



National Drama is a UK registered charity no. 1173215

National Drama Annual Report

January 1st 2023 to December 31st 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 30th 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 1st January to 31st 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 10th 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 8th May 2024.

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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 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 31st 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 8th 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>	<u>72,375</u>
<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 st 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 8th May 2024, and signed on its behalf:

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C. Lawrence (Treasurer)

NATIONAL DRAMA

INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31st DECEMBER 2023

	<u>2023</u> £	<u>2022</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	
	<u>19,377</u>	<u>36,990</u>	
<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	
	<u>7,693</u>	<u>7,074</u>	
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	
	<u>17,452</u>	<u>25,435</u>	
<u>OPERATING PROFIT</u>	1,925	11,555	
Bank Interest received	813	74	
<u>BALANCE TO BALANCE SHEET</u>	<u>£2,738</u>	<u>£11,629</u>	

NATIONAL DRAMA

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31st 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>
	<u>£</u>	<u>£</u>
CO-OP Community Account	2,543	1,233
Lloyds Current Account	865	510
CO-OP Business Select Account	71,090	70,278
PayPal	585	284
	<u>£75,083</u>	<u>£72,305</u>

6. CREDITORS

Amounts falling due within one year: -

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