Brittanie Shipway, writer and performer
- Constantine Costi, director, writer
- Cynthia Simango, hair specialist
- Dalara Williams, actor, writer and director
- Darren Yap, director
- Deb Riley, production designer
- Ed Wightman, director, writer and actor
- Fiona Winning, director of programs, Sydney Opera House
- Garry Alcorn, Opera Australia
- Gregory Petchkovsky, digital sculptor
- Guy Simon, performer
- Hannah Donnelly, (Wiradjuri) curator, artist and producer
- Helen Statman, artistic director, Cocoloco
- Helen Thatcher, theatre make-up and wig specialist
- Imara Savage, director
- Jacob Boehme, (Kuarna/Narungga) writer, performer, creative director
- Jacob Nash, designer, Bangarra and Sydney Festival
- Jennifer Irwin, costume designer, Bangarra
- John Collee, screenwriter
- Jon McQuade, height safety specialist
- Jordan Burnside, drag hair and make-up specialist
- Kaz Therese, artist, curator
- Khuda Jila, make-up specialist
- Kingsley Reeve, sound specialist
- Kip Williams, artistic director, Sydney Theatre Company
- Les Chantery, performer and author
- Lloyd Newson, choreographer and actor
- Maleen Jayasuriya, electronics tutor
- Mary Benn, stage manager
- Michael Mohammed Ahmad, Sweatshop Literacy Movement
- Michela Ledwidge, director, Mod
- Minka Stevens, stage management mentor, Sydney Theatre Company
- Monica Davidson, business consultant
- Monica Sayers, performer and director
- Morgan Moroney, video design lecturer and mentor
- Morwenna Collett, diversity, equity and inclusion consultant
- Nigel Turner-Carroll, director
- Nithya Nagarajan, co-artistic director, ArtHouse
- Ong Keng Sen, artistic director, T:>Works, Singapore
- Philip Quast AM, performer
- Riana Head-Toussaint, artist, lawyer, access consultant
- Sam Meikle, screenwriter
- Shaun Parker, choreographer, Shaun Parker Company
- Steve Mason, staging specialist
- Suzie Miller, playwright, librettist, screenwriter
- Tamsyn Balogh-Caristo, freelance costume supervisor
- Tessa Leong, artistic director, CAAP
- Tom Wright, artistic associate at Belvoir St Theatre
- Vardit Lahav, makeup artist
- Wendy Osmond, 3d designer, design project manager
- Wesley Enoch, (Quandamooka) playwright, artistic director



Image: 2023 In Conversation, Liz Hughs and Kip Williams (Photo: Phil Erbacher)

Student Placements

Adelaide Festival 2023
Auckland Art Gallery Toi o Tāmaki
Auckland Live, NZ
Bangarra Dance Theatre
Bathurst Memorial Entertainment Centre
Bell Shakespeare
Belvoir St Theatre
Carriageworks
Chameleon Touring
Charles Davis, Designer
Colin From Accounts, Season 2, Easy Tiger Productions
Common Wood
Critical Stages Touring
DanFX
Disney's *Beauty and the Beast*
Ensemble Theatre
Forbidden Zone
Forensic Architecture Group, Goldsmiths, UK
Hayes Theatre
Heartbreak High, Season 2, Fremantle Media
Investment NSW, 24 Hr Commissioner
Laycock Street Theatre
Little Eggs Theatre Company
Mandy Lights
Mark Goucher Ltd
Mefistofele, Teatro dell'Opera di Roma
Melbourne Theatre Company
Monkey Baa
National Theatre of Scotland
NCIS:Sydney, EndemolShine Australia
Norfolk & Norwich Festival
Opera Australia
Paul Jackson Design
Pinchgut
Playschool, ABC TV
Prosper Productions
Scottish Ballet
Scottish National Theatre, Glasgow
Setting Line
Sydney Coliseum Theatre
Sydney Costume Workshop
Sydney Theatre Company
TDC (Technical Direction Company)
The Australian Ballet
The Blue Teapot Theatre Company, Galway, Ireland
The Dodgers Theatre Production Company, NY, USA
The Narrow Road to the Deep North, Curio Pictures
The Newsreader, Season 3, ABC TV
Trackworks
UAP, New York, USA
Victory Harvest
Willoughby Theatre Company
Yale Peabody Museum, Connecticut, USA



Image: 2023 *A Very Expensive Poison* (Photo: Phil Erbacher)

PRODUCTIONS

Artistic Director in Residence Report
Productions
Festival of Emerging Artists
End of Year Showcases



Image: 2023 *Sandaime Richard* (Photo: Phil Erbacher)

Artistic Director in Residence Report



David Berthold
Artistic Director in Residence

There were 9 major productions in our 2 core public seasons of work. Helmed by top Australian and international professional artists, here is where the theory of study becomes the practice of industry, showcasing a new generation of Australian storytellers working across a wide range of disciplines.

For almost all third-year BFA students, these productions are their capstone work. This is why these productions are conceived, developed, rehearsed, promoted and presented to the public in as close as possible to professional conditions. But almost every BFA student is involved in one way or another, and many Diploma and MFA students too, making these seasons the heartbeat of NIDA's learning environment.

The seasons traversed new Australian works, Australian premieres of bold new international writing, music theatre, opera, and work at the intersection of film and theatre. Thematically, the works stretched from gender politics to geopolitics, from carnage to caress, and to the nature of theatre itself.

We presented four major productions in June: *Sweeney Todd*, *The Writer*, *Kindness* and *Scenes with Girls*.

Sweeney Todd, one of the towering achievements of the American musical theatre, was a startling presence in the Playhouse. Constantine Costi's pumping production – with music director Andrew Worboys leading a professional band of 7 and choreography by Shannon Burns – was a gloss on 1980s Thatcherite Britain that perfectly showcased student work across the disciplines and gave audiences throat-splitting thrills.

It was terrific to have 3 premieres amongst the 4 June productions.

Kindness was the world premiere of a beautiful, warm-hearted new play by Matthew Whittet about 5 people in their 20s negotiating depression and grief. It was a great gift to have Matthew very much involved in the production, which was finely directed by former STC Resident Director Jessica Arthur.

Scenes with Girls and *The Writer* were both Australian premieres of bold new international writing.

Scene with Girls, Miriam Battye's laser-sharp unfolding of millennial sexual politics, was helmed by top Australian director Imara Savage and gave us raw and resonant insights into female friendship.

Ella Hickson's *The Writer* gave us a very different angle on sexual politics, taking aim at the business of making art – the compromises it demands, the people it chews up, and the endless ways in which patriarchal power can infect. Director Zoë Hollyoak's astute production unwrapped a play that interrogates the very foundations upon which theatre is built.

The 4 productions in our October season, augmented by a new digital work in the foyer, took us to power, politics and poison. The productions unpicked various kinds of autocracy.

Splendour, from UK playwright Abi Morgan, put us in the palace of a dictator in a city seized by revolution, with 4 women waiting for the dictator's arrival. This brilliant, almost Cubist play was a perfect fit for Nat Randall and Anna Breckon, who work at the intersection of live performance, contemporary art and film, and who often make ingenious use of repetition. We were very lucky to have them here, fresh from their London International Festival of Theatre triumph with *The Second Woman* starring Olivier and Golden Globe winner Ruth Wilson.

A Very Expensive Poison, the latest play from *Succession* executive producer and writer Lucy Prebble, unpacked the assassination by poison of Alexander Litvinenko by Putin's secret service. This was both a love story and a comedy of errors, an almost breathlessly buoyant account of the blunders at the heart of horror. Belvoir Resident Director Hannah Goodwin directed the panorama with panache.

The Coronation of Poppea took us to Nero's Rome, with the emperor being our third dictatorial presence in the October season. Monteverdi's great music drama came to us in a new version by the wonderful Australian composer Elena Kats-Chernin – an Australian premiere. It was great to have her with the students. This co-production with the Sydney Conservatorium of Music, featuring singers and musicians from the Conservatorium and students from NIDA in a wide range of design and production roles, was directed by NIDA Artistic Director in Residence David Berthold. It filled the Parade stage with all the erotic, brutal politics of the Poppea-Nero love.

Sandaime Richard (Richard III), from the prolific Japanese playwright and director Hideki Noda, puts Shakespeare on trial for falsifying history. Thanks to support from the Keir Foundation, we were thrilled that international great Ong Keng Sen could be with us to direct this Australian premiere, bringing his considerable expertise in intercultural and intertextual theatre making. His production was a visual and poetic feast and deeply impacted student learning.

Shadowplay also riffed on Shakespeare. In this digital work, metahuman avatars based on lost Shakespearean characters tried to find connection with each other. The installation played across the high glass walls in the Nancy Fairfax Foyer. It was created by students from Design, Acting, and Technical Theatre and Stage Management collaborating with NIDA staff and industry leaders MOD, a realtime and virtual production studio for film, TV, games and XR. The project, enabled through the generous support of Matchbox Pictures and Universal Studios Group (Australia), provided a blueprint for the ongoing integration of Virtual Production skills across NIDA.

It was an inspiration to see students step up to the very significant challenges of these 9 works. Audiences reaped much enjoyment from the skills, imagination and dedication on show, and industry will reap much benefit as these students enter the profession as artists and practitioners of undoubted capacity and creativity.

Sweeny Todd

Music and Lyrics by Stephen Sondheim

Book by Hugh Wheeler

Directed by Constantine Costi



NIDA Playouse

9/10/13–17 June 7.00pm
10/14 June 1.00pm
Open Day 17 June 12.00pm
Running Time: 90 mins, no interval

CAST

in order of appearance

Anthony Hope

Ariyan Sharma

Sweeney Todd

Gabriel Sheehan

Beggar Woman

Evie Korver

Mrs. Lovett

Juliette Coleman

Judge Turpin.

Jackson Hurwood

The Beadle

Toby Carey

Johanna

Tessa Olsson

Tobias Ragg

Owen Hasluck

Pirelli/ Jonas Fogg

Harold Phipps

12 Ensemble

Elliot Aitken, Ginger Freudenstein
Lana Kuti, Shakinah Kyaló, Gabi Lanham,
Sione Latu, Oliver Miskovich,
Lauren Mitchell, Danijela Novakovic
Paloma Renouf, Montana Vincent
& Hamish Wells
Understudies
Charlotte Lucas* & Brodie Masini*

BAND

Keyboard 1/Musical Director

Andrew Worboys*

Woodwind

Andrew Robinson*

Guitars/Mandolin

Nick Drescher*

Drums

Cypress Barlett*

Bass

Konrad Ball*

Trumpet

Arkie Moore*

Keyboard 2/Associate

Musical Director

Dylan Pollard*

* Guest ** Staff

Director

Constantine Costi*

Musical Director

Andrew Worboys*

Choreographer

Shannon Burns*

Set/Props Designer

Cosette Mangas

Costume Designer

James Stibilj

Lighting Designer

Daniel Story

Sound Designer

Cameron Russell

Sound System Designer

Amy Norton

Voice Coach

Simon Masterton**

Assistant Directors

Kurtis Laing & Rosa Campagnaro

Production Stage Manager

Chris Milburn

Deputy Stage Manager

Naomi O'Connor

Assistant Stage Managers

Chaii Ki Chapman & Taylah Crouch

Construction Manager

Maxime Armand

Costume Supervisors

Delan Woods & Natalie De Palo

Properties Supervisor

Gaia Stein

Head Electrician

Topaz Marlay-Cole

Costume Makers

Jaspa Frankish, Sam Hernandez

Kit Moore, Imahn Pholi & Danielle Schache

Properties Makers

Ari Gilbert & Tanne Patterson

Sets Assistant

Michael Fisher

Set/Props Asst. Designer

Ella Wilkinson

Costume Asst. Designer

Bronte Hunt

Costume Assistants

Raphaela Kuhn, Siann Lau

& Jessica Marshal

Properties Assistants

Oliver Gregg, Connor Newman

& Lauren Ward

Floor Electrician

Emma Clulow

Microphone Technician

Guinevere Fisher

Technical Assistants

Thomas Howieson, Amelie McCarthy,

Matt Phillips & Tung Son Tran Tat Thang

Kindness

by Matthew Whittet

Directed by Jessica Arthur



NIDA Theatres, REG GRUNDY

8–10/13–16 June 7.30pm
10/15th June 1.00pm
Open Day 17th, June 2.00pm
Running Time: 90 mins, no interval

CAST

in order of appearance

The Mother

Jessica Bentley

The Groom

Olivia Inwood

The Maid/The Neighbour

Jessica Parris

Leonardo's Mother in Law

Janet Anderson

Wife of Leonardo

Jamilla Iolanthe

Leonardo

Jason Ethan Bourke

Little Girl/Death

Luke Hill-Smith

Father of the Bride

Luke Hill-Smith

The Bride

Luke Hill-Smith

The Moon/A Cousin

Luke Hill-Smith

Understudies

Luke Hill-Smith

* Guest

Director

Dino Dimitriadis*

Set/Props/Costume Designer

Keerthi Subramanyam*

Lighting Designer

Jordan Jeckells

Sound Designers/Composers

Zoe Davis Brendon Boney*

Movement Coach

Troy Honeysett*

Production Stage Manager

Scott Cleggett

Deputy Stage Manager

Madeleine Picard

Assistant Stage Manager

Sam Scott

Construction Manager

Angus Nott

Costume Supervisor

Lily Mateljan

Props Supervisor

Madison Williams

Head Electrician

Grace Sackman

Set Design Assistant

Andrea Knesevic

Costume Design Assistant

Max Shanahan

Costume Assistant

Danielle Schache

Props Assistant

Georgia Raczkowski

Microphone Technician/Mechanist

Abby Dinger

Flys/Mechanist

Carol Gonzales

Technical Assistants

Ethan Coombes, Arwen Davidson,
Naomi O'Connor, Sherydan Simpson,
& Julianna Stankiewicz

Scenes with Girls

by Mirim Battye

Directed by Imara Savage



NIDA Space

9/10/13–17 June 7.00pm
10/14 June 1.00pm
Open Day 17 June 12.00pm
Running Time: 90 mins, no interval

CAST

in order of appearance

Lou

Ena Zamiric

Tosh

Holly Matthews

Fran

Kaitlyn Elliott

Understudies

Lucy Xingwang Dunning

& Tiahna McBride

* Guest

Director

Imara Savage*

Set/Props Designer

Rebecca Howarth

Costume Designer

Rebecca Howarth

Lighting Designer

Ethan Coombes

Sound Designer

Claire Edmonds-Wilson

Sound System Designer

Laura Farrell*

Voice Coach

Laura Farrell*

Assistant Directors

Jo Bradley & Rebecca McNamee

Production Stage Manager

Izzy Morrissey

Deputy Stage Manager

Yasmin Breeze

Assistant Stage Managers

Thomas Hamilton &

Harry Smyth

Head Electrician

Jemima Owen

Construction Manager

Eryn Douglas

Costume Supervisor

Nina Price

Properties Supervisor

Connor Palmer

Set/Props Assistant Designer

Adelie Gahan-Hannibal

Costume Assistant Designer

Amelie Brown

Costume Assistant

Sophy Simson

Properties Assistants

Liam Bate

Microphone Technician

Amelie McCarthy

Technical Assistants

Emma Clulow, Guinevere Fisher,
Finlay Hogan Thomas Howieson,
Matt Phillips & Tung Son Tran Tat Thang

The Writer

by Ella Hickson

Directed by Zoë Hollyoak



NIDA Space

9/10/13–17 June 7.00pm
10/14 June 1.00pm
Open Day 17 June 12.00pm
Running Time: 90 mins, no interval

CAST

in order of appearance

Female Actor/ Girlfriend

Yasna Delo

Male Actor/ Boyfriend

Chris Turner

Writer

Teodora Matović

Director

Hadrian Le Goff

Understudies

Amy Goedecke

& Caleb Jamieson

* Guest ** Staff

Director

Zoë Hollyoak*

Set Designer

Paris Burrows

Costume Designer

Jessi Seymour

Lighting Designer

Madeleine Picard

Sound Designer

Julianna Stankiewicz

Voice Coach

Eleanor Stankiewicz*

Movement Coach

Emma Maye*

Intimacy Coordinator

Shondelle Pratt*

Assistant Directors

Fernando De Miguel Fuertes

& Fernando De Miguel Fuertes

Production Stage Manager

Grace Sackman

Deputy Stage Manager

Sherydan Simson

Assistant Stage Managers

Niamh Nolland, Thomas Shepherd

& Poppy Townsend

Construction Managers

Lynsey Brown** & Nicholas Day**

Costume Supervisor

Maverick Durkin

Properties Supervisor

Jess McIntosh

Head Electrician

Carol Gonzales

Costume Makers

Nina Price & Giulia Zanardo

Set/Props Assistant Designer

Mia McCormick

Costume Assistant Designer

Daisy Hughes

Construction Assistants

Michael Fisher, Zoe Howard

& Michael Fisher

Costume Assistant

Imahn Pholi

Properties Assistant

Emily Lilley

Mechanists

Matt Phillips, Tung Son Tran Tat Thang

& Thomas Howieson

Technical Assistants

Emma Clulow, Guinevere Fisher,

Finlay Hogan & Amelie McCarthy

The Coronation of Poppea

Music by Claudio Monteverdi | Musical Realisation by Elena Kats–Chernin AO
Libretto by Giovanni Busenello. Italian Restoration by Alan Hicks. English Surtitles by David Berthold.

Conducted by Stephen Mould. Directed by David Berthold



NIDA Parade
21/26 October 7.00pm
24/28 October 2.00pm
Running Time:
3 hours including 20 minute interval

CAST
in order of appearance

La Virtù
Leyang Hong
La Fortuna
Georgia Cooper
Amore
Megan Kim
Ottone
Ellena Hicks
Poppea
Eden Shifroni
Nerone
Daniel Ott
Arnalta
Michael Kaufmann
Ottavia
Sophie Mohler
Nutrice
Angus Ledgerwood
Valetto
Younji Yi
Seneca
Aidan O'Donnell
Drusilla
Anastasia Gall
Liberto
Jianbo Sun
Seneca's Friend
Mathew Hilberts
Seneca's Friend
Michael Kaufmann
Seneca's Friend
Daniel Kramer
Damigella
Galatea Kneath

ORCHESTRA
Oboe
Alex Tsang
Oboe
Gareth Chavand
Alto Saxophone
Ryan Piccione
Tenor / Baritone Saxophone
Skye Fyfe
Trumpet
Jude Macarthur
Trumpet
Tilly Dearden
Cimbasso
James Reeson
Percussion
Ruhani Dhillon
Percussion
Bryn Wood
Viola
Sarah Zhu
Viola
Julian Kwok
Viola
Zifu Zhang
Cello
Cadence Ing
Cello
Emilie Choi
Double Bass
Alexandra Thompson

CONTINUO
Keyboard 1
Alan Hicks
Keyboard 2
Hans Sangtoki
Guitar
Roberto Faber Steyer
Guitar
Joseph Littlefield
Cello
William Thorpe

Conductor
Stephen Mould***
Director
David Berthold**
Movement Director
Sally Dashwood*
Set/Props Designer
Rebecca Howarth
Costume Designer
Cosette Mangas
Lighting/Video Designer
Izzy Morrissey
Fight Choreographer
Troy Honeysett
Armourer
Gideon Marshall
Intimacy Consultant
Chloe Dallimore* & Caroline Casper*
Producer
Scott Ryan***
Assistant Conductor
Omid Moheb-Zadeh***
Principal Repetiteur/Italian Coach
Alan Hicks***
Repetiteur
Ingrid Sakurovs***
Artistic Operations Manager
Tom Westley***
Stage Production Coordinator
Thomas Wade***
Orchestra Manager
Ben Collinge***
Technical Manager
Madeleine Picard
Production Stage Manager
India Lively
Deputy Stage Manager
Yasmin Breeze
Assistant Stage Managers
Guinevere Fisher & Matthew Phillips
Construction Manager
Tommaso Patelli
Costume Supervisors
Nina Price
Properties Supervisor
Ari Gilbert
Associate Head Electrician
Dana Spence**, Nik Lyons**
& Cameron (Doris) Bartie**
Lighting Programmer
Ryan McDonald*
Assistant Lighting Programmer
Holly Nesbitt

Automation
Nathan Lockyer
Costume Coordinator
Tamsyn Balogh Caristo*
Costume Makers
Jaspa Frankish, Kit Moore,
Danielle Schache & Giulia Zandaro
Set/Props Asst. Designer
Isaac Valentine
Costume Asst. Designer
Mia MacCormick
Set Assistants
Eadie Doosey Shaw, Michael Fisher
& Zoe Howard
Costume Assistants
Rapheala Kuhn & Jessica Marshall
Properties Assistants
Oliver Gregg
Lighting Operator
Carol Gonzales
Floor Electrician
Poppy Townsend
Dome Operators
Thomas Hamilton & Jasmine Power
Technical Secondment
Alicia Badger
Technical Assistants
Archer Dametto, Chaii Ki Chapman
Harry Smyth, Niamh Nolland,
Taylah Crouch & Thomas Shepherd
Sustainability Coordinator
Madeleine Picard
Surtitles Operator
Thomas Bruce***

Special thanks to 65 Productions,
Chris Milburn, Pip Morey, Brian Scott,
Maria Zouros and Sam Scott

* Guest
** Staff
***SCM Staff

A Very Expensive Poison

by Lucy Prebble based on a book by Luke Harding

Directed by Hannah Goodwin*



NIDA Playhouse
23–28/30 October
1 November 7.15pm
27/31 October 1.00pm
Running Time: 2 hours 40 minutes
including 20 minute interval

CAST
in order of appearance

Marina Litvinenko
Kaitlyn Elliott
Emmerson, Nurse Michena, Segei, Kamishnakov, FSB Officer 2, Kovtun
Owen Hasluck
Dr Bhatt, Youth 2, Natalia, Anatoly, Cabin Crew, Australian Cleaner, Waitress, Dancing Girl
Ena Zamirić
Nurse Rezan, Dr Virchis, Lluba, Galina, Detective Sergeant Hoar, Professor Dombey, Theresa May, Photographer
Teodora Matović
Jon, Dr Gent, Putin, Youth 1
Toby Carey
Dr Gunner, Youth 3, FSB Officer 1, Lugovoi
Ariyan Sharma
Dr Dundhniwala, Walter, Boris Berezovsky, Martin, Dave West
JK Kazzi
Man with Stick, Technician, Detective Inspector Hyatt
Chris Turner
Sasha Litvinenko
Harold Phipps
Understudies
Jago Field, Angelina Kondakoff,
Yohan Philip, Victor Xu

Director
Hannah Goodwin*
Set/Props/ Costume Designer
Taylah Miller
Lighting Designer
Bernadett Lorincz
Sound Designer/Composer
Amy Norton
Movement Choreographer
Gavin Robins**
Dance Choreographer
Elle Evangelista*
Fight Choreographer
Troy Honeysett*

Magic Consultant
Adam Mada*
Intimacy Consultant
Shondelle Pratt*
Voice Coach
Laura Farrell*
Production Stage Manager
Maddison Craven
Deputy Stage Manager
Claire Edmonds-Wilson
Assistant Stage Manager
Emma Clulow
Construction Manager
Nicholas Day**
Properties Supervisor
Zali Kassi
Costume Supervisor
Lily Mateljan*
Head Electrician
Thomas Shepherd
Costume Makers
Raphaela Kuhn, Siann Lau
Katrina Mark, Jessica Marshall
Imahn Pholi & Sophy Simpson
Set/Props Assistant Designer
Daisy Hughes
Costume Assistant Designer
Ella Wilkinson
Costume Assistant
Imahn Pholi & Sophy Simson
Properties Maker
Ari Gilbert
Properties Properties Assistant
Liam Bate
Floor Electrician/ Dome Operator
Niamh Nolland
Technical Assistant(s)
Archer Dametto
Chaii Ki Chapman
Harry Smyth
Jasmine Power
Poppy Townsend
Taylah Crouch
Thomas Shepherd
Sustainability Coordinator
Imogen Ross **

* Guest ** Staff

Splendour

by Abi Morgan

Directed by Anna Breckon* and Nat Randall*



NIDA Studio
27–28 October,
30 October–2 November 7.45pm
28 October, 1 November 1.00pm
Running Time: 75 minutes no interval

CAST
in order of appearance

Genevieve
Yasna Delo
Gilma
Evie Korver
Micheleine
Lillianne Lord
Kathryn
Tessa Olsson
Understudies
Tiahna McBride

Directors
Anna Breckon* & Nat Randall*
Set/Props/ Costume Designer
Madaleine Cooper
Lighting Designer
Julianna Stankiewicz
Sound Designer
Sherydan Simson
Video Designer
Lucy Parakhina*
Voice Coach
Eleanor Stankiewicz*
Production Stage Manager/ Video Systems Designer
Cameron Russell
Deputy Stage Manager
Topaz Marlay-Cole
Assistant Stage Managers
Thomas Howieson & Amelie McCarthy
Head Electrician
Naomi O'Connor
Construction Manager
Eryn Douglas
Costume Supervisor
Delan Woods
Properties Supervisor
Jess McIntosh
Video System Supervisor
Ross Turley*

Costume Makers
Maverick Durkin & Sam Hernandez
Set/Props Design Assistant /Camera Operator
Bronte Hunt
Costume Design Assistant
Adelie Gahan-Hannibal
Costume Assistant
Katrina Mark
Properties Assistant
Lauren Ward
Camera Operators
Chaii Ki Chapman, Taylah Crouch
& Harry Smyth
Technical Assistants
Archer Dametto
Jasmine Power
Niamh Nolland
Thomas Hamilton
Sustainability Coordinator
Imogen Ross**
Pre-recorded Video Producer
Madaleine Cooper
Cinematographer
Ross Turley*
Fashion Model
Janita Barber
Fashion Model
Jasmine Phipps
Costume
Madaleine Cooper
Hair and Make-up
Abbey Hardwick & Freya Wilkinson

* Guest ** Staff

Sandaime Richard

by Hideki Noda. Translated by Robert Tierney
Adapted and edited by Ong Keng Sen

Directed by Ong Keng Sen*



Reg Grundy
26–27/28/30 October –
1st November 7.30pm;
28/30 October, 1.00pm
Running Time: 90 minutes no interval

CAST
in order of appearance
Truth/Chiropractor
Jackson Hurwood
Richard III/Richard, sibling of Shakespeare/Sandaime Richard
Juliette Coleman
Maachan/Shylock
L p Nguy n
Judge/Shakespeare’s Pop/lemoto/Keepsake
Holly Matthews
Shakespeare/Ikenobo George
Hadrian Le Goff
Shrew/Anne/Chabōzu
Gabriel Sheehan
Shakespeare’s Mom/Iemoto’s Wife
Madeline Li
Kurogos
Lucy Xingwang Dunning
& Max Morgan
Understudies
Max Dijkstra, Caitlin Green
& Aileen Lee

Director
Ong Keng Sen*
Set/Props Designer
James Stibilj
Costume Designer
Paris Burrows
Lighting Designer
Chris Milburn
Sound Designer/Composer
Keelan Ellis
Songs
Rap Lyricist /Composer:
Jackson Hurwood
Raps Composer/Cellist:
Helen Mountfort*

Voice Coach
Jack Starkey-Gill*
Production Stage Manager
Joel Montgomery
Deputy Stage Manager
Jemima Owen
Assistant Stage Manager
Th ng Tüng
Assistant Stage Manager /Microphone Technician
Finlay Hogan
Construction Manager
Maxime Armand
Properties Supervisor
Gaia Stein
Costume Supervisor
Michiru Encinas
Sound System Supervisor
Arwen Davidson
Head Electrician
Adetokunbo (TK) Abioye
Costume Makers
Natalie De Palo, Maverick Durkin
Michiru Encinas, Nina Price
& Delan Woods
Properties Maker
Ari Gilbert
Set/Props Assistant Designer
Amelie Brown
Costume Assistant Designer
Alice Vance
Costume Assistant
Siann Lau
Properties Assistant
Rachael Palazzi
Dome Operators
Archer Dаметto
Isabella Treleaven
Technical Assistants
Chaii Ki Chapman
Taylah Crouch
Thomas Hamilton
Niamh Nolland
Jasmine Power
Harry Smyth
Poppy Townsend
Dresser
Katrina Mark
Sustainability Coordinator
Chris Milburn

* Guest

Special thanks to Freya Meany (Viola recording)

Festival of Emerging Artists

The annual Festival of Emerging Artists brings together the many talents nurtured at NIDA across all disciplines. The festival gives graduating MFA Directing students the opportunity to connect with contemporary audiences and express their unique directorial potential as they transition into the industry.

The annual Festival of Emerging Artists brings together the many talents nurtured at NIDA across all disciplines.

The 2023 festival showcased 7 short productions across 3 different venues; The Reg Grundy Studio, The Studio and The Space. The Space opened with *The Attempted Rape of Susanna* directed by Rosa Campagnaro and adapted in collaboration with ARIA-award winning composer Sally Whitwell. Inspired by Mozart and De Ponte’s *The Marriage of Figaro*, this joyous yet provocative version of the tale lays bare the problematic scenario for contemporary times, with enchanting music, voice and cutting satire. Jo Bradley directed the premiere of the new Australian play *Seen*, written by Xavier Hazard (MFA Writing for Performance).

The production brought live form to the complexities of young peoples’ relationships as they exist on the internet, offering a fresh and sharp reflection on intimacy and friendship. The closing production in this venue was *Abigail Williams*, written and directed by Rebecca McNamee. In this compelling one-woman production, the so-called ‘villain’ of Arthur Miller’s *The Crucible* finally has a voice. This is a prequel to one of the world’s the most powerful plays on intolerance, justice and hysteria.

In The Studio, Mehma Mali directed *Ephemera* written by prolific Thai-Australian playwright and screenwriter Anchuli Felicia King. This production was first penned as a response to Caryl Churchill’s *Love and Information* as part of the Royal Court Theatre’s *Living Archive* productions. Here, conversations between 3 pairs of human beings in different times and places unfolded side by side with fascinating connections to the ephemeral - here one minute, gone the next. Kurtis Laing then directed a rapid-fire mini musical by the world’s most lauded contemporary musical theatre artist, Lin Manuel-Miranda of *Hamilton* fame. *21 Chump Street* was originally a commission by the Brooklyn Academic of Music, where Miranda found riveting subject material in a *This America Life* podcast episode of the same name. Themes of the American justice system and its ethics were tangled with young love in this wonderful morsel of musical theatre.

The Reg Grundy Studio was home to *Amadeus* written and directed by Temuulen Jargalsaikhan, inspired by Alexander Pushkin’s *Mozart and Salieri*. Mozart is perused relentlessly by the various versions of jealousy that reside in Salieri - an expressionist contemporary music and theatre performance set in an electronic nightclub of the future. And to round out the festival we staged *The Great Theatre of the World* by Pedro Calderón de la Barca, adapted and directed by Fernando de Miguel Fuertes. A 17th century Spanish morality play had a spectacular facelift in this unforgettable multidisciplinary theatrical event. These productions stood as a testament to the ambitious creative artists moving into a radically evolving arts climate.

We’re thrilled to have launched 7 new directorial voices into our industry through this Festival. Industry mentors across the festival were: Tom Wright, Dom Mercer, Carissa Licciardello, Con Costi, Alex Berlage, Peter Evans, Kenneth Moraleda and Claudia Osborne.

Dr Benjamin Schostakowski
Course Leader, MFA Directing

Ephemera

Written by Anchuli Felicia King

Directed by Mehhma Malhi



NIDA Studio
6-9 Dec, 7pm
9 Dec, 12pm

CAST
in order of appearance
Holly Matthews
Leon Walshe
Esha Jessy
Ariyan Sharma
Caitlin Green

Director
Mehhma Malhi
Set and Costume Designer
Andrea Knezevic
Lighting Designer
Izzy Morrissey
Sound Designer
Madeleine Picard
Movement Choreographer
Troy Honeysett**
Production Stage Manager
Jemima Owen
Stage Manager
Jasmine Power
Construction Manager
Nathan Lockyer
Costume Supervisor
Danielle Schache
Head Electrician
Thomas Hamilton
Production Coordinator
Archer Dametto
Properties Maker
Freyja Meany
Technical Assistant(s)
Lara Kyriazis, Hayley Cantrill
& Isabella Treleaven

** Staff

21 Chump Street

Music and Lyrics by Lin-Manuel Miranda

Directed by Kurtis Laing



NIDA Studio
6-9 Dec, 9pm
9 Dec, 2pm

CAST
in order of appearance
Justin
Harrison Mills
Naomi
Celeste Cortes-Davis
The Narrator
Hamish Wells
Tevin/Ensemble
Oliver Miskovich
Charlie/Ensemble
Gabrielle Lanham
Andrew/Ensemble
Elliot Aitkin

BAND
Keyboard
Iris Wu*
Violin
David Milic*
Cello
Mina Scarratt*
Guitar
Aaron Bonduriansky *
Bass
Dominic Yeap-Holliday*
Drumkit
Finn Johnson*

Director
Kurtis Laing
Musical Director
Iris Wu*
Choreographer
Ayril Borce*
Set and Costume Designer
Max Shanahan
Lighting Designer
Izzy Morrissey
Sound Designer
Chaii Ki Chapman
Production Stage Manager
Jemima Owen
Stage Manager
Guinevere Fisher
Head Electrician
Thomas Hamilton
Construction Manager
Nathan Lockyer
Costume Supervisor
Danielle Schache
Production Coordinator
Archer Dametto
Properties Makers
Caleb Jackson & Samantha Lim
Technical Assistants
Lara Kyriazis
Hayley Cantrill
Isabella Treleaven

* Guest

Seen

Written by Xavier Hazard

Directed by Jo Bradley



Space Theatre
6-9 Dec, 7pm
9 Dec, 12 pm

CAST
in order of appearance
Andrew
Faisal Hamza
Asha
Lilian Valverde
Bryn
Thomas Russell
Voice of Judy
Frankie McNair*
Corey
Ashan Kumar*

Director
Jo Bradley
Set and Costume Designer
Elle Fitzgerald
Lighting Designer
Chris Milburn
Sound Designer
Carol Gonzales
Video Designer
Adetokunbo (TK) Abioye
Assoc. Lighting Designer
Harry Smyth
Dramaturg
Jo Bradley
Production Stage Manager
Sherydan Simson
Stage Manager
Thomas Shepherd
Construction Manager
Nick Day **
Costume Supervisor
Giulia Zanardo
Video System Supervisor
Thomas Howieson
Head Electrician
Yasmin Breeze
Properties Maker
Grace McCann
Technical Assistant(s)
Holly Nesbitt
Justin Boerst
Thomas O'Brien

* Guest ** Staff

The Attempted Rape of Susanna

Adapted by Rosa Campagnaro
& Sally Whitwell

Directed by Rosa Campagnaro



Space Theatre
6-9 Dec, 9pm
9 Dec, 2pm

CAST
in order of appearance
Susanna
Teagan Croft*
Figaro
Caleb Jamieson
Cherry
Chemon Theys*
Count
Declan Dowling
Countess
Anna Tafani*
Barbie
Beatrice Ainslie Kissing
Chorus/Understudy
Toby Quast

BAND
Assistant Musical Director and Piano
Hunter Bailey-Watts*
Cello
Belvina Bai*

Director
Rosa Campagnaro
Composer and Musical Director
Sally Whitwell*
Set and Costume Designer
Paris Koppens
Lighting Designer
Chris Milburn
Dramaturg
Lyall Brooks*
Rebecca Duke
Movement Choreographer
Troy Honeysett*
Intimacy Consultant
Shondelle Pratt*
Assist Director and Choreographer
Lauren Mitchell
Production Stage Manager
Sherydan Simson
Stage Manager
Naomi O'Connor
Construction Manager
Lynsey Brown**
Costume Supervisor
Sam Hernandez
Head Electrician
Yasmin Breeze
Properties Maker
Georgia Raczkowski
Technical Assistants
Holly Nesbitt
Justin Boerst
Thomas O'Brien
Makeup Artists
Mack Koppers
Lana Mould

* Guest ** Staff

Abigail Williams

Written by Rebecca McNamee

Directed by Rebecca McNamee



Space Theatre
6-9 Dec, 9pm
9 Dec, 2 pm

CAST
in order of appearance
Abigail Williams
Ebony Tucker*
Understudy
Este Breytenbach

Director
Rebecca McNamee
Set and Costume Designer
Angelina Daniel
Lighting Designer
Chris Milburn
Sound Designer and Composer
Keelan Ellis
Movement Choreographer
Troy Honeysett**
Intimacy Consultant
Shondelle Pratt*
Effects Consultant
Adam Mada*
Production Stage Manager
Sherydan Simson
Stage Manager
Maddison Craven
Construction Manager
Michael Harding**
Costume Supervisor
Giulia Zanardo
Head Electrician
Yasmin Breeze
Properties Makers
Samantha Lim
& Grace McCann
Technical Assistant(s)
Holly Nesbitt
Justin Boerst
Thomas O'Brien
Makeup Artists
Lucinda Beare

* Guest ** Staff

Amadeus

Written by Temuulen Jargalsaikhan and Bianca Watkins
Inspired by Alexander Pushkin's *Mozart and Salieri*

Directed by Temuulen Jargalsaikhan



NIDA Reg Grundy Studio
6-9 Dec, 7pm
9 Dec, 12 pm

CAST
in order of appearance
Antonio Salieri
Patrick Mandziy*
Wolfgang Amadeus Mozart
Reid Perry
Salieri Aidas
Madeline Flood
Salieri Shunhan
Cameron Steven Heslop
Salieri Buuri
Samuel McGown
Salieri Huu
Ari Tjandra
Joseph, Von Swieten,
Madam Cavalieri
Violeta Brau Mugica

BAND
Keyboard
Iris Wu*
Violin
David Milic*
Cello
Mina Scarratt*
Guitar
Aaron Bonduriansky *
Bass
Dominic Yeap-Holliday*
Drumkit
Finn Johnson*

* Guest ** Staff

The Great Theatre of the World

Written by Pedro Calderón de la Barca
Adapted by Fernando de Miguel Fuertes

Directed by Fernando De Miguel Fuertes



NIDA Reg Grundy Studio
6-9 Dec, 8pm
9 Dec, 1 pm

CAST
in order of appearance
The Auteur
Jack Patten
The World
Owen Hasluck
The Pauper
Madeline Li
The Worker
Toby Carey
The Beauty
Lillianne Lord
The Rich Man
Robert Miniter
The Discretion
Dakotah Love
The Queen
Teodora Matović

Director
Fernando De Miguel Fuertes
Set and Costume Designer
Geita Goarin
Lighting Designer
Topaz Marlay-Cole
Sound Designer
Grace Sackman
Movement Choreographer
Troy Honeysett*
Dramaturg
Taylah Miller
Production Stage Manager
Amy Norton
Stage Manager
Amelie McCarthy
Construction Manager
Lynsey Brown**
Head Electrician
Poppy Townsend
Costume Supervisor
Jaspa Frankish
Sound System Supervisor
Taylah Crouch
Production Coordinator
Matthew Phillips
Technical Assistants
Bridgette Johnston, Lucas Mund
& Isaac Sell
Makeup Artists
Abbey Hardwick
& Freya Wilkinson

* Guest ** Staff

End of Year Showcases

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.

NIDA Showcases are key industry-tailored events designed to highlight and present the incredible work of our talented and creative students to friends, family, the industry 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 showcase their voice learning in *Articulate* and 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.

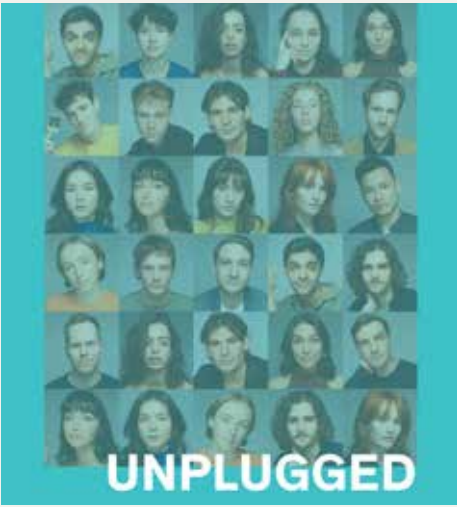
The *Specialist Make-up Services Showcase* provides a platform for the Diplomas of Live Production and Technical Services, and the Diploma in Specialist Makeup Services to share their creativity and skills.

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

The *Stage and Screen Performance Showcase* and the *Musical Theatre Showcase* profile the work of students from across the Diploma performance programs.

Other NIDA disciplines also present their work including the Technical Theatre and Stage Management *Magic Show*, the *Design, Props and Costume Showcase* in the NIDA foyer and the *Props and Objects Puppet Show*. There are also *Staging Installations* around NIDA to highlight the work of the Scenic Construction and Technologies students.

1. Graduate Showcase
2. Articulate
3. Unplugged
4. NIDA Cabaret
5. Specialist Make-up Services Showcase (Dips of Live Prod and Makeup)
6. *triple j Unearthed*
7. Stage and Screen Performance Showcase
8. Musical Theatre Showcase
9. Magic Show (TTSM)
10. Design, Props and Costume Showcase (foyer installation).
11. Puppet Show (Props)
12. Set Construction Masterwork Showcase



1. Photo: Phil Erbacher 2. Photo: Lindsey Rubin 3. Laura Cameron 4. Photo: Phil Erbacher 5. Photo: Maya Baska 6. Photo: Phil Erbacher 7. Photo: Phil Erbacher 8. Photo: Phil Erbacher 9. Photo: Lindsey Rubin 10. Photo: Amy Joyce 11. Photo: Phil Erbacher 12. Photo: Phil Erbacher

NIDA STUDENTS

Class of 2023
Alumni Award Winners



Image: 2023 *Ephemera* (Photo: Phil Erbacher)

Class of 2023

Bachelor of Fine Arts — Acting



Toby Carey



Juliette Coleman



Yasna Delo



Kaitlyn Elliott



Owen Hasluck



Jackson Hurwood



JK Kazzi



Evie Marie Korver



Hadrian Le Gof



Madeline Li



Lillianne Lord



Teodora Matović



Holly Matthews



Lập Nguyễn



Tessa Olsson



Jack Patten



Harold Phipps



Ariyan Sharma



Gabriel Sheehan



Chris Turner



Ena Zamiric

Bachelor of Fine Arts — Costume



Natalie De Palo



Maverick Durkin



Michiru Encinas



Nina Price



Delan Woods

Bachelor of Fine Arts — Design for Performance



Paris Burrows



Madaleine Cooper



Rebecca Howarth



Cosette Mangas



Taylah Miller



James Stibilj

Bachelor of Fine Arts — Properties and Objects



Ari Gilbert



Zali Kassi



Jess McIntosh



Connor Palmer



Tanne Patterson



Gaia Stein

Bachelor of Fine Arts — Technical Theatre and Stage Management



Maddison Craven



Keelan Ellis



Bernadett Lorincz



Jordan
Magnus-McCarthy



Chris Milburn



Joel Montgomery



Izzy Morrissey



Amy Norton



Madeleine Picard



Jimi Rawlings



Cameron Russell



Grace Sackman



Daniel Story

Bachelor of Fine Arts — Scenic Construction and Technologies



Maxime Armand Eryn Douglas Tommaso Patelli

Master of Fine Arts — Directing



Jo Bradley Rosa Campagnaro Fernando De Miguel Fuertes Temuulen Jargalsaikhan Kurtis Laing Mehhma Malhi



Rebecca McNamee

Master of Fine Arts — Writing



Kirrily Annalise Alison Bennett Emma Harding Xavier Hazard Rebecca Imlach Jake Parker



Megan Rundle Lily Thomson Bianca Watkins Karina Young

Master of Fine Arts — Cultural Leadership



Alyson Evans Sally Foster Christine Glasson Ellen Harvey Luke Rogers Zoe Tidemann

CUA50220 Diploma of Musical Theatre



Elliot Aitkin Paris Anderson Zohra Bednarz Makenzie Bonney Ayril Borce Bea Doyle



Ginger Freudenstein Kayla Ingle-Olson Lana Kuti Shakinah Kyalo Nathaniel Laga'aia Gabrielle Lanham




Sione Latu Oliver Miskovich Lauren Mltchell Danijela Novakovic Isabella Palamara Paloma Renouf




Toby Quast Montana Vincent Hamish Wells


CUA50420 Diploma of Live Production and Technical Services




Alicia Badger




Justin Boerst




Hayley Cantrill




Bridgette Johnston




Myri Kim




Lara Kyriazis




Lucas Mund




Holly Nesbitt




Thomas O'Brien




Rodney Patterson



Isaac Sell




Isabella Treleaven




Gabrielle Utian


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




Elvi Aaltonen




Lucinda Beare




Abbey Hardwick




Olivia Hopkinson



Mack Koppers



Lana Mould



Freya Wilkinson

10914NAT Diploma of Stage and Screen Performance



Jack Aldo



Max Dijkstra



Lucy Xingwang Dunning



Yasmin Elmi



Jago Field



Tom Gibson



Amy Goedecke



Finn Gough



Caitlin Green



Brittney Higgs



Caleb Jamieson



Angelina Kondakoff



Aileen Lee



Mason Maenzanise



Tiahna McBride



Kane McCarthy



Mia McMenamin



Kane Mobbs



Max Morgan



Yohan Philip



Al Taylor



Alexander Sanson



Victor Xu

Alumni Achievements

In 2023, NIDA alumni were recognised for their outstanding achievements with awards nationally and internationally.

International Awards

Oscar Academy Awards (March 2023)
Cate Blanchett (Acting, 1992) nominated for Actress in a Leading Role for *Tár*.
Baz Luhrmann (Acting, 1985) and Catherine Martin (Design, 1988) nominated for Best Picture for *Elvis*.
Catherine Martin (Design, 1988) nominated for best Costume Design and for Production Design and Set Decoration for her work on *Elvis*.

BAFTA Awards (February 2024)
Sophie Wilde (Acting, 2019) nominated for EE Rising Star Award.

Olivier Award (April 2023)
Suzie Miller (Playwriting 2000) winner Best New Play for *Prima Facie*.

Golden Globes (January 2024)
Sarah Snook (Acting, 2008) winner for Best Performance by a Female Actor in a Television Series – Drama for *Succession*.

Emmy Awards (January 2024)
Murray Bartlett (Acting, 1991) nominated for Outstanding Guest Actor in a Drama Series for his role in HBO’s *The Last of Us* and for Outstanding Supporting Actor in a Limited or Anthology Series or Movie for his role in *Welcome to Chippendales*.
Julio Himede (Design, 1999) nominated for Outstanding Production Design for a Variety Special for *The 65th Grammy Awards*
Anna Torv (Acting, 2001) nominated for Outstanding Guest Actress in a Drama Series for her role in HBO’s *The Last of Us*

Australian Awards

AACTA Awards (February 2024)
Sophie Wilde (Acting, 2019) winner Best Lead Actress in Film for her role in *Talk to Me*.
Anna Torv (Acting, 2001) winner Best Lead Actress in a Drama for *The Newsreader*.
Kate Box (Acting, 2003) winner Best Acting in a Comedy for *Deadloch*.
Heather Mitchell (Acting, 1980) winner Best Supporting Actress in a Drama for *Love Me*.
Hugo Weaving (Acting, 1986) winner Best Supporting Actor in Film for his role in *The Rooster*, and Best Lead Actor in a Drama for the television series *Love me*.

Alumni nominated for an AACTA Award include: Cate Blanchett (Acting, 1992), Kate Box (Acting, 2003), Rob Collins (Acting, 2013), Harriet Dyer (Acting, 2007), Xanthe Heubel (Design 2003), Bojana Novakovic (Acting, 2002), Richard Roxburgh (Acting, 1986), Sarah Snook (Acting, 2008), Ellen Stanistreet (Design, 2017).

AWGIE Awards (February 2024)
Harriet Dyer (Acting, 2007) winner Best Comedy - Situation or Narrative for *Colin From Accounts* ‘Flash’.
Sofya Gollan (Acting, 1992) winner Best Documentary - Community, Educational and Training for *Imagined Touch*.
Tom Holloway (Playwrights Studio, 2000) winner Best Stage – Adapted for *Museum of Modern Love*.
Alana Valentine, (Playwrights Studio, 1989) winner Best Musical Theatre for *Watershed: The Death of Dr Duncan*.

Alumni nominated for an AWGIE Award include: Tamara Asmar (Playwrights Studio, 2002), Grace Chapple (Writing, 2019), Julian Larnach (Grad Dip Playwriting, 2012), Alana Valentine (Playwrights Studio, 1989), Elliot Vella (Writing for Performance, 2018), Gretel Vella (Writing, 2016).

Logies (July 2023)
Harriet Dyer winner (Acting 2007) winner Most Outstanding Actress for *Colin From Accounts*.

Alumni nominated for a Logie Award include: Yerin Ha (Acting, 2018), Miranda Otto (Acting,1990), Richard Roxburgh (Acting, 1986).

Sydney Theatre Awards (January 2024)
Alex Berlage (Directing, 2017) winner Best Direction of an Independent Production for *A Streetcar Named Desire*.
Grace Deacon (Design, 2019) and Kelsey Lee (Design, 2018) winners Best Stage Design of an Independent Production for *Destroy, She Said*.
Merridy Eastman (Acting, 2007) winner Best Performer in a Supporting Role in a Mainstage Production for *Hand to God*.
Heather Mitchell (Acting, 1980) winner Best Performer in a Leading Role in a Mainstage Production *RBG: of Many, One*.
Kip Williams (Directing, 2010) winner Best Director for *Strange Case of Dr Jekyll and Mr Hyde*.
Esther Zhong (Costume, 2022) winner Best Costume Design of an Independent Production for *Moon Rabbit Rising*.

Alumni nominated for Sydney Theatre Awards include: Jeremy Allen (Design, 2015), Violette Ayad (Acting, 2017), Alexander Berlage (Directing, 2017), Benjamin Brockman (Production, 2011), Charles Davis (Design, 2014), Elizabeth Gadsby (Design, 2013), Darren Gilshenan (Acting, 1988), Anthony Gooley (Acting, 2007), Sheridan Harbridge (Acting, 2006), Craig Illott (Acting, 1991), Monique Langford (Design, 2021), Kelsey Lee (Design, 2018), Kenneth Moraleda (Acting,1995), Renee Mulder (Design, 2008), Jacob Nash (Design, 2005), Adorah Oloapu (Musical Theatre, 2020), Michael Scott-Mitchell (Design, 1983), Guy Simon (Acting, 2010), Riley Spadaro (Directing, 2019), Emma Vine (Design, 2014), Emma White (Design, 2019), Clemence Williams (Directing, 2016), Charles Wu (Acting, 2014).

Australian Production Design Guild Awards (August 2023)
Sarah Snook (Acting, 2008) winner Best Actress in a Broadcast Network or Cable Series, Drama for *Succession*.
Catherine Martin (Design, 1988) winner Production Design for *Elvis*.
Christopher Baldwin (Design, 2017) winner Costume Design for a Feature Film Award for *Thirteen Lives*.
Benjamin Brockman (Production, 2011) winner Event Engineering Lighting Design for a Live Performance Award for *Cleansed*.
Rita Carmody (Design, 2007) winner Costume Design for a Television Production Award for *Heartbreak High*.
Jasmine Christie (Design, 2010) winner Costume Design for a Television Production Award for *Heartbreak High*.
Genevieve Graham (MFA Design, 2018) winner Costume Design for a Television Production Award for *Heartbreak High*.
Morgan Moroney (TTSM, 2019) winner Lighting Design for a Live Performance Award for *Cleansed*.
Justin Nardella (Design, 2008) winner Set Design for A Live Performance or Event Award for *Fashion Freak Show*.
Tess Schofield (Design, 1986) winner Costume Design for a Feature Film Award for *Thirteen Lives*.

Alumni nominated for APDG Awards include: Meg Anderson (Design, 2022), Isabella Andronos (Design, 2014), Christopher Baldwin (Design, 2017), Madeleine Barlow (Design, 2019), Ella Butler (Design, 2017), Nicholas Dare (Design, 2001), Fiona Donovan (Design, 1992), Stephanie Dunlop (Design, 2019), Tim Ferrier (Design, 1985), David Fleischer (Design, 2009), Bethany Hewitt (Costume, 2021), Isabel Hudson (Design, 2015), Ruby Jenkins (Scenic Design, 2022), Aislinn King (MFA Design, 2020), Edie Kurzer (Design, 1978), Catherine Martin (Design, 1988), Angelina Meany (Design, 2021), Morgan Moroney (TTSM, 2019), Catherine Saunders (Technical Production, 1984), Tuesday Stone (Design, 2004), Gypsy Taylor (Design, 2003), Bella Thompson (TTSM, 2022), Eleanor Weller-Brown (TTSM, 2022).

Green Room Awards (May 2023)
Dann Barber (Design, 1999) winner Outstanding Set Design for *Yentl*.
Harriett Gillies (Directing, 2012) winner Best Contemporary & Experimental Performance for *8 / 8/ 8: Work*.
Melaine O’Brien (Musical Theatre, 2019) winner Best Original Songs for *Shit-Wrecked*.
Glenn Shea (Acting, 1996) winner Best New Writing (Independent Theatre) for *An Indigenous Trilogy - Act 1: Three Magpies Perched in a Tree*.
Kip Williams, (Directing, 2010) winner Best Director for *The Picture of Dorian Gray*.

Alumni nominated for a Green Room Award include: Dann Barber (Design, 1999), Matthew Crosby (Acting 1981), Glenn Dulihamy (Tech Prod, 2001), Aron Murray (Design, 2018), Shiv Palekar (Acting, 2014).

Rising Star Awards (November 2023)
William Lodder (Diploma of Stage and Screen Performance, 2020), winner Rising Star Award.

COMMUNITY ENGAGEMENT

NIDA Open
NIDA Corporate Training
NIDA Venues



Image: 2023 NIDA OPEN Studios (Photo: Phil Erbacher)

PARTICIPANTS

9859 children
& young people
2281 adults (18+ years)
1054 schools
TOTAL: 13,194

271 Open tutors
1039 Open classes
delivered

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

In 2023 engagement with NIDA Open programs increased, with over 13,000 students participating in creative training including across Greater Sydney, Wollongong, Melbourne, Brisbane, Adelaide, and Darwin in addition to a range of innovative opportunities for online students.

2023 saw the completion of NIDA Connect, NIDA Open’s national learning program designed for and dedicated to outer metropolitan and regional communities across Australia.

NIDA Connect:

- was funded by the Restart Investment to Sustain and Expand (RISE) Fund
- partnered with 8 national arts organisations, across 6 states and territories
- engaged 21 local teaching artists who undertook training and mentoring with a NIDA Open teaching artist over the two-year project
- delivered 21 Skills Development workshops to 190 children and young people across diverse regions, including regional NSW and Victoria, Cairns, Darwin and Broome demonstrating the project’s strong national impact
- enabled 2 NIDA productions to be streamed to 46 schools nationally, with 8 of the schools engaging in an accompanying workshop
- facilitated outreach to new audiences and local talent through skills development courses, expanding access to trained arts professionals and enhancing community service and educational opportunities.

In response to post-COVID demand, NIDA Open reinstated the role of Program Manager for Schools and Community to create more opportunities for the rich diversity of aspiring talent to engage with the full spectrum of NIDA programs. Initiatives included workshops with Blacktown Arts and Campbelltown Arts Centre in Western Sydney, and the launch of a First Nations subsidy to enable greater access for a diversity of students. The Program Manager also worked closely with NIDA’s Student Recruitment Manager to raise awareness in schools about the full offering of academic programs available at NIDA.

NIDA Open also renewed the partnership with Screen Territory and Arts NT, to deliver a series of courses throughout 2023 and 2024, aimed at boosting skills and creating professional development opportunities for Territorians across the creative industries. NIDA’s Head of Properties and Effects, Marcelo Zavala-Baeza, is one of the tutors engaged to deliver the program and raise awareness around the education and career opportunities available to participants.



Image: 2021 NIDA OPEN (Photo: Maya Baska)

NIDA Corporate Training

PARTICIPANTS

3231 Corporate customised participants
1031 Corporate public course participants
TOTAL: 4262

43 Corporate tutors
511 Corporate classes delivered

NIDA Corporate Training continues to deliver quality communication, presentation and leadership training customised for individuals and businesses in the public and private sectors. In 2023, as part of our commitment to national reach, we expanded our regular course delivery from Sydney and Melbourne to include the key regions of Canberra and Brisbane, strengthening our partnerships and engagement with local businesses and professionals.

There was a notable increase in overall individual course enrolments, reflecting the growing demand for personalised training solutions and the effectiveness of our programs in meeting the diverse needs of business professionals.

We continued to strengthen relationships with our customised clients, many of whom return annually. We provided training for close to 100 Australian and global organisations, with a significant growth in the education and training sector, finance and insurance services and information media and telecommunications.

As well as delivering programs throughout the year, the team continued to improve existing programs, test flexible models to deliver at scale and identify expanded markets for NIDA's learning products, with a new *Influential Storytellers* program ready for launch in 2024.

Outreach and networking were also a focus in 2023. Our *Influential Women Ambassador* program brought senior female managers from a variety of sectors including sport, construction and infrastructure together as public-facing advocates for the program. We presented sessions at the Chief Financial Officer Symposiums in Sydney and Melbourne, the Commonwealth Bank's *Women in Focus* program in Byron Bay and a highly successful event in partnership with Business Sydney.

NIDA Corporate Training contributed to NIDA's broader community engagement, by delivering a training session in partnership with Career Trackers, a company that supports pre-professional First Nations university students, and Social Traders, a national trailblazer of social enterprise procurement. NIDA Corporate Training also provided Presentation Skills training for NIDA's third-year craft-focused or 'maker' students and a broad range of NIDA staff.



Image: 2023 NIDA CORPORATE (Photo: Phil Erbacher)

NIDA's 5 theatre spaces and 10 rehearsal rooms offer ideal spaces for public performances and events, rehearsals, casting sessions and workshops. NIDA's venues are hired by a large community of performing arts organisations, educational institutions and corporate businesses, and in 2023 venue bookings returned to pre-COVID levels.

Clients included Channel Ten, Disney, Wakakirri, Synergy Percussion, Sydney Writers Festival, Anh Do, McDonald College, Sydney Gay and Lesbian Choir, Brent Street Performing Arts, the Dream Dance Company and the Dorothy Cowie Dance School. NIDA was also used by the Australian Electoral Commission as the site of a polling booth for the Voice referendum. Whilst external hires are the key source of event management activity, in 2023 there was substantial growth in venue usage for internal projects and partnership events.

MIDNIGHT FEAST

2023 marks the 6th year of Midnight Feast as NIDA's resident company. As an integrated arts company, Midnight Feast provides opportunities for artists with disabilities in performance and screen mediums, and the residency helps NIDA students learn how to work inclusively from Midnight Feast artists.

As part of the partnership, NIDA provides rehearsal space to support Midnight Feast's evolving creative practice. Their artists are also actively involved in the daily life of NIDA's student and staff communities and play a vital role in NIDA's ongoing efforts to promote inclusivity and make the institution accessible to everyone. Midnight Feast and NIDA staff meet regularly to ensure NIDA caters to the full spectrum of accessible needs and provides a truly accessible venue for students, staff, clients, and other users.

Midnight Feast celebrated significant achievements in 2023 including:

- 2 original ideas from the company were picked up by SBS with funding through Screenwise
- the film, *Mine Mine Mine*, written by Heath Ramsey, won 17 international awards
- developing significant strategic partnerships with national and international companies, ensuring NIDA has access to knowledge around best-practice in inclusive creative work.

Another highlight was when Kylie Harris, the Co-CEO, graduated from NIDA's Masters of Cultural Leadership program to the rousing applause of company members, NIDA staff and students, as part of NIDA's graduation ceremony.

NIDA is immensely proud of the significant work that Midnight Feast has achieved.

NIDA VENUES:

100,000+ visitors to NIDA including:

- 71,300 audience members
- 16,800 performers
- 357 ticketed shows and events



Image: 2023 Midnight Feast (Photo: Phil Erbacher)

DEVELOPMENT

Philanthropy, Sponsorship
and NIDA Foundation Trust
Donors and Supporters



Image: 2023 Raise The Curtain (Photo: Patrick Boland)

Philanthropy, Sponsorship and NIDA Foundation Trust

NIDA Foundation Trust Directors:

Peter Ivany AO, Chair
Andrew Banks
Victoria Buchan
Dr Peter Cooke AM
Garry McQuinn
Peter Reeve
Anna Samios
Catherine West

Opposite: 2023 Scholarship recipient, Jenny Guigayoma, with Head of YouTube Content Partnerships (ANZ) Ed Miles, and NIDA CEO Liz Hughes.

NIDA is immensely grateful to our supporters, who share NIDA's vision and who 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 earned income, to support NIDA and our students.

In 2023 the NIDA Foundation Trust raised over \$1.7 million in philanthropic and sponsorship support from donors, trusts, foundations, and corporate partners. These invaluable contributions underpinned the Student Fund, Production Fund and General Fund.

The Student Fund scholarships support students in financial need by providing funds for living and accommodation costs, to ensure students have access to world-class training and resources. Some scholarships specifically support students from diverse backgrounds including First Nations students. 2023 saw NIDA award over \$1 million in scholarships to 131 students, with scholarships ranging from \$1,000 to \$90,000 for 1–3-year courses.

The Production Fund provides additional support for productions, special projects and programs.

- A full list of all NIDA 2023 supporters can be found on the following pages with special thanks to:
- The ARA Group as Principal Partners, Property Services, Facility and Infrastructure for training and education and the ARA Group Indigenous Scholarships
 - Timothy Fairfax AC for numerous scholarships for students from remote and regional areas
 - The Balnaves Foundation as Principal Patron First Nations Programs for funding numerous areas including The Balnaves First Nations scholarships
 - Jim Sharman for funding the establishment of the NIDA Future Centre and Future Award
 - The Helpmann Family Foundation for funding scholarships
 - Animal Logic Entertainment and Zareh Nalbandian for funding scholarships
 - YouTube for funding scholarships
 - The Cowled Foundation for supporting scholarships and equipment
 - Andrew Cameron Family Foundation for funding scholarships
 - Ingham's for funding Ingham's First Nations scholarships
 - Finch for funding scholarships
 - WeirAnderson Foundation for funding scholarships
 - The Penn Foundation for funding NIDA Corporate online storytelling
 - The Nick Enright AM Estate for supporting the student Production Season
 - Frederick J Gibson Estate for funding that includes the inaugural Freddie Gibson Fellowship
 - Technical Direction Company (TDC) for funding technical equipment and scholarships
 - The Girgensohn Foundation, NIDA X Patrons, for funding alumni projects
 - Matchbox Pictures for funding training and education in technology
 - The Keir Foundation for funding an international director for a production
 - AVL wines for providing Nepenthe wines for NIDA events
 - Kawaii Piano Partners for providing musical equipment

Behind the Scenes, NIDA's annual giving program, brings together our highly valued community of supporters. In 2023 we held 15 *Behind the Scenes* events including *Supporter Nights*, student Showcases, industry talks and offsite theatre nights, to see talented NIDA alumni perform across Sydney.

NIDA welcomed 180 guests to the annual fundraising dinner, *Raise the Curtain*, which raised support for NIDA's training and education program including scholarships and productions.



Image: 2023 Scholarship Awards (Photo: Maya Baska)

Donors and Supporters

Bequests supporting NIDA

The Estate of the late Keith Bain OAM
The Estate of the late Helen Dumbrell
The Estate of the late Nick Enright AM
The Estate of the late Lady (Vincent) Fairfax AO OBE
The Estate of the late Ben Gannon AO
The Estate of the late Frederick J Gibson Bequest
in memory of Garnet H Caroll OBE
The Estate of the late Rodney Jones
The Estate of the late Denis Klein
The Estate of the late Chrysanthy and Tessa Mallos
The Estate of the late Norman McVicker OAM
The Estate of the late Dawn O'Donnell
The Estate of the late Geoffrey Reynolds
The Estate of the late Geoffrey William Rothwell
The Estate of the late Rodney Seaborn AO OBE
The Estate of the late Frank Thring
The Estate of the late Hazel Treweek OAM MBE

Awards and Fellowships

Design Excellence Award: Consistency,
Creativity and Collaboration
Ken Healy Writing Award
Keith Bain OAM Award for Movement
Peter Baynes Memorial Scholarship
Freddie J Gibson Fellowship
Leslie Walford AM Award
William Fletcher Foundation
The Gloria Payton Foundation and the Gloria Dawn Foundation
NIDA X

Scholarships

Roy and Sandy Abrams Scholarship
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Animal Logic Entertainment Scholarship
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ARA Group Indigenous Scholarships
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Scholarship
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Finch Scholarships
Colin Fong Scholarship
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Ben Gannon AO Scholarships
Mel Gibson and Village Roadshow Scholarships
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Serpentine Foundation Scholarship
Lisa Hamilton and Rob White Scholarship
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Helena Harris Scholarship
The Helpmann Family Foundation Scholarships
Loudon Sainthill Memorial Scholarship
Ingham's First Nations Scholarship
Margaret Kirby Scholarship
The Laidlaw Foundation Scholarships
Alex and Rosie Linden Scholarship
Chrysanthy and Tessa Mallos Memorial Scholarship
David Marshall Scholarship
James and Melissa Marshall Scholarship
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Garry McQuinn Scholarship
Dr Elizabeth More AM Scholarship
Cassandra Muller Scholarship
Bridget O'Brien Scholarship
The Dawn O'Donnell Scholarship
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The June Penn Scholarship
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The Geoff Richards Memorial Scholarship
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The Geoffrey Rothwell Scholarship
Seaborn, Broughton and Walford Foundation Scholarship
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Sandra and Barry Smorgon Family Foundation Scholarship
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Technical Direction Company (TDC) Scholarship
The Frank Thring Scholarship
Maria Trinci Scholarship
David and Lorraine Winterbottom Scholarship
The X Division Scholarship
The YouTube Scholarship

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Andrew and Andrea Banks
The late Nick Enright AM
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The late Dr Rodney Seaborn AO OBE

Platinum Principal Patrons

\$250,000+ (2015-2023)
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Estate of the late Helen Dumbrell
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Behind the Scenes Annual Giving Program 2023

\$25,000 - \$49,999 (2023)
Finch Company
Technical Direction Company (TDC)
Andrew Cameron Family Foundation

\$5,000 - \$24,999 (2023)

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Greg Woods

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\$1,200 - \$4,999

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- Ted Blamey
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- Warwick Cooper
- Helen Dalley and Phillip Cordony
- Roger Davies
- Professor Elizabeth Elliott AM and Dr David Dossetor
- Colin Fong
- Lisa Hamilton and Rob White
- Kate Hayward
- Hilary Hughes and Gary Verskey
- Andrew Jackson
- Sujeet Jena
- Fleur Jouault
- Bruce Keebaugh
- Dr John Keogh and Professor Nadia Badawi
- Lune Media
- Julia Mant
- Suzanne Maple-Brown
- Professor Elizabeth More AM
- Lisa Paulsen
- Sue Pike
- Quintin and Donella Freeman
- Peter Reeve and Jaycen Fletcher
- John and Renay Robinson
- Xavier Shea
- Hon. Assoc. Professor Ross Steele AM
- Victoria Taylor
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- Jill Waddy
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- Kathy White

NIDA also thanks all donors who wish to remain anonymous.

NIDA is supported by the Australian Government



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STAFF

People and Culture
NIDA Staff as at 31 December 2023



Image: 2024 Welcome Week (Photo: Phil Erbacher)

In 2023, NIDA continued a process of cultural transformation aimed at creating a workplace where all individuals feel psychologically safe and supported.

In 2023, NIDA reaffirmed our steadfast commitment to equity and inclusion through the establishment of the First Nations Team, a pivotal initiative in our First Nations First commitments. Led by a dedicated Head of First Nations, supported by a Project and Administration Coordinator, and guided by an esteemed Elder in Residence and our First Nations Consultant, Rhoda Roberts AO, this team embodies our deep respect and recognition of First Nations cultures. Additionally, NIDA continued its unwavering support for students with the appointment of a First Nations Counsellor.

We also appointed an Equity and Inclusion Manager to amplify our efforts by spearheading the strategic changes required to promote diversity and inclusivity across all facets of our institution. These steps underscore NIDA's ongoing dedication to fostering a more equitable and inclusive environment for all. The success of NIDA's Reflect Reconciliation Action Plan, developed in collaboration with stakeholders, has been instrumental in guiding our journey towards reconciliation and ensuring these commitments are not just words, but actionable steps towards meaningful change.

In 2023, NIDA continued a process of cultural transformation aimed at creating a workplace where all individuals feel psychologically safe and supported. This comprehensive reform effort included reviewing and updating our policies to ensure they align with current legislation and best practice. To bolster this initiative, we provided Respect @ Work training to all staff members. This training not only equipped our team with the tools to foster respectful and inclusive interactions but also reinforced NIDA's dedication to upholding the highest standards of conduct and respect. These efforts reflect NIDA's ongoing commitment to cultivating a workplace culture where every person is valued, heard, and empowered to thrive.

In the ever-evolving landscape of the performing arts education sector, NIDA remains steadfast in its commitment to creating a workplace that is adaptable and responsive to change. Recognising the dynamic nature of this field, NIDA has prioritised initiatives to ensure our institution is equipped to meet the evolving demands. This includes investing in professional development opportunities for our staff, embracing innovation to enhance our educational offerings, and fostering a culture of creativity and collaboration. By staying at the forefront of industry trends and continuously seeking ways to innovate, NIDA is dedicated to preparing our students for success in a rapidly changing world of performing arts.

VALE Annette Ribbons

NIDA was sad to share the news of the passing of Annette Ribbons, who had been an integral part of the NIDA community for over 30 years. NIDA held a memorial for family and friends at the Kensington campus on the 10 September 2023 to celebrate Annette's life and her contribution to the arts.

Annette came to Australia from the UK in the early 1990s with her incredible skills in costume making and the art of draping. Her beautiful 'hand' and meticulous attention to detail in bringing costume designs to life meant that she was always in demand. She worked in every level of the industry in Australia, from her start as a maker and supervisor at Marian Street Theatre, and then on to major films such as *Dark City* (1996) and *Gods of Egypt* (2016), to stage musicals including *Love Never Dies* (2003), and *Strictly Ballroom* (2014). She has cut and supervised for companies including Opera Australia, Bell Shakespeare, Sydney Theatre Company and The Really Useful Theatre Company.

Annette was passionate about social justice and was an active supporter of *WEFTshop* (Women Education Freedom Textiles) who facilitate and collaborate with artisans to build livelihoods, preserve traditional techniques and train others in the art of producing beautiful textiles. She was also passionate about sustainability, and the ways in which sustainable costume making practices could improve and develop.

She was instrumental in the development of NIDA's BFA Costume, heading the Costume Department from 2016 – 2021 where her passion and dedication to the art of costume making left an indelible mark.

Annette's legacy will live on in the skills she shared with Costume graduates, in the many costumes she made, and in the hearts of all who were fortunate enough to know her. We remember her with great fondness and gratitude for the invaluable contributions she made to the arts and education in Australia. She will be greatly missed.



NIDA EXECUTIVE
Chief Executive Officer: Liz Hughes
Chief Operating Officer: Lara Jacques
Chief Financial Officer: Sujeet Jena
Director, Learning and Innovation: Sarah Miller AM
(Acting) Director, Partnerships and Engagement:
 Jamie Campbell
Director, Commercial Development: Wendy Gray
Director, People and Culture: Zoe Diamond

FIRST NATIONS TEAM AND CEO OFFICE
Elder in Residence: Matthew Doyle
First Nations Consultant: Rhoda Roberts
Head of First Nations: Travis Cardona
First Nations Coordinator: Andrea Daniels
Artistic Director in Residence: David Berthold
Company Secretary: Mary-Lou Donnan
Executive Officer: Jessica Blaxland Ashby
Executive Assistant: Bethany Wooldridge
Head of Special Projects: Christina Alvarez
Sustainability Manager: Imogen Ross-Smith

LEARNING AND INNOVATION

BFA Acting
Course Leader & Head of Acting: John Bashford
Head of Movement: Gavin Robbins
Head of Music: Nicole Stinton
Head of Voice: Simon Masterton
Course Coordinator: Matt Bartlett

BFA Costume
Course Leader: Corinne Heskett
Senior Lecturer: Samuel St Aubyn
Lecturer: Isabella Cannavo
Costume & Props Store Manager: Robyn Monkhouse
Course Coordinator: Eamon Connolly

BFA Design
Course Leader: Bob Cousins
Senior Lecturer: Stephen Curtis
Course Coordinator: Rebecca Paling

BFA Properties and Objects
Course Leader: Marcelo Zavala-Baeza
Lecturer: Jessie Spencer
Workshop Coordinator: Benjamin Parkins
Course Coordinator: Eamon Connolly

BFA Scenic Construction and Technologies
Course Leader & Production Manager: Nicholas Day
Lecturer: Lynsey Brown
Lecturer: Karen Scribbens
Associate Lecturer: Michael Harding
Workshop Manager: Ian Turland
Course Coordinator: Eamon Connolly

BFA Technical Theatre & Stage Management (TTSM)
Course Leader: Nicole Robinson
Head of Stage Management: Melanie Dyer
Head of Sound Design: Paul Prestipino
Course Coordinator: Juliette Amies

BFA Common Subjects
Course Convenor & Senior Lecturer: Belinda Hoare
Academic Coordinator: Dr Maria White

MFA Directing
Course Leader: Dr Ben Schostakowski
Course Coordinator: Alana Shootingstar

MFA Cultural Leadership
Course Leader: Amanda McDonald Crowley
Course Coordinator: Brian Obire-Asare

MFA Writing for Performance
Course Leader: Joe Hepworth
Course Coordinator: Alana Shootingstar

Vocational Education & Training
Deputy Director, Learning and Innovation (VET): Mark Gaal
Manager and Course Leader: Marie Mitris
Course Leader: Loretta Sancataldo
Administrator: Govinda Roser-Finch

Producing Team
Producer: Di Misirdjieff
Production Manager: vacant

Curriculum, Student and Support Services
(Acting) Head of Curriculum: Dr Suzanne Osmond
TEQSA Reregistration Project Lead: Tristan Krautz
Manager, Student Services & Quality Assurance: Kylie Black
Manager, Learning & Innovation: Jack Thomson
Digital Learning Designer: Joshua Ferris
Senior Counsellor: Kareena Hodgson
Counsellor: Helle Luckmann
Admissions & Scholarships Officer: Chloe Ralph
Administration Officer SSQA: Jessica Mendes
Administration Officer SSQA: Brendan Zlatkis
Costume & Props Store Manager: Robin Monkhouse
Librarian: Ross Bruzzese
Assistant Librarian: Liana Piccoli
Records & Archives Manager: Katrina Hughes

PARTNERSHIPS AND ENGAGEMENT
Head of Industry Partnerships & Alumni: Georgia Gilbert
Head of Development: Lisa Hamilton
Development Coordinator: Tess Bourguignon

NIDA OPEN
Head of NIDA Open: Gillian Meisner-Lemon
Senior Program Manager: Bronwyn Batchelor
National Short-Courses Program Manager: Candace Miles
Adult Short-Course Program Manager: William Ridley
Adult Short-Course Programs Coordinator:
 Barbara Papathanasopoulos
Studio and Online Program Manager: Daniella Lacob
Studio and Online Program Coordinator: Dimitra Harvey
Children & Young People Program Manager: Piumi Wijesundara
Children & Young People Coordinator: Keiren Smith
Schools and Community Program Manager: Sally Blackwood
Schools and Community Senior Coordinator: Zoe Cooper
Operations Manager: Melanie Reid
Operations Coordinator (Technical): Alexander Smith
Programming Administration Coordinator: Brittany Yates
Customer Service and Administration Assistant: Kate Bubalo

NIDA CORPORATE TRAINING
Head of NIDA Corporate: Aimee Foster
Senior Business Development Manager: Josephine Kiss
Senior Client Relationship Manager: Suzi Dougherty
Senior Client Relationship Manager: Kimberley Summers
Client Relationship Manager: Brenton Wilson
Client Relationship Officer: Rachel Marley
Business Development & Engagement Officer: Zakaria Sougrati
Learning Design Senior Manager: Kristian Schmid
Learning Design Specialist: Nicola Parry
Learning Design Specialist: Tessa Winton
Learning Design Specialist: Elsie Edgerton-Till
Operations Senior Manager (Acting): Peter Hoekstra-Bass
Operations Coordinator: Charles Carrall
Operations Coordinator: Doria Marque

COMMERCIAL DEVELOPMENT
Head of New Business - Online Learning: Patricia Ryan
Learning Design Specialist: Kylie Bonaccorso
Production and Operations Manager: Jonathan Ong
Operations Manager, NIDA Melbourne: Jessica Prinzi
Coordinator, NIDA Melbourne: Samuel Bjorndahl

MARKETING AND COMMUNICATIONS
Head, Customer Experience & Growth Marketing:
 Louise O'Sullivan
Marketing Manager: Henri Marron
Creative Services Manager: Lindsey Rubin
Acting Digital Content Producer: Amy Joyce
NIDA Corporate Training Marketing Manager:
 Rebecca Gallehawk
Marketing Coordinator: Adolphus Waylee

VENUES AND FACILITIES
Head NIDA Theatres: Monica Scagliarini
Client Services Coordinator: Bridget Haberecht
Front of House & Events Manager: Jake Willis
Front of House Services Coordinator: Anne-Lucile Jeffery-Tual
Box Office Coordinator: Peter Thornton
Ticketing & Administrative Assistant: Jessica Franke
Reception & Customer Service Officer: Scarlett Johnson
Reception & Customer Service Officer: Kylie Kennedy
Facilities Manager: Matthew Watts
Facilities Maintenance Officer: Kevin Laing
Facilities Administrator: Freya Jokela
Technical Operations Manager: Benjamin McPharlin
Audio Supervisor: Lachlan Bensley
AV Supervisor: Brett Valentine
Lighting Supervisor: Cameron Bartie
AV Stores Technician: Alice Lloyd
COVID- 19 & WHS Coordinator: Christine Higgins
Facilities Fire Officer: John Hamilton

PEOPLE AND CULTURE
Senior People & Culture Business Partner: Amelia Polaschek
Equity & Inclusion Manager: Dr Alexia Derbas
People & Culture Coordinator: Elise Cociuban
Senior Recruitment Business Partner: Patricia Kung

FINANCE
Finance & BI Manager: Amol Ghoddke
Senior Financial Accountant: Wenhua Tang
Financial Accountant: Hanna Pasternak
Financial Analyst: Maria Bueno
Assistant Accountant: Samriddhi Giri
Accounts Payable Officer: Tantpe Naitran

INFORMATION TECHNOLOGY
Head of Technology: Ramana Kirubakaran
Projects & Business Analysis Manager: James Handsaker
Change Specialist: Barbara Kwiatkowska
Database Manager: Martin Keen
Database Analyst: Dheeraj Balla
E-learning Technologist: Andrew Gates
Senior Systems Engineer/IT Team Lead: David Zou
Systems Engineer: Massoud Albitar
Systems Engineer: Shane Kumar
Technical Coordinator ICT: Jyoti Bindukar
IT Support Officer: Idriz Haxhimolla
Project Coordinator: Rory Cross

GOVERNANCE

Boards and Committees



Image: 2023 3D Costume Showcase (Photo: Phil Erbacher)

Boards and Committees

THE BOARD OF DIRECTORS

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

The Board of Directors is responsible for:

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

NIDA BOARD

Mr Noel Staunton (Chair)
Acting Justice Mr Richard Refshauge (Deputy Chair)
Professor Claire Annesley
Mr Darren Dale
Mr Roger Hodgman (resigned 25 May 2023)
Mr Peter Ivany AO
Mr Anthony Kerwick (from 16 February 2023)
Mr John Robinson
Ms Anna Tregloan
Ms Sigrid Thornton AO
Mr Kip Williams (resigned 25 May 2023)
Ms Catherine West
Ms Sophia Zachariou

2023 ACADEMIC BOARD MEMBERS

Ms Anna Tregloan (Chair)
Professor Michael Balfour
Mr Mark Gaal (ex officio)
Ms Liz Hughes (ex officio)
Sarah Miller AM
Fiona Nicholson (resigned 22 May 2023)
Dr Suzanne Osmond
Professor Anna Reid
Assoc Professor David Vance (resigned 17 May 2023)
Robert Miniter (SCON Rep)
Karina Young (MFA representative)
Victor Xu (VET representative)
Dr Mark Ryan (from 2 December 2022)
Ms Angela Bates (from 2 December 2022)

THE AUDIT, FINANCE AND RISK COMMITTEE

2023 COMMITTEE MEMBERS

Mr John Robinson (Chair)
Acting Justice Mr Richard Refshauge
Ms Liz Hughes
Mr Sujeet Jena (ex-officio)

THE GOVERNANCE, NOMINATIONS AND REMUNERATION COMMITTEE

The Governance, Nominations and Remuneration Committee is responsible for the selection and nomination to the Board of persons who could be considered as Board Members, the review of the performance of the Chief Executive Officer and for succession planning.

2023 COMMITTEE MEMBERS

Mr Noel Staunton (Chair)
Acting Justice Mr Richard Refshauge (Deputy Chair)
Mr Darren Dale (from 10 May 2023)
Mr John Robinson
Ms Anna Tregloan
Ms Liz Hughes

MEMBERS, LIFE GOVERNORS AND PATRONS

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



Image: 2023 *A Very Expensive Poison* (Photo: Phil Erbacher)

FINANCIAL REPORT

Financial Report

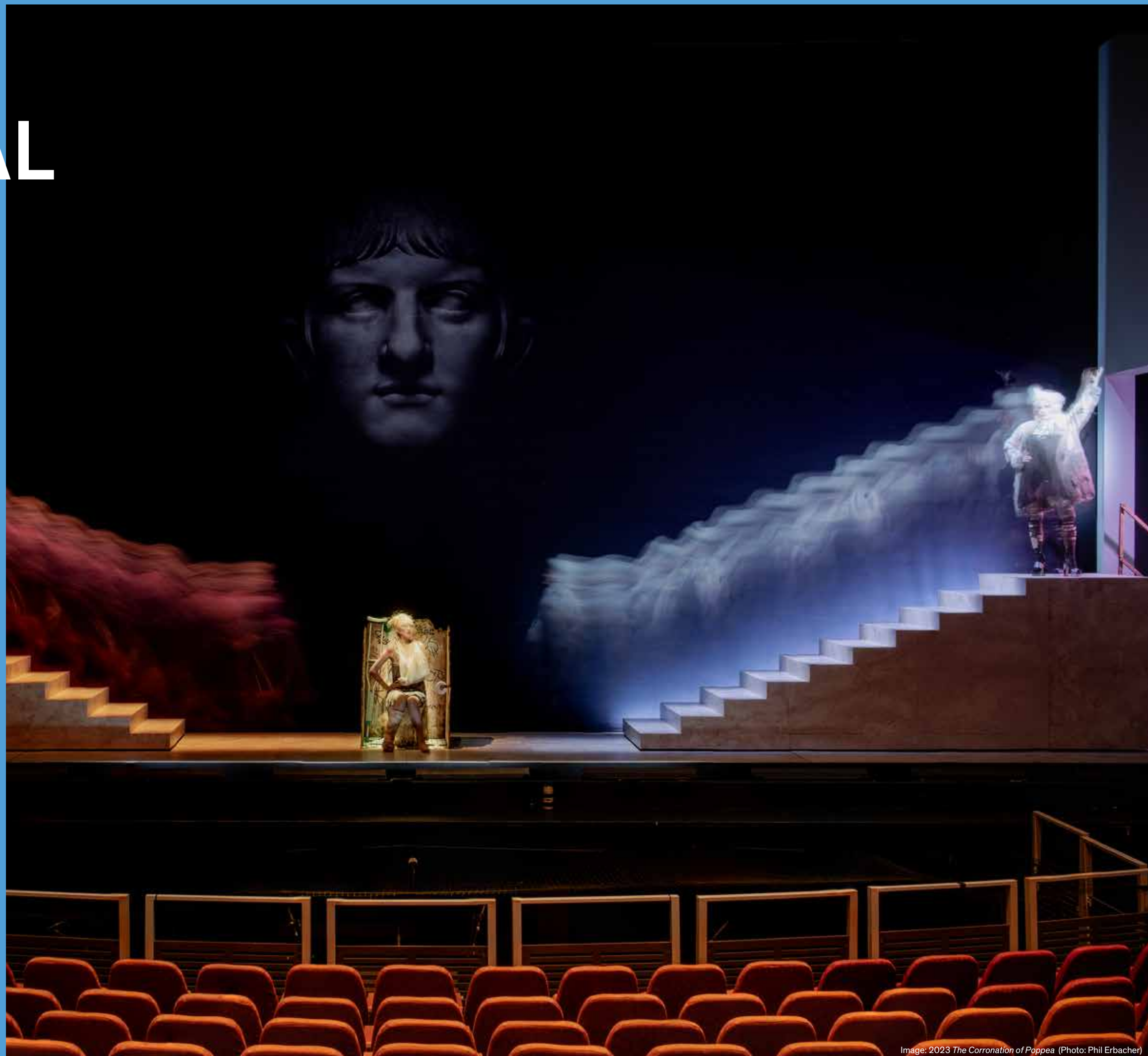


Image: 2023 *The Corronation of Poppea* (Photo: Phil Erbacher)

The National Institute of Dramatic Art

ABN 99 000 257 741

Financial Report - 31 December 2023

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Directors' report
For the year ended 31 December 2023

The Directors present their report together with the financial report and the auditor's report of The National Institute of Dramatic Art ("NIDA") for the year ended 31 December 2023.

1. Directors

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

Name, qualifications and role/s	Occupation and other current directorships
Prof Claire Annesley PhD (Humanities), BA (Hons) Non-executive Director	Dean, UNSW Arts, Design & Architecture Fellow, Academy of Social Sciences Director since 18 February 2021
Darren Dale Non-executive Director	Company Director of Blackfella Films since 2001 Chair Sydney Film Festival November 2023 Board member of Australian Film Institute Board member of Sydney Festival Member of the Academy of Motion Picture Arts & Sciences Director since 2022
Roger Hodgman BA (Hons) Non-executive Director	Freelance Director – theatre, screen and opera Director since 24 February 2018 until 25 May 2023
Peter Ivany AM Non-executive Director	Chair & CEO, Ivany Investment Group, Chairman, Advisory Council, Sydney Film Festival Chair, Sydney Swans Foundation Board Member, Sydney Swans Limited Director, Allied Credit Member, SCG Heritage Trust Adjunct Professor, University of Technology Sydney Honorary Life Governor and Foundation Chairman, Jewish Communal Appeal Sydney Swans Life Member Chair, NIDA Foundation Trust Director since 21 May 2015
Anthony Kerwick Bcom (Hons) LLB (Hons) GAIC	Managing Director, Adamantem Capital Director, Hellers Group Holdings Limited Director, Linen Services Australia (HT Holdco Pty Ltd) Director, NIDA since February 2023 Member, NIDA Audit, Finance and Risk Committee since 2024

Directors' report (continued)
For the year ended 31 December 2023

Acting Justice Richard Refshauge
BA (Hons), LLB
Deputy Chairman, Non-executive Director

Acting Judge, ACT Supreme Court
Distinguished Professor, ANU College of Law
Adjunct Professor of Law at the University of Canberra
Chair and Public Officer, QL2 Dance, Canberra
Chancellor, Anglican Diocese of Canberra and Goulburn
Member of Board, Greater Good
Chair, Directions Health Services
Vice-President, ACT Chapter, International Commission of Jurists
Deputy Chairman, NIDA Board of Directors since 30 May 2019
Member of the NIDA Audit, Finance and Risk Committee since 15 February 2018
Director since 13 November 2017

John Robinson
BComm, FCA
Non-executive Director

Partner, Ernst & Young
Fellow of the Institute of Chartered Accountants in Australia
Independent Chairman of the Audit and Risk Committee for the US Studies Centre at the University of Sydney
Chairman of the NIDA Audit, Finance and Risk Committee since 18 January 2017
Director since 19 May 2016

Noel Staunton
Stage Management (RADA Dip.)
Chair, Non-executive Director

Arts management consultant
Executive Producer, Australian Brandenburg Orchestra
Creative Producer
Helpmann Awards Panel Member, Opera and Classical Music
Chair, Festivals Board, Create NSW Artform Advisory Boards
Director of NIDA Foundation Trust
Member then Chair, Governance, Nominations and Remuneration
Committee & Chair since 30 May 2019
Director since 21 May 2015

Sigrid Thornton AO
Non-executive Director

Actor
Board member of the Pegasus Foundation
Director, ScriptedInk
Director since 20 October 2016

Anna Tregloan, APDG
Dip.Dram.Arts (VCA); MA Animateuring (VCA)
Non-executive Director

Artist, Designer and Creative Producer for live performance, exhibitions and installations
Accredited by the Australian Production Design Guild add (APDG) and a Member of their Live Performance Committee
Curator of the Australian Exhibition, Prague Quadrennial of Performance, Space and Design 2015 and 2019
Australia Council Fellow 2012
Director since 24 May 2018

Directors' report (continued)
For the year ended 31 December 2023

Catherine West

LLB (Hons), BEc
 Non-executive Director

Director and Deputy Chair of Nine Entertainment Corporation
 Director of Monash IVF
 Director Sydney Breast Cancer Foundation
 Chair Board of Governors Wenona School
 Director of Wenona Foundation
 Director of Peter Warren Automotive
 Director of NIDA Foundation Trust
 Director since 20 May 2021

Kip Williams

BA (MediaComms.),
 Sydney University, MDA (Directing)
 NIDA
 Non-executive Director

Artistic Director and Co-CEO, Sydney Theatre
 Company
 Executive Director of STC
 Company Director since 20 October 2016 until 25 May 2023

Sophia Zachariou

BA Sydney
 University & Post Graduate
 Communications, UTS (def)
 Non-executive Director

Co-Managing Director, Bunya Entertainment
 Chair, Screen Forever Advisory Board
 Screen Australia Gender Matters Taskforce 2022-2023
 Mentor SPAA Ones to Watch Program
 Director since 2022

2. Company secretary

Sujeet Jena was appointed the Company Secretary for NIDA since 1 December 2022.
 Mary-Lou Donnan was appointed the Company Secretary for NIDA since 30 March 2023.

Directors' report (continued)
For the year ended 31 December 2023

4. Principal activities

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

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

5. Operating and financial review

Overview of NIDA

Overall deficit for the financial year was \$67,505 (2022: deficit \$73,453).

In 2023 the Company recognised \$16,731,314 of Government Grants, comprising of \$13,863,500 Operating Grant, \$1,675,583 of Capital Works Expenditure Grant (CWEP) and \$1,192,231 of Sustainability Fund Grant and Rise Grant.

Total revenue, excluding the Capital Works Grant from the Australian Government, increased 11.5% compared to 2022 with revenue from NIDA Open, NIDA Corporate and NIDA Theatres increasing by 6.1% comparatively.

There has been continued trend of increase in cost of doing business in 2023; accordingly, the operating expenses excluding the capital works costs partly funded by the Australian Government increased by 13% between 2022 and 2023 as compared to an increase of 25.5% between 2021 and 2022.

Significant changes in the state of affairs

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

6. Events subsequent to reporting date

On 14 May 2024, additional funding of \$51,900,000 over the financial year 2024-2025 to the financial year 2027-2028 was announced by the Australian Government for NIDA. An appropriation of this amount has been included in the Department of Infrastructure, Transport, Regional Development, Communications and the Arts' 2024-2025 Portfolio Budget Statements and is included under the Arts Training Program Budget appropriation. The Australian Government's announcement in the 2024/25 Budget includes an additional \$13,064,000 per annum for NIDA from 2028/29, indexed and ongoing. NIDA expects to receive operating and capital funding in line with these announcements, although these funds are not yet subject to contracted terms.

Directors' report (continued)
For the year ended 31 December 2023

7. Likely developments

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

8. Environmental regulation

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

9. Indemnification and insurance of officers and auditors

Indemnification

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

Insurance premiums

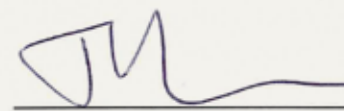
Since the end of the previous financial year, NIDA has paid an insurance premium in respect of Directors' and Officers' liability for current and former Directors and Officers, including executive officers of NIDA. In accordance with the underwriters' instructions the amount of the premium has not been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

10. Auditor's independence declaration

The auditor's independence declaration is set out on page 26 and forms part of the Directors' Report for the financial year 2023.

This report is made with a resolution of the Directors:


 Catherine West
 Chair


 John Robinson
 Director

Sydney

30th day of May 2024

Statement of profit or loss and other comprehensive income
For the year ended 31 December 2023

	Note	2023 \$	2022 \$
Operating revenue		34,717,642	31,194,016
Total revenue and income	2	34,717,642	31,194,016
Teaching program expenses		(9,666,453)	(10,293,294)
Open, Corporate and VET expenses		(8,392,235)	(6,311,147)
Expenses associated with venue rental revenue		(1,295,820)	(1,010,900)
Library expenses		(278,067)	(250,281)
Building and maintenance expenses		(5,358,864)	(5,167,496)
Administration expenses		(8,286,588)	(6,800,899)
Other expenses		(2,064,991)	(1,518,449)
Total expenditure	3	(35,343,018)	(31,352,466)
Deficit before financing income		(625,376)	(158,450)
Financing income		557,871	84,997
Deficit for the year		(67,505)	(73,453)
Total comprehensive loss for the year		(67,505)	(73,453)

The statement of profit or loss and other comprehensive income is to be read in conjunction with the notes to the financial statements set out on pages 12 to 24.

Statement of financial position
As of 31 December 2023

	Note	2023 \$	2022 \$
Assets			
Cash and cash equivalents	5	9,012,645	11,257,666
Other financial assets		-	2,518,540
Trade and other receivables	6	1,745,091	971,757
Prepayments		364,323	405,181
Total current assets		11,122,059	15,153,144
Plant and equipment	7	1,146,071	301,761
Intangible assets	8	832,155	112,283
Right-of-use assets	9	587,181	465,555
Total non-current assets		2,565,407	879,599
Total assets		13,687,466	16,032,743
Liabilities			
Trade and other payables	10	1,869,792	2,652,729
Employee benefits provisions	11	1,441,793	1,922,512
Contract liabilities	12	6,602,891	8,113,629
Lease liabilities	13	204,340	152,171
Total current liabilities		10,118,816	12,841,041
Employee benefits	11	637,463	265,191
Lease liabilities	13	477,623	405,442
Total non-current liabilities		1,115,086	670,633
Total liabilities		11,233,902	13,511,674
Net assets		2,453,564	2,521,069
Equity			
Accumulated surplus	14	2,453,564	2,521,069
Total equity		2,453,564	2,521,069

The statement of financial position is to be read in conjunction with the notes to the financial statements set out on pages 12 to 24.

Statement of changes in equity
For the year ended 31 December 2023

	Reserves \$	Accumulated surplus \$	Total equity \$
Balance at 1 January 2022	346,191	2,248,331	2,594,522
Total comprehensive income for the year			
Transfers to/(from) reserves	(346,191)	346,191	-
Deficit for the year	-	(73,453)	(73,453)
Total comprehensive income for the year	(346,191)	272,738	(73,453)
Balance at 31 December 2022	-	2,521,069	2,521,069
Balance at 1 January 2023	-	2,521,069	2,521,069
Deficit for the year	-	(67,505)	(67,505)
Total comprehensive loss for the year	-	(67,505)	(67,505)
Balance at 31 December 2023	-	2,453,564	2,453,564

The statement of changes in equity is to be read in conjunction with the notes to the financial statements set out on pages 12 to 24.

Statement of cash flows
For the year ended 31 December 2023

	Note	2023 \$	2022 \$
Cash flows from operating activities			
Cash receipts from customers and contributions		20,697,483	21,525,182
Cash received from grant funding		15,740,091	9,348,196
Cash paid to suppliers and employees		(39,699,424)	(33,152,225)
Interest received		557,871	84,997
Net decrease in cash flows from operating activities	17	(2,703,979)	(2,193,850)
Cash flows from investing activities			
Payments from/(to) term deposits		2,518,540	(518,540)
Acquisition of plant and equipment	8	(1,043,646)	(156,592)
Acquisition of intangibles	9	(754,232)	(9,788)
Net increase/(decrease) in cash flows from investing activities		720,662	(684,920)
Cash flows from financing activities			
Payment for leases		(261,704)	(200,394)
Net decrease in cash flows from financing activities		(261,704)	(200,394)
Net decrease in cash and cash equivalents		(2,245,021)	(3,079,164)
Cash and cash equivalents at 1 January		11,257,666	14,336,830
Cash and cash equivalents at 31 December	5	9,012,645	11,257,666

The statement of cash flows is to be read in conjunction with the notes to the financial statements set out on pages 12 to 24.

Notes to the financial statements

1. Significant accounting policies

The National Institute of Dramatic Art ('NIDA') is an Australian Public Company limited by guarantee, incorporated, and domiciled in Australia. NIDA is a registered charity with the Australian Charities and Not-for-Profit Commission. The principal registered address and principal place of business is 215 Anzac Parade, Kensington NSW 2033. The financial report was authorised for issue by the Directors on 30 May 2024.

(a) Statement of compliance

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

A statement of compliance with International Financial Reporting Standard (IFRS) as issued by International Accounting Standard Board (IASB) cannot be made due to the company applying not-for-profit specific requirements contained in the Accounting Standards.

(b) Basis of preparation

The financial report is presented in Australian dollars which is NIDA's functional currency. The financial report is prepared on the historical cost basis.

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

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

(c) Going concern basis of accounting

For the year ended 31 December 2023, the Company generated a deficit of \$67,505, net assets of \$2,453,564, net current assets of \$1,003,243 and cash & cash equivalents of \$9,012,645 at balance date.

The financial report has been prepared on a going concern basis, which assumes continuity of normal business activities by NIDA and the realisation of assets and settlement of liabilities in the ordinary course of business at the amounts stated in this financial report.

On 14 May 2024, additional funding of \$51,900,000 over the financial year 2024-2025 to the financial year 2027-2028 was announced by the Australian Government for NIDA. An appropriation of this amount has been included in the Department of Infrastructure, Transport, Regional Development, Communications and the Arts' 2024-2025 Portfolio Budget Statements and is included under the Arts Training Program Budget appropriation. The Australian Government's announcement in the FY2024/25 Budget includes an additional \$13,064,000 per annum for NIDA from FY2028/29, indexed and ongoing. NIDA expects to receive operating and capital funding in line with these announcements, although these funds are not yet subject to contracted terms.

Notes to the financial statements

1. Significant Accounting Policies (continued)

NIDA has been funded by the Federal Government in every year since it was founded in 1958.

The ability of NIDA to continue as a going concern and meet its debts and financial obligations as and when they fall due is dependent upon the Company's ability to receive increased government funding and to manage expenditure in line with its revenue.

The Directors consider that NIDA continues to operate as a going concern based on cash flow forecasts prepared by management which considers the annual increase to the Operating and CWEP grants.

If the Company is unable to continue as a going concern, it may be required to realise its assets and extinguish its liabilities other than in the normal course of business and at amounts different from those stated in the financial report.

(d) Plant and equipment

(i) Owned assets

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

(ii) Depreciation

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

Plant and equipment	2–10 years
---------------------	------------

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

(e) Intangible assets

Intangible assets acquired are stated at cost less accumulated amortisation. Amortisation is charged to the statement of comprehensive income on a straight-line basis over the estimated useful life of intangible assets.

The estimated useful lives in the current and comparative period are as follows:

Software	3–5 years
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(f) Cash and cash equivalents

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

(g) Trade and other receivables

Trade and other receivables are stated at their amortised cost less impairment losses (see accounting policy Note 1h).

(h) Impairment

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

An impairment loss is recognised whenever the carrying amount of an asset exceeds its recoverable amount. Impairment losses are recognised in the statement of comprehensive income, unless an asset has previously been revalued, in which case the impairment loss is recognised as a reversal of the extent of that previous revaluation with any excess recognised through profit or loss. The recoverable amount of receivables carried at amortised cost are calculated as the present value of estimated future cash flows, discounted at the effective interest rate. Receivables with a short duration are not discounted. As NIDA is a not-for-profit entity the recoverable amount of other assets is calculated as the depreciated replacement cost of the asset.

Notes to the financial statements

1. Significant Accounting Policies (continued)

(i) Employee benefits

(i) Defined contribution pension plans

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

(ii) Long-term service benefits

NIDA's net obligation in respect of long-term service benefits is the amount of future benefit that employees have earned in return for their service in the current and prior periods. The obligation is calculated using expected future increases in wage and salary rates including related on-costs and expected settlement dates and is discounted using the rates attached to the Commonwealth Government bonds at the balance sheet date which have maturity dates approximately concurrent to the terms of NIDA's obligations.

(iii) Wages, salaries and annual leave

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

(j) Trade and other payables

Trade and other payables are stated at amortised cost.

(k) Contract liability

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

(l) Revenue

(i) Government grants

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

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

(ii) Revenue from rendering services

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

Notes to the financial statements

1. Significant Accounting Policies (continued)

(l) Revenue (continued)

(iii) Donations and sponsorships

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

(iv) Interest income

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

(m) Expenses

All expenditure is accounted for on an accruals basis.

(n) Income tax

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

(o) Goods and services tax

Revenue, expenses, and assets are recognised net of the amount of goods and services tax (GST), except where the amount of GST incurred is not recoverable from the taxation authority. In these circumstances, the GST is recognised as part of the cost of acquisition of the asset or as part of the expense.

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

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

(p) Donations to NIDA fund

NIDA is included on the Register of Cultural Organisations whereby all donations paid to the 'National Institute of Dramatic Art – Donation Fund' which exceed \$2 are tax deductible. The Directors have determined that, of the donations of \$688,878 received during the year (2022: \$302,644), \$688,878 was spent for bursaries, scholarships, and capital expenditure during the year.

(q) Capital

NIDA is a public company limited by guarantee and has no paid-up capital.

The amount of capital which is capable of being called, up only in the event of and for the purpose of the winding up of NIDA, is not to exceed \$100 per member by virtue of NIDA's Constitution.

A person may become a member of NIDA by approval of the Board. Members are entitled to attend and vote at general meetings of NIDA. As at 31 December 2023 NIDA had 72 members (2022: 69 members).

Notes to the financial statements

1. Significant Accounting Policies (continued)

(r) Leases

At inception of a contract, the company assesses whether a lease exists – i.e. does the contract convey the right to control the use of an identified asset for a period of time in exchange for consideration.

This involves an assessment of whether: The contract involves the use of an identified asset – this may be explicitly or implicitly identified within the agreement. If the supplier has a substantive substitution right, then there is no identified asset. The Company has the right to obtain substantially all of the economic benefits from the use of the asset throughout the period of use.

The Company has the right to direct the use of the asset i.e. decision-making rights in relation to changing how and for what purpose the asset is used.

At the lease commencement, the company recognises a right-of-use asset and associated lease liability for the lease term. The lease term includes extension periods where the company believes it is reasonably certain that the option will be exercised.

The right-of-use asset is measured using the cost model where cost on initial recognition comprises of the lease liability, initial direct costs, prepaid lease payments, estimated cost of removal and restoration less any lease incentives.

The right-of-use asset is depreciated over the lease term on a straight-line basis and assessed for impairment in accordance with the impairment of assets accounting policy. The right-of-use asset is assessed for impairment indicators at each reporting date.

The lease liability is initially measured at the present value of the remaining lease payments at the commencement of the lease. The discount rate is the rate implicit in the lease, however where this cannot be readily determined then the company's incremental borrowing rate is used. Subsequent to initial recognition, the lease liability is measured at amortised cost using the effective interest rate method. The lease liability is remeasured whether there is a lease modification, change in estimate of the lease term or index upon which the lease payments are based (e.g. CPI) or a change in the company's assessment of lease term. Where the lease liability is remeasured, the right-of-use asset is adjusted to reflect the re-measurement or is recorded in profit or loss if the carrying amount of the right-of-use asset has been reduced to zero.

(s) Reserves

The general reserve represents an amount that has been set aside from NIDA's retained earnings to provide a buffer against unexpected events or to fund future investments or expansions. The reserve is not designated for any specific purpose and can be used at the discretion of the Board of Directors. During the year-ending 31 December 2022, NIDA reviewed the nature of the general reserve and transferred the remaining balance to Retained Earnings.

Notes to the financial statements

1. Significant Accounting Policies (continued)

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

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

(i) Impairment

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

(ii) Revenue recognition

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

Notes to the financial statements

2. Revenue

	2023 \$	2022 \$
Revenue recognised under AASB 15 Revenue from Contracts with Customers		
Student fees – full-time program	6,025,511	5,659,012
Open and Corporate programs	8,466,779	7,905,016
Rental of venue and associated revenue	1,624,542	1,606,650
Government funding (a)	16,731,314	14,725,139
Sundry revenue	121,854	78,484
	32,970,000	29,974,301
Income recognised under AASB 1058 Income of NFP entities		
Donations – NIDA Fund	688,878	302,644
– NIDA Foundation Trust	117,025	234,367
Bursaries and student support – NIDA Foundation Trust	941,739	682,704
	1,747,642	1,219,715
Total revenue and income	34,717,642	31,194,016

(a) Government funding is from the following sources:

Federal government		
Operating grant	13,863,500	7,778,000
Capital works grant	1,675,583	1,570,196
Sustainability and RISE Grants	1,192,231	5,376,943
	16,731,314	14,725,139

3. Personnel expenses

	2023 \$	2022 \$
Wages and salaries	18,531,682	15,542,678
Superannuation	2,084,991	1,646,635
Movement in employee benefits provision	(108,447)	461,322
Total personnel expenses	20,508,226	17,650,635

4. Auditors' remuneration

	2023 \$	2022 \$
Audit of the financial statements	66,500	60,000
Other services:		
Taxation and other services	11,100	-
Total auditors' remuneration	77,600	60,000

Notes to the financial statements

5. Cash and cash equivalents

	2023	2022
	\$	\$
Cash at bank	1,009,145	2,240,988
Term deposits	8,000,000	9,008,507
Cash on hand	3,500	8,171
Total cash and cash equivalents	9,012,645	11,257,666

6. Trade and other receivables

	2023	2022
	\$	\$
Trade and other receivables	1,321,204	1,079,091
Allowance for credit losses	(126,480)	(339,390)
Trade and other receivables, net	1,194,724	739,701
Related party receivable from NIDA Foundation Trust	550,367	232,056
Total trade and other receivables	1,745,091	971,757

7. Plant and equipment

	Plant and equipment
	\$
Cost	
Balance at 1 January 2022	6,843,792
Acquisitions	156,592
Disposal	(541,188)
Balance at 31 December 2022	6,459,196
Balance at 1 January 2023	6,459,196
Acquisitions	1,043,646
Balance at 31 December 2023	7,502,842
Depreciation	
Balance at 1 January 2022	6,309,398
Depreciation charge for the year	242,872
Write back from assets written off	(394,835)
Balance at 31 December 2022	6,157,435
Balance at 1 January 2023	6,157,435
Depreciation charge for the year	199,336
Balance at 31 December 2023	6,356,771
Carrying amounts	
At 31 December 2022	301,761
At 31 December 2023	1,146,071

Notes to the financial statements

8. Intangibles

	Software
	\$
Cost	
Balance at 1 January 2022	2,464,523
Acquisitions	9,788
Write-offs	(208,775)
Balance at 31 December 2022	2,265,536
Balance at 1 January 2023	2,265,536
Acquisitions	754,232
Balance at 31 December 2023	3,019,768
Amortisation	
Balance at 1 January 2022	2,221,475
Amortisation charge for the year	59,226
Write back from assets written off	(127,448)
Balance at 31 December 2022	2,153,253
Balance at 1 January 2023	2,153,253
Amortisation charge for the year	34,360
Balance at 31 December 2023	2,187,613
Carrying amounts	
At 31 December 2022	112,283
At 31 December 2023	832,155

9. Right-of-use assets

	2023	2022
	\$	\$
Buildings		
Balance at 1 January	465,555	671,227
Additions	386,054	48,270
Depreciation	(264,428)	(253,942)
Balance at 31 December	587,181	465,555

Notes to the financial statements

10. Trade and other payables

	2023	2022
	\$	\$
Accrued expenses	702,785	542,025
Trade payables	425,908	1,077,883
Other payables	741,099	1,032,821
	1,869,792	2,652,729

11. Employee benefits provisions

	2023	2022
Current	\$	\$
Provision for long service leave	155,942	711,829
Provision for annual leave	1,285,851	1,210,683
	1,441,793	1,922,512
Non-current		
Provision for long service leave	637,463	265,191
Total employee benefits provisions	2,079,256	2,187,703

12. Contract liabilities

	2023	2022
	\$	\$
Grants-in-advance from the Australian Government	3,263,617	2,813,200
Open and Corporate program fees in-advance	2,467,746	2,520,514
Sustainability Grant and RISE Grant	-	1,192,230
Tuition fees in-advance	400,536	1,422,685
Other contract liabilities	470,992	165,000
	6,602,891	8,113,629

Notes to the financial statements

13. Lease liabilities

	2023	2022
Current	\$	\$
Lease liabilities	204,340	152,171
Non-current		
Lease liabilities	477,623	405,442
Total lease liabilities	681,963	557,613

Future lease payments are due as follows:

	2023	2022
	\$	\$
Within one year	311,375	299,566
One to five years	404,506	712,547
More than five years	-	-
	715,881	1,012,113

14. Accumulated surplus

	2023	2022
	\$	\$
Accumulated surplus at the beginning of the year	2,521,069	2,248,331
Deficit for the year	(67,505)	(73,453)
Transfer from reserves	-	346,191
Accumulated surplus at the end of the year	2,453,564	2,521,069

15. Contingent liabilities and contingent assets

As at year end 31 December 2023, there are security deposit guarantees of \$35,978 secured against term deposits at Note 6. Additionally, there is a business card facility of \$60,000.

Notes to the financial statements

16. Reconciliation of cash flows from operating activities

	2023 \$	2022 \$
Cash flows from operating activities		
Deficit for the year	(67,505)	(73,453)
Adjustments for:		
Net effect of asset write-offs	-	227,679
Depreciation and amortisation	498,124	507,771
Change in trade and other receivables	(773,334)	246,518
Change in prepayments	40,858	30,246
Change in trade and other payables and employee benefits provision	(891,384)	566,416
Change in contract liabilities	(1,510,738)	(3,699,027)
Net decrease in cash from operating activities	(2,703,979)	(2,193,850)

17. Related party transactions

Transactions with the NIDA Foundation Trust (NFT)

There have been related party transactions between NIDA and NFT during the year. In 2023, NFT paid to NIDA scholarship / bursary and donation expenses totalling \$961,739 (2022: \$677,989). At year-end, NFT has a net payable balance of \$550,367 (2022: \$232,056) to NIDA.

Directors' compensation

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

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

	2023 \$	2022 \$
Short-term employee benefits	1,625,353	1,241,655
Other long-term benefits	186,455	137,290
	1,811,808	1,378,945

18. Economic dependency

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

Notes to the financial statements

19. Post balance-date events

On 14 May 2024, additional funding of \$51,900,000 over the financial year 2024-2025 to the financial year 2027-2028 has been announced by the Australian Government for NIDA. An appropriation of this amount has been included in the Department of Infrastructure, Transport, Regional Development, Communications and the Arts' 2024-2025 Portfolio Budget Statements and is included under the Arts Training Program Budget appropriation. The Australian Government's announcement in the FY2024/25 Budget includes an additional \$13,064,000 per annum for NIDA from FY2028/29, indexed and ongoing. NIDA expects to receive operating and capital funding in line with these announcements, although these funds are not yet subject to contracted terms.

Responsible Entities' Declaration


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


(a) the financial statements and notes, set out on pages 8 to 24, are in accordance with the Australian Charities and Not-for-profits Commission Act 2012, including:

1. giving a true and fair view of NIDA's financial position as at 31 December 2023 and of its performance for the financial year ended on that date; and
2. complying with Australian Accounting Standards – Simplified Disclosures and the Australian Charities and Not-for-profits Commission Regulations 2022;

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

Signed in accordance with a resolution of the Directors:


Catherine West
Chair


John Robinson
Director

Sydney

30th day of May 2024

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Auditor's Independence Declaration

To the Responsible Entities of The National Institute of Dramatic Art

In accordance with the requirements of section 60-40 of the *Australian Charities and Not-for-profits Commission Act 2012*, as lead auditor for the audit of the National Institute of Dramatic Art for the year ended 31 December 2023, 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, 30 May 2024

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Independent Auditor’s Report

To the Members of The National Institute of Dramatic Art (NIDA)

Report on the audit of the financial report

Opinion

We have audited the financial report of The National Institute of Dramatic Art (“NIDA”) (the “Registered Entity”), which comprises the statement of financial position as at 31 December 2023, and the statement of profit or loss and other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies and the Responsible Entities’ declaration.

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

- a giving a true and fair view of the Registered Entity’s financial position as at 31 December 2023 and of its financial performance for the year then ended; and
- b complying with Australian Accounting Standards *AASB 1060 General Purpose Financial Statements – Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities* and Division 60 of the *Australian Charities and Not-for-profits Commission Regulations 2022*.

Basis for opinion

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

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

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Emphasis of matter

We draw attention to Note 19 of the financial report, which describes events after the reporting period relating to the future operating and capital grant funding from the Department of Infrastructure, Transport, Regional Development, Communications and the Arts. Our opinion is not modified in respect of this matter.

Responsibilities of the Responsible Entities for the financial report

The Responsible Entities of the Registered Entity are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards – *AASB 1060 General Purpose Financial Statements - Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities* and the ACNC Act, and for such internal control as the Responsible Entities 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 Responsible Entities 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, 30 May 2024

NIDA

National Institute
of Dramatic Art



Image: 2023 Sandaime Richard (Photo: Phil Erbacher)