

Company Registration No. 07966699 (England and Wales)
Registered charity number: 1150374

SHUBBAK: A WINDOW ON CONTEMPORARY ARAB CULTURE

(A Not For Profit Company Limited By Guarantee)

DIRECTORS' AND TRUSTEES' REPORT
AND FINANCIAL STATEMENTS

FOR THE PERIOD 1 MARCH 2017 TO 31 MARCH 2018

THURSDAY



A20 *A7911975* #347
28/06/2018
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SHUBBAK: A WINDOW ON CONTEMPORARY ARAB CULTURE

CONTENTS

	<u>Page</u>
Report of the trustees and directors	1 - 14
Independent examiner's report	15
Statement of financial activities	16
Balance sheet	17
Notes to the financial statements	18 - 21

SHUBBAK: A WINDOW ON CONTEMPORARY ARAB CULTURE



REPORT OF THE TRUSTEES

FOR THE PERIOD 1 MARCH 2017 TO 31 MARCH 2018

The trustees who are also directors of the charity for the purposes of the Companies Act, present their report and the financial statements for the thirteen months ended 31 March 2018 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and 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) - (Charity SORP (FRS 102) Revised).

For the purposes of this report and accounts, references to "Shubbak" refer to this charity.

Chair's report

2017/18 was a busy year for Shubbak, with July 2017 seeing the organization present its biggest and most ambitious festival of contemporary Arab culture yet, and developing a focus on community engagement. Fundraising efforts went well and on an organizational level we developed our staff team and worked with a number of freelance consultants.

Our purpose and activities

The purpose (object) of the charity is:

- To advance the education of the public in Arab culture and other aspects of Arabic arts, culture and heritage through public performances and discussions

The trustees confirm that they have complied with the duty in section 17 of the Charities Act 2011 to have due regard to the public benefit guidance published by the Commission. In shaping our objectives for the year and in planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance on public benefit and fee charging. Shubbak works in partnership with arts institutions across London, and in setting the level of fees, charges and concessions, the trustees give careful consideration to the accessibility to events for those on low incomes. We also ensured a wide range of free events were held in order to have the broadest level of access possible.

The vision that shapes our annual activities is the promotion and fostering of knowledge and the appreciation of the arts, in particular those produced by artists in or from the Arab world through the provision of events for the education and recreation of the public in the fields of visual arts, literature, music, drama, film and dance.

The strategies employed to achieve the charity's aims and objectives are:

- to stage a large-scale two-week festival that offers London, UK and international audiences the chance to discover and enjoy some of the most exciting voices and practitioners of contemporary Arab culture, in partnership with leading cultural organisations in London and the Arab region.
- to increase understanding of contemporary Arab issues through culture, and encourage discussion, international partnerships and exchange of ideas.
- to celebrate the contribution of the Arab community in London and engage with them as creators and audiences.
- to recognise the enduring relationship between London and the Arab world.

Putting these strategies into action we have one major area of activity every two years, this is the Shubbak festival. Our programme of activities within this festival focuses on audience development and accessibility, bringing the arts to the widest possible community in London and in the UK.

Achievements and performance

Shubbak Festival 2017

Shubbak 2017, the UK's largest biennial festival of contemporary Arab culture, took place from 1 – 16 July. We aimed to facilitate cultural engagement with the Arab world through a multi-artform programme with UK premieres, new commissions, new partnerships with cultural institutions, free public realm events and community engaged artistic collaborations. Major aims included include widening our national reach, a strong audience development programme, a stronger focus on international theatre, and more free outdoor performances.

We are delighted to report that we delivered a 16 day festival in more than 30 venues, with over 60 events, reaching over 50,000 people. The festival had significant audience success, with one night enjoying 5 simultaneous sold out events on the same night and was met a strong critical response include a number of 4-star reviews and highlight listings, as well as new venue partnerships and funding sources and increased national reach. The majority of the events in the artistic programme were UK premieres, and the majority of the programme was once again free of charge.

Performance

Shubbak significantly enhanced its performance programme this year through bringing in more international productions, more commissions and collaborations with new venues like Young Vic and Arcola.

Al Atlal by Norah Krief, presented at Institut Francais brought to London a strong and intense performer in an autobiographical work about identity and childhood. *Al Atlal* created a careful balance between concert, theatre and confessional stand-up. For Shubbak it offered an important voice from a French diaspora Arab artist and the different approach to the discourse of integration.

Shubbak supported the creation of Hassan Abdulrazzak's monologue *And Here I Am* for Palestinian actor Ahmed Tobasi. This was a high-energy rollercoaster show with a charismatic performer. At Arcola it was rapturously received by audiences and toured to 8 UK venues.

Taha was an outstanding performance by Amer Hlehel. Simply told, with great economy, yet with deep humane generosity, it told the life story of the poet Taha Muhamad Ali. The production received very positive reviews in The Stage, Evening Standard and The Times and sold out for most of the performances during its 2-week run.

Given the unavailability of the Queen Elizabeth Hall at Southbank Centre and The Place, we collaborated with both venues to offer a outdoor performance of Lyon-based Tunisian company Cie Chatha. We commissioned the company to adapt their hour-long piece *Sacre Printemps!* into a 20-minute version suitable of outdoors. Making use of the visual impact of the 30 silhouette figures based on iconic figures by Bilal Bereni, which make up the set, the work responded well to the urban environment of Festival Square and the British Library Piazza. *Sacre* is a visceral and highly physical work, performed by a diverse cast. At the British Library it related particular well to the commemorative exhibition of the Russian revolution and the exhibition of Arab comics and cartoons.

Two sold-out performance of *Displacement* at Lilian Baylis Theatre established Mithkal AlZaghair's reputation in the UK. With quiet concentration and much compositional rigour, the solo and subsequent trio led us through a series of conflicting images from folk dance to propaganda gestures, from crushed victims to tentative physical contact. Displayed with utmost economy and virtually no sound, *Displacement* is a key-work responding to the Syrian conflict. Mithkal also featured in a lengthy article in the Evening Standard.

Corbeaux by Bouchra Ouizguen made a strong impression in the two venues Serpentine Galleries and Tate Modern. The artist selected specific locations and constellation of the performance in each venue, which led to best visual and acoustic conditions, but slightly reduced audience capacity.

Serpentine Galleries and Shubbak led a successful recruitment campaign for 9 local performers who rehearsed with the company for 5 days prior to the public performances. *Corbeaux* is a visceral and radical performance, which straddles theatre, dance, installation and sound. It has toured to major festivals and its presentation positions Shubbak well within an international context.

Performance Between Two Shores

Performances *Between Two Shores* is the collective title of three newly commissioned works with 5 European partners and funded by Creative Europe. Shubbak premiered the works before they toured to our partners in Brussels, Cologne, Marseille and Amsterdam between September and November.

Transaction is Mithkal's Azaghair's newest work following the international success of *Displacement* at Hackney Showroom. Using suspensions from a complex rig, the work creates slowly moving tableaux of bodies unable to stand and control their own actions, caught in a Sisyphus-like limbo of ever-repeating collapse and fall. Sound is created by voices with spoken and sung moments, interspersing texts from the Apocalypse with testimonies from the cast.

Mind the Gap is a lecture demonstration in which theories of visual communication by Lacan and others and summarised by author/actor Hani Sami, interspersed with short monologues performed by Mona Gamil. Unfortunately Hani Sami did not receive his visa in time, and his presence was replaced by pre-recorded film on a flat-screen monitor. The projections, Mona Gamil's assured presence and the conceptual nature of the play positioned the work more in a live-art, post dramatic theatre context.

We presented *Mind The Gap* as a double bill with the 25-minute audio work *For The Absent Ones* by Abdullah Alkafri, Moez Mrabet, Jonathan May and Jon Davies. Abdullah Alkafri's powerful text evokes the absence of the many people unable to travel and created a good emotional response of undeserved privilege and loss in the audience. The piece benefitted from Shubbak's commissioning programme for displaced Syrian artists and has since been shown in Hammamet, Tunisia.

Three Rooms successfully overcame the impossibility of physical presence of the three creators Hatem Hadawi, Amal Omran and Kathryn Hamilton through Skype. Using the rough space of Arcola 2 effectively, the work created an intimate experience of togetherness across national borders. We saw Amal's flat in Paris, and Hatem's in Istanbul, each carefully planned with props. A staged power cut emphasized the fragility of the situation. Fragile, yet resilient the protagonists conducted their heroic yet futile attempt to stage a play.

Music

Our opening concert at Barbican Hall with Tania Saleh and Cairokee was attended by a mainly Arab audience, many of them obviously familiar with the material and occasionally singing along to their favourite songs (especially with Cairokee). Both artists performed well and held the crowd.

Our presence at Eid Festival on Trafalgar Square presented a strong and rich offer of London talent and international artists. The real discovery was Hawidro, an emerging band from Egypt, just about to release their first album. Their music combined Nubian and Shaabi rhythms infused with a rocky quality and was fresh, confident and showed much promise. The Sudanese singer Rasha convinced by her strong vocal techniques. Maya Yousseff offered a virtuosic trio set and successfully engaged the audience through short contextual information about each piece. Oxford Maqam presented a more historic repertoire of classical Arabic music.

To supplement their appearance at Eid Festival, we presented a double bill with Hawidro and Rasha at Bush Hall in West London.

The Syrian band Neshama at Richmix drew a mixed crowd including many young Syrians. Wael Alkak, the artistic director of Neshama, benefitted from Shubbak's commissioning programme for displaced Syrian artists.

REPORT OF THE TRUSTEES (CONTINUED) FOR THE PERIOD 1 MARCH 2017 TO 31 MARCH 2018

Jazz pianist Tarek Yamani gave his long overdue concert debut in London at King's Place, convincing the audience with his virtuosic yet refined and understated style of jazz. He offered short explanations to the different pieces which provides helpful context to the audiences. Following the methodology of Beirut Speaks Jazz, he invited at our invitation UK/Bahraini trumpeter Yaz Ahmed for a pensive and beautifully played ballad. The concert was rapturously received from a capacity audience demanding encores.

The creative team of composer Bushra El Turk, singer Merit Ariane Stephanos, writer Sabrina Mahfouz and director Maria Kopiras presented a strong 30-min work-in-progress of the planned operatic monologue *Woman At Point Zero*. Sparsely composed and orchestrated with just wind instruments, the performance captured the internal drama of the protagonist of Nawal Saadawi's seminal novel. The artists benefitted from a series of residencies at Aldeburgh Music and producing advice from Royal Opera. The performance received a 4-star review in The Guardian – "a privileged first look at an arresting new piece of music theatre.

Prior to this performance, a number of pieces were staged. Amir El Saffar's performance included sections of his cycle *Ashwaaq* to poetry by Muhyiddin Ibn Arabi. Nadim Husni's pensive *NiviN* combined recorded sound with sparse but evocative dialogue between cello and percussion, beautifully played by Rob Farrer and Amanda Truelove. Bahaa Al Ansary presented his signature work *Nightmare*, which was played with the right urgency commensurate with the tense atmosphere of this key work of post-revolutionary music by the Cairo-based composer. Nabil Benabdeljalil's light and accessible song cycle *Consolation* attempted a fusion of European techniques and oriental ornamentations.

The evening provided a richly textured introduction to the diversity of composed music by Arab composers to a capacity audience. Amir El Saffar, Bahaa Al Ansary and Nabil Benabdeljalil spent four days in residence at Royal Opera House, visiting rehearsals and performances, attending Shubbak performances and meeting with representatives of the music sector. Nadim Husni unfortunately was not offered a visa in time to come to London. This was a sold out event, with 280 in attendance.

We presented the UK premiere of *Love and Revenge* by Wael Koudaih and Randa Mirza's – an imaginative blend of live mixed images from historic movies and live music. The work had an excellent response from a lively and dancing audience enjoying the juxtaposition of irony and nostalgia through image and sound. *Love and Revenge* successfully blends humour with critique, nostalgia with contemporary expression.

We were very pleased to present Egyptian pioneering electro-musician Maurice Louca as part of our final music night *Kahareb*, who gave an inspiring and strong set with several encores to a very supportive crowd. Unfortunately female Palestinian DJ Skywalker could not join due to visa issues. Missy Ness, Beirut World Beat and Sotusura played a DJ set each.

Visual Arts

Our visual arts programme developed as a series of new exhibitions of UK premieres or interventions in unusual locations. As with the performance programme, most of the works were new commissions.

Dar Al Sulh by Michael Rackowitz was an artist-led supper, which critically explored the history of integration of Jewish communities in Arab societies in Iraq. Serving a complex meal of a traditional Mazgouf (pit-cooked carp) and using especially commissioned utensils and using narration of complex cultural histories, Michael Rackowitz and his team uncovered a fascinating history by mixing family history with recent world politics. The event was superbly produced by Mosaic Rooms.

Shift received much media attention as the first exhibition in the UK dedicated to female Saudi artists. Zahrah Al Ghamdi created her powerful installation *Cell of the City*, combining strips of clothing from male and female attires in a large wall-based installation. Dana Alwartani's multi-coloured sand floor installation *I went away and forgot you* spoke evocatively to the former residential context of the front room of Mosaic Rooms. Reem Al Nasser's from Eastern Saudi Arabia offered a very personal, multi media work reflecting on domestic chores in the present the and future as a individual and collective practice.

SHUBBAK: A WINDOW ON CONTEMPORARY ARAB CULTURE



REPORT OF THE TRUSTEES (CONTINUED) FOR THE PERIOD 1 MARCH 2017 TO 31 MARCH 2018

We supported the commission by Gasworks of *The Craft*, a new body of work by Monira Al Qadiri, who transformed the small gallery into a spectacular 60's-style American diner, in which an autobiographical film is played, alongside a sculpture of an elevated floating hamburger. The artist created a surreal, very well produced immersive experience, which successfully combined personal history with a critique of American hegemony and capitalism – all through the lens of fast food and science fiction. The exhibition was selected by Frieze as one of the top ten to see in London this summer.

We exhibited new a series of lenticular prints by Berlin-based Syrian artist Sulafa Hijazi, who started this series through support from Shubbak's commissioning programme for Syrian displaced artists. Expertly curated and produced by Louisa Macmillan, the images stretched along the wall of RichMix mezzanine gallery and changing their aspect as people exited the cinemas of the venue. Figures and shapes slightly shift and move, revealing different layers of source material. Following a previous exhibition in Copenhagen, the works are now destined for an exhibition in Zürich.

Shubbak At The British Museum

We collaborated once again with the British Museum to offer a whole day of installations, symposium and guided tours responding to the theme of fragility and threat to cultural heritage and artistic expression.

Saudi artist Zahrah Al Ghamdi executed her temporary 6x7m large floor installation *Inanimate Village* for the first time in front of a live audience. Situated centrally in the Great Court, audiences watched attentively as the work – made of sand, rubble and fabric – gradually took shape. The work looked impressive and relevant in the location and was a substantial complementary work to her exhibition in the Mosaic Rooms. Cambridge-based Syrian artist Issam Kourbaj laid out over 200 hand-painted book covers for his installation *Unearthed*. The work, previously shown at P21 gallery and in a chapel in Cambridge, led to many discussions about the tragic loss of lives during the Syrian war.

The symposium *Survival of The Artist* – produced by Mosaic Rooms – brought together many themes and concerns of the whole festival. It explored urgent questions of the role of the artist in times of conflict, threats to artists' lives and freedom of expression and strategies of cultural organisations to use arts and culture to preserve or develop human interaction and civil societies. With a highly international roster of speakers (from Tunis, Cairo, Beirut, Dubai, Ramallah, as well as a number of exiled Syrian artists), the three sessions were of high quality and led to lively and informative discussions with the audience. Presentation included the experience of Cairo's leading independent art space Townhouse in the current climate of state suppression, Khaled Barakeh's passionate defence of 'stopping being an artist' in order to becoming a facilitator for the documentation of Syrian art to Zahrah Al Ghamdi's illustrations of the disappearing rural traditions in Saudi Arabia.

The symposium also premiered the audio work *For The Absent Ones* by Abdullah Alkafri, Moez Mrabet, Jonathan May and Jon Davies, which was later shown at Arcola Theatre.

Film

We invited BAFTA award-winning film producer and curator Elhum Shakerifar to curate this year's film programme in collaboration with The Barbican. Based on two parallel but interlinked strands, the programme explored the themes of Reframing Narratives and Imagined Futures. The season took an intelligent and critical look at the problematics and ethics of image creation in times of conflict, forefronting consciously self-reflective artistic strategies rather than narrative and plot-driven film.

Syrian artists and subject matter featured strongly in the season, ranging from the unexpected portrait of older generation Syrian intellectuals in Paris in *Farouk, Besieged By Me* by Hala Alabdalla, who are trying to make sense of their dislocation in time and place, to the painful documentary *Obscure* by Soudade Kadaan, which follows a young boy's slow process to potential recovery from post trauma stress disorder.

Other films like *Iraq: War, Love, God & Madness* by Mohamed Al-Daradji or *La Dolce Siria* by Ammar El Beik showed artists' obsessive attempts to inject personal visions into extreme and impossible situations.

Narimane Mari's *Bloody Beans* – through its re-enactment by children of scenes from Algeria's war of independence, and *Off Frame* by Palestinian Mohanad Yacoubi, which uses much original archive material, successfully undermine claims to historical truths and legitimacies, when dealing with historical material.

The Last of Us by Ala Eddine Slim, and *Tramontane* by Vatche Boulghourjian and a number of shorts completed this intellectually rigorous season of films.

SHUBBAK: A WINDOW ON CONTEMPORARY ARAB CULTURE

REPORT OF THE TRUSTEES (CONTINUED) FOR THE PERIOD 1 MARCH 2017 TO 31 MARCH 2018



Each film had an introduction by its director, Elhum Shakerifar or other experts on the specific films – and each screening allowed for questions and answers from the audience. Many of the films were also UK premieres.

We reached our audience target for this specialised season, with an unusually high number of walk-up ticket sales.

Literature

The literature programme took place at the British Library across the last two days of the festival and was curated by translator and literature producer Alice Guthrie in collaboration with British Library curator of Arabic Collections Daniel Lowe.

The literature season functioned as an important meeting place for authors, audiences, translators, promoters and publishers. Most international speakers and contributors stayed for both days and played an active role across the whole series of events. Tightly curated along clear themes, the two days included five panel discussions, two single-author presentations and family workshops. Daniel Lowe also curated a long-term display of comics and cartoons in the Arab world in the Treasures gallery, which was branded to coincide with Shubbak.

The season was unfortunately hit by a number of visa issues, which prevented a number of artists from appearing, including Mansour Bushnaf, Najwa Benshatwan and Nadia Al Kokabany.

The first panel provided an important and pithy overview of the challenges of writing in times of increased political pressure and migration. Mona Kareem and Ali Badr spoke eloquently on the risks they were taking in translating persecuted writers and mocking power.

A New Confidence broke new ground in championing the emergence of openly queer writing by Arab writers. The lively panel of Saleem Haddad, Alexandra Chreiteh and Amahl Khoury, offered contrasting and passionate opinions of writers' perspectives of writing on sexuality, autobiography, identity and representation. The works spoke through their boldness and uninhibited directness.

Rasha Abbas led a month-long residence at the British Library, during which she researched the period of the Arab Union. Creating an imaginative leap in combining this utopian historical period with the futurology of tarot card, she conjured up a surreal but infectious thought-game of fantasy and reality. She presented the first fruits of her residency, and the development of the complete novel will follow over the next year.

Malika Booker was once again a generous host to strong presentations of three poets from different backgrounds, including Al Saddiq Al Raddi, Dunya Mikhael and Golan Haji. The latter also benefitted from a commission through our commissioning scheme for Syrian displaced artists, which funded the production of new poems and their translation by Stephen Watts for publication by Modern Poetry in Translation.

The Waking Nightmare provided ample evidence of how the repressive political situation in Egypt has given rise to a dark, dystopian literary genre. Basma Abdel Aziz's Kafka-esque description of societal deadlock in her novel *The Queue*, rubbed shoulders with Ganzeer's (via skype) fantasy of a futuristic wasteland earth of *The Solar Grid*. Mohamed Rabie's fiction *Otared* punctured the session by its description of relentless violence.

Under the Radar was the session most affected by visa issues. Neither Najwa Benshatwan nor Nadia El Kokabani could come to London due to delays and mistakes by the UKBA to issue their visas. Both authors sent in short video messages at short notice and journalist Bidisha led a discussion with Mona Kareem on the complexities of migration and identity.

Susan Abulhawa was interviewed by Gilian Slovo in the final session of the weekend. As the commercially most successful Arab author, Susan Abulhawa's books have been translated into multiple languages. She spoke about her position as an Arab in the US and how the shift in politics after 9/11 altered her understating of her identity and artistic approach. The discussion included themes of activism, legitimacy and the role of strong female characters in her books.

REPORT OF THE TRUSTEES (CONTINUED) FOR THE PERIOD 1 MARCH 2017 TO 31 MARCH 2018

The literature season was greatly enhanced by the live readings of English translations by actress Dina Moussawi, whose rendering of many texts – often at very short notice – gave real life and emotional dimension of the featured works to the non-Arab speaking audiences.

Shubbak in Dalston

Shubbak in Dalston (alongside *Shubbak in Shepherd's Bush*) constituted the most significant and ambitious innovation in Shubbak's 2017 curatorial approach. We invited two festivals in Beirut and Tunis to imagine and propose new interventions in London's neighbourhoods, based on the methodology, values and approaches of their respective festivals.

Shubbak in Dalston was developed with Selma & Sofiane Oussi, artistic directors of the Dream City festival in Tunis and the arts organisation L'Art Rue. Based on their principle to commission new works through intense research into the political, historical and societal dynamics of a location, they selected artists Leila Soliman & Ruud Gielens, and Malek Gnaoui for new commissions, while also exhibiting existing works by Malek Gnaoui and Fakhri El Ghezal. As in Dream City, the installations were in walking distance, connected by a map, which encouraged audiences to perceive the city in a new way.

Egyptian theatre artist Leila Soliman and her artistic partner Ruud Gielens delved into the history of activism in Dalston through interviewing over 20 local people, all over 55 years. The video portraits, now titled *A Memory Of An Impossible Future*, were displayed in a disused bunker of Bootsrap, providing a visually arresting and politically charged environment for the hidden histories of activism.

Malek Gnaoui interviewed boxers, structuring his enquiry alongside key words like strength, ambition and destiny. He created 12 punch bags suspended from a church hall ceiling, each holding a 3-min (the length of a boxing round) audio piece. The installation *Sur-round* was atmospherically displayed in the old church hall, imbuing the dreams and aspirations of the fighting spirit with spiritual quality.

Malek Gnaoui's existing film *Dead Meat Moving* played in a converted container next to the busy Ridley Road market, while Fakhri el Ghezal's moody reflection on labour *Halkoum* was simply installed in the blank wall at Vortex Jazz Club.

The works created a real focus in Dalston and we have evidence that a significant number of our audience visited the neighbourhood for the first time. The process of creating the commissioned works also engaged many individuals in the neighbourhood as participants and audience.

Shubbak in Shepherd's Bush

For Shepherd's Bush we collaborated with Aurelien Zouki, artistic director of Nehna Wel Amr Wel Jiran festival in Beirut. The festival brings communities together through a series of performances, concerts and events on a public staircase in one of Beirut's central districts.

We selected Shepherd's Bush historic market as the key-location and secured five units to commission interventions. We expanded the programme into the evening by offering short concerts in the Bush Theatre.

The five stations included a story-telling tent with guided tours, led by Alia Alzougbi, who had trained a group of local refugees and who took visitors to different locations in the market. The second station was a music stage with an hourly music programme, including concerts by Maya Youssef, Kareem Samara, Wael Koudaih and local community groups. A stall to discuss food memories with Sudanese chef Omer Eltigani provided the third station, while a nostalgic lounge was created by Muslim female artists collective Variant Space as the fourth location. The drop-in cinema with short films and animation, curated by Aurelien Zouki became the fifth station.

The series of interventions provided a friendly drop-in activity for accidental audiences of market customers and people who had travelled especially to see the works. While relatively modest in size, there was sufficient critical mass to the installations to create a good presence in the market.

SHUBBAK: A WINDOW ON CONTEMPORARY ARAB CULTURE



REPORT OF THE TRUSTEES (CONTINUED) FOR THE PERIOD 1 MARCH 2017 TO 31 MARCH 2018

The project suffered from a number of challenges, though. The participation of one of Beirut's leading design collectives Studio Kawakeb, who would have taken over the larger 'cinema' space, had to be cancelled at last moment due to visa issues. The market site itself offered some challenges. It was, for instance, tricky for people to gather and congregate in front of the music stage without blocking one of the main arteries for shoppers.

Having said this, *Shubbak in Shepherd's Bush* opened up good new connections to local communities and we had a very positive response from stall holders and the market trader associations, who articulated how the activities enhanced the quality of the market environment. Many asked if and when Shubbak was going to return. We aim to develop our presence in this area over 2018 and 2019.

Shubbak On Tour

Shubbak 2017 significantly expanded its touring and collaborated with 11 venues outside London to bring parts of the festival programme to a national audience.

And Here I Am toured to 8 venues in Cheltenham, Southampton, Salford, Liverpool, Exeter, Edinburgh, Oxford and Halesworth.

Taha played at the Lowry in Salford.

We presented three works in collaboration with Liverpool Arabic Arts Festival: *Sacre Printemps!*; *And Here I am*; and Tania El Khoury's *As Far As My Fingertips Take Me* (not shown in London).

We also programmed the music stage and spoken word yurt at Art in the Park in Milton Keynes, which shared many of the Shubbak artists, including Hawidro, Maya Yousseff, Bidisha, Omer Eltigani and Alia Alzoughbi.

Finally, we were very pleased to see that three productions were presented in Edinburgh Fringe as part of the Arab Arts Focus: *Taha*, *And Here I Am*, *Love Bomb and Apples* (Shubbak 2015).

Visas

Whilst Shubbak is an A-rated Tier 5 visa sponsor, we did unfortunately have some visa issues, which had a significant impact on our capacity and some of which resulted in artists not being able to attend the festival. We have discussed with key partners and are working on a joined up response to this critical issue.

Marketing and PR

We once again worked with Anna Arthur as PR agency. They provided expert services and reached local, national and international media. Shubbak achieved a minimum of 194 pieces of coverage in the UK and international media, encompassing print, online and broadcast. Coverage has been positive in tone and supportive of the aims of the festival. Coverage included

- 36 articles in UK national newspapers and magazines including the Evening Standard, The Guardian, The Times, Opera Now and the i.
- 23 Broadcast items secured (UK and International) including BBC Radio 4's Front Row, BBC Radio 3's In Tune, BBC Radio London, Monocle FM, BBC World Service & BBC, London Live, Al Araby, Al Arabiya and Vision AE.
- Local London coverage included a large feature in the Evening Standard as well as coverage in Metro, Kensington, Chelsea & Westminster Today, Time Out, City Matters, Barbican Life and The Resident.
- At least 12 specialist publications including Arts Industry, The Art Newspaper, Harper's Bazaar Art Arabia, The Stage and The National.
- At least 103 online outlets including international news outlet and specialist cinema sites.

We once again worked with Bullet Creative to overhaul our website, who improved both functionality as well as look of the site, leading to far greater usage with over 20,000 unique users accessing the new site following the relaunch. Show-specific material was produced for selected events.

SHUBBAK: A WINDOW ON CONTEMPORARY ARAB CULTURE



REPORT OF THE TRUSTEES (CONTINUED) FOR THE PERIOD 1 MARCH 2017 TO 31 MARCH 2018

The festival had significant audience success, with one night enjoying 5 simultaneous sold out events on the same night and was met with strong critical response including a number of 4-star reviews and highlight listings.

Shubbak commissioned the Audience Agency to coordinate audience evaluation and demographics of attendees to the festival. They concluded that:

In its fourth edition, the Shubbak Festival audience reach was broad – both in terms of demographic diversity and cultural engagement levels, the latter indicated by the Audience Spectrum segmentation which included both higher and lower engaged groups. There was a significant increase in attendance by the characteristically lower engaged Kaleidoscope Creativity segment, which almost doubled from 15% in 2015 to 27% in 2017. This group often face significant financial challenges, having little disposable income, and they are also one of the most culturally diverse segments.

In the context of wider cultural engagement, Shubbak 2017 successfully attracted a more ethnically diverse audience than is generally seen in London audiences. The decrease in the proportion of attenders identifying as being from an Arab ethnic background reflects the pattern indicated in 2015, indicating that the Festival has an increasingly broad reach and appeal.

The 2017 festival saw an increase in the proportion of the audience who attended more than one event, compared to 2015. Performance and music appear to be at the heart of the attendee experience, with a high proportion of all attenders having experienced this element of the programme; and those attending these types of event are also the most likely to cross-over into other types of activity. This may have implications for cross-promotion and messaging for different types of event within the festival.

Overall, the Festival continues to build on its successes with the ratings for 2017

Community Engagement

Shubbak significantly developed its community engagement and audience development work in 2017, primarily with support from the Paul Hamlyn Foundation. The work in 2017 aimed to address the participation gap in the arts among Arab communities in London by exploring and testing relevant models through a number of festival and post-festival activities in collaboration with local art and community partners. Along with those experiencing this participation gap, intended beneficiaries included curators and artists from the region, UK-based Arab artists, art partner institutions, community members and organisations, as well as Shubbak itself. To facilitate the work and to continue building on it post-festival Shubbak recruited a trilingual Festival and Engagement Producer, Reem Akl.

Two specific festival projects (*Shubbak in Shepherd's Bush* and *Shubbak in Dalston*) provided the opportunity to test models of engagement and participation within the festival. For these, Shubbak invited Arab festival curators (Dream City – Tunis, Nehna Wel Amar Wel Jiran – Beirut) to propose a series of artist commissions to explore how well each approach lent itself to the London context. Both festivals reflect deeply about location, audience engagement and artistic content. The process included a research residency in Jan 2017 to develop work in response to the local context and a production residency for the artists ahead of the festival in Jun-Jul 2017. Both projects were delivered within Shubbak 2017 festival as a free, three-day programme of events, as detailed above.

Post festival, Shubbak built on leads and initiated new engagement opportunities including:

- A curator-led visit to the British Museum for a group of ten women from the Iraqi Association, around the exhibition *Living Histories* (presenting works by contemporary Arab artists exhibited in the Islamic Galleries)
- A series of two theatre workshops led by Palestinian theatre maker Mo'min Swaitat with a group of twelve Syrian and Darfuri refugees (youth and adults), in coordination with host charity Single Homeless Project (SHP). As part of this activity, and in collaboration with the Royal Court theatre, an extended group also attended the play *Goats*, by Syrian playwright Liwaa Yazji, and took part in a discussion with the playwright.

Project impact on beneficiaries and Shubbak

The evaluation process substantiated that there is a strong need and interest for more engagement work with lesser-engaged Arab communities across all segments (women, youth, children, older generations, refugees, new migrants). There is a strong sense that Shubbak's work was distinctive and added value to beneficiaries. We aim to continue and develop this community engagement work in 2018 and beyond.

REPORT OF THE TRUSTEES (CONTINUED) **FOR THE PERIOD 1 MARCH 2017 TO 31 MARCH 2018**

Syrian Displaced Artists Commissioning Programme

Since early 2016 Shubbak has been managing the Syrian Displaced Artists Commissioning Programme in partnership with the British Council.

The aims of this project are

- To support Syrian artists in a period of displacement to create and/or disseminate their work.
- To equip the artists to operate better professionally within an international context.
- To find a new market and/or audience for the artists

We have done so by

- Selecting a number of artists to create new work through a nomination-based process
- Commissioning and funding the creation of new work
- Identifying and working in partnership with partners who can provide the most conducive platform or channel to promote the artist's work and reach an audience. Partners can be based in the UK, Europe or the Arab region.

We have focused on supporting artists at a moment of great change and flux, and as such have adapted our support as required. This includes a shift over the course of the scheme to supporting artists now in periods of settling in new locations. This flexible approach aims to ensure the 'creative flame' is not extinguished in times when these artists face problems on multiple fronts. The challenge for many artists is to start the slow process of adaptation and integration in new host countries, and after having created new work to find outlets for their work. We therefore have also worked to help artists to find conducive contexts to present their work and can support with costs for staging exhibitions, concerts and screenings both nationally and internationally.

Artists supported in 2017/18 include: Rasha Abbas; Abdullah Al Kafri; Wael Alkak; Rafat Alzakout; Mithkal Alzghair; Alina Amer; Tanjarat Daghet; Ammar El Beik; Eyad Garood; Golan Haji; Nidal Hassan; Iman Hazbani; Sulafa Hijazi; Soudade Kaadan; Khaled Kourbeh; Amal Omran.

Visits to partners in Arab world

In addition to hosting key partners from the Arab world, Shubbak's executive team visited peers in the Arab World to focus on developing programming for Shubbak festivals and encourage cross-pollination. In 2017/18 these included visits to Lebanon, France, Dubai, Egypt (D-Caf Festival); Germany, Tunisia and Morocco. Shubbak is also undertaking research in the Gulf region and attended 21,39 in Saudi Arabia, and met with partners in Qatar, Dubai and Abu Dhabi in 2017/18.

UK partners

As Shubbak increases its programming on a UK national level we have begun discussions with a number of partners across the UK and the Shubbak executive team visited these in order to develop touring and discuss new national curatorial partnerships. This included Milton Keynes Art in the Park, visits to which led to Shubbak being a curatorial partner on the Art in the Park festival 2017. We were also a curatorial partner for Liverpool Arab Arts Festival 2017, and developed partnership projects with The Lowry in Salford regarding potential programming for 2017. We were also delighted to partner with Arts Canteen and Rich Mix on the UK presentation of *Beirut and Beyond* with a presentation of Lebanese experimental rock band Kinematik in November 2017.

SHUBBAK: A WINDOW ON CONTEMPORARY ARAB CULTURE

REPORT OF THE TRUSTEES (CONTINUED) **FOR THE PERIOD 1 MARCH 2017 TO 31 MARCH 2018**



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Management and Partnerships

Shubbak operates from a very small team. The core team of two part-time staff (executive director and festival and engagement producer), along with the consultant artistic director, was increased in the lead-up to the festival by a number of part-time paid and volunteer posts. These included marketing consultants, PR consultants, freelance producers, volunteer coordinator, and a volunteer social media coordinator. We were delighted to host two interns for Shubbak Festival 2017: Reem Allam (supported by Creative Europe) and Vyv Abla (with support from Create NSW). Both added hugely to our capacity and we aim to develop further routes for funded internships in the future.

Shubbak hosted a small programme for professional visitors during the 2017 festival for the first time, produced by Geoliane Arab. This provided a clear access point for professional delegates, and we were pleased with a large turnout from Europe, Middle East and USA. This programme included roundtable discussions and networking sessions and is something we plan to develop.

Shubbak's Principal Partners in 2017/18 were the A. M. Qattan Foundation, the Arts Council England, the British Council, and the Arab Fund for Arts and Culture.

A full list of our partners is available here: <http://www.shubbak.co.uk/partners/>

National Portfolio Organisation

Shubbak was delighted to be awarded Arts Council England National Portfolio Organisation status in June 2017. This provides a baseline of core funding from 2018 – 2021, and will allow us to focus on long-term project development and developing the festival's growth in a sustainable fashion.

Financial Review

The annual accounts show total income received for the year, excluding donated services, of £383,453 (2017: £284,121).

Expenditure for the year, excluding donated services, amounted to £498,203 (2017: £143,334) and was primarily spent on delivering the 2017 festival and community engagement projects which focused on achieving our charitable objective.

Expenditure was higher than income as predicted. This was met through funding carried forward from 2017.

Reserves Policy

The Trustees have reviewed the charity's needs for reserves in line with the guidance issued by the Charity Commission.

Shubbak's policy is to hold reserves that enable the organisation to:

- ensure there is sufficient money to continue our core activities during a period of unforeseen difficulty;
- develop the organisation, including travel and strategic relationships to expand partnership;
- undertake special projects and one-off activities in keeping with the Shubbak's vision.

The Trustees have examined the requirement for reserves not invested in tangible fixed assets to cover the remaining committed operational activities from income for six months. Based on current commitments, this requirement is £25,000.

At the year end date, the unrestricted reserves of the charity amounted to £24,508.

Plans for the future

Shubbak is working towards another festival in 2019, and as such is working on developing further partnerships both in the UK and the Arab World. Simultaneously, we are looking to further broaden our support, and as such are in discussion about Shubbak with both potential individual patrons and institutional funders. We will look to increase our reserve in order to further Shubbak's sustainability in the long-term.

We continue to strengthen our links with the community, our patrons and customers through on-going meetings and involvement in Shubbak programming.

Governing Document

The charity is also known by the name of Shubbak and is a company limited by guarantee having been incorporated on 27 February 2012; and registered as a charity on 7 January 2013. It is governed by its Memorandum and Articles of Association which established the objects and powers of the charitable company. In the event that the charity is dissolved, each member will contribute up to £1 towards the cost of dissolution and the liabilities incurred by the Charity.

Recruitment and appointment of trustees

As set out in the Articles of Association, the member(s) may propose and appoint any willing person to act as a trustee for the Charity. A trustee's term of office is indefinite. When considering a nominated trustee, the charity will take into account the skills of existing trustees, of the proposed trustee and the skills required by the charity. The trustees are also the directors of the company.

Trustee induction and training

New trustees will be made familiar with the objectives, business plan and financial status of the charity. Trustees will also be given a copy of the relevant guidance material from the Charity Commission.

Risk Management

An annual risk review is undertaken by the trustees. The Trustees examine the major strategic, business and operational risks which the charity faces and will put in place systems to mitigate these risks.

SHUBBAK: A WINDOW ON CONTEMPORARY ARAB CULTURE



REPORT OF THE TRUSTEES (CONTINUED) **FOR THE PERIOD 1 MARCH 2017 TO 31 MARCH 2018**

Reference and administrative details

Registered charity number	1150374
Company number	07966699
Registered office	1 Gough Square London EC4A 3DE

Our advisers

Independent Examiner	Chanter, Browne & Curry Chartered Accountants 1 Plato Place 72-74 St Dionis Road London SW6 4TU
Solicitors	Thomas Eggar LLP Belmont House Station Way Crawley West Sussex RH10 1JA
Bankers	Lloyds TSB Bank plc 19-21 The Quadrant Richmond Surrey TW9 1BP

Directors and trustees

The directors of the charitable company (the charity) are its trustees for the purpose of charity law. The trustees and officers serving during the year and since the year end were as follows:

Maysoon Pachachi (Chair)	
Aaron Cezar	
David Freeman	
Lynn Gaspard	
Roxane Zand	
Sumantro Ghose	(appointed 13 February 2018)
Josephine Glanville	(appointed 12 December 2017)
Almir Koldzic	(appointed 13 February 2018)
Noreen Abu Oun	(retired 14 November 2017)
Robin Start	(retired 13 February 2018)

Secretary

Daniel Gorman

SHUBBAK: A WINDOW ON CONTEMPORARY ARAB CULTURE

REPORT OF THE TRUSTEES (CONTINUED) **FOR THE PERIOD 1 MARCH 2017 TO 31 MARCH 2018**



Statement of Trustees' Responsibilities

The Trustees (who are also directors of Shubbak for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice.)

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of the affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period.

In preparing these financial statements, the Trustees are required to:

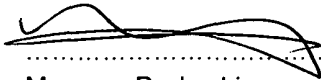
- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

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

Small company exemption

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

By order of the Trustees


.....
Maysoon Pachachi
Chair of the Board of Trustees

Date: 22 May 2018

SHUBBAK: A WINDOW ON CONTEMPORARY ARAB CULTURE

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF SHUBBAK: A WINDOW ON CONTEMPORARY ARAB CULTURE ("the Company")

I report on the accounts of the charity for the period from 1 March 2017 to 31 March 2018, which comprise the Statement of Financial Activities, the Balance Sheet and the related notes.

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 accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company 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 accounts 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

Since the Company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of ICAEW which is one of the listed bodies.

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

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act 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; or
4. the accounts 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 accounts to be reached.



P.G. Browne FCA CTA

Chanter, Browne & Curry
Chartered Accountants
1 Plato Place
72-74 St Dionis Road
London SW6 4TU.

Date: 22 May 2018

SHUBBAK: A WINDOW ON CONTEMPORARY ARAB CULTURE

STATEMENT OF FINANCIAL ACTIVITIES

FOR THE PERIOD 1 MARCH 2017 TO 31 MARCH 2018

SUMMARY INCOME AND EXPENDITURE ACCOUNT

		2018		2017
	Notes	Unrestricted funds £	Restricted funds £	Total funds £
INCOME				
Grants and donations	4	73,470	234,631	308,101
Charitable activities	5	57,954	17,398	75,352
Total income		131,424	252,029	383,453
EXPENDITURE				
Charitable activities	6	135,482	362,721	498,203
Total expenditure		135,482	362,721	498,203
NET MOVEMENT IN FUNDS		(4,058)	(110,692)	(114,750)
RECONCILIATION OF FUNDS				
Total funds brought forward		28,566	130,937	159,503
TOTAL FUNDS CARRIED FORWARD		24,508	20,245	44,753

The Statement of Financial Activities includes all gains and losses in the period.
All income and expenditure derive from continuing activities.

The notes on pages 18 to 21 form part of these financial statements.

SHUBBAK: A WINDOW ON CONTEMPORARY ARAB CULTURE

BALANCE SHEET **AT 31 MARCH 2018**

		<u>2018</u>	<u>2017</u>
	<u>Notes</u>	<u>Total funds</u>	<u>Total funds</u>
		<u>£</u>	<u>£</u>
Current assets			
Debtors	7	-	2,761
Cash at bank		51,945	163,302
		<u>51,945</u>	<u>166,063</u>
Creditors: amounts falling due within one year	8	<u>(7,192)</u>	<u>(6,560)</u>
Net assets		<u>44,753</u>	<u>159,503</u>
Funds of the charity			
Restricted funds	9, 10	20,245	130,937
Unrestricted funds	10	24,508	28,566
		<u>44,753</u>	<u>159,503</u>

In preparing these financial statements:

- (a) The directors are of the opinion that the company is entitled to the exemption from audit conferred by Section 477 of the Companies Act 2006;
- (b) No notice has been deposited under Section 476 of the Companies Act 2006, and
- (c) The directors acknowledge their responsibilities for:-
 - (i) ensuring that the company keeps accounting records which comply with Section 386 of the Companies Act 2006, and
 - (ii) preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial period and of its surplus or deficit for the financial period in accordance with the requirements of Sections 394 and 395, and otherwise comply with the requirements of this Act relating to accounts, so far as applicable to the company.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the board of directors and trustees on

22 May 2018.


Maysoon Pachachi
Chair of Trustees

Company Registration Number: 07966699

The notes on pages 18 to 21 form an integral part of these financial statements.

SHUBBAK: A WINDOW ON CONTEMPORARY ARAB CULTURE

NOTES TO THE FINANCIAL STATEMENTS **FOR THE PERIOD 1 MARCH 2017 TO 31 MARCH 2018**

1 Accounting policies

1.1 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) - Charity SORP (FRS 102) Revised, The Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated.

1.2 Income recognition

Items of income are recognised and included in the accounts when all of the following criteria are met:

- The charity is legally entitled to the funds;
- any performance conditions attached to the item(s) of income have been met or are fully within the control of the charity;
- there is sufficient certainty that receipt of the income is considered probable; and
- the amount can be measured reliably.

1.3 Expenditure recognition

Resources expended are included in the Statement of Financial Activities on an accruals basis, inclusive of any VAT which cannot be recovered. Expenditure directly attributable to any specific activities has been included in these cost activities. Where costs are attributable to more than one activity they have been apportioned across categories on a basis consistent with the use of these resources.

2 Staff costs

The company had 2 employees during the period ended 31 March 2018 (year ended 28 February 2017: 2 employees with effect from 1 January 2017).

3 Trustees' remuneration and expenses

No trustees received remuneration during the two periods ended 31 March 2018. No trustees were reimbursed for expenses during these two periods.

SHUBBAK: A WINDOW ON CONTEMPORARY ARAB CULTURE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE PERIOD 1 MARCH 2017 TO 31 MARCH 2018

4 Income from grants and donations

	2018			2017
	<u>Unrestricted funds</u>	<u>Restricted funds</u>	<u>Total funds</u>	<u>Total funds</u>
	£	£	£	£
Festival	20,000	234,631	254,631	72,000
Other	53,470	-	53,470	186,496
	<u>73,470</u>	<u>234,631</u>	<u>308,101</u>	<u>258,496</u>

5 Income from charitable activities

	2018			2017
	<u>Unrestricted funds</u>	<u>Restricted funds</u>	<u>Total funds</u>	<u>Total funds</u>
	£	£	£	£
Projects and events undertaken	<u>57,954</u>	<u>17,398</u>	<u>75,352</u>	<u>25,625</u>

6 Expenditure on charitable activities

	2018			2017
	<u>Unrestricted funds</u>	<u>Restricted funds</u>	<u>Total funds</u>	<u>Total funds</u>
	£	£	£	£
Charity activity costs				
Direct project costs	56,698	248,168	304,866	50,726
Marketing and publicity	-	50,034	50,034	20
Staff salaries	29,250	36,500	65,750	10,000
Employers' National Insurance contributions	3,097	-	3,097	-
Pension contributions	116	-	116	-
Consultants	25,372	26,494	51,866	71,806
Travel and accommodation	2,243	1,525	3,768	7,512
	<u>116,776</u>	<u>362,721</u>	<u>479,497</u>	<u>140,064</u>
Support costs				
Computer and website	923	-	923	-
Rent	5,471	-	5,471	577
General office overheads	10,692	-	10,692	1,133
	<u>17,086</u>	<u>-</u>	<u>17,086</u>	<u>1,710</u>
Governance costs				
Independent examiner's fee	1,620	-	1,620	1,560
Total expenditure on charitable activities	<u>135,482</u>	<u>362,721</u>	<u>498,203</u>	<u>143,334</u>

SHUBBAK: A WINDOW ON CONTEMPORARY ARAB CULTURE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) **FOR THE PERIOD 1 MARCH 2017 TO 31 MARCH 2018**

7 Debtors

	<u>2018</u> <u>£</u>	<u>2017</u> <u>£</u>
Prepayments	-	2,761

8 Creditors: amounts falling due within one year

	<u>2018</u> <u>£</u>	<u>2017</u> <u>£</u>
Social security and other taxes	1,585	855
Accruals	5,535	5,705
Other creditors	72	-
	<u>7,192</u>	<u>6,560</u>

9 Restricted funds

The income funds of the charity include restricted funds comprising the following:-

	Movement in funds			
	<u>Balance 1</u> <u>March 2017</u>	<u>Incoming</u> <u>resources</u>	<u>Resources</u> <u>expended</u>	<u>Balance 31</u> <u>March 2018</u>
	<u>£</u>	<u>£</u>	<u>£</u>	<u>£</u>
Festival	10,522	234,631	(245,153)	-
Other grants and donations	99,197	-	(99,197)	-
Charitable activities	21,218	17,398	(18,371)	20,245
	<u>130,937</u>	<u>252,029</u>	<u>(362,721)</u>	<u>20,245</u>

10 Analysis of net assets between funds

	<u>Unrestricted</u> <u>funds</u>	<u>Restricted</u> <u>funds</u>	<u>Total</u>
	<u>£</u>	<u>£</u>	<u>£</u>
Fund balances at 31 March 2018 are represented by:-			
Current assets	31,700	20,245	51,945
Creditors: amounts falling due within one year	(7,192)	-	(7,192)
	<u>24,508</u>	<u>20,245</u>	<u>44,753</u>

11 Members' guarantee

At 31 March 2018, the company had seven members. Each member's guarantee is limited to £1.

SHUBBAK: A WINDOW ON CONTEMPORARY ARAB CULTURE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) **FOR THE PERIOD 1 MARCH 2017 TO 31 MARCH 2018**

12 Change of accounting period

The company has changed its accounting reference date from 28 February to 31 March.