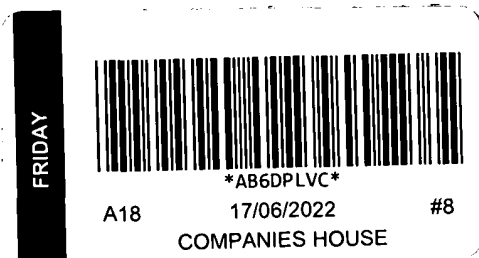


Company registration number: 03103602
Charity number: 1054121

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

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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 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

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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

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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.

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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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TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2021

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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TRUSTEES' REPORT (CONTINUED) FOR THE YEAR ENDED 30 SEPTEMBER 2021

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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TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2021

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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TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2021

- 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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TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2021

- 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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TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2021

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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TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2021

- 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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TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2021

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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TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 30 SEPTEMBER 2021

- 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

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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

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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

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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

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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**
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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>58,512</u>	<u>49,476</u>
Charity funds			
Restricted funds	14	2,028	2,028
Unrestricted funds	14	56,484	47,448
Total funds		<u>58,512</u>	<u>49,476</u>

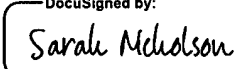
The Company was entitled to exemption from audit under section 477 of the Companies Act 2006.

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.

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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	-
	<u>138,594</u>	<u>81,621</u>

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
	<u>71,666</u>	<u>71,666</u>	<u>83,913</u>
<i>Total 2020</i>	<u>83,913</u>	<u>83,913</u>	

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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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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.

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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

	Balance at 1 October 2020 £	Income £	Expenditure £	Balance at 30 September 2021 £
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>

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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.