



National Drama Annual Report **1st January 2022 to 31st December 2022**

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.

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 2022

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 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

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 30th 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 2022 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

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 1st January to 31st 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 17th March 2023.

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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 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 31st 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 17th 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><u>£72,375</u></u>	<u><u>£60,746</u></u>
<u>RESERVES</u>			
General Fund – 1 st January 2022		60,746	54,793
Income and Expenditure Account		11,629	5,953
<u>SURPLUS</u>		<u><u>£72,375</u></u>	<u><u>£60,746</u></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 17th March 2023, and signed on its behalf:

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C. Lawrence (Treasurer)

NATIONAL DRAMA

INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31st DECEMBER 2022

	<u>2022</u> £	<u>2021</u> £
<u>INCOME</u>		
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
	<u>36,990</u>	<u>47,415</u>
<u>EXPENDITURE</u>		
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
	<u>7,074</u>	<u>7,577</u>
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
	<u>25,435</u>	<u>41,477</u>
<u>OPERATING PROFIT</u>	11,555	5,938
Bank Interest received	<u>74</u>	<u>15</u>
<u>BALANCE TO BALANCE SHEET</u>	<u>£11,629</u>	<u>£5,953</u>

NATIONAL DRAMA

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31st 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	1,233	7,785
Lloyds Current Account	510	975
CO-OP Business Select Account	70,278	51,964
PayPal	284	22
	<u>£72,305</u>	<u>£60,746</u>

6. CREDITORS

Amounts falling due within one year: -

	<u>2022</u>	<u>2021</u>
	<u>£</u>	<u>£</u>
Accountancy	450	450
	<u>£450</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
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Rosie Lacey

ROSIE LACEY
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72 Clarence Road
London N22 8PW

Dated this 17th March 2023.