

NIDA

Annual Report 2003



NIDA

The National Institute
of Dramatic Art
Sydney, Australia

NIDA is generously supported by the Commonwealth Government through the Department of Communications, Information Technology and the Arts.



NIDA is at the University of
New South Wales



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Corporate Profile

Overview

NIDA is the Australian national theatre school and is a centre of excellence in education and training of specially selected students for careers in theatre, film and television.

NIDA was established in 1958 as an independent company by the University of New South Wales and the Australian Broadcasting Corporation, with its own Board of Directors and registered as a Company.

Vocational training for a highly competitive profession remains the primary aim of NIDA.

Full-time courses

NIDA's full time courses are accredited for the award of degrees, graduate diplomas and an advanced diploma in eight specialised areas. They are professionally effective and graduates enjoy a high rate of employment.

Since its foundation, NIDA has trained the heart of Australia's arts entertainment industry: actors, directors, designers, playwrights and technicians, as well as administrators and educators, and continues to inspire standards of excellence today.

NIDA graduates continue to win international acclaim. Mel Gibson, Judy Davis, Cate Blanchett, Baz Luhrmann, Robyn Nevin, Colin Friels, Catherine McClements, Rachael Blake, John Wood, Gale Edwards, Catherine Martin, Angus Strathie, Philip Quast, Penny Downie, Jacqueline McKenzie, Hugo Weaving, Tom Burlinson, Richard Roxburgh, Steve Bisley, Kym Barrett, Penny Cook, Di Smith, John Jarratt, Jeremy Sims, Miranda Otto, Aubrey Mellor, Garry McDonald, Moffatt Oxenbould, Jim Sharman, Ben Gannon, Peter England and Dan Potra are but a few who have achieved wide recognition.

Other programs

NIDA also offers short courses to the community through the Open Program, whose activities attracted over 6000 participants from across Australia in 2001.

NIDA is also committed to promoting innovation and experiment in Dramatic Art through the NIDA Company which bring together professional artists and NIDA students to develop new work; the next stage Play Development Program which commissions work from young writers; and the Playwrights Studio which is a part-time course in writing for the stage.

Corporate Governance

NIDA is an independent organisation and is accorded national status by the Australian Government. It maintains strong associations with the University of New South Wales, the Australian Broadcasting Corporation, the Australian Film, Television and Radio School, Opera Australia and professional theatre companies in all states, as well as film and television production companies.

NIDA is funded through the Commonwealth cultural portfolio by the Department of Communications, Information Technology and the Arts. NIDA is becoming increasingly dependent on corporate sponsorship and private donations for its continuing success.

NIDA is governed by a Board of Directors comprising 13 members under the Chairmanship of David Gonski, AO NIDA's executive committee, made up of its Director John Clark, AM and General Manager Elizabeth Butcher, AM report to the Board of Directors.

NIDA's full-time courses are overseen by its Board of Studies whose function is to ensure that the school's teaching program continues to maintain standards of excellence.

NIDA's mission is to pursue excellence, innovation and access in entertainment arts education and training, specialising in dramatic art, whilst maintaining national focus and international perspective.

While this is a broad statement NIDA's mission is precise as it seeks to promote three fundamental elements in dramatic arts education in the following ways:

Excellence

NIDA's primary role is to select and train exceptionally gifted young people for careers in various fields of theatre, film and television.

There are three-year Bachelor of Dramatic Art courses in:

- Acting
- Design
- Technical Production
- Production Crafts

There are one-year Graduate Diploma courses in:

- Directing
- Voice Studies
- Movement Studies

There is a two-year Advanced Diploma course in:

- Scenery Construction

Innovation

NIDA promotes research and development for playwrights, directors, composers, actors, designers and other member of the profession through the NIDA Company, the NIDA Play Development Program and the Playwrights Studio.

The NIDA Company involves professional artists and students in annual productions of new Australian plays, music theatre and other forms of experimental work.

The NIDA Playwrights Studio brings together a group of talented people to learn the craft of writing and the practice of theatre at NIDA.

The NIDA Next Stage Play Development Program assists new writers to develop original plays by commissions, readings, workshops and dramaturgical advice.

Access

NIDA provides participation in drama training for the widest possible sector of the Australian community and to students from overseas with a particular focus on Asia.

The NIDA Open Program provides access to drama training for young people, drama teachers and the community at large in Sydney, in other capital cities, in Australian country areas and abroad.

The Open Program offers short, part-time courses as well as summer and winter schools as follows:

- Education Program for teachers and students
- Youth Program for 3 to 18 year olds
- Corporate Performance Program for senior executives
- Sydney Program for people over 16 years of age
- Industry Program for the profession
- International Program for overseas students
- Summer Program held each January in Sydney
- National Touring Program visiting every capital city and some regional centres in Australia

Each of these three elements contributes to the image and worth of the National Institute as a whole. However each has a distinct philosophical focus with different objectives which are pursued with a measure of independence.

NIDA will continue to pursue the goals of Excellence, Innovation and Access.

Report of the Chairman



David Gonski AO

It was a proud moment when NIDA learnt that the prestigious Sir John Sulman Award for Public Buildings from the NSW Chapter of the Royal Australian Institute of Architects was to be presented to Hassall, in association with Peter Armstrong Architecture, for the Stage II NIDA complex. Senator Rod Kemp, MP, Minister for Sport and Arts, on hearing the news made the following statement

"...NIDA and its graduates have always been linked with the high quality of Australia's performing artists and theatre and film productions both here and overseas. With the Sulman medal, NIDA's excellence will now be associated with another area of the arts – architecture.

On 23 April 2002, Mel Gibson opened the new Parade Theatre and was welcomed by the whole student body on stage. He declared that "...I might not be here today if it wasn't for my time at NIDA. So when the opportunity came along where I could repay them, well it was the least I could do." The theatre was funded in part by a generous donation from Gibson in 2000.

NIDA is also indebted to the Federal Government's Centenary of Federation Fund and the many individuals and foundations who contributed generously to the Stage II complex.

NIDA has recently entered into a significant partnership with the Seaborn Broughton and Walford Foundation. Their aim is to encourage new Australian work in theatre, film and television; to establish a substantial performing arts archive; and to provide research facilities to assist the entertainment industry.

The combination of one of the partnership's inaugural projects was the opening of the Rodney Seaborn Library in the new NIDA Building on 16 June 2002. On this occasion the Friends of the Seaborn Broughton and Walford Foundation joined with the Friends of NIDA to celebrate Dr Seaborn's generous contribution which has ensured that the library is one of the best performing arts resources in the country.

With the acquisition of the new facilities NIDA has been faced with many challenges. The administration of the school and theatres has become more complex with the need for stringent compliance and corporate governance being pursued by Government. A telling sign of this increased administrative pressure is that NIDA has to be responsive to in excess of twenty-five

pieces of legislation. To the great credit of the NIDA Executive and staff the organisation is being responsive to these pressures and reviewing its policies and procedures in the light of legislative changes.

As well as the increased demands referred to above we must not lose sight of the core activities of NIDA being the full-time courses in acting, design, directing, technical production and production crafts. The standard of artistic achievement and the calibre of the students continue to increase and enrich Australia's performing arts industry. I give credit here to the dedication of the Director, John Clark, General Manager, Elizabeth Butcher, members of the full-time staff, members of the profession (over one hundred in 2002) who regularly teach part-time and especially all those who continue to work tirelessly to keep the organisation running so creatively.

In my report last year I stated that NIDA intends the building to be used by the industry as well as the school. In its first six months of operation this has been clearly demonstrated by the number of productions and events that have taken place in the Parade Theatre and other spaces in the building. The usage of the building by the industry will continue to increase and be maximised by NIDA.

Once again I would like to acknowledge the Department of Communications, Information Technology and the Arts for their generous support of NIDA over the past year, especially Les Neilsen, Margaret Brookes and Stuart Raye.

Finally I would like to thank my fellow colleagues on the Board of Directors. The year was full of challenges with the Parade Theatre becoming fully operational and everyone responded with great enthusiasm and support out of mutual respect for the advancement of this unique and excellent organisation.

A handwritten signature in black ink, appearing to read 'D Gonski'.

David Gonski AO
Chairman

Board and Executive Members



Board of Directors

Mr David Gonski AO (Chairman)
Mr John Clark AM (Director of NIDA)
Mr Ian Darling
Ms Ashley Dawson-Damer
Mr Ian Ingram
Professor Adrian Lee
Mr Richard Longes
Mr Moffatt Oxenbould AM (Chairman, Board of Studies)
Dr Rodney Seaborn AO OBE
Ms Alice Spiegelman
Mr John Valder AO CBE
Mr Melvyn Ward
Mr Phillip Wolanski
Mr Sean Van Gorp
Ms Elizabeth Butcher AM, (Company Secretary)

Board of Studies

Mr Moffatt Oxenbould AM (Chairman)
Mr Peter England
Mr Nick Enright (deceased)
Mr Colin Friels
Mr Tom M Jeffrey AM
Ms Sandra Levy
Ms Anne Looby
Ms Susan Lyons
Mr Ann Robinson
Mr Noel Staunton
Ms Sonia Todd

Board of Studies Advisory Panel

Mr Storry Walton AM
Mr Ernie Dingo
Mr John Frost
Mr Ron Haddrick MBE
Mr Garry McQuinn

Director

John Clark AM

General Manager

Elizabeth Butcher AM

In attendance

Andrea Larkin, Executive Secretary
Board of Studies

Geraldine McCarthy, Minute Secretary
Board of Directors to June 2002

Susan Jack, Minute Secretary
Board of Directors from October 2002

Tonya Grellis, Minute Secretary
Board of Studies

Staff



Director:	John Clark AM	Staging Supervisor:	Grant Finlay
General Manager:	Elizabeth Butcher AM	Theatre Technician:	Simon Dwyer
Assistant Director and Head of Design:	Peter Cooke	Technician/Maintenance: Technician/Mechanist:	Ian Turland Harvey Brimacombe
Head of Acting:	Tony Knight	Venue Manager:	John Keldoulis
Acting Tutor:	Kevin Jackson	Administrator:	Andrea Larkin
Music Tutor:	Tim Patston	Marketing & Communications Manager:	Andrea Moller
Head of Voice Studies:	Bill Pepper	Play Production & Publicity Coordinator:	Rachelle Carritt
Voice Tutor:	Betty Williams	Teaching Program Manager:	Sam Kenny
Head of Movement Studies:	Keith Bain OAM	Teaching Program Assistant:	Anne Barnes
Movement Tutor:	Julia Cotton	Executive Assistant:	Geraldine McCarthy to June 2002 Susan Jack from October 2002
Head of Technical Production:	Kate Davy to April 2002 Bill Harris from August 2002	Administrative Assistant/ Assistant to Director:	Tonya Grellis
Stage Management Tutor:	Sophie Clausen	Front of House Coordinator:	Laurance Goodman
Head of Production Crafts:	Trevor McCosker	Receptionist:	Jane Griffiths
Costume Tutor:	Julie Lynch	Project Coordinator:	Claire Steigrad
Scenery Tutor:	Tony Pierce	Administrative Trainees:	Elaine Oliver, Kate Jansen, Natalie Murray
Properties Tutor:	Krishna Thomas	Special Projects:	Priscilla Yates
Hires Supervisor:	Robin Monkhouse	Development Manager:	Carolyn Vaughan from October 2002
Head of Directing:	Helmut Bakaitis	Conversion Program:	Terence Clarke
Literary Manager:	Ken Healey	Accountant:	Shaun Luttrell
Literary Studies Tutor:	Karen Vickery	Finance Officer:	Eileen Stanway
Head of New Media:	Amanda Morris	Consultants:	Parade Theatre - Barbara Bridges and Associates Risk Management - Janet Eades, Suzanne Peri-Chapman Safety Management Plan - ROI Audition Program - Mary Collins Special Events - Melinda Colvin
Head of Open Program:	Barbara Warren		
Administration Manager:	Alex Attfield to June 2002		
Administration Officer:	Ann Marie Slevison from June 2002		
Course Manager, Youth & Education Programs:	Alison Jinga		
Course Manager, Summer & Touring Programs:	Alexandra Carew		
Finance Officer:	Noeleen Rivera		
Administrative Assistant:	Coral Packham		
Librarian:	Christine Roberts		
Assistant Librarian:	Ross Bruzzese		
Technical Director:	Tony Youlden		

Report of the Executive

NIDA

The first production in the new Parade Theatre, opened on 17 July 2002. This was the Australian premiere of *Country Music* a new play by Nick Enright workshopped with the final year students and directed by Tony Knight and Julia Cotton with music composed by Wei Han Liao. Enright's script wove together five story lines with live music and physical theatre. The compelling narrative provided a snapshot of the cultural, political and spiritual life of Australia from a young person's point of view.

Sadly Nick Enright passed away on Sunday 30 March 2003. Nick had battled cancer for the past twelve months. His determination and commitment to the profession never waned. As a former Head of Acting at NIDA, Nick maintained a close association with the school. He was generous with his time and commitment. We will miss him greatly.

Friday night, 19 July 2002, was a landmark for NIDA. For the first time all four theatres in the NIDA complex were open to the public simultaneously, three of them presenting new Australian plays. The NIDA Company was responsible for two of these, a production of Sharon Guest's *Beyond Belief* in the NIDA Studio, and a rehearsed reading of *Cox Four* by Robert Jeffreys in the (not quite ready) Parade Studio.

The second production in the new Parade Theatre was another Australian premiere. *Jarrabin*, John Clark's adaptation of Dorothy Hewett's Jarrabin Trilogy with music composed and performed by Terence Clarke. Sadly, Dorothy died, the day before rehearsals commenced. *Jarrabin* is the story of a small, remote West Australian wheat-belt town and the people who lived there from the 1920's to 1967.

The Parade Theatre has been in demand by the profession. Bea Arthur performed in the theatre direct from the Melbourne International Festival and *Elegies for Angels*, *Punks and Raging Queens* was performed. In 2003 the Theatre will feature a Sydney Festival production of the *Mark Morris Dance Group*, as well as *The Vagina Monologues* and the Sydney Theatre Company's *Major Barbara*.

NIDA graduates continue to make a major contribution to the entertainment industry in Australia and abroad. Gale Edwards, directed *The Way of the World* for the Sydney Theatre Company and is directing for the Washington Shakespeare Theatre and the Chichester Festival. Garry McDonald was awarded an Order of Australia in the last Australian honours announcements. Essie Davis won a Laurence Olivier Award for her performance as Stella in *A Streetcar Named Desire* which she performed with Glenn Close, directed by Sir Trevor Nunn at the London Royal National Theatre; Reg Cribb, an acting graduate, won his second Patrick White Playwright's Award for *Last Cab to Darwin*. Philip Quast won his third Laurence Olivier Award for *South Pacific* also at the Royal National Theatre; Judith Isherwood has been appointed Chief Executive of the new Millennium Arts Centre in Cardiff, Wales.

American Friends of NIDA was registered in the State of New York as a not-for-profit organisation and in May 2002 Elizabeth Butcher visited New York to consolidate the legal and financial structure of the organisation and develop its terms of reference, membership, sponsorship, marketing and events program for 2002/03. A reception was hosted by Elizabeth at the Sofitel Hotel, New York, honouring the opening of the Parade Theatre and announcing the appointment of Mel Gibson as Patron of AFNIDA.

NIDA's reputation continues to grow in the international arena. In 2002 the Head of Design, Peter Cooke, attended the AIPCD and Asia-Pacific International Theatre Institute regional conference in Seoul, Korea. NIDA's Technical Director, Tony Youlden gave a Lighting Design Workshop at the Hanoi Academy of Theatre and Cinema and continued on to London for an International Theatre Architecture and Engineering Conference.

Looking ahead, NIDA hopes that in the near future The Rodney Seaborn Library, one of the best performing arts resources in the country, will be allocated sufficient resources to open to the theatrical profession. As part of the new building we look forward to completing the fit-out of the Sound Stage which will be used for training in acting for the camera.

As the whole NIDA complex becomes fully operational in 2003, it will bring the industry and school into an even closer, more cooperative and productive association.

We would like to take this opportunity to extend our thanks and appreciation for the support given to NIDA by the Board of Directors and Board of Studies. To the Chairmen, David Gonski and Moffat Oxenbould, our sincere thanks from all the staff and students.



John Clark AM and Elizabeth Butcher AM in the Nancy Fairfax Foyer

John Clark, AM
Director

Elizabeth Butcher, AM
General Manager

Excellence - The Full Time Courses

THE ACTING COURSE

The Acting Course aims to provide exceptionally talented young people with a range of vocational skills and assist them to apply these skills with imagination and intelligence to the realities of working careers as professional actors. The course provides a practical approach to acting in theatre, film, television and radio.

Wow! What a year! The opening of Stage II, which included the new Parade Theatre, was a major pre-occupation for the Acting course, as it was for all other courses at NIDA, full time and part-time.

There were a number of special events, honouring such generous patrons as Rodney Seaborn, James Fairfax, Lady Vincent Fairfax and Mel Gibson. These events were included in the course schedule, complementing classes in Voice, Movement and Singing.

There were also projects tried for the first time. Second Year students presented a season of one-act plays – Eugene O'Neill's *The Long Voyage Home*, J.M. Synge's *Riders to the Sea*, Caryl Churchill's *Hot Fudge and Ice Cream*, and Harold



First year actors in a Movement Class

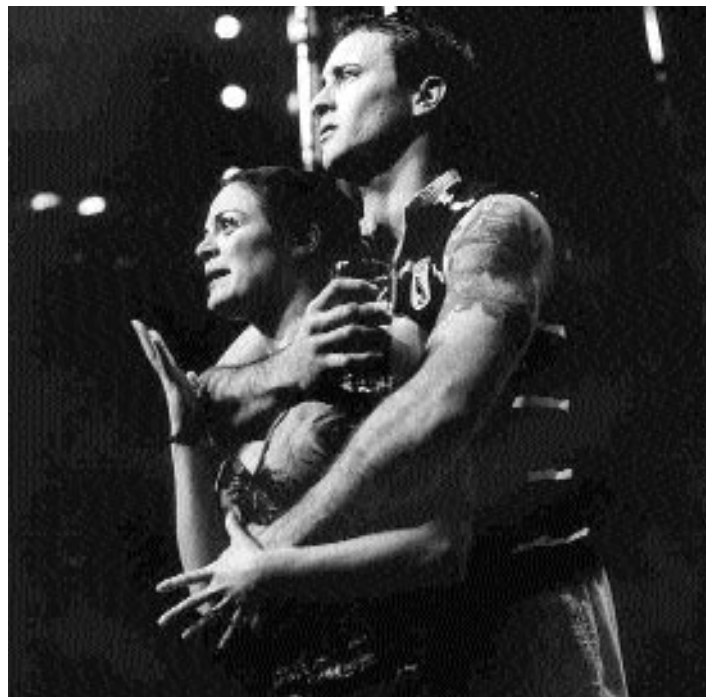
Pinter's *A Kind of Alaska*. This exercise was very popular, opening up new opportunities, giving the actors interesting roles and plays, as well as allowing the directors and staff enough time to detail the work and apply skills related to the Teaching Program.

Regular classes in all skills areas continued throughout the year. More film and television projects were added to the Third Year teaching program, with weekly classes in acting for the camera, and the preparation of Show-Reels, which go to agents at the end of the year.

A major project in the Play Production Program was the opening of the new Parade Theatre. Early in planning, it was agreed to open the new theatre with a new Australian work.

The play was *Country Music* by Nick Enright. He began working with the actors while in second year, collaborating with them on ideas for characters and storylines. It became clear that *Country Music* was to be a 'State of the Nation' play based on the controversial subject of asylum seekers.

NIDA was the only performing arts company dealing with this topical issue. It is a great credit to Nick and the students that they took on this topic at a time when it was extremely relevant.



Rebekah Moore and Alexander O'Lachlan in *Country Music*

Nick Enright mentioned in his Rex Cramphorn memorial lecture at Belvoir St. Theatre, Australian theatre can only benefit from such collaborations. I would like to thank Sandra Levy, Michael Carson and Wendy Charrel who, once again, provided the Third Year actors with an excellent ABC/NIDA television workshop. I would also like to mention Anne Robinson and her team from Mullinar's Casting who once again provided a wonderfully informative Industry Week.

Thanks to all full-time and part-time members of staff, as well as visiting specialists, who worked with the actors throughout the year.

Tony Knight
Head of Acting

THE DESIGN COURSE

The Design Course aims to train imaginative and technically skilful designers, capable of working in theatre, opera, music, dance, film and video, television, multi-media and events. The course provides vocational training in production design, costume design and the design of properties. The emphasis is on imaginative and intelligent design and the acquisition of craft skills.

What makes a designer?

As our environment becomes increasingly littered with visual stimulants in the form of advertising, graffiti, urban signage and the like, establishing a unique visual language for a theatre and film designer has descended into a battle between the modish and the genuinely original.

Given that it is originality that separates one designer from

another, and hence one job from another, the need to find an authentic visual style is a necessity for any prospective designer.

One of the overarching aims of the Design Course is the encouragement of each student's imaginative individuality.

Significantly, the theatrical environments created by the 2002 graduating class of designers revealed a collection of distinctive aesthetic approaches, which resulted in highly imaginative work. From the well-judged minimalism of the one act plays in the NIDA studio, to the bone-dry sweep of *Country Music* and *Jarrabin* in the new Parade Theatre - from the spare social observations in *Loot* to the astringent voluptuousness of *The Duchess of Malfi*, the graduating class clearly interpreted their design responsibilities through original eyes.

As more and more NIDA designers make their mark in national and international film and theatre, it is becoming clear that the Australian urban and rural landscapes, with their uniquely identifying characteristics in terms of colour, light and scale clearly influence the choices made by our increasingly sought-after design talents.



Design Concept by Simone Romaniuk for *Assassins*

The staff and guest teachers in the design course have good reason to be proud of NIDA's design graduates, and the students leave knowing that that the staff have nurtured and encouraged their individualism.

Peter Cooke
Assistant Director
Head of Design

THE TECHNICAL PRODUCTION COURSE

The Technical Production Course provides training in all aspects of stage management, as well as a general grounding in theatre crafts, sound and lighting, technical theatre, theatre administration and production management.

2002 was a transitional year for the Technical Production course.

Most significantly, Kate Davy departed as Head of Course.

Kate's enthusiasm and dedication to NIDA and the TP course in particular are highlighted when considering she was able to maintain the standards and practicalities of the course without the use of the Parade Theatre, as well as oversee a significant contribution by TP students to one of Australia's largest ever events, the Olympic Games.



Technical Production Soundtrack exercise

There are many examples of Kate's strength of vision and unflappable nature. For the past 5 years she kept the course at the forefront of technical and stage management training in this country. Kate made an enormous contribution to the ongoing development and strength of the course and on behalf of a generation of TP students and graduates: thank you!

Prior to my arrival and for most of Term 1, Malcolm White assisted Kate as Head of the Course, I would like to pass on my thanks to Malcolm for his continued support. Certainly my transition into the job was made a lot easier as a result of Malcolm and Kate's guidance.

2002 also saw the opening of the new Parade Theatre and after several years without a major venue, it was a moment of real appreciation and enthusiasm when we were able to start "pulling ropes" again.

NIDA is setting up two new full-time positions: a Staging Supervisor, Grant Finlay and a Lighting and Sound Supervisor, Peter Eades (Peter will commence in January 2003). These two positions are a giant step forward in the training of Technical Production students at NIDA, as both Grant and Peter will bring to their jobs many years of hands-on, practical, industry experience.

The tradition and success of TP secondments continued throughout the year. I would like to thank all our industry partners and individuals who continue to support this program. In particular, I would like to thank graduate and former Head of Course, Garry McQuinn, who for the past 3 years has funded one student per year to be seconded to Clear Channel Entertainment in the UK. It is an incredible opportunity, but also one that recognises the training standards and quality of NIDA TP students. Both recipients of the scholarship to date, have immediately found work in the international arena.

Excellence - The Full Time Courses

NIDA TP graduates can now be found working in all corners of the world, across a huge range of professions and it is a humbling and at times daunting position that I now find myself in.



Bill Harris and Technical Production students on stage in the Parade Theatre

My objective over the next few years is to not only maintain the current standards of training, but to also broaden each student's perspective, continue to throw up challenges and hopefully, to show them how exciting and rewarding a career in the arts can be.

I would like to thank all of the visiting tutors and supervisors who contribute so much to the fabric of the course and a special thanks to Sophie Clausen, for her every day support, her openness to the students and her continual commitment to the course.

Bill Harris
Head of Technical Production

THE DIRECTING COURSE

The Directing Course provides developing directors with a comprehensive knowledge of acting, design and stage management; nurtures their leadership and management skills; enhances their ability to collaborate with artists, technicians and arts administrators; and provides a foundation on which to build careers in the arts entertainment industry.

The career path of a freelance director in Australia is not the easiest path to choose, yet directors have the potential to shape the very future of Australian theatre in a positive and profound way.

Who are we looking for?

Rather than applicants who will fit comfortably into an existing marketplace, NIDA seeks directors who are determined to push the boundaries of theatre practice – directors who re-define with each production the relationship between storyteller and audience. NIDA offers the chance for directors with practical experience in

the craft an opportunity to take a year out of their lives and work with all the facilities NIDA has to offer.

In addition to formal class work, directors are given the opportunity to work with actors, set and costume designers, lighting, sound and A/V designers, both from within NIDA and from the profession. Regular masterclasses are given by highly regarded theatre and film directors. Directors are trained in arts administration, marketing and fund-raising.

Throughout the year, directors are required to broaden their dramatic repertoire – classical and contemporary. Some projects are in combination with designers, some without.

In 2002, NIDA accepted nine students into the course – a record number. This was due to the high number of outstanding applicants from Australia and overseas. The Directors Projects this year were, as always, a wild mix of laughs, tears, shock, and dreams realised or unfulfilled.

Cleansed by Sarah Kane and directed by John Sheedy was a violent and confrontational piece about suicide and lost identity. *The Perfect Servants* by Donald Richie (a modern Kyogen play)



2002 Directing students in class with Helmut Bakaitis

was directed by Jonathan Lim – a director from Singapore - in an accessible and hilarious style.

The Crunch was Damien Miller's adaptation of Brecht's classic lehrstück *The Measures Taken* – a contemporary dance club take on Marxist/Leninist politics.

Doctor Faustus Lights The Lights by Gertrude Stein was intricately staged by Erin Morrissey in a style reminiscent of Anne Bogart – confronting, entertaining and sexy.

W.A.S.P. by Steve Martin was the "sleeper" of the year. Elegantly staged and simply directed by Anna Held, it revealed the dark side of the American dream we recognise from such movies as *Pleasantville*.

The Company of Wolves by Angela Carter was originally written as a radio play and director Imogen Kelly chose to set it in a mysterious radio studio which had a few spectacular design coups de theatre.

The Centre of The Universe was a baroque entertainment devised and directed by Jewell Johnson. Based on writings of

Leopardi and Voltaire, with its opulent design, it was perhaps the densest of the productions to be presented.

Kayak by Katherine Thomson was directed by Temura Lee in a minimal but intensely evocative style.

The final play, *Black and Silver* by Michael Frayn, was directed by Frances Jankowski and presented as a simple comedy of manners, which barely concealed the dark and somewhat disturbing subtext.

Some of the 2002 directors are already making their presences felt in the industry.

Helmut Bakaitis
Head of Directing



Production Crafts Costume students: Virginia Taylor being fitted by Michelle Peloe

THE THEATRE CRAFTS COURSE

The Theatre Crafts Course aims to equip students with the necessary craft skills to enter the arts entertainment industry as crafts technicians specialising in scenery, properties or costume construction.

2002 brought about the introduction of the three year degree Production Craft Course. This applies to the Costume and Property streams. The Scenery stream remains a 2 year Advanced Diploma Course.

The second year of the course has become a studio style year allowing students time and opportunities to strengthen their skills without the pressure of continuing production work. The

results have already become apparent in the quality of their finished products, as demonstrated in the 2002 productions of *The Duchess of Malfi* costumes, the special furniture for *Counsellor at Law* and model effects for *Jarrabin*.

The second year has definitely provided a valuable time frame to explore techniques that we have not had time for in the past. During 2002 the Property Department produced an animated five minute film using puppetry, film-model making and some animation.

The Costume Department created their own multilayered fabrics and a higher standard in the execution of tailoring, patternmaking, cutting and finishing in all areas of costume both contemporary and period. Staff and students are enthusiastic about the extension of the course.

The new classrooms and facilities for these departments have made working conditions easier and production output a much higher standard. NIDA acquired six new industrial sewing machines, new overlockers, steam irons and ergonomic chairs for costume students thus providing a safer and more efficient workspace.

The productions of *Counsellor at Law*, *Duchess of Malfi* and *As you Like it* provided the costume students with many a challenge dealing with corsets, engineering hoops and frames, underwear and fifties outfits. Props provided *Loot* with a supply of coffins and cadavers. The Scenery Department took on full responsibility for *Counsellor at Law*. This involved construction of raked staging and scenery and adventures with runaway props!

The move into the new Parade Theatre was an exciting time. Working again with a flying system gave students a chance to enjoy a variety of new scene changes, rigging and flying, working in a bigger space and getting much fitter at the same time. Both *Country Music* and *Jarrabin* went to schedule.



Emma Warren, the first degree graduate for Production Crafts Costume presenting her research project on the theatrical milliner Betty Viazim

Many industry professionals worked with and tutored Production Crafts students. These included Sheryl Pilkinton, Annette Ribbons, Cheryl Pike, Jean Carroll and Anthony Phillips in the Costume Department. Anthony Babicci, Sue Ferrier, Tina Matthews, Peter Savage, Simon Coombe and Ricky Connolly worked with the Property students.

It is interesting that the wheel is beginning to come full circle in the Production Crafts area. Previous students are now teaching in areas of their specialisation. Kerry Goodrich is teaching tailoring and Tristan Fitzgerald is teaching model making for film and television.

Trevor McCosker
Head of Production Crafts

Excellence - The Full Time Courses

THE VOICE STUDIES COURSE

The Voice Studies Course aims to train teachers of voice and speech to deal with the heightened use of voice and language required by the classical theatre and various dramatic styles; the needs of communicators whose native language may not be English; and the needs of teachers, young people, actors, media presenters, public speakers and the corporate sector.

There were four students in the Voice Studies Course in 2002: Jennifer Kent, Natasha McNamara, Mark Newsam and Jennifer Richards.

We had a very busy and varied program balancing solid core voice and text work with new themes and practices.

Jocelyn Priestley (Pathology), Margaret Stanley (Anatomy), Bill Palmer (Grammar), Keith Bain (Movement and the Voice), Lyn Pierse (Children's Voices – workshops at Coogee Primary), Rowena Balos (Voice), Lorraine Merritt (Corporate Voice) continued to provide invaluable input into the Course.

A number of new directions were initiated this year. Frankie Armstrong contributed much insight with her unique blend of chant, song and movement. Max Rowley provided a most valuable series of sessions on Voice for Radio. Robert Kennedy conducted a series of sessions on linguistics which enriched the group's understanding of language usage. Julie Dunsmore ran a most innovative series of workshops on Emotion and the Voice. Mark Hostetler taught Microphone Technique.



Betty Williams and Bill Pepper with 2002 Voice Studies students

This year the students had particularly valuable experiences on their two week secondments. Their teaching and planning abilities were greatly tested and enriched. Jennifer Kent went to NASDA in Christchurch, New Zealand, where Katherine Hopwood-Poulsen is Head of Voice. Mark Newsam went to WAAPA in Perth. Jennifer Richards went to Melbourne where she worked with Les Cartwright and Babs MacMillan at the National Theatre School and with Suzanne Heywood. Natasha McNamara worked as Vocal Coach at the Nimrod Theatre on Kate Gaul's production of *Svetlana in Slingbacks*.

In October and November the four students were assigned to the three NIDA first year acting productions of Australian plays. Lorraine Merritt conducted the end of year Voice Viva examination.

Bill Pepper
Head of Voice Studies

THE MOVEMENT STUDIES COURSE

The Movement Studies Course aims to provide a transitional path for performing artists and dancers who wish to work in the performing arts or in education as movement teachers, movement directors, choreographers for theatre, film and television, or creators of movement theatre.

The application for the Movement Studies Course in 2002 was of such a high standard that three students were accepted - Samantha Chester, Sherrilyn Wakefield and Celia White.

In 2002 they were fortunate to work with Madeleine Blackwell and Fiona Battersby on creating movement theatre. Madeleine worked with the great French director Mnouchkine and Movement Teacher Monica Pagnieux.



2002 Movement Studies students with Julia Cotton

They had open workshops with Andrew Morrish, who specialises in combining physical work with text, and John O'Connell (choreographer of *Strictly Ballroom* and *Moulin Rouge*) on choreography for film.

Kate Champion took the students through her approach to choreography and Francesca Smith worked with them on Dramaturgy and the structure of movement theatre.

In September the physical theatre piece *Bodyline* was presented and set a high standard of creativity and performance. Julia Cotton directed with the three Movement Studies students creating pieces using first year actors

Throughout the year the Movement Studies students shared tutorials and group sessions with the Directing and Voice Studies students. They were also able to do invaluable work on the Directors' Projects in December.

Since graduating, all three Movement Studies students have created the beginning of a new professional career.

Keith Bain
Head of Movement Studies

Secondment

Design, Technical Production, Theatre Crafts, Movement Studies and Voice Studies students spent some of their final year of study on secondment to professional companies or play productions.

The secondment system has proved highly successful thanks to the generous support of the industry and the co-operation of the Media, Entertainment and Arts Alliance.

NIDA students were offered secondments with the following companies and productions:

Adelaide Festival of the Arts
Adelaide Fringe Festival
American Crew
Anti Static
Australia Day Celebrations
Bazmark, La Boheme, USA
Burn the Floor
Cabaret – IMG
Charlie Chan - Composer
Clear Channel Entertainment, UK
Company B Belvoir
Damian Cooper – Lighting Designer
Farscape
Festival of Sydney
Gavan Swift – Lighting Designer
Gay and Lesbian Mardi Gras
Griffin Theatre Company
HI 5 TV
John Rayment – Lighting Designer
Legs on the Wall
Max Lyandverdt – Sound Designer
Movie World
New Year's Eve Celebrations
Next Wave Festival
Nick Schleipper – Lighting Designer
NSW Conservatorium of Music
Oliver! – IMG
Opera Australia
Performance Space
Performing Lines
Playbox Theatre Company
Queensland Ballet
Queensland Opera
Queensland Theatre Company
SBS
Seattle Children's Theatre
Singin' in the Rain – David Atkins Enterprises
Sydney Dance Company
Sydney Theatre Company
System Sound
Taxi Dermist/Film
The Lion King – Disney
The Man From Snowy River – Jacobsen Entertainment
The Witches of Eastwick – Jacobsen Entertainment
The Wizard of Oz – SEL/GFO
Warner Bros Film Studio
Workshop with Andrew Morrish

VISTING STAFF

Many visiting teachers, directors and professional organisations are engaged each year to teach Aboriginal culture, acting, architecture, arts law, costume, dance, design, directing, drafting, fine arts, improvisation, life drawing, makeup, management, model making, playwriting, rendering, scenic art, score reading, stage management, television, theatre administration, voice and wig making.

In 2002, more than 100 visiting teachers, directors, professional organisations and members of the performing arts industry worked in the full-time courses at NIDA. They included:

Ron Barlow	Alex Jones
Anthony Babicci	Bryan Jones
Paul Barry	Tim Jones
Fiona Battersby	Margaret Kaye
Mary Benn	Andrew Kinch
Nicholas Bishop	Martin Kinnane
Madeleine Blackwell	Justin Kurzel
Antoinette Blaxland	Malcolm Lamb
Maike Brill	Malcolm Leech
Andrew Brittan	Marcia Lidden
Gordon Burnes	Max Lyandvert
Paul Byrnes	Peter McGill
Jean Carroll	Jacqueline McKenzie
Michael Carson	Mary Macrae
Ruth Catlin	Tina Matthews
Kate Champion	Ben Mendelson
Wendy Charrell	Lorraine Merritt
Samantha Chester	Jane Miskovic
Vincent Colagiuri	Peter Mochrie
Ricky Connolly	Andrea Moor
Adam Cook	Jody Morrison
Tamara Cook	Mike Mullins
Simon Coombe	John O'Connell
Damien Cooper	George Ogilvie
Fiona Crombie	Steve Peereboom
Stephen Curtis	Anthony Phillips
Sarah de Jong	Lynne Pierce
Kim Dambaak	Sheryl Pilkinton
Kerry Doherty	Cheryl Pike
Shannon Dolan	Ron & Luda Popenhagen
Tim Elston	Susie Porter
Peter England	Dan Potra
Nick Enright (dec 30/3/03)	Fiona Reilly
Victoria Feitscher	Annette Ribbons
Sue Field	Ann Robinson
Grant Finlay	Peter Savage
Rodney Fisher	Nick Schleipper
Tristan Fitzgerald	Michael Scott-Mitchell
Russell Garbutt	David Sneddon
Fiona Garlick	Francesca Smith
Belinda Gibson	Gavan Swift
Kerrie Goodrich	Jennie Tate
Mic Gruchy	Bob Taylor, ASA
Lisa Hamilton	Brian Thomson
Wei Han Liao	Barbara Tiernan
Jennifer Hagan	Malcolm White
Jane Harders	Kevin Williams
Cheryl Hazlewood	Robyn Womersley
Judith Hoddinott	
Allan Horins	William Ivy Long – International Guest Designer
Mark Hostetler	
Alan Jones	

ORGANISATION REPRESENTATIVES

ABC Television	Media, Entertainment and Arts Alliance
Arts Law Centre of Australia	NSW Fire Brigade
Australia Council	St John Ambulance
Australian Performing Rights Association	Sydney College of TAFE
Australian National Playwrights' Centre	Sydney Dance Company
Australian Pyrotechnics	University of NSW
Coda Audio Services	
Jands Production Services	
Mullinars Casting Consultants	

The Conversion Program

In 1994 the three-year diploma courses in Acting, Design and Technical Production were reclassified by the NSW Ministry of Education and Youth Affairs as courses leading to the degree of Bachelor of Dramatic Art. At the beginning of 1995 NIDA introduced a Conversion Program for Acting, Production, Technical Production and Design Diplomates to upgrade their awards from a Diploma to a Degree.

Since 1 May 2002 the Conversion Program has been in its second phase, which will end on 30 April 2003. It was always intended that the Program have a sunset clause (originally 31 December 2000); despite subsequent extensions it is unlikely to be revived in the foreseeable future.

For Phase II the fees were raised for the first time since the inception of the Program, adding \$200 to the cost of conversion. Despite this increase, no applicant for conversion had to pay more than \$1,200 (two-year course) or \$1,000 (three-year course), a considerably lower sum than most tertiary institutions charge.

At the 2002 Graduation Day, 64 Conversion Program students graduated Bachelor of Dramatic Art, bringing the total of those who had successfully completed the Program to 225 – more than a quarter of eligible alumni.

At the time of writing this report another twenty students were graduands, 45 had been awarded credits for Recognition of Prior Learning (RPL), one had passed a unit of study without applying for RPLs, three had enrolled without proceeding further, and 30 had registered interest. It was possible that some of the last would finish conversion before the deadline. For a variety of reasons 26 students, having been awarded, or having applied for, RPLs, or having merely expressed interest, had withdrawn from the Program.

Terence Clarke
Conversion Program Co-ordinator

***The School for Scandal* 2nd Year Design Project 2002 –Tutor: Vicki Feitcher**



Snake, Lady Sneerwell, Benjamin Backbite, Sir Oliver Surface, Mrs Candour, Careless – designer Mark Campbell



Design by Joshua Mason

Access - The Open Program



The Open Program is the community access wing of NIDA. The primary objective of the Open Program is to provide opportunities for the general public to participate in short courses in all areas of the performing arts. Open Program courses offer those interested in developing skills in the performing arts access to the expertise of leading theatre, film and television practitioners and industry professionals.



It is a pleasure to record the achievements of the Open Program. For the past seven years enrolment numbers have increased and course offerings expanded. We have entered new markets and generated ideas for future development.

Open Program has long stood for the provision of community

access to NIDA's expertise and facilities and has consistently delivered this by providing challenging, creative and inspiring courses for all sections of the community. In 2002 Summer Program, National Touring Program, Short Course Program, Corporate Program and the Youth Program all performed extremely well. The Open Program remained committed to excellence in course design and facilitation.

Without the skill and dedication of a talented team of tutors and full time staff this could not have been achieved. My sincere thanks to all the administrative and creative personnel who actively contribute to, and consistently promote the work of the NIDA Open Program.

Summer Program

The Summer Program provided a multitude of short performing arts courses to people from all Australian states and territories as well as international visitors from UK, USA, Malaysia, Japan, Ireland and New Zealand. Summer Program workshops were extremely popular with over 920 participants working with like-minded people pursuing their interests in theatre, film and television. We would like to acknowledge the generosity of the following organisations who offered sponsorship in kind to the 2002 program: Ella Bache, Kelly Marque

Wines, Opera Australia, Sydney Symphony, Gourmet Pizza Kitchen, Historic Houses, Oceanworld Manly, Sydney Aquarium, Sydney Opera House, Sydney Theatre Company, Time Zone.

Youth Program

It's hard to imagine how more participants can be accommodated in the youth programs, especially the 'Breakfast Club', yet every year we manage to do so! The Breakfast Club, 'Parents Club' and a series of specialised school holiday workshops were all well attended. The Youth Program also incorporates the Young Actors Studio, which is part-time year long course for talented young people 16 - 18 years of age. A Studio 2 was established in 2002 to provide an extension program for regular Breakfast Club participants. Both the Young Actors Studio and Studio 2 provide opportunities for talented young people to work in a disciplined, professional environment. The classes are held at NIDA on Sundays.



NIDA is highly appreciative of the generous support of Roadshow Entertainment Pty Ltd whose financial assistance enables members of the Young Actors Studio to apply for scholarships.

Access - The Open Program

Short Course Program

2002 saw an increase in enrolment figures. All courses were designed to cater for a variety of needs. Students ranged in age from 16 - 63. Short courses were offered in acting, directing, design, video, writing and production. Many participants went on to audition for full time NIDA courses.



Corporate Performance Program

The two-day Corporate Performance attracted steady enrolments. This program, with its focus on actor-training methods and the subsequent application to business presentations was still a popular choice for Sydney's leading corporations and some inroads were made in the Melbourne market. The consultancy service was in constant demand with a need for tailor made courses eclipsing the public programs. Private coaching continued to be highly sought after.

Education Program

Many workshops were conducted on a consultancy basis allowing primary and high school students to visit and work in NIDA's facilities. Again, a large number of country schools travelled to NIDA for workshops.

National Touring Program

This program continues to gather momentum and attracted exceptionally pleasing enrolment numbers in 2002. The Program toured to all capital cities as well as Alice Springs, Cairns, Gold Coast, and Newcastle, as well as Armidale, Dubbo and Wollongong. NIDA thanks all the secondary schools that hosted the event and provided venues for the tour. An extended program will again be offered in 2003.

International Programs

In May 2002 Lorraine Merritt and Barbara Warren had the opportunity to further discuss training opportunities with the Disney Company through its Institute programs. Yet again Disney displayed the most gracious hospitality

and it was a privilege to be able to discuss plans and pave the way for a future alliance.

In July 2002 an enthusiastic and dedicated group of Japanese actors took part in a two-week program at NIDA. On finishing the course one of the actors, Motoko, sent a thank you card that read " Your Open Program is treasure for everyone"

Singer, Dancer, Actor,

Students of this innovative music-theatre program continue to achieve great success in the entertainment industry. NIDA is grateful for the ongoing financial assistance from The Bennelong Club.

Additional Activities

As has been the case for many years, 'additional activities' make up a sizable part of Open Program's life. In conjunction with the annual program of scheduled courses, Open Program has designed and delivered numerous workshops on request. Customised programs included a presentation skills workshop for the finalists in the Nescafe Big Break, a series of "Effective Communication" workshops for small business groups in regional Victoria, several "actor in role" workshops for orientation and induction programs for large corporations and "Gifted and Talented" education workshops.

Barbara Warren

Head, Open Program

2002 Open Program Statistics

Scheduled Public Programs	
Summer	920
Youth	1279
Short Courses	439
Corporate Performance	132
Touring	1050
Singer Dancer Actor	12
Consultancies	
Schools	617
Corporate	1979
General	143
Total	6571

Innovation - NIDA Company



Friday night, July 19, was a landmark both for NIDA and the NIDA Company. For the first time all four theatres in the NIDA complex were open to the public simultaneously, three of them presenting new Australian plays.

The NIDA Company was responsible for two of these, a showcase production of Sharon Guest's *Beyond Belief* in the NIDA Studio, and a rehearsed reading of *Cox Four* by Robert Jeffreys. Both writers are NIDA graduates, Jeffreys completing the Acting course in 1971 and Guest the Playwrights Studio in 1997.

NIDA's intention had been for showcase productions of *Cox Four* and another play by Jeffreys, *Covert*, in the Parade Studio. But the fit-out for the studio could not be completed in time for the season, which was then amended to rehearsed readings of both Jeffreys' plays. As usual for the NIDA Company, many of the professional actors were NIDA graduates. Helmut Bakaitis directed *Beyond Belief*, Karen Vickery directed the reading of *Covert*, which preceded the others by a week, and John Clark and Ken Healey co-directed the reading of *Cox Four*. The aim of this NIDA Company activity was to promote these new plays toward full production.

BEYOND BELIEF

by Sharon Guest

Mal Garland
Kate Garland
Trevor Johnston
Terry Bird
Patrick Harlour
Rosebud
Police Officer
Police Officer
Police Officer
Director
Assistant Director
Choreographer
Production Designer
Lighting Designer

Linal Haft
Lauren Steenholdt
Steve Le Marquand
Simon Wood
Matthew Whittet
Paul Barry
Matt Walker
Temura Lee
Damien Millar
Helmut Bakaitis
Damien Millar
Imogen Kelly
Shelley Perry
Tony Youlden

Sound Designers

Audio Visual Designer
Production Manager
Stage Manager
Assistant Stage Managers

Lighting Operator
Lighting Assistant
Sound Operator

COX FOUR

by Robert Jeffreys

Murphy
Spider
Weasel
Pritchard
Holly
Director
Director
Assistant Director
Production Manager

COVERT

by Robert Jeffreys

Corporal Shaddock
Private Brown
Private Copely
Captain Smith
Major Peacock
Captain Lewis
General Shepherd
Director
Assistant Director
Production Manager

Amelia Davies
Nigel Capenhurst
Louis Thorn
Melinda Colvin
Minka Stevens
Clare Rainbow
Bess Nolan-Cook
Adam Hornhardt
Brent Forsstrom-Jones
Nigel Capenhurst

Danny Adcock
Terry Bader
Ritchie Singer
Dick Lester
Karen Vickery
John Clark
Ken Healey
John Sheedy
Melinda Colvin

Temura Lee
Mark Newsam
John Sheedy
Ritchie Singer
Danny Adcock
Kelly Butler
Tim Elston
Karen Vickery
Temura Lee
Melinda Colvin

Innovation - New Media

LoveCuts

In 2002 NIDA launched *LoveCuts*, Australia's first interactive drama produced specifically for the broadband medium. Presented by Telstra and available for anyone with a high-speed or broadband connection to the internet, *LoveCuts*, is the beginning of high-quality video drama produced for the net.

The storyline of LoveCuts: Your two friends want you to edit their wedding video, but it's been a rocky romance. Your video will make or break their marriage. How will you tell their story, with your head or your heart? It's truly interactive entertainment, where you take control as the film-maker, choosing clips from the wedding, reception and honeymoon to include in your video.

NIDA and the AFTRS collaborated to produce *LoveCuts* in order to research and develop dramatic work for the online medium using Australian creative talent. With the convergence of the television and computer screens, the producers, Amanda Morris and Jason Wheatley, believed it was important to experiment with Australian interactive dramatic storytelling. *LoveCuts* fuses high-level interactivity with the drama and production values of Australia's best television traditions.

LoveCuts was co-produced by NIDA and the AFTRS working in partnership with Brainwaave Interactive and Humungus Pty Ltd. The project was supported by the Commonwealth Government through the Department of Communications, Information Technology and the Arts. Many people from the entertainment and online industries have assisted. One of Australia's most experienced television directors, Denny Lawrence, took on the challenge to direct the video content. Brainwaave Interactive, one of Australia's leading web and multimedia production companies, provided unflagging support.

iCinema Centre

In 2002 NIDA joined iCinema, a consortium of organisations coming together for Interactive Cinema Research. The Centre Principals are the College of Fine Arts (COFA) and the School of Computer Science and Engineering at UNSW. The aim of the centre is to research and develop technologies and creative content in the field of interactive cinema and video. The iCinema Centre will facilitate collaborative projects, in which NIDA may participate in the near future.

New Media Studio

NIDA is currently establishing infrastructure in its new media studios to allow the teaching of computer-aided design, graphics and video editing.

Amanda Morris
Head of New Media

Venue Hire



The Nancy Fairfax Foyer during the Mel Gibson opening

Entrants in the Adeline Genee Awards take class in Rehearsal Room 8. Photo Terry Cullinane

“One of the best stage houses in Sydney.”
John Bayley, Sydney Festival

Since its official opening, the NIDA complex has hosted a large variety of theatrical and corporate events, each of which has highlighted and made use of the exceptional facilities of the various NIDA venues in its own way.

Starting with the gala launching by Mel Gibson in April last year, the venue has been consistently busy with hirers ranging from major theatre companies (Sydney Theatre Company) to smaller ones (Pinchgut Opera) and from international events and touring companies (Genee International Ballet Competition, Mark Morris Dance Group) to local institutions (AFI).

The Parade Theatre, the centrepiece of the NIDA complex, has accommodated a great diversity of hirers. Some of the more significant events of the past twelve months include the Sydney leg of the national tour by comedian Bea Arthur, the semi-finals of the Royal Academy of Dance Genee International

Ballet Competition, held outside London for the first time in its 70 year history.

In addition to these public events, a number of private hirers have also utilised the NIDA venues for large and small activities including the Salvation Army, the Japan Foundation, Hassell Architects, Laing & Simmons and Yamaha.

The spectacular Nancy Fairfax Foyer has also hosted a diverse group of events including the premiere party of the film *Minority Report*, awards ceremonies and even a fashion parade. The rehearsal rooms have also been steadily in use with auditions and rehearsals being held for Disney's *The Lion King*, the Pinchgut Opera and *Singin' in the Rain*.

It's been an exciting and challenging year which has seen the NIDA complex become one of Sydney's most versatile and sought-after venues. The next twelve months are shaping up to be just as busy with a combination of both new and returning hirers and we anticipate another successful year.



NIDA Open Day

NIDA

On Saturday 29 June 2002 more than 5,000 people took the opportunity to visit NIDA and see behind the scenes.

Open Day entertainment and activities included voice and movement classes, rehearsals in progress, Music Theatre, acting for the camera, fashion parades, stagefighting, lighting and sound demonstrations, design exhibition and costume crafts.

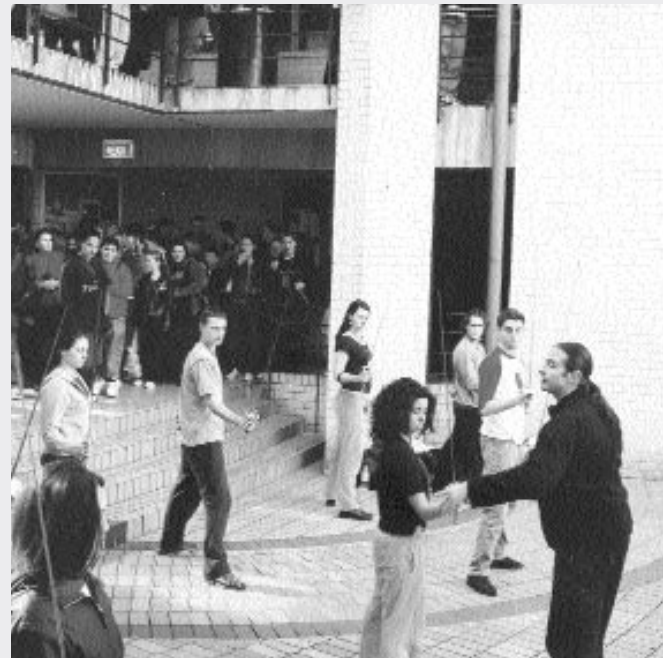
(Clockwise Top left)

Open Day visitors in the Nancy Fairfax Foyer

Acting students in a demonstration fencing class

Part of the very popular Design Exhibition at Open Day

TP 2 student Kerry Mason during the Soundtrack exercise



The Play Production Program

EXCELLENCE - THE PLAY PRODUCTION PROGRAM

The NIDA Play Production Program is the foundation of all the NIDA courses.



Nicholas Coghlan and Jody Kennedy in *The Lady from Dubuque*

The aim of the play production program is to provide students with practical experience of play productions which increasingly assume the characteristics of professional practice.

The Play Production Program involves theatre productions, film and television projects, the NIDA Auditions and informal, innovative work. Students also participate in the Directors' Projects and in NIDA Company presentations.

Students are involved in the selection, study, research, preparation, rehearsal and performance of five or six major plays, or musical plays, drawn from the classical and contemporary repertoires, Australian, British and American.

Play productions are advertised and performed for the general public. Critics and members of the industry attend. Students learn to assess their artistic development in the context of critical comment and popular response. However the educational process is regarded as more important than either critical acclaim or popular success.

Plays are selected to meet the needs of individual students and the group as a whole to provide them with experience of different periods and different styles. Students are invited to participate in determining the repertoire.

Acting students are assigned roles designed to extend their individual and very different skills and imagination.

Technical Production students assume roles that demand greater artistic input and managerial responsibility: Production Manager; Stage Manager; Lighting Designer and Sound Designer.

Design students are entirely responsible for the design of scenery, costumes and properties.

Production Crafts students consolidate and extend their technical managerial skills by taking on the role of Workshop Supervisor or Wardrobe Supervisor on two productions within the NIDA Play Production Program. Students are expected to assume greater responsibilities, work with increased independence and contribute significantly to the entire theatre ensemble.

All work is carried out within strict budgetary and time parameters.

THIRD YEAR PRODUCTIONS

SAVED

By Edward Bond
Directed by Ben Winspear
NIDA Theatre
10, 12, 15, 17 April

Pam	KATRINA CAMPBELL
Harry / Colin	THOMAS CAMPBELL
Barry	LES CHANTERY
Fred	SAMMY HAFT
Len	RYAN HAYWARD
Mary	JAIME MEARS
Liz	REBEKAH MOORE
Pete	ALEXANDER O'LACHLAN
Mike	RUSSELL SMITH

Director	BEN WINSPEAR
Set & Costume Designer	PIP RUNCIMAN
Stage Manager	NIGEL CAPENHURST
Deputy Stage Manager	AMELIA DAVIES
Assistant Stage Manager	TRISTAN CONNETT
Lighting Designer	ALLISON JENY
Lighting Operator	PAUL MARROLLO
Lighting Operator	GORDON RYMER
Lighting Assistant	ASHLEIGH SHARMAN
Lighting Assistant	CHRISTOPHER VIDLER
Sound Designer/Operator	LUIZ PAMPOLHA
Props Supervisor	MARTIN PEDDER
Sets Supervisor	BARRY HIBLEN
Props Assistant	ORLANDO NORRISH
Props/Sets Assistant	STEVE BUTLER
Props/Sets Assistant	ALEXANDRA GALLERY
Costume Supervisor	JULIE LYNCH
Costume Assistant	AASA NEEME
Costume Assistant	BESS NOLAN-COOK
Voice Coach	BETTY WILLIAMS

THE LADY FROM DUBUQUE

By Edward Albee
Directed by Kevin Jackson
8, 10, 13, 16 April

Lucinda	TENILLE HALLIDAY
Jo	ZOE HOUGHTON
Carol	JODY KENNEDY
Elizabeth	ROMY BARTZ
Sam	ANTHONY RADOJEVIC
Fred	NICHOLAS COGHLAN
Edgar	RICHARD GYOERFFY
Oscar	MICHAEL TUAHINE

Director	KEVIN JACKSON
Costume / Set Designer	FELICE MERCORELLA
Production Stage Manager	JUSTIN DAVIES
Deputy Stage Manager	HEATHER DAVIDSON
Assistant Stage Manager	ANTHONY PEARSON

Lighting Designer
Lighting Operator
Lighting Operator
Lighting Assistant
Lighting Assistant
Lighting Consultant
Sound Design/Operator
Sound Consultant
Props Supervisor
Sets Supervisor
Props Assistant
Sets Assistant
Costume Supervisor
Costume Assistant
Costume Assistant

ALLISON JENY
PAUL MARROLLO
GORDON RYMER
ASHLEIGH SHARMAN
CHRISTOPHER VIDLER
DAMIEN COOPER
LOUIS THORN
STEVE PEERBOOM
MARTIN PEDDER
BARRY HIBLEN
BRIDGET DOLAN
TOM MCDUGALL
SAMUEL ST AUBYN
TIRION RODWELL
KEVIN AZZOPARDI

THE TREATMENT

By Martin Crimp
Directed By Mark Gaal
NIDA Theatre
9, 11, 13, 17 April

Ann
Jennifer
Andrew
Simon
Clifford
Nicky / Waitress
John / Policeman / Taxi Driver

HALLIE SHELLAM
TANYA GOLDBERG
WILLIAM TRAVAL
JARED MORGAN
YURE COVICH
BOJANA NOVAKOVIC
DEMOND ROBERTSON

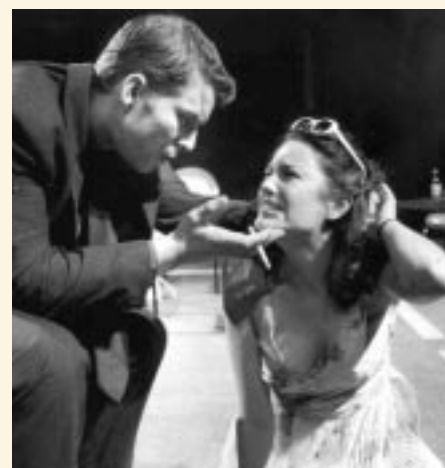
Director
Set Design
Costume Design
Lighting Design
Sound Design
Stage Manager
Deputy Stage Manager
Assistant Stage Manager
Voice Consultant
Voice Assistant
Lighting Operator
Lighting Operator
Lighting Assistant
Lighting Assistant
Sound Operator
Props Supervisor
Props Assistant
Sets Supervisor
Sets Assistant
Costume Supervisor
Costume Assistant
Costume Assistant

MARK GAAL
SHELLEY PERRY
SHELLEY PERRY
ALLISON JENY
NICOLE SCHIWY
NED MATTHEWS
ROHAN YATES
PAULA-JENI BATTILANA
BETTY WILLIAMS
MARK NEWSAM
PAUL MARROLLO
GORDON RYMER
ASHLEIGH SHARMAN
CHRISTOPHER VIDLER
NICOLE SCHIWY
MARTIN PEDDER
AMY CHRISTENSEN
BARRY HIBLEN
STEVE BUTLER
EMMA WARREN
NICOLE COPPI
ALICE BABIDGE



Alexander O'Lachlan, Thomas Campbell, Sammy Haft and Russell Smith in *Saved*

William Traval and Hallie Shellam in *The Treatment*



At NIDA, actors, designers, stage managers, crafts-people and directors work together on the production of plays. Theatre is a collaborative art.

John Clark AM

The Play Production Program



Country Music



Richard Gyoerffy and Yure Covich in *Roberto Zucco*



Rebekah Moore, Michael Tuahine and Russell Smith in *Jarrabin*

COUNTRY MUSIC

By Nick Enright
Directed by Tony Knight and Julia Cotton
Music composed by Wei Han Liao
Parade Theatre
17-20, 23-27 July

Kaz
Mickey/ Yasmina
Darrell
Brian
Jack
Lina
Hamed
Henry/ Blair
Isabella/ Melissa
Dave
Tamsin
Holly
Jeanette
Donna
Drew
Gordana
Matt
Askar
Del
Aboriginal Man/ Rob
Harley
Johnny/ Nathan
Understudy
Understudy

ROMY BARTZ
KATRINA CAMPBELL
THOMAS CAMPBELL
NICHOLAS COGHLAN
YURE COVICH
TANYA GOLDBERG
RICHARD GYOERFFY
SAMMY HAFT
TENILLE HALLIDAY
RYAN HAYWARD
ZOE HOUGHTON
JODY KENNEDY
JAIME MEARS
REBEKAH MOORE
JARED MORGAN
BOJANA NOVAKOVIC
ALEXANDER O'LACHLAN
ANTHONY RADOJEVIC
HALLIE SHELLAM
RUSSELL SMITH
WILLIAM TRAVAL
MICHAEL TUAHINE
ROBIN HART
ROBIN MCLEAVY

Director
Director
Set Designer
Costume Designer
Composer
Cellist
Lighting Designers
Sound Designer
Movement Studies Assistant
Assistant Director
Assistant Director
Music Choreographer
Production Stage Manager
Technical Manager
Deputy Stage Manager
Deputy Stage Manager
Assistant Stage Manager
Head Mechanist/Head Fly Person
Head Electrician
Production Co-ordinator
Costume Supervisor
Props Supervisor
Lighting Operators

TONY KNIGHT
JULIA COTTON
HAMISH PETERS
KATRINA ADAMS
WEI HAN LIAO
MARTIN PENICKA
WILL LEWIS & CHRIS TWYMAN
ROBIN MCCARTHY
CELIA WHITE
IMOGEN KELLY
FRANCES JANKOWSKI
JOHN O'CONNELL
RACHEL BOURKE
CHRIS TWYMAN
KERRYN MASON
GORDON RYMER
KYLIE ALLEN
JAMIE TWIST
ADAM BOWRING
KALLUM WILKINSON
EMMA WARREN
MARTIN PEDDER
RYAN OERTEL
LUIZ PAMPOLHA
ROHAN YATES
DECLAN MCMONAGLE
ASHLEIGH SHARMAN
CHARLES TURNER
CHRIS VIDLER
KAYNE JOHNSON
RUSSELL JONES
ELLEN DOYLE
TIRION RODWELL
STEVE BUTLER
TOM MACDOUGALL
AASA NEEME
BEC ALLEN
BRIDGET DOLAN

Sound Operator
Fly Person/ Costume Assistant
Fly Persons

Fly Person/ Props Assistant
Lighting Assistants

Costume Assistants

Sets Assistants

Props Assistant

ROBERTO ZUCCO

By Bernard-Marie Koltes
Translated by Martin Crimp
Directed by Helmut Bakaitis
NIDA Theatre
9-12, 15-19 October

Zucco's mother, Madam
Sister
Elegant Lady
Elderly Gentleman
Roberto Zucco
Girl
Brother
Detective, Bruiser
Sergeant, 1st Officer
Superintendent, 2nd Officer
Child
Mother
Pimp
Father

TENILLE HALLIDAY
ROMY BARTZ
KATRINA CAMPBELL
ANTHONY RADOJEVIC
RICHARD GYOERFFY
BOJANA NOVAKOVIC
THOMAS CAMPBELL
YURE COVICH
JARED MORGAN
WILLIAM TRAVAL
KIRUNA STAMELL
YVONNE HUTCHINSON
JOSH GAD
BRYAN DAVISON

Director
Designer
Lighting Designer
Sound Designer
Assistant Director
Assistant Director
Movement Coach
Production Stage Manager
Deputy Stage Manager
Assistant Stage Manager
Sound Operator
Lighting Operator
Lighting Assistant
Lighting / Costume Assistant
Set Construction
Sets Assistant
Props Assistant
Costume Supervisor
Costume Assistant
Costume Assistant
Arabic Consultant

HELMUT BAKAITIS
SHELLEY PERRY
BIANCA VANDER NEUT
ADAM BOWRING
ERIN MORRISSEY
DAMIEN MILLAR
SAMANTHA CHESTER
ANNA KOSKY
LUKE WOODHAM
REBECCA ALLEN
ADAM BOWRING
ROHAN YATES
KYLIE ALLEN
CHARLES TURNER
BARRY HIBLEN
KAYNE JOHNSON
ALEXANDRA GALLERY
AZURE CHAPMAN
EMMA HOWELL
TOM MACDOUGALL
ROBERT KENNEDY

JARRABIN

adapted by John Clark from The Jarrabin Trilogy by
Dorothy Hewett
Directed by John Clarke
Music composed by Terence Clarke
Parade Theatre
16-19, 22-26 October

Kelvin Callacott
Ted Cracker
Bessie Cracker
Bernie Cracker
Ellie Brand
Jack Brand
Daisy Bell
Kenny Rice
Hugo Sweeney
Ruby Sweeney
Wal Sweeney
Pearl Sweeney
The Bank Johnny
Claude Rodder

on the make
storekeeper
his wife
their daughter
her daughter
war hero
barmaid
school teacher
town drunk
his wife
their son
their daughter
temporary...
remittance man

NICHOLAS COGHLAN
SAMMY HAFT
TANYA GOLDBERG
HALLIE SHELLAM
JAIME MEARS
RYAN HAYWARD
JODY KENNEDY
RUSSELL SMITH
ALEX O'LACHLAN
ZOE HOUGHTON
MICHAEL TUAHINE
REBEKAH MOORE
RUSSELL SMITH
TERENCE CLARKE

Director
Set
Costumes
Lighting
Sound
Music composed by
Movement
Assistant Director
Musical preparation
Dramaturgy

JOHN CLARK
ELLEN SHIELDS
PIP RUNCIMAN
CHRIS TWYMAN
ADENEEN CRAIGIE
TERENCE CLARKE
JULIA COTTON
JEWELL JOHNSON
TIM PATSTON
ANTHONY SKUSE

Production Stage Manager
 Deputy Stage Manager
 Assistant Stage Manager
 Assistant Stage Manager
 Head Electrician
 Head Mechanist/Sets Assistant
 Head Mechanist/ Props
 Costume Supervisor
 Props Supervisor
 Set Construction
 Lighting Operator
 Sound Operator
 Lighting Assistant
 Lighting Assistant
 Sets Assistant
 Costume Assistant
 Costume Assistant

MINKA STEVENS
 TAREN COOPER
 PHOEBIE COLLIER
 DECLAN MCMONAGLE
 AMELIA DAVIES
 TRISTAN CONNETT
 CLARE RAINBOW
 SAMUEL ST AUBYN
 MARTIN PEDDER
 BARRY HIBLEN
 HEATHER DAVIDSON
 PAUL MARROLLO
 BESS NOLAN-COOK
 ANTHONY PEARSON
 STEVE BUTLER
 ALICE BABIDGE
 ELLEN DOYLE

LOOT
 By Joe Orton
 Directed by Terence Clarke
 NIDA Studio and NIDA Theatre
 3-6, 9-13, 19,20 July

BODYLINE 3
 Devised and directed by Samantha Chester, Sherrilyn Wakefield and Celia White.
 NIDA Theatre
 5, 6, 7 September

THE DUCHESS OF MALFI
 By John Webster
 Directed by Richard Cottrell
 NIDA Theatre
 30,31 October, 1, 2, 5, 6, 7, 8, 9 November

AS YOU LIKE IT
 By William Shakespeare
 Directed by Adam Cook
 NIDA Theatre
 16-19, 22-26 October

DIRECTORS' PLAYS
 NIDA Theatre, NIDA Studio
 4-7 December

CLEANSED
 By Sarah Kane
 Directed by John Sheedy

THE PERFECT SERVANTS
 By Donald Richie
 Directed by Jonathan Lim

THE CRUNCH
 Adapted and directed by Damien Miller

DOCTOR FAUSTUS LIGHTS THE LGHTS
 By Gertrude Stein
 Directed by Erin Morrissey

W.A.S.P.
 By Steve Martin
 Directed by Anna Held

THE COMPANY OF WOLVES
 By Angela Carter
 Directed by Imogen Kelly

THE CENTRE OF THE UNIVERSE
 Devised and directed by Jewell Johnson

KAYAK
 By Katherine Thomson
 Directed by Temura Lee

BLACK AND SILVER
 By Michael Frayn
 Directed by Frances Jankowski

Second Year Props Project:
 KATRINA HOY, REBECCA HALL

SECOND YEAR PRODUCTIONS

5 SHORT PLAYS

NIDA Studio

1. THE LONG VOYAGE HOME
 By Eugene O'Neill
 Directed By Tony Knight
 4, 5, 6, 10, 11, 13 April

2. THE RIDERS TO THE SEA
 By J.M Synge
 Directed By Tony Knight
 4, 6, 10, 12, 13 April

3. HOT FUDGE
 By Caryl Churchill
 Directed By Timothy Jones
 4, 6, 10, 12, 13 April

4. ICE CREAM
 By Carol Churchill
 Directed By Karen Vickery
 5, 6, 9, 11, 12, 13 April

5. A KIND OF ALASKA
 By Harold Pinter
 Directed By Bill Pepper
 5, 6, 9, 11, 13 April

COUNSELLOR AT LAW
 By Elmer Rice
 Directed and adapted by Jennifer Hagan
 NIDA Theatre
 3 - 6, 9 - 13 July



Trilby Glover, Johann Walraven and Adriano Cappelletta in *Loot*



BODYLINE 3 – *Ruby's Rhapsody*

The NIDA Building



After approximately two years, 2002 saw the NIDA Stage II building completed.

On October 26, 2001 the Prime Minister, the Hon. John Howard MP, officially opened the complex at the completion of major construction.

We were delighted to hear that the new building had been awarded the Sulman Award for public buildings by the Royal Australian Institute of Architects (New South Wales Chapter).

We are deeply indebted to the dedication of the architects, Hassell in association with Peter Armstrong Architecture, Project Managers, Root Projects Australia, and builders, St Hilliers who brought our dream into reality.

PARADE THEATRE

The equipping of the Parade Theatre was undertaken during the first six months of the year, with a brief pause on April 23, when Mel Gibson officially declared the Parade Theatre open.

With the help of our generous suppliers the fit-out of the theatre was finished on time and on budget to enable Nick Enright's epic *Country Music* to be the first production in the theatre in July.

In August Marie Claire magazine presented *What Women Want* in the theatre which was subsequently televised nationally.

“The 730 seat playhouse succeeds brilliantly, not only in terms of comfort and sightlines but in its intimate correlation between actor and audience owing to its vertical space and horseshoe configuration. The expansive stage is impressive and open to wonder. It is easily the best playhouse for drama and chamber musicals in town, possibly Australia.”

Bryce Hallett, Sydney Morning Herald (after the opening of *Country Music*)

In October, the NIDA Graduation production, John Clark's adaptation of Dorothy Hewett's Jarrabin trilogy performed in the theatre.

This was followed by Bea Arthur in *Then There was Bea*.

RODNEY SEABORN LIBRARY

The Rodney Seaborn Library opened for student use at the end of January.

Slowly but surely throughout the year new equipment has been installed in the library allowing students Internet Access as well as multi-media facilities.

OTHER FACILITIES

As 2002 concluded the only spaces in the Stage II complex to be completed were the Parade Studio and the Sound Stage.

The Parade Studio had a seating system installed the week before Christmas so that the venue will be available for 2003.

The Sound Stage still awaits additional funds to fit it out. The Audio and Video Control rooms came on stream in February in 2003.

Stage II has given us additional workloads, and staff have needed to be appointed to operate the venue.

From the beginning of 2003 the venue will have a Staging Supervisor, a Lighting and Sound Supervisor and a Video Coordinator.

In addition a small venue management staff have been put in place to assist with the increased usage of the Stage II facilities by outside hirers.

Tony Youlden
Technical Director



Photography by Patrick Bingham-Hall



“a project of intelligent resolve... of memorable discovery and clearly defined priorities... illustrating that a building of significant accomplishment need not be overdramatised.”

Jury, Sir John Sulman Award for Public Buildings
from the NSW Chapter of the Royal Australian Institute of Architects

Activities and Events

OPENING OF NEW PARADE THEATRE

On 23 April Mel Gibson opened the new Parade Theatre and was welcomed by the whole student body on stage. He declared himself 'gobsmacked' by the new theatre. The theatre was equipped, in part, by a generous donation of US\$1 million from Gibson in 2000.



John Clark and students welcome Mel Gibson

THE FIRST PLAY IN THE NEW PARADE THEATRE

Country Music, the first production in the new Parade Theatre, opened on 17 July. This was the Australian premiere of a new play by Nick Enright workshoped with the graduating students and directed by Tony Knight and Julia Cotton with music composed by Wei Han Lei. Enright's script wove together five story lines incorporating live music and physical theatre. The compelling narrative provided a snapshot of the cultural, political and spiritual life of the country from a young person's point of view.



Country Music

GRADUATION CEREMONY

"More than anything, I wish for you, stage managers, designers, directors, actors, teachers, craftsmen and women, pleasure and fulfilment in your lives in art. I wish you the wisdom to see that you are part of a continuum, that you can learn and grow from it even as your generation modifies it, to see that your training- all our training- is a continuing process. I wish that our society may provide for you the opportunities for growth and for excellence that any artist, any citizen should have by right; but I hope that if they are not offered, you will do your entrepreneurial and good-humoured best to make them for yourselves.

I wish you not only success and prosperity, but the thing for which I hope you came here to study, the chance to make work that challenges and delights, tickles, shocks and revivifies this society. You are, we are, living in what tact obliges me to call interesting times. The state of our nation should be, can be, a challenge for the artist, and I hope will prove so for some of you. There will never be enough money, never enough spaces, never enough time; but a good idea and a group of gifted artists collaborating as you have learned to collaborate here can still do wonders."

--Nick Enright, excerpt from his address at the NIDA Graduation Ceremony, 16 June 2002

NIDA hosted its annual Graduation Ceremony on Sunday 16 June in the new Parade Theatre. This was amongst the first events to be staged in the new theatre. NIDA Director John Clark welcomed the guest of honour Nick Enright.

Chairman of the Board, David Gonksi AO, presented the graduation awards to the candidates, and 2001 Acting graduand Saskia Smith addressed her fellow graduands and the audience about becoming a professional actor and what it felt like being back at NIDA.

NIDA Head of Design and Assistant Director Peter Cooke presented, on behalf of NIDA, a special award to Dr. Rodney Seaborn AO, OBE and Ashley Dawson-Damer in recognition of their outstanding contributions to the performing arts in Australia. It was NIDA's great pleasure to honour their achievements and recognise their ongoing support of NIDA and its graduates.

At the Graduation Ceremony 63 Conversion Program students graduated - more than all the eight full-time courses put together. 35 were able to attend, some coming from Adelaide, Brisbane, Melbourne, and even Perth. There are now 225 people who have upgraded their two- or three-year Diploma to the NIDA Bachelor of Dramatic Art. This represents about one in three of those eligible to convert - a surprisingly high proportion, to everyone's satisfaction.

FRIENDS OF NIDA

The *Friends of NIDA* was established in 1996 to assist in the training of students at NIDA and encourage their development as future leaders of the Australian arts and entertainment industry.

During 2002, *Friends of NIDA* continued to enjoy an array of opportunities to support the students. They were invited to a number of private performances and classroom exercises, as well as receiving special benefits for public student productions.



Graduation Guest Speaker Nick Enright

Through its growing membership, the *Friends of NIDA* was able to double its annual contribution to the NIDA Student Scholarship Program. Some of the Friends volunteered to undertake a variety of administrative tasks throughout the year; the Friends' efforts were especially appreciated during the NIDA Open Day. The *Friends* gained considerable pleasure in being a part of the celebrations of NIDA's new building. It organised, in association with the Seaborn, Broughton and Walford Foundation, the Opening of the impressive Rodney Seaborn Library on Sunday 16 June 2002. This event was well attended and provided an opportunity to acknowledge the extraordinary generosity of Dr Seaborn to NIDA and its students.

In October, the inaugural *Friends Saturday Afternoon Forum* followed the student production of Shakespeare's *As You Like It*. Its director, Adam Cook and the NIDA Literary Manager Ken Healey, guided a lively discussion of the play and production by the audience and the Acting 2 students.

A Preview of the 2002 Design Exhibition to raise funds for students to participate at the 2003 Prague Quadrennial, and the highly popular Audition Presentations concluded a most successful year.

Bill Winspear
Chairman
Friends of NIDA

AMERICAN FRIENDS OF NIDA (AFNIDA)

AFNIDA was registered in the State of New York as a Not-for-Profit organisation on 19 July 1999. In May 2002 Elizabeth Butcher (General Manager) and Andrea Larkin (Administrator) visited New York to consolidate the legal and financial structure of the organisation and develop its terms of reference, membership, sponsorship, marketing and events program for 2002/03. A reception was hosted by Elizabeth Butcher at the Sofitel Hotel, New York, 9 May honouring the opening of the Parade Theatre by Mel Gibson, and announcing the appointment of Mel Gibson as Patron of AFNIDA.

Baz Luhrmann's Broadway production of *La Boheme*, designed by Catherine Martin, and originally staged for the then Australian Opera in the early 90s, opened in New York in December to rave reviews. The final preview on 5 December was a fund raiser for the American Friends of NIDA. Peter Cooke, Assistant Director and Head of Design, represented NIDA at the event.

RODNEY SEABORN LIBRARY OPENING

NIDA has recently entered into a significant partnership with the Seaborn Broughton and Walford Foundation. Their mutual aim is to encourage new Australian work in theatre, film and television; to establish a substantial performing arts archive; and to provide research facilities to assist the entertainment industry. The culmination of one of the partnership's inaugural projects was the opening of the Rodney Seaborn Library in the new NIDA Building.

Named in his honour as a result of Dr. Seaborn's generous contribution, the library is currently one of the best performing arts resources in the country. The official opening took place on 16 June, 2002, and was attended by over 200 Friends of the Seaborn Broughton Walford Foundation and Friends of NIDA.

Dr. Rodney Seaborn, AO OBE has been a friend of NIDA for many years. His interest in and passion for the theatre is well known throughout the arts community and his generous contribution to its continuance is legendary.

Dr. Seaborn chairs the Seaborn Broughton and Walford Foundation which he established in 1986. This significant partnership will ensure that Dr. Seaborn's vision of ongoing resources and support for the performing arts continues in the long term.



Dr Seaborn draws the raffle with Bill Winspear Chairman, Friends of NIDA, with an audience including Elizabeth Butcher (far left) and NIDA Librarian Christine Roberts (right on stairs)

Activities and Events

LIBRARY NEWS

In 2002 the Library spent its first full year in its purpose-built space in the Stage 2 development. It is on the top floor overlooking the new theatre and foyer on one side, and (currently) a wonderful view to the south. The immediate impression one has is of space and light, which makes for excellent working conditions for staff and students. It even has air conditioning, for which the video stock (and the librarians) are truly grateful.

The space is four times the size of the previous library, allowing many boxes of books previously kept in off-site storage to return "home". During the year the shelves gradually filled and facilities were added for student access to audio-visual resources, the library catalogue and the Internet.

The new Library has been named the Rodney Seaborn Library in recognition of Dr. Seaborn's generous donation to the NIDA building fund and the amalgamation of the Seaborn Broughton Walford library with the NIDA library.

FIRST DESIGN EXHIBITION IN THE NANCY FAIRFAX FOYER

The collection of work by graduating NIDA design and crafts students went on exhibition from 9 October to 8 November 2002. For the first time the Design Exhibition was able to take full advantage of the new Nancy Fairfax Foyer. The exhibition included set models, costumes, design sketches, puppets, properties, furniture, photographs, portfolios and videos.



The Design Exhibition in the Nancy Fairfax Foyer

NIDA BOARD OF STUDIES

Membership of the Board of Studies and its Advisory Panel is drawn from leading figures across a broad spectrum of the entertainment industry and theatre studies. The Board supports the teaching program of

NIDA by providing advice whenever required, and, in collaboration with the Director and Heads of the teaching programs, by reviewing and developing training policies and assessment methods. This includes systematic review of all NIDA courses to ensure they are up to date in theory and practice, relevant to the industry's needs, rigorous and forward-looking. NIDA has been most fortunate in the wide professional experience and collective wisdom of the Board of Studies.

John Clark, AM

Director

A VERY NIDA OCCASION

On 3 November, the NIDA Company joined with the Sydney 2002 Gay Games Arts Festival to present a sold-out one-night-only production of *Elegies for Angels, Punks, and Raging Queens* in the Parade Theatre. Of the 45 names on the program only seven had no connection with NIDA. The show was directed by Head of Acting Tony Knight, and lit by Technical Director Tony Youlden. The large cast included: graduates Paula Arundel, Nicholas Berg, Nicholas Bishop, Elena Carapetis-Hawkins, Bridie Carter, Linda Cropper, Michael Denkha, Tanya Denny, Michelle Doake, Deborah Galanos, Sandy Gore, Jennifer Hagan, Graham Harvey, Glenn Hazeldine, Jennifer Kent, Andrew McFarlane, Ken Moraleda, Vince Poletto, Garry Scale, Darren Schnase, Anthony Simcoe, and Felix Williamson; graduands Thom Campbell and Will Traval; staff members Helmut Bakaitis, Terence Clarke, and Betty Williams; former staff members Nick Enright and Avigail Herman (who was also the musical director); alumnus of the Actor, Singer, Dancer Program Rick Lau; and 2nd year Acting student Ian Roberts. The production was designed by graduand Hamish Peters, and the crew included TP students Rebecca Allen, Adam Bowring, Paul Marrollo, and Luke Woodham.

NIDA VOLUNTEERS

NIDA would like to thank the volunteers for 2002 who include: Rosie Fedorow, Jim Henderson, Joyce Mason, Beris Tomkins, Malcolm Forbes and Phillippa Huxley.

AUDITION TOUR 2002

The annual auditions of applicants for admission to the full-time courses involves a tour of Australia by members of the teaching staff during November and December. The auditions are held in all the Australian capital cities over four weeks. Despite the demanding and rigorous selection process, the auditions still attracted some 2340 applicants in 2002. From this, 62 students were selected to enter the first year of the eight full-time NIDA courses on offer in 2003.

THE NIDA AUDITIONS

Towards the year's end, final year Acting students performed a series of short pieces in front of an invited

audience of directors, producers, casting consultants and actors' agents.

NIDA graduating students have a high employment rate. All 2002 graduands were offered representation by leading agents.

NIDA SCHOLARSHIPS PROGRAM

NIDA administers several scholarships which are made available to NIDA students to assist them during their full-time studies. The Scholarship Program is administered by a Scholarships Committee, making recommendations to the General Manager and the Board of Directors.

In 2002 the Scholarships Committee adopted and observed some critical guiding principles which included honouring the intent of the Scholarship sponsor; Student responsibility for accurate and honest applications; equity of access to available funding, structuring Scholarships at 3 levels –basic, middle and maximum; transparent and timely decision making at all levels; quality documentation of Committee deliberations; consultation with Heads of Courses; confidentiality of information; compliance with NIDA Privacy policy, accountant's verification of available funds, opportunity for appeal against the Committee recommendation; and scholarship applications brought forward to Term 3 in recognition of financial pressures on students from the commencement of the academic year.

INTERNATIONAL EXCHANGE

In May Peter Cooke attended the AIPCD and Asia-Pacific International Theatre Institute regional conference. The conference focused on the promotion of national cultural identity and the future interchange of material and personnel resources between member organisations.

In the first two weeks of June, Technical Director, Tony Youlden gave a Lighting Design Workshop at the Hanoi Academy of Theatre & Cinema. The Australian Embassy in Vietnam paid for all travel costs and the Hanoi school provided accommodation.

Fifty theatre technicians attended the course that culminated in a practical Lighting Design exercise at the school.

Following on from the visit to Vietnam, Tony attended an International Theatre Architecture and Engineering Conference in London, and was able to visit a number of new venues in the UK.

In July Julia Cotton visited Romania for the 4th International Drama School Workshops organized by the ITI/UNESCO Chair. The theme was *The tragic character : Sophocle's ANTIGONE*. The Drama Schools (which included schools from Canada, China, France, Peru, Portugal, Romania, Russia, Singapore, USA and Yugoslavia) also presented workshops with exercises and ensemble chorus work. Julia found the presentations and discussions with teachers of great value.

After the Workshops Julia attended the 3rd International Conference of Directors of Higher Education Theatre Institutes, also organized by the ITI/UNESCO Chair, where the Training of Trainers provided a lot of interesting and controversial discussions. Higher Education Institute attendees included representatives from Belgium, Czechoslovakia, Germany, Iran, Italy, Mexico, Morocco and Spain. Julia then travelled to London and visited LAMDA and RADA.

At the beginning of May John Clark visited Singapore and met with the Practice Performing Arts School (PPAS) and La Salle SIA School.

OVERSEAS STUDENTS

NIDA has a long standing relationship with Carnegie Mellon University, Pittsburgh and three of their acting graduates – Brian Davidson, Josh Gad and Yvonne Hutchinson – joined NIDA for a one semester Acting Course through the UNSW Study Abroad program.

NIDA VISITORS

While in Australia performing *The Hollow Crown*, eminent British actors Sir Derek Jacobi, Ian Richardson, Diana Rigg and Sir Donald Sinden visited NIDA in May and had an informal discussion with NIDA students on acting and making a career in the theatre. NIDA Graduates Jacqueline McKenzie, Cate Blanchett and Garry McQuinn visited NIDA during respective visits to Sydney. During her visit in July, Cate Blanchett spoke with NIDA students about life in the entertainment industry and some of her personal experiences since graduation.

Other visitors to NIDA included:

Senator The Hon. Rod Kemp Minister for the Arts and Sport

The Hon Peter Costello, MP, Treasurer of the Commonwealth of Australia

Senator Aiden Ridgeway

Mr Sabri Buand Head of Drama, LaSalle School of Arts Singapore

Dame Joan Sutherland

Will Fergosi - Head of Drama, Boston Technical Institute

Members of the International Indian Film Academy

Members of the Singapore Development Board

COSTUME DONATIONS 2002

NIDA appreciates the generosity of the following costume donors -

Ms Jerry Rothman, Ms Jenny Talbot, Ms Carol Climson, Ms Fae Handley, Ms Katherine Brisbane, Ms Dorothy Stewart, Mrs Vine Hall, Ms Lyn Shakespear, Mrs Barbara McNamee, Ms Margaret Radford, Mrs Ruth Rack, Ms Angela Luck, Ms Lorraine Foster, Ms Jennifer Hagan, Mrs Evelyn Dickson, Ms Carol Morgan, Ms Alison Harvie, Ms Ann Weeden, Miss Kathleen Lenenan, Mrs Dawn Foggerty, Mrs Patricia Lloyd.

Awards

NIDA congratulates the following:

INTERNATIONAL

Cate Blanchett Best Supporting Actress (nominated), *Screen Actors Guild of America*

Essie Davis Best Performance in a Supporting Actress nomination, *Olivier Awards, London*

Judy Davis Best Actress (miniseries/ telemovie), *Golden Globe Awards*; Best Actress (miniseries/ telemovie), *Emmy Awards*; Best Actress (miniseries/ telemovie), *Screen Actors Guild of America*

Gale Edwards Best Filmed Video *Emmy Awards*

Paul Leyden Outstanding Supporting actor, Drama Series (nominated) *Daytime Emmy Awards*

Baz Luhrmann Best Film, Best Direction, David Lean Award for Direction, Best Original Screenplay (shared), *BAFTAS*; Darryl F. Zanuck Producer of the Year Award, *Producers Guild of America*; Best Film (nominated), *Academy Awards*; Best Musical or Comedy, Best Director (nominated), *Golden Globe Awards*

Catherine Martin Best Art Direction; Best Costume Design (shared), *Academy Awards*; Best Production Design, *BAFTAS*

Jonathan Messer Sloane Foundation Grant, USA

Greg McLean Best Director of a Short Film (ICQ), New York Independent Film and Video Festival

Craig Pearce Best Original Screenplay (shared), *BAFTAS*

Philip Quast Best Actor (Musical), *Laurence Olivier Awards*

Catherine Raven Best Costume Design, *New York Fringe Festival*

Angus Strathie Best Costume Design (shared), *Academy Awards*

The entire casts of *MOULIN ROUGE!* and *LORD OF THE RINGS*, both featuring many NIDA graduates, were honoured by the *Screen Actors Guild of America*

NATIONAL

Matt Andrews Mike Walsh Fellowship

Andy Bizorek Commonwealth Scholarship to study abroad

Rachael Blake Best Supporting Actress, film *AFI Awards*

Beatrix Christian Queensland Premier's Literature Award for her play *Old Masters*

Desmond Connellan Cinevox Script Award;

Erwin Memorial Scholarship for Exceptional Achievement, Australian Centre for the Moving Image

Joe Couch inaugural Richard Wherrett Fellow, Sydney Theatre Company

Nathaniel Dean Best Supporting Actor, *AFI Awards*

Gale Edwards Best Direction (Musical), *Helpmann Awards*

Peter England Best Scenic Design, *Helpmann Awards*

Matthew Flood Illuminating Engineering Society Architectural Lighting Design Award for the new NIDA Theatre and Stage II

Jeremy Gadd Australian Research Council Linkages Grant to study ABC-TV records of theatre; Department of Theatre Studies, UNE

Mel Gibson AFI Global Achievement Award

Duong Le Quy Best Play, *Awgie Awards; Fulbright Scholarship* to study film-making in the USA

John Krummell Order of Australia Medal

Catherine Martin Best Production Design, Best Costume Design (shared), *AFI Awards*

Catherine McClements Best Actress (guest role, TV drama series), *AFI Awards*

Garry McDonald Officer of the Order of Australia

Bruce McKinven Mike Walsh Fellowship

Kris McQuade Best Actress (Theatre), *Helpmann Awards*

Angie Milliken Best Actress (telefeature/miniseries), *AFI Awards*

Matthew Newton Best Actor (series) *Logie Awards*

Traleen Ryan Mike Walsh Fellowship

Marcelle Schmitz Best Director, *Equity Guild Awards, Perth*

Toby Schmitz Patrick White Playwrights Award

Tess Schofield Best Costume Design *AFI Awards*

Angus Strathie Best Costume Design (shared), *AFI Awards*

Anthony Weigh Mick Young Playwright Award

Pippa Williamson Best Actress, *Equity Guild Awards, Perth*

The NIDA documentary, *DRAMA SCHOOL*, was awarded Most Outstanding Documentary Series, *Logie Awards*

Appointments



NIDA congratulates the following on their appointments:

Kingston Anderson Chief Executive Officer, Serenity Cove Film Studios

Matthew Andrews Senior Associate, Barbara Leane and Associates

Emma Baily General Manager, St Martins Youth Arts Centre

Margaret Breen Production Manager, Opera Australia

Nigel Capenhurst Technical Manager, Ensemble Theatre

Sophie Clausen Stage Management Tutor, NIDA

Campion Decent Chairman, Australian National Playwrights Centre; Board Member Arena Theatre Company (since 1999); Artistic Advisory Group, Performing Lines

Leonie Dixon Drama School Production Manager, Victorian College of the Arts

Tristan Ellis Technical Manager, Upstairs, Belvoir Street

Robyn Fincham Company Manager, Australian Ballet

Mary-Anne Gifford member, Theatre Committee, NSW Arts Advisory Council

Jason Greer Operations Coordinator, Bankstown Town Hall

Bill Harris Head of Technical Production, NIDA

Annie Heath Events Manager, Botanic Gardens

Michael Hewitt Group Operations Manager, Staging Connections

Alan Hirons Venue Technician, Wharf 2, Sydney Theatre Company

Chrissie (Vlahos) Hodges Co-ordinator, Technical Department, Opera Australia

Shane Hodges Event Services Manager, Foti International Fireworks

Judith Isherwood Chief Executive Officer, Millenium Centre arts complex, Cardiff

Alison Jeny Technical Manager, Downstairs, Belvoir Street

Egil Kipste Casting Director 'Lion King'

Robbie Klaesi Technical Director, United Nations 'Birth of a New Nation Celebrations', East Timor

Martin Langthorne Production Manager, Performing Lines

Tanya Leach Casting Director, Sydney Theatre Company

Adam Lowe Assistant Director, Wizard of Oz

Susan Lyons Chair, Theatre Committee, NSW Arts Advisory Council

Andrew Mackonis Production Manager, ATYP

Louise McRoberts Lecturer in Stage Management, Victorian College of the Arts

Richard Mellick Associate Director, Black Swan Theatre, Perth

Angie Milliken Board Member, Sydney Theatre Company

Brett Murphy Manager, Media Solutions, Optus

Suzanne Peri-Chapman Production Manager, 2003 Rugby World Cup

Gabriel Pinkstone Assistant Vice-President (Production), Cirque du Soleil, Montreal, Canada

Lucas Porter Technical Director, Team Event

Marion Potts Conference Curator, Australian National Playwrights Centre

Bernadette Pryde Head of Voice, University of Southern Queensland

Jeremy Rice Artistic Director, Corrugated Iron Youth Theatre, Darwin

Karen Rodgers Associate Producer, Performing Lines

John Saltzer Teacher, Technical Theatre, Practice Performing Arts School, Singapore

Steve Shaw Project Officer, Performing Arts, W A Ministry of Arts and Culture

Francesca Smith Artistic Director, Playworks

Alexandra Souvlis Company Manager, Bell Shakespeare Company

Alice Spigelman Member, NIDA Board of Directors

Debra Thomas Lecturer in Voice, James Cook University

Will Usic Creative Director, TV1

Justin Way Staff Director, Royal Opera House, Covent Garden

Ed Wilkinson Production Manager, Events and New Year's Eve Celebrations, City of Sydney

Ben Winspear Resident Director, Sydney Theatre Company

Student Scholarships

The NIDA Foundation Trust administers various scholarships. Scholarships are awarded on the basis of merit and financial need. NIDA wishes to thank all the scholarship donors for their support of NIDA students.

The student scholarships administered by the NIDA Foundation Trust in 2000 were:

Bruce Gyngell Scholarship
(Commercial Television Australia)

The Sony Foundation Scholarship

Helpmann Family Fellowships

Bill Shanahan Scholarship

Friends of NIDA Scholarship

Bennelong Club – Friends of the
Sydney Opera House Scholarship

The Caledonia Foundation

Phillip Wolanski Scholarship

Mick Young Scholarship

Rolf Harris Scholarship

Dawn O'Donnell Scholarship

Mel Gibson Village Roadshow Scholarship

Rex Irwin Scholarship

The Larkin Family Scholarship

J G Reynolds Scholarship

Margaret Gillespie and
Pauline Price Scholarship

Gallery First Nighters Scholarship

Viennese Theatre Scholarship

Geoffrey Rothwell Scholarship

Frank Thring (TTT Trust) Scholarship

George Reed Scholarship

The NIDA Foundation continues to seek sponsorships, donations and bequests from individuals and private organisations to support and provide facilities for talented young artists by establishing:

- Scholarships for students at NIDA

- Scholarships for NIDA graduates and members of the profession to further their skills in Australia or overseas

- Funds to upgrade training equipment or facilities

APPLICATIONS FOR 2002 COURSES

State	Acting	Design	Directing	Movement Studies	Production Crafts	Technical Production	Technical Production	Total
New South Wales	1049	57	59	10	17	34	14	1240
Victoria	447	9	17	1	4	5	2	485
Queensland	279	4	10	0	1	3	2	299
South Australia	148	4	4	1	2	0	0	159
Western Australia	154	1	3	0	0	0	0	158
Northern Territory	13	1	0	0	0	0	0	14
Tasmania	34	1	3	0	0	5	0	43
ACT	45	1	2	1	0	1	0	50
Overseas	43	1	3	0	0	0	0	47
Total	2212	79	101	13	24	48	18	2495

FIRST YEAR ENROLMENTS 2002

State	Acting	Design	Directing	Movement Studies	Production Crafts	Technical Production	Technical Production	Total
New South Wales	6	4	4	3	6	10	3	36
Victoria	6	2	1	0	1	2	1	13
Queensland	2	0	2	0	0	1	0	5
South Australia	4	1	1	0	1	0	0	7
Western Australia	4	0	0	0	0	0	0	4
Northern Territory	0	0	0	0	0	0	0	0
Tasmania	0	0	0	0	0	3	0	3
ACT	0	0	0	0	0	0	0	0
Overseas	2	1	1	0	0	0	0	4
TOTAL	24	8	9	3	8	16	4	72

COURSES BY YEAR – 2002

Course	Acting	Design	Directing	Movement Studies	Production Crafts	Technical Production	Voice Studies	Total
Year 1	24	8	9	3	8	16	4	72
Year 2	26	8	0	0	8	16	0	58
Year 3	22	7	0	0	1	14	0	44
TOTAL	72	23	9	3	17	46	4	174

COURSES BY GENDER – 2002

Course	Acting	Design	Directing	Movement Studies	Production Crafts	Technical Production	Voice Studies	Total
Female	31	15	6	3	12	20	3	90
Male	41	8	3	0	5	26	1	84
TOTAL	72	23	9	3	17	46	4	174

Financial Report

DIRECTORS' REPORT FOR THE YEAR ENDED 31 DECEMBER 2002

The directors present their report together with the financial report of The National Institute of Dramatic Art (NIDA) for the year ended 31 December 2002 and the auditors' report thereon.

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

DIRECTOR

David Michael Gonski AO, BCom, LL.B,
Chairman

John Richard James Clark AM, BA Hons, MA
Executive Director

Ashley Dawson-Damer BEc
Non-Executive Director

Ian David Darling BA, MBA
Non-Executive Director

Ian Ingram BA, BSc
Non-Executive Director

Adrian Lee BSc, PhD
Non-Executive Director

Richard Anthony Longes BA, LL.B, MBA
Non-Executive Director

Moffatt Benjamin Oxenbould AM, BDA (NIDA)
Non-Executive Director

Rodney Seaborn AO, OBE
Non-Executive Director

Alice Spigelman
Non-Executive Director

John Harrison Valder BA
Non-Executive Director

Sean Cornelius Van Gorp BEc, MBA, FCA
Non-Executive Director

OCCUPATION AND OTHER DIRECTORSHIPS

Chairman, Investec Wentworth Pty Limited
Chairman, Investec Australia Ltd
Chairman, Australia Council
Chairman, Coca-Cola Amatil Limited
Chairman, Sydney Grammar School
Director, Australian and New Zealand Banking Group Ltd
Director, ANZ Managed Investments Ltd
Director, ANZ General Insurance Ltd
Director, ANZ Life Assurance Company Ltd
Director, ANZ InsAge Pty Ltd
Director, John Fairfax Holdings Limited
Director, Westfield Holdings Limited (Group)
Director, University of New South Wales Foundation
Director, ING Australia Ltd
Director, ING Life Ltd
Director, ING Funds Management Ltd
Director, ING Custodians Ltd
Director, Investment & Administration Services Ltd
Director, Optimix Investments Management Ltd
President, Art Gallery of New South Wales Trust
Member, Prime Minister's Community Business Partnership
Member, The Takeovers Panel
Chairman since January 2001

Director of The National Institute of Dramatic Art
Trustee, NIDA Foundation Trust
Director since May 1988

Trustee, St. Lukes Hospital Foundation
Member, Sydney Committee of Opera Australia
Director, Yuills Australia Pty Ltd
Director, Ligarius Pty Ltd
Director, Ashdel Properties Pty Ltd
Director since August 1997

Managing Director, Caledonia Investments Limited
Chairman, The Caledonia Foundation
Director, Sydney Theatre Company
Chairman, OASIS Youth Support Network
Chairman, Salvation Army Investment Board
Member, Salvation Army Advisory Board
Documentary Director and Producer
Director since January 2001

Barrister-at-law
Executive Chairman, Australian Assets Corporation Ltd
Executive Chairman, Beyond International Ltd
Executive Chairman, Beyond Online Ltd
Director since June 2000

Pro Vice-Chancellor (Education), University of
New South Wales
Professor of Microbiology
Fellow, Australian Society for Microbiology
Director since January 2001

Director, Investec Wentworth Pty Limited
Chairman, General Property Trust Limited
Deputy Chairman, Lend Lease Corporation Limited
Director, Metcash Trading Limited
Director, Bangarra Dance Theatre Group
Member, Industry Research Development Board's Fund
Management Committee
Member, National Museum Review Panel
Director since January 2001

Member, Australia Council Major Performing Arts Board
Director since February 2001

Life Governor, Australian Elizabethan Theatre Trust
Hon. Consultant Psychiatrist, Sydney Hospital
Founding President & Managing Director
Seaborn Broughton & Walford Foundation
Director since October 2001

Director, The Benevolent Society
Member, Australian Institute of Music Advisory Committee
Director since February 2001

Director since August 1997

Managing Partner, Assurance and Advisory Business Services,
Ernst & Young
Director since August 1998

Mel Ward AO, BE, M. Eng. Sc. ATS
Non-Executive Director

Chairman, Australia Council Major Performing Arts Board
Chairman, Pro Medicus Ltd
Director, AXA Asia Pacific Holdings Ltd
Director, Coca Cola Amatil Ltd
Director, Insurance Manufacturers of Australia Pty Ltd
Director, West Australian Newspapers Holdings Ltd
Director, Transfield Services Ltd
Director since January 2002

Phillip Paul Wolanski BEc
Non-Executive Director

Managing Director, DW & Co Pty Ltd
Member Committee of Management, Temora Aviation Museum Ltd
Director since January 2001

2. Directors' Meetings

The number of directors' meetings and number of meetings attended by each of the directors of The National Institute of Dramatic Art (NIDA) during the financial year were:

DIRECTOR	No. of Meetings attended	No. of Meetings held*
J R Clark	5	7
I D Darling	7	7
A Dawson-Damer	6	7
D M Gonski	7	7
I R Ingram	6	7
A Lee	7	7
R A Longes	5	7
M B Oxenbould	5	7
R F Seaborn	7	7
A Spigelman	5	7
J H Valder	4	7
S C Van Gorp	3	7
M Ward	7	7
P Wolanski	4	7

* reflects the number of meetings held during the time the director held office during the year

3. Principal Activities

NIDA's principal activity in the course of the financial year was to provide professional training for actors, stage managers, designers, directors, and provide Open Program courses for young people and business. No change occurred in the nature of that activity during the year. Since the completion of the Stage II building (refer paragraph 6 below) this venue has been offered for hire to the general public.

4. Result

The net operating surplus for the financial year was \$26,628 (2001 deficit \$30,935). The Open Program provided a surplus of \$392,741, which offset the deficit of the Full-Time Program of \$145,027 and the Special Projects and Stage II deficit of \$221,086.

5. Review of Operations

A review of operations for the 2002 financial year is in the Report of the Chairman on page 4 of the Annual Report.

6. State of Affairs

NIDA's core activities will remain unchanged in 2003.

The construction of the Stage II Building complex commenced in September 2000 and consists of two theatres, sound stage, library, multi-media facility and rehearsal rooms. The project has been funded by a \$25m grant from the Commonwealth Federation Fund. The Board of Directors is seeking to raise \$10m from the private sector to complete the fit-out. As at the date of this report \$8m has been received or committed by donors. The Stage II Building construction works were finished in March 2002 and the Parade Theatre was officially opened by Mel Gibson on 23 April 2002.

In the opinion of the directors there were no other significant changes in NIDA's state of affairs in the last financial year.

7. Environmental regulation

NIDA is not subject to any significant environmental regulation under Commonwealth or State legislation. However, the Board believes that NIDA has adequate systems in place for the management of its environmental requirements and is not aware of any breach of those environmental requirements as they apply to the Company.

8. Events subsequent to balance date

In the interval between the end of the financial year and the date of this report, no item, transaction or event of a material and unusual nature has arisen that is likely, in the opinion of the directors, to affect significantly the results of NIDA's operations or its state of affairs in subsequent financial years.

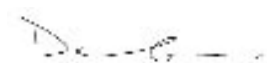
9. Indemnification

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 insurance premiums of \$5,312 in respect of directors' and officers' liability for current and former directors and officers, including executive officers of NIDA.

For and on behalf of the board



David Gonski
Chairman
SYDNEY
24 April 2003

Financial Report



INDEPENDENT AUDIT REPORT TO THE MEMBERS OF THE NATIONAL INSTITUTE OF DRAMATIC ART

Scope

We have audited the financial report of The National Institute of Dramatic Art (NIDA) for the financial year ended 31 December 2002, consisting of the statement of financial performance, statement of financial position, statement of cash flows, accompanying notes and the directors' declaration set out on pages 34 to 42. The Institute's directors are responsible for the financial report. We have conducted an independent audit of the financial report in order to express an opinion on it to the members of NIDA.

Our audit has been conducted in accordance with Australian Auditing Standards to provide reasonable assurance whether the financial report is free of material misstatement. Our procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial report, and the evaluation of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion whether, in all material respects, the financial report is presented fairly in accordance with Accounting Standards, and other mandatory professional reporting requirements in Australia and statutory requirements so as to present a view which is consistent with our understanding of NIDA's financial position, and performance as represented by the results of its operations and its cashflows.

The audit opinion expressed in this report has been formed on the above basis.

Audit Opinion

In our opinion, the financial report of NIDA is in accordance with:

- (a) the Corporations Act 2001, including:
 - (i) giving a true and fair view of NIDA's financial position as at 31 December 2002 and of its performance for the year ended on that date; and
 - (ii) complying with Accounting Standards in Australia and the Corporations Regulations 2001; and
- (b) other mandatory professional reporting requirements in Australia.

A handwritten signature in black ink, appearing to read 'L.J. Gulson'.

KPMG

A handwritten signature in black ink, appearing to read 'L.J. Gulson'.

L.J. Gulson
Partner

SYDNEY
24 April 2003

STATEMENT OF FINANCIAL PERFORMANCE FOR THE YEAR ENDED 31 DECEMBER 2002

		Full-time Program	Full-time Program	Open Program	Open Program	Special Projects & Stage II 2002	Special Projects & Stage II 2001	TOTAL 2002	TOTAL 2001
Notes		2002 \$	2001 \$	2002 \$	2001 \$	2002 \$	2001 \$	2002 \$	2001 \$
	2	7,194,352	4,649,243	1,584,076	1,204,639	2,987,776	1,652,482	11,766,204	7,506,364
EXPENSES									
		1,166,177	996,548	0	0	0	0	1,166,177	996,548
		2,117,167	1,708,133	0	0	0	0	2,117,167	1,708,133
		143,868	232,416	0	0	0	0	143,868	232,416
		2,103,371	1,744,890	0	0	0	0	2,103,371	1,744,890
		1,757,927	260,714	603,947	394,359	3,208,862	1,630,471	5,570,736	2,285,544
		0	0	587,388	517,770	0	0	587,388	517,770
		50,869	51,998	0	0	0	0	50,869	51,998
		7,339,379	4,994,699	1,191,335	912,129	3,208,862	1,630,471	11,739,576	7,537,299
	3 and 16	(145,027)	(345,456)	392,741	292,510	(221,086)	22,011	26,628	(30,935)

There were no non-owner transaction changes in equity besides net surplus/(deficit) in the current or previous financial year. The statement of financial performance is to be read in conjunction with the notes to and forming part of the financial statements set out on pages 38 to 42.

STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2002

		Full-time Program	Full-time Program	Open Program	Open Program	Special Projects & Stage II 2002	Special Projects & Stage II 2001	TOTAL 2002	TOTAL 2001
Notes		2002 \$	2001 \$	2002 \$	2001 \$	2002 \$	2001 \$	2002 \$	2001 \$
CURRENT ASSETS									
		10,918	436,626	0	0	71,836	464,833	82,754	901,459
		175,157	167,061	36,822	55,880	0	787,587	211,979	1,010,528
	4	1,487,159	1,109,425	1,251,093	1,106,979	100,392	237,036	2,838,644	2,453,440
		1,673,234	1,713,112	1,287,915	1,162,859	172,228	1,489,456	3,133,377	4,365,427
CURRENT LIABILITIES									
	5	642,161	488,825	22,704	46,869	83,023	1,473,471	747,888	2,009,165
	6	481,998	377,505	13,501	10,482	0	25,695	495,499	413,682
	7	848,012	1,042,347	268,852	198,555	3,000	3,000	1,119,864	1,243,902
		1,972,171	1,908,677	305,057	255,906	86,023	1,502,166	2,363,251	3,666,749
NON-CURRENT LIABILITIES									
	8	91,024	49,369	12,749	9,584	0	0	103,773	58,953
		91,024	49,369	12,749	9,584	0	0	103,773	58,953
		2,063,195	1,958,046	317,806	265,490	86,023	1,502,166	2,467,024	3,725,702
		(389,961)	(244,934)	970,109	897,369	86,205	(12,710)	666,353	639,725
ACCUMULATED FUNDS AND RESERVES									
	16	(389,961)	(244,934)	870,109	337,369	(233,795)	(12,710)	246,353	79,725
	17	0	0	0	560,000	320,000	0	320,000	560,000
	17	0	0	100,000	0	0	0	100,000	0
		(389,961)	(244,934)	970,109	897,369	86,205	(12,710)	666,353	639,725

The statement of financial position is to be read in conjunction with the notes to and forming part of the financial statements set out on pages 38 to 42.

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 DECEMBER 2002

	Notes	TOTAL 2002 \$	TOTAL 2001 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
		12,686,246	8,066,599
		(13,055,698)	(9,198,575)
	12(ii)	(369,452)	(1,131,976)
CASH FLOWS FROM INVESTING ACTIVITIES			
		88,446	368,534
		(5,370,000)	(14,745,100)
		4,832,301	23,926,159
		(449,253)	9,549,593
CASH FLOWS FROM FINANCING ACTIVITIES			
		0	14,242,635
		0	(22,249,150)
		0	(8,006,515)
		(818,705)	411,104
		901,459	490,355
	12(i)	82,754	901,459

The statement of cash flows is to be read in conjunction with the notes to and forming part of the financial statements set out on pages 38 to 42.

Financial Report

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2002

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

The significant accounting policies which have been adopted in the preparation of this financial report are:

(a) BASIS OF PREPARATION

The financial report of NIDA is a general purpose financial report which has been drawn up in accordance with applicable Australian Accounting Standards, Urgent Issues Group Consensus Views, other authoritative pronouncements of the Australian Accounting Standards Board and the Corporations Act 2001. It has been prepared on the basis of historical costs and except where stated, does not take into account changing money values or current valuations of non-current assets.

Segmental information has been included in the statement of financial performance, statement of financial position and certain of the accompanying notes with the objective of providing users of the financial statements with additional detail on the respective financial contribution and position of each of the major operating segments within NIDA. This information has been prepared on the basis that where specific segmental assets, liabilities, income and expenditure items have been identified, these have been allocated to the respective operating segment with the remainder being attributed to the Full-Time Program. The difference between the closing accumulated surplus balance and the net assets specifically identified to each operating segment is deemed to be that segment's cash position at year end.

The Full-Time Program, being the core activity of NIDA is mainly funded by grants from the Department of Communications, Information Technology and the Arts and consists of full-time courses in Acting, Design, Technical Production, Directing, Theatre Crafts, Movement, Voice Studies and Production Management.

The Open Program is designed to be self-funding and consists of fee paying workshops and a summer school.

(b) RECLASSIFICATION OF FINANCIAL INFORMATION

Some line items and sub-totals reported in the previous financial year have been reclassified and repositioned in the financial statements to improve their presentation.

(c) PLANT AND EQUIPMENT

Plant and equipment purchased by NIDA from its operating grant are expensed in the statement of financial performance at cost at the date of acquisition. This is consistent with the short useful lives of equipment purchased for use by the school and its students. In the current year these acquisitions amounted to \$212,009 (2001 - \$137,676).

(d) INCOME TAX

NIDA is exempt from paying income tax under the Income Tax Assessment Act.

(e) REVENUE RECOGNITION

Funding provided by the Department of Communications, Information Technology and the Arts is on a fiscal year basis whereas NIDA's financial report is prepared on a calendar year basis. The amount of the subsidy reflected as income in NIDA's financial statements is the portion of the subsidy that has been budgeted for and received by NIDA during its financial year.

Fee income for the Open Program (Summer School) received in advance is not recognised as income until the relevant course has commenced.

Interest income is recognised as it accrues.

Funding for the replacement, repair and maintenance of Commonwealth owned buildings and infrastructure is provided by the Department of Communications, Information Technology and the Arts on a fiscal year basis. Revenue is recognised at the time the funds are spent on the replacement, repair or maintenance of Commonwealth owned assets and funds that are unspent at balance date are treated as deferred income. Under the funding deed the Commonwealth can request the repayment of unspent funds.

(f) EMPLOYEE ENTITLEMENTS

WAGES, SALARIES AND ANNUAL LEAVE

The provisions for employee entitlements to wages, salaries and annual leave represent the amounts for which NIDA has a present obligation to pay resulting from employees' services provided up to the balance date. The provisions have been calculated at undiscounted amounts based on current wage and salary rates and include related on-costs.

LONG SERVICE LEAVE

In determining the liability for employees' entitlements, consideration has been given to future increases in wage and salary rates, and NIDA's experience with staff departures. Related on-costs have also been included in the liability.

SUPERANNUATION

Contributions to superannuation funds are charged as an expense to the statement of financial performance.

(g) CAPITAL

The amount of capital which is not capable of being called up except in the event of and for the purpose of the winding up of NIDA is not to exceed \$20 per member by virtue of NIDA's Memorandum and Articles of Association. The number of members of NIDA is 50 or less and each member is entitled to one vote which may be used at Annual General Meetings and Extraordinary Meetings to:

- (i) receive and consider the report of the Board
- (ii) receive and consider the financial statements and auditors' report
- (iii) to elect Board members in place of those retiring and to appoint auditors
- (iv) to transact any other business under the Articles of Association or which the Board considers appropriate

(h) DONATIONS TO NIDA FUND

NIDA is included on the Register of Cultural Organisations whereby all donations paid to the "National Institute of Dramatic Art - Donation Fund" which exceed \$2 are tax deductible. The directors have determined that of such donations received in 2002, a total of \$860,663 (2001 - \$1,639,126) would be transferred to the NIDA Foundation Trust for the following purposes:

- Scholarships \$193,467 (2001 - \$38,428)
- Stage II Building Fund \$662,196 (2001 - \$1,600,698)
- Purchase of new equipment \$5,000 (2001 - \$nil)

(i) ACCOUNTS PAYABLE

Liabilities are recognised for amounts to be paid in the future for goods or services received, whether or not billed to NIDA. Trade accounts payable are normally settled within 60 days.

(j) GOODS AND SERVICES TAX

Revenues, 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 Australian Taxation Office (ATO). In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item 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 statement of financial position.

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.

(k) LEASED ASSETS

Leases under which NIDA assumes substantially all the risks and benefits of ownership are classified as finance leases. Other leases are classified as operating leases.

OPERATING LEASES

Payments made under operating leases are expensed on a straight-line basis over the term of the lease, except where an alternative basis is more representative of the pattern of benefits to be derived from the leased property.

(l) RECEIVABLES

The collectivity of debts is assessed at balance date and specific provision is made for any doubtful accounts.

TRADE DEBTORS

Trade Debtors to be settled within 30 days are carried at amounts due.

BILLS RECEIVABLE

Bills Receivable represent bank accepted bills held for a period of 30 to 60 days.

(m) PROVISIONS

A provision is recognised when a legal or constructive obligation exists as a result of a past event and it is probable that an outflow of economic benefits will be required to settle the obligation.

If the effect is material, provisions are determined by discounting the expected future cash flows at a pre-tax rate that reflects current market assessments of the time value of money and the risks specific to the liability.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2002

		Full-time Program	Full-time Program	Open Program	Open Program	Special Projects & Stage II 2002	Special Projects & Stage II 2001	TOTAL	TOTAL
	Note	2002 \$	2001 \$	2002 \$	2001 \$	2002 \$	2001 \$	2002 \$	2001 \$
2. REVENUE FROM ORDINARY ACTIVITIES									
Revenue from operating activities									
Operating grant from the Department of Communications, Information Technology and the Arts	1(e)	4,458,000	3,453,950	0	0	0	0	4,458,000	3,453,950
Maintenance and Repair funding grant from the Department of Communications, Information Technology and the Arts		646,676	376,100	0	0	0	0	646,676	376,100
Box Office		107,849	87,020	0	0	0	0	107,849	87,020
Donations - NIDA Fund	1(h)	667,196	0	0	0	0	1,600,698	667,196	1,600,698
Donations - Other		4,975	3,105	0	0	2,910,376	0	2,915,351	3,105
Rental of Venue and associated income		284,680	15,558	0	0	0	0	284,680	15,558
Scholarship income		385,508	114,300	11,500	12,000	0	0	397,008	126,300
Summer School, Corporate Programs and Workshops		0	0	1,569,634	1,191,942	0	0	1,569,634	1,191,942
Revenue from outside operating activities									
Interest earned		88,142	105,634	0	0	6,766	0	94,908	105,634
Sundry income		551,326	493,576	2,942	697	70,634	51,784	624,902	546,057
Total revenue from ordinary activities		7,194,352	4,649,243	1,584,076	1,204,639	2,987,776	1,652,482	11,766,204	7,506,364
3. NET SURPLUS/(DEFICIT)									
Net surplus/(deficit) is arrived at after charging:									
Provisions - employee benefits		230,154	201,117	30,828	21,930	0	8,207	260,982	231,254
Provision for doubtful debts		0	0	0	649	0	0	0	649
Operating lease rentals		48,464	40,994	0	0	0	0	48,464	40,994
4. RECEIVABLES - CURRENT									
Bills receivable - bank accepted		1,152,779	718,499	1,237,560	1,096,028	0	0	2,390,339	1,814,527
Other debtors		334,380	390,926	15,249	12,667	100,392	237,036	450,021	640,629
Provision for doubtful debts		0	0	(1,716)	(1,716)	0	0	(1,716)	(1,716)
		1,487,159	1,109,425	1,251,093	1,106,979	100,392	237,036	2,838,644	2,453,440
5. PAYABLES - CURRENT									
Other creditors and accruals		642,161	488,825	22,704	46,869	83,023	1,473,471	747,888	2,009,165
6. PROVISIONS - CURRENT									
Employee entitlements	1(f)	481,998	377,505	13,501	10,482	0	25,695	495,499	413,682
7. OTHER CURRENT LIABILITIES									
Deferred Income:									
Operating grant Department of Communications, Information Technology and the Arts	1(e)	253,190	94,501	0	0	0	0	253,190	94,501
Maintenance and Repair funding grant Department of Communications, Information Technology and the Arts	1(e)	594,822	947,846	0	0	0	0	594,822	947,846
Survey Sponsorship ACTU		0	0	0	0	3,000	3,000	3,000	3,000
Summer School	1(e)	0	0	268,852	198,555	0	0	268,852	198,555
		848,012	1,042,347	268,852	198,555	3,000	3,000	1,119,864	1,243,902
8. PROVISIONS - NON-CURRENT									
Employee entitlements		71,024	49,369	12,749	9,584	0	0	83,773	58,953
Other		20,000	0	0	0	0	0	20,000	0
		91,024	49,369	12,749	9,584	0	0	103,773	58,953
9. AUDITORS' REMUNERATION									
Amounts received or due and receivable by the auditors for:									
Auditing the financial statements		15,580	16,115	4,500	4,500	0	0	20,080	20,615
Other services:									
Assurance advisory services		30,429	17,895	0	0	0	0	30,429	17,895
Superannuation advisory services		7,687	2,268	0	0	0	0	7,687	2,268
Tax advisory services		3,000	3,245	0	0	0	0	3,000	3,245
		56,696	39,523	4,500	4,500	0	0	61,196	44,023

Financial Report

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2002

10. FINANCIAL INSTRUMENTS

(a) Interest rate risk

NIDA's exposure to interest rate risk and the effective weighted average interest rate for classes of financial assets and financial liabilities is set out below:

	Floating Interest rate 2002 \$	Floating Interest rate 2001 \$	Non-interest Bearing 2002 \$	Non-interest Bearing 2001 \$	Total 2002 \$	Total 2001 \$
Financial assets						
- Cash	80,808	900,872	1,947	587	82,755	901,459
- Receivables	2,390,339	1,814,527	448,305	1,651,157	2,838,644	3,465,684
Weighted average interest rate - Cash	2.46%	3.90%				
Weighted average interest rate - Receivables	4.32%	5.05%				
Financial liabilities						
- Payables	0	0	747,888	2,009,166	747,888	2,009,166
- Employee entitlements	0	0	579,272	472,633	579,272	472,633

(b) Credit risk exposures

The credit risk recognised on financial assets of NIDA which have been recognised on the statement of financial position is the carrying amount, net of any provision for doubtful debts. Credit risk on floating interest rate receivables is minimised, as the counterparty is a recognised financial intermediary.

(c) Net fair values of financial assets and liabilities

NIDA's financial assets and liabilities have a short time to maturity and are carried at amounts that approximate net fair value. These include cash, receivables, payables and provisions.

11. DIRECTORS' REMUNERATION

The number of directors of NIDA whose income from NIDA or any related party falls within the following bands:

	2002	2001
\$	No.	No.
nil	13	10
40,000 - 49,999	1	0
60,000 - 69,999	0	1
These amounts include reimbursements to the University of NSW, the employer of NIDA's Director.		
	\$	\$
Total income paid or payable, or otherwise made available to all directors of NIDA from NIDA or any related party	49,794	68,075

12. NOTES TO THE STATEMENT OF CASH FLOWS

(i) Reconciliation of Cash

For the purposes of the Statement of Cash Flows, cash includes cash on hand and at bank

	82,754	901,459
--	--------	---------

(ii) Reconciliation of Operating Surplus (Deficit) to Net Cash provided by (used in) Operating Activities

Operating Surplus (Deficit)	26,628	(30,935)
Add/(less) items classified as investing/financing activities:		
- Interest received	(88,446)	(106,530)
Add/(less) non-cash items:		
- Amounts set aside to provisions	280,982	230,668
Net cash provided by operating activities before change in assets and liabilities	219,164	93,203
Change in assets and liabilities during the financial year:		
- Decrease/(increase) in other debtors	992,737	(320,492)
- Decrease/(increase) in prepayments	(41,693)	(68,450)
- Increase/(decrease) in other creditors and accruals	(1,261,803)	6,527
- Increase/(decrease) in deferred income	(123,513)	(752,761)
- Increase/ (decrease) in provisions	(154,344)	(90,003)
Net cash provided by/(used in) operating activities	(369,452)	(1,131,976)

(iii) NIDA does not have access to any formal financing facilities at balance date.

13. COMMITMENTS

NIDA occupies premises which are leased from the Commonwealth Government. The lease is effective until 2009 with further options until 2059. Rental is \$1 per annum if demanded.

The Department of Communications, Information Technologies and the Arts provides a Maintenance and Repairs grant for the replacement, repair and maintenance of Commonwealth Government owned assets. Under the Maintenance and Repairs grant deed, NIDA is obliged to replace the assets used by NIDA and owned by the Commonwealth.

NIDA has one lease agreement in respect of premises at Botany used for storage.

The lease expires on 31 December, 2003.

Future operating lease rentals not provided for in the financial statements and payable:

	2002 \$	2001 \$
Not longer than one year	50,402	48,464
Longer than one year but not longer than five years	0	48,464
	50,402	96,928

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2002

In October 1998 the Federal Government announced it would provide a grant of \$25 million towards Stage II of the NIDA complex. Under the terms of the grant deed, NIDA undertook to develop Stage II of the NIDA complex for the Government. It included the construction of theatre, library, sound stage, multi-media facility and rehearsal rooms. Stage II is owned by the Government and is not shown as an asset of NIDA.

NIDA has additional obligations to those noted above. These obligations include, but are not limited to, the conduct of the project in accordance with the deed and the preparation of reports to the Commonwealth, all of which have been submitted.

The Board of Directors is in the process of raising funds for the fit-out of the building which is expected to cost around \$10 million. As at 24 April 2003 \$8 million has been promised and/or received. The funds received were largely expended by 31 December 2002.

14. RELATED PARTY TRANSACTIONS

The directors who held office during the financial year were:

S.A. Andrews (resigned 16.1.02), J.R. Clark, I.D. Darling, A.J. Dawson-Damer, D.M. Gonski,

I.R. Ingram, A. Lee, R.A. Longes, M.B. Oxenbould, R. Seaborn, A. Spigelman,

J.H. Valder, S.C. Van Gorp, M. Ward (appointed 1.1.02), P.P. Wolanski.

15. SEGMENT REPORTING

NIDA operates in the educational sector of the dramatic arts industry solely within Australia.

The additional segmental information provided in the statement of financial performance, statement of financial position and accompanying notes does not purport to be information required to be presented by AASB 1005 "Financial Reporting by Segments" as AASB1005 does not apply to not-for-profit entities.

16. RECONCILIATION OF RETAINED SURPLUS/(DEFICIT)

	Notes	Full-time Program	Full-time Program	Open Program	Open Program	Special Projects & Stage II	Special Projects & Stage II	TOTAL	TOTAL
		2002 \$	2001 \$	2002 \$	2001 \$	2002 \$	2001 \$	2002 \$	2001 \$
Retained surplus/(deficit) at the beginning of the financial year		(244,934)	100,522	337,368	44,859	(12,709)	(34,721)	79,725	110,660
Net surplus/(deficit) for the year		(145,027)	(345,456)	392,741	292,510	(221,086)	22,011	26,628	(30,935)
		(389,961)	(244,934)	730,109	337,369	(233,795)	(12,710)	106,353	79,725
Add transfer from Stage II Building Reserve	17	0	0	240,000	0	0	0	240,000	0
Less transfer to Open Program Reserve	17	0	0	(100,000)	0	0	0	(100,000)	0
Retained surplus/(deficit) at the end of the financial year		(389,961)	(244,934)	870,109	337,369	(233,795)	(12,710)	246,353	79,725

17. RESERVES

	2002 \$	2001 \$
Stage II Building Reserve	320,000	560,000
Movements during the year:		
Balance at the beginning of the year	560,000	300,000
Transfer to/(from) retained surplus	16 (240,000)	260,000
Balance at the end of the year	320,000	560,000

The Stage II Building Reserve has been created to accommodate funds specified for the development of existing premises and the construction and fit-out of the Stage II Building complex.

	2002 \$	2001 \$
Open Program Reserve	100,000	0
Movements during the year:		
Balance at the beginning of the year	0	0
Transfer from retained surplus	100,000	0
Balance at the end of the year	100,000	0

The Open Program Reserve has been created to accommodate funds specified for the creation and development of new courses and for the purchase of equipment.

Financial Report

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2002

18. NUMBER OF EMPLOYEES AND EMPLOYEE ENTITLEMENTS

The number of full-time staff and equivalent full-time staff employed by the Institute during the year was 77.

In the year 2001 NIDA employed 74 full-time and equivalent full-time staff.

Employee entitlements

	2002	2001
	\$	\$
Aggregate liability for employee entitlements, including on-costs		
- Current	495,499	413,682
- Non-current	83,773	58,953
	<u>579,272</u>	<u>472,635</u>

19. SUBSEQUENT EVENTS

In the interval between the end of the financial year and the date of this report, no item, transaction or event of a material and unusual nature has arisen that is likely, in the opinion of the directors, to affect significantly the results of NIDA's operations or its state of affairs in subsequent financial years.

20. OTHER INFORMATION

NIDA, incorporated and domiciled in Australia, is an Australian Public Company limited by guarantee.

The principle registered address is 215 Anzac Parade, Kensington, NSW 2033.

DIRECTORS' DECLARATION

In the opinion of the directors of The National Institute of Dramatic Art:

1. (a) the financial statements and notes, set out on pages 37 to 42 are in accordance with the Corporations Act 2001, including:

- (i) giving a true and fair view of the financial position of the Institute as at 31 December 2002 and of its performance, as represented by the results of its operations and its cash flows for the financial year ended on that date; and
- (ii) complying with Accounting Standards in Australia and the Corporations Regulations; and

(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.



David Gonski
Chairman

SYDNEY
24 April 2003

Acting →



Romy Bartz



Katrina Campbell



Peter Campbell



Nicholas Coghlan



Yure Covich



Tanya Goldberg



Richard Gyoerffy



Sammy Haft



Tenille Halliday



Ryan Hayward



Zoe Houghton



Jody Kennedy



Jaime Mears



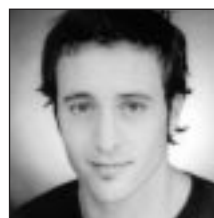
Rebekah Moore



Jared Morgan



Bojana Novakovic



Alexander O'Lachlan



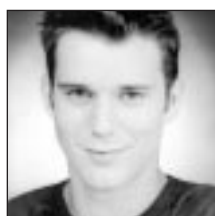
Anthony Radojevic



Hallie Shellam



Russell Smith



William Traval



Michael Tuahine

Design →



Katrina Adams



Jamie Clennett



Felice Mercorella



Shelley Perry



Hamish Peters



Philippa Runciman



Ellen Shields

Production Craft →



Emma Warren



Samuel St Aubyn



Martin Pedder



Barry Hiblen

Students

Technical Production →



Rachel Bourke



Nigel Capenhurst



Adeneen Craigie



Yael Crishna



Justin Davies



Allison Jeny



Anna Kosky



William Lewis



Edward Matthews



Robin McCarthy



Daniel Sekers



Minka Stevens



Christopher Twyman



Bianca Vander Neut

Directing →



Anna Held



Frances Jankowski



Jewell Johnson



Imogen Kelly



Temura Lee



Jonathan Lim



Damien Millar



Erin Morrissey



John Sheedy

Movement Studies →



Samantha Chester



Sherrilyn Wakefield



Celia White

Voice Studies →



Jennifer Kent



Natasha McNamara



Mark Newsam



Jennifer Richards

Awarded a Bachelor of Dramatic Art through the NIDA Conversion Program.

Acting Course Diploma

1960

Douglas Anders
Elspeth Ballantyne
Lance Bennett
John Boden
Jeanette Brown
Peter Couchman
Elaine Cusick
Harriet Dearth
Ronald Finney
Murray Foy
John Gregg
Lana Harnat
Edwin Hodgeman
Patricia King
Dibbs Mather
June Murphy
Robyn Nevin
Rosemary Pile
Mary Reynolds
Lois Smith
Penny Spence #
Ken Taylor
Priscilla Thompson

1961

Max Bartlett
Janice Cook
Warwick Cooper
Jeanie Drynan
Carmen Duncan
Colin Gorman
Douglas Hall
Penny Hall
Silver Harris
John Heywood
Briony Hodge
Sandra McKenzie
Nano McMahan
Virginia Osborne
Edmund Pegge
Don Philips
Norman Price
Bernard Stapleton
Judith Stephenson
Dalvern Thom
Lyn Wright

1962

Alison Bauld
Macushla Beirne
Jane Bertelson
Patricia Best
Mal Carmont
Carla Christofoletti
Alison Clamp
Lynette Cobern
Timothy Cohen
Tony Crerar
Unity Earle
Barry Egginton
Vere Fullwood
Noel Gray
Brian Harold
Marilyn Haworth
Allan Lander
Tessa Mallos
Dennis Olsen
Rosalind Seagrave
John Stevens
Anna Volska

1963

Gae Anderson
Kirsty Child
John Garland
Ray Godden
Jennifer Hagan #
Charles Little
Leslye Mackay
Peter Rowley
Peter Whitford

1964

Louise Duval
Nicholas Gillot
Roberta Grant
John Hopkins
William Jeffrey
John Krummel
Hugh Logan

Kerry McGuire #
John Preston
John Saltzer #
Peter Smith
Janie Stewart #

1965

Helmut Bakaitis
Elizabeth Gash
Martin Harris
Caroleen Heaton #
Isobel Kirk #
Lyn Lee #
Helen Morse
Bruce Partridge
Bill Pearson
John Skiller
Ross Thompson
Anthony Thurbon
Daryl Wilkinson

1966

Pat Bishop
James Bowles
Rona Coleman
Sandy Gore
David Griggs
Kate McKittrick
Peter McPhie
Judy Morris
Kirrily Nolan
Damien Parker
Kevin Ricketts
Barry Underwood
Chris Winzar

1967

Paul Bertram #
David Downer
Kate Fitzpatrick
Norman Hodges
Harold Hopkins
Jeff Kevin
Judith Lamerton
Garry McDonald
Gerard Maguire
John Paramor
Gregory Ross
Deidre Rubenstein
Jonathan Sweet

1968

Vineta Apse #
Terence Bader
David Cameron
Sandra Grose
Penelope Hackforth-Jones
Joe Hasham
Gillian Jones
Nicholas Lathouris
Rona McLeod
Terence O'Brien
Margaret Shephard
David Whitford

1969

John Allen
Olivia Brown
Matthew Burton
Michael Ferguson
Drew Forsythe
Frances Gallagher
Bowen Llewellyn
Joanna McCallum
Sandra Lee Paterson
John Smythe
Gil Tucker
Paul Weingott
Jenee Welsh
John Wood

1970

Mervyn Drake
Vivienne Garrett
Ernest Gray
Robyn Gurney
John Hargreaves
Wendy Hughes
Ivar Kants
Patricia Moseley
Katie Sheil
Pamela Stephenson
Grigor Taylor
Carole Yelland

1971

Christine Amor
Clare Balmford

Barrie Barkla
Anne Grigg #
Kevin Jackson
Robert Jeffreys
Drummond Jewitt
Barbara-Ann Llewellyn
Tony Llewellyn-Jones
Kris McQuade
Bjarne Ohlin #
Mary-Jane Saunders
Steven Tandy
Rosalba Verucci
John Walton
Beatrice Watts

1973

Natalie Bate
Terry Brady #
Warwick Comber
Mary Haire
John Hannan
John Jarratt
Vicki Luke
Andrew McFarlane
Ingrid Mason
Gerard Matte
Terry Peck
Angela Punch
McGregor
Fiona Syme
Stephen Thomas
Greg Zukerman

1974

Stuart Campbell
Ross Coil
Penny Downie
Timothy Elston #
John Gibson #
Russel Kieffel
Alexander Kovacs
Iain Lang
Ron Rodger
Kerry Walker
Judith Woodroffe

1975

Jeni Caffin
Sally Cahill
Christine Cameron
Bill Conn #
Claire Crowther
Pauline Cuffe
Lyndon Harris
Elaine Hudson
Geoffrey Kelso
Jackie Kerin
Neil Redfern
Ian Scott
James Whittington #
Geoffrey Williams
William Takaku*
Matalau Nakikus*
*Special Course

1976

Brandon Burke
Tom Burlinson
Geoffrey Clendon
Garry Cosham
Peter Crossley
Peter Dunn
Colin Friels
Lorraine Grugan #
Christine Mahoney
Rebel Penfold Russell
Peter Schwarz
Roch Shipton
Michael Siberry
David Slingsby
Michele Stayner
Linden Wilkinson

1977

Stephen Bisley
Dawn Blay
Annie Byron
Judy Davis
John Francis
Mel Gibson
Wayne Jarratt
Peter Kingston
Debra Lawrence #
Sally McKenzie
Elaine Mangan
Robert Menzies
Linda Newton
Anthony Prehn
Monroe Reimers

1978

Penny Cook
Peter Cousens
Linda Cropper
Stephen Doric
Lewis Fitz-Gerald
Katrina Foster #
Robert Giltinan
Robert Grubb
John Howard
Andrew James
Louise Le Nay
Glenda Linscott
William McCluskey
Diane Smith #

1979

Simon Burvill-Holmes
Barbara-Jane Cole
Warren Coleman
Tyler Coppin
Michael Cummings
Graham Harvey
Therese Kirk
James Laurie
Susan Lyons #
Scott McGregor
Anthony Mack
Angela Moore
Genevieve Picot
Philip Quast
Martin Sharman
Anne Tenney

1980

Christine Anketell
James Belton
Peter Browne
Nicholas Eadie
Lynette Haddrick
Noel Hodda #
Jim Holt
Christine Jeston #
Jim Kemp
Susan Leith
Mark Little
Andrew Martin
Heather Mitchell
Bob Philippe #
Gary Samolin
Garry Scale
Wendy Strehlow
Justine Saunders*
*Special Course

1981

Paul Blackwell
Kathleen Brinson
Matthew Crosby
Mark Ferguson
Marina Finlay
Michael Harris
Helen Jones
Alan David Lee
Michael O'Neill #
Keith Robinson
David Robson
Hugo Weaving
Paul Williams

1982

Madeleine Blackwell
Rupert Burns
Donato Caretti
Philip Dodd
Nicholas Flanagan
Debra Fordham
Roslyn Gentle #
Lee James
Rosey Jones
Stan Kourous
Odile Le Clezio
Arky Michael
Genevieve Mooy
Liz Newman #
Anna Phillips #
Kevin Scully #
Carmen Warrington
David Whitney
Suzette Williams

1983

Todd Boyce
Helen Buday
Dean Carey
Merridy Eastman
Julie Haseler
Tracey Higginson
Paul Keane

Andrew Lloyd
Annie Murtagh
Dean Nottle
Lyn Pierse #
Fiona Press
Greg Saunders
Ritchie Singer
Gregory Stone
Karen Vickery
Steven Vidler

1984

Antoinette Blaxland
Timothy Conigrave
Terence Crawford
Elizabeth Gentle
Paul Goddard
Maureen Green
Karyn Greig
Jeremy Johnson
Victoria Longley
Luciano Martucci
Nicholas Opolski
Mark Owen-Taylor
Craig Pearce
Mark Pegler
Joe Petruzzi #
Ken Radley
Rob Sampson
Marcelle Schmitz
Morna Seres
Steve Shaw
Fiona Stewart
Rob Thomas
Wendy Tynan
Jenny Vuletic

1985

William Brandt
Rosalba Clemente
Brendan Higgins
Glenn Keenan
Marta Kiec
Baz Luhmann
Catherine McClements
Leverne McDonnell
Justin Monjo
Andrea Moor #
Helen Mutkins
Tony Poli
Kate Roberts
Jaime Robertson
Nell Schofield
Andrew Spence
Sonia Todd #
Rhett Walton #
Gail Watson

1986

Keith Agius
Nicola Bartlett
Dennis Clements
Jeanette Cronin
Victoria Eagger
Rosemary Harris #
Bruce Hughes
Melinda Marcellos
Mark McAskill
Jonathan Mill
David Pledger
Stuart Robinson
Richard Roxburgh
Christina Youhanna
Doris Younane

1987

Stuart Bennett
Gunther Berghofer
Gillian Clark
Joseph Clements #
Jerome Ehlers
Rebecca Frith
Clarissa House
Steve Kidd #
Kim Lewis
Richard Mellick
Tara Morice
Christopher Morsley
Sarah O'Donnell
Josephyne Oliveri
Emily Simpson
Janet Stanley
Yves Stening
Christopher Stollery
Willi Usic

1988

Rodney Bell
Sarah Chadwick

Darren Gilshenan
Charmaine Grey #
Mary-Ann Henshaw
Richard Huggett
Gregory Iverson
Stephen Jackson
Timothy Jones #
Elspeth Langman
Anne Looby
Emily Lumbers
David McCubbin
Angie Milliken
Alex Morcos
John Mulock
Michael Muntz
Sancia Robinson
Fiona Shannon
Rachel Szalay
Deborah Unger
Brian Friends
James Wardlaw
Bruce Wedderburn #

1989

John Adam
Mandy Bowden
Josephine Byrnes
Angelo D'Angelo
Rhonda Doyle
Beverley Evans
Deborah Galanos
Antony Grgas
Jamie Jackson #
Carlton Lamb
Julia Macdougall
Peter Mochrie
Neil Modra
Ross Newton
Berynn Schwerdt
Raj Sidhu
Harriet Spalding #
Juliet Taylor
Anthony Weigh

1990

Michael Beckley
Andrew Blackman
Anna Broinowski
Reginald Cribb
Lynne Emanuel #
Jeremy Godwin
Benjamin Grant
Ross Hall
Rebecca Hickey
David James
Mary Ann Jolley
Andrew McDonnell
Jacqueline McKenzie
Colin Moody #
Miranda Otto
Mattie Porges
Bruce Roberts
Jeremy Scrivener
Jeremy Sims
Erika Williams

1991

Murray Bartlett
Lucy Bell
Grant Bowler
Emily Dawe
Christopher Gabardi
Walter Grkovic
Craig Ilott
Jenny Kent
Jacqueline Linke #
Nicholas McKay #
Drayton Morley
Susan Prior
Meg Thomas
Sam Wilcox
Felix Williamson

1992

Hugh Baldwin
John Batchelor
Cate Blanchett
Simon Bossell
Annie Burbrook #
Paul Caesar
Essie Davis
Tanya Denny
Matthew Dyktynski
Nicholas Garsden
Sofya Gollan*
Daniel Lapaine
Matthew Lilley
Fiona Martinelli
Daniel Rigney

Graduates

Lindy Sardelic
Anthony Simcoe
Kellie-Ann Spry
*Special Course

1993

Charlotte Alexander
Timothy Aris
Ian Bliss
Kelly Butler
Gerard Carroll
Danielle Carter #
Desmond Connellan
David Davies
Michelle Doake
Julian Garner
Sacha Horler
Aaron Jeffery
Amelia Longhurst
Vince Poletto
Joshua Rosenthal
Christine Stephen-Daly

Acting Course-Degree

1994

Rachael Blake
Scott Bowie
Bridie Carter
Georgie Goldstein
Glenn Hazeldine
Sophie Heathcote
Anita Hegh
Inge Hornstra
Tom Long
Martin Lynes
Todd MacDonald
Natalia Novikova
Andrew Rodoreda
Alexandra Shapievsky
Richard Sydenham

1995

Paula Arundell
Jeremy Ball
Judith Chaplin
Rachel Cleland
Jennifer Cloher
Blair Cutting
Helen Dallimore
Kim De Lury
Michael Denkha
Brett Fellows
Domenic Galati
Angus King
Travis McMahon
Charles Mesure
Jason Montgomery
Kenneth Moraleda
Jillian O'Dowd
Susie Porter
David Terry
Sandy Winton
Duncan Young

1996

Lisa Bailey
Craig Ball
Paul Barry
Nicholas Bishop
Elena Carapetis
Jason Chong
Jodie Dry
Rachel Gordon
Justin Green
Kathryn Hartman
Kirstie Hutton
Scott Johnson
Stuart Lumsden
Anna Lise Phillips
Olivia Pigeot
Glenn Shea
Amanda Shillabeer
Nathan Spencer
Ian Stenlake
Ben Tari
Simon van der Stap
Tessa Wells
Paul Zebrowski

1997

Sarah Aubrey
Josef Ber
Zoe Dimakis
Michael Harrop
Katrina Milosevic
Ben Mortley
Claire Paradine

Lisa Perez
Josh Quong Tart
Elissa Stephens
Dan Uliel
Matthew Whittet
Benjamin Winspear

1998

Gabriel Andrews
Ana Maria Belo
Douglas Blaikie
Caroline Brazier
Jeremy Brennan
Zoe Coyle
Jacqueline Delmege
Benjamin Graetz
Benhur Helwend
Damion Hunter
Peter Knowles
Paul Leyden
Maryanne McCormack
Billy Mitchell
Matthew Newton
Dorian Nkono
Sarah Norris
Morgan O'Neill
Karen Pang
Myles Pollard
Joanne Priest
John Schwarz
Alex Sideratos
Andrea Wallis
Samuel Worthington

1999

Septimus Caton
Justin Cotta
Caroline Craig
Nathaniel Dean
Kevin Donohoe
Damon Gameau
Genevieve Hegney
Warren Hussey
Emma Jackson
Matthew Le Nevez
Spencer McLaren
Ansuya Nathan
Christa Nicola
Mark Priestly
Tim Richards
Toby Schmitz
Esther Van Doornum
Rory Williamson

2000

Nicholas Berg
Daniel Billet
Nicholas Brown
Ryan Gibson
Vanessa Gray
Sean Hall
Brett Hicks-Maitland
Penelope Keenan
Gavin Lunt
Andrea McEwan
Amie McKenna
Philip Miolin
Henry Nixon
Genevieve O'Reilly
Socratis Otto
Edith Podesta
Steven Rassios
Belinda Sculley
Peta Sergeant
Boyd Spradbury
Freya Stafford
Lauren Steenholdt
Christopher Thomas

2001

Heidi Arena
Olivia Bonnicci
Candice Bowers
Jason Chan
Katherine Coghill
James Evans
Natasha Farrow
Ryan Jones
Andrew Keegan
Joshua Lawson
Michael McCall
Eloise Oxer
Matthew Passmore
Darren Schnase
Nick Simpson-Deeks
Saskia Smith
Georgia Thorne
Anna Torv
Adam Tuominen

Simon Wood
Masa Yamaguchi

2002

Romy Bartz
Katrina Campbell
Peter Campbell
Nicholas Coghlan
Yure Covich
Tanya Goldberg
Richard Gyoerffy
Sammy Haft
Tenille Halliday
Ryan Hayward
Zoe Houghton
Jody Kennedy
Jaime Mears
Rebekah Moore
Jared Morgan
Bojana Novakovic
Alexander O'Lachlan
Anthony Radojevic
Hallie Shellam
Russell Smith
William Traval
Michael Tuahine

Production Course - Diploma

1962

Donald Crombie
Judith Firth
Moffatt Oxenbould
Jan Van Der Korst

1963

Judith Christopherson
Derek Nicholson #
Ivan Potas
Sonia Rutnam
Judith Varga

1964

Helen Boyd
Algius Butavicius
Judy Gemes
P K Kuo
Ronald Reid

1965

Catherine Behan
Glenda Ferrall
Jim Sharmar
Keith Watson
Geoffrey Wood

1966

Jacob Beaton
Rick Billingham
Ian Cookesley
John Rodger
Gregory Tepper
Henk Zantman

1967

Sandra Baker
Alan Cossey
Rex Cramphorn

1968

Stuart Booth
Elizabeth Johnston
Peter Marshall #

1969

Kim Carpenter
Sonia Humphrey*
Aubrey Mellor

1970

Susan Lloyd
Hermes Martini
Michael Ryan #
Rodney Wilson

1971

Jeremy Gadd #
Ben Gannon
Pip Lewis
Antony Rooke

1972

Tom Burstall
Robert Dein #
Pru McBeath
Lindsay Megarity
Christopher Speyer
Richard Worner

1973

Will Barrett
John F Benett
Penny Chater*
Dennis Gill
Sean Grant
Maxine Le Guier*
Penny Roberts
Tim Robins
Peter Trist

Technical Production Course-Diploma

1975

Brian Barnes #
Susan Ditter
Gordon Evans
Peter Fitzgerald
John Hoernig
John Lewis
John Pfeffer
Gary Stonehouse

1976

Victor Ashelford #
Gordon Badham
Ruth Catlin
Jonathon Ciddor
Clare MacArthur-Stanham
Peter Shoesmith
Ahmad Talib #
Frances Taylor #
Craig Tennant

1977

Maurice Cooper*
David Glover #
Timothy Gow
Lisa Hopman
Garry McQuinn #
Garry Snowdon
Murray Taylor

1978

Leonard Bauska #
Mark Brindley
Ruth Constantine
Lee-Anne Donnelly
Anne Heath
Bryon Jones
Raymond Medhurst
Michael Simons
Julie Warn
Fiona Williams

1979

Timothy Clark
Mark Hughes
Glenda Johnson
Ian Landel
Beverley MacInnes
David Palmer
Tony Rossiter
Francesca Stanton #

1980

Bruce Applebaum
Graeme Brosnan
Neil Finlayson #
Trevlyn Gilmour
Sussanne Humphries
Frances Macken
Anne-Marie Morgan
Michael Morrell #
George Nejtsek
Nora Spitzer
Michael Trigg

1981

Linda Cernigoi
Alexander Duncan
Julianne White

1982

Susan Benfer
Anne Benjamin
Trudy Dalgleish
Ken Dray
Justin Fitzpatrick*
Lisa Hamilton
Judith Isherwood
Anna Pappas
Peter Reeve #
David Storie

1983

Harriet Bowdler
Kate Davy #
Gregory Diamantis #
David Gallen #
Sonia Giuffre
Christopher Paterson
Mark Shelton
Sam Trumble
Paul Venables

1984

Linda Aitken
Anthony Auckland
Neil Barnett
Jenny Enilane
Karen Flaherty
Paul Hunter
Christine Hutchins
Margarita Martinez
Kate Saunders
Robert Taylor #

1985

Elizabeth Allen
Claire Armour #
Donna Broadbridge
Barry Child
Sally Colless
Natina Eggleton #
Craig Gamble*
Moirra Hay
Tanya Leach

1986

Poppy Crone #
Mark Ford
Matthew Freckleton
Suzanne Lewis #
Armando Licul*
Sarah Masters
Della O'Hara
Yvette Simpson
Malcolm White #

1987

Michael Auckland #
Sandra Ayache
Mandy Brown
Nicholas Cartwright
Janet Eades
Andrew Edwards
Melinda Fedorow
Kathryn Lloyd
Pamela McDonald
Arabella Powell
Philip Shaw
Efterpi Soropos #
Marcus Williams

1988

Susan-Jane Beresford #
Robert Dallas
Matthew Flood #
Jacqueline King #
Nina Logan
Philippa Madgwick*
Gabriel Pinkstone #
Deborah Pinney
Belinda Rae
Jayne Travers-Drapes

1989

Loretta Busby
Barbara Durward
Elisabeth Gahl
Graeme Haddon #
Michael Hewitt
Sarah Horsburgh*
Sean Marshall #
Basil Petsas
Deborah Smith
Justine Thompson

1990

Mary Benn
Sophie Clausen
Anni Malady
Joanna Matheson
Cameron McCauley*
Sarah Odillo Maher #
Kathryn Pearson
Karen Rodgers
Phillip Serjeant

1991

Alix Campbell #
Christine Connors
Cynthia Haynes
Martin Kinnane
Elizabeth Moore
Mikkel Mynster #
Penelope Quarry
Shane Stevens

1992

Vanessa Campbell #
Michael Harrison
Alex Holver
Fergus Leese
Andrew Sampson*
Claire Sexton #
Sarah Thompson #
Christie Vlahos
Jason Warner
Kylie Webb
Gillian Webley

1993

Emma Baily
Margaret Breen #
Catherine Hastings #
Andrew Kinch
Adam Lowe
Kate McKay
Louise McRoberts
Natasha Marich
Jane Mitchell
Briony Phillips
Sheryl Talmage

Technical Production Course-Degree

1994

Leonie Dixon
Robyn Fincham
Sara Gaynor
Toni Glynn
Louisa Gordon
Bill Harris
Suzanne Peri-Chapman
Andrew Richards
Gavan Swift

1995

Matthew Andrews
Samantha Larsson
Lisa Malouf
Karen Palmer
Ian Steigard
Emma Sutherland
Fritha Truscott
Matthew Wingrave
Benjamin Wright

1996

Zoe Backes
Adrian Bourke
Adam Breau
Damien Cooper
Pamela Dawson
Jason Geer
Mary Macrae
Malcom McKay
Millie Mullinar
Elizabeth Mundell
Penny Price
Mark Truebridge

1997

Lyndel Barkla
Brigid Collaery
Kevin de Zilva
Anne Driscoll
Simon Dwyer
Zana Ebert
Jeremy Garling
Belinda Gibson
Wei Han Liao
Nicol Morrow
Peter Sutherland
Florence Wee
Kenny Wong

1998

Milojka Andjelic
Claire Bourke
Katherine Goodhind
Stephanie Kamasz

David Keppell
Juliette Kingcott
Robbie Klaesi
Tanja Kozomara
Aviva Rosman
Alexandra Souvlis
Andrew Stewart
Christopher Upjohn
Gabrielle Walters
Lisa Webb
Sandra Willis

1999
Matthew Binnie
Jacqueline Carden
Jo Elliott
Michael Filler
Terri Gonzalez
Philippa Gowen
Andrew Ivanov
Susan Parks
Lucas Porter
Rachael Presdee
Bebe Southby
Darren Waide
Celia Welch
Edward Wilkinson

2000
Joanna Boyer
Jennifer Cramer
Bree Dahl
Tristan Ellis
Neil Fisher
David Koumans
Martin Langthorne
Kylie Mascord
Campbell McKilligan
Grant Pisani
Claire Reid
Celina Sculthorpe
James Shuter
Bernie Tan

2001
Naomi Adams
Melanie Anderson
Thomas Davey
Glenn Dulihanty
Georgia Gilbert
Catherine Hart
Alison Hepburn-Brown
Natasha Hill
Allan Hiron
Daniel Lander
Andrew Mackonis
Rachel Magner
Nicole Robinson
Jeremy Silver
David Wilkinson

2002
Rachel Bourke
Nigel Capenhurst
Adeneen Craigie
Yael Crishna
Justin Davies
Allison Jeny
Anna Kosky
William Lewis
Edward Matthews
Robin McCarthy
Daniel Sekers
Minka Stevens
Christopher Twyman
Bianca Vander Neut

Design Course- Diploma

1974
Peter Cooke #
Jann Harris
Fiona Reilly #
Christopher Webster

1975
Anthony Babicci
Melody Cooper
Philip Edmiston
Jane Hipsley #
Steve Nolan
Bill Pritchard

1976
Nicholas Coffill
Eamon D'Arcy
Stephen Gow
1977
Lyn Forde
Louella Hatfield
Mark Wager

1978
Stephen Curtis
William Haycock
Edie Kurzer

1979
Chris Breckwoldt
Christopher Smith

1980
Deidre Burges
Jill Halliday
Ken Wilby

1981
Richard Jeziorny
Lisbeth Saxton

1982
Amanda Lovejoy
Jennie Muir
Glynis Stow
Lesley Thelander

1983
Derrick Cox
Judith Hoddinott
Robert Kemp
Michael Scott-Mitchell
John Senczuk

1984
Bruce Auld
Genevieve Bluet
Jacqui Brown
Julie Lynch
Neil Tapner

1985
Andrew Crichton
Tim Ferrier
Robin Livingston-Auld
Annie Marshall
Lindy Trost
Rosalind Tuckwell
Ross Wallace

1986
Anna Borghesi
Monita Roughsedge
Tess Schofield
Kathryn Sproul
Judith Walker
Sarah Wilson

1987
Theo Benton
Alison Bogg
Greg Clarke
Louise McCarthy
Amanda McNamara
Lisa Meagher
Peter Savage #
Angus Tattle

1988
Michelle Dado
Soula Gargoulakis #
Michelle Manners
Catherine Martin
Angus Strathie

1989
Kym Barrett
Dale Ferguson
Timothy Kobin #
Brett Mickan
Katherine Wall

1990
James Fitzpatrick
Jonathan Foulds
Dean Hills
Robin Monkhouse #
Wendy Osmond
Gregory Tuckwell

1991
Michael Burge
Amanda Coleman
Susan Field #
Tamara Hammond
Dan Potra

1992
Rodney Brunsdon
Anna Cherry
Fiona Donovan
Lisa McVilly

1993
Carson Andreas
Emma Aubin
Gavin Barbey
Genevieve Blanchett
Fiona Holley
Andrew Raymond
Daniel Tobin
Michael Wilkinson

Design Course- Degree

1994
Russell Cohen
Peter England
John King
Liane Wilcher
Penelope Wilson

1995
Gordon Burns
Justin Kurzel
Andrew Powell
Karin Thorn

1996
Michelle Fallon
Rachel Lang
Adam Lindberg
Rhonda Nohra
Samantha Paxton
Deborah Riley

1997
Troy Armstrong
Julia Christie
Donna Huddleston
Aaron Marsden
Nicola McIntosh
Bruce McKinven
Dorotka Sapinska

1998
Fiona Crombie
Jodie Fried

1999
Miranda Heckenberg
Julio Himede
Jennifer Hitchcock
Joanne Lewis
Catherine Raven
Gabriela Tylesova

2000
Eduardo De Macedo
Glendon Fletcher
Andrew Hays
Kimm Kovac
Alice Lau
Ralph Myers

2001
Chandice Bowles
Penelope Challen
Nicholas Dare
Simon Greer
Anna Ilic
Timothy Neve
Shane Thompson
David Twyman

2002
Katrina Adams
Jamie Clennett
Felice Mercorella
Shelley Perry
Hamish Peters
Philippa Runciman
Ellen Shields

Directing Course

1972
Ian Brown
Keith Salvat
Bruce Widdop

1973
Mark Gould

1974
Dennis Gill
Adam Salzer

1975
Brian Debnam
Terry O'Connell
Alison Richards

1976
Gundogdu Gencer
Ian Watson

1977
Stephen Agnew
Ken Boucher

1978
Jenny Laing-Peach

1979
Peter Duncan
Gary Stonehouse*

1980
Peter Copeman
Mary Duchesne
David Johnston
Ian B Watson

1981
Gale Edwards
Des James
Musa Masran
Mark Radvan
William Takaku

1982
Ronald Branscombe
Gregory Carter
Amanda Field
Peter Hammond
Mary Hickson
Chandran Lingam
Colette Rayment

1983
Ashok Banthia
Egil Kipste
Ami-Lee Taylor
Russell Walsh
Penelope Wells
Christopher Williams

1984
Mark Gaal
John Jacobs
David MacSwan
Amanda Morris
Jennifer Nicholls
Bradley Smith

1985
John Bashford
Suzanne Chaundy
Steven Dawson
Darrelyn Gunzburg
Robert Klenner
Stephanie Rigold

1986
Richard Collins
Paul Goldman
Rowan Greaves
Katerina Ivak
Glenda Milne
Stephen Prodes

1987
Kingston Anderson
Martha Follent
Pamela Hollings

1988
Adam Cook
Julie-Anne Long
Jade McCutcheon
Brett Murphy

1989
Melissa Bruce
Sarah Carradine
Richard Dillane
Nicholas Parsons
Simon Ratcliffe

1990
Christopher Canute
Alex Galeazzi
Rachel Landers
Jen Erh Lim
Virginia Murray

1991
David Atfield
Richard Buckham
Yaron Lifschitz
Mary McMennamin
Patrick Nolan
Marion Potts

1992
Paul Curran
Sarah Ducker
David Fenton
Mary-Anne Gifford
Peter Hayes
Jeremy Rice

1993
Laurence Coy
Duncan Fine
Greg McLean
Sally Riley
Crispin Taylor

1994
Michael Hill
Roger Joyce
Briar Monro
Francesca Smith
Sahraya Stewart
Michael Wren

1995
Peter Evans
Fiona Gabb
Jacinta Legge-
Wilkinson
Steven Tandy
Alana Thompson
Justin Way

1996
Anatoly Frusin
Kate Gaul
Cherise Mitchell
Adrian Norman
John Rado
Lucien Savron

1997
Melinda Collie-Holmes
Mishline Jammal
Christopher Johnson
Leland Kean
Ian Mackenzie-Thurley
Andrew Paterson
Elena Vereker
Darren Yap

1998
Andy Biziorek
Jason Blake
Tanya Denny
Briony Dunn
Duong Le Quy
Jane Miskovic
Fiona Pulford

1999
Stephen Colyer
Sharna Galvin
Steven Hingley
Jowl McIlroy
Jonathan Messer
Annabel Scholes
Kate Wild

2000
Joseph Couch
Clarence Dany
Jennifer Green
Tamzin Nugent
Melita Rowston
Morgan Smallbone
Nicole Windsor

2001
Melanie Hogan
Robert Kennedy
Laurisa Poulos
Gemma Tamock
Kaye Tuckerman
Luke Ycken

2002
Anna Held
Frances Jankowski
Jewell Johnson
Imogen Kelly
Temura Lee
Jonathan Lim
Damien Millar
Erin Morrissey
John Sheedy

Theatre Crafts Course

1991
Melissa Harrison
Eva Swiatek

1992
Penelope Crisp
Rebecca Moulton
Narelle Wilson

1993
Rodney Eagle
Tristan Fitzgerald
Tara Mackie
Judith Meschke
Taleen Ryan
Martine Simmonds

1994
Peter Ashman
Lyndell Darch
Andrew Infanti
Belinda Maudson
Sally Steele

1995
Tammy Hall
Benjamin Hawker
Louise Hogg
Kirsten Smallbone

1996
Sandra Bardwell
Barnaby Fitzhardinge
Jason Gibaud
Emrita Luk
Sunita Mudaliar
William Neave
Joanne Parkin
Melissa Thornton

1997
Leah Bennetts
Adrian Britnell
Sophie Buttner
Lainie Cann
Michael Edmonds
Amanda Heppell
Samantha Perkins
Brigitte Thorn

1998
Virginia Das-Neves
Paul Fraser
Amy Haviland
Margot Koudstaal
Oriana Merullo
Kirstie Rickwood

1999
Andrea Gaskill
Kerry Goodrich
Philip Jones
Kathy Mar Young

Graduates

2000

Nerissa Box
Skye Forest
Blaise Howe-Strewe
Kia Snell
Bianca Seville
Rory Unite

2001

Simon Lamond
Boaz Shemesh
Timothy Shephard

2002

Emma Warren
Samuel St Aubyn
Martin Pedder
Barry Hiblen

Movement Studies Course

1991

Shannon Dolan
Natina Eggleton
Gregory Hordacre

1992

Susan Barling
Kirsty Reilly

1993

Flora Curran
Jasmin Forbes-Watson

1994

Michael Campbell
Gavin Robins

1995

Janet Robertson

1996

Marie Clarke
Lindy Link
Tanya Mead

1997

Alan Clarke
Julia Cotton
Lisa Freshwater

1998

Nil

1999

Nil

2000

Nil

2001

Nil

2002

Samantha Chester
Sherrilyn Wakefield
Celia White

Voice Studies Course

1991

Barbara-Jane Cole
Richard Morgan
Deborah Pauli
Skye Redding

1992

Lorraine Merritt
Julia Moody

1993

Debra Fordham
George Leppard
Tony Smith

1994

Nil

1995

Joy Mboya
Patrick Phillips
Bernadette Pryde
Debra Thomas

1996

Simone Lourie
Carmensita Lysiak
Suzanne Parker
David Sandbrook
Rosalind Williams
Donald Woodburn

1997

Nil

1998

Christopher Bird
Frances Curtis
Natasha Moszenin
Linda Nicholls-Gidley
Simon Stollery
Jennifer White

1999

Nil

2000

Antony Grgas
Jane Harders
Robert Hickey
Katherine Hopwood-Poulsen

2001

Nil

2002

Jennifer Kent
Natasha McNamara
Mark Newsam
Jennifer Richards

Production Management Course

1991

Fiona Johnstone

1992

Dominic Hamra

1993

Gary Platzer

1994

Shane Hodges

1995

Nil

1996

Nil

1997

Tim Colclough

1998

Nil

1999

Kathryn Pearson
Amanda Tye

Playwrights Studio Alumni

1972

Jennifer Burgess
Claire Carmichael
William Currey
Robert Dunn
Tim Fitzpatrick
Emily Hastings
George Hutchinson
John Keys
Rosaleen McCarroll
Trevor McGregor
Kevin Morgan
Derek Mortimer
Virginia Osborne

Michael Pain

John Pooley
Richard Saul
Elizabeth Stead
Bruno van Aaken

1973

Helen Bulley
Jennifer Compton
Julian Halls
James Kemsley
Bob Marx
Jackie McKimmie
Christopher Peacock
Margaret Pomeranz
Jennifer Rankin

1985

Helen Carmichael
Belinda Chayko
Miranda Downes
Andrew del Bosco
Jerome Freeman
David Hales
Janet Halliman
Tony Katsiglannis
Kathy Lette
Len Linden
Billy Marshall-Stoneking
Gerwaine Powell
Davies
Sonja Sedmak
Michael Smart
Mete Teoman
Pamela Van Amstel
Jennifer Walsh
Kent Watson
Linden Wilkinson

1986

Alexander Broun
Katrina Comino
Anna Maria Dell'oso
Wayne Enright
Felicity Gordon
Denise Greenaway
Craig Hammersley
Julie Jenkins
Brian Joyce
Tobsha Learner
Christopher Lee
John Linton
Alexander McGregor
Margaret O'Shea
Louise Permezel
Glenn Perry
Kevin Roberts
Paul Rogers
Steve Wright

1987

Donna Abela
David Atkins
Hilary Bell
Tracie Griffith
Rory Mungoven
Nell Schofield
Alice Spigelman
Peta Tait
Robyn Waite
Margaret Wertheim

1988

Manuel Aston
Elizabeth Coleman
Brett Eagleton
Margot Edwards
Rosalind Fischl
Paul Greguric
Deborah Guyon
Paige Kilponen
Chris Mansell
Sean Monro
Francesca Smith
Robyn Walton
Gordon Williams
Alexa Wyatt

1989

Rosey Golds
David Hart
Claire Haywood
Peter Lavelle
Robert Mellor
Felix Nobis
Alana Valentine

1990

John-Paul Byrne
Jeni Caffin
Beatrix Christian
Judith Curran
Jack Feldstein
Paul Hughes
Patrick Nolan
John Wilson
Tigger Wise

1991

Campion Decent
John du Feu
Stephen Goldrick
Bill Kokkaris
Michael O'Brien
Sonia Ryan
Mark Swivel
Robert Wilcher

1992

Judith Boyd
Eliane Davis
Duncan Fine
Peter Fleming
Merryn Johns
Adam Macaulay
Chris Phillips
Steven Vidler

1993

Christopher Aronsten
Simon Bedak
Karen Fuller
Peter McGuinness
Conrad Newman
Timothy Nicholls
Clive Parkin
Ruth Ritchie
Matra Robertson
Bernie Sheehan

1994

Vanessa Bates
Alan Close
Charlotte Jones
Carol Kalusek
Martin Kovacic
Brian McConnochie
Susan Pfisterer-Smith

1995

Brett Howlett
Julie Janson
Andy Kissane
Dean Nottle
Kate Pardey
Peter Shelley
Sid Taylor

1996

Noel Anderson
Michael Booth
Terry Brady
Donna Cameron
Frida Kitas
Linda Sheehan
Angus Strachan

1997

Andy Biziorek
Peter Bradbury
Ann Burbrook
Ralph Dayman
Sharon Guest
Rachel Hennessy
Wallace Lee
Matthew Nagle

1998

Sue Castrique
Kaaren Champion
Gabriel Chuen
Katrina Foster
Kylie Lawrence
Ruth Melville
Caroline Moore
Christopher Rodley
Liza-Marie Syron
Andrew Webb

1999

Claire Bourke
Monica Ellis
David Jobling
Barbara Karpinski

Robert Panarello

Michael Stone
Elizabeth Wymarra

2000

Peter Fray
Sam Meikle
Suzie Miller
Kate Rice
Corinne Staas
Glenn Weller
Andrew West

Singer, Actor, Dancer

1999

Adele Cristaudo
Carla de Jong
Kate Early
Frank Hansen
Melissa Holyroyd
David Keene
Rick Lau
Kathryn Mallam
Krysia Mansfield
Susan Orrell
Sean Rennie
Hayden Tee

2000

James Allen
Karl Conti
Jennifer Corrin
Luke Dal Santo
Adam Forsythe
Phillipa Lemma
Sacha Kilgour
Rebecca Lindsay
Daniel Pevitt-Scott
James Rutty
Katie Thompson
Matthew Ward
Madeleine Wittmark

2001

Rebecca Corley
Katherine Fist
Samantha Landsberry
Shaun Martindale
Cory Newman
Daniel Nisbet
Sophie Paterson
Amy Ranftl
Catherine Shepherd
Anthony Sissian
Kim Taylor
Belinda Wollaston

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