



## **National Drama Annual Report 2018**

### **1<sup>st</sup> January to 31<sup>st</sup> December 2018**

#### **Introduction**

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

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

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

#### **Reference and Admin Details**

##### Charity Number:

1173215

##### Address

The Crypt Centre, Munster Square, London NW1 3PL

##### Trustees

Aine Lark (Chair)

Zeena Rasheed (Vice Chair)

Konstantina Kalogirou (Secretary)

Chris Lawrence (Treasurer)

Ali Warren (Secondary Officer) – Resigned 1<sup>st</sup> December 2018

Viv Kerridge (Further and Higher Education Officer)

Vivienne Lafferty (Publicity and Marketing Officer)

##### Our Financial Support

Account Reviewers: Torrington Lacey, 72 Clarence Road London N22 8PW

Bankers: Co-operative Bank

Lloyds Bank

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

##### Governing document

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

### Appointment of Trustees

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

Appointment of Trustees is decided annually by Postal Ballot. This process will be organised and conducted by the Electoral Reform Services.

### 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 by Single Transferable Vote as outlined above with the exception as noted.

### 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 first full year as a charity has been less than ideal but reflects a renewal of efforts to offer an ambitious programme of drama and theatre events, with the attendant financial risks.

Income for the period 1<sup>st</sup> January to 31<sup>st</sup> December 2018 was £23,671; Expenditure for the same period was £27,532: a loss of £3861. Bank interest was £16 = a total loss of £3845.

The year has been one involving some big expenditures, particularly on hire of venues and payments to hotels, fees to session leaders and other professional bodies, and expenditure on design and publicity materials.

Income from membership fees has remained steady, while fees from subscriptions to *Drama* and *Drama Research* and from advertising were all lower than the previous year. The Royalties that we receive from Allied Publishers was £789 in 2018; in 2017 it was £2,083, but this was a figure accumulated over many years before our membership of the organisation.

The income from attendance at the Conference at Homerton College, Cambridge, of £6855.68 plus advertising and sponsorship revenue of £600, total £7455.68, is to be set against the hire of the venue at £7405.97, the payment of leaders' fees of £2,050.65, and publicity and management fees of £984, total £10,440.62, making a loss of £2984.94.

Additionally, the cancellation of a CPD event in September incurred a penalty of £868 paid to Amerisuites against the hire of the venue. As a result of this, the Trustees have been sharply alerted to the need for accurate estimation of the costs of events and for closer

examination of the small print of third-party contracts to avoid unnecessary loss of funds in the future.

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**

Achievements and Performance: [1<sup>st</sup> January 2018 to 31st December 2018]

The year 2018 proved to be a challenging year as our new status as a CIO seemed to attract some outside interest from a group of individuals who appeared intent on a take-over of the key leadership roles of the organisation or, failing that, to undermine the work of the association. This was considerably new territory for the Executive Committee to have to face, but face it we did. We sought advice from the Charity Commission at various stages with regards to handling vexatious behaviours from named and known individuals. We managed all communications professionally and lawfully. Our AGM on 28th November 2018 offered 13 posts for election; five were contested, three were uncontested while five were un-appointed. However, within 72 hours of the AGM results being announced, the three uncontested elected parties all resigned their positions.

Those who were elected but resigned their positions soon after are:

Theatres Officer – Ed Boott

Membership Officer - Ed Taylor-Gooby

Secondary Officer - Ali Warren

Ed Boott and Ed Taylor-Gooby had been members for a very short period prior to the election.

The elected Trustees who accepted their positions and continued in the roles are:

Chair – Aine Lark

Treasurer - Chris Lawrence

Secretary – Konstantina Kalogirou

Vice Chair – Zeena Rasheed

Publicity and Marketing – Vivienne Lafferty

These five people are currently the full Board of Trustees of National Drama.

The AGM also passed the following motion as a change to the Constitution:

#### Motion 4: Change of Constitution

Amend Paragraph 13 Appointment of charity trustees, Sections (3) and (4) as follows:

13. (3) Thenceforward all Executive Officer posts are subjected to annual postal ballots of the membership of National Drama to be ratified at the subsequent Annual General Meeting of National Drama.

13. (4) Any vacancies not filled by this method may be filled as provided in subclause (5) of this clause;

Proposed amendment:

13. (3) Thenceforward **one-third** of all Executive Officer posts are subjected to annual postal ballots of the membership of National Drama to be ratified at the subsequent Annual General Meeting of National Drama. **If the number of Officers is not three or a multiple of three, then the number nearest to one-third shall retire from office, but if there is only one Officer, he or she shall retire;**

**13. (4) The Officers to retire by rotation shall be those who have been longest in office since their last appointment or reappointment. If any Officers were last appointed or reappointed on the same day those to retire shall (unless they otherwise agree among themselves) be determined by lot.** Any vacancies not filled by this method may be filled as provided in subclause (5) of this clause;

Name of Proposer: Aine Lark

Proposer's Membership No: 1817

Name of Seconder: Chris Lawrence

Seconder's Membership No: 1872

#### Reason for this Proposed Amendment

Traditionally, since its foundation as an Unincorporated Association in 1990, National Drama has required all posts to be considered for election annually so this was incorporated into its Constitution as a Charity. However, the First Trustees consider that this may place the charity at risk if the situation arose whereby there is a complete turnover of Trustees with no continuity of knowledge or operational procedures or activities. The pro forma constitution supplied by the Charity Commission recommends the procedure and the form of words in the amendment. The Trustees consider this to be an action to safeguard the smooth running of the Charity.

#### Conference

One of the successes of 2018 was the Drama Spa Conference, 13<sup>th</sup> & 14<sup>th</sup> April, Homerton College, Cambridge. Delegates enjoyed a range of masterclasses from industry and educational specialists including Splendid Productions, The Paper Birds, Nick O'Brien, Wendy Frost, Zeena Rasheed, Gecko, and others, as well as an encouraging Keynote from Bafta Winner, Jessica Hynes. Hynes demonstrated that she really understood the challenges a drama teacher faces and she also has a tremendous sense of the true value of drama in education. Following her Keynote, we invited Jessica Hynes to be a Patron of National Drama and were delighted that she accepted. Jessica will be an advocate for drama in schools.

#### E-Newsletter

We also introduced an e-newsletter, *Friday Feeling*, to motivate and support our members and bring good news to counter the constant negativity from government around the arts. We felt strongly that our role was to focus on the strengths of drama in education and to

have the conviction of our beliefs that drama matters and should be at the heart of every school curriculum. To this end, our focus was on celebrating drama – a theme which we are carrying on.

### IDEA

Three members of our Executive Team: Aine Lark (Chair); Ali Warren (Secondary officer); Vivienne Lafferty (Membership Officer) attended the IDEA Conference in Amsterdam (October 2018). They presented a report on the challenges faced by drama teachers in the UK, as well as contributing to the wider European drama /theatre and education agenda. Aine Lark was voted onto the coordinating committee of IDEA Europe and will be the lead representative for National Drama.

### Other Professional Bodies

We have continued to be active members of the Bacc for the Future campaign and have also maintained our membership with the Council for Subject Associations – we are the only professional body of drama/theatre educators in this organisation.

### Play it out Loud – Erasmus Plus project

*Drama for social inclusion of shy children.*

This is an Erasmus Plus project, funded by the European Union, involving National Drama and four other partners: The University of Humanities and Economics in Lodz, Poland; Smashing Times Theatre Company, Dublin, Ireland; ECTE – European Center in Training for Employment, Crete, Greece; and FyG Consultores, Valencia, Spain. The ND Project Leads for the UK are Patrice Baldwin and Dr Ruth Sayers. It is an exciting opportunity for ND to be involved in a cutting-edge project across five European countries, to investigate how drama can support the learning of ‘shy’ children.

Erasmus Plus provides funding for a broad range of activities which are rooted in Higher Education. It includes mobility of students and staff and promotes the sharing of good practice. This project has been crafted to meet the aims of one Erasmus funding stream – Cooperation for innovation and the exchange of good practices. It falls within Strategic Partnerships for school education. The Project Total Duration is 24 months, from December 2018 to December 2020.

### Plans for the Future

Our new Constitution requires that the voting will be by postal ballot from now on and we are also going to engage the services of the Civica Election Services (CES) [formerly Electoral Reform Services] to conduct the balloting process. Our second AGM as a charity to ratify the results will be held on Saturday 8<sup>th</sup> February 2020.

We will be organising a Conference to celebrate our 30<sup>th</sup> Birthday and will be planning many new initiatives in line with this occasion. We are also undertaking a review of our website and other working processes.

We intend for National Drama to maintain its presence at the CfSA (Council for Subject Associations), the Chartered College of Teaching, and in such organisations as BACC for the Future. We have already established dialogue with agencies such as DfE, Ofqual and Ofsted

and will continue to develop these relationships. We are also determined to maintain National Drama's international profile by continuing our membership of World IDEA and engaging with events organised by IDEA Europe and World Alliance for Arts Education (WAAE).

Our aims are more defined as we strive ahead with innovative ideas, greater clarity of purpose and an unrelenting commitment to strengthen drama's position in schools. In the face of adversity we gain strength. It is important to remind others that we are all volunteers on the National Drama Executive Committee and we work tirelessly to unite teaching professionals and our industry colleagues as 'one forum' with 'many voices.'

A handwritten signature in blue ink, appearing to read 'Aine Lark', with a stylized, cursive script.

Áine Lark  
Chair of National Drama  
28<sup>th</sup> October 2019

**NATIONAL DRAMA**  
**REPORT AND FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDING 31ST DECEMBER 2018**

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: 49 Collier Close, West Ewell, Surrey. KT19. 9JQ

### REPORT OF THE EXECUTIVE COMMITTEE

The members of the Executive Committee submit their report with the financial statements for the year ended 31st December 2018. 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: -

Aine Lark (Chair)  
Chris Lawrence (Treasurer)  
Konstantina Kalogirou (Secretary)  
Viv Kerridge  
Vivienne Lafferty  
Zeena Rasheed

This report has been prepared under the relevant accounting standards, and was approved on 4<sup>th</sup> October 2019.

  
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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 2018

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 2018, 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 4<sup>th</sup> October 2019.



## NATIONAL DRAMA

### BALANCE SHEET

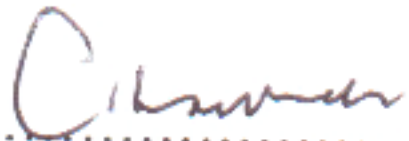
31st December 2018

	<u>Notes</u>	<u>2018</u> <u>£</u>	<u>2017</u> <u>£</u>
<u>CURRENT ASSETS</u>			
Stock	4	475	550
Cash at bank/in Hand	5	55,666	57,566
Payments in Advance		0	1,870
		<u>56,141</u>	<u>59,986</u>
<u>CREDITORS</u>			
Amounts falling due within one year	6	<u>350</u>	<u>350</u>
<u>NET CURRENT ASSETS</u>		<u>55,791</u>	<u>59,636</u>
<u>TOTAL ASSETS LESS CURRENT LIABILITIES</u>		<u>£55,791</u>	<u>£59,636</u>
<u>RESERVES</u>			
General Fund – 1 <sup>st</sup> January 2017		59,636	49,989
Income and Expenditure Account		(3,845)	9,647
<u>SURPLUS</u>		<u>£55,791</u>	<u>£59,636</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 4<sup>th</sup> October 2019, and signed on its behalf:

  
.....  
C. Lawrence (Acting Treasurer)

# NATIONAL DRAMA

## INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31<sup>st</sup> DECEMBER 2018

	<u>2018</u> <u>£</u>	<u>2017</u> <u>£</u>	
<b><u>INCOME</u></b>			
Subscriptions from Members	7,673	7,637	
E-News Income	150	13	
Magazine/Journal Subscriptions	3,560	7,021	
Advertising	3,835	5,555	
Courses / Events / Conferences	7,039	2,385	
Royalties	789	2,083	
Donations	150	0	
Stock – 31/12/2018	475	550	
	<u>23,671</u>	<u>25,244</u>	
<b><u>EXPENDITURE</u></b>			
Stock of Books / Publications – 1/1/2018	550	600	
Cost of: Printing and design Fees	3,979	3,729	
Mailing/Postage	1,594	1,390	
Advertising/Publicity	934	1,400	
Conference Tickets/Event Fees	386	0	
	<u>7,443</u>	<u>7,119</u>	
Administration: Fees	3,411	1,771	
Rent / Room Hire	10,344	1,993	
Printing / Stationery	251	222	
Insurance	288	280	
Travelling/Subsistence	2,136	2,197	
Hotels	1,524	0	
Sundries	15	0	
Professional Membership	498	584	
E-News Expenditure	210	98	
Bank Charges	0	62	
Accountancy	350	350	
Annual Investment Allowance	145	45	
Event Selling/PayPal Fees	224	248	
Website/Computer Expenses	693	644	15,613
	<u>27,532</u>		
<b><u>OPERATING PROFIT / (LOSS)</u></b>	<b>(3,861)</b>	9,631	
Bank Interest received	16	16	
<b><u>BALANCE TO BALANCE SHEET</u></b>	<b><u>£(3,845)</u></b>	<b><u>£9,647</u></b>	

## NATIONAL DRAMA

### NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31<sup>st</sup> DECEMBER 2018

#### 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

Fixed assets in this period were written off under annual investment allowance.

#### 4. STOCK

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

#### 5. CASH AT BANK AND IN HAND

	<u>2018</u>	<u>2017</u>
	<u>£</u>	<u>£</u>
CO-OP Community Account	<b>2,497</b>	4,913
Lloyds Current Account	<b>539</b>	784
CO-OP Business Select Account	<b>52,566</b>	51,550
PayPal	<b>64</b>	319
	<b><u>£55,666</u></b>	<b><u>£57,566</u></b>

#### 6. CREDITORS

Amounts falling due within one year: -

	<u>2018</u>	<u>2017</u>
	<u>£</u>	<u>£</u>
Accountancy	<b>350</b>	350
	<b><u>£350</u></b>	<b><u>£350</u></b>