



National Drama Annual Report 1st January 2021 to 31st 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 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 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 1st January to 31st 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.

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/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.

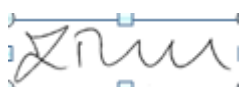
Plans for the Future

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]