MAYA PRODUCTIONS LTD

England & Wales · Charity number 1043487

Details

Status	Registered
Legal form	Charitable company
Company number	02966878
Registered	1995-01-19
Register	View on the Charity Commission register

Contact

Address	45 Landells Road London SE22 9PQ
Phone	07866891648
Email	info@mayaproductions.co.uk
Website	www.mayaproductions.co.uk

Activities

Objects: TO ADVANCE EDUCATION FOR THE PUBLIC BENEFIT THROUGH THE PROMOTION OF THE ARTS WITH PARTICULAR BUT NOT EXCLUSIVE REFERENCE TO THE DRAMATIC ARTS

Activities: Maya Productions makes diverse theatre to enable social change and racial justice in the arts. We make theatre led by Global Majority artists (African, South Asian, and Latin American Diasporas), we engage with young people and underrepresented communities through participatory arts projects and we promote workforce inclusion in the creative sector through training, research and mentoring.

Classification

- **How:** Provides Human Resources, Provides Services
- **What:** Education/training, Arts/culture/heritage/science, Human Rights/religious Or Racial Harmony/equality Or Diversity
- **Who:** Children/young People, People With Disabilities, People Of A Particular Ethnic Or Racial Origin, The General Public/mankind

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Geography

- Leicestershire
- North Yorkshire
- Sheffield City
- Throughout London

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£239,231	£254,853	-	-
2024-03-31	£141,127	£171,341	-	-
2023-04-05	£165,672	£117,282	-	-
2022-04-05	£120,676	£79,695	-	-
2021-04-05	£52,348	£40,564	-	-

Trustees

Name	Role	Appointed
Anslem Onyenani		2020-02-26
Christopher Preston		2013-11-05
Dr ANNA BIRCH		
Ferry Van Dijk		2022-07-27
JO CARTER		
Jaime Nabeta Goto		2022-11-16
Janet Steel		2022-11-16
Rachael Garvin		2021-02-02
Rebecca Martin		2018-10-17
Shuang Teng		2019-01-24
Stephen Hoo		2015-07-20

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MAYA PRODUCTIONS LTD

England & Wales - Charity number 1043487

Accounts

MAYA PRODUCTIONS



Photography: Hayley Gell

REPORT AND FINANCIAL STATEMENTS FOR THE YEAR ENDED

31 MARCH 2025

COMPANY LIMITED BY GUARANTEE
Company No. 02966878
Charity No. 1043487

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Report of the Directors

The Directors, who are also trustees of the charity for the purposes of the Companies Act 2006, have the pleasure of submitting their Report together with the financial statements for the year ended 31st March 2025. The Company is “Limited by Guarantee” - having no Share Capital.

The directors have adopted the provisions of the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard for Smaller Entities (2015 FRSSE) applicable in the UK.

PRINCIPAL ACTIVITY

The Company is a Registered Charity and the objects for which the charity is established are:

To advance education for the public benefit through the promotion of the arts with particular but not exclusive reference to the dramatic arts.

DIRECTORS

The Directors throughout the year were:

Anna Birch, Jo Carter (Chair), Rachael Garvin, Michelle Hamilton (appointed 12 February 2025), Steven Hoo (resigned 21 July 2024), Jaime Nabeta, Anselm Onyenani (Treasurer), Christopher Preston, Janet Steel, Shuang Teng and Ferry Van Dijk.

All Directors are members of the Company and guarantee to contribute a sum not exceeding £1 to the assets of the Company in the event of it being wound up.

The Directors are responsible for keeping proper accounting records, which disclose with reasonable accuracy at any time, the financial position of the Company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the Company and for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Directors' report has been prepared in accordance with the provisions applicable to companies, subject to the small companies' regime in Part 15 of the Companies Act 2006.

REGISTERED OFFICE

45 Landells Road London
SE22 9PQ

GOVERNING DOCUMENT

Maya Productions was incorporated in September 1994 company number 02966878 and registered as a charity with charity number 1043487. The company is governed through it's Memorandum and Articles of Association. It is a company limited by guarantee and has no share capital.

APPOINTMENT AND RETIREMENT OF TRUSTEES

The Trustees are appointed (or elected) at an Annual General Election. From time to time any member of the Charity may be appointed as a trustee provided that the maximum number of trustees (12) is not exceeded. This number was increased from 10 to 12 by the Trustees in September 2021. From time to time the Trustees may register an increase of members. Any member so appointed will retain his or her office only until the next Annual General Meeting but he or she will then be eligible for re-election. At the AGM, one third of the trustees will retire from office. A retiring member of the board of trustees will be eligible for re-election.

The trustees to retire shall be those who have been longest in office since their last election to office. As between members of equal seniority, the members to retire shall in absence of agreement be selected from among them by lot.

PUBLIC BENEFIT

The Trustees have considered the Charity Commission guidance on public benefit and consider that the activities of the charity meet its charitable objectives and provide a benefit to the public.

OBJECTIVES AND ACTIVITIES OF THE CHARITY

The objects for which the Charity is established are: "To advance education for the public benefit through the promotion of the arts with particular but not exclusive reference to the dramatic arts."

Values

MISSION STATEMENT

We bring together individuals and organisations who passionately want their work to enable racial justice and social change by:

Making and touring theatre led by South Asian, African, Latin American diaspora and Global Majority artists:

- Telling authentic stories
- Building new audiences
- Championing diverse role models

Engaging young people and underrepresented communities across the UK in creative processes:

- Unlocking participants' creative potential and developing creative and transferable skills
- Demystifying theatre, arts and heritage processes
- Inspiring future artists and industry professionals

Developing inclusive workforce practices across the arts:

- Exposing and dismantling barriers
- Supporting career pathways through coaching and mentoring
- Creating and delivering Race and Allyship training

OUR VISION

Our vision is a world where everyone, regardless of age, ability, culture and class enjoys enriching theatre, arts and heritage experiences.

OUR VALUES

Create:
Fostering the inventive power of our imaginations

Celebrate:
Creating confidence through joy and recognition

Transform:
Changing lives through our work

Achievements and Performance 2024-2025

87,743

VISITORS experienced our exhibitions

24,719

ONLINE VIEWS reached of our films

2,489

AUDIENCE MEMBERS attended our performances

423

PARTICIPANTS developed creative & transferable skills through our workshops

April 2024 - March 2025 was a year of significant delivery, national reach, and deepening impact for Maya Productions. We successfully delivered a major national tour, expanded our flagship participation project *Routes to Roots: A South Asian Heritage Project* across the UK, and advanced our sector development work.

We developed our marketing and communications channels and created digital content to help engage and grow our audiences across our projects, all while navigating the challenges of fundraising in a difficult climate. We were pleased to have furthered our mission to enable racial justice and social change through the following outputs:

The year in numbers: (April 24 - March 25)

- Presenting **35** performances of *Súper Chefs* and *Dynamic Flights*
- Involving **13** cities and towns in our work, including **5** new locations
- Sharing **8** community performances, platforming the creativity of **54** South Asian and global majority performers aged **11 - 87**
- Delivering **45** participation workshops for adults with long-term mental health conditions
- Curating **3** exhibitions (Museum of Croydon, Stanley Arts and the Millennium Gallery, Sheffield) to highlight undiscovered South Asian heritage
- Connecting with **2047** students at Career Fairs to showcase **6** global majority role models featured on our *Inclusion Boost* Online Careers Toolkit
- Employing **71** artists, actors, practitioners and industry professionals across all projects, of which **90%** were from the global majority
- Working in partnership with **31** organisations and venues across England
- Creating a new documentary, *Routes to Roots: The Story of the Madras Jazz Group*, and capturing **4** new performances on film
- Creating **3** new lesson plans for *Súper Chefs* and **2** new education resource packs for the *Routes to Roots* Sheffield Exhibition
- Extending our online presence to attract an audience of **47k** through social medial channels

Highlights from the year included:

Reaching **12** cities and towns with a national tour of our family musical *Súper Chefs* by Betsy Picart. From Polka Theatre in London to Friargate Theatre in York, we delivered **32** performances to over **2,000** audience members, engaging families with this vibrant exploration of Latin American culture, food, and female role models.

"Súper Chefs is one of the best theatre experiences we've had as a family, it is relevant to our everyday life. The story portrays a lot of the feelings and situations that parents and children experience about food" - Audience member

Progressing the exhibition strand of *Routes to Roots A South Asian Heritage Project.* Our exhibition at the Museum of Croydon, which launched in March 2024, was extended until May 31st and then travelled to Stanley Arts in Croydon from June - August 2024. We were delighted to end the year with an Exhibition at the Millennium Gallery, Sheffield. Highlights included a display of a set of self-portrait photographs about identity created with students from King Ecgbert School, Sheffield, and an installation of 9 hanging panels in the shape of musical instruments, reminiscent of those used by the Anglo-Indian Madras Jazz Group. These pieces shared archive photos and creative writing from participants. Visitors were invited to share their own migration stories on a special story tree.

We celebrated the work of our participants, from Bradford, Croydon and Sheffield, through five performance events, and brought them together once again to meet and share work at Migration Matters Festival, Sheffield. Our film work continued with the online premiere of *Routes to Roots: 1960s Croydon* and the creation of *Routes to Roots: The Story of the Madras Jazz Group*. ***"It's been a road of self-discovery. Challenging, fun and worth every step. We come from all corners of Empire. In Routes to Roots our stories show the threads that connect us rather than divide us"*** - Sharon Owen, Croydon Participant

Significant artistic development in *Dynamic Flights,* our arts and mental health programme. We employed **3** new global majority artists/facilitators and a playwright. They delivered **45** workshops in Sheffield, engaging with **16** participants. The project culminated in a professional production about the importance of friendship, which was shown to audiences of **105** people. We were pleased that five artists developed their roles from workshop facilitators to taking on key roles within the creative team for the production of the play. ***"I remember sitting there as people were coming in at Lister, and I was holding my breath; I had no idea how many people would come. And then the room started to fill up, and there was that buzz that happens before a play begins, and one of the actors was chatting with the residents, who said they'd never been to see a play before. That person was laughing and clapped the hardest at the end, and it was really magical"*** - Flo Gill - Facilitator/Assistant Director

Launching *Inclusion Boost*, our online theatre careers toolkit, which was developed with young people in Southwark and gives an insight into the lives and careers of six global majority theatre practitioners. ***"The Inclusion Boost toolkit provides unique access to information on careers in the theatre industry for our students. The website gives insights into roles they may not have known much about and interactive insights from role models they can identify with, enabling them to visualise realistic career pathways for themselves. It gives confidence to those from South Asian, African diaspora and global majority backgrounds that this is an industry where they CAN thrive and prosper" -*** Andrew Somerville, Assistant Headteacher, Personal Development, The Charter School, North Dulwich



Super Chefs performance, featuring Natassia Bustamante as Valeria and Juan Galeano as Manny.
Photography: Hector Rodriguez



Creative work by a *Dynamic Flights* participant.



Careers Day at Charter School North, testing the Inclusion Boost Toolkit.



Meeting with the Croydon *Routes to Roots* group at Stanley Arts

The year in depth

PLAYS
SÚPER CHEFS BY BETSY PICART WITH MUSIC BY ARIEL CUBRÍA:
DIRECTED BY SUZANNE GORMAN

Súper Chefs is a bilingual (Spanish/English) interactive family musical created by Puerto Rican-Guatemalan American writer Betsy Picart.

Set in London, the story centres around 6-year-old Manny, who is preparing a special welcome-home dinner for his dad. Manny is joined by his mother, Colombian professional chef Valeria, and his Mexican grandmother Alma, who holds traditional values about gender roles. Aimed at children aged 4–8 and their families, the musical explores themes of food, family, gender roles, and the power of female role models through the lens of three generations of a Latin American family living in London.

The 2024 national tour of *Súper Chefs* was a cornerstone of our year, building on its 2023 premiere and realising the full potential of this family musical. The tour spanned from London to Bristol, Cambridge, Birmingham, and beyond, demonstrating the show's national appeal.

This year, we also collaborated with the Women's Environmental Network through the Just Fact Programme. This work supported us in exploring the possibility of the play raising awareness of environmental issues and food sustainability through its engagement and participation programme. The production had a very positive response from audiences of all ages, as well as venues and reviewers.

"This show allows children to be children. They are able to talk to the actors, laugh as loudly as they can, and shout out words in Spanish." - Belle About Town
"Strong inclusivity of this show, which doesn't pull a few from the audience to participate but involves everyone" - Theatre Vibe
"Our families experienced theatre; for some of them, it would have been the first time. They had a positive experience together, and this will have raised their confidence to take part in attending more theatre in the future. The audience enjoyed and appreciated seeing other cultures represented on stage" - Kelly NG from Full House Theatre
"Guacatastic" - 7 year-old audience member
"***I learnt that anybody can cook"*** - 11 year-old audience member

32

Performances in 12 cities and towns across England

2000+

Audience members reached

85%

Several performances sold out or reached over 85% capacity

We achieved:

- **32** performances in **12** cities and towns across England
- An audience of over **2,000** reached
- Several performances sold out or reached over **85%** capacity
- Significant marketing reach, with the Súper Chefs webpage being the top-performing page on our website throughout the tour period
- Our digital presence grew significantly during the tour, reaching **11.3K** accounts — a **95.2%** increase from pre-tour months
- With **38** posts, **216** stories, and **19** reels, total impressions rose **211%** to **44K**
- Top-performing content included the tour announcement (**1,977 reach**), Todo Arepas' shared flyer (**1,041**), and a company invitation reel (**903 views**). Of those we reached, 94% were new followers
- Followers increased by **8.2%** and **94.1%** of those were non-followers (**106%**), with just **2.2%** of reach generated through ads



Súper Chefs performance, featuring Natassia Bustamante as Valeria, Juan Galeano as Manny and Samantha Manzur as Alma.
Photography: Hector Rodríguez



Súper Chefs performance, featuring Natassia Bustamante as Valeria and Juan Galeano as Manny.
Photography: Hector Rodríguez



Photography: Hector Rodríguez

Súper Chefs performance, featuring Natassia Bustamante as Valeria, Juan Galeano as Manny and Samantha Manzur as Alma.

ENGAGEMENT AND PARTICIPATION PROGRAMME

Our suite of education resources was available to accompany the tour.

Booklet

We have a post-show interactive booklet that contains a map, flags and key information about Latin American Culture, and this year we added additional information about the environment. Children were encouraged to complete the activities after the show, enabling creative participation work to happen beyond the performance.

Workshops

Our suite of three KS1 primary school workshops is designed to open up a space for self-expression and build creativity, communication and language skills. They support well-being through physical activities and increased awareness of healthy eating. The workshops introduced characters and themes from the play and, through theatre games and exercises, music and dance, approached the core PSHE themes of Health and Wellbeing, Relationships and Living in the Wider World in a fun and imaginative way:

Our workshops reached **144** children, developing their creative skills, confidence, and communication. Highlights included two workshops for students with social, emotional and mental health (SEMH) needs at Bowden Primary in Tower Hamlets and six free new 'La Familia' family workshops at Brixton House during the October half-term.

"The session was well-paced and included lots of movement - it was very well targeted for our SEND pupils. There was a good mix of activities the children came away having learnt something new about healthy eating. Thank you! We would welcome any return visits if they are available - the pupils are currently enjoying learning Spanish!" - Jack Newling, Head of Pupil Welfare, Bowden Primary

Digital Lesson Plans

Our lesson plans are designed to complement the National Curriculum for KS1 and are openly shared with schools and community groups that we engage with.

Community Day

A key part of our *Súper Chefs* 2024 tour, supported by our partnership with Women's Environmental network, was a special programme alongside our performances at the Half Moon Theatre. This Community Day featured two performances of *Súper Chefs* and two free, interactive workshops on environmental sustainability, engaging Latin American, Somali, Bangladeshi, and other South Asian communities.

One workshop, *Where Is My Food Coming From?* explored the carbon footprint of ingredients in different cuisines. Using Latin American cuisine as inspiration, participants examined the environmental impact of producing and transporting avocados and learnt practical ways to reduce their carbon footprint. Each participant received a “grow-your-own” avocado kit, encouraging families, especially children, to take simple, sustainable actions at home. Feedback from the Community Day at Half Moon Theatre included:

“My daughter can’t wait to plant her avocado seed”
“A great way to introduce my children to new foods and cultures”
“A fun and educational experience”

A total of **207** people took part in the community day. The event helped Maya Productions build new relationships with local Tower Hamlets food and community consultants for future collaboration. It also highlighted how we, as a theatre, arts and heritage company, can meaningfully contribute to conversations on food justice and climate change.



Photography: Hector Rodríguez *Súper Chefs* - Community Day at Halfmoon Theatre.

DYNAMIC FLIGHTS BY TAIR RAFIQ WITH MUSIC BY DAN LOOPS
DIRECTED BY SUZANNE GORMAN

Dynamic Flights, the play, marked the culmination of this two-year arts and mental health project working in partnership with South Yorkshire Housing Association.

Set in a northern town and surrounding countryside, *Dynamic Flights* is a story about friendship. Upbeat and energetic Bee decides today is the perfect day to fix any past discords with their best friend Dee by exploring nature on a hike. But all Dee wants is the comfort of their bed. They embark on a trip into The Peaks like no other. Uplifting, joyful and funny, this heart-warming story about friendship and self-discovery reminds us that no matter who we are, we all need kindness, understanding and access to nature.

The dual aims of the project were:

- To deliver a creative participatory project with people living with Severe Mental Illness, leading to a new piece of theatre
- To develop the skills and career progression of Black, South Asian, East Asian and global majority arts practitioners, to work with participants with mental health needs

This year, the work shifted from exploratory workshops, using a range of art forms, to more focused theatre-making. Sessions with residents explored characters, locations, set design ideas, script readings and music, all of which fed into the final piece. Tair, the writer, wove together ideas that emerged to create the show's surreal and humorous tone. Some characters were non-human, one actor played multiple roles, and a mysterious character appeared only through sound design as a recorded voice. A script-in-hand reading with professional actors in September marked a key milestone for testing and refining the material.

The final hour-long show was designed for community spaces, without theatre lighting. Prior to the performances, the audience was given an introduction to the project, the performers introduced their characters and the sound effects in the show (including recorded voice) were explained, to ensure that everyone felt comfortable.

Outputs and Outcomes include:

- Involving **25** freelance arts professionals, **84%** from global majority backgrounds
- Delivering **45** workshops attended by **16** people
- Creating a new piece of theatre seen by **105** people that can have a life beyond this project

THE ARTISTS

We were pleased that five artists involved in delivering the workshops were part of the production team. The artist development of this project has felt like a particular success with one of the core artists reporting that they have already secured work they wouldn't have been able to do before this project.

There are specific examples of career progression here:

- Y1 movement facilitator became the show choreographer (first time choreographer role)
- Y1 trainee who became Y2 facilitator and then the show set/costume designer
- Y2 music facilitator became the show composer
- Y2 theatre facilitator became an assistant director

Artists had a highly positive experience and also felt comfortable sharing elements that we could do differently next time. Those artists who developed their roles from project into production all reported that it had been beneficial career-wise and that they had much more experience of working in Mental Health settings. Some artist quotes are below.

"Both parts of this experience have provided the opportunity for me to build my network with other South Yorkshire creatives and venues, which is invaluable as a local artist"

"It provided a holistic view of the different stages of work within mental health from workshop to performance"

"It has shown me first-hand the positive impact it can have for people to be involved from the beginning to then see the finished article of a project. They feel supported & valued"

THE PARTICIPANTS

Participants let us know about the impact of the project in a less structured way. We found that while interviews worked for a few participants, the most effective way to discuss this was check-outs and quotes at the end of the session and comments during the session. Surveys were not possible for most of the participants, and neither were any scales (e.g. WEMWBS).

We saw the impact through the progression for some participants, e.g. participants who did not talk very much initially, having the confidence to take on spoken word/rap parts in co-written songs within the group setting, towards the end of the project.

We also saw the huge enjoyment for participants when watching performances and recognising the ideas and elements they had worked on brought to life. Another example is participants making a significant effort to push through their barriers to engagement and take part, even when they were very unwell (e.g. hearing voices within the session). Some participant quotes are below.



Dynamic Flights Actors L-R:
Luke Byeford as Kay, Isabella Hart as Dee and Linda-Ray Ndlovu as Bee.



Artwork by Thananya Kaewsanthia for the *Dymanic Flights* production



Dynamic Flights performance, featuring Luke Byeford as Kay and Isabella Hart as Dee.
Photography: Gemma Thorpe

"J has quite severe anxiety and agoraphobia, so this is amazing, he has come to this session"
- Support worker

"I love this session! It gets me out of myself, so much better than sitting in my room!"

"It's good to get out, because when you do you see something you wouldn't have. In these sessions we do things we wouldn't usually"

" You're learning different skills and discussing stuff with people and all of that is giving your mental health problems a break"

"I did that, that part was me"

"I struggle with my creativity but I feel like this pushes me"

THE AUDIENCE

A total of **55** audience members completed feedback forms out of **105** attendees overall, giving a **52%** response rate. Forty-seven respondents rated the play as excellent or very good. When asked which statements they agreed with:

- **73%** felt that it was well thought out and held their attention
- **65%** felt that it was uplifting

Audience quotes:

"My own mental health is rocky today, but I feel better for seeing a play that has a real community feel to it"
"I probably enjoyed it a bit too much – I'm so excited!"
"It speaks to everyone"
"I loved it – it was such fun. The characters were so real and believable; it was funny, bright and refreshing"
"Full of beautiful observation and comedy and beautiful words"
"Really enjoyed the theme, the inclusivity, the warmth"

Audiences also offered helpful suggestions for the future life of the show, including sharing it with young people and Child and Adolescent Mental Health Services (CAMHS), touring schools, and further community performances.

PARTICIPATION

ROUTES TO ROOTS: A SOUTH ASIAN HERITAGE PROJECT (YEAR 2)

Bringing together arts, community and heritage partners, local participants and artist-facilitators, *Routes to Roots* works with South Asian communities in Bradford, Sheffield and Croydon. Using a multi-arts approach, we capture, archive and preserve authentic stories that reflect the diversity of UK South Asian heritage, while challenging unhelpful assumptions and stereotypes surrounding these communities.

Inspired by Maya's new musical in development, *Benny and the Greycats*, the project draws on themes of migration, heritage and cultural identity as a creative stimulus. Participants collaborate with local artists through a series of cross-arts workshops, developing theatre, poetry, visual art, storytelling and more. Their work is shared through performances and exhibitions, documented on film, and supported by city-focused documentary films and recorded oral histories. Each project year centres on a different city, with Year Two focusing on our work in Sheffield.

Partners and Participants: 24 - 25

Sheffield Partners: King Ecgbert School, Migration Matters Festival, Dig Where You Stand, Sheffield City Archives
Participants: **27** students aged **11-14** from South Asian and Global Majority backgrounds

Bradford Partners: WomenZone, Kala Sangam, Bradford Libraries, West Yorkshire Archive Service.
Participants: **21** South Asian women attending WomenZone aged **40 - 80**

Croydon Partners: Stanley Arts, Museum of Croydon and Croydon Archives
Participants: **10** members of Anglo-Indian and South Asian Community aged **60-87+**

The Project Aims to:

- Increase access to heritage for South Asian and global majority groups traditionally underrepresented, as producers and consumers of arts and heritage
- Create a safe space to reflect on themes of migration, cultural identity, heritage, home, family, colonialism and its impact
- Develop participants' research, capturing and archiving skills (e.g. storytelling, performance, journals, collage, painting, embroidery etc,) to produce their own heritage products
- Support mental health and wellbeing through delivering activities that combat social isolation and promote inclusion
- Amplify stories of migration/South Asian heritage for South Asian and wider public audiences
- Leave a digital legacy (film, audio, photographic) of the histories of South Asian people in Britain for the next generation in local archives, contributing to placemaking in Croydon, Bradford and Sheffield



All groups from Sheffield, Bradford and Croydon together at Migration Matters Festival
Photography: Hayley Gell



Bradford group performance at Migration Matters Festival
Photography: Hayley Gell



Croydon group performance at Stanley Arts
Photography: Hector Rodriguez

ACTIVITIES

This year saw an increased level of activity. In April, we continued the *Routes to Roots* exhibition at the Museum of Croydon and were pleased to be invited to extend this until 31 May 2024. The exhibition then travelled to Stanley Arts in June, coinciding with the Croydon group's performance and concluding on 27th August 2024. We also welcomed a new partner, King Ecgbert School in Sheffield, to the project, beginning with a visit by students to Sheffield City Archives.

Our regular programme of cross-arts workshops took place from April to July 2024, across the three cities. These workshops culminated in all three groups coming together for a joint workshop and public sharing at the Migration Matters Festival, Sheffield, in June, followed by home performances at Womenzone (Bradford), Stanley Arts (Croydon), King Ecbert School, and, for the Croydon Group, an additional performance at La Petit Petanque, Southend, hosted by director, Janet Steel.

To mark South Asian Heritage Month and World Anglo-Indian Day the documentary *Routes to Roots - 1960s Croydon* had an online premiere on 4 August 2024, reaching an audience of 1,019.

In February 2025 a group from WomenZone attended a session at West Yorkshire Archive Service, introducing them to the service and some of the South Asian material held at the archives.

FOCUS ON SHEFFIELD

We created our Year 2 documentary, *Routes to Roots: The Story of the Madras Jazz Group*, which explored the real-life story behind *Benny and the Greycats*, following the journey of an Anglo-Indian Jazz musician and unearthing a rich, overlooked chapter of Sheffield cultural history.

The Sheffield exhibition took place at the Millennium Gallery from 28 January 2025. Designed by Sheffield artists Monika Dutta, the exhibition featured two display cabinets, custom display towers, a hanging installation, and a series of information panels. An accompanying information booklet was also produced. A key highlight was a collection of self-portraits by Sheffield students, each featuring their own henna designs and personal statements. The frames, created by Monika, beautifully echoed the intricate patterns of the henna artwork.

A special lunchtime event was held on 19 March 2025, attended by an audience of 52. The event included a screening of a short film made with students, Journey of Our Voices, live student performances, and a panel discussion with Pete Evans from Sheffield City Archives, two students, Sheffield Artists Nisha Lall and Ethel Maqueba, Artistic Director Suzanne Gorman and chaired by Alex Rajinder Mason (Dig Where You Stand). The exhibition attracted an impressive 83,000 visitors, according to the museum's recorded footfall.

OUTPUTS AND OUTCOMES

Working with an external evaluator, ongoing learning and reflection is part of our process. Our methodology is varied and includes questionnaires, interviews, case studies and reflection logs.

Outputs and outcomes included:

- Involving **58** participants in **35** workshops in **3** cities
- Showcasing **5** community performances sharing poetry, dance, storytelling and theatre.
- Creating **2** new films, *Routes to Roots: The Story of the Madras Jazz Group* and *Journey of our Voices*, and capturing **3** performances on film
- Creating a new webpage to share the work of the project
- Presenting **3** exhibitions that reached:
  - **1382** visitors at the Museum of Croydon (including March 2024)
  - **4073** visitors to Stanley Arts Gallery
  - **83,000** visitors at the Millennium Gallery
- Receiving **400+** mini stories on our story tree
- Sharing of **4** online educational resource packs to support KS2 and KS3 students to engage with our exhibitions and heritage material
- Reaching online engagement with our performances, documentaries, and social media of **152K**

PARTICIPANTS

For participants, key outcomes included:

- Developing creative and transferable skills such as storytelling, music, theatre, movement, visual art and poetry
- Sharing their lived experiences and creativity with wider audiences
- Building new intergenerational and cross-city connections
- Support of mental health and wellbeing reduction in feelings of isolation.

Some participant quotes included:

"I learned how to develop an idea and how theatre works" - Croydon Participant

"I made a song. I want to continue writing poems and I want to make a film. I want to keep inspiring others and helping them" - Bradford Participant

"I heard heartwarming stories. This project encourages and stimulates the women to speak. We want to collate the poetry in a booklet" - Bradford Participant/Volunteer

"The importance of feeling an accepted part of a friendly, inclusive group, learning so much from each other" - Croydon Participant

"I enjoyed the performance. It also gave me a bit more confidence in myself and I made friends" - Croydon Participant

"This project has been fun and a good way to show my culture" - Sheffield Participant

"We are discriminated against, a lot, and underrepresented, so we need to get our voice heard" - Sheffield Participant





Photography: Gemma Thorpe



Bradford group attending the West Yorkshire Archives Services



Sheffield group at Migration Matters Festival
Photography: Hayley Gell

AUDIENCES

The events seem to have been most impactful in encouraging audiences to reflect on issues of cultural identity. Audience quotes included:

"These stories aren't heard or performed often in an accessible way with intergenerational community members"

"These days migration has such a negative connotation – it's good to combat that"

"We need to hear stories that differ from our own to build an empathy and relationship with those that help us build a richer picture of our place in the world"

"It's important to have a range of ways for young people to network, open up, express and explore culture inclusivity and shared learning"

EXHIBITION VISITORS

The exhibition enabled a wider range of people to access the work of the project, over a longer period of time. **124** visitor surveys were completed.

Key views can be summarised as follows:

- They felt that the exhibition engaged visitors and encouraged tolerance and open-mindedness
- Most felt that they had learned more about migration stories
- Most felt that the exhibition enhanced a sense of connectivity with others and that it was thought-provoking
- Many felt that it had enabled them to learn about migration in a new way

"In a time of increased division and marginalisation, it's essential that exhibitions challenge that"

"Everyone has a history, and we're all part of the world – no marginalisation"

"Quotes at the top are very feminist and powerful"

"Shows girls how powerful they are"

PRESS AND LISTINGS

We were pleased that the work was promoted by both local and national media, including the following highlights:

- An interview with Suzanne Gorman published in Now Then online magazine, Sheffield, with a monthly readership of **25,000-35,000**
- An interview with Suzanne Gorman and Routes to Roots artist Ethel Maqeda at BBC Radio Leeds which has an average weekly reach of **189,000**, with Arzu Dutta
- An article with Suzanne Gorman, on BBC Radio 6, which has an average weekly reach of **2.7 - 2.8 million**, on the Craig Charles show

An interview with Routes to Roots Croydon participants at BBC Radio London with Asad Ahmed which has an average of **429,000** listeners per week



Exhibition at theMillennium Gallery Sheffield
Photography: Gemma Thorpe


Exhibition at theMillennium Gallery Sheffield
Photography: Gemma Thorpe



Exhibition at theMillennium Gallery Sheffield
Photography: Gemma Thorpe

SECTOR DEVELOPMENT

INCLUSION BOOST ONLINE TOOLKIT

Inclusion Boost is our online theatre careers toolkit designed to give key insights into the real-life experience of working in theatre. It showcases six theatre professional role models from global majority backgrounds. It aims to demystify theatre processes, open up pathways into the industry for those currently underrepresented, and give everyone an insight into what it's really like to build a career in theatre.

This year, we launched the toolkit, presenting it at a Southwark Careers Teachers' Network and showcasing it at Careers Fairs in schools in Southwark, and also at Stanley Arts. ***"Overall, the website is eye-catching and fun to use due to the bright colours and intriguing format. It encourages me to learn more about drama and about others' experiences. I would definitely use it again if I was interested in pursuing a career in drama"*** - Student

RACE AND ALLYSHIP TRAINING

The *Race and Allyship Training Programme* is designed for staff teams and individuals to develop an understanding of how racism manifests in the workplace and how practical allyship tools can be used to challenge it and drive meaningful change. Due to the intensity of delivery of productions and participation projects, we reduced our output. We delivered a focus group session for 'Moments of Joy', a South Yorkshire Housing Association project, exploring the needs of participatory arts in relation to race and allyship.

ORGANISATIONAL AND COMPANY DEVELOPMENT

The core team of Suzanne Gorman (Artistic Director) and Ada Onyekwelu (Administrator/Project Producer) supported by Sharon Mitcheson (Finance Consultant), worked to deliver these ambitious programmes. We were pleased to bring on board Natalie Ross for strategic business planning and fundraising support, leading to a refreshed business plan (24 - 26) and support with fundraising.

We were delighted that the company was able to provide opportunities for **71** freelance industry professionals, **90%** of whom are from global majority backgrounds. We held a Board Away Day in May 2024 which looked at our vision, mission, aims and strategic objectives. The away day set the path for the refreshed business plan, including a new set of company values and updated strategic objectives. In Board Development, we welcomed Michelle Hamilton as a new trustee, strengthening our governance. We thank all of our trustees for their valuable time and support of the organisation.

Our networks continued to expand due to connections made nationally through *Súper Chefs*, *Routes to Roots* and *Dynamic Flights*. We welcome increasing our footprint across the nation as well as deepening our relationships with partners in Sheffield, Bradford and Croydon to ensure Maya Productions remains embedded and active in its core communities and boroughs.



Photography: Hayley Gell

The Croydon groups performance at Migration Matters Festival



Photography: Gemma Thorpe

PARTNERS AND SUPPORTERS: 2024/25

Our projects have been delivered across England. We have partnered with and been supported by:

Routes to Roots: Bradford Libraries, Croydon Archives, Dig Where You Stand (DWYS), Kala Sangam, King Ecgbert School, Sheffield, Migration Matters Festival, Museum of Croydon, Sheffield City Archives, Stanley Arts, West Yorkshire Archive Service and WomenZone

Dynamic Flights: Darts (Doncaster Arts) and South Yorkshire Housing Association, Sadacca, Sheffield Hallam University, Sheffield Theatres

Súper Chefs: (Tour): Polka Theatre, Brixton House, Walworth Library, Half Moon Theatre, Exchange Theatre, Papaya Fest/Wardrobe Theatre (Bristol), Cambridge Junction, The Montgomery (Sheffield), Full House (Bedfordshire), Wonder Arts (St Helens), Midlands Arts Centre (Birmingham), Take Art (Somerset), Friargate Theatre (York). Cool Chile Co, Todo Arepa and Wen (Women's Environmental Network)

Inclusion Boost: Charter Schools - North and East Dulwich



PEOPLE

Routes to Roots: A South Asian Heritage Project

Beth Astridge – Archivist
Monika Dutta – Exhibition Designer
Dawn Cameron – Evaluator
Maryam Jameela – Press, Outreach & Relationship Manager
Rez Kabir – Artist/ Facilitator
Nisha Lall – Artist/ Facilitator
Sharena Lee Satti – Artist/ Facilitator
Ethel Maqeda – Artist/ Facilitator
Keyhan Moderessi – Photographer / Videographer
Kimi Moderessi – Photographer / Videographer
Hector Rodriguez – Photographer
Jeevan Sanghera – Assistant Archivist
Natalie Sloan (Little Red Hen Films) – Filmmaker
Janet Steel – Artist/ Facilitator
Abir Tobji – Producer
Gemma Thorpe – Photographer / Videographer
Aamta Tul-Waheed – Artist/ Facilitator

Dynamic Flights

Minder Kaur Athwal – Assistant Producer
Luke Byeford – Actor
Ellie Collyer-Bristow – Casting
Monika Dutta – Mentor
Nadia Emam – Artist/Facilitator
Florence Gill – Artist / Facilitator / Assistant Director / Stage Manager
Isabella Hart – Actor
Thananya Kaewsanthia – Artist/Facilitator/ Costume / Set Designer
Nisha Lall – Choreographer
Sabrina Laurison – Actor (Reading)
Dan Loops – Artist/Facilitator / Composer
Cara McAleese – Creative Producer
Linda-Ray Ndlovu – Actor
Richard Peralta – Actor (Reading)
Jack Poole – Carpenter / Set builder
Jose Guillermo Puello – Sound Designer
Tair Rafiq – Writer
Gemma Thorpe – Photographer
Jane Titterton – Clinical Supervisor
Jenny Watts – Production Manager

Súper Chefs

Anna Alvarez – Movement Director / Assistant Director
Male Arcucci – Set & Costume Designer
Madeleine Bennett – Press and Public Relation (Ginger Bread Agency)
Natassia Bustamante – Actor
Assen Chan – Technical Stage Manager
Halima Chitalya – Community Day Facilitator
Ariel Cubría – Composer
María Cuervo – Producer
Harvey Ebbage – Lighting Designer
Juan Galeano – Actor
Safia Jama – Community Day Facilitator
Kate Lovell – Access Consultant
Samantha Manzur – Actor
Goose Masondo – Production Manager
Marie McAndrew – Musical Director
Paula Mendez – Community Day Facilitator
Valentina Miranda – Assistant Designer
Fran Olivares – Facilitator
Betsy Picart – Writer
Ivan Pieri Gonzalez – Graphic Designer
Hector Rodríguez – Photographer / Videographer
Elizabeth Salazar Guerra – Engagement Coordinator
Sonia Sánchez López – Photographer
Pamela Shor – Community Day Facilitator
Sumayya Si-Tayeb – BSL interpreter
Luis Gustavo Silva – Sound Designer
Dayana Tellerias – Facilitator
Federico Trujillo – Engagement Facilitator

Inclusion Boost

Hector Rodriguez - Filmmaker / Editor

Design

Martin Philpot - Pure Graphic Design (across all projects)

Maya Productions Team

Suzanne Gorman – Artistic Director
Niharika Jain – Marketing and Audience Development Consultant
Diana Miranda – Marketing and Communications Officer
Sharon Mitcheson – Arts and Finance Consultant
Ada Onyekwelu – Administrator/Project Producer
Natalie Ross – Fundraising and Organisational Consultant

FUTURE PLANS 25 -26

In light of the increased turnover and sustainability of the company, we are pleased that the Artistic Director and Administrator will be transitioning into part time salaried posts in July 2025.

PLAYS

Our production of *Dynamic Flights* will continue with final performances in April 2025. We will reflect on the next steps for this piece of theatre. We are considering how the play might work for younger audiences in secondary schools.

We are looking forward to returning to the development of our musical, *Benny and the Greycats*, words by Suzanne Gorman, Music by Mike Gorman and Riz Maslen. The musical tells the story of an Anglo-Indian family of railway workers from Trichinopoly, South India, who swap playing in a swing band in India for a new life in the steel city of Sheffield in the 1960s.

PARTICIPATION

Our *Routes to Roots A South Asian Heritage Project* will enter into its third and final year in its current form. Our regular programme of spring/summer cross-arts workshops will take place from April - July 2025 in our three cities. With a focus on Bradford, we will be creating a Bradford Documentary and will hold our final exhibition at Bradford City Library in Autumn 2025. Our archiving process will be finalised with all the heritage products deposited in local archives in Sheffield, Croydon and Bradford.

The *Diverse Voices* playwriting project will take place in Summer 2025.

SECTOR DEVELOPMENT

We will continue to promote our *Inclusion Boost* online careers toolkit at school careers fairs and through school workshops. Following on from the success of our *Dynamic Flights* project, we want to continue supporting global majority artists in South Yorkshire. This has led to a successful joint funding bid with Darts (Doncaster Arts) to the Yorkshire Policy Innovation Partnership, to deliver a Global Majority Artist training scheme in South Yorkshire, from September 2025 to December 2026.

We will look to increase our delivery of our *Race and Allyship Training Programme*, through a new webpage and marketing the offer more widely across the sector. This also offers the company an opportunity to increase its earned income and build reserves.

FINANCIAL REVIEW

This year, the charity's turnover was **£239,231**, an increase of **£98,104** on the 23-24 financial year and an increase of over **£35k** on unrestricted income.

The Trustees are pleased that we raised income of just under **£200k** through various small and medium-sized grants, including Arts Council England, and our multi-year grants from National Lottery Heritage Fund and Baring Foundation. Maya Productions raised just under **£20k** through earned income and box office fees.

Grants from Arts Council England, The Leche Charitable Trust, Just FACT, Unity Theatre Trust, and Enterprise Arts Trust supported our national tour of *Súper Chefs*, our family musical.

Grants from The Baring Foundation have continued to support our work in Arts and Mental Health,(*Dynamic Flights*) as well as Arts Council England, JG Graves, Sheffield City Council Ward Grant, Sheffield Church Burgess Trust, and Sheffield Bluecoat and Mount Pleasant Educational Foundation.

We were very pleased to be supported once again by the Postcode Society Trust to support the work of the company. A portion of this grant will be deferred to 25/26.

Canary Wharf Group, Enterprise Arts Trust, and Teale Charitable Trust once again supported our work for children and young people; some of this will support our *Diverse Voices* playwriting project, the majority of which will be carried forward to 25/26.

Inclusion Boost (a new programme developed in 23/24) was funded by restricted funds from Southwark Council carried into this financial year to support this online theatre careers toolkit.

We would like to continue to express our gratitude to the National Lottery Heritage Fund as we have completed the second year of a multi-year grant to support *Routes to Roots: A South Asian Heritage Project*. The project was additionally supported by earned income from Stanley Arts.

We earned income from Box Office for *Súper Chefs*, and received fees from partner contributions and from sector development work.

The company remains project-funded with a small pot of unrestricted reserves which was significantly contributed to in this financial year. Senior Leadership will strategise with the Board of Trustees in 25/26 to focus on growing reserves to meet our revised Reserves Policy to strengthen the organisation in order to ensure its financial health and sustainability.

RESERVES POLICY

As the company operates, mainly on a project-funded basis the Trustees aim to build up reserves, as and when possible. We are currently carrying **£65,083** in reserves, of which **£52,456** are restricted, and come from Arts Council England, Canary Wharf Group, and National Lottery Heritage Fund.

We are pleased to report that we have increased unrestricted reserves from **£6,511** to **£12,627** and have reviewed our reserves' policy in light of this. It is now the Trustees' policy to hold reserves worth three months' running costs, which is currently **£17k.** We are significantly closer to that target this year and are developing a strategy to increase these funds through Earned Income.

ON BEHALF OF THE BOARD
JO CARTER



11/12/2025

Director/ Member of Trustees

Respective responsibilities of the Directors and the examiner.

The Directors are responsible for the preparation of the accounts. The Directors consider that an audit is not required for this year (under section 43(2) of the Charities Act 1993 (the 1993 Act)

Accounts prepared by S Mitcheson & S Gorman
45 Landells Road
London SE22 9PQ

November, 2025

INDEPENDENT EXAMINER'S REPORT ON THE ACCOUNTS

Independent examiner's Report to the trustees of Maya Productions Ltd (The Company)

31 March 2025
Charity no: 1043487

I report to the trustees on my examination of the accounts of Maya Productions Ltd ("the Company") for the year ended 31/03/2025

As the charity's trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination which gives me cause to believe that in, any material respect:
-the accounting records were not kept in accordance with section 130 of the Charities Act; or
-the accounts did not accord with the accounting records; or
-the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination.
I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Signed: Kevin Dunn (Dec 11, 2025 19:22:31 GMT) Date 11 /12 / 2025

Kevin Dunn
Finance Manager
Independent Theatre Council
Albany Centre & Theatre
Douglas Way
London
SE8 4AG

MAYA PRODUCTIONS LIMITED

BALANCE SHEET **AS AT 31 MARCH 2025**

		Year ending 31 March	Year ending 31March
		2025	2024
Fixed Assets	5	-	-
Current Assets			
Cash at Bank		42,216	56,120
Petty Cash		(37)	-
Debtors	6	1,150	1,900
Accrued Income		44,615	**23,998**
		87,944	**82,018**
Current Liabilities			
Creditors	7	7,887	1,312
Accruals		390	-
Deferred Income		14,583	-
		22,860	**1,312**
Net current assets		65,083	80,706
TOTAL NET ASSETS		**65,083**	**80,706**
Unrestricted funds		12,627	6,511
Restricted funds		52,456	74,195
TOTAL FUNDS		**65,083**	**80,706**

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime in Part 15 of the Companies Act 2006 and with the Financial Reporting Standard for Smaller Entities (2015)

For the financial year ended 31 March 2025 the company was entitled to exemption from audit under S.477 of the Companies Act 2006 and no members have deposited a notice under S.476 requiring an audit.

The directors acknowledge their responsibilities for ensuring that the company keeps accounting records which comply with S.386 of the Act and for preparing accounts which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its result for the financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to accounts, so far as applicable to the company.

JO CARTER Jo Carter) DIRECTORS 11/12/2025

Jo Carter (Dec 11, 2025 19:42:13 GMT)

ANSELM ONYENANI.) APPROVED ON 11/12/2025

Anselm Onyenani (Dec 11, 2025 20:11:49 GMT)

MAYA PRODUCTIONS LIMITED

STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDING 31 MARCH 2025

		Unrestricted Funds	Restricted Funds	**Total Funds 24/25**	**Total Funds 23/24**
Incoming Resources					
Trading activities		19,500		19,500	4,574
Investments			-	-	-
Charitable activities		20,593	199,138	219,731	136,554
Total Incoming Resources		**40,093**	**199,138**	**239,231**	**141,127**
Resources Expended					
Raising funds		800	3,021	3,821	-
Charitable activities		33,176	217,856	251,032	171,341
Other		6,314	-	6,314	-
Total Resources Expended		**33,976**	**220,877**	**254,853**	**171,341**
Net Income/(Expenditure) for the year		6,117	(21,738)	(15,622)	(30,213)
Reconciliation of funds					
Total funds brought forward		6,511	74,195	80,706	110,919
Total funds carried forward		**12,627**	**52,456**	**65,083**	**80,706**

1. THE ATTACHED NOTES FORM AN INTEGRAL PART OF THESE ACCOUNTS.

1. NONE OF THE COMPANY'S ACTIVITIES WERE ACQUIRED OR DISCONTINUED DURING THE ABOVE TWO FINANCIAL YEARS.

1. THE COMPANY HAS NO RECOGNISED GAINS OR LOSSES OTHER THAN THE RESULTS FOR THE ABOVE TWO FINANCIAL YEARS.

MAYA PRODUCTIONS LIMITED
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2024

1. ACCOUNTING POLICIES

1.1 Historical Cost Convention

The financial statements are prepared under the historical cost convention in accordance with the FRSSE for small entities (effective April 2008). The accounts are prepared in accordance with applicable UK accounting standards (UKGAAP) which have been applied consistently.

1.2 Fees

Fees is the total amount receivable by the Company in the ordinary course of business. This comprised fees from Box Office for *Súper Chefs,* partner income, income from *Race and Allyship* training and miscellaneous income.

1.3 Depreciation

Depreciation is calculated to write down the cost of the following assets over their expected useful lives:

	Rate	Method
Office Equipment.	25%	Reducing Balance

1.4 Cash Flow Statement

The Company has taken advantage of the exemption in FRSSE from producing a Cash Flow statement on the grounds that it is a small company.

2. FUNDS

Unrestricted income funds comprise those funds generated through the Company's various activities which the Directors are free to use in accordance with the Company's objects.

Restricted income funds are funds which have been given for particular purposes and projects, which are also designated funds for particular work and projects. Restricted funds were carried forward from the 2023/24 financial year from Just Fact for *Súper Chefs,* Baring Foundation for *Dynamic Flights*, and National Lottery Heritage Fund for *Routes to Roots: A South Asian Heritage Project*.

During the year we received funds from Arts Council England, The Leche Charitable Trust, Unity Theatre Trust, and Enterprise Arts Trust for *Súper Chefs*.

Additionally we received funding from Canary Wharf Group and Enterprise Arts Trust to support *Diverse Voices*. Finally, *Dynamic Flights* was funded by JG Graves, Arts Council England, Sheffield Church Burgess Trust, Sheffield City Council Ward Grant, and Sheffield Bluecoat and Mount Pleasant Educational Foundation.

3. **DIRECTORS REMUNERATION**

No Directors' Remuneration was paid during the year.

4. **TAXATION**

The Company is a Registered Charity and is not liable to Corporation Tax.

5. **TANGIBLE FIXED ASSETS:**

All fixed assets have been fully depreciated.

6. **DEBTORS**

£1,150

7. **CREDITORS**

£7,887

8. **POST BALANCE SHEET EVENTS & CONTINGENT LIABILITIES**

The Directors are not aware of any material items.

9. **RECONCILIATION OF FUNDS**

	1 April 2024	Income	Expenditure	Transfers	31 March 2025
Unrestricted funds	6,511	40,093	33,976	-	**12,627**
Restricted funds	74,195	199,138	220,878	-	**52,456**
	80,706	**239,231**	**254,854**	**-**	**65,083**

MAYA PRODUCTIONS LIMITED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2025

	Unrestricted	Restricted	Total 24/25	Total 23/24
Box Office & Fees	19,500		19,500	4,574
Funds Raised	20,593	199,138	219,814	136,554
Bank Interest Received		-	-	-
	40,093	**199,138**	**239,231**	**141,127**
LESS:				
Artistic Staff & Freelancers	9,635	130,506	140,142	119,882
External Staff / Support	800	3,021	3,821	910
Production Personnel	13,764	7,863	21,627	15,866
Production Costs	-	20,083	20,083	18,585
Other Production Costs	-	13,700	13,700	-
Operations & Company Development	6,314	452	6,766	-
Training	240	-	240	2,452
Marketing	-	17,581	17,581	10,080
Accessibility	-	1,877	1,877	245
Participation	-	25,794	25,794	1,821
Overheads	3,223	-	3,223	1,499
	33,976	*220,877*	*254,853*	*171,341*
Surplus (deficit) for the year	**6,117**	**(21,738)**	**(15,622)**	**(30,213)**

MAYA PRODUCTIONS LTD

England & Wales - Charity number 1043487

Accounts

MAYA PRODUCTIONS

REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

COMPANY LIMITED BY GUARANTEE
Company No. 02966878
Charity No. 1043487

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Directors Report

REPORT OF THE DIRECTORS

The Directors, who are also trustees of the charity for the purposes of the Companies Act 2006, have the pleasure of submitting their Report together with the financial statements for the year ended 31st March 2024. The Company is “Limited by Guarantee” - having no Share Capital.

The directors have adopted the provisions of the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard for Smaller Entities (2015 FRSSE) applicable in the UK.

PRINCIPAL ACTIVITY

The Company is a Registered Charity and the objects for which the charity is established are: -
To advance education for the public benefit through the promotion of the arts with particular but not exclusive reference to the dramatic arts.

DIRECTORS

The Directors throughout the year were:
Anna Birch
Jo Carter (Chair)
Rachael Garvin
Steven Hoo
Rebecca Martin-Williams (resigned February 2024)
Jaime Nabeta
Anselm Onyenani (Treasurer)
Christopher Preston
Janet Steel
Shuang Teng
Ferry Van Dijk

All Directors are members of the Company and guarantee to contribute a sum not exceeding £1 to the assets of the Company in the event of it being wound up.

AUDITORS

The Directors have taken advantage of the exemptions in S.477 of the Companies Act 2006 removing the need for the financial statements to have an audit. An Independent Examination of the Accounts has taken place.

STATEMENT OF DIRECTORS' RESPONSIBILITIES

Company Law requires the Directors to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the Company and of the profit and loss of the Company for that period. In preparing the financial statements, the Directors are required to:-

- Select suitable accounting policies and apply them consistently.
- Make judgements and estimates that are reasonable and prudent.
- Prepare the financial statements on a going concern basis when it is appropriate to presume that the Company will continue in business.
- To comply with charity legislation the Directors have a policy to maintain funds in reserve.

The Directors are responsible for keeping proper accounting records, which disclose with reasonable accuracy at any time, the financial position of the Company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the Company and for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Directors' report has been prepared in accordance with the provisions applicable to companies, subject to the small companies' regime in Part 15 of the Companies Act 2006.

REGISTERED OFFICE

45 Landells Road, London SE22 9PQ

GOVERNING DOCUMENT

Maya Productions was incorporated in September 1994 company number 02966878 and registered as a charity with charity number 1043487. The company governance instrument is its Memorandum and Articles of Association. It is a company limited by guarantee and has no share capital. The liability of each member is limited to £1 per member.

APPOINTMENT AND RETIREMENT OF TRUSTEES

The Trustees are appointed (or elected) at an Annual General Election. From time to time any member of the Charity may be appointed as a trustee provided that the maximum number of trustees (12) is not exceeded. This number was increased from 10 to 12 by the Trustees in September 2021. From time to time the Trustees may register an increase of members. Any member so appointed will retain his or her office only until the next Annual General Meeting but he or she will then be eligible for re-election. At the AGM, one third of the trustees will retire from office. A retiring member of the board of trustees will be eligible for re-election. The trustees to retire shall be those that have been longest in office since their last election tooffice. As between members of equal seniority, the members to retire shall in absence of agreement be selected from among them by lot.

PUBLIC BENEFIT

The Trustees have considered the Charity Commission guidance on public benefit and consider that the activities of the charity meet its charitable objectives and provide a benefit to the public.

OBJECTIVES AND ACTIVITIES OF THE CHARITY

The objects for which the Charity is established are: “To advance education for the public benefit through the promotion of the arts with particular but not exclusive reference to the dramatic arts.”

Vision

Our vision is a world where everyone, regardless of age, ability, culture and class enjoys enriching theatre, arts and heritage experiences.

Our Values

Create:
Fostering the inventive power of our imaginations
Celebrate:
Creating confidence through joy and recognition
Transform:
Changing lives through our work
(*Please note that the vision/mission above reflects our new business plan, as adopted by the trustees in July 2024.*)



Routes to Roots: Bradford Group

Mission Statement

We bring together individuals and organisations who passionately want their work to enable racial justice and social change by:-

Making and touring theatre led by South Asian, African, Latin American diaspora and Global Majority artists:

- Telling authentic stories
- Building new audiences
- Championing diverse role models

Engaging young people and underrepresented communities across the UK in creative processes:

- Unlocking participants' creative potential and developing creative and transferable skills
- Demystifying theatre, arts and heritage processes
- Inspiring future artists and industry professionals

Developing inclusive workforce practices across the arts:

- Exposing and dismantling barriers
- Supporting career pathways through coaching and mentoring
- Creating and delivering Race and Allyship training

Achievements & Performance 2023 - 2024

- The premiere of ***Súper Chefs*** by Betsy Picart with music by Ariel Cubria. We were delighted to take this play, which has been in development since 2021, to a full production and mini tour in June 2023. We opened the show at Theatre Peckham and toured to Stanley Arts and The Montgomery Theatre, Sheffield. We were delighted to receive positive feedback from both audiences and reviewers, with the production being nominated for an OFFIES award.

"The audience was invested and responsive, dancing and even calling out to warn the characters." (Lost in Theatreland ★★★★)

- Evolving our ***Routes to Routes*** and ***Talking About My Generation*** participation projects to enable us to capture, record and then archive the work that is developed through the project. The project invites South Asian communities in Sheffield, Bradford, and Croydon to creatively explore themes of migration, heritage and cultural identity.

- Renamed ***Routes to Roots: A South Asian Heritage Project***, we built new relationships with archive and museum partners and added new digital methodologies to capture our migration stories (podcasts, documentaries). We were proud to run cross-arts workshop programmes simultaneously in the three cities from April - June 2023. On 20th June, all three groups met in Sheffield and participated in the Migration Matters Festival. This was followed by performances on 22nd June at Kala Sangam in Bradford, 27th June at Handsworth Grange School in Sheffield, 16th July at Stanley Arts Croydon and 8th August at Womenzone, Bradford.

"One of the biggest highlights for me was perhaps our trip to Sheffield, where I got to know our group on a more personal level and also got to meet with and experience the performances from the Bradford and Sheffield groups. As someone who was once actively involved in Black mental health community work in various parts of the country but now retired, I'd forgotten how much I loved those sorts of gatherings, how exciting they could be and really valuable learning experiences. Brilliant to be involved in a national project that enabled the three projects to actually get together in person." (Participant)

- Launching our first full-scale exhibition in March 2024 at the Museum of Croydon to share the work developed through ***Routes to Roots: A South Asian Heritage Project***. The exhibition shared creative work developed by our project participants in Bradford, Croydon and Sheffield. It also premiered Maya's first documentary, Routes to Roots, 1960s Croydon, made in collaboration with Little Red Hen Films, and a series of podcasts.

"An enthralling adventure into the multicultural heritage of Croydon." (London News Online)

- Completing Phase 1 (May-August 2023) of ***Dynamic Flights***, an arts and mental health programme, designed to support more artists from global majority backgrounds to work in this area, where they are currently underrepresented. Maya worked with four artists. They delivered a programme of creative arts onsite in two residential schemes in Sheffield for people living with long-term mental health conditions, in partnership with South Yorkshire Housing Association.

"It made me feel relaxed, calm, my agitation went. It was a really good way of getting over the illness that I've got, and I recommend it to anybody." (Participant)

- Delivering a full programme of ***Diverse Voices: Writing the Future*** playwriting programme from April - July 2023 at Central Foundation Girls' School, Tower Hamlets, London. We reached 240 Year 9 students and presented a professional showcase of 12 plays written by 15 young playwrights.

"I would recommend this project to other students. It's actually really fun, everyone was so nice and it's been a good experience." (Student Participant)

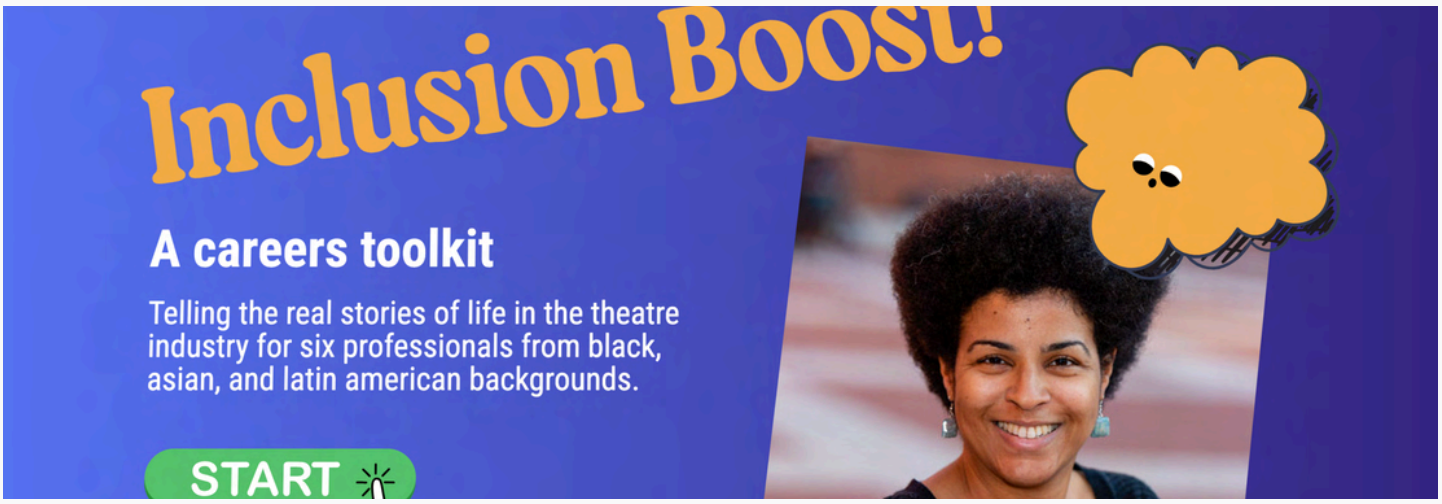
- Embarking on ***Inclusion Boost***, an online careers toolkit, created with secondary school students in Southwark, London, and featuring six global majority industry professionals.

"It does show me how wide the field is and how many options there are, which gives me confidence." (Student Participant on testing the toolkit)



Dynamic Flights


Diverse Voices



The Year In Numbers



Diverse Voices

- Involved **1,061** participants in our work
- Reached over **1,720** audiences and visitors
- Produced **11** performances of *Súper Chefs*
- Ran **78** participation workshops
- Ran **29** participation workshops for **415** children and young people
- Delivered **49** participation workshops for **68** adults, the majority from South Asian and other Global Majority backgrounds
- Delivered Race and Allyship training to **15** industry professionals
- Undertook **3** days of research and development workshops
- Held **10** community performances/sharing events
- Worked in **3** cities and **3** London boroughs
- Performed **1** professional showcase of **12** plays by young playwrights
- Curated **1** exhibition for *Routes to Roots: A South Asian Heritage Project*
- Created 1 new online toolkit (Inclusion Boost), working with **666** students in its development
- Shared online, **8** new highlights films, **3** new performance videos,**1** documentary and **7** oral history podcasts.
- Employed **65** artists, actors, practitioners, and industry professionals with **85%** coming from global majority backgrounds.
- Worked in partnership with **23** organisations
- Social media / online reachwas **35.2K**

The Year In More Depth

PLAYS

BENNY AND THE GREYCATS: Words by Suzanne Gorman, Music by Mike Gorman and Riz Maslen
The musical tells the story of an Anglo-Indian family of railway workers from Trichinopoly, South India who swap playing in a swing band in India, for a new life in the steel city of Sheffield in the 1960s.

We were invited to perform a 10-minute pitch at BEAM in May 2023. BEAM is the UK's largest showcase of new musical theatre and is run by Musical Theatre Network and Mercury Musical Developments. We took the opportunity to workshop a new draft of the play over two days. The draft has been written following a Musical Theatre Darkroom residency in 2022. The performance received extremely positive feedback from the industry audience in attendance and several connections were made through this experience. With the surge in activity across Maya's other programmes, the further development of ***Benny and the Greycats*** was put on hold.

SÚPER CHEFS by Betsy Picart with Music by Ariel Cubría
Súper Chefs is an interactive family musical created by Puerto Rican-Guatemalan American writer Betsy Picart.

Set in London, the story centres around 6-year-old Manny, who is preparing a special welcome-home dinner for his dad. Manny is joined by his mother, Columbian professional chef Valeria, and his Mexican grandmother Alma, who holds traditional values. Aimed at children aged 4–8 and their families, the musical explores themes of food, family, gender roles, and the power of female role models through the lens of three generations of a Latin American family living in London.

Súper Chefs premiered at Theatre Peckham in June 2023 and toured to Stanley Arts, Croydon, The Montgomery Theatre, Sheffield as part of Migration Matters Festival. We developed a new partnership with Exchange Theatre who supported the production with rehearsal space, marketing and coordination of our post-show talk.

The production received four-star reviews and was nominated for Best Production for Young People by the Off West End Theatre Awards (The Offies).

Here's what audiences and critics had to say:

"With catchy songs, a consistent theme, and delicious Latino food, everyone was mesmerised."
(Latino Life ★★★★)

"It opens the minds of children to exploring cooking with their parents; children will see that their opinions are valued."(Audience Member, adult)

‘The audience was invested and responsive, dancing and in some cases even calling out to warn the characters’

★★★★

- Lost in Theatre Land



Súper Chefs



Súper Chefs



Benny and the Greycats

We use a multi-arts approach to capture, archive and preserve authentic stories that reveal the diversity of UK South Asian Heritage and challenge unhelpful assumptions and stereotypes surrounding these communities in the UK. ***Routes to Roots*** is inspired by and uses Maya's new musical in development, Benny and the Greycats, and its themes, as stimulus. Each Project Year will focus on a city, with Year One highlighting our work in Croydon.



Routes to Roots: Croydon Group



Routes to Roots: Bradford Group



Routes to Roots: Sheffield Group



Routes to Roots: Croydon Group

"I loved it. So refreshing to see a bilingual show that gives visibility to Latin American culture in the UK" (Audience Member, adult)
"It was fun. I learnt we can be anything we want to be and to be helpful (Audience Member, aged 6)

Alongside the production, and working in partnership with St Anthony's CatholicPrimary School, we created a suite of educational resources to accompany the show including:-

A series of three workshops that connected with the KS1 PSHE themes of Health and Wellbeing, Relationships and Living in the Wider World
A digital resource pack for KS1 teachers with two lesson plans

"This shows fits the national curriculum in Science, PSHE, Geography, and languages, Drama and English (speaking and listening)." (Christine Herrera, Teacher at St Anthony's Catholic Primary School)

Additionally, a creative and educational booklet with post-show activities was available for all audiences.

We achieved:

- 95% of the ***Súper Chefs*** team were from global majority backgrounds, with 72% from a Latin American Background
- 11 Performances in London and Sheffield
- 422 audience members reached (89 adults and 85 children also gave us feedback)
- 100% of audiences said that they enjoyed ***Súper Chefs***
- 87% said that they enjoyed the bilingual nature of the play
- 49% of children said their favourite part of ***Súper Chefs*** was helping to prepare the food and they learnt how to make guacamole
- 45% of children said the songs were their favourite part of ***Súper Chefs***

The online content reached 3.K for ***Súper Chefs.***

"I think it's important to promote representation of all cultures in entertainment across the board. Although in itself it's not going to change the industry, adding to the wider field of Latin American work is still very much relevant and part of creating a more inclusive world." (***Súper Chefs*** creative team member)

PARTICIPATION

Routes to Routes: A South Asian Heritage: Project Year 1
We embarked on an ambitious expansion of our ***Routes to Routes*** and ***Talking About My Generation*** participation projects, combining them to create ***Routes to Roots: A South Asian Heritage Project***. Bringing together heritage, community and arts partners, local participants and artists/facilitators, ***Routes to Roots*** works with South Asian communities in Bradford, Sheffield and Croydon over three years.

Partners and Participants: 23 - 24

- **Bradford**: Womenzone, Kala Sangam, West Yorkshire ArchivesServices, Bradford.
- **Participants**: 20 South Asian women attending Womenzone

- **Sheffield**: Handsworth Grange Community College, Migration MattersFestival, Dig Where You Stand, Sheffield City Archives.
- **Participants:** 6 students aged 11-14 from South Asian and Global Majority backgrounds

- **Croydon:** StanleyArts, Museum of Croydon and Croydon Archives
- **Participants:** 15 members of Anglo-Indian and South Asian Community aged 60-87+

The Project Aims to:-

- Increase access to heritage for South Asian and global majority groups traditionally underrepresented, as producers and consumers of arts and heritage.
- Create a safe space to reflect on themes of migration, cultural identity, heritage, home, family, colonialism and its impact.
- Develop participants' research, capturing and archive skills (e.g. storytelling, performance, journals, collage, painting, embroidery etc,) to produce their own heritage products.
- Support mental health and wellbeing through delivering activities that combat social isolation and promote inclusion.
- Amplify stories of migration/South Asian heritage for South Asian and wider public audiences.
- Leave a digital legacy (film, audio, photographic) of the histories of South Asian people in Britain for the next generation in local archives, contributing to placemaking in Croydon, Bradford and Sheffield.

From April - July 2023, a series of cross-arts workshops were delivered simultaneously in the three cities facilitated by local theatre practitioners and artists. These workshops culminated in the three groups meeting for a workshop and to share their work publicly at the Migration Matters Festival in June 2023. This was followed by performances on 22nd June at Kala Sangam in Bradford, 27th June at Handsworth Grange Community College, Stanley Arts on 16th July with an additional sharing on 8th August at Womenzone, Bradford.

"Coming from an immigrant family where I was born and being an immigrant myself in the UK, your show brings me to learn about [the] past ... I think it's relevant, relatable and I felt identified". (Croydon Audience Member)

"I must thank you all very much for giving me the courage,I was very nervous at the time, I am feeling much calmer now, I only hope you will carry on so I can join you soon again." (Bradford Participant)

The project expansion included creating 7 oral history podcasts and making a 15-minute documentary ***Routes to Roots: 1960s Croydon***. Additionally, we were very pleased to create our first full-scale Routes to Roots Exhibition that launched on March 8th, 2024, at the Museum of Croydon. The exhibition included art, poetry, photography, documentary, podcast, and interactive installations.

By exploring the emotive themes of migration, family, home and cultural identity, this exhibition was a captivating exploration of the rich and multicultural heritage of the three places.

Virginia Smith, Museums and Collection Manager, Museum of Croydon said:
"We are thrilled to host the ***Routes to Roots*** *exhibition at the Museum of Croydon, a testament to the vibrant collaboration between Maya Productions and the local communities of Croydon, Sheffield and Bradford. The Routes to Roots programme has woven a rich tapestry of genuine and enchanting stories, dispelling stereotypes, and nurturing mutual understanding within the South Asian communities of the three places. We're excited to share these narratives through this beautifully expressed multi-media exhibition."*

The launch event featured heartfelt and moving performances by our Croydon participants and included the premiere of the ***Routes to Roots 1960s Croydon*** Documentary. The event was introduced by Croydon's Mayor, Jason Perry, and featured live performances from the participants. It was attended by family, friends, and industry professionals (and drew the attention of local users in the building too!). The exhibition was hosted in both the Croydon Clocktower Atrium and the Exhibition Gallery. The Atrium was open six days a week, while the Gallery was available to the public from 11 am to 4 pm on Wednesdays and Fridays. In March, the gallery space welcomed 185 visitors, with many more experiencing the exhibition in the Atrium.

We also secured press features and listings in the following:

- The Croydonist
- Time Out
- Inside Croydon
- London News Online

"We need more exhibitions on these and other communities." (Exhibition Visitor)
"Enthralling, educational and cultural."(Visitors to the exhibition in March 2024).

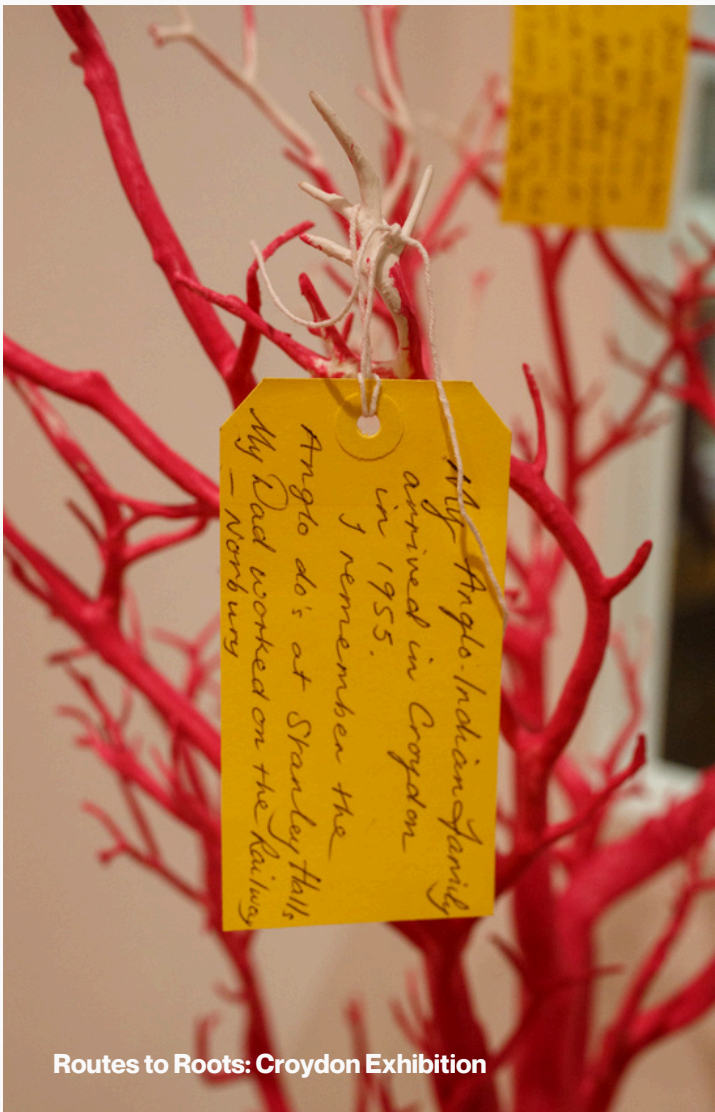
We achieved:

- 33 workshops for 50 participants in 3 cities
- 8 live performances
- 1 exhibition
- 7 oral history podcasts
- 1 documentary, 1 highlights video and 3 performance videos shared on our website
- 798 audiences and visitors
- Online engagement with our performances, documentaries, podcasts and social media reach was 148K

Routes to Roots: Croydon Group



Routes to Roots: Croydon Exhibition



Routes to Roots: Croydon Exhibition

Diverse Voices: Writing the Future:

Following a successful pilot programme in 22 - 23, we were delighted to run a full programme this year. Working in partnership with Central Foundation Girls' School, the project works with Year 9 students to empower, primarily South Asian and global majority, young women to use writing for performance as a means of self-expression. The project aimed to:-

- Reduce Inequality: Increasing access to theatre and performing arts for traditionally underrepresented groups as creators, workers, and audiences.
- Support Educational Attainment: Building transferable skills in speaking, writing, listening, and communication, directly supporting English Language and Literature GCSE outcomes.
- Break down barriers: Opening up pathways to the arts sector as a valid and fulfilling career option, while encouraging audiences of the future
- Inspire Ambition: Employing global majority creatives to serve as role models, motivating and encouraging students.
- Boost Confidence: Using the arts as a means of self-expression and confidence building.
- Support Wellbeing: Engaging students in enjoyable and rewarding activities that they, their families, and friends can take pride in.

The programme benefited 240 year 9 pupils aged 13-14, with the vast majority (90%) coming from the Bangladeshi community, 60% of whom come from disadvantaged backgrounds and 50% do not have English as their first language.

23 pupils took part in our in-depth programme. Of those: 72% were Bangladeshi, 8% Black British, 8% Mixed Heritage, 4% Black African, 4% Black Caribbean and 4% Filipino.

The programme was led by Director/Playwriting Tutor Breman Rajkumar and involved a series of "Taster" playwriting workshops, followed by an in-depth playwriting programme whereby students learnt playwriting skills and worked towards the creation of their own play. The programme culminated in a professional production of the plays created by our young writers for peers, family and the local community.

Following feedback from the pilot (22 - 23) we added additional elements to the programme resulting in the following improvements/ outcomes.

Expanded Reach: We increased the number of Taster Workshops, reaching 240 students, an increase of 90 from our 2022 pilot. Additionally, we programmed the showcase performance at a different time, meaning that we were able to attract an audience of 400+ peers, teachers, family and community members.

Extended Programme: The in-depth portion of the programme was extended to nine weeks, allowing for a richer experience. This additional time enabled the inclusion of a theatre excursion - offering students broader exposure to the world of theatre and playwriting. In our pilot we discovered 80% of the students had never attended the theatre, therefore including a trip allowed them to actively engage as audience members and develop a better understanding and appreciation for performing arts.

Inspiring Engagement: Award-winning playwright and screenwriter Sonali Bhattacharyya joined the programme for a Q&A session, offering students invaluable real-world insights. This interaction with an accomplished professional provided inspiration and a deeper understanding of the craft of playwriting. Additionally, the school then decided to include Sonali Bhattacharyya's play Two Billion Beats in the school's English KS3 curriculum. This is the only text on the curriculum which is written by a writer of South Asian heritage. This not only speaks to the quality of her work but also demonstrates how meaningful interactions with theatre professionals can influence educational practices and systems.

KEY OUTCOMES (from the in-depth playwriting group)

- 80%agree they have a good understanding of how to write a play
- 80%agreed they were confident and able to express themselves
- 60%expressed an interest in attending more arts projects
- 33%expressed interest in working in the arts

Diverse Voices creates a dynamic space for playful learning, skill development, and confidence building. It connects students with theatre practitioners who serve as inspiring role models, sparking their ambitions and opening up possibilities in the arts.
“We would like to thank you for giving [ ]the opportunity to take part in this playwriting project, she has enjoyed and learnt a lot from it.” (Parent)

“I was most proud of the performance.” (Student)

“I am proud of facing my fears.” (Student)

“I was most proud of seeing our scripts come to life, everyone's efforts and completing it all.” (Student)



Diverse Voices



Diverse Voices



Diverse Voices

Dynamic Flights:

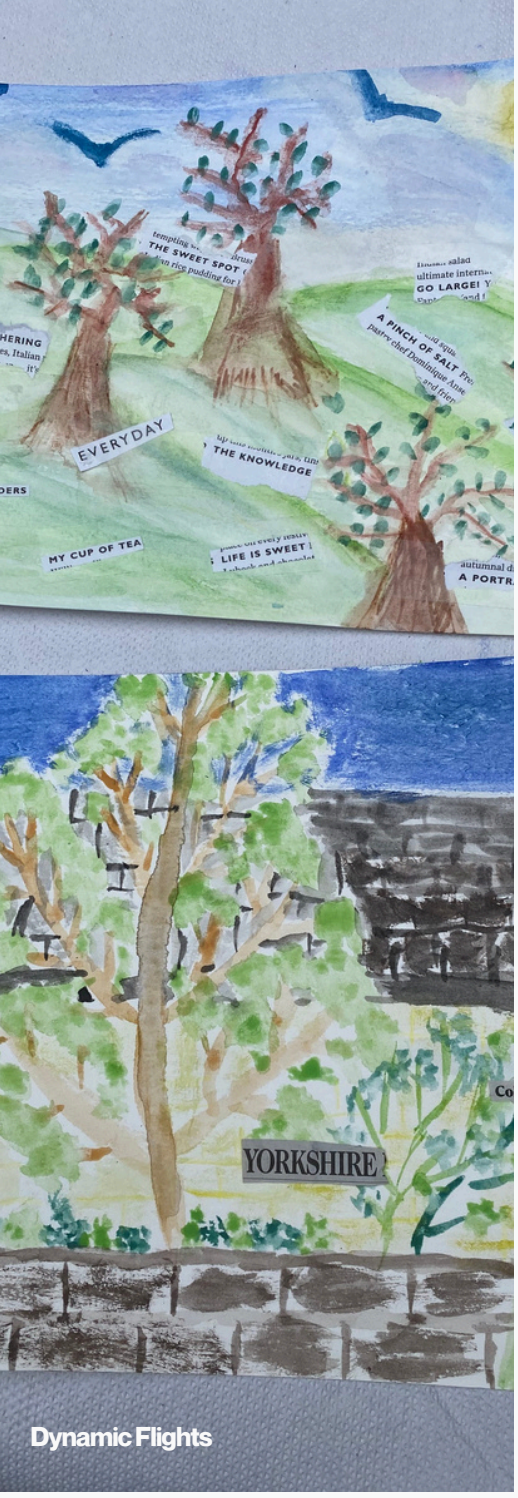
In partnership with the South Yorkshire Housing Association (SYHA), Maya is running a three-phase creative participation project with two housing schemes, Lister Project and Beaufort Project, supporting residents with long-term mental health needs. The project aims to increase the presence of global majority artists in arts and mental health and to help residents develop their creativity while contributing to a new piece of theatre. Residents at both projects live with Severe Mental Illness(SMI) and are supported by the NHS Care Programme Approach. They receive assistance with daily living, including medication management, finances, and community involvement. Each resident has a co-produced care plan outlining their support needs, and SYHA staff provide trauma-informed care, recognising and addressing the impact of trauma on mental health.

This year saw Phase 1 of the project, with a series of creative workshops focused on a range of art forms, including storytelling, movement, drawing, painting, sculpture, and creative writing. Our main creative aims for this year were to use a range of creative approaches to build participants' confidence and to build towards the development and showcase of a new piece of theatre, including participants having identified a story to base the piece around. In practice this translated as an exploration of themes and ideas which came up through creative work with participants, using a mix of creative art forms. We also supported residents to create their own pieces, find new ways to express themselves and develop key interpersonal skills. At the end of the delivery period at each scheme, we held sharings/celebrations to showcase the work participants had created. Outputs have included zines, a short film, slate garden hangings and individual visual arts pieces. A five-minute highlight film has also been created.

We achieved:

- Worked with 4 creative practitioners and 1 trainee from global majority backgrounds.
- Engaged with 19 participants
- Delivered 24 creative workshops in storytelling, movement, drawing, creative writing and visual arts
- Held 2 sharing events
- Conducted 22.5 hours of training sessions for the creative team on mental health settings and safeguarding
- Created 3 participant-led short films and a series of individual artworks

"I enjoyed learning the different art techniques and the inspiration that I had from the musical fans that we worked with, and the engraved little pavings that we've done and hung up around the garden. They're beautiful and send messages to everybody who lives here to learn something new." (SYHA resident 2023)



Dynamic Flights



Dynamic Flights



Dynamic Flights

SECTOR DEVELOPMENT

We promoted workforce inclusion in the sector by continuing to deliver on the actions recommended by Suzanne Gorman's research project Where Am I? Black, Asian and Ethnically Diverse Role Models and Leaders in the Performing Arts, and its corresponding PocketGuide. We also continued to deliver Race and Allyship training as and when possible.

Inclusion Boost:

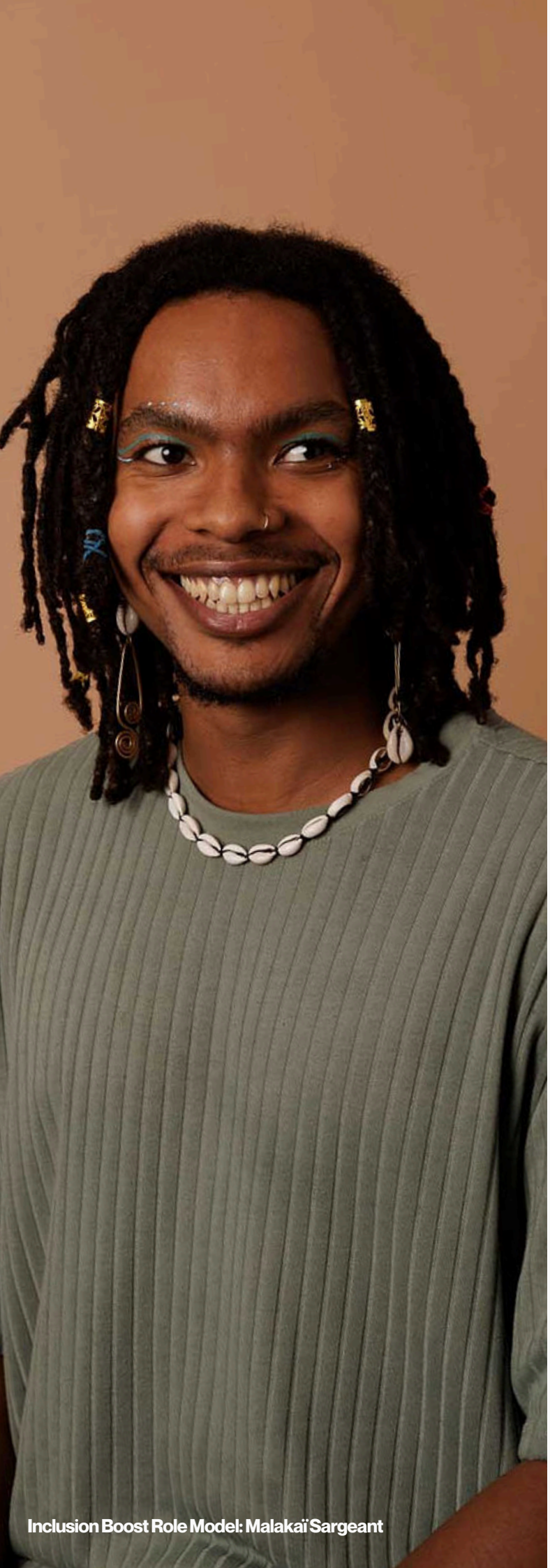
Inclusion Boost *i*s a pilot online careers toolkit that will support 6 Southwark theatre professionals from South Asian, East Asian, African diaspora, Latin American and global majority backgrounds to be role models for inclusion. It will inspire young people from underrepresented communities to see performing arts careers as an option. Partnering with Charter Schools, North and East Dulwich, we worked with students to identify their needs from an online careers toolkit. This included creating a survey and running three workshops to:-

- Identifying theatre roles and jobs that students would like more information about
- Finding out the key questions they would like to ask theatre professionals
- Exploring the digital formats that the content can be created in, to make it accessible for young people.

The toolkit was then created in response to Maya's previous research and the work with the students. We collaborated with six industry professionals as inspiring role models. Each was interviewed and filmed, sharing insights into their careers, personal journeys and connections to Southwark. These professionals were:

- Annette Brook – Communications & Marketing Manager at First Story (Former Head of Marketing at Theatre Peckham)
- Male Arcucci – Set and Costume Designer
- David Furlong – Artistic Director of Exchange Theatre
- Nicola Chang – Composer, Sound Designer, and Musician
- Shanti Sarkar – Engagement Producer at Unicorn Theatre
- Malakaï Sargeant – Writer, Producer, Director and Dramaturg

The toolkit itself features videos, career maps, biographies and further resources. It encourages students to look at pathways into the sector by seeing role models from the global majority working in creative industries within the borough of Southwark. It showcases career possibilities, success stories and real-life challenges. It offers students a unique opportunity to learn from these creative professionals, providing relatable and aspirational examples of diverse career paths in the arts.



Inclusion Boost Role Model: Malakaï Sargeant



Inclusion Boost Role Model : Shanti Sarkar



Inclusion Boost Role Model: Annette Brook

During its creation we tested out the toolkit at careers fairs with both Charter Schools, taking on board feedback at all stages.

We achieved:-

- Engaging 666 students- aged 11 - 18 in the development of the toolkit.
- Connecting with 5 partner organisations in Southwark.
- Working with 8 global majority industry professionals to create the toolkit.

ORGANISATIONAL AND COMPANY DEVELOPMENT

Suzanne Gorman and Ada Onyekwelu continued to work throughout the year to deliver the work of the company. The expansion of the Routes to Roots Programme, and delivery of our new Dynamic Flights project increased the workload for the core team. Suzanne continued to volunteer additional time to support the management of this growth period. Ada continues to go above and beyond her contractual obligations in supporting the ongoing development of the company.

Sharon Mitcheson continued to work with us as a finance and arts consultant, specifically supporting us to develop our financial procedures (via the implementation of a new QuickBooks accounting system), and giving advice on HR and contracting. We were pleased to be able to employ external evaluator Dawn Cameron to work on Routes to Roots, and we look forward to being able to develop our evaluation processes across both projects and the company in the future. For the first time, we engaged a specialist exhibition designer, archivist and assistant archivist, (Routes to Roots) bringing new skill sets and approaches to the company's work.

We were pleased that the company was able to provide opportunities for 65 industry professionals in total and to work with 37 new artists and practitioners as freelancers, introducing them to the work of Maya.

We are delighted to be expanding our networks locally in Southwark via our work on ***Súper Chefs*** and ***Inclusion Boost***. Suzanne also became a member of Community Southwark's Corporate Advisory Group. We also strengthened our partnerships in Sheffield, Bradford and Croydon which has provided valuable support to help us deepen our impact, extend our reach and enhance our ability to drive social change and promote racial justice in the arts. Our Trustees continued to provide invaluable support by attending regular meetings, assisting with fundraising efforts, identifying new opportunities, and participating in performances and workshops.

PEOPLE

Routes to Roots: A South Heritage Project

- Aamta Tul-Waheed - Artist/ Facilitator
- Sharena Lee Satti - Artist/ Facilitator
- Rez Kabir - Theatre Practitioner/ Facilitator
- Janet Steel - Theatre Practitioner/ Facilitator
- Ethel Maqeda - Theatre Practitioner/ Facilitator
- Nisha Lall - Artist/ Facilitator
- Gemma Thorpe - Photographer / Videographer
- Keyhan Modaress - Photographer / Videographer
- Dayani Nisha Jinadasa - Project Manager/ Exhibition Designer
- Dawn Cameron - Evaluator
- Indira Lakshmi - Audio Engineer/Podcaster
- Lucy Williams - Communications / Marketing Officer
- Beth Astridge - Archivist
- Jeevan Sanghera- Assistant Archivist
- Natalie Sloan (Little Red Hen Films) - Filmmaker
- Niharika Jain - Audience Development Consultant

Dynamic Flights:

- Monika Dutti - Artist/ Practitioner
- Thahmina Begum - Artist/ Practitioner
- Nisha Lall - Artist/ Practitioner
- Thananya Kaewsanthia - Trainee Artist/Facilitator
- Cara McAleese - Creative Producer
- Chim'Di Ugada - Filmmaker

Benny and the Greycats - Beam showcase:

- Mike Gorman - Composer
- Riz Maslen - Composer
- Paul Sirett - Dramaturg
- Matt Bugg - Musical Director
- Jason Patel - Actor
- Natasha Lewis - Actor
- Sasha Ghoshal - Actor

Súper Chefs

- Maria León - Cast
- Damian Schedler - Cast
- Cinthia Lilen - Cast
- María Cuervo - Producer & Assistant Director
- Male Arcucci - Set and Costume Designer
- Harvey Ebbage - Lighting Designer
- Gustavo Silva Norvarro - Sound Designer
- Anna Alvarez - Movement Director
- Pancho Diaz - Prop Maker
- Pembe Tokluhan - Production Manager
- Leonora Thompson - Technical Stage Manager
- Natalia Knowlton - Marketing Strategist/Manager
- Adrian Devant - Marketing and Engagement Assistant
- Gian Carlo Ferrini - Marketing and Engagement Assistant
- Josh Sood - Music Director
- Hector Rodríguez - Photographer & Videographer
- Federico Trujillo - Engagement Facilitator
- Betsy Picart - Writer Ariel Cubría- Composer
- Ivan Pieri Gonzalez - Graphic Designer

Inclusion Boost

- María Cuervo - Project Manager / Producer Hector Rodriguez - Filmmaker
- Breman Rajkumar - Facilitator

-Role Models

- Annette Brook – Communications & Marketing Manager at First Story (Former Head of Marketing at Theatre Peckham)
- Male Arcucci – Set and Costume Designer
- David Furlong – Artistic Director of Exchange Theatre
- Nicola Chang – Composer, Sound Designer, and Musician
- Shanti Sarkar – Engagement Producer at Unicorn Theatre
- Malakaï Sargeant – Writer, Producer, Director and Dramaturg

Diverse Voices: Writing the Future

- Breman Rajkumar- Playwriting Tutor/ Director
- Thananya Kaewsanthia - Designer
- Natalie Slone - Filmmaker
- Roxanne Grant - Photographer
- Rakhee Sharma - Actor
- Kerena Jagpal - Actor
- Aarushi Ganju - Actor
- Rekha John-Cheriyan - Actor

Sector Development

- David Furlong - Race and Allyship trainer

Maya Team

- Suzanne Gorman - Artistic Director
- Ada Onyekwelu - Administrator
- Sharon Mitcheson - Arts & Finance Consultant
- Elizabeth Vogler - Executive Consultant

PARTNERS & SUPPORTERS

Our projects have been delivered across the UK including London, Sheffield and Bradford. This year we have partnered with and been supported by:

- **Routes to Roots:** Croydon Archives, Dig Where You Stand (DWYS), Handsworth Grange School, Kala Sangam, King Egbert School Sheffield, Migration Matters Festival, Museum of Croydon, Sheffield City Archives, Stanley Arts, West Yorkshire Archives and WomenZone.
- **Dynamic Flights:** Darts (Doncaster Arts) and the South Yorkshire Housing Association.
- **Diverse Voices:** Central Foundations Girls School, Immediate Theatre.
- **Súper Chefs**: Exchange Theatre, Stanley Arts, Theatre Peckham, St Anthony's Catholic Primary School, Immediate Theatre.
- **Inclusion Boost:** Bold Theatre, Charter Schools - North and East Dulwich, Exchange Theatre, London Bubble, Mountview Academy of Theatre Arts, Southwark Playhouse and Theatre Peckham.

SECTOR DEVELOPMENT CLIENTS

Theatre Deli



Diverse Voices



Súper Chefs



Routes to Roots : Croydon Exhibition

FUTURE PLANS 24-25

Plays

We are delighted to have received a touring grant from Arts Council England, and raised other funds and earned income to take ***Súper Chefs*** on a National Tour in Autumn 2024, expanding its reach to new audiences across the country.

Participation

Our ***Routes to Roots: A South Asian Heritage Project*** exhibition will continue at the Museum of Croydon until the end of May 2024, after which we will be presenting the work from June to August 2024 at the gallery at Stanley Arts, Croydon.Our regular programme of spring/summer cross-arts workshops will take place March - July 2024 in our three cities, with South Asian participants once again developing their creative, heritage and performance skills. With the focus on Sheffield, we will be making a Sheffield documentary and exhibiting the work at the Millennium Galleries. Additionally, we will be working with a new school, King Ecgbert.

With ***Diverse Voices***, we hope to expand our offer by partnering with the Guildhall School of Music and Drama within the Production Arts department. They will support us in introducing students to technical and design areas such as lighting, sound, and other roles such as stage and production management. We plan to continue the development of ***Benny and the Greycats***, giving Suzanne the necessary time to complete the final script. Once finalised, we intend to engage with producers to bring the project to the next stage

.

We will present the ***Inclusion Boost*** toolkit at a Careers Teachers' Network meeting in May 2024 and continue to develop it towards a launch later in 2024 - 2025.

Dynamic Flights will move into Phases 2 and 3. Working with a playwright and a new cohort of theatre practitioners and artists we will embark on a new process, designed to involve our participants in the creation of a new unique piece of theatre. Workshops will look at character development, creative writing, theatre design etc. This will lead to the development of a new piece of theatre, which we plan to produce in March 2025.

We intend to expand the senior leadership team, with the role of Executive Producer, supporting all project delivery, and financial sustainability and supporting Suzanne Gorman’s creative vision. We will also refresh our Business Plan and intend to reinvigorate the membership of the board so that it reflects the company, in being 75% global majority background, and strengthens our inclusion brief by including young people’s views and perspectives and strengthening our disability engagement.

FINANCIAL REVIEW

This year the charity's turnover was £141,127.

The Trustees are pleased that we raised income of just under £134,00 through various small and medium-sized grants, including Arts Council England and the second year of our multi-year grant from National Lottery Heritage Fund and Baring Foundation. Maya Productions raised over £7,000 through earned income.

Grants from The Baring Foundation, Sheffield Town Trust and Scurrah Wainwright have continued to support our work in Arts and Mental Health through the ***Dynamic Flights*** project in Sheffield.

Once again we were very grateful to receive funds from Teale Charitable Trust, a regular funder of our work with children and young people and were pleased that Enterprise Arts Trust and Newcomen Collett once again supported our work in this area. Additionally, Canary Wharf Group is supporting our *Diverse Voices* playwriting project alongside the Westfield Foundation for Future London Small Fund. We were pleased to receive a grant from Southwark Council for our new programme Inclusion Boost, an online theatre careers toolkit.

We would like to continue to express our gratitude to the National Lottery Heritage Fund as we have completed the first year of a multi-year grant to support ***Routes to Roots: A South Asian Heritage Project.*** This project aims to increase access to theatre, arts and heritage for South Asian and global majority groups traditionally underrepresented, as producers and consumers of arts and heritage. The project was additionally supported, for the first time, by The Big Give: Arts for Impact. We were successful in raising money from individual donors which was then match-funded by The Big Give.

The Year 1 programme culminated in an exhibition at the Museum of Croydon in March 2024, Maya's first full-scale exhibition.
The company remains project-funded with a small pot of unrestricted reserves. Senior Leadership will spend some time in 24/25 focussing on applying for multi-year funding to support the core team, strengthen the organisation and continue to contribute to unrestricted reserves.

FUNDERS AND INCOME

For work delivered during the Year Ending 31 March 2024, we received funds from:
Arts Council England, Baring Foundation, Canary Wharf Group, Westfield Foundation for Future London, J G Graves, Sheffield Town Trust, Newcomen Collett, Scurrah Wainwright, Enterprise Arts, The National Lottery Heritage Fund Trust, Southwark Council, Teale Charitable Trust and Just Fact (Women's Environmental Network).

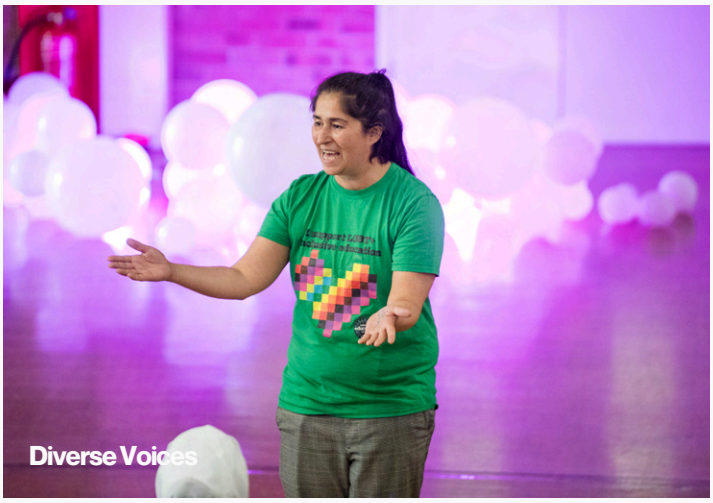
We earned income from Box Office for ***Súper Chefs***, received fees from partner contributions to projects, and from delivering Race and Allyship Training, workshops, lectures, consultations, presentations and coaching/mentoring. These fees came from; Theatre Deli, Southwark Council, Historic Royal Palaces, Leeds University, Mercury Musical Developments, China Plate, South Yorkshire Housing Association, and Rose Bruford College.

RESERVES POLICY

As the company only operates on a project-funded basis the Trustees aim to build up reserves, as and when possible. We are currently carrying £80,656 in reserves of which £74,196 are restricted, £6,460 are unrestricted. Restricted funds carried forward came from Just FACT (Women's Environmental Network), (*Súper Chefs*)The Baring Foundation, (*Dynamic Flights*)National Lottery Heritage Fund, (*Routes to Routes: A South Asian Heritage Project*) Southwark Council, Teale Charitable Trust, (*Inclusion Boost*).


Routes to Roots : Croydon Exhibition


Dynamic Flights


Diverse Voices


Súper Chefs

Photography by : Roxanne Grant, Hector Rodríguez, Gemma Thorpe and Chris Bovel

ON BEHALF OF THE BOARD

JO CARTER 

5/12/2024

Director/ Member of Trustees

Respective responsibilities of the Directors and the examiner.

The Directors are responsible for the preparation of the accounts. The Directors consider that an audit is not required for this year (under section 43(2) of the Charities Act 1993 (the 1993 Act)

Accounts prepared by S Mitcheson & S Gorman 45 Landells Road
London SE22 9PQ

November, 2024

INDEPENDENT EXAMINER'S REPORT ON THE ACCOUNTS

Independent examiner's Report to the trustees of Maya Productions Ltd (The Company)

31 March 2024 Charity no: 1043487

I report to the trustees on my examination of the accounts of Maya Productions Ltd ("the Company") for the year ended 31/03/2024

As the charity's trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination which gives me cause to believe that in, any material respect:

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Signed: Kevin Dunn (Dec 5, 2024 19:58 GMT+1) Date 5 /12 / 2024

Kevin Dunn Finance Manager
Independent Theatre Council Albany Centre & Theatre Douglas Way
London SE8 4AG

MAYA PRODUCTIONS LIMITED

BALANCE SHEET **AS AT 31 MARCH 2024**

		Year ending 31 March	Year ending 5 April
		2024	2023
Fixed Assets	5	-	-
Current Assets			
Cash at Bank		56,120	110,869
Debtors	6	1,900	
Accrued Income		23,998	
		82,0188	**110,869**
Current Liabilities			
Creditors	7	1,312	
Net current assets		80,706	110,869
TOTAL NET ASSETS		**80,706**	**110,869**
Unrestricted reserves		6,511	6,511
Restricted reserves		74,195	104,409

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime in Part 15 of the Companies Act 2006 and with the Financial Reporting Standard for Smaller Entities (2015)

For the financial year ended 31 March 2024, the company was entitled to exemption from audit under S.477 of the Companies Act 2006 and no members have deposited a notice under S.476 requiring an audit.

The directors acknowledge their responsibilities for ensuring that the company keeps accounting records which comply with S.386 of the Act and for preparing accounts which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its result for the financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to accounts, so far as applicable to the company.

JO CARTER Jo Carter) DIRECTORS 05/12/2024

Jo Carter (Dec 5, 2024 18:36 GMT)

.....)

ANSELM ONYENANI. Anselm Onyenani (Dec 5, 2024 18:53 GMT) APPROVED ON 05/12/2024

MAYA PRODUCTIONS LIMITED

STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDING 31 MARCH 2024

		Unrestricted Funds	Restricted Funds	Total Funds 23/24	Total Funds 22/23
Incoming Resources					
Trading activities		4,319	255	4,574	14,711
Investments			-	-	-
Charitable activities		130	136,424	136,554	151,011
Total Incoming Resources		**4,449**	**136,679**	**141,127**	**165,722**
Resources Expended					
Raising funds		-	-	-	-
Charitable activities		4,449	166,892	171,341	117,282
Other		-	-	-	-
Total Resources Expended		**4,449**	**166,892**	**171,341**	**117,282**
Net Income/(Expenditure) for the year		(0)	(30,213)	(30,213)	48,440
Reconciliation of funds					
Total funds brought forward		6,511	104,409	110,920	62,479
Total funds carried forward		**6,511**	**74,196**	**80,706**	**110,920**

A. THE ATTACHED NOTES FORM AN INTEGRAL PART OF THESE ACCOUNTS.

B. NONE OF THE COMPANY'S ACTIVITIES WERE ACQUIRED OR DISCONTINUED DURING THE ABOVE TWO FINANCIAL YEARS.

C. THE COMPANY HAS NO RECOGNISED GAINS OR LOSSES OTHER THAN THE RESULTS FOR THE ABOVE TWO FINANCIAL YEARS.

MAYA PRODUCTIONS LIMITED
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2024

1. ACCOUNTING POLICIES

1.1 Historical Cost Convention

The financial statements are prepared under the historical cost convention in accordance with the FRSSE for small entities(effective April 2008). The accounts are prepared in accordance with applicable UK accounting standards (UKGAAP) which have been applied consistently.

1.2 Fees

Fees is the total amount receivable by the Company in the ordinary course of business. This comprised fees from Mercury Musical Developments/Musical Theatre Network and China Plate for Benny and the Greycats, Nottingham Trent University, South Yorkshire Housing Association for Training, Coaching and other Sector Development activities, Box Office for Súper Chefs and miscellaneous income

1.3 Depreciation

Depreciation is calculated to write down the cost of the following assets over their expected useful lives:

	Rate	Method
Office Equipment	25%	Reducing Balance

1.4 Cash Flow Statement

The Company has taken advantage of the exemption in FRSSE from producing a Cash Flow statement on the grounds that it is a small company.

2. FUNDS

Unrestricted income funds comprise those funds generated through the Company's various activities which the Directors are free to use in accordance with the Company's objects.

Restricted income funds are funds which have been given for particular purposes and projects, which are also designated funds for particular work and projects.

Restricted funds were carried forward from the 2022/23 financial year from Arts Council England for Súper Chefs, National Lottery Heritage Fund for Routes to Roots: A South Asian Heritage Project, Baring Foundation and Sheffield Town Trust for Dynamic Flights, Westfield Foundation for Future London and Three Monkies Trust for Diverse Voices.

During the year we received funds from the Canary Wharf Group Grant for Diverse Voices, Arts Council England for Súper Chefs and Scurrah Wainwright for Dynamic Flights.

Teale Charitable Trust, Enterprise Arts and Newcomen Collet continued to support our work with children and young people.

We were delighted to receive funding from Southwark Council for the first time, to support Inclusion Boost.

Additionally, we received funding from Just Fact, Women's Environmental Network to support a remount and tour of Súper Chefs in 2024 - 2025.

3. DIRECTORS REMUNERATION

No Directors' Remuneration was paid during the year.

4. TAXATION

The Company is a Registered Charity and is not liable to Corporation Tax.

5. TANGIBLE FIXED ASSETS:

All fixed assets have been fully depreciated.

6. DEBTORS

£1,900

7. CREDITORS

£1,312

8. POST BALANCE SHEET EVENTS & CONTINGENT

LIABILITIES The Directors are not aware of any material items.

9. RECONCILIATION OF FUNDS

	06 April 2023	Income	Expenditure	Transfers	31 March 2024
Unrestricted funds	6,511	4,449	4,449	-	**6,511**
Restricted funds	104,409	136,679	166,893	-	**74,195**
	110,920	**141,127**	**171,342**	**-**	**80,76**

FOR DIRECTORS USE ONLY MAYA PRODUCTIONS LIMITED
INCOME AND EXPENDITURE ACCOUNT YEAR ENDED 31 MARCH 2024

	Unrestricted	Restricted	Total 23/24	Total 22/23
Box Office & Fees	4,319	255	4,574	14,711
Funds Raised	130	136,424	136,554	151,011
Bank Interest Received		-	-	-
	4,449	**136,679**	**141,127**	**165,722**
LESS:				
Artistic Staff & Freelancers	1,000	118,882	119,882	48,894
External Staff / Support	226	684	910	-
Production Personnel	1,724	14,142	15,866	44,917
Production Costs	-	18,585	18,585	5,756
Organisational Development	-	-	-	15,775
Training	-	2,452	2,452	-
Marketing	-	10,080	10,080	-
Accessibility	-	245	245	-
Participation	-	1,821	1,821	-
Overheads	1,499	-	1,499	1,940
	4,449	*166,892*	*171,341*	*117,282*
Surplus (deficit) for the year	(0)	(30,213)	**(30,213)**	**48,440**

MAYA PRODUCTIONS LTD

England & Wales - Charity number 1043487

Accounts

MAYA PRODUCTIONS LIMITED

MAYA PRODUCTIONS

REPORT AND FINANCIAL STATEMENTS FOR THE YEAR ENDED 05 APRIL 2023







COMPANY LIMITED BY GUARANTEE
Company No. 02966878
Charity No. 1043487

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REPORT OF THE DIRECTORS

The Directors, who are also trustees of the charity for the purposes of the Companies Act 2006, have pleasure in submitting their Report together with the financial statements for the year ended 5 April 2023. The Company is “Limited by Guarantee” - having no Share Capital.

The directors have adopted the provisions of the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard for Smaller Entities (2015 FRSSE) applicable in the UK.

DIRECTORS

The Directors throughout the year were:
Anna Birch
Jo Carter (Chair)
Rachael Garvin
Steven Hoo
Rebecca Martin-Williams
Jaime Nabeta (Appointed on 16th November 2022)
Anselm Onyenani (Treasurer)
Christopher Preston
Janet Steel (Appointed on the 16th November 2022)
Shuang Teng
Ferry Van Dijk (Appointed on the 27th July 2022)

All Directors are members of the Company and guarantee to contribute a sum not exceeding £1 to the assets of the Company in the event of it being wound up.

AUDITORS

The Directors have taken advantage of the exemptions in S.477 of the Companies Act 2006 removing the need for the financial statements to have an audit. An Independent Examination of the Accounts has taken place.

STATEMENT OF DIRECTORS’ RESPONSIBILITIES

Company Law requires the Directors to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the Company and of the profit and loss of the Company for that period. In preparing the financial statements, the Directors are required to:-

1. Select suitable accounting policies and apply them consistently.
2. Make judgements and estimates that are reasonable and prudent.
3. Prepare the financial statements on a going concern basis when it is appropriate to presume that the Company will continue in business.
4. To comply with charity legislation the Directors have a policy to maintain funds in reserve

The Directors are responsible for keeping proper accounting records, which disclose with reasonable accuracy at any time, the financial position of the Company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the Company and for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Directors' report has been prepared in accordance with the provisions applicable to companies, subject to the small companies' regime in Part 15 of the Companies Act 2006.

REGISTERED OFFICE

45 Landells Road London
SE22 9PQ

GOVERNING DOCUMENT

Maya Productions was incorporated in September 1994 company number 2966878 and registered as a charity with charity number 1043487. The company governance instrument is its Memorandum and Articles of Association. It is a company limited by guarantee and has no share capital. The liability of each member is limited to £1 per member.

APPOINTMENT AND RETIREMENT OF TRUSTEES

The Trustees are appointed (or elected) at an Annual General Election. From time to time any member of the Charity may be appointed as a trustee provided that the maximum number of trustees (12) is not exceeded. This number was increased from 10 to 12 by the Trustees in September 2021. From time to time the Trustees may register an increase of members. Any member so appointed will retain his or her office only until the next Annual General Meeting but he or she will then be eligible for re-election. At the AGM, one third of the trustees will retire from office. A retiring member of the board of trustees will be eligible for re-election.
The trustees to retire shall be those that have been longest in office since their last election to office. As between members of equal seniority, the members to retire shall in absence of agreement be selected from among them by lot.

PUBLIC BENEFIT

The Trustees have considered the Charity Commission guidance on public benefit and consider that the activities of the charity meet its charitable objectives and provide a benefit to the public.

OBJECTIVES AND ACTIVITIES OF THE CHARITY

The objects for which the Charity is established are: "To advance education for the public benefit through the promotion of the arts with particular but not exclusive reference to the dramatic arts."







All project photography by Gemma Thorpe, Natalie Sloan, Keyhan Modaressi, Roxan Grant and Thomas Unsworth.

VISION
Our vision is a world where everyone, regardless of age, ability, culture and class have access to good quality theatre experiences.

MISSION
We make diverse theatre to create change: We bring together organisations and individuals who passionately want their work to enable social change and racial justice in the arts.

AIMS
To make work led by Global Majority Background Artists (South Asian, Latin American, African Diaspora) to:

- Create theatre that engages our senses, takes us to new places, makes us laugh, cry and think.
- Present authentic stories of contemporary relevance.
- Find the right form for the story - working without limits.
- Establish strategic partnerships to amplify these voices to larger audiences and advocate for wider societal change.
- Profile global majority background role models to inspire the next generation.

To engage with young people and communities across the UK to:

- Unlock the creative potential and develop the skills of our participants.
- Demystify theatre processes.
- Inspire a diverse pool of artists and industry professionals for the future.
- Reach new audiences for our work and that of our partners, particularly those traditionally least engaged with theatre.

To promote workforce diversity across the arts to:

- Raise awareness of barriers to progression and offer practical steps to make change through research projects.
- Support career pathways for individuals through coaching and mentoring.
- Enable organisations and leadership teams to pave the way for greater inclusion and equity for ethnically diverse artists, freelancers and employees.

ACHIEVEMENTS AND PERFORMANCE 2022 – 2023

OVERVIEW

2022 - 2023, witnessed a return to pre-COVID delivery conditions with no restrictions in place. This period was marked by a surge in activity, setting the stage for the creative ambitions of Maya Productions (Maya) to flourish in 23 – 24.

Highlights of the year include:-

- Securing funding to move into pre-production for our new bi-lingual family musical *Súper Chefs* that explores food, family and gender roles in a London Latin American family. This included developing our wraparound educational activities in collaboration with partners St Anthony's Catholic Primary School.

- Awarded a place on China Plate Theatre's Musical Theatre Darkroom 22 Residency to explore developing *Benny and the Greycats* in a new direction. "Benny" tells the story of an Anglo-Indian family who swap working on the railways and playing in swing bands in South India to move to the industrial city of Sheffield in the 1960s.

- Embarking on an ambitious expansion of our Routes to Routes and Talking About My Generation participation projects, running them simultaneously in Sheffield, Croydon and Bradford. Drawing inspiration from *Benny and the Greycats*, these projects involve South Asian community groups and young people in creative workshops to explore themes of migration, heritage and cultural identity.

- Delivering a very successful playwriting project *Diverse Voices,* for Year 9 students at Central Foundation Girls' School, Tower Hamlets.

- Extending our local relationships in Southwark through delivering *Súper Chefs* Workshops as part of the 'Local Creative Wellbeing Programme for the Southwark Food and Fun Holiday Programme'.

- Developing a brand new project *Dynamic Flights*. Working in two Sheffield residential schemes for people with long-term mental health conditions, this three year project will support global majority background artists to work in arts and health settings.



THE YEAR IN NUMBERS:

- Involved **1851** participants in our work.
- Reached over **1,419** audiences (live and online).
- Ran **45** participation workshops for **481** school students and young people in **3** schools and **16** holiday clubs.
- Delivered **20** participation workshops for **84** adults from South Asian and Global Majority backgrounds.
- Facilitated Race and Allyship training sessions delivered to **68** industry professionals.
- Reached **1,200+** higher education students through lectures.
- Held **5** days of research and development workshops.
- Produced **4** community performances/sharing events.
- Worked in **5** cities and **3** London boroughs
- Performed **1** professional showcase of **20** plays by young playwrights
- Curated **1** exhibition for South Asian Heritage Month
- Employed **45** artists, actors, practitioners, and industry workers.
- Worked in partnership with **16** organisations and delivered work for **12** others.
- Directly involved **2** industry professions through coaching and mentoring.





THE YEAR IN MORE DEPTH

PLAYS:

Benny and the Greycats. Words by Suzanne Gorman, Music by Mike Gorman and Riz Maslen.

The musical tells the story of an Anglo-Indian family of railway workers from Trichinopoly, South India who swap playing in a swing band in India, for a new life in the steel city of Sheffield.

2022-2023 focused on developing the next draft of the play. We wanted to approach the telling of the story from a slightly different angle and were pleased to explore this through China Plate Theatre's Musical Theatre Darkroom residency at Royal and Derngate Theatre, Northampton in July 2022 alongside three other companies developing new musicals. The residency was led by composer Fred Carl and lyricist and librettist Robert Lee – both experienced musical theatre practitioners and specialist tutors from NYU's Tisch School of the Arts Graduate Musical Theatre Writing Program.

The residency was fruitful. Mabel, mother of the family, was now the central character , and we left with a strong idea for a shift in form and setting for the musical. This involved a major rewrite, and work towards this continued through the year, supported by Paul Sirett as dramaturg.

We achieved:

- 5 days research and development
- A new first draft of the play: pursuing the new ideas.
- Securing the opportunity to pitch Benny and the Greycats at BEAM2023, the UK's biggest showcase of new musical theatre.






I DONT KNOW
Where do I Come from?
What is my Heritage?
What AM I?
Where are my grandparents from?
What's my Story?

Súper Chefs by Betsy Picart with Music by Ariel Cubria:

Súper Chefs is an interactive, bi-lingual (English/Spanish) family musical written by Puerto-Rican Guatemalan American writer Betsy Picart.

Set in London, we meet 6-year-old Manny, who is preparing a welcome home dinner for his dad, together with his mother, and professional chef Valeria, and grandmother, Alma, who holds some traditional values. Aimed at families with children aged 4-8 years old, the musical invites the audience to explore food, family, gender and female role models through three generations of a Latin American family in London.

Following the research and development process and the work-in-progress performances in December 2021 we were encouraged to take the play to a full production and began assembling the team. In May 2022 we brought Maria Cuervo into the Maya Team as *Súper Chefs* Producer. Maria, a creative producer and theatre-maker of Colombian heritage based in London, brought a unique perspective and lived experience to the project.

Her multidisciplinary theatre expertise and connection to Latin American culture made her an ideal driving force behind our efforts to premiere the production. Following successful fundraising bids we began the pre-production process in January 2023 working towards our first production planned for June 2023. This included setting up a steering committee composed of members of the London Latin American community and Maya Trustees and establishing a new partnership with Exchange Theatre.







PARTICIPATION:

Súper Chefs - Production Educational Resources

Alongside the pre-production process we worked in partnership with St Anthony's Catholic Primary School to develop a suite of educational resources to go alongside the show. Led by Education Facilitator Federico Trujillo this included delivering 6 workshops with 60 Year 2 children (ages 6-7) to test the content. The workshops introduced characters and themes from the play and through theatre games and exercises, music and dance approach the Core KS1 PSHE Themes of Health and Wellbeing, Relationships and Living in the Wider World in a fun and imaginative way.

"They are fun, engaging and informative, the children loved Federico's workshop" (Teacher)

Súper Chefs - Holiday Programme Workshops

As we were planning our full production of *Súper Chefs* we wanted to extend the reach of the play and its themes for children. We developed new *Súper Chefs* workshops that could be delivered alongside the show or as a standalone activity. The workshop developed creative and communication skills and supported children to think about their passion, powers and individual strengths to become their own Superheroes and how to improve their superpowers through super-healthy eating.

In collaboration with Southwark Culture Health and Wellbeing Partnership (SCHWeP) we delivered a series of these workshops, as part of their Spring and Summer Local Creative Wellbeing Programme for the Southwark Food and Fun Holiday Programme.

In the Easter holidays Victor Rios ran 7 workshops at Bizzie Bodies, Bethwin Adventure Playground, Burgess Sports Holiday Club, Legend Learning Centre and Pro Touch Sports Academy, Spring Holiday Club. In the summer, with additional support from Unicorn Theatre and this time led by two theatre arts practitioners, William Adomako-Opoku and Cristal Cole, we delivered 9 more sessions with 5 previous clubs and 4 new ones. (Time & Talents, Parent Skills2go, Angels Breakfast After school club and Christ Apostolic Church - surrey docks community welfare hub).

Feedback from the staff:
"We would love to have another session"
"Enjoyed participating and playing with them creating characters, thank you"

Feedback from the participants:
"*I am braver than I thought"*
"I can be creative"
"My favourite part was creating characters and acting"
"I feel more confident about expressing my opinions but I am braver with a mask"

We achieved:

- A suite of workshops and educational resources that can support engagement with Súper Chefs increased reach within the borough of Southwark, connecting with theatres, community organisations, schools and children and young people.
- Key venues and partners in Southwark, Croydon and Sheffield to launch the premiere of the show

Routes to Roots and Talking About My Generation

April-December 2022:

We successfully led four participation projects based in Sheffield, Bradford, Croydon and Coventry using the themes of Benny and the Greycats as a stimulus for exploring, migration and heritage stories. From April to July we worked in three cities, delivering a series of cross-arts workshops, led by local arts practitioners. The key aims of the project were to:-

- Reduce inequality of access to theatre and the performing arts for groups traditionally underrepresented, as creators, workers, and audiences.
- Develop participants' creative skills such as storytelling, movement, music, theatre, and visual arts to support participants to generate their own work.
- Enable participants to feel proud of their cultural heritage by creating work that represents their identity.
- Support mental health and wellbeing through engaging in activities that are fun, combat social isolation and promote inclusiveness and interaction.
- Build social cohesion by connecting organisations/venues with communities in their own and other cities through collaboration and creative partnerships.

The three Spring/Summer groups were:

Talking About My Generation Croydon - Adult Group

- Partner Organisation: Stanley Arts.
- Facilitators Rez Kabir and Janet Steel (South Asian heritage).
- 18 adults age 60 - 83, all with Anglo-Indian heritage.
- 8 weekly workshops May-July, intergenerational event at Migration Matters Festival, showcase event at Stanley Arts as part of Stanley Stories Community Festival.

Maya identified a number of older people from the Anglo-Indian community with whom to create a project examining their migration stories to the UK. We were really pleased to be able to involve an Anglo-Indian group in this project, as the Anglo-Indian experience is at the forefront of Benny and the Greycats. The participants were an amalgamation of already formed groups who normally met at Anglo-Indian social clubs. This was the first time they came together for a creative project.

"People who have never been faced with migration, don't necessarily understand the impact of migration and why people have to migrate. The project we are working on is just so relevant to what's going on today" (Participant, Croydon)

'Their initial perception was that their stories weren't worthy, but they grew to realise that they were worth it and they were valued and their stories were precious" (Rez, Facilitator)

Talking About My Generation Bradford - Adult Group

- Partner organisations: Kala Sangam, WomenZone
- Facilitators Sharena Lee Satti and Aamta Tul-Waheed (South Asian heritage)
- 27 female participants aged 40- 80.
- 6 weekly workshops May-June taking place at WomenZone
- Sharing event at Kala Sangam and Migration Matters Festival
- Exhibition held at WomenZone to celebrate South Asian Heritage Month







Following discussions with Bradford arts organisation, Kala Sangam, Maya connected with WomenZone, an organisation that serves South Asian women in the community. We worked with the Happy Hour group for women, for some of whom engaging in arts was a unique and entirely new experience.

The women of this group had varying levels of English, with some only able to speak in Urdu and requiring translation by WomenZone support workers, however the facilitators were able to adapt their processes to ensure the workshops remained inclusive and accessible. Across the 6 workshops participants developed a creative response to Benny and the Greycats using the themes of family, heritage, place, culture and migration.

"I'm really proud of the ladies and all that they have created. Some have never written a poem, or got their hands covered in paint" (Sharena Lee Satti, Facilitator)

"Even though we are from another country, it felt familiar, their stories made me remember all the hard times I faced when I left my home" (Bradford participant on meeting the other groups)

Routes to Roots Sheffield – Youth Group:

- Partners: Handsworth Grange Community Sports College, Migration Matters Festival, supported by Forced Entertainment.
- Facilitators Ethel Maqeda and Nisha Lall (African and South Asian heritage)
- 17 students aged between 11-14; heritage includes : Indian, Polish, Albanian, Roma Slovak, Somalian, Arabic speaking, Swahili speaking.
- 7 weekly sessions May-June.
- Showcase event at Migration Matters Festival.

Through supporters, Forced Entertainment and off the back of the successful 2021 Routes to Roots programme, Maya worked once again with delivery partner Handsworth Grange Community Sports College. The school identified a group of students who were struggling to engage with performing arts subjects, with a noticeable low intake of drama and arts subjects for GCSE and beyond.

"We are preparing students to see their own heritage as worthy of study and their creative experiences as a valid form of further personal development." (Teacher, Handsworth)

The project gave students, some for the first time, the opportunity to explore cultural identity, migration, and family through the arts. Facilitators Nisha Lall and Ethel Maqeda used a variety of arts-based approaches; dance, spoken word and visual arts among other methods. "All the different arts that we exposed them to allowed the girls an opportunity to express themselves" (Ethel Maqeda, Facilitator).

Exhibition for South Asian Heritage Month

We were delighted to be able to work with Aamta Tul-Waheed to curate an exhibition of the visual art, and some of the creative writing that was developed from the three groups. The exhibition was held at Womenzone in August.

At the end of the project

- 90% of the students in Sheffield saw themselves as more creative.
- 100% of the Bradford group agreed that they were more confident in creative arts.
- 77% of the Croydon group wanted to continue with more creative activities.


TOO DIFFERENT!
OUR COUNTRYISFULL
YOU
SPEAK
FUNNY


RIGHTS.
BLACK IS NOT A COLOU
UNTRUSTWORTHY.
WHY DID YOU COME HER
TOO DIFFERENT!
OUR COUNTRYISFU
YOU
SPEAK
FUNNY


Snow

AUTUMN 2022:

In Autumn 2022 we delivered another Routes to Roots project, this time in Coventry.

Routes to Roots Coventry – Youth Group:

- Partner Organisation: Belgrade Theatre.
- Facilitators :Daya Bhatti, Reena Jaisiah (South Asian Heritage).
- 8 young people aged 11 – 17 from a number of youth organisations in Coventry. Heritage included: Mixed Black, Irish and Afghani, mixed Arab and Filipino, mixed Iranian and Afghani, Bangladeshi, Indian, Tamil, mixed English and Indian.
- 8 workshop sessions – September – November.
- 1 sharing performance and exhibition at Belgrade Theatre.

The group of participants were a mixture of those who had previously engaged with Belgrade Theatre through its South Asian Youth Theatre , and new participants from the local community. The group worked with facilitator Reena Jaisiah, an experienced theatre practitioner and Daya Bhatti a visual artist who specialises in work focusing on identity. Across the programme, the participants were able to explore and intertwine the two artistic disciplines to examine the project themes. The group created a number of performance pieces using dance, theatre and song (one young person sang a rendition of Benny and the Greycats song ("Railways of India") and also a mixed media art exhibition/installation.

"I enjoyed how we got to hear others' stories and the different perspectives of our own. It also expressed how many people have similar stories to you." (Coventry Participant)

Spices of Life:

After the successful Talking About My Generation project, Stanley Arts invited us to continue to work with members of the Croydon group and develop a series of workshops inspired by their herb garden. The project was once again led by Janet Steel and Rez Kabir and explored Anglo-Indian and South Asian stories of migration through memories of food and flavours over three monthly sessions (October – December).

Our Achievements

- Engaged 70 Participants aged 11- 83 in four cities.
- Delivered 30 workshop sessions involving theatre, poetry, dance, song, painting, embroidery and textiles.
- Staged 4 sharing events reaching audiences of 157 in person and 1288 so far online
- Connected participants from Bradford, Croydon and Sheffield together at Migration Matters Festival, Sheffield.
- Created a 15 minute documentary sharing the project process and a 5 minute highlights video
- Held a 3 day exhibition for South Asian Heritage Month, showcasing the documentary and exhibiting work created during the project.

The success and impact of this work led to a successful grant from National Heritage Lottery Fund, to support delivery of the programme in three cities, over the next three years.

Diverse Voices: Pilot Programme

In partnership with Central Foundation Girls' School, we ran a pilot playwriting programme Diverse Voices. The project aim was to empower, primarily South Asian and global majority, young women to use writing for performance as a means of self-expression, building creative, transferable skills and confidence, in addition to supporting attainment in English Literature/Language. The project enabled young and diverse voices to be amplified, alongside opening up awareness of and a pathway into the arts sector.

The pilot programme was led by Breman Rajkumar and delivered from April - July 2022, working with Year 9 students (13 -14 year olds). ***"I found it very fun because we learn more about how playwriting is structured and it lets you be creative"*** (Pilot Participant)

We introduced the basic elements of playwriting to 90 students who attended a taster workshop. 20 students then moved on to the indepth playwriting programme to write their own play, learning the tools to create characters, write dialogue, structure a play etc. The programme culminated in a professionally acted, directed and designed showcase of 20 plays, which were shared with an audience of 130 of peers, families and teachers. ***"I was most proud of having my family watch my play"*.** (Pilot participant)

- 100% of the 20 participants completed a play.
- 90% reported increased confidence in being able to express themselves through theatre.
- 90% enjoyed the activity and gained a sense of achievement and pride.
- 40% expressed interest in working in the arts with a focus on encouraging diversity in the sector.

"My two real highlights were seeing girls from my form in a new light: one has quite low participation, gets in trouble here and there, and doesn't see her work of any value: but after the taster she stuck out the whole programme, writing her piece, and on the morning of the performance she was full of nerves: I had to talk her into attending, but afterwards she was so proud to have written it and seen it; the other girl in my form is very quiet and well-behaved, she can be a little overlooked, and she had written a beautifully structured play full of dark humour, which helped me see her too in a deeper light" (Teacher)

We achieved:

- Extending our reach in London to another borough
- Developing a deeper and more impactful engagement with Central Foundation Girls School whom we've been connecting with since 2017.

Dynamic Flights: Arts and Mental Health: In partnership with South Yorkshire Housing Association.

We were pleased to begin working in a new area, that of the arts and health sector. It was identified by The Baring Foundation research *Creatively Minded* that "few diverse-led organisations were specifically devoted to arts and health work and that ethnically diverse people were not well represented, either as service users or within the workforce of the arts and health organisations".






DIVERSE VOICES

Maya will deliver a 3 year programme involving a 12 week theatre arts workshop programme for residents with long term mental health conditions in 2 housing schemes in Sheffield. Year 1 will develop creative skills and story ideas, which will lead to the commissioning of a writer in Year 2, and the production of a new play in Year 3. Each year the residents will engage in creative activities that lead to co-creating the play, and also an annual sharing event of their work. The project will be led by a team of global majority artists based in or around South Yorkshire.

Cara McAleese is working with us at Creative Producer, and Suzanne and Cara engaged in a planning and development phase, visiting the housing schemes, talking to workers and residents and also recruiting 3 artist/facilitators and a trainee artist.

SECTOR DEVELOPMENT & OTHER PROJECTS:

We promoted workforce diversity in the sector by continuing to deliver on the actions recommended by Suzanne Gorman's research project *Where Am I? Black, Asian and Ethnically Diverse Role Models and Leaders in the Performing Arts*, and its corresponding *Pocket Guide*. In collaboration with Tonic Theatre we delivered *Race and Allyship Training* and also began training new facilitators so that we can roll the training programme out ourselves. Suzanne was invited to facilitate an event on culture and race for Creative Network Southwark at Theatre Peckham in January 2023.

Suzanne led a *Race and Allyship Training* session for Tonic Theatre and then we embarked on delivering Race and Allyship sessions under the Maya banner. We ran two sessions for Theatre Deli (November 2022 and January 2023). These also served as part of a training programme for two new Facilitators, David Furlong from Exchange Theatre and Breman Rajkumar who will facilitate Race and Allyship sessions going forwards.

Suzanne also continued her coaching and mentoring working with 2 individuals.

We continued our partnership with Nottingham Trent University, working on their CoLab Project. This involved Maya creating a project for students Costume Design and Construction, Design for Theatre and Live Performance, Photography and Graphic Design students to collaborate on. Suzanne offered a project brief linked to *Súper Chefs*.

London College of Communication - MA Collaboration Unit

Led by Ada Onyekwelu, we partnered with the university's MA Publicity and Marketing students as part of the LCC Collaboration to help develop our marketing strategy and create assets to utilise on our social media platforms. We plan to utilise videos and photographs to support our *Súper Chefs* tour marketing campaign.

ORGANISATIONAL AND COMPANY DEVELOPMENT:

Suzanne Gorman and Ada Onyekwelu continued to work throughout the year to deliver the work of the company. Suzanne continued to volunteer additional time to support the management and organisational development of the company. Lizzy Vogler continued to support the company with fundraising and some executive director duties for approximately 4 days a month up to December 2022. Sharon Mitcheson, continued to work with us on preparation of our quarterly and annual finance reports. We were also pleased to be working with 31 new artists and practitioners as freelancers, introducing them to the work of Maya.

We began to take forward our actions from our business case for Southwark, by building new local partnerships and delivering more work locally. We also continued to develop our national networks, expanding our partnerships with organisations in Sheffield,Bradford, Coventry and Nottingham, therefore extending our reach and ability to create social change and enable racial justice in the arts.

We were delighted to welcome Janet Steel, Jaime Nabeta and Ferry Van Dijk onto our board of trustees. They bring with them a range of valuable skills and expertise including ; subsidised and commercial theatre industry expertise and networks, human resources, business management and local Southwark connections. All Trustees have continued to support the organisation through attending regular meetings, supporting fundraising, identifying opportunities and attending performances and workshops.

PEOPLE

We were deeply saddened this year by the loss of Jo Egan of Macha Productions. Jo had been working with Maya since 2015, initially supporting us to write a new business plan, and from then on working creatively with Suzanne. Together Suzanne and Jo were working on Tara, a project exploring Indian and Irish links, via the British Empire. Jo was a brilliant writer, director and producer with a passion for social justice in all its many forms. We are very grateful for her contribution to the development of Maya Productions under Suzanne's Artistic Direction and she will be missed as a collaborator, artist, friend and mentor.

Benny and the Greycats

Riz Maslen	Co- Composer
Mike Gorman	Co-composer
Paul Sirett	Dramaturg

Súper Chefs

Maria Cuervo	Producer
Federico Trujillo	Education Facilitator
Victor Rios	Holiday Club Facilitator
William Adomako-Opoku	Holiday Club Facilitator
Cristal Cole	Holiday Club Facilitator
Malena Arcucci	Set & Costume Designer
Harvey Ebbage	Lighting Designer
Luis 'Gustavo' Silva Navarro	Sound Designer
Anna Álvarez	Movement Director /Choreographer
Pembe Tokluhan	Production Manager
Natalia Knowlton Vásquez	Marketing Strategist
Gian Carlo Ferrini	Marketing /Engagement Assistant

Routes to Roots and Talking About My Generation

Aamta Tul-Waheed	Artist/ Facilitator
Sharena Lee Satti	Artist/ Facilitator
Rez Kabir	Theatre Practitioner/ Facilitator
Janet Steel	Theatre Practitioner/ Facilitator
Ethel Maqeda	Theatre Practitioner/ Facilitator
Nisha Lall	Artist/ Facilitator
Reena Jaisiah	Theatre Practitioner/ Facilitator
Daya Bhatti	Artist/ Facilitator
Sam Holland	Producer
Katrina Woolley	Producer
Gemma Thorpe	Photographer / Videographer
Roxanne Grant	Photographer
Keyhan Modaressi	Photographer / Videographer
Natalie Slone	Filmmaker

Diverse Voices

Breman Rajkumar	Playwriting Tutor / Director
Thananya Kaewsanthia	Designer
Natalie Slone	Filmmaker
Roxanne Grant	Photographer
Sasha Amani Malik	Actor
Diogo Sousa Pereira	Actor
Kalvin Lobo	Actor
Leila Shah	Actor



Spices of life

Rez Kabir	Theatre Practitioner/ Facilitator
Janet Steel	Theatre Practitioner/ Facilitator

Dynamic Flights: Arts and Mental Health

Cara McAleese	Creative Producer

Sector Development

Breman Rajkumar	Race and Allyship Trainer
David Furlong	Race and Allyship Trainer

Maya Office

Suzanne Gorman	Artistic Director
Liz Vogler	Executive Director
Sharon Mitcheson	Bookkeeping and finances
Ada Onyekwelu	Administrator/Project Producer





PARTNERS & SUPPORTERS:

Our slate of projects have been delivered across the UK including London, Sheffield, Bradford, Nottingham and Coventry.

This year we have partnered with and been supported by:
Belgrade Theatre Coventry, Central Foundation Girls School, China Plate Theatre, Darnall Wellbeing, English Touring Theatre, Exchange Theatre, Forced Entertainment, Handsworth Grange School, Immediate Theatre, Kala Sangam, Macha Theatre, Migration Matters Festival, Nottingham Trent University, SCHWeP, South Yorkshire Housing Association, Stanley Arts, Tonic Theatre, Unicorn Theatre and WomenZone.

SECTOR DEVELOPMENT CLIENTS:
Historic Royal Palaces, Theatre Deli and Project Phakama.





FINANCIAL REVIEW

This year the charity's turnover was £165,672.

The Trustees are pleased that we raised income of £151,011 through various small and medium-sized grants, including the start of multi-year grants from The National Lottery Heritage Fund and The Baring Foundation. Maya raised £14,661 through earned income.

The Baring Foundation grant will enable us to embark on a new programme in Arts and Mental Health in Sheffield. This was additionally supported by Sheffield Town Trust, and Scurrah Wainwright who have previously funded our Routes to Roots project.

Once again we were very grateful to receive funds from Teale Charitable Trust, a regular funder of our work with children and young people.

We are grateful to Postcode Society Trust and Arts Council England for supporting us to bring our new family musical *Súper Chefs* to a full production, as well as Newcomen Collett, who once again funded us to develop work in Southwark Schools alongside the *Súper Chefs* production.

We are particularly grateful to The National Lottery Heritage Fund for a 3-year grant to support Routes to Roots: A South Asian Heritage Project, a project which aims to increase access to heritage for South Asian and global majority groups traditionally underrepresented, as producers and consumers of heritage. This is a project we are incredibly proud of and having a multi year grant enables us to develop this work significantly.

The company remains project funded. Looking forward to 2023/24, Maya will focus time on packaging our Race and Allyship Training, in order to increase earned income, and look to applying for larger grants to increase unrestricted funding and to support the core team.

FUNDERS AND INCOME

For work delivered during the year ending April 5th 2023 we received funds from Arts Council England, Postcode Society Trust, J G Graves, Sheffield Town Trust, Newcomen Collett, Scurrah Wainwright, Enterprise Arts Trust, Westfield Foundation for Future London Small Fund.

We earned income and received fees from partner contributions to projects, delivering Race and Allyship Training, delivering workshops, lectures, consultations, presentations and coaching / mentoring. These fees came from; Migration Matters Festival, Theatre Deli, Belgrade Theatre, Stanley Arts, South Yorkshire Housing Association, Tonic Theatre, Nottingham Trent University, Southwark Culture Health and Wellbeing Partnership (SCHWeP), China Plate, and Project Phakama.

RESERVES POLICY

As the company only operates on a project funded basis the Trustees aim to build up reserves, as and when possible. We are currently carrying £110,869 in reserves of which £83,782 are restricted, £23,904 are designated, and £3,184 are unrestricted.

FUTURE PLANS 23- 24

PLAYS

Súper Chefs will be taken to a full production this year and has secured venue and partner support from Theatre Peckham, Stanley Arts and Migration Matters Festival.

We will continue to develop Benny and the Greycats. We have been awarded a place in the UK's biggest showcase of new musical theatre - BEAM 2023. We will take a pitch/presentation of work to present to potential partners, producers and audiences at the Oxford Playhouse in May 2023.

PARTICIPATION

Our Routes to Roots /Talking About My Generation projects will combine to become Routes to Roots: A South Asian Heritage Project. Introducing museum and archive partners we will be working with South Asian communities in Bradford, Sheffield and Croydon over three years and introducing the new elements of the creation, exhibition and archiving of Heritage Products (poetry, stories, visual art) including captured oral histories of migration journeys and settlement stories.

Diverse Voices will develop to a full programme, this time reaching over 200 Year 9 pupils through Taster workshops and expanding the activities available for the young playwrights to engage in; this includes: inviting South Asian/ Global Majority playwright to visit the school for a Talk and a theatre trip.

We will begin delivery of Dynamic Flights, our Arts and Mental Health project. Working in two South Yorkshire Housing Association schemes we will deliver a programme of 12 creative arts workshops in each scheme.

SECTOR DEVELOPMENT

We hope to develop more opportunities to run Race and Allyship Training.

We will also begin working on Inclusion Boost, a pilot online careers toolkit that will support 6 theatre professionals from black, asian, latin american and global majority backgrounds to be role models for inclusion. It will amplify Maya’s work to profile global majority theatre professionals and build on Maya’s research project Where Am I? and Pocket Guide that revealed the importance of black, asian and ethnically diverse role models and leaders for workforce diversity in the performing arts.

It will inspire young people and those from underrepresented communities to see performing arts careers as an option. Partnering with Charter Schools, North and East Dulwich, the project will work with students to identify their needs from an online careers toolkit.

ON BEHALF OF THE BOARD

JO CARTER



13/12/2023

Director/ Member of Trustees

Respective responsibilities of the Directors and the examiner.
The Directors are responsible for the preparation of the accounts. The Directors consider that an audit is not required for this year (under section 43(2) of the Charities Act 1993 (the 1993 Act)

Accounts prepared by S Mitcheson & S Gorman
45 Landells Road
London SE22 9PQ

October, 2023

INDEPENDENT EXAMINER'S REPORT ON THE ACCOUNTS
Independent examiner's Report to the trustees of Maya Productions Maya Productions Ltd (The Company)

05 April 2023 Charity no: 1043487

I report to the trustees on my examination of the accounts of Maya Productions ("the Company") for the year ended 05/04/2023

As the charity's trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination which gives me cause to believe that in, any material respect:
-the accounting records were not kept in accordance with section 130 of the Charities Act; or
-the accounts did not accord with the accounting records; or
-the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Signed: Mr Kevin Dunn
Mr Kevin Dunn (Dec 13, 2023 06:59 GMT) Date 13/12/2023

Kevin Dunn
Finance Director
Soho Theatre
22 Dean Street
London, W1D 3N

MAYA PRODUCTIONS LIMITED

BALANCE SHEET
AS AT 05 APRIL 2023

		Year ending 5 April	Year ending 5 April
		2023	2022
Fixed Assets	5	-	-
Current Assets			
A. THE ATTACHED NOTES FORM AN INTEGRAL PART OF THESE ACCOUNTS.	6		
		110,869	62,479
B. NONE OF THE COMPANY'S ACTIVITIES WERE ACQUIRED OR DISCONTINUED DURING THE ABOVE TWO FINANCIAL YEARS.		**110,869**	**62,479**
C. THE COMPANY HAS NO RECOGNISED GAINS OR LOSSES OTHER THAN THE RESULTS FOR THE ABOVE TWO FINANCIAL YEARS.	7		
Net current assets		**110,869**	**62,479**
TOTAL NET ASSETS		**110,869**	**62,479**
Unrestricted reserves		27,088	25,176
Restricted reserves		83,782	37,303
TOTAL FUNDS		**110,869**	**62,479**

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime in Part 15 of the Companies Act 2006 and with the Financial Reporting Standard for Smaller Entities (2015)

For the financial year ended 05 April 2023 the company was entitled to exemption from audit under S.477 of the Companies Act 2006 and no members have deposited a notice under S.476 requiring an audit.

The directors acknowledge their responsibilities for ensuring that the company keeps accounting records which comply with S.386 of the Act and for preparing accounts which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its result for the financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to accounts, so far as applicable to the company.

JO CARTER ....J.a.Carter.....). DIRECTORS 13/12/2023
Jo Carter (Dec 13, 2023 09:07 GMT)

ANSELM
ONYENANI .....) APPROVED ON 13/12/2023
Mr Anselm Onyenani (Dec 13, 2023 09:13 GMT)

MAYA PRODUCTIONS LIMITED

STATEMENT OF FINANCIAL ACTIVITIES

(INCLUDING INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDING 05 APRIL 2023

	Unrestricted Funds	Restricted Funds	Total Funds 22/23	Total Funds 21/22
Incoming Resources				
Trading activities	14,661		14,661	8,564
Investments		-	-	-
Charitable activities		151,011	151,011	112,112
Total Incoming Resources	14,661	151,011	165,672	120,676
Resources Expended				
Raising funds	-	-	-	-
Charitable activities	12,749	104,532	117,282	79,695
Other	-	-	-	-
Total Resources Expended	12,749	104,532	117,282	79,695
Net Income/(Expenditure) for the year	1,912	46,479	48,390	40,980
Reconciliation of funds				
Total funds brought forward	25,176	37,303	62,479	21,499
Total funds carried forward	27,088	83,782	110,869	62,479

A. THE ATTACHED NOTES FORM AN INTEGRAL PART OF THESE ACCOUNTS.

B. NONE OF THE COMPANY'S ACTIVITIES WERE ACQUIRED OR DISCONTINUED DURING THE ABOVE TWO FINANCIAL YEARS.

C. THE COMPANY HAS NO RECOGNISED GAINS OR LOSSES OTHER THAN THE RESULTS FOR THE ABOVE TWO FINANCIAL YEARS.

MAYA PRODUCTIONS LIMITED
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 05 APRIL 2023

1. ACCOUNTING POLICIES

1.1 Historical Cost Convention
The financial statements are prepared under the historical cost convention in accordance with the FRSSE for small entities (effective April 2008). The accounts are prepared in accordance with applicable UK accounting standards (UKGAAP) which have been applied consistently.

1.2 Fees
Fees is the total amount receivable by the Company in the ordinary course of business. This comprised fees from Migration Matters Festival, Stanley Arts and Belgrade Theatre for Routes to Roots, Talking About My Generation and China Plate for Benny and the Greycats, SCHWEP for Super Chefs, South Yorkshire Housing Association, Tonic Theatre, Project Phakama, Nottingham Trent University for Training, Coaching and other Sector Development activities, and miscellaneous income.

1.3 Depreciation
Depreciation is calculated to write down the cost of the following assets over their expected useful lives:

Office Equipment
Rate Method - 25% Reducing Balance

1.4 Cash Flow Statement
The Company has taken advantage of the exemption in FRSSE from producing a Cash Flow statement on the grounds that it is a small company.

2. FUNDS

Unrestricted income funds comprise those funds generated through the Company's various activities which the Directors are free to use in accordance with the Company's objects.

Restricted income funds are funds which have been given for particular purposes and projects, which are also designated funds for particular work and projects. Restricted funds were carried forward from the 2021/ 22 financial year from; Arts Council England, Sheffield Town Trust and JG Graves for Routes to Roots, Talking About My Generation and Benny and the Greycats; Westfield East Bank Creative Futures Fund Small Grant, Merchant Taylor Foundation to support the pilot of our Diverse Voices playwriting programme at Central Foundation Girls' School.

Teale Charitable Trust continued to support our work with children and young people, and we were delighted to start a relationship with Enterprise Arts, who also supported Diverse Voices and our work in general for young people.

We were delighted to receive funding from National Heritage Lottery Fund to support the work on Routes to Roots in 2023 - 24

DIRECTORS REMUNERATION

During the year Maya Productions Limited paid Trustee Janet Steel £1,900 for delivering a series of theatre workshops for the *Talking About My Generation* Project. All transactions were carried out at arms length and there were no balances outstanding at the year end.

3. TAXATION

The Company is a Registered Charity and is not liable to Corporation Tax.

4. TANGIBLE FIXED ASSETS:

All fixed assets have been fully depreciated.

5. DEBTORS
None

6. CREDITORS
None

7. POST BALANCE SHEET EVENTS & CONTINGENT LIABILITIES
The Directors are not aware of any material items.

8. RECONCILIATION OF FUNDS

9. DEBTORS
None

10. CREDITORS
None

11. POST BALANCE SHEET EVENTS & CONTINGENT LIABILITIES
The Directors are not aware of any material items.

12. RECONCILIATION OF FUNDS

	06-Apr-22	Income	Expenditure	Transfers	05-Apr-23
Unrestricted funds	25,176	14,661	12,749	-	27,088
Restricted funds	37,303	151,011	104,532	-	83,782
	62,479	165,672	117,282	-	110,869

FOR DIRECTORS USE ONLY

MAYA PRODUCTIONS LIMITED

INCOME AND EXPENDITURE ACCOUNT YEAR ENDED 05 APRIL 2023

	Unrestricted	Restricted	Total 22/23	Total 21/22
Box Office & Fees	14,661		14,661	8,564
Funds Raised		151,011	151,011	112,112
Bank Interest Received		-	-	-
	14,661	151,011	165,672	120,676
LESS:				
Artistic Staff & Freelancers	-	48,894	48,894	31,168
External Staff / Support	-	-	-	4,100
Volunteers & Other Trainees	-	-	-	-
Production Personnel	228	44,689	44,917	32,339
Production Costs	245	5,510	5,756	5,214
Organisational Development	12,276	3,499	15,775	2,220
Training	-	-	-	-
Overheads	-	1,940	1,940	4,655
	12,749	104,532	117,282	79,695
Surplus (deficit) for the year	1,912	46,479	48,390	40,980

MAYA PRODUCTIONS LTD

England & Wales - Charity number 1043487

Accounts

MAYA PRODUCTIONS

REPORT AND FINANCIAL STATEMENTS FOR THE YEAR ENDED 05 APRIL 2022



COMPANY LIMITED BY GUARANTEE
Company No. 2966878
CharityNo. 1043487

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REPORT OF THE DIRECTORS

The Directors, who are also trustees of the charity for the purposes of the Companies Act 2006, have pleasure in submitting their Report together with the financial statements for the year ended 5 April 2022. The Company is “Limited by Guarantee” - having no Share Capital.

The directors have adopted the provisions of the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard for Smaller Entities (2015 FRSSE) applicable in the UK.

PRINCIPAL ACTIVITY

The Company is a Registered Charity and the objects for which the charity is established are: -
To advance education for the public benefit through the promotion of the arts with particular but not exclusive reference to the dramatic arts.

DIRECTORS

The Directors throughout the year were:
Anna Birch
Jo Carter(Chair)
Rachael Garvin
Steven Hoo
Rebecca Martin-Williams
Anselm Onyenani (Treasurer)
Christopher Preston
Shuang Teng

All Directors are members of the Company and guarantee to contribute a sum not exceeding £1 to the assets of the Company in the event of it being wound up.

AUDITORS

The Directors have taken advantage of the exemptions in S.477 of the Companies Act 2006 removing the need for the financial statements to have an audit. An Independent Examination of the Accounts has taken place.

STATEMENT OF DIRECTORS’ RESPONSIBILITIES

Company Law requires the Directors to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the Company and of the profit and loss of the Company for that period. In preparing the financial statements, the Directors are required to:-

1. Select suitable accounting policies and apply them consistently.
2. Make judgements and estimates that are reasonable and prudent.
3. Prepare the financial statements on a going concern basis when it is appropriate to presume that the Company will continue in business.
4. To comply with charity legislation the Directors have a policy to maintain funds in reserve.

The Directors are responsible for keeping proper accounting records, which disclose with reasonable accuracy at any time, the financial position of the Company and to enable them to ensure that the financial statements comply with theCompanies Act 2006. They are also responsible for safeguarding the assets of the Company and for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Directors' report has been prepared in accordance with the provisions applicable to companies, subject to the small companies' regime in Part 15 of the Companies Act 2006.

REGISTERED OFFICE
45 Landells Road London SE22 9PQ

GOVERNING DOCUMENT
Maya Productions was incorporated in September 1994 company number 2966878 and registered as a charity with charity number 1043487. The company governance instrument is its Memorandum and Articles of Association. It is a company limited by guarantee and has no share capital. The liability of each member is limited to £1 per member.

APPOINTMENT AND RETIREMENT OF TRUSTEES
The Trustees are appointed (or elected) at an Annual General Election. From time to time any member of the Charity may be appointed as a trustee provided that the maximum number of trustees (12) is not exceeded. This number was increased from 10 to 12 by the Trustees in September 2021. From time to time the Trustees may register an increase of members. Any member so appointed will retain his or her office only until the next AnnualGeneral Meeting but he or she will then be eligible for re-election. At the AGM, one third of the trustees will retire from office. A retiring member of the board of trustees will be eligible for re-election.

The trustees to retire shall be those that have been longest in office since their last election to office. As between members of equal seniority, the members to retire shall in absence of agreement be selected from among them by lot.

OBJECTIVES AND ACTIVITIES OF THE CHARITY
The objects for which the Charity is established are: "To advance education for the public benefit through the promotion of the arts with particular but not exclusive reference to the dramatic arts."

PUBLIC BENEFIT

The Trustees have considered the Charity Commission guidance on public benefit and consider that the activities of the charity meet its charitable objectives and provide a benefit to the public.

FINANCIAL REVIEW

This year the charity's turnover was £120,676.

The Trustees are pleased that we raised income of £46,837 through various small and medium-sized grants. We are very grateful to Arts Council England, Cultural Recovery Fund, which contributed to a significant proportion of the income, which enabled Maya to invest in increasing the staff team and staff time to bolster fundraising efforts. Maya raised £11,463 through earned income.

The company remains project funded, with additional support from Arts Council England and other trusts for core costs and staff. This has allowed Artistic Director Suzanne Gorman, Executive Director Lizzie Vogel and Administrator Ada Onyekwelu to focus time and energy on fundraising and financial management. As a result Maya is in a strong financial position going into 2022/23.

Looking forward to 2022/23, Maya anticipates an even larger contribution to turnover and we are confident that the organisation will remain stable and able to contribute additional funds to reserves.

FUNDERS AND INCOME

We received funds from Arts Council England, Postcode Society Trust, J G Graves, Sheffield Town Trust, Westfield Foundation for Future London Small Fund, Woodward Trust and Teale Charitable Trust. Fees/earned income from Box Office (Benny and the Greycats work-in-progress performance at Arcola), Home Slough, ProjectPhakama, Migration MattersFestival, Barbican, Tonic Theatre, Belgrade Theatre.

RESERVES POLICY

As the company only operates on a project funded basis the Trustees aim to build up reserves ,as and when possible. We are currently carrying £62,479 in reserves of which £37,303 are restricted and £25,176 are unrestricted.



WRITER - SUPER CHEFS



BENNY AND THE GREYCATS



ROUTES TO ROOTS

ACHIEVEMENTS AND PERFORMANCE 2021 - 2022

Maya Productions makes diverse theatre that creates change: bringing together organisations and individuals who passionately want their work to enable social change and racial justice in the arts.We create opportunities for people of all ages, abilities, culture and classes to experience theatre.



Making work led by African diaspora, South Asian diaspora and ethnically diverse artists we:

- Create theatre that engages our senses, takes us to new places, makes us laugh, cry and think.
- Present authentic stories of contemporary relevance.
- Find the right form for the story - working without limits.
- Establish strategic partnerships to amplify these voices to larger audiences and advocate for wider societal change.
- Profile ethnically diverse role models to inspire the next generation.



Engaging with young people and communities across the UK we:

- Unlock the creative potential and develop the skills of our participants.
- Demystify theatre processes.
- Inspire a diverse pool of artists and industry professionals for the future.
- Reach new audiences for our work and that of our partners, particularly those traditionally least engaged with theatre.



Promoting workforce diversity across the arts we:

- Raise awareness of barriers to progression and offer practical steps to make change through research projects.
- Support career pathways for individuals through coaching and mentoring.
- Enable organisations and leadership teams to pave the way for greater inclusion and equity for ethnically diverse artists, freelancers and employees.

OVERVIEW
2021 - 2022 saw a return to live delivery using Covid 19 protocols, alongside continuing a digital offer when needed. The year has been incredibly busy and fruitful, with postponed work being delivered alongside the emergence of new projects.

PLAYS
The research and development phase for Benny and the Greycats, words by SuzanneGorman, music by Mike Gorman and Riz Maslen, postponed from 2020 was finally able to take place in-person, following strict covid guidelines. Benny and the Greycats tells the story of an Anglo-Indian family who swap working on the railways and playing in swing bands in South India to move to the industrial city of Sheffield in the 1960s. Their journey unleashes themes of migration, work, conflicting communities, mental health, and the legacy of colonialism.

Working with Musical Director Matthew Bugg and 6 British South Asian actors, (Jason Patel, Natasha Lewis, Keshini Misha, Dan De Cruz, Shivi Hotwani and Sasha Ghosha) we tested out for the first time the full-length draft of the musical. Following an exploration of the piece, we selected a number of songs and scenes to share with audiences in a series of work in progress performances at three festivals; live at Arcola's Today I'm Wiser Festival,London, Migration MattersFestival, Sheffield, and online at Disrupt Festival (Barbican/Guildhall School of Music and Drama)

Audience responses were very positive and through sharing the online/streamed visions of the showcase we have gathered significant interest from venues for our planned tour in 2023/24.

"I really enjoyed the story and the exploration of themes like colonialism, the British Empire and racism. I loved the reference to the NHS and the fact that immigrant communities did and still do contribute" (Audience member, Arcola)





September 2022 saw the Tara project take a step forward. Tara began as a project to explore Irish links with the Anglo-Indian community in India. Suzanne Gorman spent a week with Macha Productions, in residence at MAC Belfast, working with dramaturg Jo Egan, further developing the concept of the piece.

2021 saw us begin work on a new family musical, Súper Chefs by Betsy Picart. Set in a London Latin American household, 6 year old Manny and his family cook and sing their way around the kitchen in this interactive musical exploring family, food, and gender roles. A research and development week at BOLD theatre explored material with Composer Ariel Cubria, Associate DirectorVictor Rios and Actors Damian Schedler Cruz, Maria Leon and Cinthia Lilen. The week culminated in three performances for invited audiences. This project delivered our aim to increase local partnerships and deliver more work in our home borough of Southwark.

I think it's really important for Latin Americans to be represented in the theatre, their language and the food, the family, the songs, the energy – so it's very nice for the kids to see as well, they're there – on stage" (Audience member)





PARTICIPATION

Spring 2021 saw us embark on two Sheffield based participation projects, linked to Benny and the Greycats, working in partnership with Ignite Imaginations. Routes to Roots worked with 12 students from Handsworth Grange School and Talking About My Generation with 14 South Asian Women from Roshni Asian Women's Resource Centre.

Inspired by Benny and the Greycats, these projects used theatre and visual arts to develop creative and transferable skills, in the exploration of the themes of cultural identity, migration and heritage. The project culminated in an event at Migration Matters Festival in July with participants from Routes to Roots and Talking About My Generation meeting and sharing their performance and visual art work with each other and the Benny and the Greycats team, who also performed the work-in-progress performance.

Other participation work took place around the development of Super Chefs with parents at Espacio Mama and young people at IRMO (IndoAmerican Refugee and Migrant Association).

SECTOR DEVELOPMENT

We promoted workforce diversity in the sector by continuing to deliver on the actions recommended by Suzanne Gorman's research project Where Am I? Black, Asian and Ethnically Diverse Role Models and Leaders in the Performing Arts, and its corresponding Pocket Guide. In collaboration with Tonic Theatre we created a Race and Allyship training programme, delivering this to Guildhall School of Music and Drama, Bristol Old Vic Theatre School and National Theatre Wales. Suzanne was invited to deliver a keynote speech at Disrupt Festival, sharing findings from Where Am I, and highlighting how they translate to actions at Maya Productions.

ORGANISATIONAL AND COMPANY DEVELOPMENT

This year we were successful in raising funds to supportSuzanne Gorman and Ada Onyekwelu to work part time on core company tasks (Postcode Society Trust, Woodward) from September - December 2021. Additionally, support from Arts Council Cultural Recovery Fund enabled us to bring Lizzy Vogler back to the company p/t as Executive Director, and also work with consultant Fiona Fieber, who supported us to develop a business case for Southwark and update and develop new policies. Sharon Mitcheson, who had been working 1 day a month on our finances and previously as Digital Producer moved into a full time position elsewhere, and reduced her responsibilities to preparation of our quarterly and annual finance reports.

We continued to develop our national networks, building new partnerships in Sheffield, Bradford, and Nottingham therefore extending our reach and ability to create social change and enable racial justice in the arts.

Our Trustees have continued to support the organisation through attending regular meetings, supporting fundraising, identifying opportunities and attending performances and workshops.

"In a city as polyglottic and diverse as London, what's important is to be able to see all kinds of cultures represented on stage – that is inclusion"
(Tania Mujica, SpanishTeacher and audience member - SúperChefs)

THE YEAR IN NUMBERS

Involved over **222** participants in our work.

Ran **11** participation workshops for **24** school students and young people.

Delivered **12** participation workshops for **24** adults from South Asian and Latin American backgrounds.

Held **1** community sharing event.

Created **1** new training programme, delivering this for **69** industry professionals.

Reached **105+** students through lectures and training workshops.

Directly involved **5** industry professions through coaching and mentoring.

Held **12** days of research and development workshops.

Presented **7** work-in-progress performances of **2** shows.

Employed **35** artists, actors, practitioners, and theatre workers.

Engaged **3** volunteers on the project steering committee and 1 volunteer for office support.

Worked in partnership with **18** organisations.

Reached audiences of **1000+** (live and online).

THE YEAR IN MORE DEPTH

PLAYS

Benny and the Greycats: In partnership with Migration MattersFestival, Theatre Deli, Disrupt Festival (Barbican/Guildhall School of Music and Drama).
Research and Development Workshop and Work-In-Progress Performance Tour June - July 2021

Benny and the Greycats, words by Suzanne Gorman, music by Mike Gorman and Riz Maslen, tells the story of an Anglo-Indian family of railway workers from Trichinopoly, South India who swap playing in swing bands in railway institutes in India, for a new life in the steel city of Sheffield. Working with a Musical Director and 6 British South Asian actors, we tested out for the first time the full-length draft of the piece at Theatre Deli London. We were able to do this in-person, following strict covid guidelines. Following an exploration of the piece, we selected a number of songs and scenes to share with audiences in a work in progress performance.

We achieved:

- Two live work-in-progress performances with post show discussions at Migration Matters Festival in Sheffield and Arcola's Today I'm Wiser Festival.
- One live work-in-progress performance for participants from Talking About My Generation and a school group at Migration Matters Festival.
- An online performance and panel discussion at Disrupt Festival in association with the Barbican
- Audiences of 500+ engaged.





Arcola Theatre Performance - Benny and the Greycats was selected to be part of the Today I'm Wiser Festival at the Arcola Theatre in July 2021. This performance allowed us to stage the show in front of a London based audience and gain valuable feedback towards the next stage of development for the show.

"Loved the lyrics – funny, clever, poignant and the music was a great mix of styles too. Story was interesting and the characters really well developed" (Audience member)

Disrupt Festival - We were also successful in applying to be part of Disrupt Festival, an online programme focussed on process and combating the constraints placed on artists and organisations during the pandemic. We pre-recorded the show at Theatre Deli and the film was broadcast from the Barbican followed by a live Q&A with the cast and crew.

The digital format allowed us to connect with audiences, giving Maya the opportunity to realise and present our work digitally, making it accessible for audience members who have experienced barriers going to the theatre.

Migration Matters Festival - Performances at Migration Matters Festival included a daytime performance sharing the work with participants who had engaged in creative projects inspired by the themes of Benny and the Greycats, and an evening performance that included a group from the Refugee Council.







BENNY AND THE GREYCATS

Arcola Theatre and Migration Matters Festival





Throughout the work-in-progress tour the feedback and post-show Q&As showed how the piece was received positively with audiences citing the show's accessibility, unique storytelling and the strength of the music.

"The play was very emotional, showing the feelings of a family leaving their country to come to Sheffield. It showed the real struggle and it felt alive... My friend was crying, it was so meaningful" (Migration Matters Festival audience member)

"The characters were amazing, and I really enjoyed the music which portrayed the journey and emotion of the characters" (Migration Matters Festival audience member)

For the client group from the Refugee Council, the show was not just relatable but validating and accessible. Feedback from the group includes:

"The plot was relevant to our personal experience of how immigration to a new society can affect every aspect of your life"

"I was very excited and eager to see the theatre. I am suffering from major depression. And this trip was a good experience for me…I will never forget that day"

For the company, this work is significant in supporting SouthAsian performers and artists to be involved in representative stories.

"The chance to be seen for the very first time as a normal character of South Asian descent instead of as a stereotype Indian or a brown replacement for a white character" (Sasha Ghosal, Actor)

"I was excited about a story that hadn't been told before, most especially of the Anglo Indian experience of migration, which was very close to my family" (Dan De Cruz, Actor)

SÚPER CHEFS

Súper Chefs by Betsy Picart with Music by Ariel Cubria: with support from Blue Elephant and English Touring Theatre.

Research and Development Workshop and Work-In-Progress Performances: November - December 2021

Súper Chefs is an interactive family musical written by Puerto-Rican Guatemalan American writer Betsy Picart. Set in London, we meet 6-year-old Manny, who is preparing a welcome home dinner for his dad, together with his mother, and professional chef Valeria, and grandmother Alma, who holds some traditional values. Aimed at families with children aged 4-8 years old, the musical invites the audience to explore food, family, gender and female role models through the three generations of a Latin American family in London.

Writer Betsy Picart, along with Suzanne Gorman and Associate Director Victor Rios held a workshop at Espacio Mama (a Latin American focused parents group) in November. This was followed by a week's workshop exploring the play and songs with actors Damian Schedler Cruz, Maria Leon and Cinthia Lilen and composer Ariel Cubria. Stage Manager Gustavo Silva Navarro, Marketeer Adrian Devant and Photographer Jason Garcia completed the team, enabling us to employ 8 freelancers with Latin American heritage for this project.

The week culminated in three Taster performances for Latin American families, two at BOLD Theatre and one at Espacio Mama. The performances were very well received. Audiences comments include:-

"I think this kind of theatre is very good because it shows a bit of our culture - my son was born here, and we were born in Ecuador, but through theatre, we can experience a bit of what [our culture] has to offer"

"Loved the food interaction - if there could be more that would be great"
"I like it (theatre) but I don't know how to go"

Additionally there was a screening of the play for another Espacio Mama group and additional workshops run on the Súper Chefs themes with young people IRMO (Indoamerican and Refugee Migrant Association).





Tara: in partnership with Macha Productions
Heritage project, exploring Suzanne Gorman's family Irish ancestry and migration (via British Empire) to India in the 19th Century. Partnering with Jo Egan of Macha Theatre as dramaturg, Suzanne spent a week in September 2021 in Belfast, developing further the idea for a one person show. Workshop space was provided by MAC .





SÙPER CHEFS



PARTICIPATION

Talking About My Generation / Routes to Roots Participation Projects:In partnership with Ignite Imaginations, Roshni Asian Women's Resource Centre, Handsworth Grange School.

April-June 2021:

We successfully led two participation projects based in Sheffield, with partners Ignite Imaginations, using the themes of Benny and the Greycats as a stimulus for exploring, migration and heritage stories. The two groups were:

Talking About My Generation - Adult Groups:

- There were 14 participants across two community groups including one group of Bengali women and one group of Pakistani women.
- The women participating were aged between40-60 years.
- Postcode areas collected for participants includedSheffield postcodes S9 and S13.
- Routes to Roots - Young persons group
- There were 12 participants in the group, all attending Handsworth Grange Secondary School, Sheffield; 11 identifying as female and 1 identifying as male.They were a mixture of year groups, made up of a larger contingency of students in Y10, with two Y11s and one Y7.
- The students were Black British,Bangladeshi, White European, Romani, Slovakian, Honduran and Moroccan.

The facilitators used their various specialist art forms notably dance, theatre and visual art to enable participants to forge their own creative expressions and both projects culminated in a live performance of work and exhibition of art work created at Migration Matters Festival, Sheffield, 2021.

Across the project the participants successfully:

- Learned how to devise/create their own artistic response to the themes of family, history and migration.
- Developed creative skills, in creative writing, storytelling, acting, puppetry, visual arts.
- Shared their stories/ voices, building their confidence and aspirations. Built transferable skills such as problem solving, communication skills, imaginative thinking etc.
- Showed pride in their development and achievements by being part of a high quality and well organised sharing of work.
- Experience enjoyment through the process, being creative, reducing isolation and supporting health and well being.
- Felt culturally represented.

Artists working with the groups relayed that some participants spoke very little English, but were supported by a staff member translating. This lack of confidence with English resulted in initial shyness from individuals in the group; however, artists commented about how receptive the participants were to the sessions.





PARTICIPATION PROJECTS

Routes to Roots & Talking About My Generation





The participants' confidence grew throughout the sessions, demonstrated in the fact that they were able to perform to a live audience at the Migration Matters Festival, something they previously would never have dreamed of accomplishing “I was able to perform whereas before I could have never done this”. (Roshni group participant)

“One of the biggest achievements of the project was the two groups' willingness to come and perform on stage for an audience. They showed courage and enthusiasm”. (Charu Asthana, Artist)

Staff, artists and the Benny and the Greycats cast commented on the pride and elation participants emitted throughout the day and particularly the value in this intergenerational aspect of the project, highlighting the universality of the experiences of migration throughout time.

We can see the impact of the project from the feedback from the the Roshni Asian Women’s Resource Centre group:

- 100% of participants strongly agreed and identified that they had developed the following skills: communication, arts and crafts, performing, team work, collaboration, emotional intelligence and decision making, with one participant expressing developing in writing.
- 100% of participants strongly agreed they gained confidence and that the project had made them feel positive, particularly in reference to sharing their stories of migration.

The project received a great deal of positive feedback from both groups:

“I will remember this project because it changed my life” (Student)

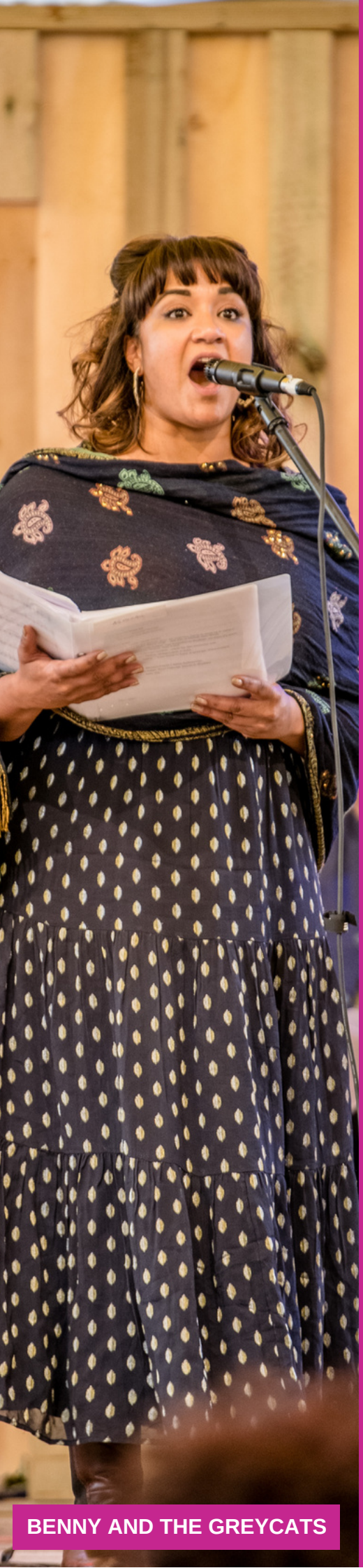
“I have developed new skills in dance and drama” (Roshni group participant)

“I loved learning about different peoples experiences” (Student)

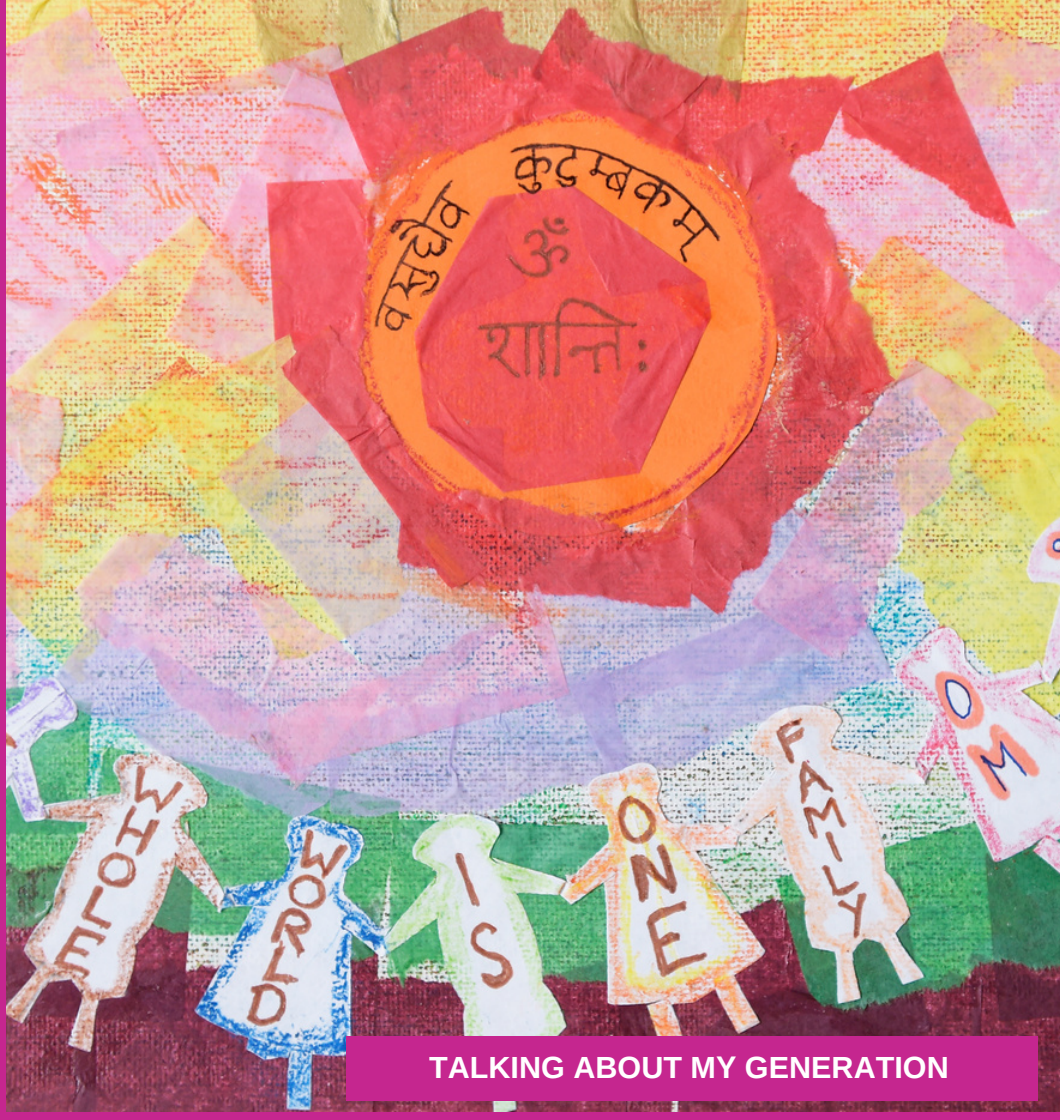
“Boosted pupils' confidence and brought them closer together. Thank you”
(Teacher, Handsworth Grange School)

SECTOR DEVELOPMENT

This year we teamed up with Tonic Theatre to develop training around Race and Allyship. Following a pilot session for Tonic’s Advance Network Suzanne Gorman worked with Tonic’s Delivery lead Fay Jennet to create a two part training programme. Training was delivered to Guildhall School of Speech and Drama, National Theatre Wales and Bristol Old Vic Theatre School. Other work in this area included facilitation for Little star/Mamma Mia and South Yorkshire Housing Association.



BENNY AND THE GREYCATS



TALKING ABOUT MY GENERATION



ROUTES TO ROOTS

PEOPLE

Benny and the Greycats Research & Development and Work-in-Progress Performance Tour

Matthew Bugg	Musical Director
Riz Maslen	Composer
Mike Gorman	Co-composer
Paul Sirett	Dramaturg
Sam Holland	Producer
Natasha Lewis	Actor
Jason Patel	Actor
Dan de Cruz	Actor
Keshini Misha	Actor
Shivi Hotwani	Actor
Sasha Ghoshal	Actor
Isabella Vayoni	Stage Manager
Roxane Grant	Photographer
Tom Rolley	Videographer

Tara

Jo Egan	Dramaturg/Mentor

Súper Chefs Research & Development workshops and Work-in-Progress Performances

Damian Schedler Cruz	Actor
Maria Leon	Actor
Cinthia Lilen	Actor
Ariel Cubria	Composer
Victo Rios	Associate Director/Videographer
Gustavo Silva Navarro	Stage Manager
Betsy Picart	Writer
Adrian Devant	Marketer
Jason Garcia	Photographer

Routes to Roots and Talking About My Generation

Annabel Weeden	Artist/ Facilitator
Laura Page	Artist/ Facilitator
Charu Asthana	Artist/ Facilitator

Maya Office

Suzanne Gorman	Artistic Director
Liz Vogler	ExecutiveDirector
Sharon Mitcheson	Bookkeeping and finances
Ada Onyekwelu	Administrator
Fiona Fieber	Executive Consultant

PARTNERS & SUPPORTERS

Migration Matters Festival, Tonic Theatre, Barbican, Arcola Theatre, Theatre Deli, Immediate Theatre, Tara Arts, Blue Elephant, BOLD Theatre, Roshni Sheffield Asian Women's Resource Centre, Handsworth Grange School, Macha Theatre, Espacio Mama, English Touring Theatre, Ignite Imaginations, Darnall Wellbeing, Disrupt Festival, Guildhall School of Music & Drama.

SECTOR DEVELOPMENT CLIENTS

Home Slough, South Yorkshire Housing Association, Bristol Old Vic Theatre School, National Theatre Wales and Nottingham Trent University.

FUTURE PLANS 22- 23

Plays

We intend to continue developing Benny and the Greycats. We have been awarded a place in the Musical Theatre Darkroom, presented by China Plate, Birmingham Hippodrome, Musical Theatre Network, Mercury Musical Developments and Royal & Derngate Theatres. Suzanne Gorman, Mike Gorman and Riz Maslen will spend a week exploring next steps for the musical, after which we will work towards a rehearsal ready draft. We also intend to take Súper Chefs to a full production in this year and have secured venue and partner support from Blue Elephant Theatre, Canada Water and Theatre Peckham

Participation

We will be expanding our Routes to Roots/Talking About My Generation projects to work with three groups in three cities. Collaborating with partners Womenzone and Kala Sangam we will work with a group of South Asian Women in Bradford. In Croydon we will connect with members of the Anglo-Indian community, and work with partners Stanley Arts. In Sheffield we will once again work with students from Handsworth Grange School, supported by Forced Entertainment and in partnership with Migration Matters, where we will bring all three groups together to share the creative work that they have made.

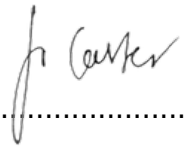
For Spring/Summer 2022 we are looking to pilot a new programme, Diverse Voices, which will involve running a series of playwriting workshops for students at Central Foundation Girls' School, leading to a rehearsed reading showcase of the work produced with a professional cast and creative team.

We will also create a new participatory workshop inspired by Súper Chefs. It will be a cross-arts workshop for children aged between 5-10 years old, combining super healthy eating with superheroes, in a fun, creative manner. These workshops will be delivered in Holiday Clubs in Southwark.

Images: Jason Garcia (Super Chefs), Roxane Grant (Benny and the Greycats), Laura Page (Routes 2 Roots/ Talking About My Generation).

ON BEHALF OF THE BOARD

JO CARTER



.....

16th May 2022

Director/ Member of Trustees

Respective responsibilities of the Directors and the examiner.
The Directors are responsible for the preparation of the accounts. The Directors consider that an audit is not required for this year (under section 43(2) of the Charities Act 1993 (the 1993 Act)

Accounts prepared by S Mitcheson & S Gorman 45 Landells Road London SE22 9PQ

May, 2022

INDEPENDENT EXAMINER'S REPORT ON THE ACCOUNTS

Independent examiner’s Report to the trustees of Maya Productions Maya Productions Ltd (The Company)

05 April 2022 Charity no: 1043487

I report to the trustees on my examination of the accounts of Maya Productions (“the Company”) for the year ended 05/04/2022

As the charity's trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 (“the Act”).

I report in respect of my examination of the Trust’s accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination which gives me cause to believe that in, any material respect:
-the accounting records were not kept in accordance with section 130 of the Charities Act; or
-the accounts did not accord with the accounting records; or
-the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a ‘true and fair’ view which is not a matter considered as part of an independent examination.
I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Signed:  Date 17/05/2022

Kevin Dunn Finance Director Soho Theatre
22 Dean Street London, W1D 3NE

BALANCE SHEET - AS AT 05 APRIL 2022

		Year ending 5 April	Year ending 5 April
		2022	2021
Fixed Assets	5	-	-
Current Assets			
Debtors	6		660
Cash at Bank		62,479	21,589
		62,479	**22,249**
Current Liabilities			
Accrued Expenses	7		750
Net current assets		62,479	21,499
TOTAL NET ASSETS		**62,479**	**21,499**
Unrestricted reserves		25,176	9,892
Restricted reserves		37,303	11,607
TOTAL FUNDS		**62,479**	**21,499**

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime in Part 15 of the Companies Act 2006 and with the Financial Reporting Standard for Smaller Entities (2015)

For the financial year ended 05 April 2022 the company was entitled to exemption from audit under S.477 of the Companies Act 2006 and no members have deposited a notice under S.476 requiring an audit.

The directors acknowledge their responsibilities for ensuring that the company keeps accounting records which comply with S.386 of the Act and for preparing accounts which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its result for the financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to accounts, so far as applicable to the company.

JO CARTER .. ….....) DIRECTORS 16/05/2022

ANSELM ONYENANI .....) APPROVED ON 16/05/2022

STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDING 05 APRIL 2022

		Unrestricted Funds	Restricted Funds	**Total Funds 21/22**	**Total Funds 20/21**
Incoming Resources					
Trading activities		2,164	6,400	8,564	5,510
Investments			-	-	1
Charitable activities		13,120	98,992	112,112	46,837
Total Incoming Resources		**15,284**	**105,392**	**120,676**	**52,348**
Resources Expended					
Raising funds		-	-	-	-
Charitable activities		-	79,695	79,695	40,564
Other		-	-	-	-
Total Resources Expended		**-**	**79,695**	**79,695**	**40,564**
Net Income/(Expenditure) for the year		15,284	25,697	40,980	11,784
Reconciliation of funds					
Total funds brought forward		9,892	11,607	21,499	9,715
Total funds carried forward		**25,176**	**37,303**	**62,479**	**21,499**

A. THE ATTACHED NOTES FORM AN INTEGRAL PART OF THESE ACCOUNTS.

B. NONE OF THE COMPANY'S ACTIVITIES WERE ACQUIRED OR DISCONTINUED DURING THE ABOVE TWO FINANCIAL YEARS.

C. THE COMPANY HAS NO RECOGNISED GAINS OR LOSSES OTHER THAN THE RESULTS FOR THE ABOVE TWO FINANCIAL YEARS.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 05 APRIL 2022

1. ACCOUNTING POLICIES

1.1 Historical Cost Convention

The financial statements are prepared under the historical cost convention in accordance with the FRSSE for small entities (effective April 2008). The accounts are prepared in accordance with applicable UK accounting standards (UKGAAP) which have been applied consistently.

1.2 Fees

Fees is the total amount receivable by the Company in the ordinary course of business. This comprised of fees from Box Office, Migration Matters Festival and Barbican for Routes to Roots, Talking About My Generation and Benny and the Greycats, Tonic Theatre, Project Phakama, Home Slough for Training, Coaching and other Sector Development activities, and miscellaneous income.

1.3 Depreciation

Depreciation is calculated to write down the cost of the following assets over their expected useful lives:

Office Equipment
Rate Method - 25% Reducing Balance

1.4 Cash Flow Statement

The Company has taken advantage of the exemption in FRSSE from producing a Cash Flow statement on the grounds that it is a small company.

2. FUNDS

Unrestricted income funds comprise those funds generated through the Company's various activities which the Directors are free to use in accordance with the Company's objects.

Restricted income funds are funds which have been given for particular purposes and projects, which are also designated funds for particular work and projects. Restricted Funds were carried forward from Arts Council England, Sheffield Town Trust and Scurrah Wainwright from the 2020/21 financial year for Routes to Roots, Talking About My Generation and Benny and the Greycats. Restricted Funds in 2021/22 came from Arts Council England for Benny & the Greycats, Routes to Roots and Talking About My Generation. Additional funding for Routes to Roots and Talking About My Generation was received from Sheffield Town Trust and JG Graves, who continue to support Maya's work. The majority of these funds will be moved into 2022/23. We were delighted to receive funding from Westfield Small Fund to support the work on Diverse Voices in 2022 - 23.

1.DIRECTORS REMUNERATION

No Directors' Remuneration was paid during the year.

2.TAXATION

The Companyis a Registered Charity and is not liable to Corporation Tax.

3.TANGIBLE FIXED ASSETS:

All fixed assets have been fully depreciated.

4.DEBTORS
None

5.CREDITORS

None

6.POST BALANCE SHEET EVENTS & CONTINGENT LIABILITIES

The Directors are not aware of any material items.

7.RECONCILIATION OF FUNDS

	06 April 2021	Income	Expenditure	Transfers	05 April 2022
Unrestricted funds	9,892	15,284	-	-	**25,176**
Restricted funds	11,607	105,392	79,695	-	**37,303**
	21,499	**120,676**	**79,695**	**-**	**62,479**

FOR DIRECTORS USE ONLY
INCOME AND EXPENDITURE ACCOUNT YEAR ENDED 05 APRIL 2022

	Unrestricted	Restricted	Total 21/22	Total 20/21
Box Office & Fees	2,164	6,400	8,564	5,510
Funds Raised	13,120	98,992	112,112	46,837
Bank Interest Received		-	-	1
	15,284	**105,392**	**120,676**	**52,348**
LESS:				
Artistic Staff & Freelancers	-	31,168	31,168	20,280
External Staff / Support	-	4,100	4,100	
Volunteers & Other Trainees	-	-	-	500
Production Personnel	-	32,339	32,339	-
Production Costs	-	5,214	5,214	2,463
Organisational Development	-	2,220	2,220	15,021
Training	-	-	-	-
Overheads	-	4,655	4,655	2,300
	-	79,695	79,695	40,564
Surplus (deficit) for the year			**40,980**	**11,7844**

MAYA PRODUCTIONS LTD

England & Wales - Charity number 1043487

Accounts

MAYA PRODUCTIONS

MAYA PRODUCTIONS LIMITED

REPORT AND FINANCIAL STATEMENTS FOR THE YEAR ENDED 05 APRIL 2021

2020-21

COMPANY LIMITED BY GUARANTEE
Company No. 2966878
Charity No. 1043487

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REPORT OF THE DIRECTORS

The Directors, who are also trustees of the charity for the purposes of the Companies Act 2006, have pleasure in submitting their Report together with the financial statements for the year ended 5 April 2021. The Company is “Limited by Guarantee” - having no Share Capital.

The directors have adopted the provisions of the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard for Smaller Entities (2015 FRSSE) applicable in the UK.

PRINCIPAL ACTIVITY

The Company is a Registered Charity and the objects for which the charity is established are: -
To advance education for the public benefit through the promotion of the arts with particular but not exclusive reference to the dramatic arts.

DIRECTORS

The Directors throughout the year were:

Anna Birch
Jo Carter (Interim Chair)
Basmah Fahim (Chair- resigned 2 February 2021)
Rachael Garvin (appointed 2 February 2021)
Steven Hoo
Matilda Ibini (resigned 4 November 2020)
Rebecca Martin-Williams
Anselm Onyenani (Treasurer)
Christopher Preston
Shuang Teng

All Directors are members of the Company and guarantee to contribute a sum not exceeding £1 to the assets of the Company in the event of it being wound up.

AUDITORS

The Directors have taken advantage of the exemptions in S.477 of the Companies Act 2006 removing the need for the financial statements to have an Independent Examining Accountants’ Report or an audit.

STATEMENT OF DIRECTORS' RESPONSIBILITIES

Company Law requires the Directors to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the Company and of the profit and loss of the Company for that period. In preparing the financial statements, the Directors are required to:-

1. Select suitable accounting policies and apply them consistently.

2. Make judgements and estimates that are reasonable and prudent.

3. Prepare the financial statements on a going concern basis when it is appropriate to presume that the Company will continue in business.

4. To comply with charity legislation the Directors have a policy to maintain funds in reserve.

The Directors are responsible for keeping proper accounting records, which disclose with reasonable accuracy at any time, the financial position of the Company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the Company and for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Directors' report has been prepared in accordance with the provisions applicable to companies, subject to the small companies' regime in Part 15 of the Companies Act 2006.

REGISTERED OFFICE

45 Landells Road
London
SE22 9PQ

GOVERNING DOCUMENT

Maya Productions was incorporated in September 1994 company number 2966878 and registered as a charity with charity number 1043487. The company governance instrument is its Memorandum and Articles of Association. It is a company limited by guarantee and has no share capital. The liability of each member is limited to £1 per member.

APPOINTMENT AND RETIREMENT OF TRUSTEES

The Trustees are appointed (or elected) at an Annual General Election. From time to time any member of the Charity may be appointed as a trustee provided that the maximum number of trustees (10) is not exceeded. This number was increased from 8 to 10 by the Trustees in January 2019. From time to time the Trustees may register an increase of members. Any member so appointed will retain his or her office only until the next Annual General Meeting but he or she will then be eligible for re-election. At the AGM, one third

of the trustees will retire from office. A retiring member of the board of trustees will be eligible for re-election
The trustees to retire shall be those that have been longest in office since their last election to office. As between members of equal seniority, the members to retire shall in absence of agreement be selected from among them by lot.

OBJECTIVES AND ACTIVITIES OF THE CHARITY

The objects for which the Charity is established are: "To advance education for the public benefit through the promotion of the arts with particular but not exclusive reference to the dramatic arts."

PUBLIC BENEFIT

The Trustees have considered the Charity Commission guidance on public benefit and consider that the activities of the charity meet its charitable objectives and provide a benefit to the public.

FINANCIAL REVIEW

This year the charity's turnover was £52,348.

The Trustees are pleased that we raised income of £46,837 through various small grants and emergency funding from Arts Council England to undertake charitable activities and that £5,510 was through earned income.

The company remains project funded. Suzanne Gorman was still giving some time in-kind, to provide general company administration, organisational development, fundraising, and networking. However, this year, we have had some additional support from volunteers helping with the administration of the organisation, giving Suzanne time to work on development and fundraising. The trustees are aware that in order for the company to continue to grow, there is the need to look beyond project funding.

Looking forward to 2021/22, despite the impact of Covid 19, we anticipate the turnover of the organisation will remain stable and hope to contribute additional funds to reserves.

FUNDERS AND INCOME

We received funds from Arts Council England, Unity Theatre Trust, Sheffield Town Trust, the Scurrah Wainwright Charity, and Fusion Fund (via Riz Maslen) and fees/earned income from National Theatre, Home Slough, Migration Matters Festival, Camden Peoples' Theatre, Tonic Theatre.

RESERVES POLICY

As the company only operates on a project funded basis the Trustees aim to build up reserves, as and when possible. We are currently carrying £21,499 in reserves, of which £9,892 are unrestricted. £11,607 are restricted to Benny and the Greycats project.

ACHIEVEMENTS AND PERFORMANCE 2020 – 2021

Maya Productions makes diverse theatre that creates change: bringing together organisations and individuals who passionately want their work to enable social change and racial justice in the arts. We create opportunities for people of all ages, abilities, culture and classes to experience theatre.

Making work led by Black, Asian (African diaspora, South Asian diaspora) and ethnically diverse artists we:

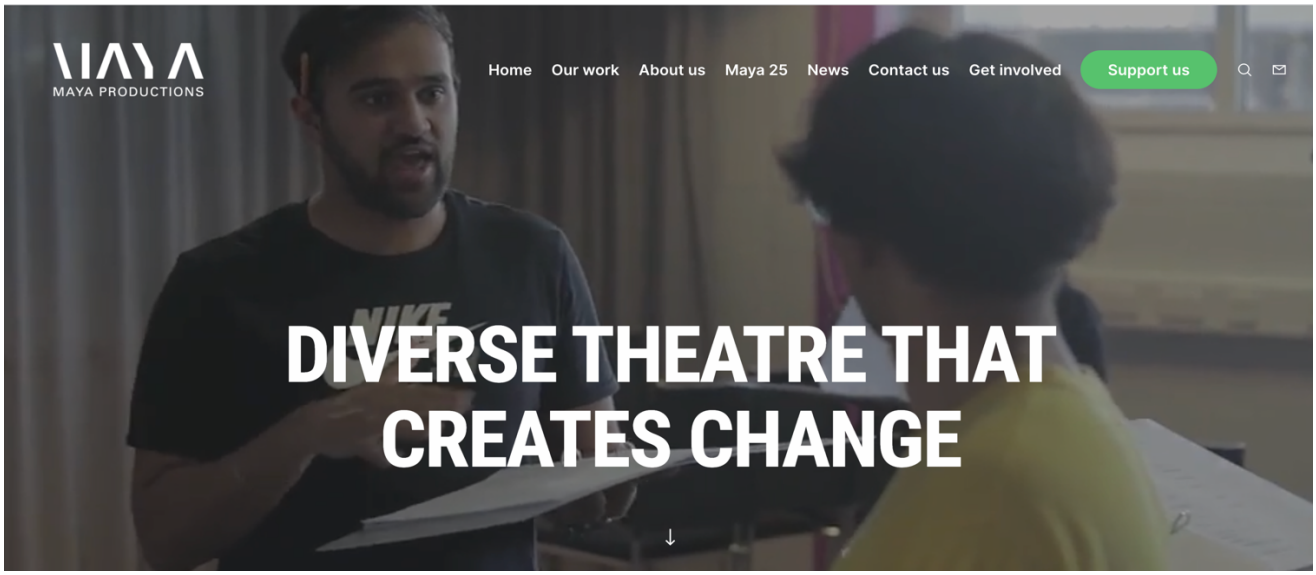
- Create theatre that engages our senses, takes us to new places, makes us laugh, cry and think.
- Present authentic stories of contemporary relevance.
- Find the right form for the story - working without limits.
- Establish strategic partnerships to amplify these voices to larger audiences and advocate for wider societal change.
- Profile ethnically diverse role models to inspire the next generation.

Engaging with young people and communities across the UK we:

- Unlock the creative potential and develop the skills of our participants.
- Demystify theatre processes.
- Inspire a diverse pool of artists and industry professionals for the future.
- Reach new audiences for our work and that of our partners, particularly those traditionally least engaged with theatre.

Promoting workforce diversity across the arts we:

- Raise awareness of barriers to progression and offer practical steps to make change through research projects.
- Support career pathways for individuals through coaching and mentoring.
- Enable organisations and leadership teams to pave the way for greater inclusion and equity for ethnically diverse artists, freelancers and employees.



2020 - 2021 saw the company refocus our operations during the Covid Pandemic, moving to delivering work online. The disproportionate impact of the pandemic on those communities often underrepresented in the arts, the killing of George Floyd, and the subsequent Black Lives Matter movements brought into sharp focus the need for Maya Productions to continue to make theatre that strives for social change and racial justice in the arts.

PLAYS



Despite postponing the planned research and development phase of Benny and the Greycats, Maya's new musical in development, the creative team continued to work together digitally and the steering committee met regularly. Inspired by Artistic Director Suzanne Gorman's family history, Benny and the Greycats tells the story of an Anglo-Indian family of jazz musicians who swap playing in swing bands in South India to move to the industrial city of Sheffield in the 1960s. Their journey unleashes themes of migration, work, conflicting communities, mental health, and the legacy of colonialism. This year we continued developing the book, lyrics and compositions and worked with musical director Tarek Merchant to deliver an online workshop, working with performers Natasha Lewis, Jason Patel and Dan De Cruz focusing on the songs and compositions. Supported by dramaturg Paul Sirett we ended the year with the first full-length draft of the musical, ready to be workshopped in June 2021.

Our new project *Tara,* exploring Irish links with the Anglo-Indian community in India, began its life online, with a series of online sessions led by Jo Egan from the Belfast-based company Macha Productions to explore the themes, undertake genealogy research, and create the concept of the piece.

PARTICIPATION



(Routes to Roots 2019, Photograph by Nadjet Ben Maghnia)

Our participation work also moved online, developing our relationship with partners Ignite Imaginations and Migration Matters to deliver *Routes to Roots* with students at Handsworth Grange and Hall Cross schools and youth charity Chilypep in Sheffield. Exploring themes of journeys, family history and migration, this project also gave space for young people to creatively express how they felt about the pandemic.

We continued to promote workforce diversity across the sector, and began to build on actions recommended in Suzanne Gorman's research project *Where Am I? Black, Asian and Ethnically Diverse Role Models and Leaders in the Performing Arts*, and its corresponding *Pocket Guide.* This work included industry training workshops and in autumn 2020 we created a career development programme in response to how the industry had been affected by the pandemic, particularly in relation to freelance theatre professionals. Working in association with Stage Sight we delivered a series of coaching and mentoring sessions for industry professionals from Black Caribbean, South Asian, East Asian and mixed heritage backgrounds paired with mentors from Black, South Asian and ethnically diverse backgrounds.

ORGANISATIONAL AND COMPANY DEVELOPMENT

An Arts Council England emergency grant, supported the company to engage in some organisational development to strengthen our position as we moved through the pandemic.



Working with consultant Lizzie Vogler we revised our business plan and fundraising strategy. We also were able to support trainee administrative producer Ada Onyekwelu, in her ambition to develop a career in the arts.

MAYA AT 25

Plans for events during summer 2020 were unfortunately cancelled due to the pandemic, however, we were able to celebrate the past through revisiting Emancipation Day by Sara Clifford, a play Maya developed in 2007, with young people from Immediate Theatre.

THE YEAR IN NUMBERS:

- Involved 24 young people in our work.
- Ran 6 participation workshops for school students and young people.
- Created 2 training sessions, delivering these for 34 industry professionals.
- Directly involved 10 industry professions through coaching and mentoring.
- Held 2 days of online research and development workshops and 10 online writing workshop sessions.
- Employed 19 artists, actors, practitioners, and theatre workers.
- Engaged 3 volunteers on the project steering committee and 2 volunteers for office support.
- Worked in partnership with 3 organisations and involved 8 others in projects.

"I think the timing of this couldn't have been better for me. I was previously feeling deflated with everything going on, but having been given the chance to speak to industry professionals, and talk through and explore my thoughts has genuinely boosted me more than I could've imagined, and has helped remind me why I do this." (2020 Coaching/Mentoring participant)

THE YEAR IN MORE DEPTH

PLAYS:

Benny and the Greycats: in partnership with Migration Matters Festival

It's 1964. The Anglo-Indian Connolly family of Trichinopoly, South India, are railway workers by day but by night, play in Jazz bands in Anglo-Indian railway institutions across the country. As home rule is embedded, the Anglo-Indian community begin to lose the privileges they enjoyed under British rule and the Connolly's are lured to the Motherland. Their new home is gritty industrial Sheffield, where life does not quite live up to the dream that they were promised by the British. Protagonist Benny, pines for his life back home, older brother Marvin, desperate to fit in, is willing to give up music in order to do so, and Clarry the youngest sibling struggles with his mental health in this hostile environment. Holding the family together is Mother Mabel, who must balance working for the first time in her life, with caring for a sick husband. As the family tries to overcome their problems will music provide the key to happiness?

Originally developed at the Barbican Open Lab in July 2018, and then through a week's residency at Sheffield Theatres in March 2019, this is a migration story inspired by Suzanne Gorman and co-composer Mike Gorman's own family history. After playing in the Madras Jazz Group their Anglo-Indian family came to Sheffield in the 1960s. Their journey unleashes themes of migration, work, conflicting communities, mental health, and the legacy of colonialism.



A research and development phase planned for June 2020 was postponed until June 2021, however, Suzanne Gorman, Riz Maslen and Mike Gorman continued to work together online, developing the book, lyrics and music, supported by dramaturg Paul Sirett, with additional dramaturgy from Jo Egan.

We tested out six songs through an online workshop on 26 and 28 November 2020, working with musical director Tarek Merchant, and performers Natasha Lewis, Dan De Cruz, Jason Patel. This proved an invaluable process to the artistic team It showed the progress that the material had taken since the 2019 workshop.



"The most exciting thing was to have the performers performing it live. It gave a real sense of what to expect in a theatre setting and I am excited to see the material develop. The sound world is so important in the way musical theatre is driven; this process has allowed us to develop our skillset in a genre that we are unfamiliar with. All of these songs offer strong lyrical content and musically have matured over the last 6 months...I think there is still room for improvement and this is part of the ongoing process."
(Riz Maslen,Co-composer)



"Hearing the songs with multiple vocalists really helped with consideration of how to proceed with different vocal melodies in the songs." *(Mike Gorman, Co-composer)*

The workshop team found the mix of songs and styles a strong asset of the show. Jason (actor) commenting that the contemporary jazz pop musical would be a '*refreshing mix*' within the industry. Other team members called it '*bold', 'frank', 'exuding passion*' and a '*beautiful earthy story'.*

"I love the unusual nature of the songs, particularly interesting harmonies. The story is so strong and I love that, having been involved previously, the music has evolved in such a positive way. The characters through song feel really clear." *(Natasha Lewis - Performer).*

Following the online workshop, the creative team continued to develop the material, working towards a full-length draft of the musical to be workshopped in June 2021.

Tara: in partnership with Macha Productions;

Dramaturg Jo Egan led a series of online sessions with Suzanne Gorman, to explore themes for this new piece, planned as a one person show. This involved researching a variety of themes including Empire, colonialism and legacy, racial identity and Irish connections to India. Suzanne took a deep dive into her family ancestry, taking a DNA test and creating a family tree, in an attempt to find her Irish (we believe) ancestor - Thomas Gorman. The next stage for this process will be a week in Northern Ireland, planned for Autumn 2021.

Emancipation Day: in partnership with Immediate Theatre

We created a podcast as part of Maya 25 celebrations focusing on Emancipation Day, a play Maya Productions developed in 2007 that was inspired by the life of Londoner Lucinda Rice, a woman of duel, African American and English heritage. Suzanne Gorman interviewed playwright Sara Clifford and project lead Delmozene Morris about developing the play, and their work at Maya. It featured extracts from Emancipation Day performed by Immediate Theatre's youth theatre.



PARTICIPATION

Routes to Roots: in partnership with Ignite Imaginations and Migration Matters Festival

Due to lockdown, reaching people was an essential aim of both Maya Productions and partner Ignite Imaginations. The aim was to use Benny and the Greycats as a stimulus for young people to make their own creative responses to the themes of family heritage, migration and journeys.

Across 6 online sessions we successfully worked with 24 young people through two schools, Handsworth Grange and Hall Cross School, and Sheffield youth charity Chilypep. Workshops were delivered by Suzanne Gorman, Artistic Director of Maya Productions and Ignite artists Genevieve Carver and Sile Sibanda. Working with a diverse group of young people across these groups, the Routes to Roots project *"thematically felt so apt at a difficult time for people*." Emma Waslin, Ignite Imaginations.

During the sessions young people and teachers engaged well, sharing their work either verbally or through the "chat" mechanisms. Young people spoke out loud and shared their writing in a setting that was completely new to the majority, if not all, of them. Teachers commented on how brilliant it was that students had the opportunity to do something different to schooling in the odd circumstances and commented how forthcoming students had been. Additionally, through follow up one to one sessions with the school students, they identified that they were using the skills and techniques that they developed in the writing workshops for their "Arts Award" Challenge. For the Chilypep group, a group who would ordinarily meet in person, it was an opportunity to engage in something beyond just a chat, to explore their identity and family heritage in a safe space.

Hall Cross Teacher marked the experience 5/5 commenting:

"I really liked this but, through no-one's fault, except a global pandemic, it was almost undervalued - this had real scope to be a mini project and something longer term."

We were thrilled this year to be able to offer Sile Sibande, one of our Routes to Roots young artists from 2019, the opportunity to be a facilitator this year.



"This year, I got the opportunity to be a Facilitator for the project. At the beginning, I was nervous but I realised how much fun I had last year being part of the project and I wanted to bring that same joy to others. I enjoyed going out of my comfort zone to create exercises that other people get to do, I also collaborated with other artists and art organisations on one project. This meant that I grew as an artist and facilitator. I enjoyed running workshops with a wide range of young people from different schools and seeing the response/writing that they came up with. This year I got a chance to work closely with Suzanne and find out more about her and her organisation."
(Sile Sibande, artist/facilitator)

SECTOR DEVELOPMENT

Coaching/Mentoring programme

In association with **Stage Sight** (who aim to encourage a stage workforce that is more reflective of our society today, inclusive of ethnicity, class and disability) we designed a programme to offer a series of free coaching and mentoring sessions for five industry professionals from ethnically diverse backgrounds: 2 from South Asian, 2 Black

Caribbean and 1 of mixed heritage (East African Asian and White British) consisting of a mix of Yorkshire and London based workers.

The selected participants were: **Annette Corbett,** an accomplished cultural professional with experience as a producer, fundraiser, and arts manager; **Inayah Thomas,** a Stage Manager currently based in Leeds; **Stuart Thomson**, freelance Stage Manager based in Leeds for theatre and live performance; **Sarah Sayeed,** a writer, composer, sound designer and musical director with over 15 years' experience producing and directing programmes of work; and **Chateela Green**, a freelance producer who previously worked at the Roundhouse where she ran the Resident Artist programme.

Due to Maya Productions work in highlighting ethnic diverse practitioners over the past 25 years and our wide network of industry contacts we were able to recruit industry leaders to act as mentors.

Doreen Foster the Director of Warwick Arts Centre, **Keith Saha** a writer and the Co-Artistic Director of 20 Stories High Theatre Company based in Liverpool, **Tony Gayle** a renowned west end Sound Designer, **Roshni Savjani** who has over 20 years' experience as a stage manager and **Alison Holder** a seasoned producer from the U.K's primary black led touring theatre company Talawa. All participants were coached by Suzanne Gorman.



Additionally as part of this programme Maya's trainee administrative producer Ada Onyekwelu received ongoing coaching/mentoring by Suzanne Gorman from June 2020 - November 2020.

The feedback from participants was extremely positive and gives us assurance of the programme's valuable need.

"I feel connected to others and realised how much I needed this space as a way to overcome fears and insecurities."

"I think this is an invaluable process to all artists and arts professionals at all stages of their career."
(Participants from the 2020 Coaching & Mentoring Programme)

Online Workforce Diversity Toolkit

Following on from the success of the coaching/mentoring programme we created the concept for an Online Workforce Diversity Toolkit. This toolkit will support ethnically diverse individuals, at all career stages, to establish and maintain a sustainable career in the arts through engagement with role models, interactive career maps, coaching/mentoring and personal/career development workshops. It will also support senior leaders to develop their practice to make organisations more inclusive. The pilot programme attracted Sheffield Theatres, Immediate Theatre, Migration Matters Festival, Curve Theatre, and National Theatre as participating organisations, however we were unsuccessful in a bid to Arts Council England to support the pilot. Despite this, we will continue to work towards making this programme happen in the future.

Other Sector Development work

The **Step Change Alumni Research Project for the National Theatre** assessed the impact that Step Change has had on alumni's career paths – particularly for ethnically diverse participants. During this year we had planned to publish the report, however, due to the pandemic the staff at National Theatre's publications department were on furlough. Instead, Gemma Baxter, commissioner of the report, and now working through her own company, Support Squad, worked with us to create an executive summary of the report entitled **SNAPSHOT: Pathways to Progression: Learning from Career Journeys of Step Change Alumni.** This was presented to the National Theatre internally. We hope to be able to disseminate it more widely in the future.

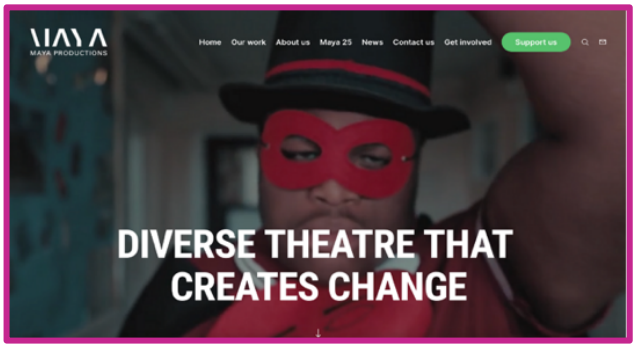
Suzanne was commissioned to coach and mentor 3 industry professionals in April and May 2020 at HOME, Slough, supporting their needs over the first lockdown. She also continued to mentor and coach other industry professionals on request including working with Alton Brown as he prepared for his role as Head of Youth Policy and Programmes for Birmingham 2022.

Training and Facilitation.

Suzanne led *Bright Lights*, for Tonic Theatre's Advance Network. The session presented key findings from *Where Am I?*, a research project that looked at the importance of ethnically diverse role models and leaders in relation to workforce diversity, and invited attendees to reflect on how individuals and organisations can be a role model for inclusion. With Fay Jennet of Tonic, she also piloted a new training programme, *Race and Allyship*. Plans have been made to develop this pilot into a full training programme, working in partnership with Tonic Theatre, and this will form part of Maya's training offer in the future.

ORGANISATIONAL DEVELOPMENT

We undertook an organisational development process, working with Lizzie Vogler as Organisational Development Lead. The Business Plan was reviewed and updated to take us from 2021–2026, we developed a new fundraising strategy and implemented new organisational/administrative processes. This work was supported by Ada Onyekwelu, who joined the company as a volunteer, and has since been employed on a part time basis as a Trainee Administrative Producer.



Website

Maya Productions website re-build was led by the digital producer Sharon Mitcheson and created by Pure Graphic Design.

Marketing and Social Media

Damian Reyes-Fox joined Maya Productions as a volunteer in July 2020 to help create content and boost our online presence. He was instrumental in enabling Maya to look at using social media analytics, and guided unfollowing protocols due to the transactional supply and demand nature of social media. From April 2020 - April 2021 our followers grew by over 35% across all our social media platforms, with engagement up by 70% with our organic reach to 71.3%

The demographic of our audience on average is predominantly women aged 35 - 44 and 90% based in London for Facebook and Instagram, however it skews slightly younger on Twitter. Our top posts are when we are sharing Maya projects (such as Benny and the Greycats with 1000+ likes and reactions) or recruitment alerts.

When Damian's volunteering came to an end the Trainee Administrative Producer took on the social media responsibilities. Looking forward we aim to recruit a new volunteer.

Events and Networks

Disrupt 21 (online)

Maya was invited in February 2021 to be a partner at the Disrupt Festival, created in response to the pandemic. Disrupt how the performing arts has supported communities during the pandemic, encouraging radical ways of working with a planned festival for July 2021. In March, we were offered a commission to support sharing our participation practice at the festival.

Stamp Connect

The three day programme 30th March - 1st April 2021, housed at the Camden People's Theatre, gave artists the opportunity to participate in professional development discussions and meet venues and organisations to connect and gain an understanding of how they work to support artists. Suzanne Gorman took part in a panel discussion on community/participation arts Chaired by Jo Chard – Creative Partnership and Programme Manager at Guildhall School of Music & Drama.

PEOPLE

Benny and the Greycats - online workshop

Tarek Merchant	Musical Director
Riz Maslen	Composer
Mike Gorman	Co-composer
Paul Sirett	Dramaturg
Sam Holland	Producer
Natasha Lewis	Actor - Benny Online Workshop
Jason Patel	Actor - Benny Online Workshop
Dan de Cruz	Actor/Musician - Benny Online Workshop
Stuart Thomson	Volunteer Stage Manager

Emancipation Day Podcast

Justin Marosa	Podcast Producer/Editor
Sara Clifford	Emancipation Day playwright
Delmozene Morris	Emancipation Day Producer/Researcher

Coaching/Mentoring Programme

Doreen Foster	Mentor
Alison Holder	Mentor
Tony Gayle	Mentor
Keith Saha	Mentor
Roshni Javjani	Mentor

Routes to Roots

Sile Sibanda	Facilitator
Gevi Carter	Facilitator

Maya Office

Liz Vogler	Organisational Development Lead
Sharon Mitcheson	Bookkeeping and finances and Digital Producer
Martin Philpot	Website Designer
Damian Reyes-Fox	Social Media Volunteer
Ada Onyekwelu	Trainee Administrative Producer

Tara

Jo Egan	Dramaturg/Mentor

PARTNERS

Immediate Theatre, Ignite Imaginations, Darnall Wellbeing, Guildhall School of Music & Drama, Stage Sight, National Theatre, Migration Matters Festival, Tonic Theatre, Home Slough, Barbican.

FUTURE PLANS

2021-2022 will see the company move towards live delivery using Covid 19 protocols, alongside continuing its digital offer when needed.. Spring 2021 will see us embark on two participation projects in partnership with Ignite Imaginations. *Routes to Roots* will work with students from Handsworth Grange School and *Talking About My Generation* with South Asian Women's charity Roshni. Both projects will use theatre and visual arts to explore themes of cultural identity, migration and heritage.

Inspired by the themes and development process for *Benny and the Greycats*, these projects will take place alongside a postponed live workshop and work-in-progress performances for *Benny and the Greycats*, which are planned for July 2021 at Arcola Theatre, Migration Matters Festival, and online at Disrupt Festival. Participants involved in *Routes to Roots* and *Talking About My Generation* will also share their work through performance and an arts exhibition at Migration Matters Festival. Tara, will also continue to be developed, with a residency at the MAC theatre in Belfast in Autumn 2021 to develop the concept further.

Our sector development work will continue with ongoing coaching and mentoring, and the delivery of Race and Allyship training. Additionally we hope to increase our work with children, young people and communities in London. We aim to develop more local partnerships in our home borough of Southwark, through the development of a new piece of theatre and early years activities for local Latin American families. We will continue to develop our national networks, extending our reach and ability to create social change and enable racial justice in the arts through creating access to good quality theatre experiences for those traditionally under-represented in the arts.

Board development and the appointment of a new Chair will be a priority for the company.

ON BEHALF OF THE BOARD

JO CARTER 16 Dec 2021

.....

Director/ Member of Trustees

Respective responsibilities of the Directors and the examiner.
The Directors are responsible for the preparation of the accounts. The Directors consider that an audit is not required for this year (under section 43(2) of the Charities Act 1993 (the 1993 Act)

Accounts prepared by S Mitcheson & S Gorman
45 Landells Road
London SE22 9PQ
August 2021

INDEPENDENT EXAMINER'S REPORT ON THE ACCOUNTS

Independent examiner's Report to the trustees of Maya Productions

Maya Productions Ltd (The Company)
05 April 2021 Charity no: 1043487

I report to the trustees on my examination of the accounts of Maya Productions ("the Company") for the year ended 05/04/2021

As the charity's trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination which gives me cause to believe that in, any material respect:
the accounting records were not kept in accordance with section 130 of the Charities Act; or the accounts did not accord with the accounting records; or the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Signed:  Date 16/12/21

Kevin Dunn
Finance Director
Soho Theatre
22 Dean Street
London, W1D 3NE

MAYA PRODUCTIONS LIMITED

BALANCE SHEET
AS AT 05 APRIL 2021

		Year ending 5 April	Year ending 5 April
		2021	2020
Fixed Assets	5	-	-
Current Assets			
Debtors	6	660	-
Cash at Bank		21,589	9,715
		22,249	**9,715**
Current Liabilities			
Accrued Expenses	7	750	-
Net current assets		21,499	9,715
TOTAL NET ASSETS		**21,499**	**9,715**
Unrestricted reserves		9,892	8,682
Restricted reserves		11,607	1,033
TOTAL FUNDS		**21,499**	**9,715**

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime in Part 15 of the Companies Act 2006 and with the Financial Reporting Standard for Smaller Entities (2015)
For the financial year ended 05 April 2021 the company was entitled to exemption from audit under S.477 of the Companies Act 2006 and no members have deposited a notice under S.476 requiring an audit.

The directors acknowledge their responsibilities for ensuring that the company keeps accounting records which comply with S.386 of the Act and for preparing accounts which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its result for the financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to accounts, so far as applicable to the company.

JO CARTER .....) 16/12/2021

DIRECTORS

ANSELM ONYENANI .....) APPROVED ON 16/12/2021

MAYA PRODUCTIONS LIMITED

STATEMENT OF FINANCIAL ACTIVITIES (INCLUDING INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDING 05 APRIL 2021

		Unrestricted Funds	Restricted Funds	**Total Funds 20/21**	**Total Funds 19/20**
Incoming Resources					
Trading activities		3,510	2,000	5,510	-
Investments		1	-	1	-
Charitable activities		-	46,837	46,837	31,614
Total Incoming Resources		**3,511**	**48,837**	**52,348**	**31,614**
Resources Expended					
Raising funds		-	-	-	-
Charitable activities		2,300	38,263	40,564	27,317
Other		-	-	-	-
Total Resources Expended		**2,300**	**38,263**	**40,564**	**27,317**
Net Income/(Expenditure) for the year		1,211	10,574	11,784	4,297
Reconciliation of funds					
Total funds brought forward		8,682	1,033	9,715	5,418
Total funds carried forward		**9,892**	**11,607**	**21,499**	**9,715**

A. THE ATTACHED NOTES FORM AN INTEGRAL PART OF THESE ACCOUNTS.

B. NONE OF THE COMPANY'S ACTIVITIES WERE ACQUIRED OR DISCONTINUED DURING THE ABOVE TWO FINANCIAL YEARS.

C. THE COMPANY HAS NO RECOGNISED GAINS OR LOSSES OTHER THAN THE RESULTS FOR THE ABOVE TWO FINANCIAL YEARS.

MAYA PRODUCTIONS LIMITED
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 05 APRIL 2021

1. ACCOUNTING POLICIES

1.1 **Historical Cost Convention**

The financial statements are prepared under the historical cost convention in accordance with the FRSSE for small entities (effective April 2008). The accounts are prepared in accordance with applicable UK accounting standards (UKGAAP) which have been applied consistently.

1.2 **Fees**

Fees is the total amount receivable by the Company in the ordinary course of business. This comprised fees from the National Theatre for the *Step Change Alumni Research Project*, Migration Matters Festival for *Routes to Roots*, Tonic Theatre, Camden Peoples Theatre and Home Slough for *Training, Coaching and other Sector Development* activities, and miscellaneous income.

1.3 **Depreciation**

Depreciation is calculated to write down the cost of the following assets over their expected useful lives:

	Rate	Method
Office Equipment	25%	Reducing Balance

1.4 **Cash Flow Statement**

The Company has taken advantage of the exemption in FRSSE from producing a Cash Flow statement on the grounds that it is a small company.

2. FUNDS

Unrestricted income funds comprise those funds generated through the Company's various activities which the Directors are free to use in accordance with the Company's objects.

Restricted income funds are funds which have been given for particular purposes and projects. Restricted Funds in 2020/21 came from Arts Council England for Organisational Development and Coaching/Mentoring Project, Sheffield Town Trust, Scurrah Wainwright and Unity Theatre Trust for *Routes to Roots, Talking About My Generation,* and *Benny and the Greycats Project.* Income was carried forward from Teale Charitable Trust, Arts Council England and Unity Trust for *Benny and the Greycats, Routes to Roots and Talking About My Generation* projects.

3. DIRECTORS REMUNERATION

No Directors' Remuneration was paid during the year.

4. TAXATION

The Company is a Registered Charity and is not liable to Corporation Tax.

5. TANGIBLE FIXED ASSETS:

All fixed assets have been fully depreciated.

6. DEBTORS

None

7. CREDITORS

None

8. POST BALANCE SHEET EVENTS & CONTINGENT LIABILITIES

The Directors are not aware of any material items.

9. RECONCILIATION OF FUNDS

	06 April 2020	**Income**	**Expenditure**	**Transfers**	**05 April 2021**
Unrestricted funds	8,682	3,511	2,300	-	**9,893**
Restricted funds	1,033	48,837	38,263	-	**11,607**
	9,714	**52,348**	**40,564**	**-**	**21,499**

	Cash	**Total net assets 2021**	**Total net assets 2020**
Unrestricted funds	9,893	9,893	8,682
Restricted funds	11,607	11,607	1,022
	21,499	**21,499**	**9,714**

FOR DIRECTORS USE ONLY

MAYA PRODUCTIONS LIMITED

INCOME AND EXPENDITURE ACCOUNT
YEAR ENDED 05 APRIL 2021

	Unrestricted	Restricted	Total 20/21	Total 19/20
Box Office & Fees	3,510	2,000	5,510	-
Funds Raised	-	46,837	46,837	31,614
Bank Interest Received	1	-	1	-
	3,511	**48,837**	**52,348**	**31,614**
LESS:				
Artistic Staff & Freelancers	-	20,280	20,280	23,504
Volunteers & Other Trainees	-	500	500	-
Production costs/materials	-	648	648	65
Technical Costs	-	14	14	-
Transport / Running Costs / Travel/Accom	-	-	-	404
Marketing, Press, Website, Media	-	1,800	1,800	300
Printing / Photocopying costs	-	-	-	7
Evaluation & Documentation	-	-	-	775
Insurance/licences	-	-	-	365
Sundries	-	-	-	80
Touring Costs	-	-	-	-
Young Peoples Expenses	-	-	-	-
Project Admin	-	-	-	16
Organisational Development	-	15,021	15,021	-
Training	-	-	-	261
Overheads	2,300	-	2,300	1,539
	2,300	38,263	40,564	27,317
Surplus (deficit) for the year			**11,784**	**4,297**