

THE NATIONAL STUDENT DRAMA FESTIVAL LIMITED

England & Wales · Charity number 1054121

Details

Other names	NATIONAL STUDENT DRAMA FESTIVAL LIMITED, N S D F LTD
Status	Registered
Legal form	Charitable company
Company number	03103602
Registered	1996-03-28
Register	View on the Charity Commission register

Contact

Address	31 Rutland Street Leicester LE1 1RE
Phone	07539768087
Email	info@nsdf.org.uk
Website	www.nsdf.org.uk

Activities

Objects: TO PROMOTE AND ADVANCE FOR THE PUBLIC BENEFIT (IN PARTICULAR STUDENTS) KNOWLEDGE OF AND EDUCATION IN THE ARTS

Activities: Founded in 1956, NSDF is a unique and precious thing, a charity that has helped generations of talented young people of all backgrounds find their home within the arts. NSDF is for all 16-25 year olds. The Mission of NSDF is simple but vital: to empower and inspire young talent and ambition, to teach skills, to help launch careers and build the audience of tomorrow.

Classification

- **How:** Provides Human Resources, Provides Buildings/facilities/open Space, Provides Services, Provides Advocacy/advice/information
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People

Geography

- **Area of benefit:** NOT DEFINED - IN PRACTICE NATIONAL
- Northern Ireland
- Scotland
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2024-09-30	£94,394	£79,302	-	-
2023-09-30	£100,488	£107,214	-	-
2022-09-30	£166,196	£214,333	-	-
2021-09-30	£219,296	£210,260	-	-
2020-09-30	£176,072	£165,534	-	-

Trustees

Name	Role	Appointed
Benjamin Canning		2023-06-08
Emma Kendall		2019-10-25
Ishan Sanjay Deshpande		2024-12-05
Javairya Naz Khan		2024-12-05
Layla Madanat		2024-12-05
Lois May Zonnenberg		2024-12-05
Rachel Leipacher		2023-02-23
Sarah Ruth Barton		2024-12-05
Stuart Neil Burgess		2024-12-05
Titilola Dawudu		2023-02-23

THE NATIONAL STUDENT DRAMA FESTIVAL LIMITED

England & Wales - Charity number 1054121

Accounts

Company registration number: 03103602
Charity number: 1054121

TRUSTEES' REPORT AND
FINANCIAL STATEMENTS
FOR THE YEAR ENDED
30 SEPTEMBER 2024

THE NATIONAL STUDENT
DRAMA FESTIVAL LTD
(A company limited by
guarantee)

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

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THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

REFERENCE AND ADMINISTRATIVE DETAILS OF THE COMPANY, ITS TRUSTEES AND ADVISERS

FOR THE YEAR ENDED 30 SEPTEMBER 2024

Trustees	D Brodie (resigned 19 June 2025) B Canning, Vice Chair (appointed 27 February 2025) T Dawadu Y Hafesji (resigned 22 February 2024) E Kendall I Deshpande (appointed 5 December 2024) R Leipacher J Khan (appointed 5 December 2024) S Nicholson, Chair (resigned 22 February 2024) S Barton (appointed 5 December 2024) S Burgess (appointed 5 December 2024) L Zonnenberg (appointed 5 December 2024) J Taj (appointed 5 December 2024) L Madanat (appointed 5 December 2024)
Company registered number	03103602
Charity registered number	1054121
Registered office	LCB Depot Rutland Street Leicester England LE1 1RE
Chief executive officer	Keerthi Kollimada, Co-CEO until 31/07/2024, CEO from 01/08/2024 Nathan Powell, Co-CEO until 01/08/2024
Bankers	Lloyds TSB 47 High Street Brentwood Essex CM14 4RN
Independent Examiner	Janice Matthews FCA Menzies LLP Magna House 18-32 London Road Staines-Upon-Thames TW18 4BP

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

TRUSTEES' REPORT

FOR THE YEAR ENDED 30 SEPTEMBER 2024

The Trustees present their annual report together with the financial statements of the charity for the year ended 30 September 2024, which are also prepared to meet the requirements for a directors' report and accounts for Companies House purposes.

The reference and administrative details set out on page 1 form part of this report. The financial statements comply with the Charity Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

PRINCIPAL ACTIVITY

The principal activity of the company continues to be the promotion and advancement for public benefit (in particular 16 to 26-year-old students and young people from underrepresented backgrounds) of knowledge, skills, education and opportunity for careers in the arts. NSDF identifies and nurtures talented individuals aged 16 to 26, supporting and mentoring them to make exceptional theatre. We are a bridge between young artists and the theatre industry. The Festival is annual in the spring of each year.

STRUCTURE, GOVERNANCE AND MANAGEMENT

The festival and programming for 2023/24 was led by Artistic Director and co-CEO Nathan Powell. Nathan left the organisation in July 2024, and the Executive Director and co-CEO Keerthi Kollimada remained in post. Due to the changing nature of the theatre landscape, and the particular needs of NSDF, it was decided in collaboration with the Board and the Arts Council, that a restructure was needed in advance of the departure of the Artistic Director. Keerthi Kollimada was named the sole CEO, responsible for all Executive-level duties (in a part-time, permanent employee role) supported by a range of specialised freelancers to fulfil the staffing model. A Creative Producer was contracted on a freelance basis to support and deliver the artistic programming alongside the CEO. The further team consists of an NSDF Administrator and Marketing Associate, who are on freelance contracts.

A freelance Technical Director and a team of Associates work as necessary throughout the year, concentrated around the festival period. Additional freelance Technical Advisors work at the Festival under the leadership of the Technical Manager. All freelance contracts report to the CEO.

MAJOR RISKS

The Trustees maintain a Risk Register of current and potential risks to which the company is exposed. The Risk Register is reviewed quarterly and includes a strategy and action plan for risk avoidance and/or mitigation. The register is colour coded, and talked through at each board meeting, to ensure robust Board oversight.

OBJECTIVES AND ACTIVITIES FOR THE PUBLIC BENEFIT

In shaping our objectives for the year and planning our activities, the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

NSDF celebrates, promotes and produces the work of young and emerging artists throughout the year.

NSDF is an innovative, unique and wide-reaching youth arts charity, which consistently bridges the gap between young people and the professional world. NSDF ensures that the artists embrace the communities they serve as the young practitioners are working together with their peers who will be their future audience.

NSDF has been working with thousands of young people each year, since the Festival began in 1956 and is committed to providing a platform to present the best theatre created by young people to be seen by both their peers and industry professionals and the industry in general. NSDF is committed to creating a theatre industry representative of the diversity of Britain.

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TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2024

ACHIEVEMENTS AND PERFORMANCE

FESTIVAL 24

This festival was a real injection of excitement, energy and optimism for the future of the sector. It is impossible to ignore the difficulties faced by theatre and the arts at the moment, but what NSDF offers is the opportunity to dream outside our current restraints. As we prepare for a lot of unknowns economically, globally, politically, we feel rooted in the ambition and determination of young people to carve out a new, more equitable and sustainable Theatre industry. We feel immensely proud to facilitate the space for that thinking and development, and will continue to grow, and offer that platform, no matter what.

2024 saw NSDF return to a place-based festival model. The whole festival was held in Leicester, in partnership with Curve Theatre which was our venue for all activities; we're grateful to the Curve for their partnership, support and hospitality to NSDF.

Having spent 2023 travelling the country and gathering feedback from young people across the nation, we returned to the Midlands to put that learning into practice. Over 1 week we held 32 events; 9 selected shows, 4 devised performances, 5 networking events, scratch nights and 25 hours of workshops, reaching 68 participants.

Selected Shows:

Marriage with Benefits
Too Close to the Sun
Love & Friendship
Ladies of Juliana
Five Women Falling Out of Love
At the Dinner Table
Sucking Diesel
Fragile House
Bare Bones

There were a lot of firsts for us at NSDF this year, and the participants dived headfirst into developing new work, new ideas and a new vision for the future of theatre. We were thrilled to work with associate company Barrel Organ to lead groups of young people through a devising process to create and present new work during the festival. There were workshops and collaboration, upskilling and exploration. Workshops were delivered by incredible industry artists and technicians, from Sean Linnen to Debbie Korley, covering producing, running a rehearsal room, audition techniques, and how to start your own theatre company. Technical workshops took on a different theme each day covering set, sound, rigging and lighting. Our technical participants learnt directly from our Technical Associates and collaborated with the other participants to co-create finished shows. We worked with our LAB participants to explore new work in progress, and we collaborated to develop events across the week, led by the participants.

'This week has been joyous, empowering and made me incredibly grateful. I feel motivated and empowered to make further work and re-energised. The staff are gorgeous, hardworking and welcoming people and I cannot wait to interact with NSDF in the future!'. - NSDF24 Participant

This year's festival was a great success, led by and driven by young theatre-makers from the Midlands and across the country. Our success in meeting NSDF's aims is demonstrated through our monitoring and evaluation:

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TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2024

AFTER THE FESTIVAL...

100% of participants thought working in theatre was a viable option
91% reported they had a better understanding of the industry after the festival
100% felt better connected to the industry due to attending.
82% have found new collaborators from NSDF24
100% think that NSDF believes in building new artistic communities
90% said that NSDF is a link between student theatre and making work professionally.
100% thought that NSDF believes that everyone can have a voice.
100% believe NSDF to be necessary.
91% said that the festival being free impacted their decision to attend
100% believe NSDF to be kind.
73% feel less lonely after the festival than they did before it started.
100% stated that NSDF has had a positive impact on their wellbeing
100% of participants thought the industry was more accessible to them after the festival.

LAB

LAB is NSDF's strand of work cultivating young theatre-makers and supporting them to make new work in the lead-up to the Festival with mentoring and advice. Their work is then presented as a Festival performance. LAB is a space for all disciplines to meet and create together, without the fear of failure or expectation of a finished product. LAB invites young people to develop new networks of collaborators and a new support system. Through a series of workshops and mentoring, new artists, new partnerships, and new companies emerge.

Through our 2023 consultation with young theatre makers, we further evolved our NSDF LAB programme for 2024, by providing more tailored mentoring, focusing on growing relationships in communities begun at NSDF23. Over the last year we welcomed theatremakers (producers, writers, directors, technicians, designers, actors, digital content creators etc.) at three venues across the country to collaborate and develop new work together. Taking place in Contact Manchester, Derby Theatre and Camden People's theatre, making work towards a slot at NSDF24.

FINANCIAL REVIEW

In 2023/24 we ended the year with a planned surplus of £15,092, and carried forward unrestricted designated reserves of £16,713. Arts Council England NPO funding received was £57,583, comprising 61% of our total income, and 100% of which went into our artistic and access offerings.

As a proud National Portfolio Organisation, we are reliant on public funding to survive, and we work very hard to ensure our work achieves maximum impact and benefit for our young community of emerging theatre makers. In 2022-23 we made a successful application for renewed funding that addressed the strategic priorities of Arts Council England's 10-year strategy, Let's Create. NPO funding at this level is secured to 31st March 2026, with an extension year approved to 31st March 2027, with funding level of extension year to be confirmed at the time of writing.

Our CEO continues to oversee NSDF's finances and generate the management account reporting for the company, having worked in theatre finance for over a decade. The Administrator maintains the day-to-day accounting and processing, and reports to the CEO. All the financial systems at NSDF provide checks and balances and an appropriate audit trail, while maintaining a high level of accuracy and efficiency. All budgets are supervised, and invoices signed off by the CEO before being actioned or paid. All Board-level financial papers are first checked by and discussed with the Finance Committee, before they are then reported to the Board on a quarterly basis.

RESERVES POLICY

The Trustees have established a policy whereby the unrestricted designated contingency fund held by the charity should be between 3 and 6 months of the overhead resources expended.

Many companies have seen their reserves decrease due to the impact of the pandemic on the funding climate. However, as the charity has worked diligently to build reserves, at year end 2023/24 the carried forward reserves are £18,741 - a 413% increase on the last year, and approximately 5 months of overheads. Therefore, we are well within our reserves policy, and our strategic plan is to grow our reserves, to invest in future expansion of our artistic and access offerings.

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TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2024

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

GOING CONCERN

The charity has reviewed and updated its major areas of risk. Particularly in light of the implementation of new governance structures, the robust growth of reserves, and the planned trajectory for sustainable growth, we are satisfied we remain a going concern moving forward, while fundraising is under close monitoring from the exec team and the Board.

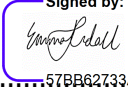
The trustees have a reasonable expectation that the charity has adequate resources to continue operational existence for the foreseeable future. For this reason, the trustees continue to adopt the going concern basis of accounting in preparing the annual financial statements.

SMALL COMPANY EXEMPTIONS

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.

This report, incorporating the Strategic report was approved by the Board of Trustees on 19 June 2025 and signed on their behalf by:

Approved by order of the members of the board of Trustees and signed on their behalf by:

Signed by:

.....57BB62733AD0424.....
Emma Kendall
Trustee & Chair
Date: 27-Jun-2025

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

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MENZIES
BRIGHTER THINKING

INDEPENDENT EXAMINERS' REPORT

Independent examiner's report to the Trustees of The National Student Drama Festival Ltd ('the Company')

I report to the charity Trustees on my examination of the accounts of the Company for the year ended 30 September 2024.

Responsibilities and basis of report

As the Trustees of the Company (and its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the Company's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

This report is made solely to the Company's Trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. My work has been undertaken so that I might state to the Company's Trustees those matters I am required to state to them in an Independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the Company and the Company's Trustees as a body, for my work or for this report.

Signed:  634F24DE92A4471...

Dated: 27-Jun-2025

Janice Matthews FCA

Menzies LLP
Magna House
18-32 London Road
Staines-Upon-Thames
TW18 4BP

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

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STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 30 SEPTEMBER 2024

	Note	Restricted funds 2024 £	Unrestricted funds 2024 £	Total funds 2024 £	Total funds 2023 £
Income from:					
Donations and legacies:	2				
Grants		-	63,083	63,083	63,084
Other donations and legacies		1,040	253	1,293	7,396
Other trading activities	3	-	30,000	30,000	30,000
Investments	4	-	18	18	8
Total income		1,040	93,354	94,394	100,488
Expenditure on:					
Charitable activities		1,040	78,262	79,302	107,214
Total expenditure		1,040	78,262	79,302	107,214
Net movement in funds		-	15,092	15,092	(6,726)
Reconciliation of funds:					
Total funds brought forward		2,028	1,621	3,649	10,375
Net movement in funds		-	15,092	15,092	(6,726)
Total funds carried forward		2,028	16,713	18,741	3,649

The Statement of financial activities includes all gains and losses recognised in the year.

The notes on pages 9 to 18 form part of these financial statements.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD
(A company limited by guarantee)
REGISTERED NUMBER: 03103602

BALANCE SHEET
AS AT 30 SEPTEMBER 2024

	Note	2024 £	2023 £
Fixed assets			
Tangible assets	10	<u>673</u>	<u>1,127</u>
		673	1,127
Current assets			
Debtors	11	13,981	103
Cash at bank and in hand		<u>14,966</u>	<u>16,811</u>
		28,947	16,914
Creditors: amounts falling due within one year	12	<u>(10,879)</u>	<u>(14,392)</u>
Net current assets		<u>18,068</u>	<u>2,522</u>
Total assets less current liabilities		<u>18,741</u>	<u>3,649</u>
Total net assets		<u><u>18,741</u></u>	<u><u>3,649</u></u>
Charity funds			
Restricted funds	13	2,028	2,028
Unrestricted funds	13	<u>16,713</u>	<u>1,621</u>
Total funds		<u><u>18,741</u></u>	<u><u>3,649</u></u>

The Company was entitled to exemption from audit under section 477 of the Companies Act 2006.

The members have not required the company to obtain an audit for the year in question in accordance with section 476 of Companies Act 2006.

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small companies regime.

The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:

Signed by:

 57BB62733AD0424.....
Emma Kendall
 Trustee & Chair
 Date: 27-Jun-2025

The notes on pages 9 to 18 form part of these financial statements.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

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NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 SEPTEMBER 2024

1. Accounting policies

1.1 Basis of preparation of financial statements

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The National Student Drama Festival Ltd meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

1.2 Company status

The National Student Drama Festival Limited is a private company limited by guarantee. The members of the company are the Directors/Trustees named on page 1. In the event of the company being wound up, the liability in respect of the guarantee is limited to £1 per member of the company.

1.3 Income

All income is recognised once the Company has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Donations and legacies

Grants, legacies and donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- When donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods.

- When donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met

Charitable activities

Theatre income is included in incoming resources in the period in which the relevant activity takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

Donated services and facilities

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market, a corresponding amount is then recognised in expenditure in the period of receipt.

Investment income

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

Income tax recoverable in relation to investment income is recognised at the time the investment income is receivable.

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NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 SEPTEMBER 2024

1. Accounting policies (continued)

1.4 Expenditure

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

Costs of raising funds

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

Charitable activities

Production costs - costs incurred in the production and running of productions toured in the year.

Support costs

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support are wholly attributable to theatre production costs.

Governance costs

Costs associated with the constitutional and statutory requirements of the charity.

Expenditure on charitable activities is incurred on directly undertaking the activities which further the Company's objectives, as well as any associated support costs.

All expenditure is inclusive of irrecoverable VAT.

1.5 Turnover

Turnover comprises revenue recognised by the company in respect of goods and services supplied during the year, exclusive of Value Added Tax and trade discounts.

1.6 Tangible fixed assets and depreciation

Tangible fixed assets costing £1,000 or more are capitalised.

A review for impairment of a fixed asset is carried out if events or changes in circumstances indicate that the carrying value of any fixed asset may not be recoverable. Shortfalls between the carrying value of fixed assets and their recoverable amounts are recognised as impairments. Impairment losses are recognised in the Statement of financial activities incorporating income and expenditure account.

Depreciation is charged so as to allocate the cost of tangible fixed assets less their residual value over their estimated useful lives, .

Depreciation is provided on the following bases:

Fixtures and fittings	- 25% straight line
Production equipment	- 10% straight line

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NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 SEPTEMBER 2024

1. Accounting policies (continued)

1.7 Liabilities and provisions

Liabilities are recognised when there is an obligation at the Balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably.

Liabilities are recognised at the amount that the Company anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised in the Statement of financial activities as a finance cost.

1.8 Financial instruments

The Company only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

1.9 Pensions

The Company operates a defined contribution pension scheme and the pension charge represents the amounts payable by the Company to the fund in respect of the year.

1.10 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Company and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Company for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2024

2. Income from donations and legacies

	Restricted funds 2024 £	Unrestricted funds 2024 £	Total funds 2024 £	Total funds 2023 £
Donations				
Donations	1,040	253	1,293	7,396
Grants				
ACE Grants	-	57,583	57,583	57,584
Martin Bowley Charitable Trust	-	5,500	5,500	5,500
Total donations and grants	<u>1,040</u>	<u>63,336</u>	<u>64,376</u>	<u>70,480</u>
Total 2024	<u>1,040</u>	<u>63,336</u>	<u>64,376</u>	<u>70,480</u>
<i>Total 2023</i>	<u>6,864</u>	<u>63,616</u>	<u>70,480</u>	

3. Income from charitable activities

Income from non charitable trading activities

	Unrestricted funds 2024 £	Total funds 2024 £	Total funds 2023 £
Sponsorship - News International	30,000	30,000	30,000
<i>Total 2023</i>	<u>30,000</u>	<u>30,000</u>	

4. Investment income

	Unrestricted funds 2024 £	Total funds 2024 £	Total funds 2023 £
Investment income - interest	18	18	8
<i>Total 2023</i>	<u>18</u>	<u>18</u>	<u>8</u>
<i>Total 2023</i>	<u>8</u>	<u>8</u>	

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2024

5. Analysis of expenditure by activities

	Activities undertaken directly 2024 £	Support costs 2024 £	Total funds 2024 £	Total funds 2023 £
Festival and support costs	31,543	43,626	75,169	91,812
Other Non-Festival Costs	4,133	-	4,133	15,402
	<u>35,676</u>	<u>43,626</u>	<u>79,302</u>	<u>107,214</u>
<i>Total 2023</i>	<u>57,369</u>	<u>49,845</u>	<u>107,214</u>	

Analysis of direct costs

	Total funds 2024 £	Total funds 2023 £
Depreciation	455	455
Festival expenses	31,088	41,512
Other Non-Festival Costs	4,133	15,402
Total 2024	<u>35,676</u>	<u>57,369</u>

Analysis of support costs

	Activities 2024 £	Total funds 2024 £	Total funds 2023 £
Staff costs	27,227	27,227	29,650
Director's Fees and expenses	73	73	-
Printing, postage and stationery	-	-	75
Professional and other fees	8,980	8,980	15,322
Bank charges	91	91	108
Independent examination	2,450	2,450	2,550
IT support and website management	4,805	4,805	2,140
	<u>43,626</u>	<u>43,626</u>	<u>49,845</u>
<i>Total 2023</i>	<u>49,845</u>	<u>49,845</u>	

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2024

6. Analysis of festival costs

	2024 £	2023 £
Creative / other fees	21,681	11,297
Venue hire / security	-	810
Creative travel / subsistence / accomodation	2,003	3,848
Publicity / promotion	1,943	8,420
Insurances	1,591	414
Other costs, including access	4,325	28,300
	<u>31,543</u>	<u>53,089</u>

7. Independent examiner's remuneration

	2024 £	2023 £
Fees payable to the Company's independent examiner for the independent examination of the Company's annual accounts	1,997	1,815
Fees payable to the Company's independent examiner in respect of: Accountancy services	2,083	2,035
	<u>2,083</u>	<u>2,035</u>

8. Staff costs

	2024 £	2023 £
Wages and salaries	26,767	29,150
Contribution to defined contribution pension schemes	460	500
	<u>27,227</u>	<u>29,650</u>

The average number of persons employed by the Company during the year was as follows:

	2024 No.	2023 No.
Employees	<u>2</u>	<u>2</u>

No employee received remuneration amounting to more than £60,000 in either year.

The remuneration of key management personnel was £26,767 (2023: £29,150).

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2024

9. Trustees' remuneration and expenses

During the year, no Trustees received any remuneration or other benefits (2023 - None).

During the year ended 30 September 2024, no Trustee expenses have been incurred (2023 - £NIL).

10. Tangible fixed assets

	Fixtures and fittings £	Office equipment £	Total £
Cost or valuation			
At 1 October 2023	6,263	4,355	10,618
At 30 September 2024	<u>6,263</u>	<u>4,355</u>	<u>10,618</u>
Depreciation			
At 1 October 2023	6,225	3,266	9,491
Charge for the year	19	435	454
At 30 September 2024	<u>6,244</u>	<u>3,701</u>	<u>9,945</u>
Net book value			
At 30 September 2024	<u>19</u>	<u>654</u>	<u>673</u>
At 30 September 2023	<u>38</u>	<u>1,089</u>	<u>1,127</u>

11. Debtors

	2024 £	2023 £
Due within one year		
Other debtor	6,621	-
Prepayments and accrued income	7,360	103
	<u>13,981</u>	<u>103</u>

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2024

12. Creditors: Amounts falling due within one year

	2024 £	2023 £
Other taxation and social security	810	5,875
Other creditors	328	-
Accruals and deferred income	9,741	8,517
	<u>10,879</u>	<u>14,392</u>

13. Statement of funds

Statement of funds - current year

	Balance at 1 October 2023 £	Income £	Expenditure £	Balance at 30 September 2024 £
Unrestricted funds				
General Funds - all funds	1,621	93,354	(78,262)	16,713
	<u>1,621</u>	<u>93,354</u>	<u>(78,262)</u>	<u>16,713</u>
Restricted funds				
Bursaries	2,028	-	-	2,028
Supporters scheme	-	1,040	(1,040)	-
	<u>2,028</u>	<u>1,040</u>	<u>(1,040)</u>	<u>2,028</u>
Total of funds	<u>3,649</u>	<u>94,394</u>	<u>(79,302)</u>	<u>18,741</u>

Bursaries

Received to finance bursaries and contribute towards travel and living expenses.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2024

13. Statement of funds (continued)

Statement of funds - prior year

	<i>Balance at 1 October 2022 £</i>	<i>Income £</i>	<i>Expenditure £</i>	<i>Balance at 30 September 2023 £</i>
Unrestricted funds				
General Funds - all funds	8,347	93,624	(100,350)	1,621
Restricted funds				
Bursaries	2,028	-	-	2,028
Other restricted funds	-	6,864	(6,864)	-
	<u>2,028</u>	<u>6,864</u>	<u>(6,864)</u>	<u>2,028</u>
Total of funds	<u><u>10,375</u></u>	<u><u>100,488</u></u>	<u><u>(107,214)</u></u>	<u><u>3,649</u></u>

14. Summary of funds

Summary of funds - current year

	Balance at 1 October 2023 £	Income £	Expenditure £	Balance at 30 September 2024 £
General funds	1,621	93,354	(78,262)	16,713
Restricted funds	2,028	1,040	(1,040)	2,028
	<u><u>3,649</u></u>	<u><u>94,394</u></u>	<u><u>(79,302)</u></u>	<u><u>18,741</u></u>

Summary of funds - prior year

	<i>Balance at 1 October 2022 £</i>	<i>Income £</i>	<i>Expenditure £</i>	<i>Balance at 30 September 2023 £</i>
General funds	8,347	93,624	(100,350)	1,621
Restricted funds	2,028	6,864	(6,864)	2,028
	<u><u>10,375</u></u>	<u><u>100,488</u></u>	<u><u>(107,214)</u></u>	<u><u>3,649</u></u>

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2024

15. Analysis of net assets between funds

Analysis of net assets between funds - current period

	Restricted funds 2024 £	Unrestricted funds 2024 £	Total funds 2024 £
Tangible fixed assets	-	673	673
Current assets	2,028	31,252	33,280
Creditors due within one year	-	(15,212)	(15,212)
Total	2,028	16,713	18,741

Analysis of net assets between funds - prior period

	<i>Restricted funds 2023 £</i>	<i>Unrestricted funds 2023 £</i>	<i>Total funds 2023 £</i>
Tangible fixed assets	-	1,127	1,127
Current assets	2,028	14,886	16,914
Creditors due within one year	-	(14,392)	(14,392)
Total	2,028	1,621	3,649

16. Related party transactions

During the year the company had no related transactions that required disclosure.

THE NATIONAL STUDENT DRAMA FESTIVAL LIMITED

England & Wales - Charity number 1054121

Accounts

Company registration number: 03103602
Charity number: 1054121

TRUSTEES' REPORT AND
FINANCIAL STATEMENTS
FOR THE YEAR ENDED
30 SEPTEMBER 2023

THE NATIONAL STUDENT
DRAMA FESTIVAL LTD
(A company limited by
guarantee)

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

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THE NATIONAL STUDENT DRAMA FESTIVAL LTD

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REFERENCE AND ADMINISTRATIVE DETAILS OF THE COMPANY, ITS TRUSTEES AND ADVISERS FOR THE YEAR ENDED 30 SEPTEMBER 2023

Trustees	D Brodie B Canning (appointed 8 June 2023) T Dawadu (appointed 23 February 2023) Y Hafesji (resigned 22 April 2024) E Kendall R Leipacher (appointed 23 February 2023) S Nicholson, Chair (resigned 22 February 2024) J Royce (resigned 1 July 2023)
Company registered number	03103602
Charity registered number	1054121
Registered office	LCB Depot Rutland Street Leicester England LE1 1RE
Chief executive officer	Keerthi Kollimada, Co-CEO until 31/07/2024, CEO from 01/08/2024 Nathan Powell, Co-CEO until 01/08/2024
Bankers	Lloyds TSB 47 High Street Brentwood Essex CM14 4RN
Independent Examiner	Janice Matthews FCA Menzies LLP Magna House 18-32 London Road Staines-Upon-Thames TW18 4BP

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

TRUSTEES' REPORT

FOR THE YEAR ENDED 30 SEPTEMBER 2023

The Trustees present their annual report together with the financial statements of the charity for the year ended 30 September 2023, which are also prepared to meet the requirements for a directors' report and accounts for Companies House purposes.

The reference and administrative details set out on page 1 form part of this report. The financial statements comply with the Charity Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

PRINCIPAL ACTIVITY

The principal activity of the company continues to be the promotion and advancement for public benefit (in particular 16 to 26-year-old students and young people from underrepresented backgrounds) of knowledge, skills, education and opportunity for careers in the arts. NSDF identifies and nurtures talented individuals aged 16 to 26, supporting and mentoring them to make exceptional theatre. We are a bridge between young artists and the theatre industry. The Festival is annual in the spring of each year.

STRUCTURE, GOVERNANCE AND MANAGEMENT

The NSDF Co-CEO roles are part time, covering 4 days of the week between an Artistic Director and an Executive Director. The NSDF Administrator is on a freelance contract.

A freelance Technical Director and Production Coordinator and a team of Associates work as necessary throughout the year. Additional freelance Technical Advisors work at the Festival under the leadership of the Technical Director. All report to the CEOs.

MAJOR RISKS

The Trustees maintain a Risk Register of current and potential risks to which the company is exposed. The Risk Register is reviewed quarterly and includes a strategy and action plan for risk avoidance and/or mitigation. The register is colour coded, and talked through at each board meeting, to ensure robust Board oversight.

OBJECTIVES AND ACTIVITIES FOR THE PUBLIC BENEFIT

In shaping our objectives for the year and planning our activities, the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

NSDF celebrates, promotes and produces the work of young and emerging artists throughout the year.

NSDF is an innovative, unique and wide-reaching youth arts charity, which consistently bridges the gap between young people and the professional world. NSDF ensures that the artists embrace the communities they serve as the young practitioners are working together with their peers who will be their future audience.

NSDF has been working with thousands of young people each year, since the Festival began in 1956 and is committed to providing a platform to present the best theatre created by young people to be seen by both their peers and industry professionals and the industry in general. NSDF is committed to creating a theatre industry representative of the diversity of Britain.

ACHIEVEMENTS AND PERFORMANCE

FESTIVAL 23

2023 saw the big reset period for NSDF, acknowledging the change in the theatre making landscape since the COVID19 pandemic. We began a process of direct consultation and development with the young people we support. With the aim of understanding how NSDF can have the greatest impact on the sector. For the first time in the festival's history, NSDF23 was a tour through which we partnered with Curve Theatre Leicester, Derby Theatre, Old Diorama and Camden Peoples Theatre London and Contact Manchester. In just 7 days, we delivered over 208 events including 40 Workshops, 45 Technical Theatre Training Workshops, 19 Open Auditions, 6 Online Masterclasses and 5 Panel Discussions reaching a total of 1,736 attendees online and in-person. Through our relationship with Improbable, we ran Devoted and Disgruntled workshops to deepen conversations with participants to really capture and evaluate our offerings.

In response to those findings we will be offering space, time and money to help develop the young people as makers and help to find new pathways into the industry.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2023

LAB

Through this consultation with young theatre makers, we developed a new version of NSDF LAB. LAB is a space for all disciplines to meet and create together, without the fear of failure or expectation of a finished product. LAB has begun in Derby, Manchester and London, inviting young people to develop new networks of collaborators and a new support system. Young people have also been offered and provided with workshops and mentoring.

NSDF DIGITAL COMMISSIONS

This year we commissioned three new digital pieces that were presented at NSDF23. This was an opportunity specifically for working-class theatre makers. These were distributed throughout the festival via our digital platforms.

NOISES OFF

During NSDF23 our festival magazine Noises Off continued the theme of the 'Big Reset' by focussing on giving young critics the space to develop as writers as well as providing a platform for more thought pieces.

ASSOCIATES

During NSDF23 and the lead up to it, young theatre makers were connected with industry professionals to provide guidance on the delivery of their shows and to support them during the festival. This connection to local professionals allowed the young people to create local connections to develop and support them in a meaningful way.

OUTCOMES

We were delighted to capture the impact of this work on participants, surveying them before and after our sessions to assess the real-world effects on participants.

Results included:

- Prior to NSDF 18% of participants felt like working in theatre was a viable career. After the festival 73% felt it was.
- Prior to NSDF 12.5% of participants felt like entering the industry professionally was accessible to them. After festival 73% felt it was.
- Prior to NSDF 6% of participants felt like they had a good understanding of how the industry worked. After the festival 73% felt like it did.

"Really kind energy permeated throughout the festival, so tender and giving to young artists which made me feel that I have a place in this industry." Participant in Leicester

Additionally, 83% of participants felt enthused about theatre and 92% felt that NSDF is the link between student theatre and making work professionally.

"I had such a good time at NSDF this year. I especially enjoyed the D&D workshop where we discussed the change we wanted to see for young people in the theatre industry – it's so rare to have the chance to discuss access, funding, job applications, networking, welfare and more, and actually be listened to." - Management Volunteer

FINANCIAL REVIEW

The company had an in-year deficit of £6,726, all of which was a movement in Unrestricted Reserves. Unrestricted funds brought forward were £8,347 which means that unrestricted funds of £1,621 are being carried forward at the balance sheet date.

Restricted funds brought forward were £2,028. There was an equal amount of in-year Restricted Income & Expenditure, which means that Restricted Funds of £2,028 are being carried forward at the balance sheet date.

As we come out of the post-pandemic period, and the accompanying increased competition for funding, our exec team and Board have tightened financial controls, and have already budgeted a reasonable surplus for the coming year.

Regarding overall financial monitoring, our Executive Director continues to oversee the finances, and generating the management account reporting for the company, having worked in theatre finance for over a decade. The Administrator maintains the day-to-day accounting and processing, and reports to the Executive Director. All the financial systems at NSDF provide checks and balances and an appropriate audit trail, while maintaining a high level of accuracy and efficiency. All budgets are supervised, and invoices signed off by the Executive Director before being actioned or paid. All Board-level financial papers are first checked by and discussed with the Finance Committee, before they are then reported to the Board on a quarterly basis.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2023

RESERVES POLICY

The Trustees have established a policy whereby the unrestricted funds not committed or invested in tangible fixed assets (the 'free reserves') held by the charity should be between 3 and 6 months of the overhead resources expended.

Many companies have seen their free reserves decrease due to the impact of the pandemic on the funding climate. However, as the charity has worked diligently to build reserves, at time of writing the free reserves are being built back to meet the reserves policy minimum, and the company continues to stabilise and grow.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

GOING CONCERN

The charity has reviewed and updated its major areas of risk, particularly in relation to Covid-19. We are satisfied we remain a going concern moving forward, while fundraising is under close monitoring from the exec team and the Board.

The trustees have a reasonable expectation that the charity has adequate resources to continue operational existence for the foreseeable future. For this reason, the trustees continue to adopt the going concern basis of accounting in preparing the annual financial statements.

SMALL COMPANY EXEMPTIONS

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.

Approved by order of the members of the board of Trustees and signed on their behalf by:

Signed by:

.....CE849D817F5C44B.....
Emma Kendall
Trustee & Chair
Date: 27-Sep-2024

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

MENZIES
BRIGHTER THINKING

INDEPENDENT EXAMINERS' REPORT

Independent examiner's report to the Trustees of The National Student Drama Festival Ltd ('the Company')

I report to the charity Trustees on my examination of the accounts of the Company for the year ended 30 September 2023.

Responsibilities and basis of report

As the Trustees of the Company (and its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the Company's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

This report is made solely to the Company's Trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. My work has been undertaken so that I might state to the Company's Trustees those matters I am required to state to them in an Independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the Company and the Company's Trustees as a body, for my work or for this report.

Signed:  634F24DE92A4471...

Janice Matthews FCA

Dated: 27-Sep-2024

Menzies LLP
Magna House
18-32 London Road
Staines-Upon-Thames
TW18 4BP

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 30 SEPTEMBER 2023

	Note	Restricted funds 2023 £	Unrestricted funds 2023 £	Total funds 2023 £	Total funds 2022 £
Income from:					
Donations and legacies:	2				
Grants		-	63,084	63,084	130,062
Other donations and legacies		6,864	532	7,396	4,911
Other trading activities	3	-	30,000	30,000	31,199
Investments	4	-	8	8	24
Total income		6,864	93,624	100,488	166,196
Expenditure on:					
Charitable activities		6,864	100,350	107,214	214,333
Total expenditure		6,864	100,350	107,214	214,333
Net movement in funds		-	(6,726)	(6,726)	(48,137)
Reconciliation of funds:					
Total funds brought forward		2,028	8,347	10,375	58,512
Net movement in funds		-	(6,726)	(6,726)	(48,137)
Total funds carried forward		2,028	1,621	3,649	10,375

The Statement of financial activities includes all gains and losses recognised in the year.

The notes on pages 8 to 18 form part of these financial statements.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)
REGISTERED NUMBER: 03103602

BALANCE SHEET AS AT 30 SEPTEMBER 2023

	Note	2023 £	2022 £
Fixed assets			
Tangible assets	10	1,127	1,582
		<u>1,127</u>	<u>1,582</u>
Current assets			
Debtors	11	103	3,664
Cash at bank and in hand		16,811	14,158
		<u>16,914</u>	<u>17,822</u>
Creditors: amounts falling due within one year	12	(14,392)	(9,029)
Net current assets		<u>2,522</u>	<u>8,793</u>
Total assets less current liabilities		<u>3,649</u>	<u>10,375</u>
Total net assets		<u>3,649</u>	<u>10,375</u>
Charity funds			
Restricted funds	13	2,028	2,028
Unrestricted funds	13	1,621	8,347
Total funds		<u>3,649</u>	<u>10,375</u>

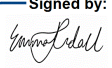
The Company was entitled to exemption from audit under section 477 of the Companies Act 2006.

The members have not required the company to obtain an audit for the year in question in accordance with section 476 of Companies Act 2006.

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small companies regime.

The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:

Signed by:

 CE949D817FEC41B.....
Emma Kendall
 Trustee & Chair
 Date: 27-Sep-2024

The notes on pages 8 to 18 form part of these financial statements.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2023

1. Accounting policies

1.1 Basis of preparation of financial statements

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The National Student Drama Festival Ltd meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

1.2 Company status

The National Student Drama Festival Limited is a private company limited by guarantee. The members of the company are the Directors/Trustees named on page 1. In the event of the company being wound up, the liability in respect of the guarantee is limited to £1 per member of the company.

1.3 Income

All income is recognised once the Company has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Donations and legacies

Grants, legacies and donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- When donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods.

- When donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met

Charitable activities

Theatre income is included in incoming resources in the period in which the relevant activity takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

Donated services and facilities

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market, a corresponding amount is then recognised in expenditure in the period of receipt.

Investment income

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

Income tax recoverable in relation to investment income is recognised at the time the investment income is receivable.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2023

1. Accounting policies (continued)

1.4 Expenditure

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

Costs of raising funds

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

Charitable activities

Production costs - costs incurred in the production and running of productions toured in the year.

Support costs

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support are wholly attributable to theatre production costs.

Governance costs

Costs associated with the constitutional and statutory requirements of the charity.

Expenditure on charitable activities is incurred on directly undertaking the activities which further the Company's objectives, as well as any associated support costs.

All expenditure is inclusive of irrecoverable VAT.

1.5 Going concern

The charity has successfully navigated the global challenges of the past few years with a combination of innovation, experience, and the support of the Board. Fundraising remains a risk, but with the financial expertise of our current exec team and Board combined, the charity is rigorously maintaining its reserves, while nurturing long-term sustainable growth through diversifying income streams. The year ahead has been strategically planned, with the specific aim of growing our reserves while maintaining our artistic impact; the Trustees are therefore confident that the charity will be able to see through the current global economic climate, as it saw through the pandemic. The Trustees will continue to oversee and monitor where appropriate. Despite the uncertainties that exist, the Trustees believe these actions should enable the charity to continue in operational existence. Therefore, it is the Trustees opinion that the going concern basis of preparation of the accounts continues to be appropriate.

1.6 Turnover

Turnover comprises revenue recognised by the company in respect of goods and services supplied during the year, exclusive of Value Added Tax and trade discounts.

1.7 Tangible fixed assets and depreciation

Tangible fixed assets costing £1,000 or more are capitalised.

A review for impairment of a fixed asset is carried out if events or changes in circumstances indicate that the carrying value of any fixed asset may not be recoverable. Shortfalls between the carrying value of fixed assets and their recoverable amounts are recognised as impairments. Impairment losses are recognised in the Statement of financial activities incorporating income and expenditure account.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2023

1. Accounting policies (continued)

1.7 Tangible fixed assets and depreciation (continued)

Depreciation is charged so as to allocate the cost of tangible fixed assets less their residual value over their estimated useful lives, .

Depreciation is provided on the following bases:

Fixtures and fittings	- 25% straight line
Production equipment	- 10% straight line

1.8 Liabilities and provisions

Liabilities are recognised when there is an obligation at the Balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably.

Liabilities are recognised at the amount that the Company anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised in the Statement of financial activities as a finance cost.

1.9 Financial instruments

The Company only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

1.10 Pensions

The Company operates a defined contribution pension scheme and the pension charge represents the amounts payable by the Company to the fund in respect of the year.

1.11 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Company and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Company for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2023

2. Income from donations and legacies

	Restricted funds 2023 £	Unrestricted funds 2023 £	Total funds 2023 £	Total funds 2022 £
Donations				
Donations	6,864	532	7,396	4,911
Grants				
Theatre Development Trust	-	-	-	25,000
Andrew Lloyd Webber Foundation	-	-	-	5,000
D'Oyly Carte CT	-	-	-	4,000
ACE Grants	-	57,584	57,584	75,812
Ashely Family Foundation	-	-	-	5,000
Noel Coward Foundation	-	-	-	3,000
Idlewild Trust	-	-	-	2,500
Boshier Hilton	-	-	-	2,000
RTST	-	-	-	1,250
Martin Bowley Charitable Trust	-	5,500	5,500	6,500
Total donations and grants	6,864	63,616	70,480	134,973
Total 2023	6,864	63,616	70,480	134,973
<i>Total 2022</i>	<i>76,735</i>	<i>58,238</i>	<i>134,973</i>	

3. Income from charitable activities

Income from non charitable trading activities

	Unrestricted funds 2023 £	Total funds 2023 £	Total funds 2022 £
Sponsorship - News International	30,000	30,000	30,000
Other Sponsorships	-	-	1,199
	30,000	30,000	31,199
<i>Total 2022</i>	<i>31,199</i>	<i>31,199</i>	

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2023

4. Investment income

	Unrestricted funds 2023 £	Total funds 2023 £	Total funds 2022 £
Investment income - interest	8	8	24
	<u>8</u>	<u>8</u>	<u>24</u>
<i>Total 2022</i>	<u>24</u>	<u>24</u>	

5. Analysis of expenditure by activities

	Activities undertaken directly 2023 £	Support costs 2023 £	Total funds 2023 £	Total funds 2022 £
Festival and support costs	41,967	49,845	91,812	206,212
Other Non-Festival Costs	15,402	-	15,402	8,121
	<u>57,369</u>	<u>49,845</u>	<u>107,214</u>	<u>214,333</u>
<i>Total 2022</i>	<u>149,582</u>	<u>64,751</u>	<u>214,333</u>	

Analysis of direct costs

	Total funds 2023 £	Total funds 2022 £
Depreciation	455	955
Festival expenses	41,512	140,506
Other Non-Festival Costs	15,402	8,121
Total 2023	<u>57,369</u>	<u>149,582</u>

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2023

5. Analysis of expenditure by activities (continued)

Analysis of support costs

	Activities 2023 £	Total funds 2023 £	<i>Total funds 2022 £</i>
Staff costs	29,650	29,650	44,607
Director's Fees and expenses	14,784	14,784	11,708
Staff recruitment	-	-	660
Printing, postage and stationery	75	75	199
Professional and other fees	70	70	943
Bank charges	108	108	163
Board costs	-	-	307
Independent examination	2,550	2,550	3,250
IT support and website management	2,608	2,608	2,914
	<u>49,845</u>	<u>49,845</u>	<u>64,751</u>
<i>Total 2022</i>	<u>64,751</u>	<u>64,751</u>	

6. Analysis of festival costs

	2023 £	<i>2022 £</i>
Creative / other fees	11,297	40,071
Venue hire / security	810	14,394
Creative travel / subsistence / accomodation	3,848	43,612
Publicity / promotion	8,420	4,981
Insurances	414	2,507
Other costs, including access	28,300	34,941
	<u>53,089</u>	<u>140,506</u>

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2023

7. Independent examiner's remuneration

	2023 £	2022 £
Fees payable to the Company's independent examiner for the independent examination of the Company's annual accounts	1,815	1,650
Fees payable to the Company's independent examiner in respect of: Accountancy services	2,035	1,600
	<u>2,035</u>	<u>1,600</u>

8. Staff costs

	2023 £	2022 £
Wages and salaries	29,150	43,717
Contribution to defined contribution pension schemes	500	890
	<u>29,650</u>	<u>44,607</u>

The average number of persons employed by the Company during the year was as follows:

	2023 No.	2022 No.
Employees	2	3
	<u>2</u>	<u>3</u>

No employee received remuneration amounting to more than £60,000 in either year.

The remuneration of key management personnel was £29,150 (2022: £20,383).

9. Trustees' remuneration and expenses

During the year, no Trustees received any remuneration or other benefits (2022 - 1 trustee received remuneration of £1,000).

During the year ended 30 September 2023, no Trustee expenses have been incurred (2022 - £NIL).

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2023

10. Tangible fixed assets

	Fixtures and fittings £	Office equipment £	Total £
Cost or valuation			
At 1 October 2022	6,263	4,355	10,618
At 30 September 2023	<u>6,263</u>	<u>4,355</u>	<u>10,618</u>
Depreciation			
At 1 October 2022	6,206	2,830	9,036
Charge for the year	19	436	455
At 30 September 2023	<u>6,225</u>	<u>3,266</u>	<u>9,491</u>
Net book value			
At 30 September 2023	<u>38</u>	<u>1,089</u>	<u>1,127</u>
At 30 September 2022	<u>57</u>	<u>1,525</u>	<u>1,582</u>

11. Debtors

	2023 £	2022 £
Due within one year		
Other debtors	-	2,664
Prepayments and accrued income	103	1,000
	<u>103</u>	<u>3,664</u>

12. Creditors: Amounts falling due within one year

	2023 £	2022 £
Other taxation and social security	5,875	1,992
Accruals and deferred income	8,517	7,037
	<u>14,392</u>	<u>9,029</u>

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

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NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 SEPTEMBER 2023

13. Statement of funds

Statement of funds - current year

	Balance at 1 October 2022 £	Income £	Expenditure £	Balance at 30 September 2023 £
Unrestricted funds				
General Funds - all funds	8,347	93,624	(100,350)	1,621
Restricted funds				
Bursaries	2,028	-	-	2,028
Other restricted funds	-	6,864	(6,864)	-
	<u>2,028</u>	<u>6,864</u>	<u>(6,864)</u>	<u>2,028</u>
Total of funds	<u><u>10,375</u></u>	<u><u>100,488</u></u>	<u><u>(107,214)</u></u>	<u><u>3,649</u></u>

Bursaries

Received to finance bursaries and contribute towards travel and living expenses.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2023

13. Statement of funds (continued)

Statement of funds - prior year

	<i>Balance at 1 October 2021 £</i>	<i>Income £</i>	<i>Expenditure £</i>	<i>Balance at 30 September 2022 £</i>
Unrestricted funds				
General Funds - all funds	56,484	89,461	(137,598)	8,347
Restricted funds				
Bursaries	2,028	-	-	2,028
Other restricted funds	-	76,735	(76,735)	-
	<u>2,028</u>	<u>76,735</u>	<u>(76,735)</u>	<u>2,028</u>
Total of funds	<u><u>58,512</u></u>	<u><u>166,196</u></u>	<u><u>(214,333)</u></u>	<u><u>10,375</u></u>

14. Summary of funds

Summary of funds - current year

	Balance at 1 October 2022 £	Income £	Expenditure £	Balance at 30 September 2023 £
General funds	8,347	93,624	(100,350)	1,621
Restricted funds	2,028	6,864	(6,864)	2,028
	<u>10,375</u>	<u>100,488</u>	<u>(107,214)</u>	<u>3,649</u>

Summary of funds - prior year

	<i>Balance at 1 October 2021 £</i>	<i>Income £</i>	<i>Expenditure £</i>	<i>Balance at 30 September 2022 £</i>
General funds	56,484	89,461	(137,598)	8,347
Restricted funds	2,028	76,735	(76,735)	2,028
	<u>58,512</u>	<u>166,196</u>	<u>(214,333)</u>	<u>10,375</u>

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2023

15. Analysis of net assets between funds

Analysis of net assets between funds - current year

	Restricted funds 2023 £	Unrestricted funds 2023 £	Total funds 2023 £
Tangible fixed assets	-	1,127	1,127
Current assets	2,028	14,886	16,914
Creditors due within one year	-	(14,392)	(14,392)
Total	2,028	1,621	3,649

Analysis of net assets between funds - prior year

	<i>Restricted funds 2022 £</i>	<i>Unrestricted funds 2022 £</i>	<i>Total funds 2022 £</i>
Tangible fixed assets	-	1,582	1,582
Current assets	2,028	15,794	17,822
Creditors due within one year	-	(9,029)	(9,029)
Total	2,028	8,347	10,375

16. Related party transactions

During the year the company had no related transactions that required disclosure.

THE NATIONAL STUDENT DRAMA FESTIVAL LIMITED

England & Wales - Charity number 1054121

Accounts

Company registration number: 03103602
Charity number: 1054121

TRUSTEES' REPORT AND
FINANCIAL STATEMENTS
FOR THE YEAR ENDED
30 SEPTEMBER 2022

THE NATIONAL STUDENT
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THE NATIONAL STUDENT DRAMA FESTIVAL LTD

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THE NATIONAL STUDENT DRAMA FESTIVAL LTD

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REFERENCE AND ADMINISTRATIVE DETAILS OF THE COMPANY, ITS TRUSTEES AND ADVISERS FOR THE YEAR ENDED 30 SEPTEMBER 2022

Trustees	Daniel Brodie Yasmin Hafesji Emma Kendall Donna Munday (resigned 3 February 2022) Sarah Nicholson, Chair Joanne Royce
Company registered number	03103602
Charity registered number	1054121
Registered office	LCB Depot Rutland Street Leicester England LE1 1RE
Chief executive officer	James Phillips, resigned 30th April 2022 Keerthi Kollimada, Co-CEO appointed 1st May 2022 Nathan Powell, Co-CEO appointed 1st May 2022
Bankers	Lloyds TSB 47 High Street Brentwood Essex CM14 4RN
Independent Examiner	Janice Matthews FCA Menzies LLP Centrum House 36 Station Road Egham, Surrey TW20 9LF

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

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TRUSTEES' REPORT

FOR THE YEAR ENDED 30 SEPTEMBER 2022

The Trustees present their annual report together with the financial statements of the charity for the year ended 30 September 2022, which are also prepared to meet the requirements for a directors' report and accounts for Companies House purposes.

The reference and administrative details set out on page 1 form part of this report. The financial statements comply with the Charity Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

PRINCIPAL ACTIVITY

The principal activity of the company continues to be the promotion and advancement for public benefit (in particular 16 to 25-year-old students and young people from underrepresented backgrounds) of knowledge, skills, education and opportunity for careers in the arts. NSDF identifies and nurtures talented individuals aged 16 to 25, supporting and mentoring them to make exceptional theatre. We are a bridge between young artists and the theatre industry. The Festival is annual in the spring of each year.

STRUCTURE, GOVERNANCE AND MANAGEMENT

The NSDF Co-CEO roles are part time, covering 4 days of the week between an Artistic Director and an Executive Director. The NSDF Administrator is on a rolling freelance contract.

A freelance Technical Director and Production Coordinator and a team of Associates work as necessary throughout the year. Additional freelance Technical Advisors work at the Festival under the leadership of the Technical Director. All report to the CEOs.

MAJOR RISKS

The Trustees maintain a Risk Register of current and potential risks to which the company is exposed. The Risk Register is reviewed quarterly and includes a strategy and action plan for risk avoidance and/or mitigation. The register is colour coded, and talked through at each board meeting, to ensure robust Board oversight.

OBJECTIVES AND ACTIVITIES FOR THE PUBLIC BENEFIT

In shaping our objectives for the year and planning our activities, the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

NSDF celebrates, promotes and produces the work of young and emerging artists throughout the year.

NSDF is an innovative, unique and wide-reaching youth arts charity, which consistently bridges the gap between young people and the professional world. NSDF ensures that the artists embrace the communities they serve as the young practitioners are working together with their peers who will be their future audience.

NSDF has been working with thousands of young people each year, since the Festival began in 1956 and is committed to providing a platform to present the best theatre created by young people to be seen by both their peers and industry professionals and the industry in general. NSDF is committed to creating a theatre industry representative of the diversity of Britain.

IMPACT OF COVID-19

The charity has been directly impacted, and successfully navigated by the control measures introduced around Covid-19. Our 2021 Festival (#NSDF21) was delivered entirely online due to the continued lockdown restrictions in March/April 2021. We returned to Leicester for the #NSDF22 Festival and have our own extensive Covid Risk Assessment, and worked with our Leicester partners to ensure the safety of our participants, and adhere to latest government guidelines. At time of writing, the #NSDF23 Festival has also been a success. We have innovated and toured the festival around the country, navigating the post-pandemic landscape.

Our ACE grant application for 2023-26 has been accepted, and we are maintaining relationships with our other sponsor. We have retained 50% of our regular large donors, and the fundraising landscape has been permanently altered by the demand for funding, and the subsequent scarcity of funds.

This has had a temporary impact on the free reserves for the company, but at time of writing has already been returned to levels that meet the minimum reserves policy, as set out later in this report.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2022

The charity has reviewed and updated its major areas of risk in relation to Covid-19. We are satisfied we remain a going concern moving forward, while fundraising is under close monitoring from the exec team and the Board.

The previous and current team is working extraordinarily hard and creatively to offer young people access to the industry despite the challenging backdrop that Covid-19 and the cost of living crisis presents.

ACHIEVEMENTS AND PERFORMANCE

FESTIVAL 22

2022 saw us return to an in-person festival, hosted at the Curve Theatre in Leicester. We were able to adapt to the pandemic in a creative and impactful way the previous year with our digital festival that won us a Digital Trailblazers award and we continued to honour this new digital platform at festival 22. Alongside our live festival, we ran a digital festival of workshops and talks, whilst showcasing digital work produced by young people. This year's festival welcomed 447 participants with 1700 audience members across our live and digital strands. We presented 53 performances by young people and workshops from some of the country's leading theatre makers.

To recognise the current state of the world and our industry, NSDF22 was the first festival to be completely free to attend for participants. This allowed us to reach new participants and audience members for whom cost had previously been a barrier. This allows us to further achieve our aims of becoming a more diverse and inclusive organisation, demonstrating that creating theatre is for all of us.

LAB

NSDF is now an organisation that actively works with young people to create new work. Through the launch of our Creates programme, we support, mentor and bring together groups of young people to develop new, ground-breaking work. We encourage young theatre makers to make work that is bold in a safe environment that allows them to be experimental without the pressure of commercial success immediately.

In the summer of 2021 we brought together 24 young people from every part of the country. Over the course of the year they worked with NSDF Associates to form 5 new companies, and to create new pieces of work.

At NSDF22 we presented 5 new "work in progress" showings in a bespoke venue: the Pleasance Airclad, which for the festival week was re-named the NSDF LAB.

NSDF HUB

Founded in 2021, NSDF HUB is our national, year-round, curated online space for young people to get their work seen. Young people can apply with any type of work. Every part of NSDF HUB is free, and it is free for anyone to watch. NSDF HUB played a central role at NSDF22, and it is an area of the organisation that will continue to increase in importance. Every day of NSDF22 we released a new piece of digital work.

NSDF X DISABLED ARTISTS

NSDF22 placed access at the heart of our mission. NSDF x Disabled Artists was a co-production of the first ever piece of work led by young disabled, d/Deaf and neurodivergent artists to feature at NSDF. This company of young artists are all based in the Northwest, aged between 16-26 and all identify as disabled, d/Deaf or neurodivergent. The company formed in September 2021, meeting once a week, online or in person, working towards developing as an ensemble and creating a glorious new piece 'Reservation.'

The work was mentored by our NSDF Associates and led by Nickie Miles-Wildin. NSDF is thrilled to be working with Nickie to support the future life of 'Reservation' on a national stage.

NSDF LEGACY PROJECT

NSDF is committed to creating genuine and long-lasting opportunity. We want to do more than just provide fleeting, one-off chances: we want NSDF to help young people find a lifetime of work within the arts.

It's why in 2021 we instituted our programme NSDF EMERGE: giving bursaries to young companies and artists after their festival week is finished, to allow them to further continue their creative journey, and to help facilitate their next steps into the industry. We also began The NSDF Legacy Project: a new initiative designed to create new opportunity and new creative collaboration. This year the Legacy Project was led by Grace Gallagher, an alum of NSDF19. A work in progress showing of the new piece created thanks to this investment: "GOSSPEL" was shown on the final day of NSDF22.

NSDF CREATES PRODUCERS

In 2021 we founded NSDF CREATES PRODUCERS, in order to bring a new generation of young producers into our industry. We selected 20 Young Producers who took part in a mentored programme covering every aspect of producing for

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

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TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2022

theatre. The project was led by Joanna Resnick, Gabby Vautier-Farr and Sarah Nicholson. The NSDF Creates Producers were then offered the chance to join with the new companies we had formed in NSDF LAB and across the NSDF CREATES slate, and to act as producers for these projects as they moved towards performing at NSDF22. NSDF CREATES Producers fulfilled the basic mission of our organisation: it was practical and it offered real world mentorship and industry leading instruction.

It resulted in a clear pathway for further professional development and allowed the participants further integration into our wider NSDF community.

FINANCIAL REVIEW

The company had an in-year deficit of £48,137, all of which was a movement in Unrestricted Reserves. Unrestricted funds brought forward were £56,484 which means that unrestricted funds of £8,347 are being carried forward at the balance sheet date.

Restricted funds brought forward were £2,028. There was an equal amount of in-year Restricted Income & Expenditure, which means that Restricted Funds of £2,028 are being carried forward at the balance sheet date.

Regarding overall financial monitoring, our Executive Director continues to oversee the finances, and generating the management account reporting for the company, having worked in theatre finance for over a decade. The Administrator maintains the day-to-day accounting and processing, and reports to the Executive Director. All the financial systems at NSDF provide checks and balances and an appropriate audit trail, while maintaining a high level of accuracy and efficiency. All budgets are supervised, and invoices signed off by the Executive Director before being actioned or paid. All Board-level financial papers are first checked by and discussed with the Finance Committee, before they are then reported to the Board on a quarterly basis.

RESERVES POLICY

The Trustees have established a policy whereby the Unrestricted Funds not committed or invested in tangible fixed assets (the 'free reserves') held by the charity should be between 3 and 6 months of the resources expended.

Many companies have seen their free reserves decrease due to the impact of the pandemic on the funding climate. However, as the charity has worked diligently to build reserves, at time of writing the free reserves have been built back to meet the reserves policy minimum, and the company continues to stabilise and grow.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions. It is often standard practice for only the Executive team or CEO to oversee this process, but the Trustees of NSDF are very committed to their oversight of the charity's operations.

GOING CONCERN

The charity has successfully navigated the challenges of the pandemic thus far with a combination of innovation, experience, and the support of the Board. As mentioned previously, fundraising remains a risk, but with the financial expertise of our current exec team and Board combined, the charity is rigorously maintaining its reserves, while nurturing long-term sustainable growth through diversifying income streams. The Trustees are confident that the charity will be able to see through the current global economic climate, as it saw through the pandemic. The Trustees will continue to oversee and monitor where appropriate. Despite the uncertainties that exist, the Trustees believe these actions should enable the charity to continue in operational existence. Therefore, it is the Trustees opinion that the going concern basis of preparation of the accounts continues to be appropriate.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD (A company limited by guarantee)

TRUSTEES' REPORT (CONTINUED) FOR THE YEAR ENDED 30 SEPTEMBER 2022

SMALL COMPANY EXEMPTIONS

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.

Approved by order of the members of the board of Trustees and signed on their behalf by:

DocuSigned by:

D741Q85FB870469.....
Sarah Nicholson
Trustee & Chair
Date: 28-Jun-2023

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

MENZIES
BRIGHTER THINKING

INDEPENDENT EXAMINERS' REPORT

Independent examiner's report to the Trustees of The National Student Drama Festival Ltd ('the Company')

I report to the charity Trustees on my examination of the accounts of the Company for the year ended 30 September 2022.

Responsibilities and basis of report

As the Trustees of the Company (and its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the Company's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

This report is made solely to the Company's Trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. My work has been undertaken so that I might state to the Company's Trustees those matters I am required to state to them in an Independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the Company and the Company's Trustees as a body, for my work or for this report.

Signed: 
634F24DE92A4471...
Janice Matthews FCA

Dated: 29-Jun-2023

Menzies LLP
Centrum House
36 Station Road
Egham
Surrey
TW20 9LF

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

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STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 30 SEPTEMBER 2022

	Note	Restricted funds 2022 £	Unrestricted funds 2022 £	Total funds 2022 £	Total funds 2021 £
Income from:					
Donations and legacies:	2				
Grants		72,750	-	72,750	129,500
Other donations and legacies		3,985	58,238	62,223	57,789
Other trading activities	3	-	31,199	31,199	32,000
Investments	4	-	24	24	7
Total income		76,735	89,461	166,196	219,296
Expenditure on:					
Charitable activities		76,735	137,598	214,333	210,260
Total expenditure		76,735	137,598	214,333	210,260
Net movement in funds		-	(48,137)	(48,137)	9,036
Reconciliation of funds:					
Total funds brought forward		2,028	56,484	58,512	49,476
Net movement in funds		-	(48,137)	(48,137)	9,036
Total funds carried forward		2,028	8,347	10,375	58,512

The Statement of financial activities includes all gains and losses recognised in the year.

The notes on pages 9 to 19 form part of these financial statements.

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(A company limited by guarantee)
REGISTERED NUMBER: 03103602

BALANCE SHEET AS AT 30 SEPTEMBER 2022

	Note	2022 £	2021 £
Fixed assets			
Tangible assets	10	<u>1,582</u>	<u>2,461</u>
		1,582	2,461
Current assets			
Debtors	11	3,664	10,226
Cash at bank and in hand		<u>14,158</u>	<u>58,814</u>
		17,822	69,040
Creditors: amounts falling due within one year	12	<u>(9,029)</u>	<u>(12,989)</u>
Net current assets		<u>8,793</u>	<u>56,051</u>
Total assets less current liabilities		<u>10,375</u>	<u>58,512</u>
Total net assets		<u><u>10,375</u></u>	<u><u>58,512</u></u>
Charity funds			
Restricted funds	13	2,028	2,028
Unrestricted funds	13	<u>8,347</u>	<u>56,484</u>
Total funds		<u><u>10,375</u></u>	<u><u>58,512</u></u>

The Company was entitled to exemption from audit under section 477 of the Companies Act 2006.

The members have not required the company to obtain an audit for the year in question in accordance with section 476 of Companies Act 2006.

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small companies regime.

The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:

DocuSigned by:

D741C85FB370469.....
Sarah Nicholson
 Trustee & Chair
 Date: 28-Jun-2023

The notes on pages 9 to 19 form part of these financial statements.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 SEPTEMBER 2022

1. Accounting policies

1.1 Basis of preparation of financial statements

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The National Student Drama Festival Ltd meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

1.2 Company status

The National Student Drama Festival Limited is a private company limited by guarantee. The members of the company are the Directors/Trustees named on page 1. In the event of the company being wound up, the liability in respect of the guarantee is limited to £1 per member of the company.

1.3 Income

All income is recognised once the Company has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Donations and legacies

Grants, legacies and donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- When donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods.

- When donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met

Charitable activities

Theatre income is included in incoming resources in the period in which the relevant activity takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

Donated services and facilities

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market, a corresponding amount is then recognised in expenditure in the period of receipt.

Investment income

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

Income tax recoverable in relation to investment income is recognised at the time the investment income is receivable.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2022

1. Accounting policies (continued)

1.4 Expenditure

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

Costs of raising funds

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

Charitable activities

Production costs - costs incurred in the production and running of productions toured in the year.

Support costs

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support are wholly attributable to theatre production costs.

Governance costs

Costs associated with the constitutional and statutory requirements of the charity.

Expenditure on charitable activities is incurred on directly undertaking the activities which further the Company's objectives, as well as any associated support costs.

All expenditure is inclusive of irrecoverable VAT.

1.5 Going concern

The charity has successfully navigated the challenges of the pandemic thus far with a combination of innovation, experience, and the support of the Board. As mentioned previously, fundraising remains a risk, but with the financial expertise of our current exec team and Board combined, the charity is rigorously maintaining its reserves, while nurturing long-term sustainable growth through diversifying income streams. The Trustees are confident that the charity will be able to see through the current global economic climate, as it saw through the pandemic. The Trustees will continue to oversee and monitor where appropriate. Despite the uncertainties that exist, the Trustees believe these actions should enable the charity to continue in operational existence. Therefore, it is the Trustees opinion that the going concern basis of preparation of the accounts continues to be appropriate.

1.6 Turnover

Turnover comprises revenue recognised by the company in respect of goods and services supplied during the year, exclusive of Value Added Tax and trade discounts.

1.7 Tangible fixed assets and depreciation

Tangible fixed assets costing £1,000 or more are capitalised.

A review for impairment of a fixed asset is carried out if events or changes in circumstances indicate that the carrying value of any fixed asset may not be recoverable. Shortfalls between the carrying value of fixed assets and their recoverable amounts are recognised as impairments. Impairment losses are recognised in the Statement of financial activities incorporating income and expenditure account.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2022

1. Accounting policies (continued)

1.7 Tangible fixed assets and depreciation (continued)

Depreciation is charged so as to allocate the cost of tangible fixed assets less their residual value over their estimated useful lives, .

Depreciation is provided on the following bases:

Fixtures and fittings	- 25% straight line
Production equipment	- 10% straight line

1.8 Liabilities and provisions

Liabilities are recognised when there is an obligation at the Balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably.

Liabilities are recognised at the amount that the Company anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised in the Statement of financial activities as a finance cost.

1.9 Financial instruments

The Company only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

1.10 Pensions

The Company operates a defined contribution pension scheme and the pension charge represents the amounts payable by the Company to the fund in respect of the year.

1.11 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Company and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Company for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2022

2. Income from donations and legacies

	Restricted funds 2022 £	Unrestricted funds 2022 £	Total funds 2022 £	Total funds 2021 £
Donations				
Donations	3,985	926	4,911	5,206
Grants				
Theatre Development Trust	25,000	-	25,000	25,000
Andrew Lloyd Webber Foundation	5,000	-	5,000	5,000
D'Oyly Carte CT	4,000	-	4,000	3,500
ACE Culture Recovery Fund	25,000	50,812	75,812	130,083
Ashely Family Foundation	5,000	-	5,000	5,000
Noel Coward Foundation	3,000	-	3,000	3,000
Garrick Charitable Trust	-	-	-	3,000
Idlewild Trust	2,500	-	2,500	-
Boshier Hilton	2,000	-	2,000	-
RTST	1,250	-	1,250	-
Mackintosh Foundation	-	-	-	5,000
Martin Bowley Charitable Trust	-	6,500	6,500	2,500
Total donations and grants	76,735	58,238	134,973	187,289
Total 2022	76,735	58,238	134,973	187,289
<i>Total 2021</i>	<i>133,431</i>	<i>53,858</i>	<i>187,289</i>	

3. Income from charitable activities

Income from non charitable trading activities

	Unrestricted funds 2022 £	Total funds 2022 £	Total funds 2021 £
Sponsorship - News International	30,000	30,000	30,000
Other Sponsorships	1,199	1,199	2,000
	31,199	31,199	32,000
<i>Total 2021</i>	<i>32,000</i>	<i>32,000</i>	

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2022

4. Investment income

	Unrestricted funds 2022 £	Total funds 2022 £	Total funds 2021 £
Investment income - interest	24	24	7
	<u>24</u>	<u>24</u>	<u>7</u>
<i>Total 2021</i>	<u>7</u>	<u>7</u>	

5. Analysis of expenditure by activities

	Activities undertaken directly 2022 £	Support costs 2022 £	Total funds 2022 £	Total funds 2021 £
Festival and support costs	141,461	64,751	206,212	138,162
Other Non-Festival Costs	8,121	-	8,121	72,098
	<u>149,582</u>	<u>64,751</u>	<u>214,333</u>	<u>210,260</u>
<i>Total 2021</i>	<u>138,594</u>	<u>71,666</u>	<u>210,260</u>	

Analysis of direct costs

	Total funds 2022 £	Total funds 2021 £
Depreciation	955	1,311
Festival expenses	140,506	65,185
Other Non-Festival Costs	8,121	72,098
Total 2022	<u>149,582</u>	<u>138,594</u>

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2022

5. Analysis of expenditure by activities (continued)

Analysis of support costs

	Activities 2022 £	Total funds 2022 £	Total funds 2021 £
Staff costs	44,607	44,607	34,861
Director's Fees and expenses	11,708	11,708	28,218
Staff recruitment	660	660	750
Printing, postage and stationery	199	199	331
Professional and other fees	943	943	1,713
Bank charges	163	163	92
Board costs	307	307	-
Independent examination	3,250	3,250	2,950
IT support and website management	2,914	2,914	2,751
	<u>64,751</u>	<u>64,751</u>	<u>71,666</u>
<i>Total 2021</i>	<u>71,666</u>	<u>71,666</u>	

6. Analysis of festival costs

	2022 £	2021 £
Creative / other fees	40,071	26,571
Venue hire / security	14,394	-
Creative travel / subsistence / accomodation	43,612	11,833
Publicity / promotion	4,981	18,045
Insurances	2,507	2,021
Other costs	34,941	6,715
	<u>140,506</u>	<u>65,185</u>

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2022

7. Independent examiner's remuneration

	2022 £	2021 £
Fees payable to the Company's independent examiner for the independent examination of the Company's annual accounts	1,650	1,500
Fees payable to the Company's independent examiner in respect of: Accountancy services	1,600	1,450
	<u>1,600</u>	<u>1,450</u>

8. Staff costs

	2022 £	2021 £
Wages and salaries	43,717	34,103
Contribution to defined contribution pension schemes	890	758
	<u>44,607</u>	<u>34,861</u>

The average number of persons employed by the Company during the year was as follows:

	2022 No.	2021 No.
Employees	<u>3</u>	<u>1</u>

No employee received remuneration amounting to more than £60,000 in either year.

9. Trustees' remuneration and expenses

During the year, S Nicholson received remuneration of £1,000 for contracted work, no other Trustees received any remuneration or other benefits (2021 - £NIL).

During the year ended 30 September 2022, no Trustee expenses have been incurred (2021 - £NIL).

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2022

10. Tangible fixed assets

	Fixtures and fittings £	Office equipment £	Total £
Cost or valuation			
At 1 October 2021	6,187	4,355	10,542
Additions	76	-	76
At 30 September 2022	<u>6,263</u>	<u>4,355</u>	<u>10,618</u>
Depreciation			
At 1 October 2021	5,687	2,394	8,081
Charge for the year	519	436	955
At 30 September 2022	<u>6,206</u>	<u>2,830</u>	<u>9,036</u>
Net book value			
At 30 September 2022	<u>57</u>	<u>1,525</u>	<u>1,582</u>
At 30 September 2021	<u>500</u>	<u>1,961</u>	<u>2,461</u>

11. Debtors

	2022 £	2021 £
Due within one year		
Other debtors	2,664	141
Prepayments and accrued income	1,000	10,085
	<u>3,664</u>	<u>10,226</u>

12. Creditors: Amounts falling due within one year

	2022 £	2021 £
Other taxation and social security	1,992	719
Accruals and deferred income	7,037	12,270
	<u>9,029</u>	<u>12,989</u>

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 SEPTEMBER 2022

13. Statement of funds

Statement of funds - current year

	Balance at 1 October 2021 £	Income £	Expenditure £	Balance at 30 September 2022 £
Unrestricted funds				
General Funds - all funds	56,484	89,461	(137,598)	8,347
Restricted funds				
Bursaries	2,028	-	-	2,028
Other restricted funds	-	76,735	(76,735)	-
	<u>2,028</u>	<u>76,735</u>	<u>(76,735)</u>	<u>2,028</u>
Total of funds	<u><u>58,512</u></u>	<u><u>166,196</u></u>	<u><u>(214,333)</u></u>	<u><u>10,375</u></u>

Bursaries

Received to finance bursaries and contribute towards travel and living expenses.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2022

13. Statement of funds (continued)

Statement of funds - prior year

	<i>Balance at 1 October 2020 £</i>	<i>Income £</i>	<i>Expenditure £</i>	<i>Balance at 30 September 2021 £</i>
Unrestricted funds				
General Funds - all funds	47,448	85,865	(76,829)	56,484
Restricted funds				
Bursaries	2,028	-	-	2,028
Virtual Festival Donations	-	2,005	(2,005)	-
Other restricted funds	-	131,426	(131,426)	-
	<u>2,028</u>	<u>133,431</u>	<u>(133,431)</u>	<u>2,028</u>
Total of funds	<u><u>49,476</u></u>	<u><u>219,296</u></u>	<u><u>(210,260)</u></u>	<u><u>58,512</u></u>

14. Summary of funds

Summary of funds - current year

	Balance at 1 October 2021 £	Income £	Expenditure £	Balance at 30 September 2022 £
General funds	56,484	89,461	(137,598)	8,347
Restricted funds	2,028	76,735	(76,735)	2,028
	<u>58,512</u>	<u>166,196</u>	<u>(214,333)</u>	<u>10,375</u>

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2022

14. Summary of funds (continued)

Summary of funds - prior year

	<i>Balance at 1 October 2020 £</i>	<i>Income £</i>	<i>Expenditure £</i>	<i>Balance at 30 September 2021 £</i>
General funds	47,448	85,865	(76,829)	56,484
Restricted funds	2,028	133,431	(133,431)	2,028
	<u>49,476</u>	<u>219,296</u>	<u>(210,260)</u>	<u>58,512</u>

15. Analysis of net assets between funds

Analysis of net assets between funds - current year

	Restricted funds 2022 £	Unrestricted funds 2022 £	Total funds 2022 £
Tangible fixed assets	-	1,582	1,582
Current assets	2,028	15,794	17,822
Creditors due within one year	-	(9,029)	(9,029)
Total	<u>2,028</u>	<u>8,347</u>	<u>10,375</u>

Analysis of net assets between funds - prior year

	<i>Restricted funds 2021 £</i>	<i>Unrestricted funds 2021 £</i>	<i>Total funds 2021 £</i>
Tangible fixed assets	-	2,461	2,461
Current assets	2,028	67,012	69,040
Creditors due within one year	-	(12,989)	(12,989)
Total	<u>2,028</u>	<u>56,484</u>	<u>58,512</u>

16. Related party transactions

During the year the company had no related transactions that required disclosure.

THE NATIONAL STUDENT DRAMA FESTIVAL LIMITED

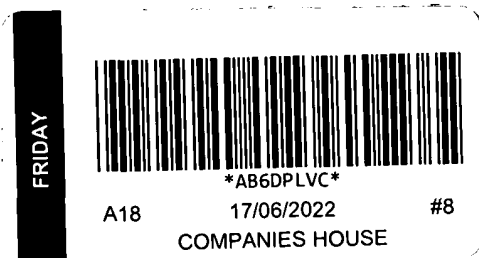
England & Wales - Charity number 1054121

Accounts

Company registration number: 03103602
Charity number: 1054121

TRUSTEES' REPORT AND
FINANCIAL STATEMENTS
FOR THE YEAR ENDED
30 SEPTEMBER 2021

THE NATIONAL STUDENT
DRAMA FESTIVAL LTD
(A company limited by
guarantee)



MENZIES
BRIGHTER THINKING

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

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THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

REFERENCE AND ADMINISTRATIVE DETAILS OF THE COMPANY, ITS TRUSTEES AND ADVISERS FOR THE YEAR ENDED 30 SEPTEMBER 2021

Trustees

Sarah Nicholson, Chair
Donna Munday
Daniel Brodie
Emma Kendall
Yasmin Hafesji (appointed 10 June 2021)
Joanne Royce (appointed 2 December 2021)
Mark Shenton (resigned 4 February 2021)
Tamara Harvey (resigned 4 February 2021)
Anthony Alderson (resigned 2 December 2021)

**Company registered
number** 03103602

Charity registered number 1054121

Registered office

Paines Plough Offices
2nd Floor
10 Leake Street
London
United Kingdom
SE1 7NN

Company secretary Donna Munday

Chief executive officer James Phillips

Accountants

Menzies LLP
Chartered Accountants
Centrum House
36 Station Road
Egham
Surrey
TW20 9LF

Bankers

Lloyds TSB
47 High Street
Brentwood
Essex
CM14 4RN

Independent Examiner

Janice Matthews FCA
Menzies LLP
Centrum House
36 Station Road
Egham, Surrey
TW20 9LF

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

TRUSTEES' REPORT

FOR THE YEAR ENDED 30 SEPTEMBER 2021

The Trustees present their annual report together with the financial statements of the charity for the year ended 30 September 2021, which are also prepared to meet the requirements for a directors' report and accounts for Companies House purposes.

The reference and administrative details set out on page 1 form part of this report. The financial statements comply with the Charity Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

PRINCIPAL ACTIVITY

The principal activity of the company continues to be the promotion and advancement for public benefit (in particular 16 to 25-year-old students and young people) of knowledge, skills and education in the arts. NSDF identifies and nurtures talented individuals aged 16 to 25, supporting and mentoring them to make exceptional theatre. We are a bridge between ambition and the world of work. The Festival is annual in the spring of each year.

STRUCTURE, GOVERNANCE AND MANAGEMENT

The NSDF Director/CEO is part time, with an Executive Director, also part time providing business support, both contracted. The NSDF General Manager is a full time employee who is line managed by the Director.

A freelance Technical Director and Production Coordinator and a team of Associates work as necessary throughout the year. Additional freelance Technical Advisors work at the Festival under the leadership of the Technical Director. All report to the Director.

CONSTITUTION

The company is a private company limited by guarantee registered in England and Wales, incorporated under the Companies Act and its governing document is its Memorandum and Articles of Association.

DIRECTORS AND TRUSTEES

The directors of the charitable company ("the charity") are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees.

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

As set out in the articles of association the number of trustees shall not be less than 2. The trustees may by ordinary resolution appoint a person who is willing to act as a trustee. All new appointments shall hold office until the next annual meeting, one third of the trustees who are subject to retirement by rotation shall retire from office if willing to act, be subject to reappointment.

MAJOR RISKS

The Trustees maintain a Risk Register of current and potential risks to which the company is exposed. The Risk Register is reviewed annually and includes a strategy and action plan for risk avoidance and/or mitigation.

OBJECTIVES AND ACTIVITIES FOR THE PUBLIC BENEFIT

In shaping our objectives for the year and planning our activities, the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

NSDF celebrates, promotes and produces the work of young and emerging artists throughout the year.

NSDF is an innovative, unique and wide-reaching youth arts charity, which consistently bridges the gap between young people and the professional world. NSDF ensures that the artists embrace the communities they serve as the young practitioners are working together with their peers who will be their future audience.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2021

NSDF has been working with thousands of young people each year, since the Festival began in 1956 and is committed to providing a platform to present the best theatre created by young people to be seen by both their peers and industry professionals and the industry in general.

IMPACT OF COVID-19

The charity has been directly impacted by the control measures introduced around Covid-19. Our 2021 Festival (#NSDF21) was delivered entirely online due to the continued lockdown restrictions in March/April 2021. We are returning to Leicester for the 2022 Festival and have our own extensive Covid Risk Assessment, and are working with our Leicester partners to ensure the safety of our participants, and adhere to latest government guidelines.

We have been awarded all three rounds of the Cultural Recovery Grant, the first awarded to deliver the Festival in March 2021, the second awarded to support us during April – June 2021, and the third to support us through to 31st March 2022. Our ACE grant has been extended until March 2023 and we are maintaining relationships with our other sponsor and donors.

The charity has reviewed and updated its major areas of risk in relation to Covid-19. We are satisfied we remain a going concern moving forward.

ACHIEVEMENTS AND PERFORMANCE

#NSDF21 was the culmination of twelve months of profound, deliberate and purposeful change for NSDF.

The pandemic made it the most challenging year in the history of our organisation, and one of the most difficult times for young people in decades.

In order to meet the moment NSDF decided to use the crisis to rethink every part of our practice.

The problems were varied and seemingly insurmountable.

How do you create new work when the young people you serve cannot even meet?

How- during a pandemic which is seeing opportunities for the young disappear- can we expand our reach and bring people from underserved backgrounds into the NSDF family?

How can we ensure that #NSDF21 is accessible to all young people, and fully welcomes young artists who are D/deaf, disabled and neurodiverse?

NSDF exists to create new art, new artists and new communities. Yet how can we create community when the pandemic has caused us to be more atomised than at any point in recent history?

#NSDF21 was our 65th Anniversary Festival. It was a revolutionary one and a watershed moment for us. It was the most diverse, accessible and necessary festival in our history.

Here's the story of what we did and how we did it.

"...it wasn't just an opportunity to be creative but it was a chance to be heard and to feel part of a community of people when lockdown and the pandemic had taken away everything else." Annie John, Newham Sixth Form College

#NSDF21: What was it like?

NSDF also commissioned two short films made by 14 young artists. Genre-spanning and drawn from across the UK, they showed a generation escaping the pandemic with dark wit, invention and stoicism. The first described life in lockdown; the second their hopes and dreams for the life after.

#NSDF21 made one thing clear: our industry faces a moment of radical possibility. We still have gatekeepers, but the walls are falling down. We can choose to build the old ones back or we can use the freshly found common ground to make greater pasture.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2021

NSDF Associate Nima Taleghani chaired a panel asking: "Is theatre sh*t?" It was a furious and forensic exploration asking: Who really has access to our theatre buildings and our industry? How do we treat our freelancers? Is the country really going to build back better, or scrabble to reinstitute a model that wasn't working even before the crisis?

NSDF will never turn away from the power of live performance shared in a communal space, but the digital world widens access and increases opportunity. We had participants from more than 40 countries this year; more crucially, we had participants from our own country whom we would never have been able to reach without the digital revolution the pandemic has forced.

So on the last day of the Festival we launched NSDF Hub: a year-round, curated online space where young people will get their work seen. Like everything at our new NSDF, it will be free and open to all. I think there is change coming in the arts. It won't trickle down from the top; it will erupt from below. And that really will feel like spring arriving.

"NSDF has been the best thing I've ever been part of. I've heard so many different creative voices this week, and each one has been special, unique, and so needed." #NSDF21 Participant

The New NSDF

Crisis must breed innovation, and create necessary change. This was a radical year for our organisation.

We became an organisation that offers opportunity and purpose all year round.

For the first time we produced our own work and created, mentored and championed new communities.

We transformed our outreach to underserved groups, made access an organisational priority, and ensured that everything we did was free and open to all.

"...I'm blown away not just by the sheer amount that you do, but also by the high quality NSDF consistently deliver. Nowhere else do I see such an honest commitment for change in the industry, and willingness to speak very real truths." Mohammed Barber, NSDF CREATES Participant

NSDF: Free and Open to All

NSDF exists to create practical pathways into the industry for young people of every background. But too often financial concerns block these routes.

Therefore, every single thing NSDF has done this year has been free and open to all.

The Bigger Room Project, NSDF CREATES, NSDF SPOTLIGHT and every single aspect of the NSDF 21 Festival itself: all of it was free.

This commitment to removing financial barriers and in so doing welcoming a more diverse group of young people into the NSDF Family is a fundamental part of our new NSDF.

"After the Black Lives Matter movement, there was a clear agenda to explore discrimination within the industry which was unapologetically identified within the 'Is Theatre Sh*t' panel discussion. Throughout the festival within programming and the new meeting spaces for POC and D/deaf or disabled attendees, there was a clear agenda to ensure that NSDF are doing more to create a culturally diverse and accessible festival in response to the current climate." #NSDF21 Peer Review

NSDF CREATES

For the first time in our 65-year history NSDF became a production company. We did it to increase our reach and the diversity of our young artists.

For each of the 64 years of the Festival we'd been responsive: we'd send out selectors to see works applying to perform at our annual festival.

Therefore, the work we presented and the communities we fostered were formed before we got to them. So the good we can do in forming new creative communities and new ways of working is lessened.

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TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2021

This year we created new work and new communities ourselves: to allow us, after the long Covid winter, to force the spring.

This matters because the bonds formed at NSDF are lifelong. There are people in their fifties and sixties who are still working with people they met whilst young at NSDF.

NSDF CREATES will make sure those relationships are formed by people from different backgrounds and locations: making it a truly national event. You can watch a little video about NSDF CREATES here.

NSDF CREATES was made up of three component parts: NSDF LAB, NSDF Educational Partnerships and NSDF and Theatre Companies.

"With the introduction of NSDF Creates, NSDF Lab, and the NSDF Hub, it is clear that NSDF have seen their online venture as an opportunity for growth and to re-evaluate what more they can do to support and champion young theatre makers across the UK.... I believe they have developed a totally ground-breaking new formula" #NSDF21 Peer Review
"We are all so grateful and honoured to have been part of NSDF LAB and that it has truly been such a huge huge light during the last year." #NSDF21 Peer Review

NSDF CREATES for #NSDF21: The Component Parts

-NSDF Education Partnerships created 2 new pieces of work which were showcased at #NSDF21.

NSDF is committed to giving opportunities to underrepresented communities. So as part of NSDF CREATES we partnered with 2 colleges to create new work and discover new talent.

We produced *Seen*, a new piece of work created with Newham Sixth Form College. This project was mentored by NSDF Associates Debbie Korley and Ali Pidsley.

We produced *Beneath the Surface* from Big Creative Academy, a sixth form college in Walthamstow which deals with excluded young people. This project was mentored by NSDF Associates Nima Taleghani and Ray Sesay.

-NSDF LAB created 5 pieces of new work, all mentored by our industry leading Associates.

We knew that to have any chance of creating new communities that would in turn create new work for our festival we would have to start early.

So in May 2020 we began NSDF LAB.

We chose 22 brilliant young people from across the country, and began a year long period of mentored creation.

The process was led by NSDF Associates Nima Taleghani, Helen Goalen, Ali Pidsley, Sam Steiner, Anna Himali Howard.

"The whole experience of working with you...and doing this project with NSDF has given the group such a renewed sense of energy and determination and focus. They - and I am so grateful to you all for investing in us." Annie John, Newham Sixth Form College, NSDF CREATES

-NSDF and Theatre Companies

We began collaborating with leading theatre companies across the UK to create work for #NSDF21, as part of NSDF CREATES.

Our first project was 'Barrel Organ and Company.' We partnered with award winning Barrel Organ, in order to mentor an emerging theatre company to produce new work for #NSDF21. Barrel Organ co-produced the new piece and provided support, mentoring and a meaningful introduction to the theatre industry.

After working through 70 open applications, NSDF and Barrel Organ chose Think-It Theatre, who created 'Common Ground'- an intergenerational exploration- for #NSDF21.

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Our partnerships with theatre companies will continue as NSDF CREATES expands over the years to come.

"The Festival itself was so much fun and it was great to be able to connect online with such a vast amount of young companies like ourselves. At a time when networking and making connections within the industry has been turned on its head - NSDF has been a fantastic opportunity to get involved with so many other young creatives." Jules Risingham, Thunk-It Theatre, NSDF CREATES

NSDF's New Commitment to Accessibility

NSDF seeks to make theatre accessible to all, and to embed this principle in emerging theatre makers.

For #NSDF21 we ring-fenced money for access for D/deaf, disabled and neurodiverse participants. This money was spent in consultation with NSDF Associate and DadaFest Artistic Director Nickie Miles-Wildin.

We wanted to make sure not only that money was spent, but that ideas of best practise were embedded into the Festival and the working practice of a new generation of theatre makers. So each company was given a budget of £275 to cover their bespoke access requirements, and to give them a sense of responsibility in this vital work. Alongside this Nickie Miles-Wildin and Chloe Clarke ran pre-Festival workshops on all aspects of access for digital production, which were attended by participants from every company presenting work at #NSDF21.

We wish to continue this drive to ensure access. NSDF is partnering with DadaFest and Slung Low for a new project for NSDF22, where a new piece of work led by young disabled artists will form part of our ongoing NSDF CREATES Programme.

"NSDF are setting an example for young theatre makers, and even other giant organisations, on ensuring your content is accessible to all." #NSDF21 Peer Review

"So grateful for the incredible opportunities and experiences I've had with @NSDFest this year. Last night's accessibility workshop...altered and widened my entire approach to theatre making. Thank you thank you thank you. Bex Vernon, NSDF LAB Participant

"Loads of inspirational ideas for innovative ways of integrating creative access. It was so great to hear about Audio Description...have done a few access workshops before, but that area has never been covered in so much detail." Joseph Winer, Freelance Director

The Bigger Room Project

#NSDF20, our first virtual Festival, was created in just two weeks after Coronavirus Pandemic forced us to cancel our original plans.

It was an industry first and a huge success. It made us understand that an online room can be a bigger room.

So we created the Bigger Room Project: free and open to all.

In The Bigger Room we have offered year round Masterclasses from some of the most incredible figures in the UK arts, and we continue to do so.

Guests in The Bigger Room have included: Phoebe Waller-Bridge, Rosamund Pike, Vicky Jones, Kwame Kwei-Armah, Roy Williams, Indira Varma, Mike Leigh, Michael Balogun, Richard Schiff, Tamara Harvey, Francesca Moody, Morgan Lloyd Malcolm, Armando Iannucci, Joanna Scanlan, Erica Whyman and Alan Lane.

"That was a total lockdown highlight! Thank you so much for asking us and for organising these talks." Phoebe Waller-Bridge, The Bigger Room Project

NSDF X Spotlight

It was clear to us that young people were bearing the brunt of the pandemic, with opportunities to be seen, to share their

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work and to have anything to build towards taken away by successive lockdowns.

NSDF and our long term partners and friends Spotlight decided to help.

We chose 10 emerging companies and artists. We curated and mentored a season of their work, and gave them our Zoom rooms in order to present digital versions of their work. We gave each group £100 towards their expenses.

NSDF x Spotlight ran for the first three months of 2021. 10 different companies or artists. 10 separate evenings. All promoted by NSDF and Spotlight.

"...I just wanted to send an email to thank you...for yesterday and the past few weeks! I absolutely loved being able to perform...so thank you for the opportunity and for the great mentoring!" Alice Christina-Corrigan, NSDF x Spotlight

The Stage 100

NSDF were very grateful to be recognised as one of The Stage 100, for our work during this pandemic year.

This was the first time in its 65-year history NSDF was included in this list of the 100 most influential people and organisations in the UK theatre.

Here's the citation from The STAGE:

James Phillips, Kim Grant and Lizzie Melbourne
National Student Drama Festival

'NSDF was the first organisation to create a fully online festival in response to the pandemic, opening two weeks after the first lockdown with a full programme of workshops, debates and mentoring. It attracted more than 10,000 attendees from around the world. It also set up as a series of programmes to increase its reach and the diversity of the young artists as well as offer- education opportunities, masterclasses, mentoring and exposure. All of it has been open to everyone and offered free of charge.'

"The Festival as a whole felt like a call to action, to arm young theatre makers with the confidence, tools and networks they need to reflect on the current climate and change the world. Throughout shows, workshops and discussions, young people at NSDF21 we're empowered to create relevant, important work that has an impact on society, as well as recognising the power of their everyday actions to fix a broken industry." #NSDF21 Peer Review

#NSDF21 in Detail

NSDF Shows

"...it felt like everything shown was completely original and made by young people, for young people" #NSDF21 Peer Review

#NSDF21 was our 65th Annual Festival. None have been made in stranger circumstances. None have shown more clearly the resilience of young people. None have made us prouder.

These are the shows which we presented, made in the vast majority by young people who had not even met, but who overcame every obstacle to create work of originality, ambition and power:

"All performances I experienced at the online festival were of a high quality and felt totally innovative in their approach to creating digital work." #NSDF21 Peer Review

to hunt violets | juniper theatre | written by Flora Wilson Brown
Seen | Take A Breath, NewVic Sixth Form College (NSDF CREATES)
The Light Catcher | Theatron Entertainment, Pune - Maharashtra, India
This Is A Love Song | Tiny Change Theatre
Beneath the Surface | Big Creative Academy (NSDF CREATES)
Not Near Enough | Gwirvos Theatre, Falmouth University

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The SCRUBBERS Guide to Drama School | SCRUBBERS (NSDF CREATES)
HOME | Undereaves Theatre (NSDF CREATES)
Jigsaw | Pound of Flesh
Rum & Coke | Mistaken Identity Theatre (NSDF CREATES)
In A Cave, a Voice | Pembroke Players, Cambridge University
Genius | Fishbowl Theatre
Common Ground | Thunk-it Theatre and Barrel Organ (NSDF CREATES)
Vibrations | GABII (NSDF CREATES)
The Choir | by Mohammed Barber with music by Nicholas Escobar (NSDF CREATES)
You Will See Everything | Definitely Fine | written by Stella Green

"This year's Festival has been so incredibly impactful, helpful and fulfilling for us as artists and as a young company...NSDF gave us such sense of purpose and pride when we needed it most. The Festival has given us the momentum to keep going after what has been such a difficult year for everyone." Emily Hamilton, Definitely Fine, #NSDF21

NSDF Films

"Lockdown Stories" and "Where We're Going"

The pandemic has led to an explosion in digital and hybrid work, and NSDF wanted to harness and explore this moment. So we commissioned two short films, to open and close our festival.

The first, Lockdown Stories, explored the lives of young people during the pandemic.

The second, Where We're Going, looked forward to the life that we might find after the virus.

Both films were made up of three minute shorts from some of the most exceptional young people we have worked with over the last year. They were mentored and then edited into an organic whole by NSDF Associate and Filmmaker Brett Chapman.

You can watch them both here.

NSDF Workshops

#NSDF21 contained an industry spanning series of workshops and masterclasses which covered every aspect of working in the performing arts. They were led by experts and every one of them was free and open to all young people.

"I've never attended a festival such as this where the workshops span such a large scope of fields, and it truly encourages young people to simply learn something new, thus developing a cohort of rounded theatre makers. I have really experienced nothing else of this size on a digital platform that saw it so much as an exciting creative opportunity for new collaboration." #NSDF21 Peer Review

- NSDF Morning Adventures with New Adventures Gavin Eden
- Introduction to the Technical Team
- Stage Management 101
- Noises Off: Introduction to reviewing with Florence Bell and Naomi Obeng
- Combining film & theatre: The making of The Good Book with Brett Chapman
- Creative Access with Nickie Miles-Wildin and Chloë Clarke
- Lighting 101
- Sound 101
- Video 101
- The power of DYSLEXIA+ in a wordy industry (Part 1)
- Rigging 101
- Meeting space for Ethnically Diverse participants at NSDF 21
- Alexander Zeldin in conversation with Elin Schofield
- Lucy Hind in conversation with James Phillips
- Meeting space for LGBTQIA+ participants at NSDF 21
- NSDF Morning Adventures with New Adventures with Nicole Kabera

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- Flying Solo - Production by the seat of your pants!
- Level-Up Your Zoom Game
- D/deaf, Disabled and Neurodiverse Participant Meetup
- Writing and performing your own work with Yolanda Mercy
- Site-Specific and Outdoor producing with Charlie Bunker
- Set Electrics
- Story Structure with Sam Steiner
- Risk Assessments?
- Money, Money, Money – Funding Your Show
- Rory Kinnear in conversation with James Phillips
- Edinburgh Calling - Working the Fringe
- WOW - Women of the World Festival Meetup
- Eleanor Lloyd in conversation with Donna Munday
- Getting to Grips with QLab
- We Need To Talk – People are Scary
- NSDF Morning Adventures with New Adventures with Bryony Harrison
- Status, Value and Confidence with Lucy Hind
- Meet the New Myths – Same as the Old Myths with the School of Night
- Demystifying Video with Will Duke
- On Book: Getting Started as a Deputy Stage Manager
- Inspiring Creativity with Katie Posner
- Creative Criticism with Maddy Costa
- Audition Secrets with Hannah Miller, Casting Director at the RSC
- Chai @ Tapri with Thespo
- Clint Dyer in conversation with Mark Shenton
- Neil Austin and Frankie Bradshaw in Conversation
- Polly Findlay in conversation with Peter Bradley
- NSDF Morning Adventures with New Adventures with Dominic North
- How the Hell Did I End up Here?
- Get Lit: A Beginners Guide to Lighting
- Katy Brand in conversation with James Phillips
- Self-penned performance with Charlie Josephine
- Devising with The Paper Birds
- Lighting Control with Zero 88
- Dave's Acoustic Workshop
- Help, I'm Writing Something! with Chris Thorpe
- Movement on Zoom: limiting or limitless? with Elin Schofield
- Making Theatre for a Digital Audience: Where do I Start?
- Bunny Christie in conversation with Grace Smart
- NSDF Morning Adventures with New Adventures with Ross Carpenter
- Theatre: Tradition and Revolt! With Filter Theatre
- Audition Hints and Tips with Debbie Korley
- Working with Hire Companies with SLX
- Virtual Reality
- Are people laughing...or are they all on mute? (Clowning Online) with Grace Gallagher
- Introduction to Gig Theatre with Marc Graham, Middle Child
- Streamed Productions: Not Just For Lockdown
- Mixing Colour with LED with ETC
- Backstage at The... Royal Albert Hall
- Importance of Design with Grace Smart
- Chai @ Tapri with Thespo
- An Introduction to Rigging for the Entertainment Industry
- Tamsin Greig in conversation with Simon Godwin
- Phyllida Lloyd in conversation with Elin Schofield
- NSDF Morning Adventures with New Adventures with Sophia Hurdley
- Directing vs Assistant Directing with Elin Schofield
- 3D Printing for Theatre with David Farley
- Managing the Juice: Production Electrics
- Producing: Proper Job – Honest! with Chris Grady

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- Which Light is Right? with ETC
- The Immersive Audio Revolution
- Make new work from nothing! with Lucy McCormick
- The power of DYSLEXIA+ in a wordy industry: Part 2
- To Train or not to Train: Should I go to Drama School?
- When God Give You Paperwork – Click Fwd: To Company Manager
- Josh O'Connor in conversation with Andy Apollo
- In Conversation with Dick Straker
- NSDF Morning Adventures with New Adventures with Jamie McDonald
- Self-Employment: A Beginner's Guide
- Follow-me (remote follow spot control, it's the future!) with Ben Linwood
- Creating Immediate response political theatre with Nadia Emam
- Site Visits for Touring Theatre with Curve Theatre
- How to get your first job in theatre producing with Donna Munday
- Playing The Game With Your Own Rules: Staying true to yourself in the industry with Nima Taleghani and Angus Imrie
- Verbatim Bootcamp with LUNG
- Chai @ Tapri with Thespo
- Daniel Bailey in conversation with Ray Sesay
- Lucy Briers in conversation with Giles Terera

Interested in Acting?

Josh O'Connor, Tamsin Greig, Giles Terera, Rory Kinnear, Debbie Korley, Ray Sesay, Nima Taleghani, Angus Imrie, Lucy Briers and others all offered workshops and masterclasses.

Interested in Producing?

President of SOLT UK Eleanor Lloyd and Freelance Exec Producer Donna Munday. Site Specific and Outdoor Producing with Charlie Bunker. A special daily series of Producing 101 sessions for our Management Team.

Interested in technical theatre or working backstage?

An extensive programme of technical workshops spanning Sound, Video, Lighting, Stage Management, Rigging. Masterclasses with industry leaders such as Gareth Fry and Dick Straker. Panel Discussions and workshops with our technical sponsors SLX, Blackout, Zero 88, ETC and others.

Interested in Design?

Join multi-award winning Designer Bunny Christie and Grace Smart in conversation. Lighting Designer Neil Austin and Frankie Bradshaw. Or 3D printing with David Farley.

Interested in Writing?

Choose from Yolanda Mercy, Lucy McCormick, Charlie Josephine, Chris Thorpe, Sam Steiner. Create Immediate response political theatre with Nadia Emam. Or Verbatim theatre with LUNG.

Interested in Directing?

Phyllida Lloyd, Clint Dyer (National Theatre), Simon Godwin, Alexander Zeldin, Polly Findlay, Daniel Bailey (The Bush) all offered Masterclasses in Directing. Creating work over Zoom? We've got that covered too.

NSDF Panel Discussions

"The programming of panel discussions such as 'Is Theatre Sh*t?' and 'Leadership in the Arts' undoubtedly demonstrated challenge, innovation and risk-taking." #NSDF21 Peer Review

Genuine discussion in a public space is at the heart of NSDF's work.

For #NSDF21 we produced two special panels.

Is Theatre Sh*t?

And how do we make it better?

Chaired by Nima Taleghani with Ray Sesay, Debbie Korley, Grace Smart and Abbi Greenland

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Leadership in the Arts

What are the keys to Leadership in the Arts and what are the useful pathways and pitfalls? Are we well led, and how can we do better?

Chaired by Nickie Miles-Wildin with Katie Posner, Tarek Iskander and Alan Lane.

Our panels were about vital issues, featured industry leading speakers and produced fierce debate which continued on social media long after the session had ended.

"Phenomenal panel at @NSDFest just now. So great to hear so many people speaking so openly about how fed up they are with the way the theatre industry operates. A real call to action. If there are more conversations like this then we want to be part of them!" #NSDF21 Participant

In fact our panel on Leadership in the Arts attracted national press attention, with an article in The Stage devoted to it. Read their thoughts on the event here.

NOISES OFF: our Festival Magazine

"The Noises Off magazine curated by NSDF continues to be one of the most distinctive, exciting Festival attributes." #NSDF21 Peer Review

Over the week, the Noises Off Team published rolling content online covering interviews, workshop reviews, opinion pieces, memes and everything in between.

They published online versions of the Festival Magazine. They ran daily sessions and drop ins, and special workshops on Criticism including

- Noises Off: Introduction to reviewing with Florence Bell and Naomi Obeng
- Creative Criticism with Maddy Costa

On the penultimate evening of the festival NOFF invited participants to NOFF, Paper, Scissors - making our Festival zine, where they made a special zine edition of the magazine which was published overnight to coincide with the final day of #NSDF21.

You can read everything from NOFF here.

"Been thinking about this, and the impact that NSDF has both on my own programming and on the wider industry. There is a case to be made that @noffmag is truly one of the UK's most influential theatre publications over the last few decades." David Byrne, Artistic & Executive Director New Diorama Theatre

NSDF Buddy System

NSDF exists to create new art, new artists and new communities. The Festival and our year round work is designed to bring new people from every background into our industry. But it's often tough to have the confidence to join something new, especially if you are attending alone, as so many did in this pandemic year.

NSDF instituted a buddy system so all solo participants at the Festival had the opportunity to join an initial small scale meeting session, mentored by one of our Associates, where they could meet their contemporaries and forge relationships.

Alongside this we ran a series of bespoke mentoring sessions, led by our Associates, to offer expert advice and support to young theatre makers.

NSDF Evening Events

Even during the most difficult times we still need to have fun. #NSDF21 presented a series of evening events to allow people to connect, enjoy themselves and present pieces of work made during the week.

- The NSDF Quiz

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- NSDF Open Mic Night
- NOFF, Paper, Scissors (Zine Making Evening)
- DJ Afterparty with Will Jackson

"I just wanted to express my gratitude to you, the NSDF team that was present for the open mic, and the entire force at NSDF. As a young artist, yesterday was very encouraging and has given me the confidence to perform more, without thinking too much about it.

Thank you for all the warmth, kindness, and the opportunity to give artists a space to express and portray their work. It was such a joy not only to present my work but also to experience so many different unique pieces from across the globe."
Tanuvie Joe, #NSDF21 Participant

#NSDF21 Statistics

97% of participants rated workshops as Excellent or Very Good.

95% of participants rated technical workshops as Excellent or Very Good.

89% of participants rated masterclasses as Excellent or Very Good.

83% of participants rated performances as Excellent or Very Good.

94% of participants rated panel discussions as Excellent or Very Good.

85% of participants rated evening events as Excellent or Very Good.

89% of participants rated meet ups as Excellent or Very Good.

80% of participants rated Noises Off as Excellent or Very Good.

93% of participants rated the overall experience of the Festival as Excellent or Very Good.

Total Attendances	7,102
Participants	1,023
Attendees	1,193
Total People	2,216

16	Shows
17	Masterclasses
18	Events
36	Workshops
42	Technical Workshops
6	Management Team Workshops

"I have watched so many masterclasses this week thanks to @NSDFest. I have picked up so much great advice from so many industry professionals which I will use and hold on to now to improve and develop my career!" #NSDF21 Participant

#NSDF21 Patron and Alumni

NSDF was thrilled to welcome NSDF Alumni Stephen Fry as a Festival Patron, and as Patron of our brand new Alumni Supporters Scheme.

Our Alumni Scheme aims to bring the NSDF family, grown over 65 years, closer together. It hopes to ensure we can continue to grow that family for many years to come.

The aim of this scheme is simple: For NSDF to remain free and open to all, as it was at #NSDF21

Removing this financial barrier means we can help more people, from different backgrounds.

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If NSDF is free then it is accessible to talent wherever that talent comes from.

If it is free, young people from vastly different backgrounds who would normally never meet will meet. And learn and make things together.

You can watch Stephen's message, and read more about our Alumni Supporters Scheme here.

"I'm really honoured to be a Patron... I hope you get as much out of NSDF as I did." Stephen Fry

#NSDF21 Partners

NSDF is incredibly proud of its industry partners.

We continued our fruitful relationship with Curve in Leicester, where the festival will return in 2022.

New Adventures

At #NSDF21 we partnered with Matthew Bourne's New Adventures to create "NSDF Morning Adventures with New Adventures".

This was daily morning session morning movement class led by the company dance artists. Each session was based around iconic productions from New Adventures: a playful, invigorating movement warm up flowing into creative exploration of choreography and devising, inspired by the storytelling narrative style of Matthew Bourne Productions.

Thespo

NSDF is a national organisation, but we also believe in creating and strengthening ties between young artists internationally.

For #NSDF21 we partnered with Thespo, the leading Indian youth theatre festival. We showcased a new piece of work from young Indian Theatre makers: The Light Catcher, an account of a female photographer's search for beauty all over the world.

Alongside this we ran 'Chai at Tapri': a virtual hangout for young emerging artists. A melting pot of cultures, the Tapri was a safe space to chat about all things theatre, to meet new people and share stories.

We were thrilled that we were joined by over 300 attendees from India during #NSDF21, creating new international relationships.

"Absolutely loved The Light Catcher by Theatron Entertainment at @NSDFest. Beautifully crafted and impeccably performed. Digital theatre is just great for connecting with theatre groups right across the world. This is what the festival is all about!" #NSDF21 Participant

NSDF: The Future

NSDF HUB

On the last day of #NSDF21 we launched a new initiative, NSDF HUB. A national, year round, curated online space for young people to get their work seen.

There's one simple truth about starting out in this industry. It's unbelievably tough to get seen. The pandemic has made it harder. NSDF HUB is free and open to all 16-25 year olds. We will curate, mentor and digitally showcase new work from young artists and companies, and help to publicise and connect them.

What is the NSDF HUB?

- If you want your work seen by an Artistic Director but you can't persuade them to travel, this will be a place for you.
- If you have a work in progress piece that you want to present in order to find other young artists to collaborate with, this will be a place for you.

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- If you've pioneered a new form of digital hybrid work that you want to share, this will be a place for you.
- If you've made something you know matters, that you love and you want to get out there, this will be a place for you.

Every part of NSDF HUB will be free, and it will be free to anyone to watch. The young artists will own their work. All we want is to give people the chance to see it. It's a free Netflix for emerging theatre artists.

We have received our first applications. NSDF HUB will open in June 2021.

NSDF CREATES for 2022

NSDF CREATES will again be the driving force of our work for 2022.

We will continue to create new communities of artists from across the country, to foster relationships with schools and colleges traditionally badly served by our industry, and make access a focus of our work.

NSDF will again be making new work in the NSDF LAB, mentored by industry leading professionals, and which will be presented at NSDF22.

We will be again creating new work via our NSDF Education Partnerships: creating mentored work from underserved communities.

Our commitment to access and to D/deaf, disabled and neurodiverse theatre makers will be a focus of NSDF CREATES for 2022: we will be co-producing a new piece with DadaFest, supported by Slung Low. This work will be led by young D/deaf, disabled and neurodiverse artists.

In September we will start a new project aimed at bringing a new generation of young producers into the post pandemic industry, mentored by NSDF Associates Joanna Resnick, Gabby Vautier and Kim Grant. After a bespoke programme of learning, our plan is that these young producers will then work with projects in our NSDF CREATES portfolio, using the skills they have learnt and then guiding them to the Festival itself in 2022.

NSDF EMERGE

NSDF is committed to creating lasting opportunity and genuine legacy.

It would be easy to welcome people into our family for a short period, declare victory and then move onto the next group.

But this would be a poor legacy.

So we have started NSDF EMERGE: supporting companies who have come through NSDF with money and mentorship as they move forward into the industry.

These five companies and projects are part of NSDF EMERGE after #NSDF21:

- BCA and the Company of Beneath the Surface
- Newham College and the Company of Seen.
- Hetty Hodgeson, who will be working with Thespo to create a new Anglo-Indian piece.
- Definitely Fine, creators of You Will See Everything.
- Mistaken Identity, creators of Rum and Coke.

Ambassadors

NSDF is committed to honouring the 'National' in its title, to reflecting the diversity of the country and to creating a space for people from every background.

Our Regional Ambassadors Programme allows us to spread the word of the Festival and its opportunities to new

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2021

communities, and we have expanded the initiative to include Northern Ireland.

For NSDF 22 our Regional Ambassadors will be:

Northern Ireland Caitlin M Kearns
North Joanna Resnick
North-East Marc Graham
North-West Nicola Miles-Wildin

South East Nima Taleghani
South West Gabby Vautier
Wales Catherine Paskell
Scotland Abbi Ferguson

NSDF: Our Principles

Last year NSDF sought to set down the principles which govern its work. As with any long journey we know we're not yet near our destination. As with any list it's not exhaustive. And as with all difficult hopes we know we will fail as often as we succeed. But we will try.

Everything we have done in creating the new NSDF and preparing #NSDF21 has come from these principles.

- **NSDF is a national organisation.**

We are committed to honouring the 'National' in our title, in every sense of the word. We want a Festival where people from backgrounds that never meet, do meet. We want to encourage the next generation of emerging young artists, critics, producers, technicians, administrators and audience members to come together with people from very different backgrounds and from across the whole country; to learn from each other, to discuss, debate, collaborate and, for one week, to step beyond their particular understanding of the world. NSDF believes in diversity and seeks to represent the UK as a whole.

- **NSDF is a practical organisation.**

The primary purpose of NSDF is to make things: whether it is a festival, a show, a magazine article or the beginnings of a lifelong working partnership. NSDF is ferociously practical: and all its staff share this aim, and have the genuine industry experience to fulfil this ethos. NSDF exists to share knowledge gained from the practical art of doing. Whilst NSDF is committed to programming debates and discussions of the highest order, these events exist to allow us to make more, with greater skill and knowledge.

- **NSDF is the link between young people and the real world of making things.**

NSDF seeks to offer a real world, practical place to learn and grow. Our staff will always be drawn from the best and brightest of the theatre industry.

- **NSDF believes in building new artistic communities.**

NSDF believes that if you bring together groups of people with good intent you can change the world. It is the continual aspiration of NSDF to help build and renew the full range of the theatre community: performers, writers, directors, producers, critics, off stage professionals and perhaps most vitally the audience of the future.

- **NSDF wants to build life-long communities.**

The key strength of NSDF is in the long term bonds it makes. A week at NSDF can change your life. NSDF facilitates collaborations which can endure decades. NSDF wants young people to meet their peers from every part of the country and to forge lifelong collaborations. Alongside this NSDF is immensely proud that people who started as students at the Festival are now Board Members. It is an organisation which seeks to build lifelong relationships, and to maintain them with our alumni.

- **NSDF believes anyone can have a voice, on any subject.**

NSDF believes imagination is a supremely important and a moral act, and that the chance to seek to express yourself is one which must be available to everybody regardless of any aspect of their background.

- **NSDF is sustainable.**

NSDF was founded in 1956, and is committed to sound management and the financial sustainability that will allow it to continue for another seventy years. Alongside this NSDF believes in a sustainable environmental future for our industry and our planet.

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TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2021

- NSDF aspires to be necessary.

It is necessary that there is a place where young people can come together to imagine and to think and to argue and to make things. It is necessary that we do not forget that art makes our world comprehensible and bearable and that it improves everything it touches. It is necessary that more experienced generations come together to pass on their knowledge. It was always necessary. But it's doubly necessary now: when cuts to the arts and to arts education have limited possibilities for so many, when every institution we thought we could rely on seems somehow to have failed, we must still continue not just to endure but to hope.

- NSDF is kind.

NSDF is a place where what should happen, does happen. Not just in the making of work but in every aspect of how we work and cooperate together. NSDF seeks to be a place of usefulness, generosity and decency. If we have a resource that you need and we can help, then we always will.

"What an EXTRAORDINARY week that was. A massive, inclusive, joyous celebration of student work pulled together expertly...A staggering achievement which gives me goose pimples every time I think of it. It was a privilege to be involved - thank you for having me." Sean Linnen, Director

NSDF Thank Yous

NSDF would be impossible without the generosity of our friends, funders and partners.

We could not have produced NSDF without our amazing long term sponsors: The Sunday Times and Arts Council England.

Similarly vital are our brilliant partners in Leicester: Curve (run by the wonderful Chris Stafford and Nikolai Foster) and the Mayor, Sir Peter Soulsby. We look forward to re-joining them in the three dimensional world.

Arts Council England
Here For Culture
The Sunday Times
Society of London Theatre through the Theatre Development Trust
SLX
Blackout
Spotlight
Paines Plough
Slung Low
Curve
Leicester City Council
Andrew Lloyd Webber Foundation
The Mackintosh Foundation
The Martin Bowley Charitable Trust
The Ashley Family Foundation
Noel Coward Foundation
The Garrick Charitable Trust
The D'Oyly Carte Charitable Trust
Good CRM
New Adventures
Barrel Organ
Shedinburgh
Zero 88
ETC

NSDF Credits

NSDF 65th Anniversary Festival Patron
Stephen Fry

Patrons

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

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TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2021

Sir Alan Ayckbourn
Meera Syal CBE

President
Pat Wolfe

Board of Trustees
Anthony Alderson
Daniel Brodie
Emma Kendall
Donna Munday
Sarah Nicholson (Chair)
Mark Shenton
Yasmin Hafesji

Staff
James Phillips - Director
Kim Grant - Executive Director
Lizzie Melbourne - General Manager
Graeme Nixon - Technical Director
Ellie Fitz-Gerald - Coordinator
Brett Chapman - Digital Producer

Technical Workshop
Coordinators
Lucy Jenkins
Jasmin Davies

Creative Access Consultants
Nickie Miles-Wildin
Chloë Clarke

NSDF CREATES
Ali Pidsley
Anna Himali Howard
Debbie Korley
Elin Schofield
Gabby Vautier
Helen Goalen
Nima Taleghani
Ray Sesay
Sam Steiner
Barrel Organ
Ali Pidlsey
Ellie Claughton
Rosie Gray

Associates
Abbi Greenland
Ali Pidsley
Anna Himali Howard
Brett Chapman
Chris Thorpe
Debbie Korley
Elin Schofield
Gabby Vautier
Grace Smart
Helen Goalen
Jennifer Tang

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

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TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2021

Joanna Resnick
Lucy Ellinson
Marc Graham
Nadia Emam
Nickie Miles-Wildin
Nima Taleghani
Olivia Vinall
Peter Bradley
Psyche Stott
Ray Sesay
Roy Alexander-Weise
Sam Steiner
Sean Linnen
Tinuke Craig

Technical Team

Adam Wileman
Ali Stringer
David Butler
David Kett
Iain Orr
Jasmin Davies
Jake Rowe
Jack Simpson
Lucy Jenkins
Rowan Read
Sam House

Management Team

Alexander Cohen
Brad Mell
Danni Watmore
Emily Hamilton
Emily Prior
Emily Wilkinson
Erin Waks
Gabbie Sills
Hana Kohout
Jade Parkin
Katie Blackwell
Lilian Race
Lucy Donald
Malwina Rog
Megan Stephens
Misha Mah
Nancy Case
Natalie Chan
Nicole Henson
Olivia Swain
Pippa Le Grand
Saxon Mudge

Noises Off Editors

Naomi Obeng
Florence Bell

Noises Off Journalists

Anna Mahtani
Beth Edwards

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

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TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2021

Elisha Pearce
Emma Robinson
Estibaliz Bragado
Issy Flower
Katie Kirkpatrick
Lydia Kendall-McDougall
Mark Smith
Rosie Thackery
Sam Ross
Shamsa Kiwanuka

Noises Off Photographer
Beatrice Debney

Noises Off Designer
Robin Wilde

Programme Design
Laura Brannagan - laurabdesign.co.uk

NSDF would like to offer immense thanks to:

Anushka Ghose
Barrel Organ
Big Creative Academy
Everyone at Curve
Falmouth University
Kate Morley
New Adventures
New VIc Sixth Form College
Everyone at Paines Plough
Srishti Ray
Everyone at Slung Low
Spotlight
Tamara Harvey
Thespo
Zosh Skowronska

FINANCIAL REVIEW

The company made a surplus on unrestricted reserves during the year of £9,036. Unrestricted funds brought forward were £47,448 which means that unrestricted funds of £56,484 are being carried forward at the balance sheet date.

Restricted funds brought forward were £2,028. There was an equal amount of in-year restricted income & expenditure, which means that unrestricted funds of £2,028 are being carried forward at the balance sheet date.

Regarding overall financial monitoring, our Executive Director continues to oversee the finances, and generating the management account reporting for the company, having worked in theatre finance for over a decade. The General Manager maintains the day-to-day accounting and processing, and reports to the Executive Director. All the financial systems at NSDF provide checks and balances and an appropriate audit trail, while maintaining a high level of accuracy and efficiency. All budgets are supervised, and invoices signed off by the Executive Director before being actioned or paid. All Board-level financial papers are first checked by and discussed with the Finance Committee, before they are then reported to the Board on a quarterly basis.

Reserves policy

The Trustees have established a policy whereby the unrestricted funds not committed or invested in tangible fixed assets (the 'free reserves') held by the charity should be between 3 and 6 months of the operational resources expended.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the

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TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2021

charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.


GOING CONCERN

The trustees have a reasonable expectation that the charity has adequate resources to continue operational existence for the foreseeable future. For this reason, the trustees continue to adopt the going concern basis of accounting in preparing the annual financial statements.

SMALL COMPANY EXEMPTIONS

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.

This report, incorporating the Strategic report was approved by the Board of Trustees and signed on their behalf by:

DocuSigned by:
 20-May-2022
.....0741C85F8270460.....
Sarah Nicholson
(Chair of Trustees)

**THE NATIONAL STUDENT DRAMA
FESTIVAL LTD**
(A company limited by guarantee)

MENZIES
BRIGHTER THINKING

INDEPENDENT EXAMINER'S REPORT

Independent examiner's report to the Trustees of The National Student Drama Festival Ltd ('the Company')

I report to the charity Trustees on my examination of the accounts of the Company for the year ended 30 September 2021.

Responsibilities and basis of report

As the Trustees of the Company (and its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the Company's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

This report is made solely to the Company's Trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. My work has been undertaken so that I might state to the Company's Trustees those matters I am required to state to them in an Independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the Company and the Company's Trustees as a body, for my work or for this report.

Signed:

DocuSigned by:
Janice Matthews
834F24DE92A4471...

Janice Matthews FCA

Dated: 07-Jun-2022

Menzies LLP
Centrum House
36 Station Road
Egham
Surrey
TW20 9LF

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

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STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 30 SEPTEMBER 2021

	Note	Restricted funds 2021 £	Unrestricted funds 2021 £	Total funds 2021 £	Total funds 2020 £
Income from:					
Donations and legacies:	2				
Grants		129,500	-	129,500	121,933
Other donations and legacies		3,931	53,858	57,789	16,955
Charitable activities	3	-	-	-	7,155
Other trading activities	4	-	32,000	32,000	30,000
Investments	5	-	7	7	29
Total income		133,431	85,865	219,296	176,072
Expenditure on:					
Charitable activities	6	133,431	76,829	210,260	165,534
Total expenditure		133,431	76,829	210,260	165,534
Net movement in funds		-	9,036	9,036	10,538
Reconciliation of funds:					
Total funds brought forward		2,028	47,448	49,476	38,938
Net movement in funds		-	9,036	9,036	10,538
Total funds carried forward		2,028	56,484	58,512	49,476

The Statement of financial activities includes all gains and losses recognised in the year.

The notes on pages 24 to 35 form part of these financial statements.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD
(A company limited by guarantee)
REGISTERED NUMBER: 03103602

BALANCE SHEET
AS AT 30 SEPTEMBER 2021

	Note	2021 £	2020 £
Fixed assets			
Tangible assets	11	2,461	3,771
		<u>2,461</u>	<u>3,771</u>
Current assets			
Debtors	12	10,226	2,769
Cash at bank and in hand		58,814	57,490
		<u>69,040</u>	<u>60,259</u>
Creditors: amounts falling due within one year	13	(12,989)	(14,554)
Net current assets		<u>56,051</u>	<u>45,705</u>
Total assets less current liabilities		<u>58,512</u>	<u>49,476</u>
Total net assets		<u><u>58,512</u></u>	<u><u>49,476</u></u>
Charity funds			
Restricted funds	14	2,028	2,028
Unrestricted funds	14	56,484	47,448
Total funds		<u><u>58,512</u></u>	<u><u>49,476</u></u>

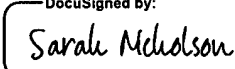
The Company was entitled to exemption from audit under section 477 of the Companies Act 2006.

The members have not required the company to obtain an audit for the year in question in accordance with section 476 of Companies Act 2006.

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small companies regime.

The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:

DocuSigned by:

 Sarah Nicholson
 Chair
 Date: 20-May-2022

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2021

1. Accounting policies

1.1 Basis of preparation of financial statements

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The National Student Drama Festival Ltd meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

1.2 Company status

The National Student Drama Festival Limited is a private company limited by guarantee. The members of the company are the Trustees named on page 1. In the event of the company being wound up, the liability in respect of the guarantee is limited to £1 per member of the company.

1.3 Income

All income is recognised once the Company has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Donations and legacies

Grants, legacies and donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- When donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods.

- When donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met

Charitable activities

Theatre income is included in incoming resources in the period in which the relevant activity takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

Donated services and facilities

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market, a corresponding amount is then recognised in expenditure in the period of receipt.

Investment income

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2021

1. Accounting policies (continued)

1.4 Expenditure

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

Costs of raising funds

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

Charitable activities

Production costs - costs incurred in the production and running of productions toured in the year.

Support costs

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support are wholly attributable to theatre production costs.

Governance costs

Costs associated with the constitutional and statutory requirements of the charity.

Expenditure on charitable activities is incurred on directly undertaking the activities which further the Company's objectives, as well as any associated support costs.

1.5 Going concern

The Coronavirus pandemic is creating significant uncertainty and the charity is not immune to this although, at this stage, it is not possible to reliably forecast what the long term impact of this may be. The Trustees are confident, however, that the charity will be able to see through the current uncertainty as income streams have not been affected by Covid-19 as they are taking action to control costs where appropriate and will continue to monitor the position carefully. Given the uncertainties that exist, the Trustees believe these actions should enable the charity to continue in operational existence. Therefore, it is the Trustees opinion that the going concern basis of preparation of the accounts continues to be appropriate.

1.6 Turnover

Turnover comprises revenue recognised by the company in respect of goods and services supplied during the year, exclusive of Value Added Tax and trade discounts.

1.7 Tangible fixed assets and depreciation

Tangible fixed assets costing £1,000 or more are capitalised.

A review for impairment of a fixed asset is carried out if events or changes in circumstances indicate that the carrying value of any fixed asset may not be recoverable. Shortfalls between the carrying value of fixed assets and their recoverable amounts are recognised as impairments. Impairment losses are recognised in the Statement of financial activities incorporating income and expenditure account.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2021

1. Accounting policies (continued)

1.7 Tangible fixed assets and depreciation (continued)

Depreciation is charged so as to allocate the cost of tangible fixed assets less their residual value over their estimated useful lives, .

Depreciation is provided on the following bases:

Fixtures, fittings and equipment	- 25% straight line
Production equipment	- 10% straight line

1.8 Liabilities and provisions

Liabilities are recognised when there is an obligation at the Balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably.

Liabilities are recognised at the amount that the Company anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised in the Statement of financial activities as a finance cost.

1.9 Financial instruments

The Company only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

1.10 Pensions

The Company operates a defined contribution pension scheme and the pension charge represents the amounts payable by the Company to the fund in respect of the year.

1.11 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Company and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Company for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2021

2. Income from donations and legacies

	Restricted funds 2021 £	Unrestricted funds 2021 £	Total funds 2021 £	Total funds 2020 £
Donations				
Donations	3,931	1,275	5,206	4,955
In kind donations	-	-	-	12,000
Grants				
Arts Council England	85,000	45,083	130,083	51,333
Society of London Theatre - through the Theatre Development Trust	25,000	-	25,000	25,000
The Foyle Foundation	-	-	-	15,000
The Eranda Rothschild Foundation	-	-	-	10,000
Mackintosh Foundation	-	5,000	5,000	-
Martin Bowley Charitable Trust	-	2,500	2,500	5,100
Andrew Lloyd Webber Foundation	5,000	-	5,000	5,000
The D'Oyly Carte Charitable Trust	3,500	-	3,500	4,000
Ashley Family Foundation	5,000	-	5,000	3,000
Noel Coward Foundation	3,000	-	3,000	2,500
Garrick Charitable Trust	3,000	-	3,000	1,000
Total donations and grants	133,431	53,858	187,289	138,888
Total 2021	133,431	53,858	187,289	138,888
<i>Total 2020</i>	<i>77,501</i>	<i>61,387</i>	<i>138,888</i>	

3. Income from charitable activities

	Unrestricted funds 2021 £	Total funds 2021 £	Total funds 2020 £
Festival entry fees	-	-	7,155
<i>Total 2020</i>	<i>7,155</i>	<i>7,155</i>	

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2021

4. Income from other trading activities

Income from non charitable trading activities

	Unrestricted funds 2021 £	Total funds 2021 £	Total funds 2020 £
Sponsorship - News International	30,000	30,000	30,000
Other sponsorship	2,000	2,000	-
	<u>32,000</u>	<u>32,000</u>	<u>30,000</u>
<i>Total 2020</i>	<u>30,000</u>	<u>30,000</u>	

5. Investment income

	Unrestricted funds 2021 £	Total funds 2021 £	Total funds 2020 £
Investment income	7	7	29
	<u>7</u>	<u>7</u>	<u>29</u>
<i>Total 2020</i>	<u>29</u>	<u>29</u>	

6. Analysis of expenditure by activities

	Activities undertaken directly 2021 £	Support costs 2021 £	Total funds 2021 £	Total funds 2020 £
Festival and support costs	66,496	71,666	138,162	165,534
Other Non-Festival Costs	72,098	-	72,098	-
	<u>138,594</u>	<u>71,666</u>	<u>210,260</u>	<u>165,534</u>
<i>Total 2020</i>	<u>81,621</u>	<u>83,913</u>	<u>165,534</u>	

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2021

6. Analysis of expenditure by activities (continued)

Analysis of direct costs

	Total funds 2021 £	<i>Total funds 2020 £</i>
Depreciation	1,311	1,957
Festival expenses	65,185	79,664
Other Non-festival Costs	72,098	-
	138,594	<i>81,621</i>

Analysis of support costs

	Activities 2021 £	Total funds 2021 £	<i>Total funds 2020 £</i>
Staff costs	34,861	34,861	24,534
Director's Fees and expenses	28,218	28,218	37,563
In kind donations - office space/overheads	-	-	12,000
Staff recruitment	750	750	-
Office costs	331	331	865
Professional and other fees	1,713	1,713	1,911
Bank charges	92	92	90
Board costs	-	-	1,133
Independent examination	2,950	2,950	2,950
IT support and website management	2,751	2,751	2,867
	71,666	71,666	<i>83,913</i>
<i>Total 2020</i>	83,913	83,913	

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2021

7. Analysis of festival costs

	2021 £	2020 £
Creative / other fees	26,571	44,369
Venue hire / security	-	350
Creative travel / subsistence / accommodation	11,833	8,214
Publicity / promotion	18,045	15,890
Insurances	2,021	1,978
Other costs	6,715	8,863
	<u>65,185</u>	<u>79,664</u>

8. Independent examiner's remuneration

The independent examiner's remuneration amounts to an independent examiner fee of £1,500 (2020 - £1,500), and accountancy services of £1,450 (2020 - £1,450).

9. Staff costs

	2021 £	2020 £
Wages and salaries	34,103	24,000
Contribution to defined contribution pension schemes	758	534
	<u>34,861</u>	<u>24,534</u>

The average number of persons employed by the Company during the year was as follows:

	2021 No.	2020 No.
	<u>1</u>	<u>1</u>

No employee received remuneration amounting to more than £60,000 in either year.

10. Trustees' remuneration and expenses

During the year, no Trustees received any remuneration or other benefits (2020 - £NIL).

During the year ended 30 September 2021, no Trustee expenses have been incurred (2020 - £NIL).

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2021

11. Tangible fixed assets

	Fixtures and fittings £	Production equipment £	Total £
Cost or valuation			
At 1 October 2020	6,187	4,355	10,542
At 30 September 2021	<u>6,187</u>	<u>4,355</u>	<u>10,542</u>
Depreciation			
At 1 October 2020	4,812	1,959	6,771
Charge for the year	875	435	1,310
At 30 September 2021	<u>5,687</u>	<u>2,394</u>	<u>8,081</u>
Net book value			
At 30 September 2021	<u>500</u>	<u>1,961</u>	<u>2,461</u>
At 30 September 2020	<u>1,375</u>	<u>2,396</u>	<u>3,771</u>

12. Debtors

	2021 £	2020 £
Due within one year		
Other debtors	141	2,769
Prepayments and accrued income	10,085	-
	<u>10,226</u>	<u>2,769</u>

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2021

13. Creditors: Amounts falling due within one year

	2021 £	2020 £
Other taxation and social security	719	473
Accruals and deferred income	12,270	14,081
	<u>12,989</u>	<u>14,554</u>
	2021 £	2020 £
Deferred income at 1 October 2020	1,093	3,536
Resources deferred during the year	-	1,093
Amounts released from previous periods	(1,093)	(3,536)
Deferred income at 30 September 2021	<u>-</u>	<u>1,093</u>

Deferred income relates to Sponsorship and Festival income received in advance.

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2021

14. Statement of funds

Statement of funds - current year

	Balance at 1 October 2020 £	Income £	Expenditure £	Balance at 30 September 2021 £
Unrestricted funds				
General Funds - all funds	47,448	85,865	(76,829)	56,484
	<u>47,448</u>	<u>85,865</u>	<u>(76,829)</u>	<u>56,484</u>
	Balance at 1 October 2020 £	Income £	Expenditure £	Balance at 30 September 2021 £
Restricted funds				
Bursaries	2,028	-	-	2,028
Virtual Festival Donations	-	2,005	(2,005)	-
Other restricted funds	-	131,426	(131,426)	-
	<u>2,028</u>	<u>133,431</u>	<u>(133,431)</u>	<u>2,028</u>
Total of funds	<u><u>49,476</u></u>	<u><u>219,296</u></u>	<u><u>(210,260)</u></u>	<u><u>58,512</u></u>

Bursaries

Received to finance bursaries and contribute towards travel and living expenses.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2021

14. Statement of funds (continued)

Statement of funds - prior year

	<i>Balance at 1 October 2019 £</i>	<i>Income £</i>	<i>Expenditure £</i>	<i>Balance at 30 September 2020 £</i>
Unrestricted funds				
General funds	37,986	98,571	(89,109)	47,448
Restricted funds				
Bursaries	952	1,076	-	2,028
Virtual Festival Donations	-	2,236	(2,236)	-
In kind donations	-	12,000	(12,000)	-
Other restricted funds	-	62,189	(62,189)	-
	<u>952</u>	<u>77,501</u>	<u>(76,425)</u>	<u>2,028</u>
Total of funds	<u><u>38,938</u></u>	<u><u>77,501</u></u>	<u><u>(165,534)</u></u>	<u><u>49,476</u></u>

15. Summary of funds

Summary of funds - current year

	<i>Balance at 1 October 2020 £</i>	<i>Income £</i>	<i>Expenditure £</i>	<i>Balance at 30 September 2021 £</i>
General funds	47,448	85,865	(76,829)	56,484
Restricted funds	2,028	133,431	(133,431)	2,028
	<u>49,476</u>	<u>219,296</u>	<u>(210,260)</u>	<u>58,512</u>

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2021

15. Summary of funds (continued)

Summary of funds - prior year

	<i>Balance at 1 October 2019 £</i>	<i>Income £</i>	<i>Expenditure £</i>	<i>Balance at 30 September 2020 £</i>
General funds	37,986	98,571	(89,109)	47,448
Restricted funds	952	77,501	(76,425)	2,028
	<u>38,938</u>	<u>176,072</u>	<u>(165,534)</u>	<u>49,476</u>

16. Analysis of net assets between funds

Analysis of net assets between funds - current year

	<i>Restricted funds 2021 £</i>	<i>Unrestricted funds 2021 £</i>	<i>Total funds 2021 £</i>
Tangible fixed assets	-	2,461	2,461
Current assets	2,028	67,012	69,040
Creditors due within one year	-	(12,989)	(12,989)
Total	<u>2,028</u>	<u>56,484</u>	<u>58,512</u>

Analysis of net assets between funds - prior year

	<i>Restricted funds 2020 £</i>	<i>Unrestricted funds 2020 £</i>	<i>Total funds 2020 £</i>
Tangible fixed assets	-	3,771	3,771
Current assets	2,028	58,231	60,259
Creditors due within one year	-	(14,554)	(14,554)
Total	<u>2,028</u>	<u>47,448</u>	<u>49,476</u>

17. Related party transactions

During the year the company had no related transactions that required disclosure.

THE NATIONAL STUDENT DRAMA FESTIVAL LIMITED

England & Wales - Charity number 1054121

Accounts

Company registration number: 03103602
Charity number: 1054121

FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30
SEPTEMBER 2020

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REFERENCE AND ADMINISTRATIVE DETAILS OF THE COMPANY, ITS TRUSTEES AND ADVISERS FOR THE YEAR ENDED 30 SEPTEMBER 2020

Trustees	Anthony Alderson Daniel Brodie (appointed 19 February 2020) Tamara Harvey Emma Kendall (appointed 25 October 2019) Donna Munday Sarah Nicholson, Chair Dr Nick Phillips (resigned 22 September 2020) Mark Shenton Glen Walford (resigned 22 September 2020)
Company registered number	03103602
Charity registered number	1054121
Registered office	Paines Plough Offices 2nd Floor 10 Leake Street London United Kingdom SE1 7NN
Company secretary	Donna Munday (appointed 11 April 2020) Sarah Nicholson (resigned 11 April 2020)
Chief executive officer	James Phillips
Accountants	Menzies LLP Chartered Accountants Centrum House 36 Station Road Egham Surrey TW20 9LF
Bankers	Lloyds TSB 47 High Street Brentwood Essex CM14 4RN
Independent Examiner	Malcolm Lucas FCA DChA Menzies LLP Centrum House 36 Station Road Egham, Surrey TW20 9LF

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

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TRUSTEES' REPORT

FOR THE YEAR ENDED 30 SEPTEMBER 2020

The Trustees present their annual report together with the financial statements of the charity for the year ended 30 September 2020, which are also prepared to meet the requirements for a directors' report and accounts for Companies House purposes.

The reference and administrative details set out on page 1 form part of this report. The financial statements comply with the Charity Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

PRINCIPAL ACTIVITY

The principal activity of the company continues to be the promotion and advancement for public benefit (in particular 16 to 25 year old students and young people) of knowledge, skills and education in the arts. NSDF identifies and nurtures exceptional theatre made by young people and identifies and nurtures talented individuals aged 16 to 25. We are a bridge between ambition and the world of work. The Festival is annual in the spring of each year.

STRUCTURE, GOVERNANCE AND MANAGEMENT

The NSDF Director/CEO is part time, with an Executive Director, also part time providing business support, both contracted. The NSDF General Manager is a full time employee who works to the Director.

A freelance Technical Director and Coordinator and a team of Associates work as necessary throughout the year. Additional freelance Technical Advisors work at the Festival under the leadership of the Technical Director. All report to the Director.

CONSTITUTION

The company is a private company limited by guarantee registered in England and Wales, incorporated under the Companies Act and its governing document is its Memorandum and Articles of Association.

DIRECTORS AND TRUSTEES

The directors of the charitable company ("the charity") are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees.

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

As set out in the articles of association the number of trustees shall not be less than 2. The trustees may by ordinary resolution appoint a person who is willing to act as a trustee. All new appointments shall hold office until the next annual meeting, one third of the trustees who are subject to retirement by rotation shall retire from office if willing to act, be subject to reappointment.

MAJOR RISKS

The Trustees maintain a Risk Register of current and potential risks to which the company is exposed. The Risk Register is reviewed annually and includes a strategy and action plan for risk avoidance and/or mitigation.

OBJECTIVES AND ACTIVITIES FOR THE PUBLIC BENEFIT

In shaping our objectives for the year and planning our activities, the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

NSDF celebrates, promotes and produces the work of young and emerging artists throughout the year.

NSDF is an innovative, unique and wide-reaching youth arts charity, which consistently bridges the gap between young people and the professional world. NSDF ensures that the artists embrace the communities they serve as the young practitioners are working together with their peers who will be their future audience.

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TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2020

NSDF has been working with thousands of young people each year, since the Festival began in 1956 and is committed to providing a platform to present the best theatre created by young people to be seen by both their peers and industry professionals and the industry in general.

IMPACT OF COVID-19

The charity has been directly impacted by the control measures introduced around Covid-19. Our physical Festival planned for April 2020 had to be cancelled due to the lockdown restrictions. However, we transformed our Festival on-line and are currently planning next year's Festival following stage 4 of the Government's five-stage "road map" for the return of theatres, concert halls and other performing arts venues.

We are in discussions with our Festival partners to discuss when they are able to reopen. We have recently been awarded a Cultural Recovery Grant to deliver the Festival in March 2021, our ACE grant has been extended until March 2023 and we are maintaining relationships with our other sponsor and donors.

The charity has reviewed and updated its major areas of risk in relation to Covid-19. We are satisfied we remain a going concern moving forward.

ACHIEVEMENTS AND PERFORMANCE

NSDF is a unique and precious thing, a charity that has helped generations of talented young people of all backgrounds find their home within the arts. The Mission of NSDF is simple but vital: to empower and inspire young talent and ambition, to teach skills, to help launch careers and build the audience of tomorrow. For one week, in one chosen city, the best student drama of the year is presented to an audience of students, professionals and public and alongside this the festival runs around 100 workshops led by some of the most talented professionals in the British Theatre. There are discussions, debates and masterclasses. Talent is spotted and coached and lives get changed. You get to be part of something.

"Every time NSDF leaves me wanting to make theatre. This year was no different, even if it was virtual." NSDF20 Survey

NSDF20 was a paradox: two weeks before we were scheduled to open we were forced by the pandemic to cancel our Festival.

The next day we decided we would put the entire Festival online, and that we would make it free to all and available to everyone.

In just two weeks we learnt all the skills necessary to present a full online Festival.

NSDF20 became one of the most successful, innovative and vital festivals in the 64 year history of the organisation, and was an inspirational event and example for our industry.

We feel it will mark a significant step forward in the practice and purpose of NSDF.

Here's what we did, how we did it and why it worked...

Tracy Brabin MP @TracyBrabin

What a wonderful response to the crisis. Being part of the National Student Drama Festival as a young student gave me confidence and contacts. @NSDFest is going online for free with some brilliant folk sharing their skills.

NIKOLAI FOSTER @NikolaiFoster

Huge congratulations to @MrJPhill & his incredible @NSDFest team, for drawing this festival together & moving it online. We're thrilled to be involved and proud to be supporting you all.

Here's NSDF Director James Phillips with what it was like...

"But does anyone know where Mark Ravenhill actually is?"

"Not fully."

"But we presume he's in his house, right?"

"Well even playwrights are on lockdown: so he must be in his house."

It's the first afternoon of NSDF20 and we're temporarily unaware of the location of a headline act. At this moment, all at

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TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2020

once, I'm on Zoom, Facebook Live and a WhatsApp conference call. Via an iPhone, MacBook and iPad (NB. Other device manufacturers are available.)

Despite this proliferation of technology, a stubborn fact remains: not a Ravenhill in sight. And the Mark Ravenhill workshop goes live in 7 minutes. It's like running a live national TV network. Except that two weeks ago you'd never even been in a television studio.

Two weeks before this sticky moment I'd cancelled NSDF, the iconic theatre Festival which had run uninterrupted since 1956. The day after that my great collaborator Alan Lane, of Slung Low, had offered a pot of money that would have been a Festival prize. And that generosity had set us on the path to reversing the original decision and producing NSDF fully, but with everything online. Same dates as the original Festival. And everything offered for free. If that was the Act One 'spur-to-action' then now we've reached Act Three of the drama and we're smack in the midst of the consequent crisis: hunting for Ravenhill on a variety of devices, the clock tick-tocking away.

We start to wonder what Act Five might bring.

NSDF is a unique and precious thing, a charity that has helped generations of talented young people of all backgrounds find their home within the arts. In essence the idea of NSDF has always been simple, and little changed over the decades. For one week, in one chosen city the best student drama of the year is presented to an audience of students, professionals and punters and alongside this the Festival runs around 100 workshops led by some of the most talented professionals in the British Theatre. There are discussions, debates and masterclasses. Talent is spotted and coached and lives get changed. You get to be part of something. This year it was all slightly different, in delivery if not in scope or ambition.

Eventually we do find Mark Ravenhill, who's cucumber cool, sporting an Errol Flynn moustache and like the pro he is consequently smashes his workshop. Two weeks have passed from decision to delivery. At that initial point no one on my team had ever even heard of Zoom. Once the decision is made we've got two choices: present something smaller and somewhat apologetic, or gamble and programme a Festival of genuine scale and work out how we will deliver it as we go along, hoping we have time to solve the inevitable and unforeseeable problems as we move towards opening. We decide to gamble. Tick tock.

We programme bespoke mentoring sessions with industry experts and technical workshops for our trainee technical team. The young editors of our Festival magazine - Naomi Obeng and Florence Bell - throw out everything they had planned and work up entirely new material which they will publish online throughout the week. There'll be evening events too. We'll open with a new piece commissioned with partners Paines Plough and performed by its writer Naomi Obeng, a short play about her home town. This will be followed up by a subsequent night where young people perform pieces about where they are from and which they've written during the week: we're a national organisation trying to illustrate the whole nation. There'll be a scratch night of new work hosted by actor and poet Nima Taleghani, and a virtual pub ("The Webchester") organised by our student management team. Alan Lane and Slung Low come up with an event of characteristic, joyous madness: an entirely new, non-derivative Game Show (one not at all related to 90s TV) called "You CAN Bet" which will feature live phone ins. And prizes. And general mayhem.

And alongside this there's the all day, every day, central part of the week: 32 workshops from industry leading figures covering every aspect of the theatre. We will deliver everything simultaneously on Facebook Live and Zoom. And everything will be free, and anyone can watch. Dreadful as it is, the crisis offers possibilities. Almost everybody in our industry is suddenly available, and keen to be part of something that's actually happening and that is useful. So Emma Rice, Laura Wade and Mark Ravenhill are quickly added to our line-up of workshop leaders.

Can't lie: two weeks to turn a real world Festival into a virtual one presents challenges. But there were also opportunities unique to NSDF. First thing is that we're small, and so we can be nimble. NSDF is a tiny organisation which delivers an outside punch: but because we're small we could make immediate decisions and repurpose things rapidly. When the asteroid hits it's easier to survive if you're a little creature. Second thing is that we were first (and these two facts are not unrelated). Because no one had really done anything like this we got to set some of the ground rules, and people were kind to us as we made up the form. Most importantly is that although NSDF is small it has a staggering resource of talent to call on: the organisation is old and has collected kind friends continuously down the years since 1956. Our core team - Lizzie Melbourne, Zosh Skowronska and Kim Grant - are magnificent, continually inventive and relentless in focus. They taught themselves, hour by hour, the new and necessary skills to make an online festival a reality.

Even online, there was a spirit of necessary anarchy: that quality that really makes a Festival a Festival. Chris Thorpe and Lucy Ellinson created a Quiz Night, which involved (for Lucy) a bewildering array of costume changes and for Chris a psychedelic round where he was superimposed on various backgrounds from around the globe: poster-man for our new

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TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2020

nowhere-and-yet-everywhere Festival. Slung Low's 'You CAN Bet' sparks its own narratives. Actual real life Matthew Kelly has gotten wind of our game show, and sends a video message in, gleefully claiming that Alan Lane of Leeds has lifted the concept from his own 1990s Game Show. We cut his video with footage from our version and put it straight out onto our social media channels in the form of a spoof joint public statement: "NSDF will make no further comment at this time".

In the end Act Five of our Drama is a Panel Discussion on the Future of the Industry after Corona. We programme panelists from the breadth of the industry, with differing backgrounds and differing hopes for the future. The first trap of the internet must be swerved: don't seal yourself in a room with people who all agree with you, or with each other. The session is knotty, inspiring and offers no easy answers. That seems a fair reflection of where we are.

It turns out an Online Room can be a bigger room, a more inclusive room, a room full of varied inspiration. NSDF20 proved our organisation is a properly national one, with participants and workshop leaders drawn from every part of the UK. But people joined us not just from this country but from across the world. We had participants from Ireland, Italy, Spain, India, Sri Lanka and the USA. At this moment, when Corona has forced us all to sit separate, there is a hunger for connection. 7,970 people were part of the Festival during the week. And now, a few days later and with more viewers accessing our recorded content, that number has already risen to over 10,000.

When I took over NSDF - during a period of some turbulence - I tried to think of a simple phrase that summed up what a festival like this could do. We chose: "Be Part of Something".

That's what a piece of art is, an invitation to step into a conversation that has been going on for thousands of years. An invitation that says: you too have something to contribute. And when a Festival works, it works because it is that invitation, exponentially.

That's what our industry can do, what we must do and what we will do again with deeper knowledge and with a fresh capacity to innovate when we finally step free of our current confines.

#NSDF20: in the press:

"We took the National Student Drama Festival Online - and welcomed in the world"
The Sunday Times, Sunday 19th April 2020

"How Drama Schools adapted to the age of social distancing"
The Guardian, Friday 17th April 2020

"When NSDF went online"
National Campaign for the Arts, Friday 24th April 2020

Paines Plough @painesplough

Big shout out to @NSDFest and @SlungLow for keeping this vital festival going against all odds. It's going to be a brilliant week.

ITC @itc_arts

In these challenging times we continue to be inspired by the energy, courage & generosity of our ITC community. Our 1st ITC Community Blog is by @NSDFest on their upcoming virtual festival.

holewhat @holewhattheatre

See what our pals @NSDFest have in store for you in this most unusual of Easters. We probably wouldn't be a company without @NSDFest, and the support they offer early career artists really is amazing and should be especially applauded in these mad, mad times. #BePartofSomething

SLX Hire & Events @SLXmedia

As a long time supporter of @NSDFest, we're so pleased to see the team are finding their way to host this event. The (virtual) show must go on!

Chris Stafford @CJStafford01

Although it's not as planned, the show must go onLINE and @NSDFest 2020 launches tomorrow. Congrats @MrJPhill and team for making this all happen.

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TRUSTEES' REPORT (CONTINUED) FOR THE YEAR ENDED 30 SEPTEMBER 2020

artsdepot @artsdepot

If you want tasty theatre content, wonderful workshops, and to be part of a larger community this week, @NSDFest are streaming their online workshops for free!

Douglas Rintoul @douglasrintoul

Ahh..huge love to one of my favourite organisations @NSDFest who's managed to get their inspiring festival online. Take a look!

Prasanna Puwanarajah @PrasannaBanana

Really great line up at @NSDFest today. Top speakers, get a brew on and dial in.

Theatre 503 @theatre503

The mighty @NSDFest starts today, so much to see and be a part of #NSDF20

Unity Theatre @unitytheatre

What a cracking line-up for today's @NSDFest. We recommend checking out some of these free sessions over Facebook today. You'll be in great company looking at their programme #NSDF20

#NSDF20: says thank you

NSDF would be impossible without the generosity of our friends, funders and partners.

The online Festival we presented would not have happened without the support of Slung Low and Create Balance.

We could not have produced NSDF without our amazing long term sponsor: The Sunday Times and our continued NPO funding from Arts Council England.

Our plans for the original NSDF20 would have been unthinkable without SLX, Blackout and all our other sponsors, supporters and funders. Similarly vital are our brilliant partners in Leicester: Curve (run by the wonderful Chris Stafford and Nikolai Foster) and the Mayor, Sir Peter Soulsby.

We look forward to re-joining them in the three dimensional world for NSDF21: the 65th Anniversary Festival.

#NSDF20: an inspiration and an industry first

Gabby Vautier @gabbyvautier

I am so proud of everyone @NSDFest for pulling this together so quickly. Inspiring. An amazing online festival happening now until next week. Spread the word.

Tim Crowther @TimCr0wther

I mean - this is just bloody brilliant isn't it?!?! Creative...innovative...positive...collaborative...basically a lot of '-ives' Go @NSDFest and everyone else- dine out!!!

Jackie Elliman @JackiElli

I so love how enterprising our @itc_arts sector is! Good luck with #NSDF20 @NSDFest this looks brilliant.

“We took the National Student Drama Festival online — and welcomed in the world” James Phillips, The Sunday Times, April 19th 2020.

“Any show you ever make there are moments you realise that it's actually connected with an audience and a moment in time. Two days into #NSDF20 we realise that it's working: people are joining workshops not just from across the UK but the world: participants from Ireland, Italy, Spain, India, Sri Lanka and the USA.”

“NSDF20 was the first major national organisation to respond to the Coronavirus calamity by reconfiguring its work and going fully online.

From the cancellation of the original Festival to the opening of the Virtual NSDF only two weeks passed.

The speed of this turnaround and the immense reach, diversity and success of the Festival has ensured that NSDF has become a resource for other organisations that seek to do similar things.

Among others NSDF has already offered free advice and support to the Almeida, Clean Break, the Edinburgh Fringe, WOW Festival and the leading Drama School in New Zealand.

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TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2020

We created a virtual Festival that still felt like a Festival, something that had its own narrative and integrity. Most important we made something that contained the single, vital ingredient that separates our industry from others: liveness. Every event happened at a certain time and for a certain period of time. Like theatre, it mattered that you were there. And we are thrilled that so many thousands were.

With the festival finished we're getting emails from as far away as New Zealand asking how we did it. I keep quiet that I still don't understand the voodoo magic of Zoom. But I'll tell you the actual secret: every day someone stepped forward to offer a little parcel of usefulness. An hour of time, an offer to mentor, a piece of expertise. Initially, individually, these little offerings don't seem much. But you place them on top of each other and there's a structure, one collaboratively built: a staircase up and out and away.

An online room can be a bigger room. Art, when it works, achieves a simple good beyond the complicated things critics dissect: it makes us feel less alone. That's something useful too."

#NSDF20: what we made

35 Workshops and Masterclasses
9 Technical Theatre Chats
33 Mentoring Sessions
8 Evening Events
1 Closing Discussion

Reaching an overall total of 10,070 people.

Online Workshops and Masterclasses

At NSDF 20 we presented workshops, free to all, which covered the entire expanse of the theatre industry.

Including leading figures as Emma Rice, Winsome Pinnock, Mark Ravenhill and Laura Wade, the workshops were watched across the globe.

The Full Workshop Programme:

- **Devising New Work with RashDash** Helen Goalen, RashDash
- **Writing a Musical - What I learned from adapting 'The Boy in The Dress'** Mark Ravenhill
- **Theatre of the Indian Streets** Sudhanva Deshpande, Thespo
- **Producing - Proper Job, honest** Chris Grady, Royal Conservatoire of Scotland
- **Inclusive Working** Nickie Miles-Wildin, GRAEAE
- **Career Diversity: Making it to retirement** Prasanna Puwanarajah, Donmar Warehouse
- **Immersive theatre in performance** Michael Lambourne
- **Bringing words to life** David Judge
- **Noises Off: An Introduction to Theatre Criticism** Florence Bell and Naomi Obeng
- **Verbatim Bootcamp** Helen Monks and Matt Woodhead, LUNG
- **The Collaboration between Writer and Director** Tamara Harvey, Theatr Clwyd, and Laura Wade
- **Self-Penned Performance** Charlotte Josephine
- **No training? No agent? Doing it anyway** Lucy Ellinson
- **How to get your first job in Producing** Donna Munday

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TRUSTEES' REPORT (CONTINUED) FOR THE YEAR ENDED 30 SEPTEMBER 2020

- **Acting for Screen Q&A** Joanna Scanlan
- **Audition Secrets** Hannah Miller, RSC
- **Write a Scene** April DeAngelis
- **Connecting the Producer with the Production Practicalities** Graeme Nixon
- **Directing in the Roundabout** Stef O'Driscoll, Paines Plough
- **Story Structure** Sam Steiner
- **Directing Q&A with Nikolai Foster** Nikolai Foster, Curve
- **On the Road with Paines Plough: Touring Theatre** Jo Langdon, Paines Plough
- **Playing The Game With Your Own Rules: Staying true to yourself in the industry** Nima Taleghani and Angus Imrie
- **#ExecutiveRealness** Rozzy Knox, Middle Child
- **Directing Q&A with Emma Rice** Emma Rice, Wild Children
- **Moves and More** Lucy Hind
- **Noises Off: A Manifesto for Theatre Criticism** Florence Bell and Naomi Obeng
- **Arts Council Funding** David Byrne, New Diorama
- **An Introduction to Inclusivity and Accessibility in Theatre** Daniella Finch and Phillippe Cato, Paines Plough
- **Demystifying the Audition Monologue** Emily Oulton, Curve
- **Storytelling through Movement** Paul Smethurst | New Adventures
- **In Conversation with Kully Thiarai and Mike Alfreds** Kully Thiarai and Mike Alfreds
- **Writing Trauma (without traumatising the audience)** Winsome Pinnock
- **A Theatre Producers guide to what to do when your world falls apart** Gabby Vautier

Michael Lambourne @LarryLambourne

Running a workshop from an office! That's a new one for me, but a superb chance to discuss #immersive theatre with @NSDFest. A terrific Q&A that made me think about my own process and what I can share with others. Amazing that we could still do this in these challenging times.

Nickie Miles-Wildin @knockback78

My first Webinar for @NSDFest chatting inclusive working, access and our work @graeae - a fab afternoon

LUNG @LungTheatre

We had an amazing morning with @NSDFest and our #VerbatimBootcamp A huge thank you to the brilliant team keeping the festival going and everyone who joined. You are all amazing. Such a privilege to be joined by the next generation of theatre makers.

Rebecca @beccamcgreedy

Just over half way through a week's worth of online workshops with @NSDFest and I'm already buzzing with ideas to write and create, all while feeling especially encouraged and motivated by the fantastic creatives running workshops! #NSDF20

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TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2020

NSDF 20 Survey

"Thank you so much for this experience. It has inspired, motivated and changed me and I am so grateful for the opportunity. To think you put all that together in two weeks is ridiculous and please be assured that all of us participating are so grateful to have had these workshops and this week to learn and develop our craft, by unexpected means!"

Isaiah @isaiahhzaih

@winsome_pinnock just gave one of the most informative writing workshops that I have ever been able to bear witness to. Like, honestly tysm to @NSDFest for organising this

Online Technical Theatre Chats

A series of discussions and workshops lead by the NSDF Technical Team and other industry professionals.

"Stage Management" with Jasmine Davies and Iain Orr

A guide to the core principles of stage management including the different team set ups, kits lists, example paperwork and the opportunity to ask questions. Stationery at the ready!

"Lighting" with Adam Wileman, Jake Rowe and Mel Wells

Working with companies, getting started with design, working within a budget, making the most of your fixtures.

"Sound" with Ali Stringer, Lucy Jenkins and Dave Butler

From sound design to specifying the correct system for the task. How to respond to a show's audio needs without compromising on fidelity.

"Video and Projection" with Dave Butler and Rowan Read

Introduction to the role of production video department, the process of creating a video design and basic use of video software and hardware.

"Rigging" with Sam House and David Kett

Make sure it goes up and stays up, intro to rigging fundamentals, safe working and codes of practice.

"Edinburgh Fringe" with Sam House and Jack Simpson

What is it and how do you become a part of the wacky, sleep deprived world of Fringe.

"Equality in Technical Theatre" with Lucy Jenkins, Jas Davies, Iain Orr, Rowan Read, Mel Wells

Always a hot topic and so important to keep talking about - everyone welcome!

"Talking to Hire Companies" with SLX and Lucy Jenkins

How to start a conversation, where to begin, how to get the most out of it and critically how to ask for a bigger discount.

"Careers" with Graeme Nixon, David Kett and SLX

Looking for a bit of guidance or just interested in what the world of technical theatre has to offer, come and have a chat.

Online Mentoring

We were determined that none of the young people who were scheduled to join us at the Festival would lose one of the great opportunities that NSDF offers: our system of bespoke mentoring that can change your life.

Every single person who was scheduled to join us as part of the NSDF Company was offered a mentoring session with a leading Industry Professional, who was an expert in their chosen field.

In addition to this, we offered mentoring sessions to those who were scheduled to join us as part of the NSDF Management Team.

142 young people benefited from this mentoring scheme, all of which was entirely free.

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TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2020

Emma Baggott @Spectatoreab

Today I am going 'back to work' in a small but hopefully meaningful way for both myself and the theatre makers who I will be chatting to. Feels like a big step after having everything cancelled 2 weeks ago. Exciting and a little terrifying. Thank you so much @NSDFest.

The Mentors

Abbi Greenland is one third of physical theatre company RashDash. She is an NSDF alumna, having made and performed 'Strict Machine' and 'Never Enough' while a student at The University Of Hull.

Ali Pidsley is a Director and Theatre-maker from Yorkshire. He is a co-founder of Barrel Organ who came through NSDF in 2014. As a Director, Ali's credits include 'NOTHING' and 'Some People Talk About Violence' with Barrel Organ, 'A Girl in School Uniform (Walks into a Bar)' by Lulu Razcka at the New Diorama and 'Blasted' by Sarah Kane at Styx. Organ, 'A Girl in School Uniform (Walks into a Bar)' by Lulu Razcka at the New Diorama and 'Blasted' by Sarah Kane at Styx.

Chris Thorpe is a writer and theatre-maker from Manchester. He has ongoing collaborations with Rachel Chavkin 'Confirmation/Status', Rachel Bagshaw 'The Shape of the Pain', and Lucy Ellinson 'Torycore'. As a playwright he's most recently worked with The Royal Court, The Unicorn and the Royal Exchange. He is an Associate Artist at Manchester Royal Exchange and with Third Angel.

Daphne Alexander was born in Cyprus and trained at Oxford university and LAMDA. On TV she played regular character Nadia Talianos on BBC's 'Casualty' (2006-8), Sara in 'House of Saddam' (HBO/BBC), Gabrielle in 'Dream Team' (Sky One) and Janita in 'The Amazing Mrs Pritchard' (BBC). Film work includes Connie in Polanski's film 'The Ghost Writer', Thalia in 'Born To Be Murdered' by Luca Guadagnino, Theresa in 'The Fourth Kind' (Universal Pictures) and more recently the lead role in Greek language film 'Siege' on Liperti Street which won the Audience award and the International Critics Award at Thessaloniki Film Festival 2019.

David Farley has designed sets and costumes for Theatre and Opera throughout the UK, Europe, U.S.A and Asia. He is proud to be an Associate Designer for Slung Low.

Debbie Korley is an Actor/Practitioner & Mentor. She recently appeared in Chris Thorpe's adaptation of 'Beowulf' at The Unicorn Theatre, Christopher Green's Offie Nominated production of 'Prurience' and the Hampstead Theatre's Production of 'Acceptance'.

Donna Munday is a freelance Executive Producer. Her most recent productions include 'What's New Pussycat?' (Leeds Playhouse), 'Prince of Egypt' and 'Death of a Salesman' (both West End). She was Executive Producer for Sonia Friedman Productions; Director of Theatre Production for Working Title Films, and CEO of Sheffield Theatres and Royal & Derngate Theatres. Donna first attended NSDF91 whilst at Lancaster University, she won the Sunday Times Student Drama Critic Award for her political articles.

Elin Schofield is a Director, Movement Director and Facilitator. She is the co-founder and company director of award-winning company & NSDF-Alumni, Footprint Theatre. She has directed work at theatres including: Sheffield Theatres, Theatre503, Camden People's Theatre, New Diorama, Royal Exchange and HOME. She has assistant directed work for companies including: Sheffield Theatres, Paines Plough, Slung Low and Freckle Productions.

Emma Baggott is a theatre director and teacher. She trained at Goldsmiths and at the Young Vic. She has worked extensively as an assistant and associate director and directed her own work. Emma's work reflects current discourse. She believes she has a responsibility to contribute to the world she inhabits and address the state of society she occupies.

Helen Goalen is Theatre Maker/performer and a founder member of RashDash.

Joanna Resnick is the Producer of Slung Low. She oversees all of the company's productions and leads the team in the management of The Holbeck and the Cultural Community College.

Lucy Ellinson is an actor, maker and mentor in devised/ experimental performance, queer and new writing. An associate with Third Angel, Deaf&Hearing Ensemble and Forest Fringe; Lucy also teaches and makes political/participatory contemporary performance investigating community, austerity and protest. 'Run Sister Run' (Paines Plough), 'TopGirls' (NT), 'Macbeth' (Royal Exchange), 'Grounded' (Gate), 'World Factory' (Metis Arts), 'A Midsummer Night's Dream' (RSC), #TORYCORE

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TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2020

Marc Graham is an actor and co-founder of Middle Child Theatre. He is an NSDF alumni, having performed with RashDash while at Hull University. Recent Theatre includes: 'A Very Expensive Poison' (The Old Vic) 'All We Ever Wanted Was Everything' by Middle Child (Paines Plough Roundabout/The Bush Theatre) 'Brighton Rock' (UK Tour) 'Flood' by Slung Low (Hull City Of Culture 2017)

Nima Taleghani was born and brought up in North London and is an NSDF13 & NSDF14 alumni. He studied English Literature at Warwick University, which culminated in submitting a fifteen minute 'Othello Rap' for his Shakespeare exam. He then went on to study An MA in English at UCL. He has a PhD in getting out of trouble. Currently, he is performing in 'Cyrano De Bergerac' at the Playhouse Theatre in the West End, transferring to New York in the Spring.

Peter Bradley is a freelance theatre director. He was the Associate Director for SlungLow, on their year-long epic - 'Flood' by James Phillips - for Hull City of Culture 2017. He was a Resident Director on the RSC's Summer 2018 Season, where he most recently directed 'What I Found In The River' by Nima Taleghani. Last year he also worked as a Performance Director on 'Taxi Tales' - a TV production by Tamasha Theatre for BBC Performance Live. In 2013 in was awarded the RSC Buzz Goodbody Director's Award for his production of 'Jerusalem'.

Sam Steiner is a playwright and screenwriter from Manchester. Sam's theatre work includes 'Lemons Lemons Lemons Lemons Lemons' (Walrus), 'Kanye The First' (Hightide), 'You Stupid Darkness!' (Paines Plough/Theatre Royal Plymouth) and 'A Table Tennis Play' (Walrus). He is currently under commission at the Almeida and developing projects for TV and film with Castlefield and Sunny March.

Sarah Nicholson's first NSDF was in 1994. She works to support improving wellbeing in organisations and on productions. Sarah has worked as Executive Director of the Orange Tree Theatre; General Manager at Sheffield Theatres; Literary Manager at the Donmar Warehouse and held numerous roles at the National Theatre over twenty years. Sarah's also a trustee of the Gate Theatre, London.

Sean Linnen a director from Manchester. He was previously Trainee Artistic Director at Sheffield Theatres and Paines Plough, and Resident Assistant Director at the Donmar Warehouse. He's currently Associate Director on '4000 Miles' at the Old Vic and is directing the UK tour of 'Quiz' by James Graham this Autumn. He's an Open Door tutor, patron of COMMON and NSDF Selector.

Evening Events

A Festival isn't a Festival without fun, and the chance to meet and connect with other participants.

Despite the restrictions of the virtual world #NSDF20 was no different. We made an online pub, available to our participants: "The Webchester".

Alongside this we programmed evening events where young people could present work, meet and also have fun.

Paines Plough and Curve Theatre present COME TO WHERE I'M FROM: LEICESTER

Since 2010 more than 160 playwrights from across the UK have written plays about the places that shaped them. Together these plays make up a theatrical tapestry of the nation – a playwrights' guide to Great Britain. Hosted by Paines Plough Joint Artistic Director Charlotte Bennett, this Saturday night Naomi Obeng will be performing a piece that she has written about the place she calls home.

Slung Low present GAME SHOW NIGHT: YOU CAN BET

An evening of digital daring, team work and ingenuity YOU CAN BET is a game show for all to play. Hosted by Slung Low live from The Holbeck. Teams guess if a randomly selected audience champion will complete each round of mental agility, physical stuntery and down right daftness.

NSDF OPEN MIC NIGHT

Join us for a night of celebrating new talent from where you are. We're excited to bring you NSDF's classic Open Mic Night - Virtual Edition. Whether you're showing off an existing skill or performing for the very first time, grab that microphone (a hairbrush will do) and let's go live together.

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TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2020

THE NSDF QUIZ

He's no Gary Lineker, but he'll do. It's our very own Quiz team master Chris Thorpe bringing the legendary NSDF Quiz to wherever you are. Join us at the Lap and Top and get ready to flaunt that totally random and utterly useless general knowledge.

Paines Plough Presents COME TO WHERE I'M FROM: SCRATCH

Following on from Naomi Obeng's performance on Saturday night, Paines Plough invite NSDF participants to write their own mini plays about their home town. Hosted by Charlotte Bennett, 5 writers will be selected to perform their submissions at COME TO WHERE I'M FROM: SCRATCH on Thursday evening.

"The festival being on this year has opened my eyes to a new level of access in theatre. I have attended workshops I would have been too nervous to join in person and as such have learnt so much more than I could have imagined.

The extra evening events have been an amazing way to meet new people despite us all living so far away. I've felt very connected this week and will be sure to see some people again in person one day. NSDF remains an experience I treasure and I really hope to stay close to the festival for a long time."

NSDF20 Survey

Closing Panel Discussion

Rebooting our Industry After the Shutdown

When the world starts again what sort of industry do we want to see? What can we make better, what can we change?

A Panel Discussion chaired by Chris Thorpe with Charlotte Bennett, Alan Lane, Nikolai Foster, Chris Stafford, Nickie Miles-Wildin, Travis Alabanza and Kully Thiarai.

Charlotte Bennett @charrbennett

Thank you @NSDFest for a brilliant virtual festival! Inspired and encouraged by fellow panelists tonight and their thoughts and their thoughts on the future and what it will all mean.

Prema @PremaMehta

Thanks @NSDFest for access to this honest conversation. Rebooting our industry, and how we use this opportunity to re-set and adapt current models is all I have been thinking about this week. No doubt this convo is to continue over coming months. Thank you to all involved.

#NSDF20: noises off magazine

Over the week, the Noises Off Team published rolling content online covering interviews, workshop reviews, opinion pieces, memes and everything in between.

They created an **Online Issue** with the intention to record what it's like to be a student, an early-career maker or critic during the Covid-19 lockdown.

They also created an **Online Zine** for anyone to print out at home.

The Noises Off Editors, Florence Bell and Naomi Obeng also facilitated two workshops during the week that were free and available for anyone to attend:

- **An Introduction to Theatre Criticism**
- **A Manifesto for Theatre Criticism**

The conversation continues with young people from all over the country regularly submitting articles to the Noises Off webpage.

#NSDF20: partner organisations

NSDF20 is blessed in its partner organisations, and our Festival has been growing such vital relationships with great success in recent years.

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TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2020

Paines Plough

NSDF is a national organisation, and so a national touring company committed to new work like Paines Plough is a wonderful and perfect partner.

Paines Plough and NSDF, in association with Curve, commissioned a new piece of work from Midlands based Playwright Naomi Obeng. Taken from Paines Plough's "Come to Where I'm From" strand of work, the piece examined Naomi's home town and prompted a second evening event where young people from across the country wrote and performed their own new plays live on Facebook and Zoom. You can watch Naomi's performance on our Facebook page.

Slung Low

#NSDF20 would have been impossible without the generosity of Slung Low. Their donation of the small pot of money for the Holbeck Cup - a special NSDF Award - began the process of making NSDF an online festival.

But that wasn't all.

Slung Low also presented 'You CAN Bet' an entirely new and non-derivative game show, which we broadcast live on the Sunday of Festival week. An evening of madcap daring do and fun, the success of that performance has led to 'You CAN Bet' being performed since NSDF on alternate Sundays: a little legacy of the fun of the festival.

#NSDF20: patron Gary Lineker

NSDF is committed to diversity and to honouring the word 'national' in our title, to reaching out to people of all backgrounds from across the country.

This year we've adopted new routes to do this.

So we were thrilled when Gary Lineker, England legend and big theatre fan, agreed to be our Patron.

He recorded a special interview with playwright Simon Stephens about theatre and sport: which allowed us to reach out to people who might not necessarily think the arts is for them. Five thousand people watched that video in the first few days of its release.

#NSDF20: statistics

For #NSDF20 we ran a total of 85 live events, reaching **10,070** people in total.

During the month of the Festival we reached **1,010** new followers on our social media channels (581+ Facebook and 429+ Twitter) and our Audience Engagement count across both channels reached a total of **29,948** (7150+ Facebook and 22,798+ Twitter).

In a survey conducted with 224 participants:

96% rated the quality of #NSDF20 as Very Good or Good

96% rated the whole experience of #NSDF20 as Very Good or Good

98% would recommend #NSDF to a friend

Based on our survey respondents, **29%** of our #NSDF20 audience identified as **BAME**, **8%** identified as **D/deaf or disabled** and **65%** identified as **Female**.

#NSDF20: bursaries

Before the cancellation of the original Festival in Leicester, we had given out **95 hardship** bursaries covering the cost of tickets for those who otherwise would not be able to attend.

We had also given out **122 Festival Team bursaries** covering the cost of tickets for all those participating in our Management Team, Technical Team and Noises Off Writers Team, our week-long work experience for offstage careers.

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TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2020

In total this came to **£20,260 in bursaries** for #NSDF20.

"Thank you, NSDF, and everyone involved for making my week stimulating, inspiring, and less lonely. You've helped myself and many others learn and feel less scared about being involved in what is now a struggling industry. You've made us be brave. I've written things as exercises in workshops, as pieces for Noises Off, and I even turned my webcam on in a workshop. You've helped us do things that at the beginning of the week felt impossible. Just like the usual festival does. The experience isn't the same without the shows and being in person. But it wouldn't even come close without the dedicated team of people pushing and encouraging everyone taking part. So thank you, for still being there and doing that. You're the best."

NSDF20 Survey

"Thank you so much for running the festival online. I was devastated when NSDF was cancelled as it was the first in a long line of things, especially being a final year uni student, but hearing it was to be moved online cheered me up immensely. It's been a wonderful and inspiring experience and has given me a sense of purpose this week and I'm really hoping to return in person next year."

NSDF20 Survey

"My first time being part of this and I loved it. I really hope that there will be something in the future to experience this in person as I wish I could've met everyone in real life. Of course that is not possible right now and I think the NSDF team did a great job of the online fest!"

NSDF20 Survey

"I am in awe at the way the NSDF reacted to the COVID-19 crisis. And like so many of us sincerely hope that some of the lessons learnt will stay with us and that in future the reach an impact of future festivals can be greatly enhanced. It is too important to be a secret! I've never been to NSDF before and I have had such a great week. Learnt so much about my craft, fellow theatre makers and done so much networking. The festival has provided me with some structure at a difficult time and I have recommended the live streams to all of my peers. So excited for next year...it gives me something to look forward to at what is such a difficult time to be graduating."

NSDF20 Survey

#NSDF20: an online room can be a bigger room

Every crisis offers lessons, and the success of our Virtual Festival has given NSDF the chance to reflect and recalibrate.

Our online work and the huge scale and diversity of our audience has given us scope for new methods and left us stronger than we were. We are immediately instituting two new projects to act on what we have learnt, and to try to be useful to the young people we wish to help.

The Bigger Room Project

An online room can be a bigger room: over 10,000 people have now been part of #NSDF20. Whilst we will never turn our backs on the power of live art shared together in a communal space, this is an opportunity we will not neglect.

Therefore we are instituting monthly events, broadcast live via Zoom and Facebook, which will be free and available to all. They will feature Industry Leaders- from the UK and the wider world- giving Masterclasses.

NSDF Lab

#NSDF20 showed the hunger for connection that exists in this terribly difficult time, and also the possibility that we can create and hold a space for young people to meet, learn from each other and create work.

So we are going to facilitate the creation of a piece of work from scratch, that will be presented at NSDF21: our 65th Anniversary Festival.

The process begins this May, where a group of young theatre makers will gather via our Zoom portal.

With the help of an expert mentoring team - Helen Goalen of Rash Dash, Ali Pidsley of Barrel Organ, writer Sam Steiner and actor and poet Nima Taleghani - these young artists will come up with the initial idea which in 10 months' time will become a full piece of theatre.

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TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2020

NSDF: a national organisation

NSDF is committed to honouring the National in its title, to reflecting the diversity of the country and to creating a space for people from every background.

Therefore we appointed Regional Ambassadors to help us increase access to the Festival, alongside replicating the biggest bursary campaign in our history, instituted for NSDF19. This allowed us to spread the word of the Festival and its opportunities to new communities. For NSDF20 our Regional Ambassadors were:

North	Joanna Resnick
North-East	Marc Graham
North-West	Nicola Miles-Wildin
South East	Nima Taleghani
South West	Gabby Vautier
Wales	Catherine Paskell
Scotland	Abbi Ferguson

NSDF: principles

For #NSDF20 we wanted to try and put down, simply and plainly, what NSDF aspires to be.

As with any long journey we know we're not yet near our destination. As with any list it's not exhaustive. And as with all difficult hopes we know we will fail as often as we succeed. But we will try. And it seemed useful to try and put down some of the things we believe are important markers on our way.

- **NSDF is a National Organisation.**

We are committed to honouring the 'National' in our title, in every sense of the word.

We want a Festival where people from backgrounds that never meet, do meet.

We want to encourage the next generation of emerging young artists, critics, producers, technicians, administrators and audience members to come together with people from very different backgrounds and from across the whole country; to learn from each other, to discuss, debate, collaborate and, for one week, to step beyond their particular understanding of the world. NSDF believes in diversity and seeks to represent the UK as a whole.

- **NSDF is a Practical organisation.**

The primary purpose of NSDF is to make things: whether it is a festival, a show, a magazine article or the beginnings of a lifelong working partnership.

NSDF is ferociously practical: and all its staff share this aim, and have the genuine industry experience to fulfil this ethos. NSDF exists to share knowledge gained from the practical art of doing. Whilst NSDF is committed to programming debates and discussions of the highest order, these events exist to allow us to make more, with greater skill and knowledge.

- **NSDF is the link between young people and the real world of making things.**

NSDF seeks to offer a real world, practical place to learn and grow. Our staff will always be drawn from the best and brightest of the theatre industry.

- **NSDF believes in building new artistic communities.**

NSDF believes that if you bring together groups of people with good intent you can change the world. It is the continual aspiration of NSDF to help build and renew the full range of the theatre community: performers, writers, directors, producers, critics, off stage professionals and perhaps most vitally the audience of the future.

- **NSDF wants to build life-long communities.**

The key strength of NSDF is in the long term bonds it makes.

A week at NSDF can change your life. NSDF facilitates collaborations which can endure decades. NSDF wants young people to meet their peers from every part of the country and to forge lifelong collaborations. Alongside this NSDF is immensely proud that people who started as students at the Festival are now Board Members. It is an organisation which seeks to build lifelong relationships, and to maintain them with our alumni.

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TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2020

- **NSDF believes anyone can have a voice, on any subject**

NSDF believes imagination is a supremely important and a moral act, and that the chance to seek to express yourself is one which must be available to everybody regardless of any aspect of their background.

- **NSDF is Sustainable**

NSDF was founded in 1956, and is committed to sound management and the financial sustainability that will allow it to continue for another seventy years. Alongside this NSDF believes in a sustainable environmental future for our industry and our planet.

- **NSDF aspires to be Necessary**

It is necessary that there is a place where young people can come together to imagine and to think and to argue and to make things. It is necessary that we do not forget that art makes our world comprehensible and bearable and that it improves everything it touches. It is necessary that more experienced generations come together to pass on their knowledge. It was always necessary. But it's doubly necessary now: when cuts to the arts and to arts education have limited possibilities for so many, when every institution we thought we could rely on seems somehow to have failed but we must still continue not just to endure but to hope.

- **NSDF is kind**

NSDF is a place where what should happen, does happen. Not just in the making of work but in every aspect of how we work and cooperate together. NSDF seeks to be a place of usefulness, generosity and decency. If we have a resource that you need and we can help, then we always will.

#NSDF20: the selected shows

It would be wrong not to acknowledge the brilliant work we witnessed in the year preparing NSDF20.

Our Festival was two weeks away from opening: and these were the shows that we had chosen to perform. Each company had created brilliant work, and we were so sad not to be able to present their talent to a wider audience. We'll all be hearing more from them in the future. For now, here are the Selected Shows from NSDF20:

1. **to the moors** By Flora Wilson Brown, Juniper Theatre (Supported by Article19 Theatre Company)
2. **Beats** By Kieran Hurley, in association with Fourth Wall Theatre
3. **EZRA** By Stella Green, Definitely Fine
4. **Shadows** By Dan Sareen, Want The Moon
5. **Good Grief!** By Geraldine Gibbons and Ashley Sharpe, Arch SixtyTwo
6. **Seen** Devised by students at Newham Sixth Form College
7. **Re:Woyzeck** By Tom Garrett| Nice Weather
8. **Jigsaw** Pound of Flesh
9. **BARRY** Shrinking Violet
10. **Potatoes** By Selwin Hulme Teague, White Noise Theatre
11. **Spring Awakening** Music by Duncan Sheik, Book & Lyrics by Steven Sater, Showstoppers Southampton
12. **Move Fast and Break Things (Work-in-Progress Show)** Freight Theatre

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TRUSTEES' REPORT (CONTINUED)

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FINANCIAL REVIEW

The company made a surplus on unrestricted reserves during the year of £7,253. Unrestricted funds brought forward were £37,986, which means that unrestricted funds of £45,239 are being carried forward at the balance sheet date.

The Company made a surplus on restricted funds during the year of £3,312. Restricted funds brought forward were £952 which means that unrestricted funds of £4,264 are being carried forward at the balance sheet date.

Reserves policy

The Trustees have established a policy whereby the unrestricted funds not committed or invested in tangible fixed assets (the 'free reserves'). Held by the charity should be between 3 and 6 months of the resources expended.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

GOING CONCERN

The Coronavirus pandemic is creating significant uncertainty and the charity is not immune to this although, at this stage, it is not possible to reliably forecast what the long term impact of this may be. The Trustees are confident, however, that the charity will be able to see through the current uncertainty as income streams have not been affected by Covid-19 as they are taking action to control costs where appropriate and will continue to monitor the position carefully. Given the uncertainties that exist, the Trustees believe these actions should enable the charity to continue in operational existence. Therefore, it is the Trustees opinion that the going concern basis of preparation of the accounts continues to be appropriate.

SMALL COMPANY EXEMPTIONS

This report is prepared in accordance with the provisions of the Companies Act 2006 relating to small companies.

This report, incorporating the Strategic report was approved by the Board of Trustees on 04 February 2021 and signed on their behalf by:



.....
Sarah Nicholson
Chair

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

MENZIES
BRIGHTER THINKING

INDEPENDENT EXAMINER'S REPORT

Independent examiner's report to the Trustees of The National Student Drama Festival Ltd ('the Company')

I report to the charity Trustees on my examination of the accounts of the Company for the year ended 30 September 2020.

Responsibilities and basis of report

As the Trustees of the Company (and its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the Company's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

This report is made solely to the Company's Trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. My work has been undertaken so that I might state to the Company's Trustees those matters I am required to state to them in an Independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the Company and the Company's Trustees as a body, for my work or for this report.

Signed: *Malcolm Lucas*

Dated: 05-Feb-2021

Malcolm Lucas FCA

Menzies LLP
Centrum House
36 Station Road
Egham
Surrey
TW20 9LF

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 30 SEPTEMBER 2020

	Note	Restricted funds 2020 £	Unrestricted funds 2020 £	Total funds 2020 £	Total funds 2019 £
Income from:					
Donations and legacies:	2				
Grants		61,600	60,333	121,933	100,543
Other donations and legacies		15,901	1,054	16,955	82,351
Charitable activities	3	-	7,155	7,155	31,716
Other trading activities	4	-	30,000	30,000	30,000
Investments	5	-	29	29	17
Total income		77,501	98,571	176,072	244,627
Expenditure on:					
Charitable activities		76,425	89,109	165,534	251,902
Total expenditure		76,425	89,109	165,534	251,902
Net movement in funds		1,076	9,462	10,538	(7,275)
Reconciliation of funds:					
Total funds brought forward		952	37,986	38,938	46,213
Net movement in funds		1,076	9,462	10,538	(7,275)
Total funds carried forward		2,028	47,448	49,476	38,938

The Statement of financial activities includes all gains and losses recognised in the year.

The notes on pages 21 to 32 form part of these financial statements.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)
REGISTERED NUMBER: 03103602

BALANCE SHEET AS AT 30 SEPTEMBER 2020

	Note	2020 £	2019 £
Fixed assets			
Tangible assets	11	3,771	5,728
		<u>3,771</u>	<u>5,728</u>
Current assets			
Debtors	12	2,769	6,521
Cash at bank and in hand		57,490	38,819
		<u>60,259</u>	<u>45,340</u>
Creditors: amounts falling due within one year	13	(14,554)	(12,130)
Net current assets		<u>45,705</u>	<u>33,210</u>
Total assets less current liabilities		<u>49,476</u>	<u>38,938</u>
Total net assets		<u>49,476</u>	<u>38,938</u>
Charity funds			
Restricted funds	14	2,028	952
Unrestricted funds	14	47,448	37,986
Total funds		<u>49,476</u>	<u>38,938</u>

The Company was entitled to exemption from audit under section 477 of the Companies Act 2006.

The members have not required the company to obtain an audit for the year in question in accordance with section 476 of Companies Act 2006.

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small companies regime.

The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:

Sarah Nicholson
Chair
Date: 4 February 2021



The notes on pages 21 - 32 form part of these financial statements.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 SEPTEMBER 2020

1. Accounting policies

1.1 Basis of preparation of financial statements

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The National Student Drama Festival Ltd meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

1.2 Company status

The National Student Drama Festival Limited is a private company limited by guarantee. The members of the company are the Trustees named on page 1. In the event of the company being wound up, the liability in respect of the guarantee is limited to £1 per member of the company.

1.3 Income

All income is recognised once the Company has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Donations and legacies

Grants, legacies and donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- When donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods.

- When donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met

Charitable activities

Theatre income is included in incoming resources in the period in which the relevant activity takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

Donated services and facilities

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market, a corresponding amount is then recognised in expenditure in the period of receipt.

Investment income

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 SEPTEMBER 2020

1. Accounting policies (continued)

1.4 Expenditure

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

Costs of raising funds

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

Charitable activities

Production costs - costs incurred in the production and running of productions toured in the year.

Support costs

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support are wholly attributable to theatre production costs.

Governance costs

Costs associated with the constitutional and statutory requirements of the charity.

1.5 Going concern

The Coronavirus pandemic is creating significant uncertainty and the charity is not immune to this although, at this stage, it is not possible to reliably forecast what the long term impact of this may be. The Trustees are confident, however, that the charity will be able to see through the current uncertainty as income streams have not been affected by Covid-19 as they are taking action to control costs where appropriate and will continue to monitor the position carefully. Given the uncertainties that exist, the Trustees believe these actions should enable the charity to continue in operational existence. Therefore, it is the Trustees opinion that the going concern basis of preparation of the accounts continues to be appropriate.

1.6 Turnover

Turnover comprises revenue recognised by the company in respect of goods and services supplied during the year, exclusive of Value Added Tax and trade discounts.

1.7 Tangible fixed assets and depreciation

Tangible fixed assets costing £1,000 or more are capitalised.

A review for impairment of a fixed asset is carried out if events or changes in circumstances indicate that the carrying value of any fixed asset may not be recoverable. Shortfalls between the carrying value of fixed assets and their recoverable amounts are recognised as impairments. Impairment losses are recognised in the Statement of financial activities incorporating income and expenditure account.

Depreciation is charged so as to allocate the cost of tangible fixed assets less their residual value over their estimated useful lives, .

Depreciation is provided on the following bases:

Fixtures, fittings and equipment	- 25% straight line
Production equipment	- 10% straight line

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2020

1. Accounting policies (continued)

1.8 Liabilities and provisions

Liabilities are recognised when there is an obligation at the Balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably.

Liabilities are recognised at the amount that the Company anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised in the Statement of financial activities as a finance cost.

1.9 Financial instruments

The Company only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

1.10 Pensions

The Company operates a defined contribution pension scheme and the pension charge represents the amounts payable by the Company to the fund in respect of the year.

1.11 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Company and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Company for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2020

2. Income from donations and legacies

	Restricted funds 2020 £	Unrestricted funds 2020 £	Total funds 2020 £	Total funds 2019 £
Donations				
Donations	3,901	1,054	4,955	18,351
In kind donations	12,000	-	12,000	64,000
Grants				
Arts Council England	-	51,333	51,333	81,543
Society of London Theatre - through the Theatre Development Trust	25,000	-	25,000	-
The Foyle Foundation	15,000	-	15,000	-
The Eranda Rothschild Foundation	10,000	-	10,000	-
Peter De Haan Charitable Trust	-	-	-	10,000
Andrew Lloyd Webber Foundation	5,100	-	5,100	-
The Mackintosh Foundation	-	5,000	5,000	5,000
Martin Bowley Charitable Trust	-	4,000	4,000	4,000
The D'Oyly Carte Charitable Trust	3,000	-	3,000	-
Anonymous	2,500	-	2,500	-
The Golsoncott Foundation	1,000	-	1,000	-
Total donations and grants	77,501	61,387	138,888	182,894
	77,501	61,387	138,888	182,894
<i>Total 2019</i>	<i>78,845</i>	<i>104,049</i>	<i>182,894</i>	

3. Income from charitable activities

	Unrestricted funds 2020 £	Total funds 2020 £	Total funds 2019 £
Festival entry fees	7,155	7,155	9,716
Festival ticket sales	-	-	20,497
Festival sundries	-	-	1,503
<i>Total 2019</i>	<i>31,716</i>	<i>31,716</i>	

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2020

4. Income from other trading activities

Income from non charitable trading activities

	Unrestricted funds 2020 £	Total funds 2020 £	Total funds 2019 £
Sponsorship - News International	30,000	30,000	30,000
<i>Total 2019</i>	<u>30,000</u>	<u>30,000</u>	

5. Investment income

	Unrestricted funds 2020 £	Total funds 2020 £	Total funds 2019 £
Investment income	29	29	17
<i>Total 2019</i>	<u>17</u>	<u>17</u>	

6. Analysis of expenditure by activities

	Activities undertaken directly 2020 £	Support costs 2020 £	Total funds 2020 £	Total funds 2019 £
Festival and support costs	81,621	83,913	165,534	251,902
<i>Total 2019</i>	<u>158,932</u>	<u>92,970</u>	<u>251,902</u>	

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2020

6. Analysis of expenditure by activities (continued)

Analysis of direct costs

	Activities 2020 £	Total funds 2020 £	<i>Total funds 2019 £</i>
Depreciation	1,957	1,957	1,982
Festival expenses	79,664	79,664	156,950
	<u>81,621</u>	<u>81,621</u>	<u>158,932</u>
<i>Total 2019</i>	<u>158,932</u>	<u>158,932</u>	

Analysis of support costs

	Activities 2020 £	Total funds 2020 £	<i>Total funds 2019 £</i>
Staff costs	24,534	24,534	34,156
Director's Fees and expenses	37,563	37,563	26,294
In kind donations - office space/overheads	12,000	12,000	24,000
Office costs	865	865	182
Professional and other fees	1,911	1,911	1,546
Legal Fees	-	-	1,300
Bank charges	90	90	97
Board costs	1,133	1,133	1,196
Independent examination	2,950	2,950	2,850
IT support and website management	2,867	2,867	1,349
	<u>83,913</u>	<u>83,913</u>	<u>92,970</u>
<i>Total 2019</i>	<u>92,970</u>	<u>92,970</u>	

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

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NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2020

7. Analysis of festival costs

	2020 £	2019 £
Creative / other fees	44,369	32,724
Creative travel/subsistence/accommodation	8,214	42,614
In kind donations - tech costs / equipment hire	-	40,000
Venue hire	350	10,417
Equipment hire and other technical costs	-	15,139
Publicity / promotion	15,890	4,024
Insurances	1,978	3,018
Other costs	8,863	9,014
	<u>79,664</u>	<u>156,950</u>

8. Independent examiner's remuneration

The independent examiner's remuneration amounts to an independent examiner fee of £1,500 (2019 - £1,500), and accountancy services of £1,450 (2019 - £1,350).

9. Staff costs

	2020 £	2019 £
Wages and salaries	24,000	31,787
Social security costs	-	2,009
Contribution to defined contribution pension schemes	534	360
	<u>24,534</u>	<u>34,156</u>

The average number of persons employed by the Company during the year was as follows:

	2020 No.	2019 No.
	<u>1</u>	<u>1</u>

No employee received remuneration amounting to more than £60,000 in either year.

10. Trustees' remuneration and expenses

During the year, no Trustees received any remuneration or other benefits (2019 - £NIL).

During the year ended 30 September 2020, no Trustee expenses have been reimbursed (2019 - £NIL).

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2020

11. Tangible fixed assets

	Fixtures and fittings £	Production equipment £	Total £
Cost or valuation			
At 1 October 2019	6,187	4,355	10,542
At 30 September 2020	<u>6,187</u>	<u>4,355</u>	<u>10,542</u>
Depreciation			
At 1 October 2019	3,290	1,524	4,814
Charge for the year	1,522	435	1,957
At 30 September 2020	<u>4,812</u>	<u>1,959</u>	<u>6,771</u>
Net book value			
At 30 September 2020	<u>1,375</u>	<u>2,396</u>	<u>3,771</u>
At 30 September 2019	<u>2,897</u>	<u>2,831</u>	<u>5,728</u>

12. Debtors

	2020 £	2019 £
Due within one year		
Other debtors	2,769	-
Prepayments and accrued income	-	6,521
	<u>2,769</u>	<u>6,521</u>

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 SEPTEMBER 2020

13. Creditors: Amounts falling due within one year

	2020 £	2019 £
Other taxation and social security	473	398
Accruals and deferred income	14,081	11,732
	<u>14,554</u>	<u>12,130</u>
	2020 £	2019 £
Deferred income at 1 October 2019	3,536	34,333
Resources deferred during the year	1,093	3,536
Amounts released from previous periods	(3,536)	(34,333)
Deferred income at 30 September 2020	<u>1,093</u>	<u>3,536</u>

Deferred income relates to Sponsorship and Festival income received in advance.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 SEPTEMBER 2020

14. Statement of funds

Statement of funds - current year

	Balance at 1 October 2019 £	Income £	Expenditure £	Balance at 30 September 2020 £
Unrestricted funds				
General funds	37,986	98,571	(89,109)	47,448
Restricted funds				
Bursaries	952	1,076	-	2,028
Virtual Festival Donations	-	2,236	(2,236)	-
In kind donations	-	12,000	(12,000)	-
Other restricted funds	-	62,189	(62,189)	-
	<u>952</u>	<u>77,501</u>	<u>(76,425)</u>	<u>2,028</u>
Total of funds	<u><u>38,938</u></u>	<u><u>176,072</u></u>	<u><u>(165,534)</u></u>	<u><u>49,476</u></u>

Bursaries

Received to finance bursaries and contribute towards travel and living expenses.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2020

14. Statement of funds (continued)

Statement of funds - prior year

	<i>Balance at 1 October 2018 £</i>	<i>Income £</i>	<i>Expenditure £</i>	<i>Balance at 30 September 2019 £</i>
Unrestricted funds				
General funds	27,536	164,830	(154,380)	37,986
Restricted funds				
Bursaries	16,176	952	(16,176)	952
Hiive and NSDF Partnership	2,501	-	(2,501)	-
Noises off	-	4,845	(4,845)	-
Workshops - Peter De Haan	-	10,000	(10,000)	-
In kind donations	-	64,000	(64,000)	-
	<u>18,677</u>	<u>79,797</u>	<u>(97,522)</u>	<u>952</u>
Total of funds	<u><u>46,213</u></u>	<u><u>244,627</u></u>	<u><u>(251,902)</u></u>	<u><u>38,938</u></u>

15. Summary of funds

Summary of funds - current year

	Balance at 1 October 2019 £	Income £	Expenditure £	Balance at 30 September 2020 £
General funds	37,986	98,571	(89,109)	47,448
Restricted funds	952	77,501	(76,425)	2,028
	<u>38,938</u>	<u>176,072</u>	<u>(165,534)</u>	<u>49,476</u>

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 SEPTEMBER 2020

15. Summary of funds (continued)

Summary of funds - prior year

	<i>Balance at 1 October 2018 £</i>	<i>Income £</i>	<i>Expenditure £</i>	<i>Balance at 30 September 2019 £</i>
General funds	27,536	164,830	(154,380)	37,986
Restricted funds	18,677	79,797	(97,522)	952
	<u>46,213</u>	<u>244,627</u>	<u>(251,902)</u>	<u>38,938</u>

16. Analysis of net assets between funds

Analysis of net assets between funds - current period

	Restricted funds 2020 £	Unrestricted funds 2020 £	Total funds 2020 £
Tangible fixed assets	-	3,771	3,771
Current assets	2,028	58,231	60,259
Creditors due within one year	-	(14,554)	(14,554)
Total	<u>2,028</u>	<u>47,448</u>	<u>49,476</u>

Analysis of net assets between funds - prior period

	<i>Restricted funds 2019 £</i>	<i>Unrestricted funds 2019 £</i>	<i>Total funds 2019 £</i>
Tangible fixed assets	-	5,728	5,728
Current assets	952	44,388	45,340
Creditors due within one year	-	(12,130)	(12,130)
Total	<u>952</u>	<u>37,986</u>	<u>38,938</u>

17. Related party transactions

During the year the company had no related transactions that required disclosure.