

# NATIONAL DRAMA

England & Wales - Charity number 1173215

## Details

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**Status** Registered

**Legal form** CIO

**Registered** 2017-05-30

**Register** [View on the Charity Commission register](#)

## Contact

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**Address** 9 Cannon Hill Road  
Birmingham  
B12 9NH

**Phone** 01214137727

**Email** [chair@nationaldrama.org.uk](mailto:chair@nationaldrama.org.uk)

**Website** [www.nationaldrama.org.uk](http://www.nationaldrama.org.uk)

## Activities

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**Objects:** THE OBJECTS OF NATIONAL DRAMA ARE:TO ADVANCE THE ART OF DRAMA AND TO ADVANCE EDUCATION IN THE ART OF DRAMA FOR THE PUBLIC BENEFIT.

**Activities:** The objects of National Drama are:To advance the art of drama and to advance education in the art of drama for the public benefit.

## Classification

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- **How:** Provides Services, Provides Advocacy/advice/information, Sponsors Or Undertakes Research, Acts As An Umbrella Or Resource Body
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, People With Disabilities, Other Charities Or Voluntary Bodies, Other Defined Groups, The General Public/mankind

## Geography

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- Throughout England And Wales

## Finances

Period end	Income	Expenditure	Assets	Employees
2024-12-31	£31,529	£33,494	-	-
2023-12-31	£19,377	£17,452	-	-
2022-12-31	£72,375	£11,629	-	-
2021-12-31	£47,415	£41,477	-	-
2020-12-31	£39,113	£31,439	-	-

## Trustees

Name	Role	Appointed
Christopher Lawrence		2017-05-30
Dr Gillian Brigg		2024-06-10
Joanne Elizabeth Lee		2026-05-12
John Alec Rainer BA, MA		2022-02-28
Lorraine Fay Douglas BA Hons		2024-06-10
Samantha O'Reilly		2022-11-26
Sharon Coyne PhD		2020-11-28
Zeena Rasheed		2017-05-30

**NATIONAL DRAMA**

England & Wales - Charity number 1173215

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# Accounts

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## **National Drama Annual Report AGM 2025**

**January 01–December 31 2024**

**National Drama is a UK registered charity no. 1173215**

### **Introduction**

National Drama (ND) is the UK's foremost professional subject association for all teachers, lecturers and theatre practitioners who work in drama, and theatre education. ND provides an inclusive and progressive framework of continuing professional development that is informed by reflective practice, research, publications, productive partnerships and creative networking.

ND celebrates diversity and promotes respect and equality in all dimensions of its work. ND welcomes members from those communities deemed to have 'protected characteristics', as identified in the 2020 Equalities Act.

### **National Drama's Overriding Rationale**

ND exists to ensure that all children and young people have opportunities to learn about and through drama and theatre education within a broad and coherent curriculum that is taught by teachers who have appropriate levels of subject knowledge and have received relevant training.

### **The Value of Drama and Theatre Education**

Drama is a practical subject with identifiable artistic elements. It has clearly defined concepts, aesthetics, skills and forms. It is a process that develops artistic, social and cultural understanding in global contexts.

Drama develops academic expertise. It develops skills in: planning and generating ideas; imagining; negotiating; collaborating; exploring; rehearsing; questioning; interpreting; researching; reflecting; problem-solving; presenting.

Drama is a pedagogical art form that facilitates, celebrates and questions personal self-esteem, social health and wellbeing for children and young people.

### **National Drama**

National Drama is dedicated to the development, promotion and support of Drama and Theatre both in the UK and Internationally. We are an open and inclusive organisation, and we positively welcome as members all those who are interested in drama and theatre in learning contexts whether in the UK or beyond

### **Reference and Admin Details**

#### Charity Number:

1173215

#### Address

Trent Lodge, Main Street, North Muskham, Newark NG23 6HD

## Trustees in 2024

Geoff Readman (Chair)  
Zeena Rasheed (Vice Chair)  
Keith Wright (Secretary)  
Chris Lawrence (Treasurer; Publications Officer)  
Louise Mai Newberry (Membership Officer)  
Vivienne Lafferty (Publicity and Marketing Officer)  
Sam O'Reilly (Conference Officer; now Social Media Officer)  
Sharon Coyne (Theatre Officer)  
Gill Brigg (Additional Needs Officer)  
John Rainer (Further and Higher Education Officer)  
Lorraine Douglas (Secondary Officer)

## Volunteers

Amanda Kipling; Rebecca Bell (Primary Officer co-opted); Jo Lee (Conference Officer adopted).

## Our Financial Support

Account Reviewers: Rosie Lacey, 72 Clarence Road London N22 8PW  
Bankers: Co-operative Bank  
Lloyds Bank

## **Structure, Governance and Management**

### Governing document

National Drama is a Charitable Incorporated Organisation (CIO) governed by its Constitution, a document prepared for and approved by the Charity Commission on 30<sup>th</sup> May 2017. At this date it became a Charity and was registered with the Charity Commission. The Constitution has been amended five times. Amendments to the Constitution can only be made by the full membership at Annual General Meetings.

### Appointment of Trustees

The Board of Trustees is ordinarily called 'The Executive Committee' and members of the Committee are ordinarily called 'Officers'.

Appointment of Trustees/Officers is decided annually by Postal Ballot. This process for AGM 2024 was organised and conducted by Civica Election Services (CES).

### Trustee Induction and Support

National Drama has a procedure for appointing new Trustees outside of AGMs and a Code of Conduct for all Trustees to follow. Guidance is provided to new Trustees on these procedures. Trusteeship is viewed as a collective responsibility and support is available to any member of the Executive Committee who requires it.

### Organisation

The Board of Trustees, usually known as the National Drama Executive Committee, meets at least four times a year at a time and place agreed by the Trustees.

Each Member of the Executive Committee is an Officer designated for a particular area of responsibility within the organisation. Currently these areas of responsibility are:

1. Chair
2. Secretary
3. Treasurer
4. Vice Chair
5. Membership Officer
6. Publicity and Marketing Officer
7. Publications Officer
8. Conference Officer
9. Primary Education Officer
10. Secondary Education Officer
11. Further and Higher Education Officer
12. Theatre Officer
13. Additional Needs Officer
14. International Officer
15. Social Media Officer

Election of Officers is normally by Postal Ballot as outlined above, but there are particular rules governing which roles should stand for election or re-election which are available in the Constitution. At the 2024 AGM it was proposed and agreed to create the post of Social Media Officer.

#### Risk Management

National Drama has developed a number of policies to safeguard the organisation including a Risk Management assessment; Conflict of Interest Policy; Complaints Policy; Safeguarding Policy; Reserves Policy. These are available to any member on request.

#### **Purposes and activities**

The objects of National Drama are to advance the art of drama and to advance education in the art of drama for the public benefit.

National Drama has power to do anything that is calculated to further its objects or is conducive or incidental to doing so. In particular, National Drama's powers include power to:

(1) arrange and provide for, either alone or with others, the holding of meetings, lectures, classes, seminars, training courses or other learning opportunities on a local, regional, national or international basis;

(2) collect and disseminate information and ideas on all matters relating to its objects, and to exchange such information with other bodies having similar objects whether in the United Kingdom or elsewhere;

(3) write, procure to be written, print or publish in whatever form, such papers, books, periodicals, pamphlets or other documents, including films, recorded material and computer software, as shall further its objects and to issue or circulate the same whether for payment or otherwise.

#### **Finance Report**

##### **Financial Review and Pricing Policy**

##### Pricing

There are four main areas of activity which require attention to levels of pricing:

## Membership Fees

Subscriptions for *Drama Magazine* and *Drama Research*

Attendance Fees for Conferences and Events

Charitable financial support for attendance of Members at special Drama events, for example, IDEA, or for special achievements.

These should be reviewed on an annual basis in the light of current financial constraints or opportunities.

During 2024 the Executive reviewed the available options for membership and the levels of fees for each option and also the guidance for charitable financial support for members. Membership fees were set at greatly reduced prices to support members during difficult financial times and teachers-in-training were granted free membership.

## Reserves Policy

In an endeavour to safeguard finances for at least one year going forward National Drama will seek to maintain a Reserve that is at least equal to the total unrestricted expenditure of the average of the previous three years or £21000, whichever is the greater.

## Financial Performance

The financial performance of the organisation during its seventh full year as a charity has been a very productive one with a steady performance in most aspects of the charity's enterprises. It was a year in which, unusually, several CPD events and conferences were organised, and consequent financial risks emerged. See separate reviewed accounts for full details.

Total financial assets for the period 1<sup>st</sup> January to 31<sup>st</sup> December 2024 were £74,303 (£75,513 in 2023): a slight drop of £1210 over the year. The money received by Oak Academy to waive intellectual property rights (£11,240 total), set aside to support Drama Conferences, was drawn on heavily during 2024 for the Secondary Conference in May 2024 and the Primary Conference in September 2024 and now stands at £4520. My recommendation as Treasurer is that conference organisers seek ways to make conference events financially self-sufficient.

Income from membership fees has slightly improved over that of 2023 (£10,069/£9901), while fees from subscriptions to *Drama* and *Drama Research* were much improved over the previous year (£6686/£3589). Advertising revenue in 2024 was £4065 compared with £2910 in 2023: a great improvement. The Royalties that we receive from Allied Publishers was comparable at £568 (£560 in 2023).

The big expenditure in this financial year has been a total of £8660 for venues for our CPD events and conferences but some of this expenditure has been offset by conference fees and paid for attendance by commercial companies.

The charity is advantaged in that it has no paid employees; but it must remain vigilant going forward to ensure good financial stewardship in all its activities. See the latest reviewed accounts for full details.

### **Trustees Responsibilities in relation to the financial statements**

The charity trustees are responsible for ensuring that the Charity complies with the requirements of the Charities Act 2011 with regard to the keeping of accounting records, to the preparation and scrutiny of statements of accounts, and to the preparation of annual reports and returns.

The charity trustees are also responsible for keeping proper accounting records that disclose with reasonable accuracy the financial position of the charity at any time and for preparing financial statements for each year which provide a true and fair view of the state of the charity.

They are also responsible for ensuring that the charity's accounts are submitted for independent review annually and for generally safeguarding the assets of the charity, taking reasonable steps for the prevention and detection of fraud and other irregularities.

### **Chair's Report**

#### **Some achievements and developments**

The ND Executive experienced some changes during 2023-2024, in that Sam O'Reilly began work in earnest as Officer for Social Media and Jo Lee was co-opted in December 2024 to be Conference Officer. Keith Wright, sadly, had to stand down due to health reasons and we still have vacancies for International Officer and Secretary.

ND Executive decided that, from September 2024-July 2025, should be marked as ND's Year of Empowering Teachers. This was viewed as a logical development from The Year of Advocacy, 2023-2024. Although this report includes only September – December of 2024, it should be evident how all the events in those three months contribute to the empowerment theme which, in recent months has gained more momentum.

This is list of achievements beyond the day-to-day-work of Executive:

- Actively promoted the Drama and Theatre Education Alliance, particularly by making a significant contribution to the recently published National Plan for Drama and Theatre Education (DTEA);
- Actively engaged with the Council for Subject Associations and successfully applied for the CfSA's kite mark status (an association award);
- Represented ND on several consultations with the Curriculum and Assessment Review meetings, led by Professor Becky Francis, including one by special invitation to Dance, Music, ND and Art and Design;
- Three ND Executive representatives attended RNT teacher course on both days; Zeena Rasheed and Lorinne Douglas facilitated an excellent 'needs awareness-raising workshop' for delegates;
- ND provided strong representation at the Music and Drama Expo'24 for the second year in a row. This year even better prepared and our input excellently coordinated by Vivienne Lafferty. We had our curriculum policies, leaflets and advertising

materials in readiness. Further thanks go to Gill Brigg and Chris Lawrence for their excellent work over the two days.

- Executive made formal written response to the Oracy Commission and ND's chair attended the concluding Roundtable at the RNT with Geoff Barton, Jacqui O'Hanlon, Rufus Norris and members of the RSA. Special thanks this time are due to John Rainer and Lorraine Harrison for preparing the Advisory Paper, which is available on the website. ND were also delighted to be invited to the launch of the Oracy Report, which took place in the Lords and was quite an inspirational affair, involving children and specialists;
- Executive liaised with Coram Shakespeare Association;
- The first ND secondary conference for several years was held in Bromsgrove in May 2024. Thanks and congratulations are due to Sam O'Reilly for leading, guiding and making this event such a success. The conference reflected many positive features, but one unique one, from an ND perspective, was the coordinated panel, with representatives from:
  - National Drama
  - DTEA
  - Drama Matters
  - NATD
  - London Drama
  - Open Drama
  - We Teach Drama
  - Pilot Theatre
- The first primary conference for many years was held in Stockport in September 2024. Rebecca Bell and Peter Kennedy are to be thanked and congratulated for facilitating and organising such a stimulating and enjoyable event;
- The first of the two SEND day conferences have taken place in Reading and Bury, under the guidance, expertise and energy of Gill Brigg, Additional Needs Officer;
- ND was commissioned to prepare secondary curriculum materials for ECTs by NASBTT, which was overseen by John Rainer and superbly delivered by Zeena Rasheed, Lorraine Douglas and Gill Brigg;
- ND participated fully in the DTEA's third ***Seize the Day*** initiative for MPs, Parents, Governors and national policy-makers. One personal highlight for me took place at The Curve in Leicester, which comprised a young people's rehearsed-performance, followed by a discussion led by Labour's Liz Kendall. The evening involved local businesses, artists and community representatives from across Leicester. A great success which ND would like to emulate;
- The training partnership with the University of Sussex was a successful venture into 'new training territory' and ND was key to the delivery of full subject knowledge days at the universities of Sussex, Birmingham City and Bishop Grosseteste, Lincoln.
- ND was represented at the Labour Creatives event at London Guildhall, facilitated by Labour's Shadow Education and Shadow Culture Team at the time, and addressed by Sir Keir Starmer.

### Communication

The Executive has continued to communicate with the membership on a regular basis, through the excellent monthly Newsletter *Behind the Curtain*, *Drama Research* and *Drama*

magazine. The biannual magazine continues to contain information about Executive priorities, articles on reflective practice and numerous teaching resources relevant for primary, secondary and youth theatre.

The other major medium of communication is, of course, the website, which Executive continue to try to make more accessible and member-friendly.

Ant Kelly, free-lance web designer, is now contracted for one year, with the aim of improving Executive communication, developing the use of technology and making the website more valuable, resonant and relevant. ND thanks Ant for his great support, expertise and guidance in the recent years and years ahead.

At last year's AGM, the new post of Social Media Officer was approved. It is fair to say that Sam O'Reilly has transformed ND's social media profile with regular posts on all the major platforms.

We also hope that members have found the monthly Blog, reflecting theoretical and reflective content, from teachers, directors and practitioners valuable. This is down to the work and foresight of Zeena Rasheed.

In addition to communication with our own members, we have been deliberately outward – facing with regard to several Drama and Education focussed bodies; SCITED, CLA, Trinity and NATD. Free places on conferences have been exchanged between NATD and ND, which has proved most valuable.

We have maintained an important presence on the DTEA and continued to promote their three objectives:

1. The inclusion in the curriculum of Drama as a Foundation Subject in the National Curriculum with the same status as Art and Music;
2. The entitlement of every child to at least one annual engagement with professional theatre.
3. A drama curriculum and theatre repertoire that is more representative of the UK's diverse population.

We have expressed our concerns about the inequality of provision of drama in school in the National Press, in *The Stage* and in *Drama and Theatre* magazine.

We have maintained our good relationships with our patrons and this year welcomed Pilot Theatre as our latest Patron. All Patrons share ND values around diversity, creativity, entitlement and the ambition that all our young people experience the most relevant learning in their Drama Curriculum. Thanks for all this work, again, down to Zeena Rasheed.

For reference, our Patrons are: Jessica Hines; John Godber; Jane Thornton; Lung Theatre; Paper Birds; Theatre Centre; Splendid; Pilot.

### Consultancy

ND's advice and guidance has been sought by several MAT's and national bodies, such as DfE, Bloomsbury Publishing Group and Coram Shakespeare.

#### Continuing professional development

We are particularly indebted to Patrice Baldwin for her sustained programme of excellent Primary Drama courses throughout the year. We are looking forward to the day when we can validate these courses and perhaps make them part of a sustained programme of primary CPD.

We are indebted to Rebecca Bell, who will be devising a longer Development Plan for ND's Primary Drama development.

#### Partnerships and Collaborations

A most productive partnership with the Stockport primary network led to the Primary Conference in Stockport. The same has been the case with the recent secondary conference and RHUL.

We are hoping that the written agreement with University of Sussex concerning ECT Subject Days will be repeated.

In-depth discussions have taken place with The Cultural Learning Alliance, National Theatre Learning Department and, of course, the DTEA.

#### Research and publication

Once again, our Publications Officer, Chris Lawrence, has published two excellent magazines and a rigorous Research Journal. We continue to ensure that reflection and research are integral dimensions of ND practice. The policy for publications will continue to include articles and features that communicate the potential of Drama and professional theatre projects within primary, secondary, tertiary and SEND schools, education communities and HE.

#### Subject advocacy

Executive is hoping to bring more clarity to the application process for ND Bursaries, which are known as ***The Aine Lark Bursaries*** in recognition of ND's late chair's energetic, enlightened and imaginative establishment of this initiative. For information:

There are three £500.00 Bursaries:

- a) Drama Inspires: projects that connect and raise awareness;
- b) Research Inspires: research that is practice-based and develops understanding;
- c) Conference Bursaries: that will enable members to attend relevant conferences.

This year, one Bursary is supporting David Allen who is developing digital classroom resources based upon Dorothy Heathcote's work.

#### IDEA

This international organisation again warrants special mention, as its 10<sup>th</sup> World Congress took place in July 2024. Although ND advertised the congress, there were no applications

from members seeking support. We understand that there were lots of delegates from China but few from Europe.

In partnership with a WAEE conference in Athens, IDEA Europe organised a day of discussion and planning. Jo Lee, ND co-opted Conference Officer attended the conference and met the members of IDEA Europe on our behalf.

ND intends to be as active as possible in order to raise the profile of learning through and about drama within IDEA.

### **Planning for the Future**

2025-2026

It is fair to say that, whilst we are looking forward with optimism to National Drama's future, there is an understandable feeling of disappointment with Labour's progress on curriculum reform.

Finally, it has been a most positive and productive year. I have never worked with such a dedicated and talented team. As ever, it is important to re-emphasise that we are all volunteers on the National Drama Executive Committee, and we work tirelessly to unite teaching professionals and our industry colleagues as a diverse and expert group of Drama and Theatre in Education practitioners.

A handwritten signature in black ink that reads "Geoff Readman". The signature is written in a cursive style. Below the signature is a horizontal line that ends in an arrowhead pointing to the right.

Geoff Readman  
Chair of National Drama

**NATIONAL DRAMA**  
**REPORT AND FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDING 31ST DECEMBER 2024**

1. Report of the Executive Committee
2. Report of the Independent Examiner (Reporting Accountant)
3. Balance Sheet
4. Income and Expenditure Account
5. Notes to the Accounts

ROSIE LACEY  
Reporting Accountants  
72 Clarence Road  
London  
N22 8PW

NATIONAL DRAMA

Registered Address: The Crypt Centre, Munster Square, London NW1 3PL

REPORT OF THE EXECUTIVE COMMITTEE

The members of the Executive Committee submit their report with the financial statements for the year ended 31st December 2024. The financial statements have been prepared in accordance with relevant accounting standards.

PRINCIPAL ACTIVITY

The principal activity of the association is:

- (a) To promote drama in the broadest range of educational contexts as an entitlement for all without distinction of sex, sexual orientation, race, disability or of political, religious or other opinions by associating together all those interested in all aspects of drama in the U.K. and elsewhere.
- (b) To improve the understanding of drama and otherwise, support and represent the interest of all those engaged in drama in such contexts.

STATEMENT OF EXECUTIVE COMMITTEE RESPONSIBILITIES

The executive committee are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the association. They are also responsible for taking reasonable steps for the prevention and detection of fraud and other irregularities.

EXECUTIVE COMMITTEE

The members of the committee in office during this period were: -

- Zeena Rasheed (Vice Chair)
- Chris Lawrence (Treasurer)
- Vivienne Lafferty (Marketing and Publicity Officer)
- Sharon Coyne (Theatre Officer)
- Geoffrey Readman (Chair)
- John Alec Rainer
- Samantha O'Reilly
- Gillian Brigg
- Lorraine Douglas

This report has been prepared under the relevant accounting standards, and was approved on 28<sup>th</sup> March 2025.

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C. Lawrence (Treasurer)

NATIONAL DRAMA  
REPORT OF THE INDEPENDENT EXAMINER (REPORTING ACCOUNTANTS) TO THE  
EXECUTIVE COMMITTEE OF NATIONAL DRAMA

FOR THE YEAR ENDED 31ST DECEMBER 2024

RESPECTIVE RESPONSIBILITIES OF THE EXECUTIVE COMMITTEE AND THE  
INDEPENDENT EXAMINER (REPORTING ACCOUNTANTS)

The executive committee responsible for the preparation of financial statements.

BASIS OF OPINION

We planned and performed our review of the books of account so as to obtain all the information and explanations which we considered necessary in order to provide us with sufficient evidence to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or other irregularity or error. In forming our opinion we also evaluated the overall adequacy of the presentation of information in the financial statements.

OPINION

In our opinion the financial statements give a true and fair view of the state of the association's affairs as at 31<sup>st</sup> December 2024, and of its profit for the year then ended, and have been properly prepared in accordance with relevant accounting standards.

*Rosie Lacey*

ROSIE LACEY  
Reporting Accountants  
72 Clarence Road  
London N22 8PW

Dated this 28<sup>th</sup> March 2025.

# NATIONAL DRAMA

## BALANCE SHEET

31st December 2024

	<u>Notes</u>	<u>2024</u> <u>£</u>	<u>2023</u> <u>£</u>
<u>CURRENT ASSETS</u>			
Stock	4	<b>440</b>	480
Cash at bank/in Hand	5	<u><b>74,313</b></u>	<u>75,083</u>
		<u><b>74,753</b></u>	<u>75,563</u>
<u>CREDITORS</u>			
Amounts falling due within one year	6	<u><b>450</b></u>	<u>450</u>
<u>NET CURRENT ASSETS</u>		<b>74,303</b>	75,113
<u>TOTAL ASSETS LESS CURRENT LIABILITIES</u>		<u><b>£74,303</b></u>	<u>£75,113</u>
<u>RESERVES</u>			
General Fund – 1 <sup>st</sup> January 2024		<b>75,113</b>	72,375
Income and Expenditure Account		<b>(810)</b>	2,738
<u>SURPLUS</u>		<u><b>£74,303</b></u>	<u>£75,113</u>

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## EXECUTIVE COMMITTEE RESPONSIBILITIES

These accounts have been prepared in accordance with the provisions applicable to community associations with the relevant accounting standards.

The accounts were approved by the board on 28<sup>th</sup> March 2025 and signed on its behalf:

.....  
C. Lawrence (Treasurer)

# NATIONAL DRAMA

## INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31<sup>ST</sup> DECEMBER 2024

	<u>2024</u>	<u>2023</u>
	<u>£</u>	<u>£</u>
<b><u>INCOME</u></b>		
Subscriptions from Members	<b>10,069</b>	9,901
Magazine/Journal Subscriptions	<b>6,686</b>	3,589
Advertising	<b>4,065</b>	2,910
Courses / Events / Conferences	<b>9,295</b>	1,520
Royalties	<b>568</b>	560
Donations	<b>27</b>	27
Other Income-Gift Aid	<b>379</b>	390
Stock – 31/12/2024	<b>440</b>	480
	<b><u>31,529</u></b>	<u>19,377</u>
<b><u>EXPENDITURE</u></b>		
Stock of Books / Publications – 1/1/2024	<b>480</b>	520
Cost of: Printing and design Fees	<b>4,463</b>	4,694
Mailing/Postage	<b>2,008</b>	1,074
Advertising/Publicity	<b>2,898</b>	1,405
	<b><u>9,849</u></b>	<u>7,693</u>
Administration: Fees	<b>4,921</b>	1,427
Bursaries	<b>250</b>	750
Venue Hire/Accommodation/Food	<b>8,833</b>	1,110
Printing / Stationery	<b>324</b>	50
Insurance	<b>176</b>	185
Travelling/Subsistence	<b>2,524</b>	789
Sundries	<b>271</b>	80
Donations	<b>0</b>	100
Professional Membership	<b>250</b>	548
Conference/Event Fees	<b>1,396</b>	282
Accountancy	<b>450</b>	450
Election Service Fees	<b>1,578</b>	2,670
Event Selling/PayPal Fees	<b>309</b>	269
Website/Zoom/Computer Expenses	<b>2,363</b>	1,049
	<b><u>33,494</u></b>	<u>17,452</u>
<b><u>OPERATING PROFIT</u></b>	<b>(1,965)</b>	1,925
Bank Interest received	<b><u>1,155</u></b>	<u>813</u>
<b><u>BALANCE TO BALANCE SHEET</u></b>	<b><u>£(810)</u></b>	<u>£2,738</u>

# NATIONAL DRAMA

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31<sup>st</sup> DECEMBER 2024

### 1. ACCOUNTING POLICIES

#### 1.1 Basis of Accounting

The financial statements are prepared under the historical cost convention

#### 1.2. Income

Income represents the sums received from subscriptions and magazine/journal subscriptions, together with events.

### 2. INCOME AND EXPENDITURE

The resulting profit is attributable to the general activities of the company.

### 3. FIXED ASSETS

There are no fixed assets.

### 4. STOCK

Residual stock of books, periodicals and magazines are included in the accounts at cost.

### 5. CASH AT BANK AND IN HAND

	<u>2024</u>	<u>2023</u>
	£	£
CO-OP Community Account	<b>3,791</b>	2,543
Lloyds Current Account	<b>651</b>	865
CO-OP Business Select Account	<b>69,745</b>	71,090
PayPal	<b>126</b>	585
	<u><b>£74,313</b></u>	<u>£75,083</u>

### 6. CREDITORS

Amounts falling due within one year: -

	<u>2024</u>	<u>2023</u>
	£	£
Accountancy	<b>450</b>	450
	<u><b>£450</b></u>	<u>£450</u>

NATIONAL DRAMA  
REPORT OF THE INDEPENDENT EXAMINER (REPORTING ACCOUNTANTS) TO THE  
EXECUTIVE COMMITTEE OF NATIONAL DRAMA

FOR THE YEAR ENDED 31ST DECEMBER 2024

RESPECTIVE RESPONSIBILITIES OF THE EXECUTIVE COMMITTEE AND THE  
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OPINION

In our opinion the financial statements give a true and fair view of the state of the association's affairs as at 31<sup>st</sup> December 2024, and of its profit for the year then ended, and have been properly prepared in accordance with relevant accounting standards.

*Rosie Lacey*

ROSIE LACEY  
Reporting Accountants  
72 Clarence Road  
London N22 8PW

Dated this 28<sup>th</sup> March 2025.

**NATIONAL DRAMA**

England & Wales - Charity number 1173215

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# Accounts

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National Drama is a UK registered charity no. 1173215

## National Drama Annual Report

January 1<sup>st</sup> 2023 to December 31<sup>st</sup> 2023

Presented at AGM 2024

### Introduction

National Drama (ND) is the UK's foremost professional subject association for all teachers, lecturers and theatre practitioners who work in drama, and theatre education. ND provides an inclusive and progressive framework of continuing professional development that is informed by reflective practice, research, publications, productive partnerships and creative networking.

ND celebrates diversity and promotes respect and equality in all dimensions of its work. ND welcomes members from those communities deemed to have 'protected characteristics', as identified in the 2020 Equalities Act.

### National Drama's Overriding Rationale

ND exists to ensure that all children and young people have opportunities to learn about and through drama and theatre education within a broad and coherent curriculum that is taught by teachers who have appropriate levels of subject knowledge and have received relevant training.

### The Value of Drama and Theatre Education

Drama is a practical subject with identifiable artistic elements. It has clearly defined concepts, aesthetics, skills and forms. It is a process that develops artistic, social and cultural understanding in global contexts.

Drama develops academic expertise. It develops skills in: planning and generating ideas; imagining; negotiating; collaborating; exploring; rehearsing; questioning; interpreting; researching; reflecting; problem-solving; presenting.

Drama is a pedagogical art form that facilitates, celebrates and questions personal self-esteem, social health and wellbeing for children and young people.

### National Drama

National Drama is dedicated to the development, promotion and support of Drama and Theatre both in the UK and Internationally. We are an open and inclusive organisation, and we positively welcome as members all those who are interested in drama and theatre in learning contexts whether in the UK or beyond

### Reference and Admin Details

Charity Number:

1173215

Address

Trent Lodge, Main Street, North Muskham, Newark NG23 6HD

### Trustees in 2023

Geoff Readman (Chair)  
Zeena Rasheed (Vice Chair)  
Carolyn Bradley (Secretary)  
Chris Lawrence (Treasurer; Publications Officer)  
Louise Mai Newberry (Membership Officer)  
Vivienne Lafferty (Publicity and Marketing Officer)  
Sam O'Reilly (Conference Officer)  
Sharon Coyne (Theatre Officer)  
Deborah Mears (Primary Education Officer)  
Karen Wallace-Jones (Additional Needs Officer)  
John Rainer (Further and Higher Education Officer)  
Dr. Yul-Lan Chan (International Officer)

### Key Volunteers 2023

Gill Brigg (Additional Needs Officer); Lorraine Douglas (Secondary Education Officer); Tony Goode (Editorial Team); Lorraine Harrison (Editorial Team); Amanda Kipling (Editorial Team); Aisling Swift (Primary Education Officer); Dora To-Pratley (Secretary).

### Our Financial Support

Account Reviewers: Rosie Lacey, 72 Clarence Road London N22 8PW.  
Bankers: Co-operative Bank; Lloyds Bank.

## **Structure, Governance and Management**

### Governing document

National Drama is a Charitable Incorporated Organisation (CIO) governed by its Constitution, a document prepared for and approved by the Charity Commission on 30<sup>th</sup> May 2017. At this date it became a Charity and was registered with the Charity Commission. The Constitution has been amended four times. Amendments to the Constitution can only be made by the full membership at Annual General Meetings.

### Appointment of Trustees

The Board of Trustees is ordinarily called 'The Executive Committee' and members of the Committee are ordinarily called 'Officers'.

Appointment of Trustees/Officers is decided annually by Postal Ballot. This process for AGM 2024 was organised and conducted by Civica Election Services (CES).

### Trustee Induction and Support

National Drama has a procedure for appointing new Trustees outside of AGMs and a Code of Conduct for all Trustees to follow. Guidance is provided to new Trustees on these procedures. Trusteeship is viewed as a collective responsibility and support is available to any member of the Executive Committee who requires it.

### Organisation

The Board of Trustees, usually known as the National Drama Executive Committee, meets at least four times a year at a time and place agreed by the Trustees.

Each Member of the Executive Committee is an Officer designated for a particular area of responsibility within the organisation. Currently these areas of responsibility are:

1. Chair
2. Secretary
3. Treasurer
4. Vice Chair
5. Membership Officer
6. Publicity and Marketing Officer
7. Publications Officer
8. Conference Officer
9. Primary Education Officer
10. Secondary Education Officer
11. Further and Higher Education Officer
12. Theatre Officer
13. Additional Needs Officer
14. International Officer

Election of Officers is normally by Postal Ballot as outlined above, but there are particular rules governing which roles should stand for election or re-election which are available in the Constitution.

#### Risk Management

National Drama has developed a number of policies to safeguard the organisation including a Risk Management assessment; Conflict of Interest Policy; Complaints Policy; Safeguarding Policy; Reserves Policy. These are available to any member on request.

#### **Purposes and activities**

The objects of National Drama are to advance the art of drama and to advance education in the art of drama for the public benefit.

National Drama has power to do anything that is calculated to further its objects or is conducive or incidental to doing so. In particular, National Drama's powers include power to:

- (1) arrange and provide for, either alone or with others, the holding of meetings, lectures, classes, seminars, training courses or other learning opportunities on a local, regional, national or international basis;
- (2) collect and disseminate information and ideas on all matters relating to its objects, and to exchange such information with other bodies having similar objects whether in the United Kingdom or elsewhere;
- (3) write, procure to be written, print or publish in whatever form, such papers, books, periodicals, pamphlets or other documents, including films, recorded material and computer software, as shall further its objects and to issue or circulate the same whether for payment or otherwise.

#### **Financial Review and Pricing Policy**

##### Pricing

There are four main areas of activity which require attention to levels of pricing:

## Membership Fees

Subscriptions for *Drama Magazine* and *Drama Research*  
Attendance Fees for Conferences and Events  
Financial support for the Aine Lark Bursaries programme.

These should be reviewed on an annual basis in the light of current financial constraints or opportunities.

During 2023 the Executive reviewed the available options for membership and the levels of fees for each option and also the guidance for charitable financial support for members. Membership fees were set at greatly reduced prices to support members during difficult financial times and teachers-in-training were granted free membership.

## Reserves Policy

In an endeavour to safeguard finances for at least one year going forward National Drama will seek to maintain a Reserve that is at least equal to the total unrestricted expenditure of the average of the previous three years or £21000, whichever is the greater.

## Financial Performance

The financial performance of the organisation during its sixth full year as a charity has been a very productive one with improved performance in some, but not all, aspects of the charity's enterprises.

Total assets for the period 1<sup>st</sup> January to 31<sup>st</sup> December 2023 were £75,113 (£72,375 in 2022); an improvement of £2738. [See separate reviewed accounts for full details.] The money received by Oak Academy to waive intellectual property rights (£11240) was set aside to support planned Drama Conferences during 2024.

Income from membership fees was down compared with 2022 (£9209/£11291), and fees from subscriptions to *Drama* and *Drama Research* and were half the amount of the previous year (£3356/£7015). Advertising revenue in 2023 was £2910 compared with £1935 in 2022 – quite an improvement. The Royalties that we receive from Allied Publishers was slightly down at £514 (£651 in 2022) while Gift Aid was £364 compared with £390 in 2022.

The big expenditure in this financial year has been the printing and mailing costs of the magazine but these have been offset by nearly equivalent income from advertising.

The charity is advantaged in that it has no paid employees on PAYE; but it must remain vigilant going forward to ensure good financial stewardship in all its activities. See the latest reviewed accounts for full details.

## **Trustees Responsibilities in relation to the financial statements**

The charity trustees are responsible for ensuring that the Charity complies with the requirements of the Charities Act 2011 with regard to the keeping of accounting records, to the preparation and scrutiny of statements of accounts, and to the preparation of annual reports and returns.

The charity trustees are also responsible for keeping proper accounting records that disclose with reasonable accuracy the financial position of the charity at any time and for preparing financial statements for each year which provide a true and fair view of the state of the charity.

They are also responsible for ensuring that the charity's accounts are submitted for independent review annually and for generally safeguarding the assets of the charity, taking reasonable steps for the prevention and detection of fraud and other irregularities.

## **Chair's Report**

### **Executive Areas of Responsibility**

The main body of my report this year will again be structured on the six key areas of National Drama's professional responsibilities:

Communication

Consultancy

CPD

Partnerships

Research and Publications

Subject Advocacy

This was a year in which Executive decided that it should be a year in which Advocacy was at the forefront of our work. The reasons for this decision were a) Drama was rarely being featured in political dialogue b) there is a real possibility of curriculum review is being highlighted by such reports as The Arts in School Review, the re-emphasis on the importance of Oracy The House of Lords 11-16 Curriculum Enquiry and c) the increasing consequences and fragmentation created by the academisation of schools and the view of learning that Academy-curriculum planners had concerning Drama.

We had a much-needed development day in London, at which we were able to identify a coherent strategy and role clarity. The day was facilitated by Jan Winter.

A large part of Executive's work this year has been underpinned by the notion of advocacy, even more so since January.

This is what we have achieved:

### Communication

- Participated fully in the DTEA's third ***Seize the Day*** initiative during March '23. This is aimed at engaging MPs, Parents, Governors and national policymakers in conversations about Drama.
- We have held meetings with Ofsted's Performing Arts Officer.
- Met with DfE Cultural Education Plan Team. I would recommend the superb slide presentation, by Zeena Rasheed, to the whole membership. The Cultural Team were so impressed by Zeena's presentation, they asked for copies. The presentation is available on the ND website.
- Along with the DTEA, we presented the case for Drama in schools at the Conservative, Labour and Lib Dem conferences. Sharon Coyne was particularly helpful in attending and report on the Lib-Dem Conference
- ND has continued to improve the website for the membership. Executive wish to acknowledge the excellent work of Phoebe Chan and Ant Kelly; Ant is a free-lance

web designer who we are grateful to and Phoebe is, of course, ND 's International Officer.

- The Executive believes that it has continued to communicate with the membership on a regular basis, largely through the excellent monthly Newsletter *Behind the Curtain*. This Newsletter is quite an astonishing achievement by Vivienne Lafferty; it is an unending task which demands constant update and review.

### Consultancy

- Actively engaged with the Council for Subject Associations. This is an association that is growing in both collegiality and effectiveness.
- Actively promoted and participated in the work of the Drama and Theatre Education Alliance, which now includes the major social network groups as well as associations. As members are aware, ND supports the three key objectives of the DTEA:
  - The inclusion in the curriculum of Drama as a Foundation Subject in the National Curriculum with the same status as Art and Music.
  - The entitlement of every child to at least one annual engagement with professional theatre.
  - A drama curriculum and theatre repertoire that is more representative of the UK's diverse population.
- ND Chair has also had consultancy meetings with Alice King-Farlow, RNT, Bhavik Parmar of Birmingham Arts School, University of the Arts, Adam Anand of Speech Bubbles and Mike Tucker of Coram Shakespeare.
- Chair has had several highly positive meetings with Matthew Milburn, Chair of NATD, which are going to continue.
- We have given strong support to Bloomsbury's Literacy in Colour campaign and Phoebe Chan attended a live event to celebrate their policy.
- Chris Lawrence attended the Dorothy Heathcote Now Conference in Aberdeen and with considerable effort with the support of Vivienne Lafferty Chris created a ND stall so that our presence was effective and evident.

### CPD

Remote CPD continued to have difficulty in attracting sizeable numbers and appears to be losing impetus. Research has informed us that teachers are weary of zoom events within their considerable workload. The research across the CfSA confirmed this as a national picture.

We are indebted to Patrice Baldwin for her three excellent on-line Primary Drama courses a year and thank her for providing much-needed support for primary teachers and for championing learning through drama.

In terms of live events, we are planning a two-day residential conference on self-advocacy for secondary Drama Specialist teachers and we have two further major courses in place: one for teachers of children with Special Education Needs in Reading and one for Primary teachers in Stockport. This has been an extraordinary achievement by Executive as a whole, but special thanks are due to Sam O'Reilly, Conference Officer and Gill Brigg, Officer for Additional Needs.

In relation to the Primary Conference, the Executive formed a planning team and invited Peter Kennedy and Rebecca Bell, ND members but outside the Executive, for taking on the conference organisation and publicity in Stockport.

### Partnerships

**Sussex University:** ND has also created a unique partnership with the University of Sussex to offer Early Careers Teachers and PGCE Trainees, live inputs on Subject Knowledge. Days for these events are planned for Sussex, Birmingham City and Bishop Grosseteste Universities. The foundations for this work were carefully negotiated by John Rainer Officer for HE on behalf of Executive. There will be more news in the weeks ahead.

### Research and Publications

These two important matters continue to be 'jewels in the National Drama Crown', with two excellent editions of The Drama Magazine this year reflecting up-to-date book reviews, articles on matters of educational concern and practical projects and ideas for the drama classroom. The Research Journal continues to offer a rich body of knowledge for researchers, teachers and academics. Thanks to Ant Kelly, the articles on the website are so much more accessible and readable.

Executive extend their gratitude to Chris Lawrence for his unstinting, perceptive and diligent editorial skills.

We are similarly indebted to our Membership Secretary, Louise Mai Newberry, for her coordination of the book reviews for the Magazine.

Finally, we are delighted to report that the advisory publications group is once again up and running and that a friend from the past, Tony Goode is giving advice.

### Subject Advocacy

**House of Lords:** ND's presentation at the House of Lords Committee for Children's Media and Culture, along with the DTEA, went very well indeed; it was chaired by Fluella Benjamin who, as you can imagine is now a strong ally for both associations.

Later in the year we were invited to present evidence to the House of Lords 11-16 Curriculum Enquiry which was a major step in raising ND's national profile. We were invited not only on the basis of the excellence of ND's long-standing curriculum work but also on the basis of our introductory submission of evidence. This submission was a major achievement by several Executive Officers who basically 'turned it round' in a week; Sam O'Reilly, Zeen Rasheed, John Rainer and Lorraine Douglas. The Enquiry video is on the website, and it will be fully reported on next year.

AS A SLIGHT ASIDE, we presented our recommendations and evidence alongside the Independent Society of Musicians and The Design and Technology Association. The Musician's Association has 11,000 members with full fees at £155 p.a each and the Design and Technology Association has 33,000 members with fees of £199.00 pa.

There are currently 9,000 Drama teachers registered with DfE.

I mention this because during the morning I became aware that both associations had several salaried full-time staff.

**Music and Drama Expo:** ND again had a strong identity at the Music and Drama Expo. We recognised the need for more publicity materials and a more structured approach to the event. We were very well organised by Vivienne Lafferty who was supported by Deborah Mears and Phoebe Chan.

**Position Papers:** a major achievement of this year and indeed 2024 has been the Executive's collective authorship of 10 x advocacy-support statements to support members. These are available in the Membership section of the website and focus on:

Primary Drama; Secondary Drama; SEND Drama; HE Teacher Education; TIE; Preparation for Ofsted; Post 16 Qualifications; Key Stage Three curriculum; Action for Governing Bodies; TIE; Their intention is to provide members with a paper from which they can build a dialogue with school leaders. Members are free to cut and paste as appropriate.

We thank John Rainer for starting this initiative and take this opportunity to say how pleased we are to have back, although he is not fully restored to full health.

## **IDEA**

This international organisation again warrants special mention, as its 10<sup>th</sup> Congress approaches in July 2024. ND has had frequent communications with the recently formed IDEA Advisory Group, via John O'Toole, Australia, and with the current President of IDEA, Sanja Krsmanovic Tasic of Serbia. It is fair to say that Executive have had full and lengthy discussion concerning the delicate dilemmas concerning the next congress.

## **Executive Personnel**

ND acknowledges with thanks and gratitude the work of Dora To-Prately who acted as secretary when Carolyn Bradley had to sadly stand down with illness. We also thank Lorraine Harrison and Aisling Swift for their guidance and support when Deborah Mears had to focus on other things.

Aisling Swift intends to submit a nomination to be ND Primary Education Officer at the next AGM and Lorraine Douglas intends to submit a nomination to be the ND Secondary Education Officer.

We have created a new post: Social Media Officer, and Sam O'Reilly intends to submit a nomination for this role, stepping down from her role as Conference Officer. However, we have a vacancy for Secretary, as Dora To-Prately was unable to continue with this role into the new year.

## **Planning for the Future**

2024-2025

- Increased advocacy for Drama to be a Foundation subject.
- Improve our offer of high quality and more varied CPD courses.
- To prepare for a ND international conference.

- To apply for Grants for permanent staffing.
- To maintain our presence and voice on social media platforms.
- To continue our work as change-makers, informing policy and advising the membership in their conversations with SLT and funders to be around solid evidence-based research.
- Encourage more members to actively participate in ND's work by creating classroom resources.
- Continue to liaise and seek advice from our patrons.
- Devise strategic processes, policies and systems to grow the organisation and the membership.

Finally, it has been a most positive and productive year, particularly for me, as your Executive make the work so invigorating and stimulating. I have rarely worked with such a dedicated team. As ever, it is important to emphasise that we are all volunteers on the National Drama Executive and that we work tirelessly to meet the professional needs of all members of the drama learning community and to fulfil our central 'raison d'être' - which is to ensure that all children have access to regular drama and theatre learning experiences in their curriculum taught by appropriately trained and informed teachers. Our Executive curriculum statement serves as a reminder:

*The ability to participate in Drama is not dependent on written or reading skills. Its roots are in the human ability, and need, to imagine, play, adopt roles and create stories.*

Executive Curriculum Statement 2024



Geoff Readman  
Chair of National Drama

**NATIONAL DRAMA**  
**REPORT AND FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDING 31ST DECEMBER 2023**

1. Report of the Executive Committee
2. Report of the Independent Examiner (Reporting Accountant)
3. Balance Sheet
4. Income and Expenditure Account
5. Notes to the Accounts

ROSIE LACEY  
Reporting Accountants  
72 Clarence Road  
London  
N22 8PW

NATIONAL DRAMA

Registered Address: The Crypt Centre, Munster Square, London NW1 3PL

REPORT OF THE EXECUTIVE COMMITTEE

The members of the Executive Committee submit their report with the financial statements for the year ended 31st December 2023. The financial statements have been prepared in accordance with relevant accounting standards.

PRINCIPAL ACTIVITY

The principal activity of the association is:

- (a) To promote drama in the broadest range of educational contexts as an entitlement for all without distinction of sex, sexual orientation, race, disability or of political, religious or other opinions by associating together all those interested in all aspects of drama in the U.K. and elsewhere.
- (b) To improve the understanding of drama and otherwise, support and represent the interest of all those engaged in drama in such contexts.

STATEMENT OF EXECUTIVE COMMITTEE RESPONSIBILITIES

The executive committee are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the association. They are also responsible for taking reasonable steps for the prevention and detection of fraud and other irregularities.

EXECUTIVE COMMITTEE

The members of the committee in office during this period were: -

- Zeena Rasheed (Vice Chair)
- Chris Lawrence (Treasurer)
- Vivienne Lafferty (Marketing and Publicity Officer)
- Sharon Coyne (Theatre Officer)
- Geoffrey Readman (Chair)
- Louise Mai Newberry (Membership Officer)
- Karen Louise Wallace-Jones
- Deborah Mears
- John Alec Rainer
- Dr. Yuk-Lan Chan
- Samantha O'Reilly

This report has been prepared under the relevant accounting standards, and was approved on 8<sup>th</sup> May 2024.

.....

C. Lawrence (Treasurer)

NATIONAL DRAMA  
REPORT OF THE INDEPENDENT EXAMINER (REPORTING ACCOUNTANTS) TO THE  
EXECUTIVE COMMITTEE OF NATIONAL DRAMA

FOR THE YEAR ENDED 31ST DECEMBER 2023

RESPECTIVE RESPONSIBILITIES OF THE EXECUTIVE COMMITTEE AND THE  
INDEPENDENT EXAMINER (REPORTING ACCOUNTANTS)

The executive committee responsible for the preparation of financial statements.

BASIS OF OPINION

We planned and performed our review of the books of account so as to obtain all the information and explanations which we considered necessary in order to provide us with sufficient evidence to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or other irregularity or error. In forming our opinion we also evaluated the overall adequacy of the presentation of information in the financial statements.

OPINION

In our opinion the financial statements give a true and fair view of the state of the association's affairs as at 31<sup>st</sup> December 2023, and of its profit for the year then ended, and have been properly prepared in accordance with relevant accounting standards.

*Rosie Lacey*

ROSIE LACEY  
Reporting Accountants  
72 Clarence Road  
London N22 8PW

Dated this 8<sup>th</sup> May 2024.

# NATIONAL DRAMA

## BALANCE SHEET

31st December 2023

	<u>Notes</u>	<u>2023</u> <u>£</u>	<u>2022</u> <u>£</u>
<u>CURRENT ASSETS</u>			
Stock	4	480	520
Cash at bank/in Hand	5	<u>75,083</u>	<u>72,305</u>
		<u>75,563</u>	<u>72,825</u>
<u>CREDITORS</u>			
Amounts falling due within one year	6	<u>450</u>	<u>450</u>
<u>NET CURRENT ASSETS</u>		<u>75,113</u>	72,375
<u>TOTAL ASSETS LESS CURRENT LIABILITIES</u>		<u><u>£75,113</u></u>	<u><u>£72,375</u></u>
 <u>RESERVES</u>			
General Fund – 1 <sup>st</sup> January 2023		72,375	60,746
Income and Expenditure Account		2,738	11,629
<u>SURPLUS</u>		<u><u>£75,113</u></u>	<u><u>£72,375</u></u>

## EXECUTIVE COMMITTEE RESPONSIBILITIES

These accounts have been prepared in accordance with the provisions applicable to community associations with the relevant accounting standards.

The accounts were approved by the board on 8<sup>th</sup> May 2024, and signed on its behalf:

.....  
C. Lawrence (Treasurer)

## NATIONAL DRAMA

### INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31<sup>st</sup> DECEMBER 2023

	<u>2023</u>	<u>2022</u>
	<u>£</u>	<u>£</u>
<u>INCOME</u>		
Reach Foundation Grant	0	11,240
Subscriptions from Members	9,901	11,662
Magazine/Journal Subscriptions	3,589	7,230
Advertising	2,910	1,935
Courses / Events / Conferences	1,520	2,858
Royalties	560	651
Donations	27	156
Other Income-Gift Aid	390	738
Stock – 31/12/2023	480	520
	<b>19,377</b>	<b>36,990</b>
 <u>EXPENDITURE</u>		
Stock of Books / Publications – 1/1/2023	520	450
Cost of: Printing and design Fees	4,694	3,981
Mailing/Postage	1,074	1,681
Advertising/Publicity	1,405	962
	<b>7,693</b>	<b>7,074</b>
Administration: Fees	1,427	4,874
Bursaries	750	1,500
Rent / Room Hire	1,110	562
Printing / Stationery	50	204
Insurance	185	288
Travelling/Subsistence	789	695
Sundries	80	40
Donations	100	0
Professional Membership	548	502
Conference/Event Fees	282	0
Accountancy	450	450
Election Service Fees	2,670	1,920
Event Selling/PayPal Fees	269	295
Website/Zoom/Computer Expenses	1,049	7,031
	<b>17,452</b>	<b>25,435</b>
 <u>OPERATING PROFIT</u>	<b>1,925</b>	<b>11,555</b>
 Bank Interest received	<b>813</b>	<b>74</b>
 <u>BALANCE TO BALANCE SHEET</u>	<b>£2,738</b>	<b>£11,629</b>

# NATIONAL DRAMA

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31<sup>st</sup> DECEMBER 2023

### 1. ACCOUNTING POLICIES

#### 1.1 Basis of Accounting

The financial statements are prepared under the historical cost convention

#### 1.2. Income

Income represents the sums received from subscriptions and magazine/journal subscriptions, together with events.

### 2. INCOME AND EXPENDITURE

The resulting profit is attributable to the general activities of the company.

### 3.FIXED ASSETS

There are no fixed assets.

### 4. STOCK

Residual stock of books, periodicals and magazines are included in the accounts at cost.

### 5. CASH AT BANK AND IN HAND

	<u>2023</u>	<u>2022</u>
	£	£
CO-OP Community Account	<b>2,543</b>	1,233
Lloyds Current Account	<b>865</b>	510
CO-OP Business Select Account	<b>71,090</b>	70,278
PayPal	<b>585</b>	284
	<u><b>£75,083</b></u>	<u>£72,305</u>

### 6. CREDITORS

Amounts falling due within one year: -

	<u>2023</u>	<u>2022</u>
	£	£
Accountancy	<b>450</b>	450
	<u><b>£450</b></u>	<u>£450</u>

**NATIONAL DRAMA**

England & Wales - Charity number 1173215

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# Accounts

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# National Drama Annual Report

## 1<sup>st</sup> January 2022 to 31<sup>st</sup> December 2022

### **Introduction**

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### **The Value of Drama and Theatre Education**

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Drama develops academic expertise. It develops skills in: planning and generating ideas; imagining; negotiating; collaborating; exploring; rehearsing; questioning; interpreting; researching; reflecting; problem-solving; presenting.

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Sharon Coyne (Theatre Officer)  
Deborah Mears (Primary Officer)  
Karen Wallace-Jones (Additional Needs Officer)  
John Rainer (Further and Higher Education Officer)

Steve Wood stood down as Secondary Officer at 2022 AGM

### Volunteers

Amanda Kipling; Lorraine Douglas; Phoebe Chan;

### Our Financial Support

Account Reviewers: Rosie Lacey, 72 Clarence Road London N22 8PW  
Bankers: Co-operative Bank  
Lloyds Bank

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#### **Purposes and activities**

The objects of National Drama are to advance the art of drama and to advance education in the art of drama for the public benefit.

National Drama has power to do anything that is calculated to further its objects or is conducive or incidental to doing so. In particular, National Drama's powers include power to:

(1) arrange and provide for, either alone or with others, the holding of meetings, lectures, classes, seminars, training courses or other learning opportunities on a local, regional, national or international basis;

(2) collect and disseminate information and ideas on all matters relating to its objects, and to exchange such information with other bodies having similar objects whether in the United Kingdom or elsewhere;

(3) write, procure to be written, print or publish in whatever form, such papers, books, periodicals, pamphlets or other documents, including films, recorded material and computer software, as shall further its objects and to issue or circulate the same whether for payment or otherwise.

#### **Financial Review and Pricing Policy**

##### Pricing

There are four main areas of activity which require attention to levels of pricing:

Membership Fees

Subscriptions for *Drama Magazine* and *Drama Research*

Attendance Fees for Conferences and Events

Charitable financial support for attendance of Members at special Drama events, for example, IDEA, or for special achievements. These should be reviewed on an annual basis in the light of current financial constraints or opportunities.

### Reserves Policy

In an endeavour to safeguard finances for at least one year going forward National Drama will seek to maintain a Reserve that is at least equal to the total unrestricted expenditure of the average of the previous three years or £21000, whichever is the greater.

### Financial Performance

The financial performance of the organisation during its fifth full year as a charity has been a very productive one with improved performance in most aspects of the charity's enterprises.

Total assets for the period 1<sup>st</sup> January to 31<sup>st</sup> December 2022 were £72,375 (£60,746 in 2021): an improvement of £11,629. [See separate reviewed accounts for full details.] This is almost exactly the amount we received from Oak Academy to waive intellectual property rights (£11,240) so may not be an accurate register of performance.

Income from membership fees has improved over that of 2021 (£11,291/£10,139), while fees from subscriptions to *Drama* and *Drama Research* and were also improved over the previous year (£7,015/£6,052). Advertising revenue in 2022 was £1,935 compared with £2,510 in 2021 – slightly down. The Royalties that we receive from Allied Publishers was comparable at £651 (£699 in 2021).

The big expenditure in this financial year has been £6,000 as concluding payment of £10,000 for our new website which has been created by Anthony Kelly, but this was offset against the 'windfall' payment from Oak Academy so has not affected the overall balance of finances.

The charity is advantaged in that it has no paid employees; but it must remain vigilant going forward to ensure good financial stewardship in all its activities. See the latest reviewed accounts for full details.

### **Trustees Responsibilities in relation to the financial statements**

The charity trustees are responsible for ensuring that the Charity complies with the requirements of the Charities Act 2011 with regard to the keeping of accounting records, to the preparation and scrutiny of statements of accounts, and to the preparation of annual reports and returns.

The charity trustees are also responsible for keeping proper accounting records that disclose with reasonable accuracy the financial position of the charity at any time and for preparing financial statements for each year which provide a true and fair view of the state of the charity.

They are also responsible for ensuring that the charity's accounts are submitted for independent review annually and for generally safeguarding the assets of the charity, taking reasonable steps for the prevention and detection of fraud and other irregularities.

## Chair's Report

### ND's Executive Areas of Responsibility

This year, ND Executive defined its six key responsibilities and this Report is written under the same headings as those responsibilities:

#### Communication

The Executive has continued to communicate with the membership on a regular basis, through the excellent monthly Newsletter *Behind the Curtain* and the two Magazines, both of which contained information about Executive priorities, articles on reflective practice and numerous resources relevant for primary, secondary and youth theatre.

The other major medium of communication is, of course, the website, which has been re-vamped, up-dated and made more accessible. The Research Journal is highly attractive. The work was carried out by Ant Kelly, a free-lance web designer who we thank for his support, expertise and guidance during the process.

The members section on the website now has a monthly Blog which reflects both theoretical and reflective pieces, including work on games, the teacher-director and stories from the classroom. We hope members find each blog engaging and nourishing.

In addition to communication with our own members, we have been deliberately outward – facing with regard to communication with several Drama and Education focussed bodies; SCITED, CLA, IDIERI and Trinity. We have maintained an important presence on the DTEA and have been highly active in promoting their three objectives:

1. The inclusion in the curriculum of Drama as a Foundation Subject in the National Curriculum with the same status as Art and Music;
2. The entitlement of every child to at least one annual engagement with professional theatre.
3. A drama curriculum and theatre repertoire that is more representative of the UK's diverse population.

Three of our Executive Officers were largely responsible for the promotion of *Seize the Day*, in which schools invited their local MP to visit a drama session; Sam O'Reilly also managed to stage a great event at her school. Vivienne Lafferty is to be congratulated for her promotion of the events.

In addition, we have engaged in new dialogue with NATE concerning the English Curriculum. We have welcomed the involvement that membership of the CfSA brings in terms of professional development. We have maintained our existing contact with Trinity.

Strategically, we have held conversations with Ofsted and, on two occasions, met with the DfE concerning their Cultural Education Plan. We have also expressed our concerns about the inequality of provision in the National Press and in the *Drama and Theatre Magazine*.

We have maintained our good relationships with our patrons, including Lung Theatre, Paper Birds, Theatre Centre and Splendid, who share our values around diversity, creativity and

education and our ambition to ensure that all our young people experience the most relevant learning in their Drama Curriculum.

### Consultancy

Advice and guidance has been sought by the RSC and the Remote Education Team at the DfE. We have been in consultancy with Bloomsbury Publishing Group to support their mission of promoting texts from more diverse and 'current' playwrights on examination syllabi.

### Continuing professional development

We are particularly indebted to Patrice Baldwin for her sustained programme of excellent Primary Drama courses throughout the year. We are looking towards making these courses live, as with the event that we organised in Morecambe Bay in September.

The vibrant programme of remote CPD, which grew and developed momentum during the long periods of lock down had clearly met a genuine need. However, these events have now begun to lose impetus. The start of the year began well and, although we engaged some brilliant theatre practitioners, the events declined in number. Research has informed us that teachers are weary of zoom events, are operating in highly pressurised contexts and the 'post-lockdown recovery' period was harder to adjust to than had been envisaged.

### Partnerships

It was very exciting to work with Dramatic Recovery, a new Liverpool Company who focus on health and wellbeing, and to be able to offer them opportunities to facilitate CPD and to write a reflective article in our Magazine. We thank our Patron Jessica Hines for the introduction.

The Chair has visited the PGCE courses at Reading and Goldsmiths, with whom we have productive and close working relationships. This is an important strategy that we hope to maintain and further develop.

In-depth discussions have taken place with the C&T theatre company and ND is now a part of this company's National Portfolio Plan with clearly identified future collaborations. Similarly, we hope to develop a partnership with in Stockport.

### Research and publication

Once again, our Publications Officer, Chris Lawrence, has published two excellent magazines and a rigorous and reflective Research Journal. We continue to ensure that reflection and research are integral dimensions of practice. The policy for publications will continue to include articles and features that communicate the potential of Drama and professional theatre projects within primary, secondary, tertiary and SEND schools, education communities and HE.

### Subject advocacy

It is hoped that there is more clarity with regard to the ND Bursaries, which are now to be known as **The Aine Lark Bursaries** in recognition of our previous chair's imaginative contribution to the establishment of this initiative.

There are three £500.00 Bursaries:

- a) Drama Inspires; projects that connect and raise awareness;

- b) Research Inspires; research that is practice-based and develops understanding;
- c) Conference Bursaries; that will enable members to attend relevant conferences.

This year the Bursaries are supporting Paul Bateson and Rosie Staunton.

One of our strongest strategies for subject advocacy was in support of the DTEA in hosting a seminar at The Labour Party Conference in Liverpool. The event has created many new colleagues wishing to work with ND. This was the panel and their key points, following presentations by young people from Calday Grammar School:

Drama and Theatre Education Matter: Hear Young Voices

1. Bhavik Parmar Head of Learning, Birmingham Rep:
- The Rep’s work in Birmingham’s disadvantaged primary schools by visiting teachers;
  - Observations on Teacher workload;
  - Benefits of partnerships with Rep and with HE institutions;
  - Any noticeable changes? Will teachers continue drama teaching when the Rep partnership ends?
  - Examples of pupil responses to the drama work;
  - Perceptions of drama work to National Curriculum; reading, literacy, humanities, PSHE

3. Suba Das: Artistic Director Liverpool Everyman
- A vision for the relationship between mainstream theatre and Education;
  - Youth Theatre development with mainstream theatres;
  - Theatre’s contribution to the city’s culture;
  - The importance of a more representative Theatre repertoire;
  - The importance of ‘partnership’, with examples from Suba’s previous role;

4. Dan Meigh: Head of Drama and Youth Theatre Director
- Drama in secondary school curriculum and in community;
  - The implications of 40% reduction in examination drama entries since 2010;
  - The impact of assessment on secondary drama;
  - The drama teacher’s workload; production work, assessment, data;
  - Youth Theatre developments in the local community;
  - Inspirational examples of drama;

It was standing room only on the day, with many MPs and the Shadow Arts Minister present.  
IDEA

This international organisation warrants special mention under subject advocacy. The July congress that took place in Iceland had four-five ND members present. It is fair to say that IDEA is facing some dilemmas, due to the next congress taking place in China.

2. Helen Nicholson: Drama Professor, Royal Holloway University

- 'curriculum content, employability and graduate outcomes'
- The changes observed since 2000
- The trends in training Drama teachers? The reduction in PGCE training and increases in school-based training?
- If drama and theatre courses continue to be marginalised, what will be the identity of future theatre-makers, mainstream or applied?

In addition to political complexities, there was little discussion of Drama Education at the Iceland Congress, which had an increasing emphasis on Arts Education. ND intends to be as active as possible in order to raise the profile of learning through and about drama within the organisation.

### **Planning for the Future**

2022-2023: -

- Increased advocacy for Drama to be a Foundation subject;
- Improve our offer of high quality and varied CPD to include live events and major conferences.
- Grow the membership.
- ND should become an integral factor in ECT Programmes.
- Improve our presence and voice on social media platforms
- Work as change-makers to affect policy and advise members in their conversations with SLT and funders around solid evidence-based research and beliefs that support Drama.
- Create a portfolio of Position Papers to support members to make informed choices, be empowered with information, and state our collective view.
- Encourage more members to actively participate in ND's work.
- Offer training to Executive Officers and develop consultancy strategies that energise Officers' work.
- Continue to make best use of our group of patrons
- Devise strategic processes, policies and systems to grow the organisation.

Finally, it has been a most positive and productive year, particularly for me, as I have rarely worked with such a dedicated and talented team. As ever, it is important to emphasise that we are all volunteers on the National Drama Executive Committee and we work tirelessly to unite teaching professionals and our industry colleagues as a diverse and expert group of Drama and Theatre in Education practitioners.

Geoff Readman



Geoff Readman  
Chair of National Drama

**NATIONAL DRAMA**  
**REPORT AND FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDING 31ST DECEMBER 2022**

1. Report of the Executive Committee
2. Report of the Independent Examiner (Reporting Accountant)
3. Balance Sheet
4. Income and Expenditure Account
5. Notes to the Accounts

ROSIE LACEY  
Reporting Accountants  
72 Clarence Road  
London  
N22 8PW

NATIONAL DRAMA

Registered Address: The Crypt Centre, Munster Square, London NW1 3PL

REPORT OF THE EXECUTIVE COMMITTEE

The members of the Executive Committee submit their report with the financial statements for the year ended 31st December 2022. The financial statements have been prepared in accordance with relevant accounting standards.

PRINCIPAL ACTIVITY

The principal activity of the association is:

- (a) To promote drama in the broadest range of educational contexts as an entitlement for all without distinction of sex, sexual orientation, race, disability or of political, religious or other opinions by associating together all those interested in all aspects of drama in the U.K. and elsewhere.
- (b) To improve the understanding of drama and otherwise, support and represent the interest of all those engaged in drama in such contexts.

STATEMENT OF EXECUTIVE COMMITTEE RESPONSIBILITIES

The executive committee are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the association. They are also responsible for taking reasonable steps for the prevention and detection of fraud and other irregularities.

EXECUTIVE COMMITTEE

The members of the committee in office during this period were: -

- Zeena Rasheed (Vice Chair)
- Chris Lawrence (Treasurer)
- Vivienne Lafferty (Marketing and Publicity Officer)
- Sharon Coyne (Theatre Officer)
- Geoffrey Readman (Chair)
- Louise Mai Newberry (Membership Officer)
- Karen Louise Wallace-Jones
- Deborah Mears
- John Alec Rainer

This report has been prepared under the relevant accounting standards, and was approved on 17<sup>th</sup> March 2023.

.....

C. Lawrence (Treasurer)

NATIONAL DRAMA  
REPORT OF THE INDEPENDENT EXAMINER (REPORTING ACCOUNTANTS) TO THE  
EXECUTIVE COMMITTEE OF NATIONAL DRAMA

FOR THE YEAR ENDED 31ST DECEMBER 2022

RESPECTIVE RESPONSIBILITIES OF THE EXECUTIVE COMMITTEE AND THE  
INDEPENDENT EXAMINER (REPORTING ACCOUNTANTS)

The executive committee responsible for the preparation of financial statements.

BASIS OF OPINION

We planned and performed our review of the books of account so as to obtain all the information and explanations which we considered necessary in order to provide us with sufficient evidence to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or other irregularity or error. In forming our opinion we also evaluated the overall adequacy of the presentation of information in the financial statements.

OPINION

In our opinion the financial statements give a true and fair view of the state of the association's affairs as at 31<sup>st</sup> December 2022, and of its profit for the year then ended, and have been properly prepared in accordance with relevant accounting standards.

*Rosie Lacey*

ROSIE LACEY  
Reporting Accountants  
72 Clarence Road  
London N22 8PW

Dated this 17<sup>th</sup> March 2023.

# NATIONAL DRAMA

## BALANCE SHEET

31st December 2022

	<u>Notes</u>	<u>2022</u> <u>£</u>	<u>2021</u> <u>£</u>
<u>CURRENT ASSETS</u>			
Stock	4	520	450
Cash at bank/in Hand	5	<u>72,305</u>	<u>60,746</u>
		<u>72,825</u>	<u>61,196</u>
<u>CREDITORS</u>			
Amounts falling due within one year	6	<u>450</u>	<u>450</u>
<u>NET CURRENT ASSETS</u>		<u>72,375</u>	60,746
<u>TOTAL ASSETS LESS CURRENT LIABILITIES</u>		<u>£72,375</u>	<u>£60,746</u>
<u>RESERVES</u>			
General Fund – 1 <sup>st</sup> January 2022		<b>60,746</b>	54,793
Income and Expenditure Account		<b>11,629</b>	5,953
<u>SURPLUS</u>		<u>£72,375</u>	<u>£60,746</u>

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## EXECUTIVE COMMITTEE RESPONSIBILITIES

These accounts have been prepared in accordance with the provisions applicable to community associations with the relevant accounting standards.

The accounts were approved by the board on 17<sup>th</sup> March 2023, and signed on its behalf:

.....  
C. Lawrence (Treasurer)

## NATIONAL DRAMA

### INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31<sup>st</sup> DECEMBER 2022

	<u>2022</u>	<u>2021</u>
	£	£
<b><u>INCOME</u></b>		
Reach Foundation Grant	11,240	0
Oak Academy Project Grants	0	22,322
Subscriptions from Members	11,662	10,411
Magazine/Journal Subscriptions	7,230	6,119
Advertising	1,935	2,510
Courses / Events / Conferences	2,858	4,166
Royalties	651	698
Donations	156	367
Other Income-Gift Aid	738	372
Stock – 31/12/2022	520	450
	<b>36,990</b>	<b>47,415</b>
 <b><u>EXPENDITURE</u></b>		
Stock of Books / Publications – 1/1/2022	450	480
Cost of: Printing and design Fees	3,981	3,404
Mailing/Postage	1,681	1,948
Advertising/Publicity	962	1,745
	<b>7,074</b>	<b>7,577</b>
Administration: Fees	4,874	24,155
Bursaries	1,500	510
Rent / Room Hire	562	2,496
Printing / Stationery	204	66
Insurance	288	288
Travelling/Subsistence	695	35
Sundries	40	76
Professional Membership	502	257
E-News Expenditure	0	11
Accountancy	450	450
Election Service Fees	1,920	0
Event Selling/PayPal Fees	295	227
Website/Zoom/Computer Expenses	7,031	5,329
	<b>25,435</b>	<b>41,477</b>
 <b><u>OPERATING PROFIT</u></b>	 <b>11,555</b>	 <b>5,938</b>
Bank Interest received	74	15
 <b><u>BALANCE TO BALANCE SHEET</u></b>	 <b>£11,629</b>	 <b>£5,953</b>

# NATIONAL DRAMA

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31<sup>st</sup> DECEMBER 2022

### 1. ACCOUNTING POLICIES

#### 1.1 Basis of Accounting

The financial statements are prepared under the historical cost convention

#### 1.2. Income

Income represents the sums received from subscriptions and magazine/journal subscriptions, together with events.

### 2. INCOME AND EXPENDITURE

The resulting profit is attributable to the general activities of the company.

### 3.FIXED ASSETS

There are no fixed assets.

### 4. STOCK

Residual stock of books, periodicals and magazines are included in the accounts at cost.

### 5. CASH AT BANK AND IN HAND

	<u>2022</u>	<u>2021</u>
	<u>£</u>	<u>£</u>
CO-OP Community Account	<b>1,233</b>	7,785
Lloyds Current Account	<b>510</b>	975
CO-OP Business Select Account	<b>70,278</b>	51,964
PayPal	<b>284</b>	22
	<u><b>£72,305</b></u>	<u>£60,746</u>

### 6. CREDITORS

Amounts falling due within one year: -

	<u>2022</u>	<u>2021</u>
	<u>£</u>	<u>£</u>
Accountancy	<b>450</b>	450
	<u><b>£450</b></u>	<u>£450</u>

NATIONAL DRAMA  
REPORT OF THE INDEPENDENT EXAMINER (REPORTING ACCOUNTANTS) TO THE  
EXECUTIVE COMMITTEE OF NATIONAL DRAMA

FOR THE YEAR ENDED 31ST DECEMBER 2022

RESPECTIVE RESPONSIBILITIES OF THE EXECUTIVE COMMITTEE AND THE  
INDEPENDENT EXAMINER (REPORTING ACCOUNTANTS)

The executive committee responsible for the preparation of financial statements.

BASIS OF OPINION

We planned and performed our review of the books of account so as to obtain all the information and explanations which we considered necessary in order to provide us with sufficient evidence to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or other irregularity or error. In forming our opinion we also evaluated the overall adequacy of the presentation of information in the financial statements.

OPINION

In our opinion the financial statements give a true and fair view of the state of the association's affairs as at 31<sup>st</sup> December 2022, and of its profit for the year then ended, and have been properly prepared in accordance with relevant accounting standards.

*Rosie Lacey*

ROSIE LACEY  
Reporting Accountants  
72 Clarence Road  
London N22 8PW

Dated this 17<sup>th</sup> March 2023.

**NATIONAL DRAMA**

England & Wales - Charity number 1173215

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# Accounts

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## National Drama Annual Report 1<sup>st</sup> January 2021 to 31<sup>st</sup> December 2021

### Introduction

National Drama (ND) is the UK's leading professional subject association for all teachers, lecturers and theatre practitioners who work in drama, and theatre education. ND provides an inclusive and progressive framework of continuing professional development that is informed by reflective practice, research, publications, productive partnerships and creative networking.

ND celebrates diversity and promotes respect and equality in all dimensions of its work. ND welcomes members from those communities deemed to have 'protected characteristics', as identified in the 2020 Equalities Act.

### National Drama's overriding rationale

ND exists to ensure that all children and young people have opportunities to learn about and through drama and theatre education within a broad and coherent curriculum that is taught by teachers who have appropriate levels of subject knowledge and have received relevant training.

ND is committed to establishing Drama as a subject in primary, secondary, SEND and in alternative education communities with equal status to the other arts subjects.

National Drama is dedicated to the development, promotion and support of Drama and Theatre both in the UK and Internationally. We are an open and inclusive organisation - *One Forum: Many Voices* - and we positively welcome as members all those who are interested in drama and theatre in learning contexts whether in the UK or beyond.

### Reference and Admin Details

#### Charity Number:

1173215

#### Address

Trent Lodge, Main Street, North Muskham, Newark NG23 6HD

#### Trustees in 2021

Geoff Readman (Chair)

Zeena Rasheed (Vice Chair)

Chris Lawrence (Treasurer; Publications Officer)

Louise Mai Newberry (Membership Officer)

Vivienne Lafferty (Publicity and Marketing Officer)  
 Steve Wood (Secondary Officer)  
 Sharon Coyne (Theatre Officer)

#### Volunteers

Amanda Kipling; Sam O'Reilly.

#### Our Financial Support

Account Reviewers: Rosie Lacey, 72 Clarence Road London N22 8PW  
 Bankers: Co-operative Bank  
 Lloyds Bank

### **Structure, Governance and Management**

#### Governing document

National Drama is a Charitable Incorporated Organisation (CIO) governed by its Constitution, a document prepared for and approved by the Charity Commission on 30<sup>th</sup> May 2017. At this date it became a Charity and was registered with the Charity Commission.

#### Appointment of Trustees

The Board of Trustees is ordinarily called 'The Executive Committee' and members of the Committee are ordinarily called 'Officers'.

Appointment of Trustees/Officers is decided annually by Postal Ballot. This process for AGM 2021 was organised and conducted by Civica Election Services (CES).

#### Trustee Induction and Support

National Drama has a procedure for appointing new Trustees outside of AGMs and a Code of Conduct for all Trustees to follow. Guidance is provided to new Trustees on these procedures. Trusteeship is viewed as a collective responsibility and support is available to any member of the Executive Committee who requires it.

#### Organisation

The Board of Trustees, usually known as the National Drama Executive Committee, meets at least four times a year at a time and place agreed by the Trustees.

Each Member of the Executive Committee is an Officer designated for a particular area of responsibility within the organisation. Currently these areas of responsibility are:

1. Chair
2. Secretary
3. Treasurer
4. Vice Chair
5. Membership Officer
6. Publicity and Marketing Officer
7. Publications Officer
8. Conference Officer
9. Primary Education Officer
10. Secondary Education Officer
11. Further and Higher Education Officer
12. Theatre Officer

### 13. Additional Needs Officer

Election of Officers is normally by Postal Ballot as outlined above with the exception as noted above in Trustee Induction and Support.

There are particular rules governing which roles are available for election or re-election according to amendments to the Constitution made at AGM 2020 and detailed in National Drama's Annual Report 2020.

#### Risk Management

National Drama has developed a number of policies to safeguard the organisation including a Risk Management assessment; Conflict of Interest Policy; Complaints Policy; Safeguarding Policy; Reserves Policy. These are available to any member on request.

#### **Purposes and activities**

The objects of National Drama are to advance the art of drama and to advance education in the art of drama for the public benefit.

National Drama has power to do anything that is calculated to further its objects or is conducive or incidental to doing so. In particular, National Drama's powers include power to:

- (1) arrange and provide for, either alone or with others, the holding of meetings, lectures, classes, seminars, training courses or other learning opportunities on a local, regional, national or international basis;
- (2) collect and disseminate information and ideas on all matters relating to its objects, and to exchange such information with other bodies having similar objects whether in the United Kingdom or elsewhere;
- (3) write, procure to be written, print or publish in whatever form, such papers, books, periodicals, pamphlets or other documents, including films, recorded material and computer software, as shall further its objects and to issue or circulate the same whether for payment or otherwise.

#### **Financial Review and Pricing Policy**

##### Pricing

There are four main areas of activity which require attention to levels of pricing:

Membership Fees

Subscriptions for *Drama Magazine* and *Drama Research*

Attendance Fees for Conferences and Events

Charitable financial support for attendance of Members at special Drama events, for example, IDEA, or for special achievements.

These should be reviewed on an annual basis in the light of current financial constraints or opportunities.

##### Reserves Policy

In an endeavour to safeguard finances for at least one year going forward National Drama will seek to maintain a Reserve that is at least equal to the total unrestricted expenditure of the average of the previous three years or £21000, whichever is the greater.

##### Financial Performance

The financial performance of the organisation during its fourth full year as a charity has been a very productive one with improved performance in most aspects of the charity's enterprises.

Total assets for the period 1<sup>st</sup> January to 31<sup>st</sup> December 2021 were £60,746 (£54,793 in 2020) an improvement of £5953. [See separate reviewed accounts for full details.]

Income from membership fees has improved over that of 2020 (£10139/£7813), while fees from subscriptions to *Drama* and *Drama Research* and were much improved over the previous year (£6052/£3317). Advertising revenue in 2021 was £2510 compared with £675 in 2020 – a big improvement. The Royalties that we receive from Allied Publishers was comparable at £699 (£870 in 2020).

The big expenditure in this financial year has been £4000 as first payment of £10000 for our new website which has been created by Anthony Kelly, but this does not seem to have dented the financial performance of the charity.

The charity is advantaged in that it has no paid employees; but it must remain vigilant going forward to ensure good financial stewardship in all its activities.

### **Trustees Responsibilities in relation to the financial statements**

The charity trustees are responsible for ensuring that the Charity complies with the requirements of the Charities Act 2011 with regard to the keeping of accounting records, to the preparation and scrutiny of statements of accounts, and to the preparation of annual reports and returns.

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They are also responsible for ensuring that the charity's accounts are submitted for independent review annually and for generally safeguarding the assets of the charity, taking reasonable steps for the prevention and detection of fraud and other irregularities.

### **Chair/Vice Chair's Report**

#### Achievements and Performance

As schools, theatres and travel opened up we had to recalibrate and balance our exam classes sitting actual exams and doing performances to audience, changes to specs to mitigate the effects of covid on education and stabilise our Executive.

CPD and support for members remained a key offer and success, with a daylong SEND Conference, and with Mezza Eade and two members of the Exec, a popular and hugely important session around representation and changing the approaches around diversity. When I look at what Exam Boards and colleagues are doing, positively, I am proud of how fully we were part of the conversation. We will keep working on improving confidence and range so our brilliant learners and communities can explore issues around identity, ethnicity, justice and prejudice in devising, and explore brilliant playwrights that may have been overlooked in schools for a range of reasons. These include Inua Ellams, Chinonyerem Odimba, Maninder Virk, Roy Williams, Sabrina Mahfouz and Dennis Kelly – amongst others. We created resources which will be on our members' area celebrating playwrights from LGBTQ+ and global majority backgrounds, to educate ourselves and redress a knowledge balance.

We delivered thirty online sessions, where value, quality and expertise were standout. There was much to be proud of and excited about!

We raised funds for two new bursaries, one encouraging research and campaigning initiatives, Drama Matters, and one supporting community and engagement projects, Drama Inspires. We consolidated partnerships, with links to practitioners, writers and CfSA, DTEA, NT and IDEA, and campaigned against a range of anti-Arts policies to hold the country's Executive government to account (including the vanishing Arts Recovery Fund and the failure to create a Performing Arts T Level to replace the BTEC Level 3). We have improved our marketing and social media presence, grown both the Exec and our membership, reviewed our CPD offer and researched the impact of Covid and what members need, and added to our list of patrons. Our website is developing all the time, and we have promising plans for members only pages. We supported Oak to create Drama content for their online school, and have reviewed our CPD offer, and are working on a Covid Impact study.

### Conference

Due to the pandemic, we did not have a live conference, but did host a brilliant SEND Conference online, that was moderately attended and very well received. We would like to rerun this event live in the future.

### E-Newsletter

*Behind The Curtain* was launched and offers a newer, fresher and more up to date news, opportunities and reminders about what we are offering, what we need and how members can get involved.

We have started a blog which can carry more theoretical and reflective pieces, as a monthly series, including work on games, the teacher director and working live again. Each blog was engaging, a good deep and nourishing read, with enough provocation and entertainment to finish the read smiling. We also send out single item mailouts when appropriate.

### Website

Our website continues to grow, with our fantastic consultant. We are working on a member's area next! [Home - NATIONAL DRAMA](#)

### Bursaries

This year we awarded two bursaries, all for members.

1. Drama Matters Bursary: Campaigns, Research and Raising Awareness
2. Drama Inspires Bursary: Connect, Inspire and Raise Awareness

These £500 awards supported some excellent work from Wendy Frost in Warwick, and Arnold Koledji, in Togo.

### Publications

We published two excellent magazines in this time period, an emotional centrepiece celebrating and honouring Aine, plus articles from Kylie Perry at Paper Birds, and Amanda Abbott in New York sharing her study of embodying textual analysis, finding meaning in the body and making incredible connections with developments in neuroscience. The Summer edition looked at an East End *Macbeth*, Lisa Williamson and Gemma Nicol from Wonder

Fools gave us reason to hope, and Karen Wallace Jones wrote with wit and verve about what energetic learners with moderate and severe learning difficulties, with a spectrum of neurodivergent needs, with any number of SEND presentations can do, can relish and can learn. *Straight Outta Mainstream* was a eye-popping read. Always, reviews, student voices and the pull out are worth holding on to.

#### IDEA and World Alliance of Arts Education

We remain allies and members of these organisations and successfully planned for a presence at the February 2022 conference in Iceland.

#### Other Professional Bodies

We are an important presence contributing to several Drama and Education focussed bodies such as DTEA, SCITED, CLA, and the CfSA. We have good relationships with theatres, especially our patrons, including Lung Theatre, Paper Birds, Theatre Centre and Splendid, who share our values around diversity, creativity and education and that all our young people deserve the best in-curriculum Drama Curriculum, ourt of English as an art form. We also have good relationships with official bodies such as Trinity, Ofqual, and subject leads in Exam Boards.

#### Play it out Loud – Erasmus Plus project

*Drama for social inclusion of shy children.*

This Erasmus Plus project, funded by the European Union, involving National Drama and four other European partners, is now concluded and an excellent booklet of lesson plans has been produced under the direction of our Project Leads, National Drama members, Patrice Baldwin and Dr Ruth Sayers. We thank them for their hard work and commitment to this Erasmus+ project, especially as such projects are now not available to the UK because of our exit from the European Union.

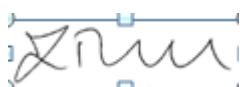
#### Plans for the Future

Plans for 2022 and 2023 include: -

- Improving our offer of high quality and varied CPD to include high quality, sustainable live events, and more strategic online CPD.
- Supporting members and friends to thrive professionally and as communities with fresh challenges and a governmental attitude around the arts that remains challenging
- Growing the membership
- Improving our presence and voice on social media platforms
- Working as change – makers to affect policy and advise members in their conversations with SLT and funders around solid evidence – based research and beliefs that support Drama in our lives
- Creating a portfolio of Position Papers to support members make informed choices, be empowered with information, and state our collective view
- Maintaining our mission to campaign for, celebrate and champion Drama in schools and in a full range of alternative and educational settings
- Support members, support the Executive so work, life, and volunteer work remains a pleasure, and recruit trustees and more members to actively participate and grow our reach

- Offering training to the Exec
- Continuing to make best use of our group of patrons
- Funding bursaries, including a third exciting offer
- Sustaining our biannual magazine, Drama, monthly newsletters and half termly Member Treats
- Strategic processes, policies and systems to future proof and grow our organisation and ensure trustees passion and contribution is best employed, and work-life balance is respected

As before, it is important to remind others that we are all volunteers on the National Drama Executive Committee and we work tirelessly to unite teaching professionals and our industry colleagues as a diverse and expert group of Drama and Theatre in Education practitioners.



Zeena Rasheed  
Vice Chair of National Drama  
[26.10.22]

#### New Chair November 2021

I was delighted to be elected as the Chair of National Drama at the 2021 AGM. I would like to record my thanks and appreciation for the significant contribution of Zeena Rasheed who has succeeded in leading and guiding the association throughout a testing and challenging YEAR. Zeena has been an inspiration to the Executive and has carried out her responsibilities in a manner which I intend to aspire to.



Geoff Readman  
Chair of National Drama  
[26/10/2022]

**NATIONAL DRAMA**  
**REPORT AND FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDING 31ST DECEMBER 2021**

1. Report of the Executive Committee
2. Report of the Independent Examiner (Reporting Accountant)
3. Balance Sheet
4. Income and Expenditure Account
5. Notes to the Accounts

ROSIE LACEY  
Reporting Accountants  
72 Clarence Road  
London  
N22 8PW

NATIONAL DRAMA

Registered Address: The Crypt Centre, Munster Square, London NW1 3PL

REPORT OF THE EXECUTIVE COMMITTEE

The members of the Executive Committee submit their report with the financial statements for the year ended 31st December 2021. The financial statements have been prepared in accordance with relevant accounting standards.

PRINCIPAL ACTIVITY

The principal activity of the association is:

- (a) To promote drama in the broadest range of educational contexts as an entitlement for all without distinction of sex, sexual orientation, race, disability or of political, religious or other opinions by associating together all those interested in all aspects of drama in the U.K. and elsewhere.
- (b) To improve the understanding of drama and otherwise, support and represent the interest of all those engaged in drama in such contexts.

STATEMENT OF EXECUTIVE COMMITTEE RESPONSIBILITIES

The executive committee are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the association. They are also responsible for taking reasonable steps for the prevention and detection of fraud and other irregularities.

EXECUTIVE COMMITTEE

The members of the committee in office during this period were: -

- Zeena Rasheed (Vice Chair)
- Chris Lawrence (Treasurer)
- Vivienne Lafferty (Marketing and Publicity Officer)
- Sharon Coyne (Theatre Officer)
- Geoffrey Readman (Chair)
- Louise Mai Newberry (Membership Officer)
- Steven Wood (Secondary Officer)

This report has been prepared under the relevant accounting standards, and was approved on 12<sup>th</sup> September 2022.

.....

C. Lawrence (Treasurer)

NATIONAL DRAMA  
REPORT OF THE INDEPENDENT EXAMINER (REPORTING ACCOUNTANTS) TO THE  
EXECUTIVE COMMITTEE OF NATIONAL DRAMA

FOR THE YEAR ENDED 31ST DECEMBER 2021

RESPECTIVE RESPONSIBILITIES OF THE EXECUTIVE COMMITTEE AND THE  
INDEPENDENT EXAMINER (REPORTING ACCOUNTANTS)

The executive committee responsible for the preparation of financial statements.

BASIS OF OPINION

We planned and performed our review of the books of account so as to obtain all the information and explanations which we considered necessary in order to provide us with sufficient evidence to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or other irregularity or error. In forming our opinion we also evaluated the overall adequacy of the presentation of information in the financial statements.

OPINION

In our opinion the financial statements give a true and fair view of the state of the association's affairs as at 31<sup>st</sup> December 2021, and of its profit for the year then ended, and have been properly prepared in accordance with relevant accounting standards.

*Rosie Lacey*

ROSIE LACEY  
Reporting Accountants  
72 Clarence Road  
London N22 8PW

Dated this 12<sup>th</sup> September 2022.

# NATIONAL DRAMA

## BALANCE SHEET

31st December 2021

	<u>Notes</u>	<u>2021</u> <u>£</u>	<u>2020</u> <u>£</u>
<u>CURRENT ASSETS</u>			
Stock	4	450	480
Cash at bank/in Hand	5	<u>60,746</u>	<u>54,763</u>
		<u>61,196</u>	<u>55,243</u>
<u>CREDITORS</u>			
Amounts falling due within one year	6	<u>450</u>	<u>450</u>
<u>NET CURRENT ASSETS</u>		<b>60,746</b>	54,793
<u>TOTAL ASSETS LESS CURRENT LIABILITIES</u>		<u><b>£60,746</b></u>	<u>£54,793</u>
<u>RESERVES</u>			
General Fund – 1 <sup>st</sup> January 2021		<b>54,793</b>	46,966
Income and Expenditure Account		<b>5,953</b>	7,827
<u>SURPLUS</u>		<u><b>£60,746</b></u>	<u>£54,793</u>

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## EXECUTIVE COMMITTEE RESPONSIBILITIES

These accounts have been prepared in accordance with the provisions applicable to community associations with the relevant accounting standards.

The accounts were approved by the board on 12<sup>th</sup> September 2022, and signed on its behalf:

.....  
C. Lawrence (Treasurer)

## NATIONAL DRAMA

### INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31<sup>st</sup> DECEMBER 2021

	<u>2021</u>	<u>2020</u>	
	£	£	
<b><u>INCOME</u></b>			
ERASMUS + Grant	0	9,738	
Oak Academy Project Grants	22,322	10,415	
Subscriptions from Members	10,411	9,031	
Magazine/Journal Subscriptions	6,119	3,536	
Advertising	2,510	675	
Courses / Events / Conferences	4,166	3,902	
Royalties	698	870	
Donations	367	24	
Other Income-Gift Aid	372	442	
Stock – 31/12/2021	450	480	
	<b>47,415</b>	<b>39,113</b>	
 <b><u>EXPENDITURE</u></b>			
Stock of Books / Publications – 1/1/2021	480	520	
Cost of: Printing and design Fees	3,404	4,212	
Mailing/Postage	1,948	2,026	
Advertising/Publicity	1,745	1,262	
Conference Tickets/Event Fees	0	242	
	7,577	8,262	
Administration: Fees	24,155	16,727	
Bursaries	510	0	
Rent / Room Hire	2,496	786	
Printing / Stationery	66	27	
Insurance	288	288	
Travelling/Subsistence	35	469	
Sundries	76	0	
Professional Membership	257	476	
E-News Expenditure	11	314	
Accountancy	450	450	
Training	0	899	
Erasmus Project Expenses	0	2,028	
Event Selling/PayPal Fees	227	199	
Website/Zoom/Computer Expenses	5,329	514	31,439
	<b>41,477</b>	<b>514</b>	
<b><u>OPERATING PROFIT / (LOSS)</u></b>	<b>5,938</b>	<b>7,674</b>	
Bank Interest received	15	153	
<b><u>BALANCE TO BALANCE SHEET</u></b>	<b>£5,953</b>	<b>£7,827</b>	

# NATIONAL DRAMA

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31<sup>st</sup> DECEMBER 2021

### 1. ACCOUNTING POLICIES

#### 1.1 Basis of Accounting

The financial statements are prepared under the historical cost convention

#### 1.2. Income

Income represents the sums received from subscriptions and magazine/journal subscriptions, together with events.

### 2. INCOME AND EXPENDITURE

The resulting profit is attributable to the general activities of the company.

### 3.FIXED ASSETS

There are no fixed assets.

### 4. STOCK

Residual stock of books, periodicals and magazines are included in the accounts at cost.

### 5. CASH AT BANK AND IN HAND

	<u>2021</u>	<u>2020</u>
	<u>£</u>	<u>£</u>
CO-OP Community Account	<b>7,785</b>	8,161
Lloyds Current Account	<b>975</b>	870
CO-OP Business Select Account	<b>51,964</b>	45,449
PayPal	<b>22</b>	283
	<b><u>£60,746</u></b>	<b><u>£54,763</u></b>

### 6. CREDITORS

Amounts falling due within one year: -

	<u>2021</u>	<u>2020</u>
	<u>£</u>	<u>£</u>
Accountancy	<b>450</b>	450
	<b><u>£450</u></b>	<b><u>£450</u></b>

**NATIONAL DRAMA**

England & Wales - Charity number 1173215

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# Accounts

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**National Drama Annual Report 2020**  
**1<sup>st</sup> January 2020 to 31<sup>st</sup> December 2020**

**Introduction**

National Drama, the UK's leading professional association for drama teachers and theatre educators, is dedicated to ensuring that all children and young people have the opportunity to learn about and through drama.

Learning through drama is a natural human process - our brains are wired for it. We recognise it as a powerful pedagogy and a creative process that provides a compelling means of exploration, expression and making meaning. Through it we learn what it is to be a human being.

National Drama is dedicated to the development, promotion and support of Drama and Theatre both in the UK and Internationally. We are an open and inclusive organisation - *One Forum: Many Voices* - and we positively welcome as members all those who are interested in drama and theatre in learning contexts whether in the UK or beyond.

**Reference and Admin Details**

Charity Number:

1173215

Address

The Crypt Centre, Munster Square, London NW1 3PL

Trustees

Zeena Rasheed (Acting/Vice Chair)  
Konstantina Kalogirou (Secretary)  
Chris Lawrence (Treasurer; Publications Officer)  
Vivienne Lafferty (Publicity and Marketing Officer)  
Simon Floodgate (Higher Education Officer)  
Chris Holman (Secondary Officer)  
Sharon Coyne (Theatre Officer)

Volunteers

Wendy Frost; Amanda Kipling; Louise Newberry; Carolyn Bradley; Sam O'Reilly; Steve Wood, Karen W Jones, Mark Pluckrose

Our Financial Support

Account Reviewers: Torrington Lacey, 72 Clarence Road London N22 8PW  
Bankers: Co-operative Bank  
Lloyds Bank

## **Structure, Governance and Management**

### Governing document

National Drama is a Charitable Incorporated Organisation (CIO) governed by its Constitution, a document prepared for and approved by the Charity Commission on 30<sup>th</sup> May 2017. At this date it became a Charity and was registered with the Charity Commission.

### Appointment of Trustees

The Board of Trustees is ordinarily called 'The Executive Committee' and members of the Committee are ordinarily called 'Officers'.

Appointment of Trustees/Officers is decided annually by Postal Ballot. This process for AGM 2020 was organised and conducted by Civica Election Services (CES).

### Trustee Induction and Support

National Drama has a procedure for appointing new Trustees outside of AGMs and a Code of Conduct for all Trustees to follow. Guidance is provided to new Trustees on these procedures. Trusteeship is viewed as a collective responsibility and support is available to any member of the Executive Committee who requires it.

### Organisation

The Board of Trustees, usually known as the National Drama Executive Committee, meets at least four times a year at a time and place agreed by the Trustees.

Each Member of the Executive Committee is an Officer designated for a particular area of responsibility within the organisation. Currently these areas of responsibility are:

1. Chair
2. Secretary
3. Treasurer
4. Vice Chair
5. Membership Officer
6. Publicity and Marketing Officer
7. Publications Officer
8. Conference Officer
9. Primary Education Officer
10. Secondary Education Officer
11. Further and Higher Education Officer
12. Theatre Officer
13. Additional Needs Officer

Election of Officers is normally by Postal Ballot as outlined above with the exception as noted above in Trustee Induction and Support.

There are particular rules governing which roles are available for election or re-election according to the National Drama Constitution.

### Risk Management

National Drama has developed a number of policies to safeguard the organisation including a Risk Management assessment; Conflict of Interest Policy; Complaints Policy; Safeguarding Policy; Reserves Policy. These are available to any member on request.

## **Purposes and activities**

The objects of National Drama are to advance the art of drama and to advance education in the art of drama for the public benefit.

National Drama has power to do anything that is calculated to further its objects or is conducive or incidental to doing so. In particular, National Drama's powers include power to:

- (1) arrange and provide for, either alone or with others, the holding of meetings, lectures, classes, seminars, training courses or other learning opportunities on a local, regional, national or international basis;
- (2) collect and disseminate information and ideas on all matters relating to its objects, and to exchange such information with other bodies having similar objects whether in the United Kingdom or elsewhere;
- (3) write, procure to be written, print or publish in whatever form, such papers, books, periodicals, pamphlets or other documents, including films, recorded material and computer software, as shall further its objects and to issue or circulate the same whether for payment or otherwise.

## **Financial Review and Pricing Policy**

### Pricing

There are four main areas of activity which require attention to levels of pricing:

Membership Fees

Subscriptions for *Drama Magazine* and *Drama Research*

Attendance Fees for Conferences and Events

Charitable financial support for attendance of Members at special Drama events, for example, IDEA, or for special achievements.

These should be reviewed on an annual basis in the light of current financial constraints or opportunities.

### Reserves Policy

In an endeavour to safeguard finances for at least one year going forward National Drama will seek to maintain a Reserve that is at least equal to the total unrestricted expenditure of the average of the previous three years or £21000, whichever is the greater.

### Financial Performance

Balances at bank on 31<sup>st</sup> December 2020:

Co-operative Bank Current account: £8,160.51 [2019: £3,275.38]

Lloyds Treasurers Account: £870.40 [2019: 715.40]

Co-operative Bank Reserve Account: £44,458.57 (includes £4500 income from PayPal Account) [2019: £42,795.56, including £5000 income from PayPal]

Total: £53,489.48 [2019: £46786.34]

Bank interest: £153.01 [2019: £229.58]

The financial performance of the organisation during its third full year as a charity has improved somewhat over that in 2019, this despite the effects of the global pandemic. Income from membership fees has shown a slight improvement over 2019 (£7813/7128), while fees from subscriptions to *Drama* and *Drama Research* and from advertising were not

as good as the previous year (£7642/£7932). However, the Royalties that we receive from Allied Publishers was increased at £869.87 (£733 in 2019).

National Drama is now able claim Gift Aid on the subscription payments made by members from their personal accounts, so long as they are registered as UK taxpayers. Our first claim spanned the years from its founding as a charity in May 2017 to 31<sup>st</sup> December 2020 and we received £371.67 including £3.36 interest from HMRC. We intend to encourage more members to return Gift Aid Declarations in the coming years.

The charity is advantaged in that it has no paid employees; but it must remain vigilant going forward to ensure good financial stewardship in all its activities. See the latest reviewed accounts for full details.

### **Trustees Responsibilities in relation to the financial statements**

The charity trustees are responsible for ensuring that the Charity complies with the requirements of the Charities Act 2011 with regard to the keeping of accounting records, to the preparation and scrutiny of statements of accounts, and to the preparation of annual reports and returns.

The charity trustees are also responsible for keeping proper accounting records that disclose with reasonable accuracy the financial position of the charity at any time and for preparing financial statements for each year which provide a true and fair view of the state of the charity.

They are also responsible for ensuring that the charity's accounts are submitted for independent review annually and for generally safeguarding the assets of the charity, taking reasonable steps for the prevention and detection of fraud and other irregularities.

### **Vice Chair's Report**

Achievements and Performance: [1<sup>st</sup> January 2020 to 31<sup>st</sup> December 2020]

This year of the pandemic was busy and challenging, as our accomplished and energetic Chair Aine lark died of cancer in September 2020 after a short illness. We grieved, as Covid and the pandemic created an unprecedented reality for us in our working, family and voluntary lives.

Notwithstanding, we have had significant achievements, including an enormous amount of CPD on Zoom: over 40 sessions covering teachmeets, conversations with patrons, inspirational and instructional CPD from companies and practitioners, a range of teacher support covering every key stage, to enable connection, networking and support, free to members and also for non-members. There was much to be proud of and excited about!

During the pandemic we were unable to offer our usual bursary support for members, but we laid plans for when conditions permitted, for two new bursaries: one encouraging research and campaigning initiatives, Drama Matters, and one supporting community and engagement projects, Drama Inspires. We consolidated partnerships, with links to practitioners, writers and CfSA, DTEA, NT and IDEA, and campaigned against a range of anti-Arts policies to hold the country's Executive government to account (including the vanishing

Arts Recovery Fund and the failure to create a Performing Arts T Level to replace the BTEC Level 3). We have improved our marketing and social media presence, grown both the Exec and our membership, developed our CPD offer and researched the impact of Covid and what members need, and added to our list of patrons. Our website is developing all the time, and we have promising plans for members only pages. We supported Oak to create Drama content for their online school, have reviewed our CPD offer, and are working on a Covid Impact study.

### Drama CPD Events

One challenge that we had to face during the pandemic was how to organise CPD online. In this we were very successful running a full programme of online events for all phases of Education, attracting participants not only from UK but from all over the world.

These events included contributions from Theatre Centre, Splendid Productions and Lung Theatre; informative events for members including advice on navigating new Ofqual specifications and on becoming a new HOD Drama; and a full range of practical Drama sessions for Primary teachers led by former Chair, Patrice Baldwin. These were so successful and relatively easy to arrange that they are bound to form an important part of what National Drama offers going forward.

### Oak National Academy

National Drama is proud to have been involved in the development of Oak National Academy, the Government sponsored online education hub. The Secondary Team was led by Ruth Sayers and Patrice Baldwin led the Primary Team. A range of Drama lessons from KS1-KS3 now feature on the hub, placing Drama in the public eye as a valued and legitimate subject, and giving National Drama a national profiling.

### Conferences

Due to the pandemic we did not have a live conference for members, but we did run an online all day conference *So You Want to Be a Drama Teacher* for NQTs in partnership with SCITED which was well attended. We also laid plans for a SEND Conference online, which, if it is successful, we intend to repeat.

### E-Newsletter

Friday Feeling carried on with contributions from everyone on the Executive, championing Drama, reflecting on policy and experiences, and informing members of ongoing work and developments. We reviewed this, changed the platform from Supercool to Mailchimp, and decided to create more clarity. This is now titled 'Behind the Curtain' and serves as an informational communication resource for members. This has included information about members of the Exec, also carried on social media to raise awareness, and will host infomatics about international partners, and patrons in the future.

We hope to start a blog which can carry more theoretical and reflective pieces, as an irregular series, and also send out single item mailouts when appropriate.

### Website

Our website has improved dramatically with the hiring of a consultant, who has made significant changes and fantastic progress. This can be seen at [www.ndresources.co.uk](http://www.ndresources.co.uk). This

will be developed into a full website to include all the features of the old website, including the research journal and a members' area, but completely updated in style and ease of access.

### Bursaries

We have created and raised funds for two new bursaries to members linked to Drama Matters, and Drama Inspires, both for £500 which will support new work and result in articles, projects and learning. One is encouraging research and campaigns, and the other community engagement and education.

### Publications

We published two excellent magazines in this time period, filled with bursary-receivers work, student voices, reflections on contemporary practice, articles on inclusion, progression and performance, the NT conference, and interviews, not forgetting reviews of contemporary Drama and Education literature / new plays.

### IDEA

National Drama is a founder member of the International Drama/Theatre Education Association (IDEA) and has been active in the association since its foundation. During the pandemic in 2020 IDEA organised a webinar on 30<sup>th</sup> May 2020, which members of ND Executive attended. It was well organised and very inspirational at a time that this was much needed!

### World Alliance for Arts Education

During the pandemic in 2020 WAAE was virtually inactive.

### Other Professional Bodies

We have been a presence on several Drama and Education focussed bodies such as IDEA, SCITED and the CfSA. We have good relationships with theatres, the Cultural Learning Alliance and official bodies such as Trinity, Ofqual, and subject leads in Exam Boards.

### Play it out Loud – Erasmus Plus project

*Drama for social inclusion of shy children.*

As reported in last year's report, this is an Erasmus Plus project, funded by the European Union, to investigate how drama can support the learning of 'shy' children. It involved National Drama and four other partners in Poland, Eire, Greece and Spain. The ND Project Leads for the UK are Patrice Baldwin and Dr Ruth Sayers, with Chris Lawrence offering administrative support.

It was due to end in December 2020 but, because of the pandemic in 2020, the project has been somewhat 'frozen'; the international meetings by team members and with teachers were put on hold; and the only available real work of the project has been to collate and produce the booklet of Drama lessons, skills and strategies. National Drama' team has led on this important activity and the result promises to be excellent. We look forward to being able to disseminate this important document early in the new year.

### Plans for the Future

Plans for 2021 and 2022 include: -

- Improving our offer of high quality and varied CPD on - line to be strategic and balanced, with a view to a programme of mainly online and occasional live events
- Supporting members and friends to recover professionally and as communities, post pandemic
- Growing the membership
- Maintaining our mission to campaign for, celebrate and champion Drama in schools and in a full range of alternative and educational settings
- Filling empty roles on the Exec, and supporting the trustees and volunteers in this time of transition
- Offering training to the Exec
- Developing best use of our group of patrons
- Funding bursaries
- Creating a calendar to ensure members get excellent value and a robust offer, excellent support, opportunities to develop and learn, and offers and discounts, and non-members have free and great value opportunities to advance their education in the art of Drama
- Sustaining our biannual magazine, *Drama*, monthly newsletters and half termly Member Treats
- Strategic processes, policies and systems to future proof and grow our organisation and ensure trustees passion and contribution is best employed, and work-life balance is respected
- Improving our confidence with social media and engaging with platforms like Facebook and Twitter.

As before, it is important to remind others that we are all volunteers on the National Drama Executive Committee and we work tirelessly to unite teaching professionals and our industry colleagues as 'one forum' with 'many voices.'



Zeena Rasheed  
Vice Chair of National Drama

**NATIONAL DRAMA**  
**REPORT AND FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDING 31ST DECEMBER 2020**

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ROSIE LACEY  
Reporting Accountants  
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NATIONAL DRAMA

Registered Address: The Crypt Centre, Munster Square, London NW1 3PL

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- (b) To improve the understanding of drama and otherwise, support and represent the interest of all those engaged in drama in such contexts.

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EXECUTIVE COMMITTEE

The members of the committee in office during this period were: -

- Zeena Rasheed (Vice Chair)
- Chris Lawrence (Treasurer)
- Konstantina Kalogirou (Secretary)
- Vivienne Lafferty
- Simon Floodgate
- Christopher Holman
- Sharon Muiruri Coyne

This report has been prepared under the relevant accounting standards, and was approved on 15<sup>th</sup> September 2021.

.....

C. Lawrence (Treasurer)

NATIONAL DRAMA  
REPORT OF THE INDEPENDENT EXAMINER (REPORTING ACCOUNTANTS) TO THE  
EXECUTIVE COMMITTEE OF NATIONAL DRAMA

FOR THE YEAR ENDED 31ST DECEMBER 2020

RESPECTIVE RESPONSIBILITIES OF THE EXECUTIVE COMMITTEE AND THE  
INDEPENDENT EXAMINER (REPORTING ACCOUNTANTS)

The executive committee responsible for the preparation of financial statements.

BASIS OF OPINION

We planned and performed our review of the books of account so as to obtain all the information and explanations which we considered necessary in order to provide us with sufficient evidence to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or other irregularity or error. In forming our opinion we also evaluated the overall adequacy of the presentation of information in the financial statements.

OPINION

In our opinion the financial statements give a true and fair view of the state of the association's affairs as at 31<sup>st</sup> December 2020, and of its profit for the year then ended, and have been properly prepared in accordance with relevant accounting standards.

*Rosie Lacey*

ROSIE LACEY  
Reporting Accountants  
72 Clarence Road  
London N22 8PW

Dated this 15th September 2021.

# NATIONAL DRAMA

## BALANCE SHEET

31st December 2020

	<u>Notes</u>	<u>2020</u> <u>£</u>	<u>2019</u> <u>£</u>
<u>CURRENT ASSETS</u>			
Stock	4	<b>480</b>	520
Cash at bank/in Hand	5	<u>54,763</u>	<u>46,896</u>
		<b>55,243</b>	<b>47,416</b>
<u>CREDITORS</u>			
Amounts falling due within one year	6	<u>450</u>	<u>450</u>
<u>NET CURRENT ASSETS</u>		<b>54,793</b>	46,966
<u>TOTAL ASSETS LESS CURRENT LIABILITIES</u>		<u><b>£54,793</b></u>	<u>£46,966</u>
<u>RESERVES</u>			
General Fund – 1 <sup>st</sup> January 2020		<b>46,966</b>	55,791
Income and Expenditure Account		<b>7,827</b>	(8,825)
<u>SURPLUS</u>		<u><b>£54,793</b></u>	<u>£46,966</u>

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## EXECUTIVE COMMITTEE RESPONSIBILITIES

These accounts have been prepared in accordance with the provisions applicable to community associations with the relevant accounting standards.

The accounts were approved by the board on 15<sup>th</sup> September 2021, and signed on its behalf:

.....  
C. Lawrence (Treasurer)

## NATIONAL DRAMA

### INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31<sup>st</sup> DECEMBER 2020

	<u>2020</u>	<u>2019</u>	
	£	£	
<b><u>INCOME</u></b>			
ERASMUS + Grant	9,738	9,191	
Oak Academy Project Grants	10,415	0	
Subscriptions from Members	9,031	7,658	
Magazine/Journal Subscriptions	3,536	6,577	
Advertising	675	1,215	
Courses / Events / Conferences	3,902	4,749	
Royalties	870	733	
Donations	24	0	
Other Income-Gift Aid	442	335	
Stock – 31/12/2020	480	520	
	<b>39,113</b>	<b>30,978</b>	
 <b><u>EXPENDITURE</u></b>			
Stock of Books / Publications – 1/1/2020	520	475	
Cost of: Printing and design Fees	4,212	3,614	
Mailing/Postage	2,026	1,759	
Advertising/Publicity	1,262	2,020	
Conference Tickets/Event Fees	242	71	
	8,262	7,939	
Administration: Fees	16,727	15,473	
Materials for Events	0	572	
Rent / Room Hire	786	6,963	
Printing / Stationery	27	286	
Insurance	288	288	
Travelling/Subsistence	469	6,707	
Hotels	0	170	
Sundries	0	50	
Professional Membership	476	0	
E-News Expenditure	314	144	
Bank Charges	0	15	
Accountancy	450	450	
Training	899	450	
Erasmus Project Expenses	2,028	0	
Event Selling/PayPal Fees	199	211	
Website/Zoom/Computer Expenses	514	315	40,033
	<b>31,439</b>	<b>315</b>	
<b><u>OPERATING PROFIT / (LOSS)</u></b>	<b>7,674</b>	<b>(9,055)</b>	
Bank Interest received	153	230	
<b><u>BALANCE TO BALANCE SHEET</u></b>	<b>£7,827</b>	<b>£(8,825)</b>	

# NATIONAL DRAMA

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31<sup>st</sup> DECEMBER 2020

### 1. ACCOUNTING POLICIES

#### 1.1 Basis of Accounting

The financial statements are prepared under the historical cost convention

#### 1.2. Income

Income represents the sums received from subscriptions and magazine/journal subscriptions, together with events.

### 2. INCOME AND EXPENDITURE

The resulting profit is attributable to the general activities of the company.

### 3. FIXED ASSETS

There are no fixed assets.

### 4. STOCK

Residual stock of books, periodicals and magazines are included in the accounts at cost.

### 5. CASH AT BANK AND IN HAND

	<u>2020</u>	<u>2019</u>
	<u>£</u>	<u>£</u>
CO-OP Community Account	<b>8,161</b>	3,275
Lloyds Current Account	<b>870</b>	715
CO-OP Business Select Account	<b>45,449</b>	42,796
PayPal	<b>283</b>	110
	<u><b>£54,763</b></u>	<u>£46,896</u>

### 6. CREDITORS

Amounts falling due within one year: -

	<u>2020</u>	<u>2019</u>
	<u>£</u>	<u>£</u>
Accountancy	<b>450</b>	450
	<u><b>£450</b></u>	<u>£450</u>

NATIONAL DRAMA  
REPORT OF THE INDEPENDENT EXAMINER (REPORTING ACCOUNTANTS) TO THE  
EXECUTIVE COMMITTEE OF NATIONAL DRAMA

FOR THE YEAR ENDED 31ST DECEMBER 2020

RESPECTIVE RESPONSIBILITIES OF THE EXECUTIVE COMMITTEE AND THE  
INDEPENDENT EXAMINER (REPORTING ACCOUNTANTS)

The executive committee responsible for the preparation of financial statements.

BASIS OF OPINION

We planned and performed our review of the books of account so as to obtain all the information and explanations which we considered necessary in order to provide us with sufficient evidence to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or other irregularity or error. In forming our opinion we also evaluated the overall adequacy of the presentation of information in the financial statements.

OPINION

In our opinion the financial statements give a true and fair view of the state of the association's affairs as at 31<sup>st</sup> December 2020, and of its profit for the year then ended, and have been properly prepared in accordance with relevant accounting standards.

*Rosie Lacey*

ROSIE LACEY  
Reporting Accountants  
72 Clarence Road  
London N22 8PW

Dated this 15th September 2021.