



## **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, flowing style. Below the signature is a horizontal line that starts under the first name and extends to the right, ending under the last name.

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>
	<u>£</u>	<u>£</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
	<b><u>£74,313</u></b>	<b><u>£75,083</u></b>

### 6. CREDITORS

Amounts falling due within one year: -

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

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.