



The Khayaal Theatre Company

Charity No. 1100005

Company No. 03597083

Trustees' Report and Unaudited Accounts

31 July 2024

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The trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the unaudited financial statements of the charity for the year ended 31 July 2024.

REFERENCE AND ADMINISTRATIVE DETAILS

Company No. 03597083

Charity No. 1100005

Registered Office
Flat 2
Primrose Close
Luton
LU3 1EU

Directors and Trustees

The Directors of the charitable company are its Trustees for the purposes of charity law. The following Directors and Trustees served during the year:

A.G. Mian	(Appointed 19 June 2024)
R. Mughal	(Resigned 19 June 2024)
S.H.H. Naqvi	(Resigned 16 February 2024)
F. Qureshi	
G. Virani	

Company Secretary

L.A. Ali

Accountants

Sabat Accountants Ltd t/a Seymour King
Suite G1
Hartsbourne House
Delta Gain
Watford
WD19 5EF

OBJECTIVES AND ACTIVITIES

The objects for which the company is established are to promote, maintain, improve and advance public education particularly through the research, development, production and performance of drama and theatre inspired by and adapted from Muslim literature and the wisdom literature of other faith traditions

The company's activities typically include the national touring of on-demand, small scale and high-quality stage performances delivered under its Theatre-without-Walls programme; running drama academies; devising and running theatre-in-education programmes; prospecting for and developing artistic talent; publishing children's books; training; advocacy and consultancy.

ACHIEVEMENTS AND PERFORMANCE

Theatre-without-Walls Programme August – December 2023

Excited by the prospect of our first full year of normal physical delivery following the pandemic, we began our year responding with alacrity to surging demand from our growing national multisector network of partners. Over the Aug-Dec 2023 period, we delivered 27 physical touring events nationally comprising 41 performances and workshops benefitting diverse and intergenerational audiences numbering 3000 people working with 24 mostly new partners (58%) across five sectors (community, education, culture and faith/interfaith and local government) in 11 local authorities in the East, East Midlands, West Midlands, Southeast and Greater London regions.

A highlight of this period included a resumption of our annual tour began in July '23 of Multifaith Stories (Hinduism, Judaism, Christianity and Islam) on the themes of humanitarian values, character virtues and good neighbourliness to 11 primary schools in our hometown of Luton for the third year since 2017. 2000 pupils across primary years 3-6 interactively explored and celebrated the golden rule and dream of virtue upon which their respective faith traditions converge contributing to interfaith understanding, respect and conviviality across the town (75% of Lutonians subscribe to a religion).



Eleanor Martin converses with enthusiastic pupils at William Austin Primary School, Luton after Multifaith Stories 7th Mar '24

A demon slaying heroine, a resilient cobbler, a punctilious baker, a bereaved youth and their respective supporting casts draw on a constellation of character virtues to find meaning, purpose and success in their lives. This collection of four wisdom tales from Hinduism, Judaism, Christianity and Islam explores humanitarian values common to all of the faith traditions inviting Key Stage 2 pupils to identify, articulate and reflect on these values and their currency in and relevance to their lives. The stories are theatrically performed over 50 minutes followed by 10-15 minutes of conversation with options for extended engagement through games and exercises.

"All of our schools were privileged this week to receive a visit from the wonderful Khayaal Theatre, who performed a series of multi-faith stories, exploring key values that exist within different faiths. The collection of 4 tales hailed from Hinduism, Judaism, Christianity and Islam, and encouraged the children to show these values in their day-to-day lives, treating others with respect, fairness,

love and empathy. A wonderful experience for the pupils involved. #pioneerpromise #Unity #Respect Chantry Primary Academy Whitefield Primary Academy Southfield Primary Academy"
– Pioneer Learning Trust, 16 Sep 2023

"Thanks for sharing the photos and hosting us so well last Friday. We thoroughly enjoyed seeing Khayaal Theatre in action and were blown away by the impact of the multi-faith story- telling programme. Eleanor was brilliant! ..."
– Yvonne Abba-Opoku, King Charles III Charitable Fund, 17 Nov 2023

Other highlights over this 5-month period (Aug-Dec '23) included welcoming new partners to our national network including Bedford Creative Arts, South London Interfaith Group, Croydon; Landmark Theatres, Peterborough; Barnet Hill Academy, Barnet; Arts Depot, Barnet; and Langley Park School for Boys, Bromley for whom we delivered performances, workshops and CPD training for teachers on using dramatic storytelling in their classrooms.

"On behalf of the entire LPSB community, I would like to express our deepest gratitude for Khayaal Theatre's recent visit and the remarkable performances delivered at our school. It was an absolute privilege to have Eleanor share her talent and wisdom with us. Eleanor's performances left a profound impact on everyone who attended. Her powerful storytelling resonated deeply, sparking conversations and inspiring our students to think critically about the world around them." – Miss F. Akmal, LPSB



Eleanor Martin fields questions from excited pupils at Langley Park School for Boys after performance of Muslim Heritage Stories on 28 Nov '23

Theatre-without-Walls Programme January – July 2024

Despite mounting challenges to our work posed by the adverse impacts of convulsions in the Middle East and a fast-approaching spring premises relocation precipitated by our landlords' plan to sell the property that served as our operating base since 2017, we began the calendar year thinking about the resourcefulness, agility and resilience we'd need to navigate uncertainties and instability. Having endured formidable and manifold challenges for fast closing on 27 years, we proceeded with trust, confidence and determination to continue serving our diverse and growing audiences.

Over the course of the seven-month period spanning January-July 2024, we delivered 34 physical touring events nationally comprising 49 performances and workshops benefitting diverse and intergenerational audiences numbering 5,500 people working with 38 mostly repeat partners (repeat 71% - new 29%) across seven sectors (academia, charity, community, culture, education, faith/interfaith and health) in 11 local authorities in the East, East Midlands, West Midlands, South East, Yorkshire & Humber and Greater London regions.

Highlights of this period include a popular performance of Muslim Heritage Tales on the theme of success at Corpus Christi College in Oxford with Oxford University Islamic Society in February, sell-out performances of Tales till Ramadan for the second year in The Door Studio at Birmingham Rep in March, a hugely successful performance of Eid Stories at The Key Theatre, Peterborough in April and our 4th annual tour of Multifaith Stories (Hinduism, Judaism, Christianity and Islam) to 10 Luton primary schools in July. This tour was so successful that it led to us receiving an invite to adapt and transfer the concept for the benefit of Luton secondary schools the first of which was Challney Girls' School where we shared an ecologically themed collection of wisdom tales from three Dharmic faith traditions: Hinduism, Buddhism and Sikhism with 250 Year 8 pupils.



George Barnett of the Key Theatre, Peterborough thanks (l to r) Nazra Zuhyle, Eleanor Martin and Junayd Ul-Islam for their performances of Eid Stories on 29th Apr '24

Another notable development over this period was the initiation of a new partnership with Outside Edge Theatre Company involving the application of our work to the improvement of mental health outcomes for Muslim service users in the London boroughs of Newham and Tower Hamlets as part of a project funded by The Baring Foundation. Responses to the initial twin pilot performance and workshops sessions that we delivered in the boroughs on 17th and 24th April were so positive that we were engaged to deliver 16 weekly drop-in sessions in Tower Hamlets from January '25.



Eleanor Martin, Luqman Ali and Mohammed Sesay, Khayaal Directors, facilitate a drama-based workshop pilot for mental health service users in partnership with Outside Edge TC in Tower Hamlets on 17th Apr '24.

Other partners over this period were Miraj Banqueting Suite, Bradford; Gladstone Connect, Peterborough; William Austin PS, Luton; Hand on Heart Charity, Hillingdon; The Curve, Slough; Alif New Beginnings, Luton; Oakwood PS, Luton; Tower Hamlets BC, London; Foxdell Juniors, Luton; Manor Side PS, Finchley; Burlington Junior School, New Malden; Arts Depot, Barnet; The King's Trust, London; Randeree Charitable Trust, London; Mosaic, London; Luton Culture; Wardown Museum, Luton; Sacred Heart PS, Luton; Near Neighbours; Ramridge PS, Luton; St Margaret of Scotland PS, Luton; St Martin de Porres PS, Luton; Wenlock CoE PS, Luton; Southfield PA, Luton; Whitefield PA, Luton; Maidenhall PS, Luton; Downside PS, Luton; Chantry PA, Luton; The Hub, Solihull; London Borough of Newham; and Forest Gate Community Garden, Newham.



Eleanor discusses Bangladeshi folktales with delighted audience members after a performance of Stories from Central-South Asia in Newham on 29th Jul '24.

Theatre-without-Walls Programme
2023-2024
Facts & Figures

Physical Output

Events: 61 (53 in 22-23 | 49 in 21-22)

Physical Performances & Workshops (units): 90 (86 in 22-23 | 79 in 21-22)

Multi-Sector Host Partners: 48 (53 in 22-23 | 44 in 21-22)

Local Authorities Reached: 17 (25 in 22-23 | 25 in 21-22)

Live Audiences/Beneficiaries: 8,500 (7,500 in 22-23) (34% of potential audience based on logged demand)

Average Lead Time (from booking to delivery): 5 weeks

Sectors: Academia, Charity, Community, Culture, Education, Health, Faith/Interfaith and Local Government

Requests Logged: 125 (130 in 22-23 | 146 in 21-22)

New Partners/Requests: 88 (91 in 22-23 | 84 in 21-22) from UK, Sweden, Indonesia, Pakistan, Germany, India and USA

Repeat Partners/Requests: 37

Estimated Potential Physical Audience: 25,000

Artists & Staff (core, freelance and volunteers): 14

Kat Ali, Luqman Ali, Mohammed Ali, Yusef Ali, Thomas Gray, Nazar Hadi, Junayd Islam, Ryad Khodabocus, Eleanor Martin, Serena Slack-Robins, Bela Romer, Mohammed Sesay, Abbas Shah and Nazra Zuhyle (78% from racialised/minoritised communities)

Digital Output

Digital Content Offerings (Films and Audios): 14

Channels/Platforms: Facebook, Instagram, YouTube, Vimeo, Linked-In, Soundcloud and Amazon Add-on Channel, Alchemiya

Digital Audiences/Beneficiaries: 50K minimum

Project offerings in order of quantity delivered:

Muslim Heritage Stories promoting and celebrating humanitarian values from Afghanistan, Albania, Algeria, Saudi Arabia, Iraq, Palestine, China, Pakistan, Iran, India, Tunisia, Bangladesh, Yemen, Mali, Malaysia, Nigeria, Syria, Lebanon, Somalia, Tanzania, Sierra Leone, Turkey, Syria, Uzbekistan, Andalusia, Yemen, Sudan, East Africa, West Africa, Canada etc. 80%

Other: House of Wisdom in the Golden Age of Islam, Multifaith Stories, Muslim Nativity, Edhi Means Love, and Riding a Donkey Backwards 20%

New performances and workshops researched, adapted, produced and presented:

Storytelling Theatre Performances

- The Boy and the Dangerous Animal from Afghanistan for Drama Academies on the themes of courage and fortitude – 8mins
- How the Cockerel Got His Coin Back from Iraq for Drama Academies on the themes of ingenuity, loyalty and justice – 10mins
- A Promise Fulfilled from Palestine for Tales till Ramadan 2024, Birmingham Rep on themes of love, beauty, art, friendship, self-knowledge, rites of passage and nature – 20 mins
- Ghaddar the Ghoul from Palestine for The Hub, Solihull on themes of adventure, quest, courage, integrity and fidelity – 20mins
- The Farmer who Followed His Dream from Palestine for Drama Academies on the themes of faith, perseverance and trust – 7mins
- The Four Friends from Pakistan for Drama Academies on themes of adventure, friendship, team work, compassion and nature – 8mins
- The Mouse and the Fakir from Bangladesh for – Outside Edge, Tower Hamlets and Birmingham Rep on themes of self-knowledge, self-esteem, dignity and contentment – 18mins
- The Weeping Tree Stump from Saudi Arabia for Drama Academies on the themes love, devotion, nature and good fortune – 7mins
- King Hakim and the Old Woman from Andalusia for The Learning Tree, Cambridge on the themes of justice, forgiveness, redemption and wisdom – 7mins

Total of 105 minutes of new offerings

Drama and Storytelling Training Workshops

- Dramatic Storytelling for the Classroom, Bespoke Workshop for Barnet Hill Academy and Islamia Primary School Teachers x30, 3hrs
- Muslim Heritage Stories Drama Masterclass, Bespoke Workshop for Landmark Theatres & Gladstone Connect for young people ages 11-18, 8hrs
- Bespoke Drama Workshops for Barnet Hill Academy and Islamia Primary School Year 5 pupils x 120, 2hrs
- Bespoke Production Rehearsal Dramaturgy Support Workshop for Islamia Primary School, Brent and Barnet Hill Academy pupils x40, 3hrs
- Bespoke Pilot Muslim Heritage Stories Mental Health Workshop for Outside Edge Theatre

Company, 90mins

- Bespoke Muslim Heritage Storytelling Workshop with Mosaic Leadership Programme/The King's Trust/The Randeree Charitable Trust for Muslim Leaders, 4hrs
- Bespoke Muslim Heritage Drama Workshop for 7-11 year olds for The Hub, Solihull, 1hr

Total of 22 hours 30 minutes of new offerings

Drama Academy Project

Khayaal continued investing ground-breaking conceptual, pedagogical and dramaturgical creativity in laying the foundations for the development of a culturally sensitive and affirmative drama academy curriculum that brings together character virtues, Muslim heritage stories and drama education for especially Muslim children spanning the ages of 3-16 through 2023-24.

We continued delivery of a monthly drama academy for children each comprising 3 sessions for children aged 3-5, 5-7 and 8-14 respectively at CQC on Radekund Road, Cambridge for the third full year. Over this reporting term, we delivered 8 academy days comprising a total of 24 sessions benefitting 35 children and 20 families.

We continued delivery of a fortnightly academy for children aged 5-7 and 8-11 at Friends Meeting House, Crawley Green Road, Luton for a second full year over the months Sep '23 – July '24. By the end of this reporting period, we had delivered 22 sessions for 5-7s and 8- 11s benefitting 16 children and 12 families.

In October '23 after months of planning and community consultations, we launched an initial 8 monthly session pilot for 6–12-year-old Muslim children mainly of Turkish heritage in New Malden, SW London at the Shiraz Mirza Community Hall that successfully ran until May '24 benefitting 20 children and 14 families. Thereafter we took some time to take stock and process what we learned before resuming the monthly sessions in response to sustained local community demand in December '24.



Luton Drama Academy pupils ages 5-8 present the end of the year showcase for their families and friends on 13th Jul '24

"My daughter really looks forward to the Khayaal storytelling sessions. It is very hard to find anything like this on offer and yet it is so valuable to children's development. As a teacher, we recognise creativity is such an important quality for our youngsters to have. The ability to imagine and be creative are critical skills to help prepare children for the fast-changing world in which they will grow up in and which is likely to be so different to the one we as parents experienced. These engaging and fun sessions accomplish so much. My daughter enters into a beautiful and empowering world of stories where she is not simply a listener and observer but actively engages with and retells in her own way how the characters develop and interprets the ideas shared to make the story truly come alive. She has learnt how to become more articulate, widen her vocabulary and confident to express herself ..."
– Elif Ucar 12 May 2024, Luton

Drama Academies 2023-2024 Facts & Figures

3 Locations

38 Session Days

54 Workshops Developed and Delivered 71

Participant Children

46 Beneficiary Families

Developments in the Wider Work of Khayaal 2023-2024

- In 22-23 we commenced work with new partner Sing Up in order to increase the number of songs from Muslim cultures in its Song Bank for the benefit of especially but not solely Muslim children in UK primary schools. In March '24, this work came to fruition with the release of three new seasonal songs composed by Luqman Ali, Eleanor Martin and Thomas Gray on the themes of Ramadan and Eid. Guests of God prepares children for Ramadan. Feast and Fast supports learning about the spirit, ethos and aims of Ramadan during the fasting month while Waiting for the Crescent Moon anticipates the Eid al-Fitr festival.

" 'Guests of God' and 'Waiting for the Crescent Moon' were road-tested by Year 4 children and their teacher. 'Guests of God' created a discussion on what 'Rajab and Sha'baan' are.. Children were really engaged with this song and loved the instrumentation!! For both songs: smiles on faces as they sang. Everybody joined in. When I asked the children questions on what some of the words mean, they were excited to share and answer. One boy came up to me later saying, "I'm going to listen to the songs at home.!" (I said it will be on Sing Up soon!)." – Participating School

- Luqman Ali advanced Khayaal's cultural and artistic advocacy by accepting to serve as an arts charity delegate and consultee at Muslim Charities Convention 2023 on 12th Oct '23 held at ILEC Conference Centre in Hammersmith & Fulham, London.
- Luqman Ali advanced Khayaal's cultural and artistic advocacy by accepting to serve as a

Spotlight Speaker for Windsor Leadership Emerging Strategic Leaders Programme at St. George's House, Windsor Castle on 21st Nov '23.

"Loved his thoughts and experiences on the power of story and narrative and its potential to cross cultural, social and religious lines." – Emerging Strategic Leader

"I think Luqman, his vision and his inspiration were just what I needed for my role with the charity. His outlook reinforced my thought pattern and this was unexpected for me. I was grateful for his candour and storytelling." – Emerging Strategic Leader

"Luqman was quite unique in his thought process but provoked thought into how his ideas could translate into the workplace, for instance making time for generative imagination." – Emerging Strategic Leader

- Luqman Ali advanced Khayaal's cultural and artistic advocacy by accepting an invitation to serve as an arts charity delegate and contributor to Baobab Foundation's Community Reflection Workshop on 18th June '24 at Hackney Showroom, London.
- Luqman Ali advanced Khayaal's cultural and artistic advocacy by accepting an invitation to serve as a panellist for an online webinar titled 'Cultural Barriers to Singing' convened by the Voices Foundation and the Independent Society of Musicians on 23rd April '24.

"It was so interesting to hear the barriers to singing specifically in Muslim communities; this wasn't something I knew anything about before and it has definitely made me want to find out more." – Participant

- Luqman Ali, Eleanor Martin and Mohammed Sesay, Khayaal's founding directors, advanced the company's intercultural, interfaith and artistic advocacy by developing and facilitating a 4-hour bespoke and immersive drama and storytelling workshop for a cohort of emerging and senior Muslim community leaders from across the UK as part of the second biannual Mosaic Leadership Programme in partnership with The King's Trust and the Randeree Charitable Trust on 24th June '24 at Charney Manor, Oxfordshire.
- Luqman Ali, Artistic Director and CEO, continued to serve as an Advisor/Trustee Director at Amal (www.amal.org.uk) until it was wound up in Sep '24. He initially served as the founding convening advisor of the organisation in 2016 and became a Trustee Director in 2020.
- Luqman Ali advanced Khayaal's cultural and artistic advocacy by serving as a consultee to Equi's Arts & Culture Roundtable on 17th of July '24. The Roundtable consultation was the last stage in the development of Equi's inaugural report titled 'UK Arts and Culture and the Role of British Muslims'. Equi (equi.org.uk) is a think tank that was born out of the Muslim community committed to producing ethically-driven research and policy recommendations on issues affecting the UK, drawing on Muslim insight.
- PhD student Serena Slack-Robins continued to work on our 3-year (2021-2024) funded PhD project on British Muslim Engagement with Theatre in partnership with Manchester

Metropolitan University, the Arts and Humanities Research Council and North West Consortium Doctoral Training Partnership. However, due to the impact of the pandemic, the term of the project has had to be extended to 2026.

- We continued to support students and academics in undergraduate and postgraduate education at academic institutions with their research on Islam and Muslim-related theatre, drama, literature, art and culture including students and faculty at The Islam-UK Centre, Cardiff University; University of Hertfordshire; Royal Central School of Speech and Drama, London; The Open University; East 15 Acting School, London; Alexandria University, Egypt; and Jameel Education Foundation, Saudi Arabia.
- We continued to leverage our expertise, experience and accrued cultural capital to provide development support, consultancy and advice to both emerging and experienced Muslim artists, arts organisations and cultural organisations e.g. Ministry of Culture, UAE; Hannah Khalil, playwright; the Unmistakables, London; and Samia Rahman, Author.
- Khayaal was nominated for a British Muslim Awards 2024 in the category of 'Art & Culture Award of the Year' while Khayaal Associate Director, Eleanor Martin was shortlisted for The Muslim News Alhambra Award for Excellence in the Arts 2023.
- Our work attracted press and media coverage from Inspire FM, Luton; Luton News; Maidenhead Advertiser, Berkshire; and The Muslim News, London.
- We continued to prospect for and contribute to the development and platforming of emerging and established Muslim artists. Over this period, this included Nazra Zuhyle, Junayd Ul-Islam and Chifaa Khelfaoui.
- We continued to advocate for justice and equity in the UK cultural sector for minoritized and racialised audiences, artists, cultural practitioners and cultural producers in relation to socio-cultural opportunities, recognition, access to public space, funding and representation. Interlocutors on these issues included Arts Council England, Esmee Fairbairn Foundation, Paul Hamlyn Foundation, Heritage Fund, National Lottery Community Fund, Sing Up, Voices Foundation and Independent Society of Musicians Trust. Despite public acknowledgements of structural injustice and inequity in the sector and the formulation of new funding policies to address these issues on the part of funders and development agencies in the wake of George Floyd, Windrush and the disproportionate impact of Covid on minority communities, we continued to experience exclusion and a lack of understanding of the society-wide inequalities and disparities that stifle the aspirations of minority cultural actors. These include but are not limited to unjustifiably high thresholds and inflated expectations on the part of funders when it comes to scale of operation, impact and turnover that can only be based on the erroneous assumption that minority cultural producers benefit from equal access to resources and opportunities and a level playing field. By evidencing the wide socio-economic and socio-cultural disparities that disadvantage BAME communities when it comes to average household wealth, employment prospects, physical and mental health outcomes, acceptance and belonging and multiple deprivation, we endeavoured to convince our interlocutors that real equity means calibrating threshold and expectation criteria for support to the realities of the lived experience of minorities in the round. For example, when the average household wealth of

a white British family (£314K) is ninefold that of a black African family (£34K), it is manifestly clear that the socio-economic barriers to socio-cultural inclusion and stake-holding where the arts are concerned are in no way comparable.

“For every £1 of White British wealth, Indian households have 90-95p, Pakistani households 50p, Black Caribbean 20p, and Black African and Bangladeshi households have 10p.” – Runnymede Trust 2024

“Muslim households have a greater chance of being in poverty than those of any other religious group in the country. Having taken all possible causal factors into account, the team concluded that discrimination and prejudice “are having real and measurable consequences for Muslim groups in British society”. – The Centre for Social Investigation at the University of Oxford’s Nuffield College 2021

“In Britain, evidence suggests that Muslims experience the greatest faith penalty relative to any other religious group even after adjusting for the aforementioned factors (Khattab 2009; Berthoud and Blekesaune 2007; Khattab and Modood 2015). This phenomenon is known as the “Muslim Penalty” (Connor and Koenig 2015, 198)”. – Samir Swelda-Metwally, 12 July 2022

Monitoring & Evaluation

Company

Overall evaluation and risk analysis of the company’s activities over the year using internal measurements and indicators and assessment of the satisfaction of staff, volunteers, partners and beneficiaries resulted in the following key findings:

- High levels of satisfaction with Khayaal’s products and services both quantitatively and qualitatively relative to human, material and financial resources at our disposal.
- Continuous up-skilling and professional development critical to improving quality and generating innovation and creativity.
- More stable and longer-term financial investment critical to growth and realisation of potential.
- Challenges presented by impact of pandemic and cost-of-living crisis will need to be met with creative and entrepreneurial ingenuity and a highly adaptive business model.

Performances & Workshops

- Our ongoing evaluation of audiences’ and partners’ responses to our original adaptations of humanitarian values tales and stories from Muslim and multifaith literature led to the following key findings:
- Muslim audiences respond to our work with an increase feeling of belonging, pride and heightened aspiration, all of which contribute to greater awareness of and confidence in the inclusive resources within their cultural traditions that encourage integration and foster contributory citizenship within wider society.

"Absolutely enchanting and captivating. Thank you, Sister. And you are so beautiful, Masha'Allah, with your colourful robes and beautiful expressions. It felt wonderful to see Muslim stories come to life. May Allah bless you with a fulfilling Ramadan ..." – Zainab, Muslim audience member on Tales till Ramadan at Birmingham Rep, 29 Feb – 2 Mar 2024

- Audiences from other traditions, both faith and secular, respond to our work with high levels of appreciation and gratitude for the opportunity to experience the aesthetics, wisdom, humour and humanity of Muslim cultures in performance made accessible by our work.

"I managed to see the show this year and really enjoyed it – the tale of the doctor really grabbed me, and the story from Palestine felt very poignant and hope inspiring." – Tessa, non-Muslim audience member on Tales till Ramadan at Birmingham Rep, 29 Feb – 2 Mar 2024

- Both audiences express high levels of commendation and appreciation for the opportunity for intercultural dialogue, engagement and understanding within one of Britain's most important socio- cultural institutions and art forms.
- Over the past year 80% of those polled as part of our evaluation exercises rated their experience of our work as excellent or good. When asked to what extent they believe our work contributes to greater valuation and appreciation of literature, drama, storytelling and culture within Muslim communities 77% said either exceedingly or tremendously. When asked to what extent they believe our work contributes to greater interfaith and intercultural dialogue, engagement and understanding between communities based on this experience 75% said either exceedingly or tremendously.



FINANCIAL REVIEW

During the year under review the charity received unrestricted income of £133,049 (2023: £81,402) and restricted income of £Nil (2023: £20,000) and had an expenditure of £110,143 (2023: £113,243) and £49 (2023: £21,859) for unrestricted and restricted respectively. At the Balance Sheet date the charity held unrestricted funds of £82,066 (2023: £59,160) and restricted funds of £6,828 (2023: £6,877).

Reserves policy

The purpose of this policy is to ensure that Khayaal TC is able to act in the interests of its charitable purposes and its beneficiaries, as well as protecting and safeguarding its assets and ensuring that due diligence is taken in complying with current legislation and good practice guidance.

The Trustee Directors have established a reserves policy that holds that unrestricted funds equivalent to a minimum of 17 weeks of the last complete financial year's turnover be held by the theatre company to cover current liabilities, commitments and activities/operations for four calendar months.

The trustees have given due consideration to the ability of the Charity to continue as a going concern. Due to the continued support the charity receives from its donors and the public, the trustees are satisfied that the going concern basis remains appropriate in preparing these financial statements. Furthermore, the charity believes that the level of unrestricted funds held remains sufficient to support the activities of the charity in the foreseeable future.

Financial and risk management objectives and policies

Risk mitigation has been central to the organisational management processes that have ensured that we have alternately survived and flourished for over two decades. We manage and mitigate risk by maintaining a high level of industry awareness and forecasting. This is achieved by monitoring developments in our sector and related sectors in the media and public forums. We also review our organisational SWOT analysis on a regular basis taking into consideration market trends here and abroad affording us continuous tracking across analysis factors. Where financial risk is concerned, we have primarily employed the combined strengths of scalability, commitment, ingenuity and passion in order to adapt to changing circumstances and transform challenges into opportunities. Our core staff and board of directors share responsibility for risk mitigation.

Principal funding source

Over the year 2023-24, our funding came from a mix of sources as follows:

- Grants 52% from Church Urban Fund, Safera Foundation, Esmee Fairbairn Foundation and Garfield Weston Foundation (39% in 22-23)
- Donations & Gift Aid 21% (15% in 22-23)
- Income from sales and services 28% (46% in 22-23)
- In-kind support and resources in terms of underpaid core staff time relative to multidisciplinary expertise and experience; volunteer time; host partners' contributions of performance spaces,

digital channels, staff time, publicity, administration; etc. have been quantified and valued monetarily as equivalent to at least 55% of cash turnover at £73K.

PLANS FOR FUTURE PERIODS

- Delivering 60-70 Theatre-without-Walls performance and workshop events nationally with multi-sector partners.
- Embarking on a marketing campaign to promote our Drama Academies in Luton, Cambridge and Wimbledon and launching a drama academy in NW London (Brent/Barnet/Harrow).
- Leveraging our accrued cultural capital and longstanding, privileged partnerships with BAME/Muslim communities in order to increase our grant funding from public and private funders including trusts/foundations.
- Redeveloping our website and refreshing and enriching our branding across our social media channels.
- Continue work on our multi-year (2021-2026) funded PhD project on British Muslim Engagement with Theatre in partnership with Manchester Metropolitan University, the Arts and Humanities Research Council and North West Consortium Doctoral Training Partnership.
- Apply our work and experience to the improvement of mental health outcomes for Muslim service users in the London boroughs of Newham and Tower Hamlets through the delivery of 16 weekly drop-in sessions in Tower Hamlets.
- We will continue our work with Birmingham Repertory Theatre to develop a long-term working relationship in order to serve the socio-cultural and arts education needs of the largest Muslim community in the UK.
- Upskilling in AI and incorporating the technology into our operations in order to increase productivity and efficiency.

STRUCTURE, GOVERNANCE AND MANAGEMENT

The charity is controlled by its governing document, a deed of trust and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

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

The above report has been prepared in accordance with the provisions applicable to companies subject to the small companies regime as set out in Part 15 of the Companies Act 2006 and in

The Khayaal Theatre Company
Trustees Annual Report

accordance with the Charities SORP (FRS 102).

Signed on behalf of the board

F. Qureshi Trustee
22 April 2025

Independent Examiner's Report to the trustees of The Khayaal Theatre Company

I report to the charity trustees on my examination of the financial statements of The Khayaal Theatre Company for the year ended 31 July 2024.

Responsibilities and basis of report

As the charity's trustees of the company (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 ('the 2006 Act).

Having satisfied myself that the financial statements of the Charity are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's financial statements as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

Independent examiner's statement

I have completed my examination. I can confirm that no material matters have come to my attention in connection with the examination giving me cause to believe:

- accounting records were not kept in accordance with section 386 of the 2006 Act ; or
- the financial statements do not accord with those records; or
- the financial statements do not comply with the accounting requirements under section 396 of the 2006 Act other than any requirement that the financial statements give a 'true and fair' view which is not a matter considered as part of an independent examination; or
- the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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 financial statements to be reached.

Sajjad Tejani FCCA
Sabat Accountants Ltd t/a Seymour King
Suite G1
Hartsbourne House
Delta Gain
Watford
WD19 5EF
22 April 2025

The Khayaal Theatre Company
Statement of Financial Activities
for the year ended 31 July 2024

	Notes	Unrestricted funds 2024 £	Restricted funds 2024 £	Total funds 2024 £	Total funds 2023 £
Income and endowments from:					
Donations and legacies	4	60,002	-	60,002	59,612
Charitable activities	5	68,750	-	68,750	40,000
Other	6	4,297	-	4,297	1,790
Total		133,049	-	133,049	101,402
Expenditure on:					
Other	7	110,143	49	110,192	135,102
Total		110,143	49	110,192	135,102
Net gains on investments		-	-	-	-
Net income/(expenditure)	8	22,906	(49)	22,857	(33,700)
Transfers between funds		-	-	-	-
Net income/(expenditure) before other gains/(losses)		22,906	(49)	22,857	(33,700)
Other gains and losses					
Net movement in funds		22,906	(49)	22,857	(33,700)
Reconciliation of funds:					
Total funds brought forward		59,160	6,877	66,037	99,737
Total funds carried forward		82,066	6,828	88,894	66,037

The Khayaal Theatre Company
Summary Income and Expenditure Account
for the year ended 31 July 2024

	2024	2023
	£	£
Income	133,049	101,402
Gross income for the year	<u>133,049</u>	<u>101,402</u>
Expenditure	108,107	132,350
Depreciation and charges for impairment of fixed assets	2,085	2,752
Total expenditure for the year	<u>110,192</u>	<u>135,102</u>
Net income/(expenditure) before tax for the year	22,857	(33,700)
Net income /(expenditure)for the year	<u>22,857</u>	<u>(33,700)</u>

The Khayaal Theatre Company**Balance Sheet****at 31 July 2024**

Company No.	03597083	Notes	2024	2023
			£	£
Fixed assets				
Tangible assets	10	<u>7,774</u>	<u>8,090</u>	
		7,774	8,090	
Current assets				
Cash at bank and in hand		<u>85,085</u>	<u>58,530</u>	
		85,085	58,530	
Creditors: Amount falling due within one year	11	<u>(3,965)</u>	<u>(583)</u>	
Net current assets		81,120	57,947	
Total assets less current liabilities		<u>88,894</u>	<u>66,037</u>	
Net assets excluding pension asset or liability		88,894	66,037	
Total net assets		<u>88,894</u>	<u>66,037</u>	
The funds of the charity				
Restricted funds				
Restricted income funds	12	<u>6,828</u>	<u>6,877</u>	
		6,828	6,877	
Unrestricted funds				
General funds	12	<u>82,066</u>	<u>59,160</u>	
		82,066	59,160	
Reserves				
Total funds		<u>88,894</u>	<u>66,037</u>	

These accounts have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

For the year ended 31 July 2024 the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies.

The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of accounts.

Approved by the board on 22 April 2025

And signed on its behalf by:

F.
Qureshi
Trustee
22 April 2025

The Khayaal Theatre Company
Statement of Cash flows
for the year ended 31 July 2024

	2024	2023
	£	£
Cash flows from operating activities		
Net income/(expenditure) per Statement of Financial Activities	22,857	(33,700)
Adjustments for:		
Depreciation of property, plant and equipment	2,085	2,752
Dividends, interest and rents from investments	(4,297)	(1,790)
Other gains/losses	-	-
Increase/(Decrease) in trade and other payables	3,285	(2,505)
Net cash provided by/(used in) operating activities	<u>23,930</u>	<u>(35,243)</u>
Cash flows from investing activities		
Payments for property, plant and equipment	(1,769)	(595)
Dividends, interest and rents from investments	4,297	1,790
Net cash from investing activities	<u>2,528</u>	<u>1,195</u>
Net cash from financing activities	<u>-</u>	<u>-</u>
Net increase/(decrease) in cash and cash equivalents	26,458	(34,048)
Cash and cash equivalents at the beginning of the year	57,947	92,578
Cash and cash equivalents at the end of the year	<u>84,405</u>	<u>58,530</u>
Components of cash and cash equivalents		
Cash and bank balances	85,085	58,530
Bank overdrafts	(680)	(583)
	<u>84,405</u>	<u>57,947</u>

1 Accounting policies

Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Change in basis of accounting or to previous accounts

There has been no change to the accounting policies (valuation rules and method of accounting) since last year and no changes have been made to accounts for previous years.

Fund accounting

Unrestricted funds These are available for use at the discretion of the trustees in furtherance of the general objects of the charity.

Designated funds These are unrestricted funds earmarked by the trustees for particular purposes.

Revaluation funds These are unrestricted funds which include a revaluation reserve representing the restatement of investment assets at their market values.

Restricted funds These are available for use subject to restrictions imposed by the donor or through terms of an appeal.

Income

Recognition of income Income is included in the Statement of Financial Activities (SoFA) when the charity becomes entitled to, and virtually certain to receive, the income and the amount of the income can be measured with sufficient reliability.

Income with related expenditure Where income has related expenditure the income and related expenditure is reported gross in the SoFA.

Donations and legacies Voluntary income received by way of grants, donations and gifts is included in the the SoFA when receivable and only when the Charity has unconditional entitlement to the income.

Tax reclaims on donations and gifts Income from tax reclaims is included in the SoFA at the same time as the gift/donation to which it relates.

Donated services and facilities These are only included in income (with an equivalent amount in expenditure) where the benefit to the Charity is reasonably quantifiable, measurable and material.

Volunteer help The value of any volunteer help received is not included in the accounts.

Investment income This is included in the accounts when receivable.

Gains/(losses) on revaluation of fixed assets This includes any gain or loss resulting from revaluing investments to market value at the end of the year.

Gains/(losses) on investment assets This includes any gain or loss on the sale of investments.

Notes to the Accounts

Expenditure

Recognition of expenditure	Expenditure is recognised on an accruals basis. Expenditure includes any VAT which cannot be fully recovered, and is reported as part of the expenditure to which it relates. These comprise the costs associated with attracting voluntary income, fundraising trading costs and investment management costs.
Expenditure on raising funds	These comprise the costs incurred by the Charity in the delivery of its activities and services in the furtherance of its objects, including the making of grants and governance costs.
Expenditure on charitable activities	
Grants payable	All grant expenditure is accounted for on an actual paid basis plus an accrual for grants that have been approved by the trustees at the end of the year but not yet paid.
Governance costs	These include those costs associated with meeting the constitutional and statutory requirements of the Charity, including any audit/independent examination fees, costs linked to the strategic management of the Charity, together with a share of other administration costs.
Other expenditure	These are support costs not allocated to a particular activity.

Taxation

The charity is exempt from corporation tax on its charitable activities.

Tangible fixed assets and depreciation

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life:

Plant & Machinery	25% Reducing balance
Motor Vehicle	25% Reducing balance

Trade and other debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered.

Prepayments are valued at the amount prepaid net of any trade discounts due.

Cash and cash equivalents

Cash and cash equivalents comprise cash at bank and on hand, demand deposits with banks and other short-term highly liquid investments with original maturities of three months or less and bank overdrafts. In the statement of financial position, bank overdrafts are shown within borrowings or current liabilities. In the Statement of Cash Flows, cash and cash equivalents are shown net of bank overdrafts that are repayable on demand and form an integral part of the company's cash management.

Trade and other creditors

Short term creditors are measured at the transaction price. Other creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

Pension costs

The charity operates a defined contribution plan for its employees. A defined contribution plan is a pension plan under which the company pays fixed contributions into a separate entity. Once the contributions have been paid the company has no further payments obligations. The contributions are recognised as expenses when they fall due. Amounts not paid are shown in accruals in the balance sheet. The assets of the plan are held separately from the company in independently administered funds.

Receipt of donated goods, facilities and services

All donated goods, facilities and services received are recognised within incoming resources and expenditure at an estimate of the value to the charity.

2 Company status

The company is a private company limited by guarantee and consequently does not have share capital.

3 Statement of Financial Activities - prior year

	Unrestricted funds 2023 £	Restricted funds 2023 £	Total funds 2023 £
Income and endowments from:			
Donations and legacies	59,612	-	59,612
Charitable activities	20,000	20,000	40,000
Other	1,790	-	1,790
Total	81,402	20,000	101,402
Expenditure on:			
Other	113,243	21,859	135,102
Total	113,243	21,859	135,102
Net income	(31,841)	(1,859)	(33,700)
Net income before other gains/(losses)	(31,841)	(1,859)	(33,700)
Other gains and losses:			
Net movement in funds	(31,841)	(1,859)	(33,700)
Reconciliation of funds:			
Total funds brought forward	91,000	8,736	99,736
Total funds carried forward	59,159	6,877	66,036

4 Income from donations and legacies

	Unrestricted	Total 2024	Total 2023
	£	£	£
Donations	20,248	20,248	10,365
Fees receivable	37,590	37,590	47,012
Friends' subscriptions	2,164	2,164	2,235
	<u>60,002</u>	<u>60,002</u>	<u>59,612</u>

5 Income from charitable activities

	Unrestricted	Total 2024	Total 2023
	£	£	£
Grants	68,750	68,750	40,000
	<u>68,750</u>	<u>68,750</u>	<u>40,000</u>

6 Other income

	Unrestricted	Total 2024	Total 2023
	£	£	£
Gift Aid	4,297	4,297	1,790
	<u>4,297</u>	<u>4,297</u>	<u>1,790</u>

7 Other expenditure

	Unrestricted	Restricted	Total 2024	Total 2023
	£	£	£	£
Employee costs	51,927	-	51,927	40,763
Motor and travel costs	12,048	-	12,048	18,225
Amortisation, depreciation, impairment, profit/loss on disposal of fixed assets	2,036	49	2,085	2,752
General administrative costs	11,739	-	11,739	12,634
Legal and professional costs	3,502	-	3,502	24,472
	<u>81,252</u>	<u>49</u>	<u>81,301</u>	<u>98,846</u>

8 Net income/(expenditure) before transfers

	2024	2023
	£	£
This is stated after charging:		
Depreciation of owned fixed assets	2,085	2,752

9 Staff costs

	2024	2023
Salaries and wages	51,927	40,458
	<u>51,927</u>	<u>40,458</u>

No employee received emoluments in excess of £60,000.

The average monthly number of full-time equivalent employees during the year was as follows:

	2024 Number	2023 Number
Administration and production	2	2
	<u>2</u>	<u>2</u>

10 Tangible fixed assets

	Plant & Machinery £	Motor Vehicle £	Total £
Cost or revaluation			
At 1 August 2023	17,425	18,716	36,141
Additions	1,769	-	1,769
At 31 July 2024	<u>19,194</u>	<u>18,716</u>	<u>37,910</u>
Depreciation and impairment			
At 1 August 2023	9,539	18,512	28,051
Depreciation charge for the year	2,034	51	2,085
At 31 July 2024	<u>11,573</u>	<u>18,563</u>	<u>30,136</u>
Net book values			
At 31 July 2024	<u>7,621</u>	<u>153</u>	<u>7,774</u>
At 31 July 2023	<u>7,886</u>	<u>204</u>	<u>8,090</u>

11 Creditors:

amounts falling due within one year

	2024 £	2023 £
Bank loans and overdrafts	680	583
Other creditors	3,285	-
	<u>3,965</u>	<u>583</u>

12 Movement in funds

	At 1 August 2023	Incoming resources (including other gains/losses) £	Resources expended £	At 31 July 2024 £
Restricted funds:				
Restricted income funds:				
Bedfordshire and Luton Community Foundation (BLCF) - Community Recovery Fund Grant	6,877	-	(49)	6,828
Total	<u>6,877</u>	<u>-</u>	<u>(49)</u>	<u>6,828</u>
Unrestricted funds:				
General funds	59,160	133,049	(110,143)	82,066
Total funds	<u>66,037</u>	<u>133,049</u>	<u>(110,192)</u>	<u>88,894</u>

Purposes and restrictions in relation to the funds:

Restricted funds:

Bedfordshire and Luton Community Foundation (BLCF) – Community Recovery Luton Fund Grant). BLCF Community Recovery Fund 2022-24 supports Khayaal 25 Luton (Drama Academy, Theatre without Walls and Multifaith Stories projects in

13 Analysis of net assets between funds

	Unrestricted funds £	Restricted funds £	Total £
Fixed assets	7,608	166	7,774
Net current assets	<u>81,120</u>	<u>-</u>	<u>81,120</u>
	<u>88,728</u>	<u>166</u>	<u>88,894</u>

14 Reconciliation of net debt

	At 1 August 2023 £	Cash flows £	At 31 July 2024 £
Cash and cash equivalents	<u>58,530</u>	<u>26,555</u>	<u>85,085</u>
	58,530	26,555	85,085
Net debt	<u>58,530</u>	<u>26,555</u>	<u>85,085</u>

15 Related party disclosures

Controlling party

The company is limited by guarantee and has no share capital; thus no single party controls the company.

The Khayaal Theatre Company
Detailed Statement of Financial Activities

for the year ended 31 July 2024

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total funds 2024 £	Total funds 2023 £
Income and endowments from:				
Donations and legacies				
Donations	20,248	-	20,248	10,365
Fees receivable	37,590	-	37,590	47,012
Friends' subscriptions	2,164	-	2,164	2,235
	<u>60,002</u>	<u>-</u>	<u>60,002</u>	<u>59,612</u>
Charitable activities				
Grants	68,750	-	68,750	40,000
	<u>68,750</u>	<u>-</u>	<u>68,750</u>	<u>40,000</u>
Other Gift				
Aid	4,297	-	4,297	1,790
	<u>4,297</u>	<u>-</u>	<u>4,297</u>	<u>1,790</u>
Total income and endowments	133,049	-	133,049	101,402
Expenditure on:				
Employee costs				
Salaries/wages	51,927	-	51,927	40,458
Staff training	-	-	-	305
	<u>51,927</u>	<u>-</u>	<u>51,927</u>	<u>40,763</u>
Motor and travel costs				
Travel and subsistence	12,048	-	12,048	18,225
	<u>12,048</u>	<u>-</u>	<u>12,048</u>	<u>18,225</u>
General administrative costs, including depreciation and amortisation				
Depreciation of Plant & Machinery	1,985	49	2,034	2,629
Depreciation of Motor Vehicle	51	-	51	123
Advertisement	702	-	702	1,286
Equipment leasing and hire charges	1,317	-	1,317	1,121
General insurances	1,164	-	1,164	1,870
Refreshments	1,363	-	1,363	2,051
Stationery and printing	3,805	-	3,805	3,357
Subscriptions	265	-	265	254
Sundry expenses	1,864	-	1,864	1,591
Telephone, fax and broadband	1,259	-	1,259	1,104
Venue hire	28,891	-	28,891	36,256
	<u>42,666</u>	<u>49</u>	<u>42,715</u>	<u>51,642</u>
Legal and professional costs				
Audit/Independent examination fees	600	-	600	600

The Khayaal Theatre Company
Detailed Statement of Financial Activities

Sub-contractors	2,496	-	2,496	7,712
Other legal and professional costs	406	-	406	16,160
	<u>3,502</u>	<u>-</u>	<u>3,502</u>	<u>24,472</u>
Total of expenditure of other costs	<u>110,143</u>	<u>49</u>	<u>110,192</u>	<u>135,102</u>
Total expenditure	<u>110,143</u>	<u>49</u>	<u>110,192</u>	<u>135,102</u>
Net gains on investments	-	-	-	-
	<u>22,906</u>	<u>(49)</u>	<u>22,857</u>	<u>(33,700)</u>
Net income/(expenditure)	<u>22,906</u>	<u>(49)</u>	<u>22,857</u>	<u>(33,700)</u>
Net income/(expenditure) before other gains/(losses)	<u>22,906</u>	<u>(49)</u>	<u>22,857</u>	<u>(33,700)</u>
Other Gains	-	-	-	-
	<u>22,906</u>	<u>(49)</u>	<u>22,857</u>	<u>(33,700)</u>
Net movement in funds	<u>22,906</u>	<u>(49)</u>	<u>22,857</u>	<u>(33,700)</u>
Reconciliation of funds:				
Total funds brought forward	<u>59,160</u>	<u>6,877</u>	<u>66,037</u>	<u>99,737</u>
Total funds carried forward	<u>82,066</u>	<u>6,828</u>	<u>88,894</u>	<u>66,037</u>