

Company registration number: 03103602
Charity number: 1054121

FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30
SEPTEMBER 2020

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

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

CONTENTS

	Page
Reference and administrative details of the Company, its Trustees and advisers	1
Trustees' report	2 - 17
Independent examiner's report	18
Statement of financial activities	19
Balance sheet	20
Notes to the financial statements	21 - 32

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 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

(A company limited by guarantee)

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.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

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

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

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

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

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.

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

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.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

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

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

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

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

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.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

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

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

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.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

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.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

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.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

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.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

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.

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

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

THE NATIONAL STUDENT DRAMA FESTIVAL LTD

(A company limited by guarantee)

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2020

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

(A company limited by guarantee)

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.