

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 YEAR ENDED 31 MARCH 2024

CHANTER, BROWNE & CURRY

Chartered Accountants
1 Plato Place
72-74 St Dionis Road
London SW6 4TU.

SHUBBAK: A WINDOW ON CONTEMPORARY ARAB CULTURE

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SHUBBAK: A WINDOW ON CONTEMPORARY ARAB CULTURE



REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

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 year ended 31 March 2024 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 in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued in October 2019 and the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102).

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

Chair's report

2023/24 saw us delivering the 7th edition of Shubbak Festival between 23 June and 9 July 2023, presenting an extraordinary program that captivated more than 38,000 individuals across the UK with a core programme delivered in London. Shubbak is Europe's largest festival of contemporary Arab and South West Asian and North African (SWANA) cultures, bringing groundbreaking and unexpected art works to the UK. Working with a range of artist's from the region and it's diaspora, this year's festival showcased over 80 events including 16 UK premiers and 13 world premiers, and spanning film screenings, mesmerising dance performances, enriching workshops, and sensational music shows. In addition, thought-provoking talks and engaging panels were held both online and offline, offering diverse perspectives and stimulating conversations

Shubbak exists to support and celebrate the diversity of Arab and SWANA artists' creativity and innovation through our professional, participatory and engagement programmes, national touring and biennial multi-artform festival. Working with a range of partners nationally and internationally, we commission, initiate and develop projects that encourage a wide range of creative approaches in an artist-centred, audience focused process.

We are grateful for Shubbak's hardworking and dedicated staff, and the Trustees' tireless commitment to our objectives to:

- Present the best of contemporary Arab / SWANA arts & cultures through ongoing programmes of activity and an ambitious biennial festival.
- Provide sustained engagement for our communities through our inclusive programmes and audience development.
- Develop a sustainable organisational strategy that diversifies income streams, and systems that address our environmental responsibility.
- Champion diverse staff and pave pathways for careers into the cultural sector.
- Be a leading voice within and for the UK Arab / SWANA sector.

We stand firm on our three pillars of Artistic Excellence, Freedom of Expression as well as our newly-added Community Participation.

We especially want to thank our donors, funders and supporters, including the Arts Council England, British Council, Bagri Foundation, Cockayne Grants for the Arts and Qattan Foundation. We also want to thank our partners including Barbican, English Pen, Grand Junction, Counterpoints, Metroland Cultures and the Iraqi Women's Society.

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 and dance.

SHUBBAK: A WINDOW ON CONTEMPORARY ARAB CULTURE

REPORT OF THE TRUSTEES (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024



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, the UK 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 Arab communities 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, which is the Shubbak festival. Our programme of activities also focuses on audience development and accessibility, bringing the arts to the widest possible community in London and in the UK, in line with our current business plan. This includes initiatives such as Young Shubbak, a programme working with 18-25 year old artists, creatives and producers towards curating their own strand in the festival.

Achievements in the period

Shubbak 2023 was one of the most ambitious yet in scale and depth, presenting over 80 events across more than 40 locations to an audience of over 38,000. The programme was brave and urgent, embracing the complexity of Arab and SWANA artists' and communities' response to the world today. In addition to the multi-art form programme, thought-provoking talks and engaging panels were held both online and offline, offering diverse perspectives and stimulating conversations. Our majority women artists shared new discourse on environmental catastrophe, Blackness & womanhood, and marking 75 years of the Nakba. Our work saw us collaborating with a range of venues, from the refugee group Babylon Migrants Project to the Royal Opera House. The festival was as accessible as possible, always seeking to be receptive and welcoming to everyone not least with our Access Ticket Scheme. The energy was high, and our programme was purposeful in connecting to new, young audiences previously unknown to Shubbak. We launched with a loud, proud and celebratory weekend at the National Theatre's River Stage, and made our way to intimate workshops amongst the marshes as well as thought-provoking closed conversations in historic venues. We embraced co-curatorial and producing partnerships with new and old partners alike.

In this time we delivered:

17 co-commissioned new works
13 world premieres
16 UK premieres
15 sold-out shows

We exceeded our ACE activity output and surpassed our targets across most of the categories.

The full programme remains as an archive on our website, with an additional catalogue of photographs and a highlights video.

National Theatre River Stage

We opened with our take over of the National Theatre River Stage, a brilliant public platform to announce the festival's arrival to London and beyond, inviting existing audiences, stakeholders and partners, and capturing new accidental audiences as well. Launching the festival in such an iconic place in London enabled us to start loud & strong. We made the best of the weekend to display our programme for passers-by to experience us, distributing flyers and our programme, promote our events across the city and beyond with the help of a tribe of enthusiastic volunteers, and establishing our identity as a festival with diverse offers for a range of audiences – from the bold and experimental, to the interactive and accessible.



Achievements in the period (continued)

Hamed Sinno - Poems of Consumption (Barbican)

Hamed Sinno (of Mashrou' Leila) was in residency with Shubbak between January - July culminating in a 75-minute debut solo show at the Barbican. The multi-faceted concert, led by Hamed's exceptional vocals, blended electronics with a virtuoso four-string quartet, inventive evolving set, and original film. This was a much-anticipated moment for the history of Arab music, with several audience members flying into London especially for the occasion. It serves as an important landmark for how Shubbak can be a leader in the ever-growing Arab & SWANA music scene. The show toured to Rabat in June 2023 and several cities afterwards.

Shaden - All Hell Broke Loose (Conway Hall)

This was Shubbak's first major comedy and Arabic-only act. It really ticked all three of our pillars within its 60 minute duration. The show was incredibly intelligent, sharp and achingly hilarious. Shaden is ever-rising in popularity and it feels like Shubbak is navigating new and exciting terrain by programming a voice like hers as sole producers. The show was presented at Conway Hall in London as well as being part of the Bradford Literature Festival.

Yasmeen Audisho Ghrawi - From The Daughter of a Dictator (26 Crowndale)

Yasmeen instantly connected with the audience in her debut solo show, a refreshingly-told tale of family migration, largely driven by its narrative arc. Incorporating subtle physicality with the warm Arab humour, this show has since toured across the UK.

Hannah Khalil - Trouf: Scenes from 75 years (26 Crowndale)

A unique Tunisia/Palestine/UK collaboration led by Hannah Khalil, Chris White and Ghazi Zaghbani. The evolutionary play, originally written as a growing record of life in Palestine, was a very timely piece for our Nakba focus. This particular production was then co-devised with performers in Tunis, and was its first international performance.

Hassan Abdulrazzak - Chambers of the Heart (26 Crowndale)

The playwright's new one woman play was read beautifully by Laila Alj. It felt important for us to continue supporting the local Arab theatre scene, and hold space for this text in its fruition stages.

Mohamed Toukabri - Power of the Fragile (BAC)

A tender and transformative piece between mother & son, beautifully performed and executed by the performers. It raised such foundational questions about intergenerational knowledge transfer, parent-child relationships in the region, and what it means to return home to the womb after years of migration. Through this meeting with the audience, Mohamed helps his 65 year-old mother realise her lifelong dream of becoming a dancer. The BAC were an excellent co-programming partner on this, and it has cemented great trust and a repeatable working model.

Yasmin Fedda - Pathogen of War (BAC)

Established documentary filmmaker Yasmin Fedda turned her practice to live art with her debut interactive installation. It was one of our most art-form transcendent experiential works, and although it only allowed a handful of audience into each sharing, the riveting subject matter echoed beyond the show. The work drew the attention of a number of festivals which were pursued, including being selected for competition at the International Documentary Festival of Amsterdam.

Lisa Iuxx & Jasmin Kent-Rodgeman - What the Dog Said to the Harvest (Southbank Centre)

This immersive call for climate justice felt groundbreaking in both its performative epicness and the philosophy underpinning the stories. It was unapologetic in its directness and mixes opera, dance, spoken word, immersive sound and film. The audience was invited to move around the space as the performance unfolded around them. We were proud to support the artists in their first project of this scale, with opera in the midst and with such a large team of women from the global majority world.

SHUBBAK: A WINDOW ON CONTEMPORARY ARAB CULTURE

REPORT OF THE TRUSTEES (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024



Achievements in the period (continued)

Yaa Samar! - Losing it (The Yard)

As one of the most popular performances from Palestine amongst international festivals, we were immensely proud to bring this show as part of our festival. A captivating choreography devised and performed by Samaa Wakim and with an unsettling live score underpinned by Samar Haddad King, it brought a level of discourse around trauma and awareness practices, making it one of the most quietly intense contributions to the festival.

Hardi Kurda & Khabat Abbas - The Legitimated Body & Navigated Listener (Watermans & Tobacco Factory, Slemani)

This was Shubbak's first event in Slemani, Iraq, a turning point in exploring the potentials of digital collaborations, environmentally conscientious low-travel options, and engaging with audiences in Iraqi Kurdistan. In collaboration with Station House Opera's groundbreaking technology, Hardi & Khabat transcended borders in an interactive exchange of sound frequencies. Audiences manipulated radios and meditatively morphed their bodies into one another. Family members came together across the divide, without the need for language.

Colette Dalal Tchantcho - Dreamer (BAC)

To our knowledge, this is the first performance piece from the region addressing the deeply entrenched racism experienced by Afro and Black Arabs. A running theme of this edition was in introspection and accountability from within, reversing the lens of the white gaze's sympathies for our social injustices. The most striking example of this is in Colette's work-in-progress, a semi-autobiographical performance of urgent witness about three Black women in Arab society. Both performances sold out and alongside BAC we are now continuing to develop the work towards a finished piece in 2027.

Ghalia Benali (Kings Place)

This concert was one of those that instantly brings its audience home home. Excellently produced by MARSM, the show sold out with heartening audience turnout, the majority of whom were Arab.

Bahiyya (Omeara)

This was a very new band for Shubbak, curated by MARSM. Their show at Omeara was intimate, following their presence at the National Theatre River Stage. The audience at the show was very distinct from others (point at being largely new), and almost entirely Egyptian.

Love & Revenge (RichMix)

Curated by MARSM, Wael Koudaih of L&R returned to Shubbak with a fresh concept of mixing electro-pop with Golden Age Arab cinema -- a truly unique offer.

A Friend's Kitchen (Site-Specific, Queensway)

An intimate stroll with poet Al Seddiq El Radi along the streets of Queensway, weaving personal histories with anecdotal neighbourhood musings. It was engaging, emotional, and another celebration of the Arabic language amongst London's streets. The producing partnership with Poetry Translation Centre was fruitful, and the format refreshing and one to endeavour to expand upon for the next edition.

When the Land Speaks (Site-Specific, Hackney Marshes)

Imaginatively curated by Young Shubbak alumna Riwa Saab, this multi-artist guided walk on the last day of the festival was pure nourishment for the body and soul. Set along Hackney Marshes and culminating in workshops in a community centre, groups of diverse participants were guided by sound artist Bint Mbareh, poet Ola Elhassan, and visual artist Juliette Mourad. The event was fully booked and with a waiting list, revealing a real thirst to forge alternative ways of connecting to our cultures within nature in non-event spaces. Finding refuge in earth, plants, and sounds in the intensity of an urban metropole that is London evidenced how Arab artists are at the centre of creative avenues for healing.

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REPORT OF THE TRUSTEES (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2024



Achievements in the period (continued)

When the Night Speaks (The Yard)

With her second event at Shubbak, Riwa Saab curated a lineup of young female DJs, many of whom were previously unknown to the team. This was the key party of the programme, and also sold out to a very mixed, but mostly young Arab and Global Majority audience.

Olive Jar (Grand Junction)

Drama therapist Elias Matar passionately led a year-long workshop series with community members of Arab heritage local to Grand Junction, exploring the rich heritage of West Londoners from Syria, Iraq, Palestine, Lebanon, Algeria, Egypt, and beyond. The sessions allowed for play acknowledging that sometimes grownups just need to play in order to heal. A number of participants described the process of telling their stories on stage as transformative, and the communal weekly dinners as a huge source of comfort and remedy for homesickness. The performance gained media coverage and was sold out every night. We are continuing our partnership with Grand Junction with artists Alaa El Saraji and Dima Mekdad leading full workshops through the Autumn, with participation from Young Shubbak throughout.

I Will Not Fold These Maps by Muna Kareem (British Library)

Muna Kareem returned to London for the launch of her unapologetic book of surreal, wondrous poetry. Reading in Arabic to an almost exclusively (full) Arab audience, there was such depth of purpose in her words and rhythm. Members of the Bidun London group were present, and the exchange was emotive, particularly as Muna was recently refused entry to Kuwait due to her criticism of the government's treatment of the Bidun.

Bad Diaspora Poems by Momtaza Mehri (Grand Junction)

Momtaza Mehri launched her debut book of poetry amongst a majority young Somali audience, paying homage to the complexity of diasporic existence (and post-existence). Falling on Eid, it was met with a concerted effort by audience to come together and mark the moment. As with Olive Jar, Grand Junction was a wonderful partner to work with.

Totalitarian Props curated by Najlaa Elageli and Tewa Barnosa (The Africa Centre)

This transdisciplinary exhibition explored and investigates certain acts of tyranny, particularly within the context of the Pan-Africanism ideal and Pan-Arabism dream. Artists from Egypt, Libya and Sudan brought intimate insight into archival works and research journeys, unleashing the imagination to represent what life feels like under totalitarian rule. This was the first time curators Najlaa Elageli and Tewa Barnosa worked together and in such an intergenerational way.

Sound & Silence by Soraya Syed (The Coronet Theatre)

An intricately executed multi-layered exhibition, with innovative use of magnetic materials to interrogate the relationship between calligraphy, the human form and spirituality brought to Shubbak by the master calligrapher Soraya Syed. The unusual venue attracted a diverse and curious audience. The calligraphy workshops at Cromwell Place were popular and we are now interested to explore how communal calligraphy circles could feature as part of our engagement programme, as the art form lends itself to contemplative conversation and reflection.

Rest, Play, Feast (Metroland Cultures)

Rest, Play, Feast was a community day we described as 'an urban retreat for families' intended to give parents, especially women, some well-deserved rest. Children's workshops and a play-space with a licensed childcare provider were planned, as well as an access support worker to accommodate any special needs. The highlight of the day was the engaging embroidery workshop by the brilliant Tareez Collective.

LAILA SOLIMAN, BUSHRA EL-TURK - Woman at Point Zero (Royal Opera House)

Woman At Point Zero was first commissioned by Shubbak in 2017, premiering at the Royal Opera House as a work-in-progress as part of the festival that year. It was since further developed and produced by the Belgian production company, LOD alongside the Royal Opera House and Britten Pears. We saw the follow-through of a project 7 years in the making. The production was contained and effective, held by Bushra El-Turk's captivating score, masterfully performed by the Zar Orchestra. Dima Orsho is an operatic talent.

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REPORT OF THE TRUSTEES (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2024



Achievements in the period (continued)

As part of this package, we held a discursive event 'The Stereotype is the Story', in which artists from the Global Majority world communed over the question 'How do we hold our own when our truth might feed a ravenous stereotype?'. Particularly given the subject matter of the Woman At Point Zero storyline, we wanted to offer a safe space for artists from Global Majority cultures to discuss how they speak their truth without reverberating stereotypes in a world drowned out by redundant and reductionist stereotypes, not least about Global Majority cultures. This open conversation was followed by an aftercare space to address any trigger points.

IMEDEA by Sulaiman Al Bassam (Stoneness)

Due to visa issues, IMEDEA was postponed to September and it was received with much warmth from the audience, not least with the outstanding performance from Hala Omran and the music duo Two and the Dragon.

Tamara El-Mashouk I'd Search Forever, I Want to Remember (Dover Citadel & Frieze London)

In her most ambitious UK presentation to date, Tamara compassionately asks whether matter remembers the way human bodies do. Filling a wave machine with water from the English channel and setting it in dialogue with dancer Fadi Giha, she weaves photographs from Dover's shorelines with artefacts created during participatory workshops. It was Shubbak's first time in Dover, and hundreds of audiences gathered throughout the day-long programme. As a result of this summer's exhibitions, Tamara screened a film documenting the process with her wave machine on display at No 9 Cork Street.

Sonic Frontiers 01 & 02

Shubbak worked for the first time with Christina Hazboun of The Sonic Agent to bring two evenings of powerful, defiant Palestinian, Lebanese and Tunisian women musicians experimenting with sonic formations and approach to music-making. Both events sold out their intimate venues, highlighting audience appetite for this kind of work. Particularly standout is the collaboration between Maya Al Khalidi and Sarouna, who use archive and field recordings in their contemporary aural practice.

Safar Film Festival

Our partnership with the Arab British Centre's Safar Film Festival is always mutually supportive and tremendously rewarding.

Tools for Solidarity - Yalla Seeding (Mosaic Rooms)

Permaculture activist Mohammed Saleh collaborated with Resolve Collective and the Mosaic Room's Learning Curator to engage little ones and their people in seed bombing. An online lesson plan was shared with schools, families and community groups. Mohammed was a natural, weaving stories and guiding exercises for both young and old.

Arts & Disability Delegation

We hosted an Arts & Disability delegation for the first time, in collaboration with Sync Leadership and Art 2 Heart - Palestine. In recognition of the multi-fold impact on Arab artists living with a disability in a geo-politically unstable region, we created this opportunity as a first-step towards addressing the inequality of opportunities, and hence the reduced outcomes and outputs, for artists living with a disability from the region. We are currently supporting two Shubbak artists to apply for an unlimited disabled artist collaboration fund. We thank the British Council for their support of this programme.

Vital Capacities Exhibition - Shaima Ali

Our largest online offering, Shaima Ali (Sync Arabi programme participant) presented a number of video art works and photographs of her sculptures in a digital gallery generously hosted by Vital Capacities. Over a period of a month-long residency, Shaima was able to experiment with a multiplicity of perspectives on daily life in Palestine.

SHUBBAK: A WINDOW ON CONTEMPORARY ARAB CULTURE

REPORT OF THE TRUSTEES (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024



Team and Management

During the festival period, the team consisted of 2 Joint CEOs, one General Manager, 1 Festival Producer, 2 Engagement Producers, 2 Marketing & Comms Managers as a jobshare, and 2 free-lance producers. The festival also powered by a community of dedicated volunteers for whom we are grateful. Shortly after the festival, we returned back to our core structure, consisting of 2 Joint CEOs, one General Manager, and one Engagement Producer. During the period one of the Joint CEOs stepped down, and the organisation was restructured so that the other Joint CEO took on the role of Artistic Director & CEO solely. By the close of the financial year the organisation consisted of an Artistic Director & CEO, a Senior Producer and a single person in the dual role of General Manager & Producer.

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 three years. 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.

We bid a fond farewell to trustees Shadia El Dardiry, Lynn Gaspard, Sumantro Ghose and Almir Koldzic. We welcome new trustees Elizabeth Ann Briggs and Sandra Sfeir.

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 YEAR ENDED 31 MARCH 2024



Financial Review

The annual accounts show total income received for the year of £507,862 (2023: £310,784).

Expenditure for the year amounted to £557,134 (2023: £273,715) and was primarily spent on delivering the 2023 festival and community engagement projects which focused on achieving our charitable objective.

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 on reserves continues 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 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 three months. Based on current commitments, this requirement is £30,000.

At the year end date, the free reserves of the charity amounted to £122,712.

Our aspirations for the festival

We ended the year looking ahead to Shubbak Festival 2025 with the commitment to trial a more contained yet equally ambitious festival with fewer events over a longer period of time. The Artistic Director & CEO's aspirations for this next festival is that it is slower, with care deeply embedded not just in the programming but also in the process of delivery. Especially as Arab & SWANA artists in the UK and in the region navigate the violence against their lands and their people, and with this impacting staff within the organisation as well, we aspire to not only furnish our programme with the usual bold artistic excellence that has characterised our festival since its inception, but to introduce ways of working that can hold our artists and our audience as well as our staff and trustees.

SHUBBAK: A WINDOW ON CONTEMPORARY ARAB CULTURE

REPORT OF THE TRUSTEES (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024



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:

Fady Alrayyes
Andrew Marcus
Riwa Saab
Elizabeth Ann Briggs (appointed 26 June 2024)
Sandra Sfeir (appointed 26 June 2024)
Zeina Najjar (appointed 30 October 2024)
Shadia El Dardiry (resigned 12 June 2024)
Lynn Gaspard (resigned 12 June 2024)
Sumantro Ghose (resigned 12 June 2024)
Almir Koldzic (resigned 12 June 2024)

SHUBBAK: A WINDOW ON CONTEMPORARY ARAB CULTURE

REPORT OF THE TRUSTEES (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024



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

.....*Sandra Sfeir*.....

Sandra Sfeir
Trustee

Date: 14 January 2025

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 to the Company's trustees on my examination of the financial statements of the Company for the year ended 31 March 2024, which comprise the statement of financial activities, the balance sheet, the statement of cash flows and the related notes.

Responsibilities and basis of report

As the 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 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 Company'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

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 in any material respect:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the financial statements do not accord with those records; or
3. the financial statements 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 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 financial statements 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.



.....
P.G. Browne FCA CTA

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

Date: 14 January 2025

SHUBBAK: A WINDOW ON CONTEMPORARY ARAB CULTURE**STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2024****SUMMARY INCOME AND EXPENDITURE ACCOUNT**

	Notes	Unrestricted funds £	2024 Designated funds £	Restricted funds £	Total funds £	2023 Total funds £
INCOME						
Grants and donations	4	341,807	-	82,164	423,971	303,951
Charitable activities	5	795	37,120	45,600	83,515	6,833
Interest received		376	-	-	376	-
Total income		<u>342,978</u>	<u>37,120</u>	<u>127,764</u>	<u>507,862</u>	<u>310,784</u>
EXPENDITURE						
Raising funds	6	1,170	-	-	1,170	-
Charitable activities	6	297,877	73,533	184,554	555,964	273,715
Total expenditure		<u>299,047</u>	<u>73,533</u>	<u>184,554</u>	<u>557,134</u>	<u>273,715</u>
Net income before transfers		43,931	(36,413)	(56,790)	(49,272)	37,069
Transfers between funds	9	(2,500)	2,500	-	-	-
Net movement in funds for the year		<u>41,431</u>	<u>(33,913)</u>	<u>(56,790)</u>	<u>(49,272)</u>	<u>37,069</u>
RECONCILIATION OF FUNDS						
Total funds brought forward		81,281	61,413	71,790	214,484	177,415
TOTAL FUNDS CARRIED FORWARD		<u>122,712</u>	<u>27,500</u>	<u>15,000</u>	<u>165,212</u>	<u>214,484</u>

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 15 to 19 form an integral part of these financial statements.

SHUBBAK: A WINDOW ON CONTEMPORARY ARAB CULTURE

BALANCE SHEET

AT 31 MARCH 2024

	Notes	2024 Total funds £	2023 Total funds £
Current assets			
Debtors	7	9,592	92,716
Cash at bank and in hand	13	165,682	210,817
		175,274	303,533
Creditors: amounts falling due within one year	8	(10,062)	(89,049)
Net assets		165,212	214,484
Funds of the charity	10, 11		
Restricted funds		15,000	71,790
Designated funds		27,500	61,413
Unrestricted funds		122,712	81,281
		165,212	214,484

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 14 January 2025.

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Sandra Sfeir
Trustee

Company Registration Number: 07966699

The notes on pages 15 to 19 form an integral part of these financial statements.

SHUBBAK: A WINDOW ON CONTEMPORARY ARAB CULTURE

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2024

	Notes	2024 £	2023 £
Cash flows from operating activities			
Net cash provided by operating activities	12	(45,135)	(1,593)
Change in cash and cash equivalents in the year			
Cash and cash equivalents brought forward		210,817	212,410
Cash and cash equivalents carried forward	13	<u>165,682</u>	<u>210,817</u>

The notes on pages 15 to 19 form an integral part of these financial statements.

SHUBBAK: A WINDOW ON CONTEMPORARY ARAB CULTURE

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

1.1 Basis of preparation

Shubbak is a UK registered charity incorporated as a company limited by guarantee. The address of the registered office is given in the charity information on page 9. The nature of the charity's operations and principal activities are directed at advancing the education of the public in Arab culture and other aspects of Arabic arts, culture and heritage through public performances and discussions, including staging a biennial festival.

The charity constitutes a public benefit entity as defined by FRS 102. 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 issued in October 2019, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, and UK Generally Accepted Accounting Practice.

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

1.2 Fund accounting

Unrestricted income funds represent those resources which may be used towards meeting any of the charitable objects of Shubbak at the discretion of the trustees.

Designated funds comprise unrestricted funds that have been set aside by the trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

Restricted funds are resources which are to be applied to specific purposes imposed by the funder/donor.

1.3 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.

1.4 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.

SHUBBAK: A WINDOW ON CONTEMPORARY ARAB CULTURE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

2 Staff costs

The company had an average of 5 employees during the year ended 31 March 2024 (2023: 5 employees). No employee was paid more than £60,000 in the year.

3 Trustees' remuneration and expenses

A trustee, Riwa Saab, was paid artist fees totalling £4,026 during the year ended 31 March 2024. No trustees received any remuneration during the two years ended 31 March 2024. No trustees were reimbursed for expenses during the two years ended 31 March 2024.

4 Income from grants and donations

	2024			2023
	Unrestricted funds	Designated funds	Restricted funds	Total funds
	£	£	£	£
AM Qattan Foundation	-	-	35,000	35,000
Arts Council England	171,564	-	-	171,564
Bagri Foundation	60,000	-	-	60,000
British Council	73,540	-	-	73,540
Cockayne – Grants for the Arts and The London Community Foundation	-	-	-	15,000
Department for Work & Pensions	26,704	-	-	26,704
English Pen	-	-	-	2,000
Greater London Authority	-	-	26,764	26,764
Hammersmith United Charities	-	-	-	7,500
Medway Council	-	-	5,400	5,400
Qatar Foundation International	9,999	-	-	9,999
Royal Borough of Kensington & Chelsea	-	-	-	1,500
SHED	-	-	15,000	15,000
Private donors	-	-	-	400
	341,807	-	82,164	423,971
				303,951

5 Income from charitable activities

	2024			2023
	Unrestricted funds	Designated funds	Restricted funds	Total funds
	£	£	£	£
Tickets and venue contributions	-	37,120	45,600	82,720
Consultancy	795	-	-	795
	795	37,120	45,600	83,515
				6,833

SHUBBAK: A WINDOW ON CONTEMPORARY ARAB CULTURE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

6 Expenditure

	2024			2023
	Unrestricted funds £	Designated funds £	Restricted funds £	Total funds £
Raising funds				
Fundraising costs	1,170	-	-	1,170
Charity activity costs				
Festival and project costs	52,521	73,533	149,793	275,847
Marketing and publicity	23,886	-	3,971	27,857
Staff salaries	154,346	-	18,151	172,497
Employers' National Insurance contributions	12,115	-	-	12,115
Pension contributions	3,256	-	-	3,256
Consultants	3,700	-	-	3,700
Travel and accommodation	8,894	-	12,639	21,533
	258,718	73,533	184,554	516,805
Support costs				
Rent	11,383	-	-	11,383
General office overheads	14,324	-	-	14,324
	25,707	-	-	25,707
Governance costs				
Independent examiner's fee	3,300	-	-	3,300
Board development	3,740	-	-	3,740
Organisational development	2,426	-	-	2,426
Legal fees	3,986	-	-	3,986
	13,452	-	-	13,452
Total expenditure on charitable activities	297,877	73,533	184,554	555,964
Total expenditure	299,047	73,533	184,554	557,134

7 Debtors

	2024 £	2023 £
Trade debtors	300	80,000
Accrued income	5,731	9,025
Social security and other taxes	2,792	72
Other debtors	769	3,619
	9,592	92,716

8 Creditors: amounts falling due within one year

	2024 £	2023 £
Trade creditors	7,062	3,802
Accruals	3,000	4,668
Deferred income	-	80,000
Other creditors	-	579
	10,062	89,049

9 Transfers between funds

	2024 Unrestricted funds £	2024 Designated funds £	2024 Restricted funds £
Transfer to designated fund - overheads reserve	(2,500)	2,500	-
	(2,500)	2,500	-

SHUBBAK: A WINDOW ON CONTEMPORARY ARAB CULTURE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

10 Statement of funds

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

Current year	Movement in funds				
	Balance 1 April 2023 £	Incoming resources £	Resources expended £	Transfers between funds £	Balance 31 March 2024 £
Restricted funds	71,790	127,764	(184,554)	-	15,000
Designated fund	61,413	37,120	(73,533)	2,500	27,500
Unrestricted funds	81,281	342,978	(299,047)	(2,500)	122,712
	<u>214,484</u>	<u>507,862</u>	<u>(557,134)</u>	<u>-</u>	<u>165,212</u>

Prior year	Movement in funds				
	Balance 1 April 2022 £	Incoming resources £	Resources expended £	Transfers between funds £	Balance 31 March 2023 £
Restricted funds	28,256	177,962	(134,428)	-	71,790
Designated fund	22,500	36,413	-	2,500	61,413
Unrestricted funds	126,659	96,409	(139,287)	(2,500)	81,281
	<u>177,415</u>	<u>310,784</u>	<u>(273,715)</u>	<u>-</u>	<u>214,484</u>

Designated fund

The designated fund comprises unrestricted funds that have been set aside by the trustees to meet any exceptional costs or circumstances.

Restricted funds

Restricted funds are resources which are to be applied to specific purposes imposed by the funder/donor.

SHUBBAK: A WINDOW ON CONTEMPORARY ARAB CULTURE

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

11 Analysis of net assets between funds

Current year

	Unrestricted funds £	Designated fund £	Restricted funds £	Total £
Current assets	132,774	27,500	15,000	175,274
Creditors: amounts falling due within one year	(10,062)	-	-	(10,062)
	<u>122,712</u>	<u>27,500</u>	<u>15,000</u>	<u>165,212</u>

Prior year

	Unrestricted funds £	Designated fund £	Restricted funds £	Total £
Current assets	170,330	61,413	71,790	303,533
Creditors: amounts falling due within one year	(89,049)	-	-	(89,049)
	<u>81,281</u>	<u>61,413</u>	<u>71,790</u>	<u>214,484</u>

12 Reconciliation of net movement in funds to net cash flow from operating activities

	2024 £	2023 £
Net income for the year (as per Statement of Financial Activities)	(49,272)	37,069
(Increase)/decrease in debtors	83,124	(88,978)
Increase/(decrease) in creditors	(78,987)	50,316
Net cash provided by operating activities	<u>(45,135)</u>	<u>(1,593)</u>

13 Analysis of cash and cash equivalents

	2024 £	2023 £
Cash at bank	<u>165,682</u>	<u>210,817</u>

14 Members' guarantee

At 31 March 2024, the company had seven members. Each member's guarantee is limited to £1.