

Company Registered Number (England and Wales):02171893
Charity Registered Number:1029450

A.M. QATTAN FOUNDATION
(A Company Limited by Guarantee)

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2020

A.M. QATTAN FOUNDATION
(A Company Limited by Guarantee)

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A.M. QATTAN FOUNDATION
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**REFERENCE AND ADMINISTRATIVE DETAILS OF THE FOUNDATION, ITS TRUSTEES AND ADVISERS
FOR THE YEAR ENDED 31 DECEMBER 2020**

Trustees	Omar Abdul Muhsen Al-Qattan, Chair Dr Najwa Al-Qattan Nadia Hijab Abla Maayah Dr Khalil Hindi Dr Raif Zreik Professor Khaled Fahmy (appointed 1 October 2020) Dr Mezna Qato (appointed 1 October 2020)
Company registered number	02171893
Charity registered number	1029450
Registered office	Tower House 226 Cromwell Road London SW5 0SW
Director General	Fida Touma - Ramallah
Independent auditors	MHA MacIntyre Hudson Chartered Accountants and Statutory Auditor 6th Floor 2 London Wall Place London EC2Y 5AU
Bankers	EuropeArab Bank 73 Brook Street Mayfair London W1K 4HX NatWest Bank Plc South Kensington Station Branch PO Box 592 18 Cromwell Place London SW7 2LB
Solicitors	Thomas Eggar 75/76 Shoe Lane London EC31 3JB

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 DECEMBER 2020

The Trustees present their annual report together with the audited financial statements of the Foundation for the year 1 January 2020 to 31 December 2020. The Trustees confirm that the Annual Report and financial statements of the company comply with the current statutory requirements, the requirements of the company's governing document and the provisions of the Statement of Recommended Practice (SORP), applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) as amended by Update Bulletin 1.

Foreword

This report provides a summary of 2020 achievements measured against the objectives set by our 2020-2024 strategic plan, which was approved by the Board on 12 December 2019. The core direction of programmes has not radically changed. Nonetheless, the strategy for the mentioned years included audience building, engagement and outreach as a key objective, and while for the first two months of the year this seemed attainable, the first cases of COVID-19 in Palestine and the UK appeared in March 2020, both countries went into intermittent lockdowns, creating an overall state of uncertainty. This meant continuous review of plans and planning for shorter periods as well as resource redistribution and changes in contracts and agreements. However, despite all of this, the Foundation was able to implement more than 60% of its planned activities and readapt its operations and projects to support its staff, beneficiaries and partners in a manner that serves its goals and objectives.

The report is divided into the main administrative divisions of the Foundation: General Management (including finance, administrative, communications and fund-raising units) and each of the five main programmes: Culture and Arts Programme, Educational Research and Development (Palestine), the Child Centre Gaza, the Public Programme (Palestine) and the Mosaic Rooms (UK).

OBJECTIVES AND ACTIVITIES

Objects

The objects of the Charity are the advancement of the education of Arabs in general and of Palestinians in particular, and the advancement of the education of the public in Arab and Palestinian studies.

Activities

While this extended review process was underway, the Foundation continued to work along the five tracks below. However, that process is expected to affect both the nature and scope of current programmes and, consequently, the Foundation's programmatic and organizational structures.

1. Culture and Arts Programme (CAP) is the main grant making activity at the Foundation. CAP offers grants, residencies, awards, and training in all fields of cultural practice. The core criteria for awarding its grants are excellence, creativity, and innovation. Grants and awards follow a procedure approved by the Board, are announced through open calls, and judged by external juries. Based on CAP's well documented and credited track record in supporting culture and arts, it has successfully developed long-term co-funding programmes in various fields, most recently in the visual arts with the Swedish International Development Agency and with the Swiss Development Cooperation (SDC) on the in Culture, Arts and Social Engagement programme.

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2. Educational Research and Development Programme (ERDP) is focused on the formation and development of teachers in Palestine and contributes directly to the Foundation's goals of supporting a critical public discussion on culture and education, as well as promoting progressive educational and cultural policies that respond to society's evolving needs. ERDP adopts a long-term participatory approach with teachers in all fields of knowledge in the belief that they can be agents of change in their community. In the Drama in Education as well as the Early Childhood tracks, teachers are engaged through workshops that vary in duration and complexity. ERDP also founded the Interactive Science Studio, which is a design and fabrication workshop of educational science exhibits, where teachers, families, artists, and scientists meet to explore science-related themes and ways to improve science education. The programme also runs the Foundation's public library in Ramallah, publishes a journal on education and provides support to teachers' local and regional forums and other initiatives.

3. Child Centre - Gaza (CCG) is a full-fledged cultural centre that caters to children aged 0-15 in the Gaza Strip. Centred around one of the biggest children's libraries in the region (with over 100,000 library materials & books), the Centre offers all-day scheduled and open activities to children, families, professionals and institutions. The activities calendar is built seasonally. During the school year activities are organized with schools while during the winter and summer breaks these are also open to the public and planned in coordination with child-focused community organizations. Annual plans include short term trainings, long term courses, annual festivals and special projects on a wide spectrum of educational and cultural themes and topics. The main goal of the Child Centre is to contribute to a society that encourages knowledge by providing children with different experiences that nurture critical thinking and engages parents, teachers and professionals who work with the children. The Centre also works in remote areas of the Gaza Strip through an extensive outreach service and mobile library, thus increasing its network and impact and creating an infrastructure of partners that share its values and objectives. The Centre's activities also contribute to the Foundation's goal of offering an inspirational model of institutional performance. Approximately 50,000 children benefit from the Centre and its outreach programmes annually.

4. The Public Programme organizes and implements the Foundation's events and activities at its Cultural Centre in Ramallah and throughout Palestine, including exhibitions, commissioned research, musical performances, plays, readings, film screenings and so on.

5. The Mosaic Rooms is a non-profit art gallery and bookshop in London dedicated to supporting and promoting contemporary culture from the Arab world and beyond, through free art exhibitions, a multidisciplinary events programme including film screenings, current affairs talks and book launches, and a learning and engagement programme. MR works in partnership with local, national, and international organisations to disseminate their programme to the widest possible audience in London and beyond. Previous partners include The British Museum, Institute of Contemporary Arts (ICA), Shubbak Festival, London Design Festival and the London Festival of Architecture, amongst many others. MR also organizes the annual Edward W Said London lecture. MR believes in the importance of creating a cultural space that presents new thinking and daring creativity, illuminates ideas, inspires understanding, and interrogates contemporary issues. Its vision is for a London audience with a more informed, engaged and critical understanding of Arab culture and society.

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Achievements and Performance

1 Culture and Arts Programme (CAP)

The culture sector was gravely impacted by the spread of the pandemic and its repercussions on mobility, social interaction and cultural life as well as the cultural economy generally. Almost all in-person events and activities were halted, and new productions were frozen. This has required a new way of thinking and of implementation, as well as flexibility and patience. As a grant-making programme, we listened to our partners, and tried our best to assist them to overcome the effects of the crisis by supporting their most urgent needs.

The Art and Literature Unit supported 55 new projects in various fields. These projects were selected from among 102 applications submitted by individual artists after the programme announced an emergency fund to support small productions after the spread of coronavirus. Meanwhile, we continued to monitor two projects that were underway from the previous funding cycle. All of these projects provided new opportunities for many artists and also contributed to their livelihoods.

In partnership with Al Mawred Al Thaqafy in Lebanon, CAP also launched "Takatof", a new grant to support cultural institutions operating in Palestine and Lebanon. The grant came as a response to the escalating impact of the coronavirus. 17 grants totalling \$422,000 USD were approved.

A further six study support grants were awarded to students who were still able to pursue their education during the year and in addition to two new grants were also awarded. This year also saw five students complete their studies with our support. Most have since found work and/or undertaken new creative projects.

As part of our capacity-building interventions, we announced the results of the Young Writers Award at the end of 2019. A reading event for the prize-winning books was scheduled to be held on 16 March 2020 but was cancelled due to the pandemic. During the first half of the 2020, we organised a zoom playwriting workshop with six young playwrights, who developed their texts in preparation for the last phase of the playwriting project, planned for 2021.

Doa Qishta, a visual artist from Gaza, was supported to join an artist's residency at the Cité Internationale des Arts in January 2020. Regrettably, artists Taqi al-Din Sibati from Bethlehem and Mohammed Omari from Gaza nominated to join the following cycle were unable to do so because of the outbreak and border closures. We also nominated Zeina Zarour from Jenin / Ramallah for a residency at UNIDEE in Italy, which was held virtually this year. A further four artists from Hebron, Jerusalem and Ramallah were hosted at the Visual and Performing Arts Studios of the Foundation's Cultural Centre in Ramallah to pursue their projects, and to receive financial and technical support and artistic guidance from several established artists.

We also continued to work on the special edition of the Young Artist of the Year Award (YAYA) 2020. Five of our six artists were contracted and, in dialogue with curator Adania Shibli, began developing projects to implement in 2021 with production grants of 10,000 USD per project. The programme also resumed its meetings with Ramallah Doc partners during May 2020 in preparation for the upcoming edition of the film festival.

We continued to make available seasonal grants to support various festivals, events, and important cultural and art projects, and funded 32 such activities in the fields of literature, performing arts, visual arts and cinema and which could take place during the pandemic. These activities were held in Hebron, Ramallah, Taybet al-Muthalath, Nablus, Jerusalem, Gaza and Nazareth and, internationally, in France, the US, Germany, Sweden and the UK. Approximately 41,598 people attended. We also supported two international trainees in Lebanon and Spain.

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We also organized "Night Shift", a joint project between the Foundation in Ramallah, Khashabi Theatre in Haifa and Vooruit in Ghent, as part a two-tracked programme. The first track aims to foster artistic collaborations between six Palestinian and Flemish artists to develop ideas during a one-year period and then present them as works-in-progress during the festival. The second track organizes a series of events in public spaces with 12 of these projects. Due to the outbreak of the coronavirus, however, these events were postponed until further notice. In April, a delegation of 15 programmers and directors of French cultural centres and festivals was due to visit Palestine through Onda Foundation, and to attend more than 18 plays, music and dance performances, film screenings and meetings with artists and cultural professionals in Ramallah, Jerusalem, Hebron, Jenin, Haifa and Birzeit however this visit was also cancelled due to the pandemic.

We also supported the publication and promotion of new works, through a collaboration with al-Ahliyah Publishing House, and which will include publication of works by **Young Writers Award 2019** winners. By the end of 2020, **five** works had been published, and a further **seven** will be published within the next year.

Close collaboration with our colleagues in the Educational Research and Development Programme (ERDP) on the second round of the **Culture, Art and Social Engagement (CASE)** project co-funded by the Swiss Agency for Development and Cooperation (SDC) continued. **Five** project grants totalling **\$200,000 USD** were awarded, and implementation began in various areas of the West Bank and the Gaza Strip. A monitoring and evaluation system for the project was developed, and three journalists and filmmakers were contracted to document the projects.

In Cycle 2 of the "Visual Arts: A Flourishing Field" (VAFF) project, which spans 2019 to 2021, ten partner institutions implemented more than **110** activities and interventions including specialist workshops targeting artists, cultural professionals and/or the general public. These activities were delivered despite the limitations and difficulties caused by the coronavirus. The opportunities offered to artists through the partner institutions stretched over a wide geography from Tulkarem in the north to the Gaza Strip in the south. 34 female and 31 male artists received production grants, and eight female and eight male artists participated in residencies. 15 art workshops were held and attended by 519 people, in addition to nine virtual workshops attended by 304 artists. 10 workshops attracted 577 children. Among the participants in these educational workshops were 446 students who participated in seven academic programmes. Six of these programmes were delivered in person and one virtually. 30 lectures and seminars were also organized, six of them held in-person with 134 participants, and 24 via zoom with 546 participants.

In response to the new coronavirus context, some institutions adapted their activities to become accessible online through various social media platforms and websites. Other institutions also developed programmes which responded to emerging needs including the **Khalina Nshuf (Let's See)** initiative aimed at encouraging creative practices within families, particularly during lockdowns. This initiative was implemented collaboratively by the Visual Arts Forum (VAF) and Dar Qandeel for Culture and Arts. Many institutions also developed online exhibitions, such as the **Artist at Work** exhibition organized by the Khalil Sakakini Cultural Centre (KSCC), or those that were produced in parallel to a physical exhibition such as **Printed in Jerusalem** at the Palestinian Museum, and the exhibitions organized by the General Union of Cultural Centres and the Elteqaa Group in the Gaza Strip. We also supported ten exhibitions and open studios attended by 1,481 people in-person, and **three online exhibitions** viewed by 5,475 people.

Finally, the external evaluator Moukhtar Kocache completed his review of CAP which was presented to the Board of Trustees', who took note of its very positive findings whilst also noting its recommendations. These will be incorporated into the Foundation's new organisational structure and strategic plan.

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Success Stories and Case Studies

The "Huna al-Quds" ("This is Jerusalem") project run by the Palestine Institute for Cultural Development NAWA received a \$50,000 award from TAAWON. We have supported Nawa's projects on several occasions during the last few years.

Purple Girl, a children's story written by Ibtisam Barakat, illustrated by Sinan Hallaq and published by the Tamer Institute for Community Education which is supported by VAFF, received the prestigious Sheikh Zayid Award. The story was published as an animation video narrated by artist Alaa Hleihel and has been watched and shared widely.

After a long and careful survey, the Dar al-Kalima University College of Arts & Culture successfully launched a new academic track focused on the conservation and restoration of paintings. This track will network with professionals regionally and internationally and was launched with the participation of **12 students** from various Palestinian cities, and of many experts from various universities in Palestine, UK, China and the U.S. among others.

2 Educational Research and Development Programme (ERDP)

In the first quarter of 2020, the Foundation commissioned the evaluation of ERDP by an external education consultant, Dr Rabab Tamish. We also contracted consultant Fadya Salfiti to plan the future disengagement of the Ni'lin Centre from the Foundation and to develop a sustainability plan to ensure that it will continue its work in Ni'lin and nearby areas.

As the coronavirus hit Palestine, the first facilities to be closed were the schools, and chaos ensued as result. No one in the education sector was ready, and that remains largely unchanged to date. In addition to incapacity, internet connectivity and access to computers was a major issue, particularly in the public sector, in rural areas and throughout the Gaza Strip. ERDP sought to provide support to teachers, both emotionally and pedagogically. Our first response was to listen to teachers and give them space to share their concerns online, then to offer online training, discussion forums, and the development of various new teaching tools.

Unable to hold in-person activities with teachers and the public such as festivals and scientific activities, we redesigned our plans in line with the new health and safety measures imposed by the pandemic. As an example, all meetings and workshops with teachers were held online during full lockdowns. During partial lockdowns, courses took place online and in person and included teachers from the Ramallah district able to be present at the Foundation. Teachers from distant districts and the Arab world were invited to join online. This shift towards online workshops and the cancellation of in-person activities enabled the programme to re-allocate funds to support individuals and institutions within the Takatof Gran (see above under CAP).

Among our most important achievements during this reporting period were the educational products, packages and distance-learning activities which we created and were able to share via social networking platforms and through the "From Home" button created on the Foundation's website and detailed below.

Going forward, there will undoubtedly be structural changes and revisions to our programme in light of the external review. We also face a number of challenges to deliver the BOT's 2019 recommendations, which included closing our office in Gaza, Ni'lin Centre disengagement, the possible merging of the Science Studio with the Public Programme and reconsidering the format of the Drama in Education Summer School and *Ru'a Tarbawiyya* journal – all of which have been pillars of our programme's mission as a cultural and educational laboratory. Furthermore, the extent of the challenges has increased with the realities produced by the pandemic and the shift towards digital learning. Nevertheless, our team has continued to work together following the "employees as partners" principle and we look forward to transforming these challenges into opportunities.

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ERDP's achievements during 2020 (online & offline) included:

The Science Studio organized 11 school visits which included 220 students from various ages, and 25 teachers and supervisors to its exhibition 'Echo' on sound and its phenomena. It also created 6 interactive science stations and organized a Science Night at the Cultural Centre in Ramallah. The event attracted approximately 150 people aged over 18 years old while maintaining COVID-19 health and safety measures. The exhibition was lent to the Edward Said Music Conservatory in Bethlehem.

Four animated film screenings were held during February and March as part of a programme on Cinema in Education, targeting 72 students from four schools. The screenings were followed by discussion sessions and creative writing exercises based on the films. Students also practiced developing a visual narrative inspired by the film plots using cinema tools including scenography.

In our Approaches to Home Education programme, we created 5 digital education packages in response to the challenges of the coronavirus. The packages focussed on major historical disasters which affected humanity and our various responses to them. They aimed to assist teachers, students and parents to reflect deeply on such events and to employ art, science, research and storytelling to understand these tragedies and ways to overcome them.

Online Educational Material: As part of our "From Home" online platform, the programme shared scientific exhibits and interactive activities and produced a "Wonder Box", a collection of online exercises on home gardening designed for educational purposes. It also collaboratively produced educational packages with a group of early childhood educators focused on dealing with children during the pandemic and these were implemented in 15 participating KGs. A film club was also established to provide a space for learning and teaching for teachers interested in utilizing cinema in classes. Six online meetings were held with a small group of teachers with the aim of developing a family cinema programme. These six teachers now form a core group. Weekly film recommendations were published to introduce children and their families to a variety of films from world cinema.

Three winter educational modules were held over three days (5 - 7 January 2020) at the Oasis Hotel in Jericho with the participation of 91 teachers and early childhood educators. They covered themes of drama and social context and the 'Mantle of the Expert' educational approach.

A number of in-person trainings with 300 teachers took place, including in the use of drama in early childhood education.

More than 100 people were able to attend our paper-folding and tinkering workshops.

We also hosted four artists who were part of the Public Programme's "Weed Control" exhibition and helped them to develop and create their projects.

The Leila Miqdadi al-Qattan Library became a main attraction in Ramallah thanks to its collection of books and comfortable reading and working spaces. The library received approximately 5,100 guests this year despite being closed for four months because of the pandemic.

The Drama in Education Summer Programme was held in August with 15 teachers participating in person from all over Palestine, and 26 other teachers joining us from across Palestine and the Arab world. Follow up courses were held in September with 41 participants and a second and third in November and December. It is expected that additional courses will be held in 2021 to give teachers the opportunity to complete their graduation from the programme.

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The first meeting of the Early Childhood Educators Forum was held in February 2020 and was attended by 35 educators.

We were also successful in securing funding of \$450,000 USD over three years from Drosos Foundation for our Professional Development programme on early childhood, science and drama. Additionally, the programme promotes collaborative methods to develop online educational techniques and share them through courses for teachers, alongside a cultural programme on cinema in education, tinkering, animation and, in partnership with the Ministry of Education, a training project in drama for teachers.

We also published the first Arabic translation of *The Hidden Plot - Notes on Theatre and the State* by Edward Bond, translated by Nuha abu Arqoub.

Within the framework of the Sada (Echo) exhibition, the Abbasid musician al-Armawi's book on ancient musical rhythms was notated and shared with the audience in collaboration with the percussionist Jihad al-Shuaibi. The scores were recorded at the Edward Said Conservatory of Music studios.

Other achievements of note include the publication of Issue 61 of *Ru'a Tarbawiyya* Journal.

3 The Child Centre, Gaza

2020 brought major challenges unlike any challenges the Child Centre had faced in previous years. While working with a large audience has been a constant challenge, this year in-person attendance diminished due to the pandemic. The new reality forced staff to adopt new methods that have added to their skills. It also served as a practical exercise to test some of the new intervention mechanisms proposed in the Foundation's re-structuring process. Most importantly, we succeeded in implementing long-term programmes targeting specific groups during peak periods like the winter and summer holidays. In the digital realm, the Centre invested in its extended network of partners to continue working via online platforms. This allowed it to reach beneficiaries who could not be reached otherwise, particularly in distant areas such as Rafah and Khan Younis.

We created an online programme attracting a large group of interested and enthusiastic audiences to the Centre. The programme was varied and included science and technology activities, science and art exhibitions, provision of various information resources, and utilizing the different media outlets of the Foundation to provide varied and renewable content to the public.

The Centre provided its services in-person and online to serve the audience's various needs focusing on promoting three competencies for our children, including accumulating essential knowledge, acquiring effective skills, and adopting approaches that appreciate culture, openness and active participation. As part of our performing arts programme, we organized various activities and drama courses focused on creating experiences merging fiction with reality. The young members of the theatre and drama clubs, performing arts, the Foundation's choir and chess club took part in various events including the production of plays. Many of their productions were shared online such as the play "In Caesar's Shadow", the "Teer Ya Hawa" video clip, and Dabke performance and songs such as "Dal'ona" and "Meeli bi Abaytek".

Our Little Painters Club met frequently and produced a large number of artworks which we shared both online and in offline exhibitions including "Eyes of Gaza", "A Palette from Home" and "A Larger Imagination". We also organized a national art competition entitled "Your Window is Our Window".

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We also created a series of technology programmes aimed at enhancing children's creative and technological skills. Among the most important were in robotics, motion graphics and smart electronics. Work continued in the designers and programmers club to develop children's competencies in coding and design. Children worked on the microcontroller board Arduino and gained understanding of how the system works. Participants gained sufficient skills to be able to design and implement many integrated electronic projects.

In the Science track, we worked with teachers to enable them to gain tools in scientific research skills, most notably through the "Design your Own Science Project", "Physics of Electrical Energy", "Simple Sciences" and Fab Lab programmes.

In the library, we organized many cultural and reading programmes and activities, which contributed to enhancing the competencies of children and their parents in reading, creative writing, research methods, critical thinking, storytelling, self-learning and questioning. Events included the "Tea on Coal" online literary evening, hosting many local and international writers such as Asmaa Azaizeh, Ahlam Bisharat, Fatima Sharaf al-Din, Michael Loder and Melissa Madenski.

We also succeeded in providing safe spaces for parents and children under six years old and provided scientific, technological, educational and artistic activities which contributed to enhancing the skills of the children and allowed for parents to connect with their children by sharing these activities with them. As part of the "Dardashat" programme, we held 24 meetings on educational matters led by qualified and experienced parents.

In outreach, we were able to expand our circle of interventions to reach boys and girls in many marginalized areas where we implemented face-to-face art and reading activities. We also organized 18 external sessions on various art and literary topics that provided the children with learning opportunities equal to those held at the Centre's own spaces.

Approximately 1,000 new books on various subjects were ordered for our library collection but only some were received with the rest promised for 2021. We continued to restore a number of damaged books.

A number of colleagues in the public and outreach team participated in a mobile filming and editing training workshop, which took place online and aimed to develop their technical skills to produce home videos.

In partnership with the ERDP, we also developed a number of programmes in the fields of drama, animation and early education. However, these were suspended due to the pandemic.

During the year, the Centre worked with many grassroots institutions, schools and kindergartens through our mobile library and the "child-friendly zones". Our partnership with the Edward Said National Conservatory of Music continued through a violin teaching programme involving 11 girls from our choir. Additionally, we succeeded in networking with the Averroes Association in Berlin to organize "Eyes of Gaza".

The "Your Window Is our Window" painting competition which was exhibited in our virtual gallery on social media enhanced the public's knowledge of the Foundation and facilitated their access to the Foundation's productions. The productions also provided a vital space for people to share their points of view and contributions. For example, our choir's video clip entitled "Teer Ya Hawa", was widely watched and undoubtedly reached new audiences.

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Gaza initially underwent a lockdown schedule that was dissimilar to the West Bank, but the inherent obstacles and challenges in the Strip were exacerbated when the pandemic finally hit. As a result of 14 years of siege, access to clean water, electricity and the internet is already limited and intermittent with many homes facing overcrowding. As a result, it was not easy to transition to online working and our many different communities of beneficiaries did not have the same levels of internet access. Nonetheless and despite all of the above, we were still able to serve a large portion of the community by intensifying outreach during times outside of lockdown and by planning online work to meet the electricity schedule and the availability of participants. The vast majority of online work was done in the form of Facebook closed groups in order to maintain privacy and provide adequate support when needed.

Below are some key numbers from 2020, which are significantly below the annual averages from previous years as expected, but on the positive side, lower numbers of attendees meant more engagement time per person and this is a lesson to learn for when the centre fully opens its doors again:

During our 2020 open periods (1 January - 22 March & 22 May - 23 August), there were a total of 1,726 new and renewed memberships, with 6,047 children benefiting from the mobile library bus service, 4,475 from educational and community organisations visiting and a further 27,333 beneficiaries from our programmes and activities at the Centre.

We organised 400 online meetings, workshops and events with approximately 900 children participating.

Success Stories

Batool Abu Aqleen (15 years) won **first prize** in the **Barjeel Poetry Prize** for the Youth/Arabic poetry category organized by the **Barjeel Art Foundation** for her poem **"I Did Not Steal the Cloud"**. Abu Aqleen is the youngest ever winner of the prize. She is an active member of our Literary Club and a regular visitor to our library. "I visited the A.M. Qattan Foundation for the first time while I was in 5th grade. I had a purple notebook in my hand, in which I wrote my first text about the sea. I still have it today. Back then, I was not connected to books and I did not like writing but being in a place like the Centre encouraged me. That is where my story began."

In this context, Batool says: "It was beyond my dreams to meet some writers and poets, and the club not only offered me the opportunity to meet them, but also to talk to them and learn from their experience. I also connected with some writers and we're still exchanging emails. We write to live... the passion inside me needed a wake-up call!"

4 The Public Programme (PP)

As was the case with all cultural centres around the globe, public programmes had to be frozen, rethought, and replanned. And this was the case with ours. Despite these challenges, many of our planned activities were held and others were reformulated. Below we present a summary of what took place.

Five exhibitions were produced, of which one, 'Weed Control', was on a large scale. The exhibition "Forensic Architecture: Assembled Practices" opened in partnership with the Forensic Architecture research group at Goldsmith University, London in January 2020. The aim of the exhibition was to inform the public about the methodologies of the Forensic Architecture group, which employs architecture, law, art, etc., in order to expose state crimes, in addition to contributing to the development of research methodologies in Palestine, especially at the academic level. Architecture students at Birzeit University worked on a proposal to build prototypes and projects based on new methodologies. About 700 people attended the exhibition due to the pandemic, more than 15 tours were organized with the curators and three films were screened in parallel to the exhibition.

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A retrospective exhibition of the Palestinian artist Suzan Hijab was also held, in cooperation with al-Ma'mal Foundation in Jerusalem. The exhibition summarizes the artist's career over the past four decades, focusing specifically on her oil pastel works on paper. The exhibition included more than 50 of Hijab's important works.

'Weed Control' included the participation of 33 artists from Palestine and the Diaspora and opened on 9 January 2020. In addition, tours of the exhibition were organized for many Palestinian institutions and universities such as Birzeit University, al-Najah University, Dar al Kalima, the Polytechnic in Hebron, al-Haq Organisation, Union of Agricultural Work Committees, the Khalil Sakakini Centre, Riwaq Center, Dar Qandil, Ishtar Theater and the Dalia Foundation. We also organised tours for school teachers and for the Ministry of Information. The exhibition was visited by nearly 3,000 people. In addition, the catalogue included contributions by 33 artists and 10 writers in both Arabic and English and was launched on 23 November 2020 with the participation of artist Emil Saba and the journalist Nasreen Awad. We also launched news books by Aisha Odeh, Zakaria Muhammad, and the artist Khaled Jarrar and commissioned Rima Hamami's book on the wildflowers of Palestine. In parallel to the exhibition, Jumana Manna's film "Wild Relatives" was screened.

Work continued on the preparation of the 'Palestine from Above' exhibition, due to open in 2021, coronavirus permitting. In addition, two issues (81 & 82) of the Jerusalem Quarterly (JQ) journal were produced in cooperation with the Institute for Palestine Studies, with contributions from 15 academic researchers and 10 artists in both Arabic and English. The two issues focussed on the topic of the view of Palestine and its geography from above. These two issues were exceptionally combined and translated into Arabic to form the exhibition catalogue.

As part of our in-person cinema programme, we presented a weekly programme of European classics which the Foundation had previously subtitled. Six films were initially screened but the programme was then interrupted by the lockdown. We also worked with the ERDP to develop a schools' film programme but only 4 in person screenings were able to be held due to the pandemic. These were focussed on Japanese animated films. Four films directed by Youssef Shaheen were also shown. A video installation by artists Turner-Prize winner Naim Muhaimin, entitled "Two Meetings and a Funeral", was also held for a week during December 2020.

During the first half of the year, we were due to hold two theatrical performances by the winners of the Performing Arts Grant, including *Bisan* by Waseem Kheir and *The Roundabout* by Alaa Shehadeh. We were also due to host a large part of the Ramallah Contemporary Dance Festival. However, the Contemporary Dance Festival had to be cancelled and the theatrical performances postponed indefinitely due to the coronavirus. A performance by "Stereo 48", entitled *A Journey to Jerusalem*, was organized on August 31, 2020, and was attended by 60 people.

Our residencies programme included hosting Swiss artist Arron Rossmann, who came to Palestine in early March 2020 but was forced to return home 14 days after his arrival, which he had spent in quarantine. As a result, we decided to suspend all residencies for the year 2020. In addition, we contacted all participating artists to reformulate their projects within our new four-year plan, starting in 2021.

As for our partnerships program, we worked with Mohammed V University in Morocco, Cairo University in Egypt and the Centre for the Modern East in Germany through a grant from the Volkswagen Foundation, on a composite project called Liminal Spaces as Sites of Socio-Cultural Transformation and Knowledge Production in the Arab World. This project consists of several small initiatives. This year it produced a joint publication called al-Mubtada' with contributions from 11 writers.

We also worked on the catalogue for our previous exhibition Past Disquiet (2019-2020). This was edited by curators Rasha Salti and Christine Khoury and features texts on the topic of international solidarity with Palestine through art by Vera Tamari, Yazid Anani, Abaher el Sakka and Birzeit University students, Rawan Sharaf, Saji al-Shawa, and Hanna Qupty.

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We also organised six concerts by Sarraj Choir, Habib Shehadeh and Reem Talhami, Shadi Zaqtan, Rihlet Asdiqa', Mafar Band, and State of Four. Regrettably, these have not yet been able to take place due to the pandemic.

During the lockdown period, an experimental platform for interactive music was launched online by recording the song "Oyounak" (Your Eyes) by musician Maysa Daw. The platform allows the listener to control the musical arrangements of the song and interact with the piece.

In addition, there were projects during the home quarantine and pandemic aimed at supporting artists and connecting with the public such as:

Project CoronaPhone: through the continuous interventions of a group of writers, the project looked at the implications on the Palestinian cultural field of the temporary shutdown of the world economy during 2020. 18 were commissioned to publish four pieces on their Facebook and social media pages (equivalent to 72 texts). An agreement was signed with Magazine 28 to publish a special issue on this.

Magazine 28 then produced its 17th issue launched under the CoronaPhone framework. In the first stage, a group of writers was asked to create short texts that would be published at the beginning on social media platforms, with the aim of creating a wide dialogue about the current crisis, and then editor Dalia Taha and the Magazine 28 staff were assigned to work on turning it into a magazine.

Another online project was "On the Wall", which aimed to collect video contributions from people throughout Palestine about stories of paintings, family photos, historical posters, or other objects hanging on the walls of their homes, to acknowledge the importance of these artistic, social or political items and tell their story. An open call was posted on the Foundation's Facebook page and social networks.

To complement the project, an invitation was launched for artists and film producers to work with us collectively, to formulate an art exhibition that will be held during the first quarter of 2022. This exhibition will examine the visual materials that form the identity of Palestinian homes, through the objects and works hanging on the walls of these homes, particularly the living rooms.

The "This is Palestine" project: This project aims to provide an opportunity for Palestinian artists and writers from inside and outside Palestine, and from various creative fields, to present themselves to a wide audience through social media, and to familiarize the public with the work of artists and writers, and their artistic and intellectual orientations, and to promote their latest creations. This is done by accompanying them on a virtual visit to their studios, where the artist introduces their private space in which they produce their work, before presenting it to the public. The artist provides an explanation of their work process noting any visual or audio materials that contribute to their inspiration. The artists also share their personal perspectives about the current crisis, and their views on the role of art in imagining a better future. Through an open call, 8 artists from various fields participated in the project.

In cooperation with the Child Centre in Gaza, the PP implemented an art competition for children aged between 8-17 years old called Your Window is Our Window, to encourage children to produce artworks during the quarantine period using materials available at home that simulate the reality of the pandemic and quarantine and use materials that are environmentally friendly and easily available. Nearly 200 participation requests were received. Artists Mohamed Abu Sal, Mahdi Baraghithi, Raedah Saadeh, and Maisarah Baroud were appointed as the jury to evaluate the applications, and the audience was given an opportunity to vote on the works with 20% of the total score. The competition was concluded with nine winners from three age groups (8-11) (12-15) (15-17).

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We also launched "An Hour with...", which aims to present electronic musical performances for a period of one hour through a live broadcast on the Foundation's Facebook page. During the performance, the participants were also able to provide their choice of videos to accompany the musical performance. 5 electronic musicians participated in the project for two months every week. Work on this project will continue in 2021.

We also published *Isolation, Separation and Quarantine* - on the social, economic and political repercussions of the pandemic on Palestine and globally. The book, in both Arabic and English, contains ten articles by writers from Palestine, Canada, Germany, and the United Kingdom and was edited by the eminent sociologist Jamil Hilal. We also produced a monograph on artist Vera Tamari as an artist, educator, and art activist, the first such extensive study of her work, with contributions from 12 curators, artists and critics including Alaa Younis, Amer Shomali, Hanan Toukan, Huda Shawwa, Inas Yassin, Rasha Salti, Rawan Sharaf, Samia Halaby, Tania Tamari, Tina Sherwell, Rania Estifan and Yazid Anani. The monograph was edited by Penny Johnson and Anita Vitullo (Khoury) and was published in Arabic and English.

In addition, and in partnership with the Mosaic Rooms in London, we held a series of online discussions under the title 'Culture in Crisis, Crisis in Culture' with the participation of distinguished speakers and experienced professionals from around the world.

We also held a number of book launches namely "Palestinian Bereavement: A National and Religious Perspective" by Maram Masarweh, attended by 90 people and "Detained Childhood and the Politics of Childhood Disarmament" by Nadira Shalhoub-Kevorkian, with 100 attendees, both held in January. However, other events had to be cancelled due to the pandemic.

Our lecture programme included Canadian writer Max Haiven who introduced his book "Art After Money, Money After Art: Creative Strategies Against Financialization" at a lecture attended by 150 people, including students from Dar al Kalima College and Birzeit University. Another lecture was organized for Mr Haiven at Bard College at al-Quds University / Abu Dis on his book "Radical Imagination" and visits to several other institutions in the country were also arranged for him.

Palestinian artist Shurouq Harb spoke online about struggling with boredom under the pandemic. The event was attended by 35 people. Photographer Rola Halawani spoke about her creative journey - from studying mathematics in Canada, to her work as a photojournalist in Palestine, and later as a leading Arab photographer. The event was attended by 30 people.

Four poetry reading sessions were organized by poet and novelist Maya Abu Al Hayat under the title "A poem a day, keeps the doctor away." These were held in November and included readings selected by poets and presented by actors, and discussions on key issues facing contemporary poetry.

A symposium on solidarity through art, entitled "Art Solidarity", was held on the 1 December 2020, in which a group of international solidarity projects with Palestine through art were reviewed. Eight speakers were hosted: Boyana Bishkur, Mila Touraglik, Rasha Salti, Vera Tamari, Yazid Anani, Abaher al-Sakka, Fayez Sarsawi and Hanna Qupty either in person or online. Only six people attended the symposium in person, in addition to 9,400 joining online through our Facebook page.

Finally, within the "Mujawara" programme, the Public Programme hosted 4 local trainees. The number of face-to-face attendees at the programme's events for 2020 was about 5,680 people in spite of the pandemic.

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5. The Mosaic Rooms

Like all cultural organisations around the globe, The Mosaic Rooms experienced an unprecedented and challenging year due to the advent of COVID-19 and its impact.

Nationwide lockdowns, UK Government u-turns and the ever-changing epidemiological nature of COVID-19 has made it extraordinarily difficult to plan even in the short-term. Exhibitions, events and activities were continuously having to be rescheduled, change format or to be cancelled. The lockdowns resulted in the gallery being open to visitors for just 22 weeks (due to social distancing regulations), which has meant our audience figures for 2020 have been comparatively very low.

Despite these challenges, The Mosaic Rooms did produce and present two important exhibitions by artists Mohammad Omar Khalil and Heba Y. Amin. Heba Y. Amin's solo exhibition in particular achieved extensive international press coverage and in terms of her own practice has been her most ambitious and intellectually rigorous exhibition to date. We also have in place an exciting and ambitious exhibition programme for 2021.

Whilst The Mosaic Rooms was often physically closed, for the first time we experimented and delivered a critically acclaimed online programme which had a total of **29,700 participants** from the UK and around the world. It has been a huge learning curve for the team and we are very proud of what we have learnt and delivered in such a short space of time.

We also managed to conceive and deliver some learning activities remotely, including a bespoke online programme with local schools, which has been recognised as an outstanding example of best practice within the creative learning sector.

Fundraising and income has obviously taken a huge hit during this tumultuous year. However, we realigned our programming activities because of the lockdowns, made savings across various individual budgets and took advantage of the UK Government's furlough scheme and as a result achieved an underspend in this year's budget.

STRATEGIC OBJECTIVE 1 - The Go To Place

To achieve this The Mosaic Rooms conceived and produced a year-round programme of temporary exhibitions and public events. However, like many places in the world, the UK experienced lockdowns during 2020 due to the pandemic. Our exhibition and event programme was rescheduled accordingly and two exhibitions instead of the three planned were presented.

EXHIBITIONS

Mohammad Omar Khalil – *Homeland Under My Nails*

22/01/20 - 30/08/20

Visitor Numbers: 1,144 visitors

The exhibition was closed to the public from 16 March to 9 July 2020 due to a UK lockdown. As a result, for the majority of the exhibition there were no in person events which usually account for 40% of visitors to The Mosaic Rooms.

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Heba Y. Amin – *When I see the future, I close my eyes*
1/10/20 – 6/6/21
Visitor Numbers: 464 (1/10/20 - 15/12/20)

Please note the gallery was closed from 5 November until 2 December and subsequently closed from 19 December due to a nationwide lockdown. We plan to reopen the exhibition on 17 May 2021 in line with UK government guidance.

Touring Exhibitions

The Mosaic Rooms toured its exhibition *New Waves: Mohamed Melehi and the Casablanca Art School* to two international venues. It was presented at MACAAL, Marrakech from 21 September 2019 – 5 January 2020 and received **3,200 visitors**. It then travelled to Concrete, Alserkal Avenue, Dubai from 19 September – to 21 November 2020 and received **1,841 visitors**.

PUBLIC EVENT PROGRAMME

In 2020, our Public Event programme audience totalled **30,073: 373** visited the gallery in person and **29,700** participated online.

A total of 373 attended the 'Homeland Under My Nails' live programme of Mohammad Omar Khalil's work. Due to the first UK lockdown in March 2020 we had to cancel several live events however the team reacted quickly and pulled together a compelling and well received online programme relating to Mohammad Omar Khalil's show which attracted an audience of 12,231. This was the first time The Mosaic Rooms had specifically produced an online events programme.

Encouraged by this extremely positive uptake for our online programme, the team curated and produced a new interim online programme *Future Threads*, featuring artists, curators and thinkers from the Arab world and its diaspora. The overarching theme was to explore how artists' respond to past and to ongoing crises as well as to profile some of the most innovative and original responses by MENA artists during this current pandemic. For example, Radio Al Hara was founded during quarantine in Palestine and Younes Baba-Ali's Project 003278079060 was part of a sound art project where people could ring a mobile phone number and listen to a piece of sound art via its voicemail system. The programme was as follows:

Future Threads: 1 June 2020 - 16 August 2020 : Total engagement: 16,922

Heba Y. Amin Public Programme: 7 October - 10 December 2020 (continued in 2021) : Total engagement: 547

Even though we could not install and open Heba Y. Amin's exhibition, social distancing restrictions unfortunately meant that our public event programme could not take place in the gallery and so it was transferred online.

Edward W. Said London Lecture

Unfortunately, the 2020 Edward W Said Annual London Lecture, that was to be given by **Abdulrazak Gurnah** and hosted at the British Library was cancelled because of social distancing restrictions in place throughout 2020.

AUDIENCE / VISITORS SUMMARY FOR 2020

The total number of visitors to the gallery in 2020 was: **1,728** (Mohammad Omar Khalil: 1,314 visitors and Heba Y. Amin: 414 visitors). Despite low visitor figures, The Mosaic Rooms, for the first time in its history, experimented and delivered bespoke online programming and content. It achieved a total of **29,700** online participants, attendees and viewers from the UK, MENA countries including Egypt, UAE, Palestine, Saudi Arabia among others, U.S., Europe (web analytics note online visits from Germany, Netherlands and France).

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DIGITAL GROWTH SUMMARY

The digital audience interaction has changed dramatically since the pandemic began. Audiences are now accessing The Mosaic Rooms across various platforms for live interactions, something that wasn't previously offered by the gallery. Animating the digital channels on Instagram and Facebook with live events increased followers to Instagram particularly. The increase in numbers attending films and recorded events was also significant. This strand of work has developed significantly and will need to be maintained and built on in 2021, to continue to encourage the demands of existing and new audiences off-site through recorded live events, and exhibition interviews and tours.

VISITOR SURVEY

The 2019/2020 survey was completed in spring this year. A total of **385 people** participated over a 12-month period. The respondents were a mix of exhibition and events visitors to ensure feedback was representative. The survey completed was the Audience Agency's Audience Finder survey which enables data comparison with other museums and galleries in England.

SUMMARY FINDINGS

The survey's findings show that The Mosaic Rooms continues to attract a young audience. It also continues to attract a high proportion of visitors identifying as Arab, reflecting the gallery's role as an important meeting point for these groups to encounter contemporary culture connected with their identity. The proportion of black visitors rose which could reflect the programming around the Mohammed Omar Khalil's exhibition. This should be born in mind when programming in 2021 to encourage the offer to a diverse range of London audiences.

Collection of further audience data was a challenge because of the pandemic. The visitor survey is about physical visits, and to collect data we have to collect 380 contributions which would not have been possible within the lockdown closures this year. Unfortunately, a survey developed on the existing format and capable of integrating existing data was not suitable for use for online event visitors. Although data from online engagement shows a spread of UK and international visitors, a more comprehensive survey to build on existing data is needed. We are speaking with The Audience Agency about this and recognise this is a point for urgent development in 2021.

The increase in proportion of international visitors to our site, and anecdotally to our events, indicates an audience who we have not been interacting with previously. The online events programme and increase of our digital offer provides an opportunity to build our relationship with these audiences and data collection in 2021 which will help us learn more.

STRATEGIC OBJECTIVE TWO - Advocate for the role of arts & culture in society

We have put on pause developing a network of organisations adopting a similar approach to The Mosaic Rooms. The pandemic and its impact has meant this is not the right time, particularly as many organisations are in survival mode. However, this year The Mosaic Rooms has joined both CVAN (Contemporary Visual Arts Network) and VALS (Visual Arts London Strategy Group) and attended monthly meetings with directors from leading public galleries to share knowledge and feed into government policy and sectorial advocacy including approaches to funding sources.

As a result, the key activity for this objective was our learning programme. A Creative Learning Curator was appointed in early 2020 and with this new role we were able to respond to the pandemic by delivering digital projects for schools, young people and families.

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Creative Learning activities that took place in 2020:

SCHOOLS

Together Apart: Lockdown Diaries was a four-week school project which ran online during the UK lockdown from May - July 2020. The project engaged a total of **60 students** and was a partnership with two local secondary schools: The Cardinal Vaughan Memorial School and Kensington Aldridge Academy (KAA). Both schools have a diverse intake (KAA has a particularly high proportion of pupils from disadvantaged backgrounds).

Our Creative Learning Curator, Najia Bagi, was invited to present the project to the University of the Arts London teachers' network as an example of a high-quality arts education project and resources have been shared with several educational institutions.

"Working remotely / digitally is going to play an ever-greater part in our futures, and especially in education, so it felt like we were exploring very relevant new ground" Teacher, The Cardinal Vaughan School.

"The project was a great opportunity to express ordinary things into art, I have learned that anything can be art" Israa, student Kensington Aldridge Academy.

FAMILIES

In February 2020, **Mohammad Sabaaneh** delivered a print making workshop attended by 30 children along with their families.

As part of the *Future Threads* digital programme, we presented four online experiences for families, which took the form of pre-recorded videos made by artists **Nadine Kaadan** and **Elias Matar**. Nadine read her books *Tomorrow* and *Answer me Leila* with an activity at the end and Elias created a storytelling workshop and storytelling performance. Cumulatively, all videos were watched over 3,000 times either on Instagram or Vimeo. There were over 100 likes and shares through Facebook.

In November **Dia Batal** delivered an online workshop. Testing a new format, the workshop was delivered live, and art materials were posted to families in advance. Ten families took part, creating collage and practising Arabic words related to Heba Y. Amin's exhibition.

Lastly, Dia Batal and Najia Bagi designed an art pack for families, comprising of a sheet of creative activities about Heba Y. Amin's exhibition, together with art materials. A total of 90 packs were sent (40 to local community centres, Dalgarno Trust and Al Hassaniya centre, 40 to Kensington and Chelsea Food Bank and 10 to families for the November session).

YOUTH WORKSHOPS

A one-week online art project in partnership with the University of the Arts London (UAL) took place in July engaging 15 students in a week-long intensive course. The Mosaic Rooms commissioned artist **Aya Haidar** to work with the UAL Insights programme which supports young people from first generation immigrant backgrounds, and others identified by teachers as in need of support to participate and consider applying for arts in higher education. The students responded to a brief from Aya Haidar which related to the artist's work with spatial and 3D design and considered the building and ethos of The Mosaic Rooms which was presented by Najia Bagi. The standard of work was impressive with all 15 students each submitting a well-considered portfolio.

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ADULT WORKSHOPS

On 14 March 2020 we held an artist-led linocut workshop for adults again with political cartoonist **Mohammad Sabaaneh** inspired by the works of Mohammad Omar Khalil. On 16 December 2020 we delivered an online exhibition tour to 12 women at Dalgarno Trust community centre.

RELATIONSHIP BUILDING

Creative Learning Curator Najia Bagi has created new working relationships with INIVA, Barnet Refugee Service, national reading charity The Reader and youth education charity Into University. She has developed existing relationships with Al Hassaniya and Dalgarno Trust community groups.

The Mosaic Rooms are now members of Young K&C; an organisation working with young people in the local area which offers opportunities for partnerships and funding as well as marketing for creative learning. In autumn 2020, *Together Apart* was featured in the members' newsletter and featured on the website of the national learning network Engage. In summer 2020, The Mosaic Rooms' digital learning projects were featured in an Instagram takeover by Arts Council England on the Arts Council England Instagram account.

An informal network of knowledge sharing has been developed between Najia Bagi, Heather Kaye, Family Manager at South London Gallery and Alex Thorp, Learning Curator at Serpentine Galleries.

SUMMARY

A total of **145** people engaged with the live Creative Learning programme at The Mosaic Rooms and online recorded sessions received **3,000** views.

The family programme tested different approaches to reach audiences, including pre-recorded sessions, a live session and an activity pack. The 2021 plan will use the live session format for online sessions as it offers the most interactive experience to families. The activity pack will be offered, and a new activity sheet produced for the next exhibition. This expands the family offer for children visiting outside the family workshops.

Work with the University of Arts London (UAL) was a useful learning experience to understand how to deliver workshops to this age group online. However, UAL plans were unclear at the end of 2020, and so it was decided not to commit to a 2021 workshop, but to hope to use their network to share news.

Community engagement is a challenge under lockdown conditions because face to face visits in the community are usually an important part of this work, however we have built connections via online contact and we will offer further community tours in 2021.

STRATEGIC OBJECTIVE 3: Competent Organisation

Racheal Jarvis, the director of The Mosaic Rooms, went on maternity leave in March 2020. She is returning full-time in April 2021. To cover her absence, we recruited Sandra Ross as Acting Deputy Director (part-time, 2 days per week). Because of the lockdowns the team have often had to work from home. We have adapted relatively well to remote working and have put in place systems and processes to ensure good communication and efficient ways of working within this context. We have weekly online team meetings as well using Microsoft Planner.

A comprehensive risk assessment followed by implementation of health and safety procedures and protocols in relation to the pandemic are in place for when staff can work in the office. A review of the HR manual will be conducted in 2021 when Rachael Jarvis returns from maternity leave.

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STRATEGIC OBJECTIVE FOUR – FINANCIAL STABILITY

FUNDRAISING

Arts Council England (ACE)

Arts Council England is the UK's biggest arts funder and this year we continued to develop our relationship, including with senior staff and decision makers. In January 2020 we submitted a £38K grant application to support our exhibition programme from mid-2020 to mid-2021. However due to the pandemic ACE suspended all its open funding programmes and unfortunately this application did not proceed.

In late April we applied to ACE's Emergency Fund for £11K towards our online programme. Unfortunately, we were not successful, most likely because the primary purpose of this grant was for organisations faced with immediate financial difficulty although the guidelines did state a grant could be made for online programme activities.

In November we submitted another grant application, for £29K towards the costs of the two exhibitions taking place in 2021. We received notification in February 2021 that we were successful and this show in our 2021 budget.

Statutory Funding and Trusts & Foundations *(all figures are subject to final audit)*

During this reporting period we received the last part of the 2019 grant from the Royal Netherlands Embassy towards the costs of a publication by Praneet Soi.

A successful application was made to the Royal Borough of Kensington and Chelsea Arts Grant Scheme, and we were awarded £2,460 for production and distribution of family art material packs to gallery visitors and local community groups.

However, several applications submitted to trusts and foundations were not successful. Often, we don't get individual feedback, but we know that funders have been receiving an overwhelming number of applications and funding is becoming even more competitive.

Lastly, as a small team capacity to apply to all available funding opportunities as well explore new income streams is limited. To address this the Acting Director who has been covering the Director's maternity leave will continue for six months with a new role focussing on fundraising and income generation when the Director returns.

EARNED INCOME AND REBATES *(all figures are subject to final audit)*

Museums & Exhibition Tax Relief

The Museums & Galleries Exhibition Tax Relief allows qualifying charitable museums and galleries in the UK to claim a payable cash tax credit on eligible expenditure incurred while producing a qualifying exhibition. For this recording period we claimed **£15,291** against the costs of exhibitions in 2018 which has been credited to 2020's budget. This year we have completed a claim for **£30,716.40** against exhibition costs in 2019 including a proportion of staff costs. This tax credit will show in the 2021 budget.

Coronavirus Job Retention Scheme

At the beginning of the pandemic the UK Government put in place a job retention scheme whereby employers could furlough staff and the government would subsidise their wages/salary up to 80% (capped at £2,500 per month) as well as National Insurance. We have been taking advantage of this scheme with staff at intermittent points on full-time or part-time furlough. This enabled a saving of **£40,224** on staffing costs.

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Private hire, Café and Studio rental

Earned income from private hire, the cafe and the residency studio have been severely impacted by the pandemic. However, unlike many cultural venues in the UK, our business model does not heavily rely on earned income. There were two private hires up until March 2020 to the value of **£1,125** but private hires booked after mid-March had to be cancelled and refunded to the value of **£1,481**. Total private hire income in 2019 was £2,382 and it is likely this would have increased in 2020 had there been no pandemic.

Bookshop (all figures are subject to final audit)

The total bookshop revenue generated online and at the gallery is **£8,226** (to be confirmed by audit). This is compared to **£8,494** in 2019. Despite sales at the physical bookshop being severely impacted by low audience figures, we have seen dramatic growth in our online book sales.

We expanded our range of books from independent publishers and specific artist's books such as Kayfa ta, Barakunan and Lifta which increased our sales as it attracted a new young audience. During 2020 we hosted five book launches: *The Hundred Years War on Palestine*, *Death is Hard Work*, *How to remember your dreams*, *How to love a homeland* and *The General's Stork* (see public programme).

To highlight the visibility of our bookshop, we introduced 'Book of the Week' where each week a book is selected and presented on our website and on social media, in alignment with the exhibition and public programme. This also allowed us to highlight our own publications, such as *Flowers of Palestine* (1997) with a sale of 21 copies.

During the month of August, we fundraised £1,179 from bookshop sales for the British Red Cross Beirut Emergency Appeal.

FINANCIAL REVIEW

Incoming resources in the 12 months to December 2020 were £5,875,422 which was lower than £13,937,465 in the 12 months to December 2019. The main source of funding for the Foundation's core programme and administrative expenses is the Al-Qattan Charitable Trust, Jersey, Omar Al-Qattan, Najwa Al-Qattan and Leenah Al-Qattan.

Total expenditures were £7,785,059 which has increased from £7,038,884 in the previous period. The percentage of total expenditure vs. the approved budget for this year was 86%, which rises to 90% when excluding the building costs of the new Cultural Centre.

Overall the Charity reported a deficit for the year of £3,540,896 (2019: net surplus of £5,215,081).

At the end of the fiscal year, the balance of the provident fund for employees in Palestine was £926,628, while the severance fund balance for employees in Palestine was £1,831,890.

The funds of the Charity carried forward as at the 31 December 2020 were £39,793,736, of which £28,920,104 was held as restricted funds and £10,873,632 as unrestricted funds.

Reserves policy

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

The Trustees believe that a prudent level of reserves would be in the region of £1,700,000. This would enable the Foundation to have the financial resources to meet employees' salaries and basic running costs for 6 months.

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The Al-Qattan Charitable Trust in Jersey has been the Foundations largest donor to date, over a period of more than twenty years. The Al-Qattan Charitable Trust was set up with a mandate to support the Foundations core programmes and running expenses, among other charitable goals. The Foundations Trustees therefore feel confident of the short- and medium-term security of this funding source. However, they also regard the emergency provisions outlined above as necessary to cover any suspension of the Al-Qattan Charitable Trust's funding for reasons beyond their control.

At the year end the free reserves of the Charity (as defined by unrestricted funds not held as fixed assets and investments) was £2,083,645 which is £383,645 in excess of this policy. The Trustees have reviewed the future plans of the Charity and are satisfied that the level of free reserves will decrease in line with the policy over the coming year. However, at the end of 2021 they will review the level and policy for free reserves as part of the budget setting plan and in line with the strategic plan.

Investment Policy

During 2020, the Board's Investment Committee recommended the appointment of an investment advisor to help it place its excess cash reserves in a conservatively managed portfolio which would generate better returns than the currently very low rates offered on the money markets. Thus, a selection process was undertaken to appoint the advisor and three candidates were considered on the basis of their experience with charities, trusted third party recommendations, size and cost with the Jersey-based firm Enhance winning the bid. Following a presentation of a draft investment policy by the Board, a "beauty parade" of three possible investment managers were picked by ENHANCE and presented to the committee, the final choice falling on Sarasin & Partners in London. The due diligence and onboarding process was then launched, and we expect to transfer \$2.5m of reserve funds for investment by Sarasin in mid-2021.

Post-audit event: Amman House

In early 2021, the Trustees were informed by the Charity's lawyer in Jordan, Attorney Thamer Obeidat, that the Amman house bequeathed by the late Mrs. Leila Al-Qattan to the charity on her death in January 2015 had finally been registered in the Charity's name after years of bureaucratic obstruction. We are now working on securing the necessary exemptions which would allow us to sell the house on the open market without having to wait out the legally binding period of seven years imposed on foreign institutions' real estate assets under Jordanian law. The investment committee will also be looking to commission an up-to-date valuation on the house during 2021.

Principal risks and uncertainties

2020 has been an unprecedented year in terms of uncertainties and risks as the pandemic swept the globe. The onset of the pandemic varied among the various geographies and communities the Foundation serves.

Please see the programme reports above for its direct impact on our work.

More specifically for the Palestine context, the first cases were reported in March 2020, public events were cancelled, schools were closed in the first week of March, and the country went into total lockdown on the 22nd March until end of May. While strict measures were adopted in the West Bank during June and July, life went back to normal in Gaza until the end of August. By August, the authorities in the West Bank eased restrictions and allowed public gatherings, only to re-impose a lockdown late in November. Meanwhile in Gaza, the second lockdown started at the end of August and continued, without effective implementation, until the end of the year.

As a result, the Foundation, in addition to caring for its staff and resources and to fulfilling its obligations to its beneficiaries, also had to adapt to different regulations depending on the location of its operations. This affected internal communications and flow of information.

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Despite these challenges, the Foundation was able to impose its own coronavirus health and safety regulations swiftly and effectively at its premises in Palestine and was able to transition to remote working relatively easily as the technological infrastructure is new and up to date. As expected though, all public events and activities were initially postponed, then cancelled or transferred online where possible. Programmes revisited their plans, made budget changes where necessary and were able to respond to the changing environment at varying rates. CAP was exceedingly responsive to the needs of its contracted grantees and the emerging needs of the culture sector by introducing two new grant schemes; ERDP slowly tested and tried online trainings with teachers; the Child Centre in Gaza was able to provide support to community centres and kindergartens using unspent budgets, while trying to balance access with health risks; while the Public Programme drastically transformed its plans to accommodate online formats.

We are also very proud to have been able to maintain all our staff in full employment in Palestine despite a lack of government support, and in addition to supporting other organisations and individuals in the most difficult moments of the pandemic. Nonetheless, the impact of the pandemic has only been slightly alleviated, and we expect further disruption in 2021, for which we are planning carefully.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governance

The Charity is governed by policies and procedures devised originally with support from a professional firm of auditors to cover all operations. A semi-annual and an annual report on all programmes, projects and management issues are submitted to the Board of Trustees (BoT) for discussion, guidance and approval. The BoT meets with the Management Committee (MC) of the Charity at least twice a year. The MC is composed of all members of staff at Director level and other selected senior staff. In April 2019, the Board also formed a Programmes Committee to focus on specific tasks related to content development and better integration between its five programmes.

Two new Board Members were elected at the end of 2020. They are Professor Khaled Fahmy and Dr Mezna Qato, both distinguished Cambridge University academics teaching modern Egyptian history and the history of education in Palestine, respectively.

The Foundation has a long and successful history of collaboration with other major charities and institutions, including the Ford Foundation, The Swedish International Development Agency, the Drosos Foundation (Switzerland), the Arts Council England, Taawon (previously Welfare Association), the European Union, the Palestinian Museum and many others. Historical and current projects have mainly been co-funding interventions in medium to long-term strategic goals. Our Chair of the Board was elected to chair the Palestinian Museum in August 2020.

The Foundation has a risk matrix and risk register that is updated every year.

The Constitution of the Charity

A registered Charity - a company limited by guarantee.

The Articles of Association sets out the charity's purposes and its governing structure. It is supported by a Governance Manual which lays out the detail of the policies and processes in place to manage and administer the governance function.

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 DECEMBER 2020

Recruitment and Induction of Trustees

The Charity may by ordinary resolution appoint a person who is willing to be Trustee. Potential candidates are recommended by the Nominations Committee based on several criteria. These are mostly focussed on candidates' professional expertise in the Foundation's areas of work, as well as other areas such as management, audit, public relations and fundraising. Candidates are then presented for approval by the Board.

The Chair of the Board is responsible for the induction of new Trustees. An information pack is provided on appointment, meetings with relevant members of staff and Trustees arranged and any training provided as needed. Newly appointed Trustees must return a signed Confidentiality Agreement, Declaration of Interests and a Trustee Eligibility Form.

Remuneration policy

The Board conducts regular research on comparable remuneration packages for all key management posts. All staff except for the DG are paid according to a salary scale that is reviewed regularly by the Board. The DG's remuneration is negotiated directly with the Chair of the Board.

Public Benefit

We have referred to the guidance in Section 17 of the Charities Act 2011 on Public Benefit when reviewing our aims and objectives and in planning our future activities. In particular, the Trustees, as well as all senior members of staff, are asked to carefully consider how planned activities will contribute to the aims and objectives they have set.

In that regard, the Trustees are satisfied that all activities and the benefits arising from them are strictly in line with the Charity's stated aims; that its activities are solely focussed on children, teachers, artists and creators; that all opportunities and benefits are offered on an open, transparent but competitive basis, while ensuring that activities are distributed across geographical, economic and social areas and strata with a specific focus on marginalised or impoverished communities {for example in rural areas or refugee camps), without compromising the quality of services provided.

6 General Management (including finance, administrative, communications and resource development units)

During 2020, much time and effort was expended in responding to and planning for changes in the work environment resulting from COVID-19. COVID-19 WHO and local regulations were adapted to the Foundation's facilities in Ramallah and Gaza, and regular updates to staff and visitors were duly shared and publicized.

While several items on the 2020 work plans were delayed, cancelled or shifted many were realized. The below is a summary of key achievements:

- With the goal of making operations more effective, efficient, and responsive, the Foundation revisited its organizational structure and worked throughout the year on building a new one. An external consultant was hired to do the job with the BoT and staff. The inception report (diagnostics) was presented to the BoT in June 2020, and the overall layout for the new structure was approved by the BoT in its December meeting. The new structure will be operationalized in the second quarter of 2021. Its main results are: replacing the current programme divisions with the following new departments: 1) Culture and Education Programme with three subdivisions a) Grantmaking & Capabilities Support, b) Educational Development, c) Children's Creativity; 2) Public Programme, which will be overseeing programming and outreach in all of the Foundations branches and facilities including the Science Studio, and which has three subdivisions

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 DECEMBER 2020

- a) Curation & Programming, b) Outreach and Engagement and d) Libraries; 3) Communications and Development which will serve as the knowledge processing and sharing hub and which will include a) Communications and Multimedia, b) Fundraising c) Monitoring & Evaluation and d) Sectoral research.
- In terms of internal measures and the continuous drive to make operations more effective, payroll preparation was moved to the oversight of the HR unit based on the Internal Audit recommendations from previous years, which also allowed for the automation of payroll-related operations (end of service, provident fund, loan requests, etc.) In addition, our HR software was upgraded to accommodate the special requirements of the Ramallah restaurant staff. Finally, we trailed a new attendance system in synchronization with the HR one, and which will be in use in 2021.
 - In terms of policies and regulations: our Staff Code of Conduct was reviewed, updated, and approved by the BoT; our Employees' Children's Grants Policy was updated based on the Grants' Committee's recommendations; our IT User Manual / Regulations were drafted, and our Health and Safety Committee ToRs and Regulations were also drafted and reviewed. Additionally, 70% of the Internal Audit notes on IT were resolved and will be further reviewed during the Internal Audit of 2020, due to commence in March 2021.
 - In 2020, three new fixed-term contracts and one permanent (Procurement & Contracting officer) employee were recruited; while 14 employees left for various reasons (retirement, resignation and end of contract period). By the end of the year, there were 95 full time employees, 45% of whom were female.
 - All facility maintenance and service contracts were updated and renewed: cleaning, security, insurance, elevators, generators, building management software, etc. and a new facility rental website was commissioned and is being built. Additionally, a Health and Safety assessment was carried out for the Foundation's new cultural centre in Ramallah, a remedial plan was prepared and 70% implemented with all safety signs designed and placed where appropriate.
 - The Employees' Children's Grant 6th cycle took place and a total of 13 grants (totalling \$31,300) were disbursed.
 - In reference to construction and maintenance of the new cultural centre in Ramallah, the southern street was paved by the Municipality, allowing for the use of the parking lot; and 90% of electromechanical adjustment works were implemented, faulty cor-vision glass facades were replaced, the grey water filtration system was adjusted, and the Photovoltaic Cells project was tendered (to be implemented in 2021).
 - Communications and Multimedia: with the onset of the coronavirus, the online space became our main hub for audience building and retention. Social media applications continued to be the key tools used with Facebook being the most popular (9% increase in number of followers) with a wider geographical span (Jordan/UAE/Egypt), followed by Instagram (with a 41% increase in followers), Twitter and LinkedIn. The communications team worked in sync with the programmes' teams providing solutions and opportunities for engagement and outreach through the editing, transformation and publication of online content. This amounted to 23 online visual arts exhibitions, 15 promotional videos and the editing of 35 videos for the Foundation's YouTube channel (videos of public activities that took place at the Foundation and were recorded in the past two years) which more than doubled the number of views of the channel.

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 DECEMBER 2020

- On the fundraising level, seven co-funding agreements were signed during 2020 totalling \$2,486,151. These were as follows:
 - o Phase II of the Culture & Arts & Social Engagement project with the Swiss Development Council for the period 01/ 2020 - 12/2023 for \$1,599,407
 - o Quality and Inclusive ECCD for the most deprived and neglected children in oPt with Save the Children for the period 01/2020 to 02/2021 for \$26,522 and a further increase to \$40,146.
 - o Early Childhood Sector Support in Gaza with Taawon for the period 06/2020 to 07/2021 for \$120,000
 - o Children Outreach Activities with IDRF (International Development and Relief Foundation) for 07/2020 to 10/2021 for \$55,076
 - o Support for our "Takatof" initiative from Al Mawred Al Thaqafy for \$100,000
 - o Creative Child - Bright Future project for educational advancement with Drosos for the period 01/2021 to 12/2023 for \$450,000
 - o Finally, the Foundation cooperated with the King Baudouin Fund-US to allow for individual donations to the Foundation from US tax residents. Accordingly, an amount of \$95,000 was donated through this scheme by our Trustee Dr Najwa Al-Qattan and was allocated to the Science Studio activities.

- Other income generation/ investment streams included:
 - o Due to closures and lockdowns, equipment and facility rental activities generated \$9,732 and \$33,092 respectively.
 - o The Foundation's previous premises (two buildings and one unoccupied land lot) were publicised for lease and we received several offers. The BoT Investment Committee reviewed the offers and chose the Barenboim-Said Music Foundation (BSMF) for the headquarters' building, but offers for the other building (the Old Al Quds University offices) and the unoccupied land were found unsatisfactory and no decision was taken. BSMF will be renting the premises for 5 years starting 09/2020 for a total of \$77,050 annually.
 - o The Foundation acquired 96/244 shares of the land lot at the western border of its new cultural centre and is planning to acquire the rest in 2021 as a move towards preserving the natural landscape surrounding its centre.
 - o Al Matal Restaurant: The Foundation's restaurant (Al-Matal) had planned its grand opening for the 21st of March around 6 months after its soft opening however, due to the pandemic this did not take place but the restaurant continued to operate according to the government's regulations. Despite a total loss of \$165,854, the restaurant did achieve several important tasks: menus were tested and approved, staffing and staff training were fully realized, internal facility adjustment and equipment purchases were finalized, the storage area was fully equipped, and the restaurant catered for all activities that took place at the Foundation. Most importantly though: Ramallah was open from August to November and Al Matal was the hit restaurant of the 2020 season due to its delicious menu and comfortable seating and outdoor space.

FUNDRAISING STANDARDS

The Foundation has an in-house Resource Development Manager at its Ramallah headquarters who is responsible for fundraising. In the UK, the Mosaic Rooms' Director manages the fundraising process. Both follow the Foundation's own fundraising policy approved by the Board of Trustees. The Policy states that external funding should not exceed 40% of the Foundation's annual budget, and that the Foundation should play a leading role in the design and implementation of all its projects. In addition, no conditions should be attached to external funding that contradict the Foundation's core mission. The Foundation approaches donors to extend and expand its programmes' operations by co-funding selected projects and programmes.

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 DECEMBER 2020

The Resource Development Manager answers directly to the Director General and follows an annual plan that is approved by the Board of Trustees. This will now change with the new structure.

The Foundation does not solicit funding from the public or from individuals except in very rare cases where a personal introduction has been made by one of its Trustees to an individual who has expressed interest in its work or in one of its projects. No complaints were received from members of the public about the Foundation's fundraising activities.

PLANS FOR THE FUTURE

For 2021, the new structure will be operational, but will need time to be fully embedded into the Foundation's daily operations, therefore for 2021, our key administration tasks will be to

- Review the strategic plan to reflect the new structure
- Up-lift the Foundation's brand, revisit its communications strategy and content, develop a new website
- Adapt software configurations to the new structure (e.g. Accounting & HR)
- Focus on the internal environment and team building as a number of posts will be eliminated leading to several voluntary redundancies, which will no doubt impact the remaining staff.

With reference to our 2019 report and the list of follow-up issues requested by the BoT please note:


- **Board Recommendation:** Develop a programme to cover both the future of the Science Studio and the way it works especially in connection with the new cultural centre. **Management response:** *in the new organizational structure, the studio will be managed under the Public Programme as it serves the Foundation's goal of public engagement in the Sciences. The new approach will open the studio for practitioners, artists and the public while also supporting teacher training in science education. The newly introduced arrangement is expected to last to 2022 during which the studio will be evaluated and any suggested changes will be communicated and approved by the BoT.*
- **Board Recommendation:** Preparatory steps for the merging of the Child Centre (GCC) with the Education Research and Development Programme (ERDP) in Gaza, including defining the new needs of the Child Centre & developing TORs for the rehabilitation and development of its building. **Management response:** *ERDP's office in Gaza will be closing by the end of June 2021 and its activities will be incorporated into the GCC which is to become a full-fledged cultural centre while continuing its main focus on children. Plans for rehabilitation have been prepared and the budget will be shared with the BoT in May 2021 for review and approval.*
- Early childhood education:
 - o **Board Recommendation:** A pilot between GCC and ERDP is to take place in early 2020. **Management response:** *This was partially achieved in 2020; full fledged integration is to start in May 2021.*
 - o **Board Recommendation:** A 2020 study to survey interventions with children (not just early childhood education) was planned to support the Foundation's strategic goal of working with children as a key segment in the coming years. **Management response:** *The said study is underway. Results will be out by mid-2021*
- **Board Recommendation:** Rua' Magazine: ideas on how to publish it digitally need to go further to serve as part of a learning platform to showcase the Foundation's cultural and educational products. In 2020, ERDP to print a limited number of hard copies but to move towards a user-friendly digital format. **Management response:** *The 2020 issue was digital and will continue to be so.*

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 DECEMBER 2020

- **Board Recommendation:** Key to note the internal vs external function of media platforms; it was agreed that an editorial team is to be established to work on the editorial "lines" of the Foundation, to be led by Mohamoud Abu Hashhash. The Communications & PR department is to work closely on developing the ToRs for any external consultancies needed. **Management response:** *This was postponed until the new organizational structure is operationalized (Q3 of 2021).*
- **Board Recommendation:** Awards: CAP, ERDP, PP to jointly review the future of visual arts in Palestine, in dialogue with a range of artists, given that the public is attached to the Young Artist of the Year Award (YAYA). Key that interventions must be based on long-term strategic investment in the sector, avoiding duplication. **Management response:** *A new version of YAYA was commissioned and is described in the earlier CAP section above. This will result in a new intervention in 2021 and to new approaches starting in 2022.*
- **Board Recommendation:** Selat (Lebanon) on hold for 2020 until a partner can be found. **Management response:** *Project was frozen.*
- **Board Recommendation:** Ni'lin Centre to become independent within two years (i.e. by January 2022 Ni'lin will be a separate entity). **Management response:** *Plan was prepared and disengagement process to start in March 2021.*
- Drama in Education school to be held in Ramallah this summer to pilot the use of the building, while developing plans for cost-effective engagement from Arab countries. **Management response:** *The School took place in Ramallah in 2021, although not in the previous format due to the pandemic*
- **Board Recommendation:** Public programme: Yazid to organize an exhibition at the Mosaic Rooms in 2021 and Rachael in Ramallah in 2022. **Management response:** *Agreed but postponed due to the pandemic.*

During the same period and in tandem with the above tasks, the Board also requested that an independent consultant be appointed to review the current organizational structure. **Management response:** *Complete and described in earlier Administration section above.*

This report was approved and authorised for issue by the Trustees on 14/6/2021 and signed on its behalf by:


.....
Omar Abdul Muhsen Al-Qattan
Trustee

A.M. QATTAN FOUNDATION
(A Company Limited by Guarantee)

STATEMENT OF TRUSTEES' RESPONSIBILITIES
FOR THE YEAR ENDED 31 DECEMBER 2020

The Trustees (who are also the Directors of the Foundation for the purposes of company law) are responsible for preparing the Trustees' Report including the Strategic 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. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the Foundation and of its incoming resources and application of resources, including its income and expenditure, 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 of the Charities SORP (FRS 102);
- make judgements and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) 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 Foundation will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the Foundation's transactions and disclose with reasonable accuracy at any time the financial position of the Foundation 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 Foundation and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the Trustees are aware:

- there is no relevant audit information of which the Foundation's auditor is unaware; and
- the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

Approved by order of the Members of the Board of Trustees and signed on its behalf by:



.....
Omar Abdul Muhsen Al-Qattan

Trustee

Date: 14/6/2021

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF A.M. QATTAN FOUNDATION

Opinion

We have audited the financial statements of A.M. Qattan Foundation (the 'Foundation') for the year ended 31 December 2020 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and the related notes, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 December 2020 and of its incoming resources and application of resources, including its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the United Kingdom, including the Financial Reporting Council's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the Trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Trustees with respect to going concern are described in the relevant sections of this report.

A.M. QATTAN FOUNDATION
(A Company Limited by Guarantee)

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF A.M. QATTAN FOUNDATION
(CONTINUED)

Other information

The Trustees are responsible for the other information. The other information comprises the information included in the Trustees' Report, other than the financial statements and our Auditors' Report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinion on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Trustees' Report including the Strategic Report for the financial year for which the financial statements are prepared is consistent with the financial statements.
- the Trustees' Report and the Strategic Report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of our knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Report including the Strategic Report.

We have nothing to report in respect of the following matters in relation to which Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of Trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF A.M. QATTAN FOUNDATION
(CONTINUED)

Responsibilities of Trustees

As explained more fully in the Statement of Trustees' Responsibilities, the Trustees (who are also the Directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditors' responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an Auditors' Report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

- Obtaining an understanding of the legal and regulatory frameworks that the entity operates in, focusing on those laws and regulations that had a direct effect on the financial statements
- Enquiry of management to identify any instances of known or suspected instances of fraud;
- Enquiry of management and those charged with governance around actual and potential litigation and claims;
- Enquiry of management about any instances of non-compliance with laws and regulations;
- Reviewing the control systems in place and testing the effectiveness of the controls;
- Performing audit work over the risk of management override of controls, including testing of journal entries and other adjustments for appropriateness, evaluating the business rationale of significant transactions outside the normal course of business and reviewing accounting estimates for bias;
- Reviewing minutes of meetings of those charged with governance;
- Reviewing financial statement disclosures and testing to supporting documentation to assess compliance with applicable laws and regulations.
- Enquiries made of the component auditors of the Palestine branch.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

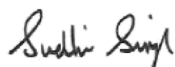
A.M. QATTAN FOUNDATION
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INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF A.M. QATTAN FOUNDATION
(CONTINUED)

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our Auditors' Report.

Use of our report

This report is made solely to the charitable company's Members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's Members those matters we are required to state to them in an Auditors' Report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and its Members, as a body, for our audit work, for this report, or for the opinions we have formed.



Sudhir Singh FCA (Senior Statutory Auditor)

for and on behalf of

MHA MacIntyre Hudson

Chartered Accountants and Statutory Auditor

6th Floor

2 London Wall Place

London

EC2Y 5AU

Date: 21 September 2021

A.M. QATTAN FOUNDATION
(A Company Limited by Guarantee)

**STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 DECEMBER 2020**

	Note	Unrestricted funds 2020 £	Restricted funds 2020 £	Total funds 2020 £	Total funds 2019 £
Income from:					
Donations, legacies and grants	3	541,717	5,045,199	5,586,916	13,569,604
Charitable activities	4	11,572	76,493	88,065	88,924
Investments	5	174,969	25,472	200,441	278,937
Total income		728,258	5,147,164	5,875,422	13,937,465
Expenditure on:					
Raising funds	6	45,024	-	45,024	26,943
Charitable activities	7,8	496,817	7,243,218	7,740,035	7,011,941
Total expenditure		541,841	7,243,218	7,785,059	7,038,884
Net losses on investments	14	-	(648,773)	(648,773)	(516,739)
Net movement in funds before other recognised gains/(losses)		186,417	(2,744,827)	(2,558,410)	6,381,842
Loss on foreign exchange		-	(982,486)	(982,486)	(1,166,761)
Net movement in funds		186,417	(3,727,313)	(3,540,896)	5,215,081
Reconciliation of funds:					
Total funds brought forward		10,687,215	32,647,417	43,334,632	38,119,551
Net movement in funds		186,417	(3,727,313)	(3,540,896)	5,215,081
Total funds carried forward		10,873,632	28,920,104	39,793,736	43,334,632

The Statement of Financial Activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The notes on pages 36 to 59 form part of these financial statements.


A.M. QATTAN FOUNDATION
(A Company Limited by Guarantee)
REGISTERED NUMBER: 02171893

BALANCE SHEET
AS AT 31 DECEMBER 2020

	Note	2020 £	2020 £	2019 £	2019 £
Fixed assets					
Tangible assets	13		21,915,089		22,920,727
Investments	14		14,554,923		15,369,165
			<u>36,470,012</u>		<u>38,289,892</u>
Current assets					
Stocks	15	20,491		20,491	
Debtors	16	1,493,734		160,899	
Cash at bank and in hand	22	7,214,354		8,444,000	
		<u>8,728,579</u>		<u>8,625,390</u>	
Creditors: amounts falling due within one year	17	(2,646,337)		(1,155,263)	
Net current assets			<u>6,082,242</u>		<u>7,470,127</u>
Total assets less current liabilities			<u>42,552,254</u>		<u>45,760,019</u>
Provisions for employees' benefits	18		(2,758,518)		(2,425,387)
Total net assets			<u>39,793,736</u>		<u>43,334,632</u>
Charity funds					
Restricted funds	19		28,920,104		32,647,417
Unrestricted funds	19		10,873,632		10,687,215
Total funds			<u>39,793,736</u>		<u>43,334,632</u>

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:



Omar Abdul Muhesen Al-Qattan
 Trustee
 Date: 14/6/2021

The notes on pages 36 to 59 form part of these financial statements.

A.M. QATTAN FOUNDATION
(A Company Limited by Guarantee)

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2020

	Note	2020 £	2019 £
Cash flows from operating activities			
Net cash used in operating activities	21	(392,205)	8,453,225
Cash flows from investing activities			
Investment income	5	200,441	278,937
Purchase of tangible fixed assets	13	(1,037,882)	(7,616,620)
Proceeds from sale of investments	14	-	427,053
Purchase of investments	14	-	(79,095)
Net cash used in investing activities		(837,441)	(6,989,725)
Change in cash and cash equivalents in the year		(1,229,646)	1,463,500
Cash and cash equivalents at the beginning of the year		8,444,000	6,980,500
Cash and cash equivalents at the end of the year	22	7,214,354	8,444,000

The notes on pages 36 to 59 form part of these financial statements.

A.M. QATTAN FOUNDATION
(A Company Limited by Guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

1. General information

The Foundation is a company limited by guarantee and is registered with the Charity Commission (Charity Registered Number 1029450) and Registrar of Companies (Company Registration Number 02171893).

The Members of the Foundation are the Trustees named on page 1. In the event of the Foundation being wound up, the liability in respect of the guarantee is limited to £1 per Member of the Foundation.

The address of the registered office is given in the Foundation information on page 1 of these financial statements. The nature of the Foundation's operations and principal activities are detailed in the Trustees Report.

2. Accounting policies

2.1 Basis of preparation of financial statements

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) - 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), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

A.M. Qattan Foundation meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

The financial statements are prepared in sterling, although the functional currency is US dollars. The Charity is registered in the UK but conducts the majority of its business via a branch in Palestine, where US dollars is the preferred currency. Amounts presented in these financial statements are rounded to the nearest pound.

2.2 Going concern

The Trustees have assessed whether the use of going concern and have considered possible events or conditions that might cast significant doubt on the ability of the Foundation to continue as a going concern, including the impact of Covid-19, which is considered to be a non-adjusting post balance sheet event. The Trustees have made this assessment for a period of at least one year from the date of the approval of these financial statements. In particular, the Trustees have considered the Foundation's forecasts and projection. After making enquiries, the Trustees have concluded that there is a reasonable expectation that the Foundation has adequate resources to continue in operational existence for the foreseeable future. The Foundation therefore continues to adopt the going concern basis in preparing its financial statements.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

2. Accounting policies (continued)

2.3 Income

All income is recognised once the Foundation has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

For donations to be recognised the Foundation will have been notified of the amounts and the settlement date in writing. If there are conditions attached to the donation and this requires a level of performance before entitlement can be obtained then income is deferred until those conditions are fully met or the fulfillment of those conditions is within the control of the Foundation and it is probable that they will be fulfilled.

For legacies, entitlement is taken as the earlier of the date on which either: the Foundation is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the Foundation that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the Foundation has been notified of the executor's intention to make a distribution. Where legacies have been notified to the Foundation, or the Foundation is aware of the granting of probate, and the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material.

Investment income is earned through holding assets for investment purposes such as shares and property. It includes dividends and interest. Where it is not practicable to identify investment management costs incurred within a scheme with reasonable accuracy the investment income is reported net of these costs. It is included when the amount can be measured reliably. Interest income is recognised using the effective interest method and dividend income is recognised as the Foundation's right to receive payment is established.

Fixed asset gifts in kind are recognised when receivable and are included at fair value. They are not deferred over the life of the asset.

Income from trading activities includes income earned from fundraising events and trading activities to raise funds for the Foundation. Income is received in exchange for supplying goods and services in order to raise funds and is recognised when entitlement has occurred.

Income from government and other grants are recognised at fair value when the Foundation has entitlement after any performance conditions have been met, it is probable that the income will be received and the amount can be measured reliably. If entitlement is not met then these amounts are deferred.

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the Foundation; this is normally upon notification of the interest paid or payable by the Bank.

Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Income tax recoverable in relation to investment income is recognised at the time the investment income is receivable.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

2. Accounting policies (continued)

2.4 Expenditure

All expenditure is accounted for on an accruals basis. Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use.

Expenditure on raising funds includes all expenditure incurred by the Foundation to raise funds for its charitable purposes and includes costs of all fundraising activities events and non-charitable trading.

Expenditure on charitable activities is incurred on directly undertaking the activities which further the Foundation's objectives, as well as any associated support costs.

Costs of generating funds are costs incurred in attracting voluntary income, and those incurred in trading activities that raise funds.

Other expenditure represents those items not falling into the categories above.

Grants payable are charged in the year when the offer is made except in those cases where the offer is conditional, such grants being recognised as expenditure when the conditions attaching are fulfilled. Grants offered subject to conditions which have not been met at the year end are noted as a commitment, but not accrued as expenditure.

All expenditure is inclusive of irrecoverable VAT.

2.5 Foreign currencies

Monetary assets and liabilities denominated in foreign currencies are translated into sterling at rates of exchange ruling at the reporting date.

Transactions in foreign currencies are translated into sterling at the rate ruling on the date of the transaction.

Exchange gains and losses are recognised in the Statement of Financial Activities.

2.6 Taxation

The Foundation is considered to pass the tests set out in Paragraph 1 Schedule 6 of the Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the Foundation is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

2. Accounting policies (continued)

2.7 Tangible fixed assets and depreciation

Tangible fixed assets are initially recognised at cost. After recognition, under the cost model, tangible fixed assets are measured at cost less accumulated depreciation and any accumulated impairment losses. All costs incurred to bring a tangible fixed asset into its intended working condition should be included in the measurement of cost.

Depreciation is charged so as to allocate the cost of tangible fixed assets less their residual value over their estimated useful lives, using the straight-line method.

Depreciation is provided on the following bases:

Buildings	- 20 years straight line
Furniture and fittings	- 4 - 7 years straight line
Books	- 10 years straight line
Computer equipment	- 3 years straight line
Motor vehicles	- 5 years straight line

2.8 Investment properties

Investment properties are recorded at fair value at each reporting date with changes in fair value recognised in net (gains)/losses in the Statement of Financial Activities.

2.9 Investments

Fixed asset investments are a form of basic financial instrument are initially recognised at their transaction value and subsequently measured at their fair value using the closing quoted market price or the share of the Net Asset Value of the fund (if unlisted). All gains and losses are taken to the Statement of Financial Activities as they arise.

The Statement of Financial Activities includes all net gains and losses arising on revaluation and disposals throughout the year. As investments are revalued to fair value continuously, no realised gains or losses arise.

Investments held as fixed assets are shown at cost less provision for impairment.

2.10 Stocks

Stocks are valued at the lower of cost and net realisable value after making due allowance for obsolete and slow-moving stocks. Cost includes all direct costs and an appropriate proportion of fixed and variable overheads.

2.11 Debtors

Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

2. Accounting policies (continued)

2.12 Cash at bank and in hand

Cash at bank and in hand includes cash and short-term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

2.13 Liabilities

Liabilities and provisions are recognised when there is an obligation at the Balance Sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably.

Liabilities are recognised at the amount that the Foundation anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised in the Statement of Financial Activities as a finance cost.

2.14 Financial instruments

The Foundation only holds basic Financial Instruments. The financial assets and financial liabilities of the Charity are as follows:

Debtors – trade and other debtors (including accrued income) are basic financial instruments and are debt instruments measured at amortised cost as detailed in Note 16. Prepayments are not financial instruments.

Cash at bank – is classified as a basic financial instrument and is measured at face value.

Liabilities – trade creditors, accruals and other creditors will be classified as financial instruments, and are measured at amortised cost as detailed in Note 17. Taxation and social security are not included in the financial instruments disclosure. Deferred income is not deemed to be a financial liability, as in the cash settlement has already taken place and there is simply an obligation to deliver charitable services rather than cash or another financial instrument.

2.15 Pensions

The Foundation operates a defined contribution pension scheme and the pension charge represents the amounts payable by the Foundation to the fund in respect of the year.

2.16 Termination payments

Termination benefits, including redundancy costs, are recognised when the Charity has the obligation to pay the benefits and they can be reliably measured.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

2. Accounting policies (continued)

2.17 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Foundation and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Foundation for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

2.18 Critical accounting estimates and areas of judgement

Estimates and judgements are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

In the view of the Trustees in applying the accounting policies adopted, the following judgements have been made in the process of applying the above accounting policies that have had the most significant effect on amounts recognised in the accounts:

- Depreciation rates for tangible fixed assets
- Basis of valuation of investment properties and financial investments
- Foreign exchange movements

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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

3. Income from donations, legacies and grants

	Unrestricted funds 2020 £	Restricted funds 2020 £	Total funds 2020 £
Donations	501,493	4,507,611	5,009,104
Legacies	-	-	-
Grants	-	537,588	537,588
Coronavirus Job Retention Scheme income	40,224	-	40,224
Total 2020	541,717	5,045,199	5,586,916

The Charity has claimed funding from government support schemes in response to the coronavirus outbreak. The Charity furloughed its staff under the government's Coronavirus Job Retention Scheme and the funding received of £40,224 relates to staff costs in respect of those furloughed staff members. There are no unfulfilled conditions and other contingencies attaching to grants that have been recognised in income.

	<i>Unrestricted funds 2019 £</i>	<i>Restricted funds 2019 £</i>	<i>Total funds 2019 £</i>
Donations	1,659,936	10,869,774	12,529,710
Legacies	923	-	923
Grants	20,000	1,018,971	1,038,971
<i>Total 2019</i>	<i>1,680,859</i>	<i>11,888,745</i>	<i>13,569,604</i>

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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

4. Income from charitable activities

	Unrestricted funds 2020 £	Restricted funds 2020 £	Total funds 2020 £
The Mosaic Rooms	11,572	76,493	88,065
	<i>Unrestricted funds 2019 £</i>	<i>Restricted funds 2019 £</i>	<i>Total funds 2019 £</i>
The Mosaic Rooms	33,018	55,906	88,924

5. Investment income

	Unrestricted funds 2020 £	Restricted funds 2020 £	Total funds 2020 £
Rental income	174,839	-	174,839
Bank interest receivable	130	25,472	25,602
Total 2020	174,969	25,472	200,441
	<i>Unrestricted funds 2019 £</i>	<i>Restricted funds 2019 £</i>	<i>Total funds 2019 £</i>
Rental income	216,941	-	216,941
Bank interest receivable	421	61,575	61,996
<i>Total 2019</i>	<i>217,362</i>	<i>61,575</i>	<i>278,937</i>

A.M. QATTAN FOUNDATION
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

6. Investment management costs

	Unrestricted funds 2020 £	Total funds 2020 £
Investment management costs	45,024	45,024

	<i>Unrestricted funds 2019 £</i>	<i>Total funds 2019 £</i>
Investment management costs	26,943	26,943

Investment management costs were incurred in respect of rental income on the investment property.

A.M. QATTAN FOUNDATION
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NOTES TO THE FINANCIAL STATEMENTS
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7. Analysis of expenditure on charitable activities - by fund

	Unrestricted funds 2020 £	Restricted funds 2020 £	Total funds 2020 £
Culture and Arts Programme	135,461	2,426,947	2,562,408
Educational Research & Development Programme	99,604	1,738,822	1,838,426
Child Centre	91,635	2,219,401	2,311,036
Public Programme	43,826	858,048	901,874
The Mosaic Rooms	126,291	-	126,291
Total 2020	496,817	7,243,218	7,740,035
	<i>Unrestricted funds 2019 £</i>	<i>Restricted funds 2019 £</i>	<i>Total funds 2019 £</i>
Culture and Arts Programme	127,834	1,899,095	2,026,929
Educational Research & Development Programme	93,996	1,713,906	1,807,902
Child Centre	86,476	1,978,319	2,064,795
Public Programme	41,358	780,247	821,605
The Mosaic Rooms	270,710	20,000	290,710
<i>Total 2019</i>	<i>620,374</i>	<i>6,391,567</i>	<i>7,011,941</i>

A.M. QATTAN FOUNDATION
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

8. Analysis of expenditure on charitable activities - by type

	Activities undertaken directly 2020 £	Grant funding of activities 2020 £	Support costs 2020 £	Total funds 2020 £
Culture and Arts Programme	463,827	1,149,078	949,503	2,562,408
Educational Research & Development Programme	1,104,615	46,868	686,943	1,838,426
Child Centre	1,394,041	71,470	845,525	2,311,036
Public Programme	555,657	10,754	335,463	901,874
The Mosaic Rooms	98,402	-	27,889	126,291
Total 2020	3,616,542	1,278,170	2,845,323	7,740,035

	Activities undertaken directly 2019 £	Grant funding of activities 2019 £	Support costs 2019 £	Total funds 2019 £
Culture and Arts Programme	590,208	867,576	569,145	2,026,929
Educational Research & Development Programme	1,282,160	33,754	491,988	1,807,902
Child Centre	1,479,838	39,720	545,237	2,064,795
Public Programme	593,892	6,284	221,429	821,605
The Mosaic Rooms	244,391	20,000	26,319	290,710
Total 2019	4,190,489	967,334	1,854,118	7,011,941

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NOTES TO THE FINANCIAL STATEMENTS
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8. Analysis of expenditure on charitable activities - by type (continued)

Analysis of support costs

	Total funds 2020 £	<i>Total funds 2019 £</i>
Staff costs	1,155,548	1,017,830
Depreciation and impairments	1,385,120	479,963
Advertisement and promotion	21,079	15,340
Events and activities	3,519	-
Governance costs	26,215	36,778
Insurance	24,312	29,588
Legal and professional fees	32,064	24,008
Maintenance and consumables	35,035	34,048
Other costs	101,494	89,083
Other staff costs	8,074	20,548
Premises costs	44,752	43,493
Subscriptions and membership fees	7,906	10,672
Transportation, travel and accommodation	205	13,704
Residencies and workshop expenses	-	39,063
	<u><u>2,845,323</u></u>	<u><u>1,854,118</u></u>

9. Governance costs

	2020 £	<i>2019 £</i>
Auditor's remuneration - Audit of the financial statements	12,600	13,305
Auditor's remuneration - Preparation of the financial statements	3,840	2,500
Auditor's remuneration - Other non-audit services	9,775	12,575
Other governance costs	-	8,398
	<u><u>26,215</u></u>	<u><u>36,778</u></u>

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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

10. Summary of grants paid

	2020 £	2019 £
Grants paid to institutions	1,018,591	766,792
Grants paid to individuals	259,579	200,542
	<u>1,278,170</u>	<u>967,334</u>

An analysis of grants paid can be found below. Only grants paid over £10,000 are separately disclosed.

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NOTES TO THE FINANCIAL STATEMENTS
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	2020 £	2019 £
Grants to institutions		
Al-Awda Center for Childhood and Youth	12,464	-
Al Hoash	81,795	-
Al Mada Association	12,464	-
Al Mamal Foundation	-	73,663
Association Circus Mini (Assirk Assaghir)	18,696	-
Baladi Center for Culture & Arts	15,580	-
Beit Byout Charitable Association	15,580	-
Bethlehem Icon Centre	12,464	-
Birzeit University	86,833	119,080
Columbia University	21,422	21,543
Dar Al Kalima Collage	38,546	15,511
Fragments (Shathaya) Theatre	15,580	-
Fridge Theatre Association (Thalaja Theatre)	12,464	-
Gaza Association for Culture and Art	59,477	-
General Union of Cultural Centers	70,788	95,778
Institute for Palestinian Studies	-	52,654
Khalil Sakakini Cultural Center	70,788	54,790
Khazaaen Association	15,580	-
Nawa Association	-	10,184
Naqsh Popular Art Association	12,464	-
Oushaq Arts Center	13,710	-
Palestine Writing Association	18,696	-
Qandeel for Arts and Culture	54,214	36,472
Sakyia	80,894	-
Shubbak	-	20,000
Tamer Institute	-	19,459
The Freedom Theater (TFT)	-	10,184
The Palestinian Museum	49,299	47,023
The Society of Awtar Center	-	10,184
Visual Arts Forum	112,081	14,107
Yaa Samar Dance Theatre	18,696	-
Grants paid to institutions < £10,000	98,016	166,160
	<u>1,018,591</u>	<u>766,792</u>
Grants to individuals	259,579	200,542
	<u>1,278,170</u>	<u>967,334</u>

A.M. QATTAN FOUNDATION
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

11. Staff costs

	2020	2019
	£	£
Wages and salaries	2,677,657	2,459,323
Social security costs	10,958	19,390
Pension costs	573,349	505,424
	<u>3,261,964</u>	<u>2,984,137</u>

Wages and salaries for 2020 includes termination benefits totaling £25,914 (2019 - £NIL). The payment was under contractual terms and there were no associated liabilities at the year end.

The average number of persons employed by the Foundation during the year was as follows:

	2020	2019
	No.	No.
Employees	<u>117</u>	<u>115</u>

The number of employees whose employee benefits (excluding employer pension costs) exceeded £60,000 was:

	2020	2019
	No.	No.
In the band £60,001 - £70,000	1	-
In the band £70,001 - £80,000	2	2
In the band £80,001 - £90,000	2	4
In the band £90,001 - £100,000	3	-

Key Management Personnel include the Trustees and the Senior Management Team (consisting of: the Director General, CCG Director, ERDP Director, CAP Director, Director of Finance, Director of Administration, Director of Communication & Public Relations and Public Programme Director). Total remuneration paid to Key Management Personnel amounted to £653,633 (2019 - £581,660).

12. Trustees' remuneration and expenses

During the year, no Trustees received any remuneration or other benefits (2019 - £NIL).

During the year ended 31 December 2020, expenses totalling £122 were reimbursed or paid directly to 1 Trustee (2019 - £3,342 to 3 Trustees). In the current year, the costs related to telephone costs and in the prior year, the expenditure related to travel and accommodation costs.

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NOTES TO THE FINANCIAL STATEMENTS
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13. Tangible fixed assets

	Freehold land and buildings £	Furniture, fittings and books £	Computer equipment £	Motor vehicles £	Total £
Cost or valuation					
At 1 January 2020	22,630,718	2,968,630	785,903	124,407	26,509,658
Additions	890,935	108,906	38,041	-	1,037,882
Disposals	(194,256)	(30,480)	(848)	-	(225,584)
Exchange differences	(665,224)	(98,569)	(26,269)	(4,001)	(794,063)
At 31 December 2020	<u>22,662,173</u>	<u>2,948,487</u>	<u>796,827</u>	<u>120,406</u>	<u>26,527,893</u>
Depreciation					
At 1 January 2020	1,652,415	1,327,572	510,111	98,833	3,588,931
Charge for the year	954,909	297,332	119,989	8,736	1,380,966
On disposals	(142,190)	(30,184)	(848)	-	(173,222)
Transfers between classes	19,256	(19,256)	-	-	-
Exchange differences	(102,088)	(55,821)	(22,263)	(3,699)	(183,871)
At 31 December 2020	<u>2,382,302</u>	<u>1,519,643</u>	<u>606,989</u>	<u>103,870</u>	<u>4,612,804</u>
Net book value					
At 31 December 2020	<u>20,279,871</u>	<u>1,428,844</u>	<u>189,838</u>	<u>16,536</u>	<u>21,915,089</u>
At 31 December 2019	<u>20,978,303</u>	<u>1,641,058</u>	<u>275,792</u>	<u>25,574</u>	<u>22,920,727</u>

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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

14. Fixed asset investments

	Listed investments £	Other fixed asset investments £	Total £
Cost or valuation			
At 1 January 2020	3,430,897	11,938,268	15,369,165
Revaluations	(648,773)	-	(648,773)
Exchange differences	(71,848)	(89,467)	(161,315)
At 31 December 2020	2,710,276	11,848,801	14,559,077
Impairment			
Charge for the year	-	(4,154)	(4,154)
At 31 December 2020	-	(4,154)	(4,154)
Net book value			
At 31 December 2020	2,710,276	11,844,647	14,554,923
<i>At 31 December 2019</i>	<i>3,430,897</i>	<i>11,938,268</i>	<i>15,369,165</i>

Other fixed asset investments

Other investments relate to a painting and artwork purchased during 2014 by the A.M. Qattan Foundation and a painting and property bequeathed to the A.M. Qattan Foundation during 2017, as well as the previous offices of the A.M. Qattan Foundation, being two buildings and the adjacent land in the Masyoun area, Ramallah.

The Trustees consider that the valuation remains appropriate for the purposes of these financial statements.

15. Stocks

	2020 £	2019 £
Finished goods	20,491	20,491

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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

16. Debtors

	2020 £	2019 £
Due within one year		
Trade debtors	(1,240)	11,214
Other debtors	89,920	91,270
Prepayments and accrued income	1,405,054	58,415
	<u>1,493,734</u>	<u>160,899</u>

17. Creditors: Amounts falling due within one year

	2020 £	2019 £
Trade creditors	44,585	31,727
Other taxation and social security	8,564	12,683
Other creditors	80,724	62,170
Accruals and deferred income	2,512,464	1,048,683
	<u>2,646,337</u>	<u>1,155,263</u>

	2020 £	2019 £
Deferred income		
Deferred income at 1 January	1,016,781	1,004,160
Resources deferred during the year	1,940,433	1,016,781
Amounts released from previous periods	(1,016,781)	(1,004,160)
Deferred income at 31 December	<u>1,940,433</u>	<u>1,016,781</u>

At 31 December 2020, deferred income was recognised for income received during the financial year for projects taking place in the year ended 31 December 2021.

A.M. QATTAN FOUNDATION
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2020

18. Provisions

	Severance pay £	Provident pay £	Total £
At 1 January 2020	1,636,141	789,246	2,425,387
Additions	412,931	294,703	707,634
Amounts used	(148,847)	(121,641)	(270,488)
Exchange differences	(68,335)	(35,680)	(104,015)
	<u>1,831,890</u>	<u>926,628</u>	<u>2,758,518</u>

Severance pay

The Foundation in Palestine provides for its employees' severance pay according to the prevailing labour law.

Provident fund

The Foundation in Palestine contributes to the employees' provident fund.

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NOTES TO THE FINANCIAL STATEMENTS
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19. Statement of funds

Statement of funds - current year

	Balance at 1 January 2020 £	Income £	Expenditure £	Gains/ (Losses) £	Balance at 31 December 2020 £
Unrestricted funds					
UK branch	10,687,215	728,258	(541,841)	-	10,873,632
Restricted funds					
UK branch	96,308	76,493	-	201	173,002
Palestine branch	32,551,109	5,070,671	(7,243,218)	(1,631,460)	28,747,102
	<u>32,647,417</u>	<u>5,147,164</u>	<u>(7,243,218)</u>	<u>(1,631,259)</u>	<u>28,920,104</u>
Total of funds	<u><u>43,334,632</u></u>	<u><u>5,875,422</u></u>	<u><u>(7,785,059)</u></u>	<u><u>(1,631,259)</u></u>	<u><u>39,793,736</u></u>

On 29 April 1998, A.M. Qattan Foundation - Palestine was established as a branch of A.M. Qattan Foundation for the specific purposes of managing the Foundation's work in Palestine and the projects being carried on out there.

The funds held by the branch are therefore treated as a separate restricted fund in the accounts of the Foundation in accordance with the treatment prescribed in the Charities SORP.

Culture and Arts Programme: A five year funding agreement has been supported by the Swedish International Development Agency (SIDA) in order to fund a Visual Arts Programme entitled, A Flourishing Field (VAFF).

Cultural Centre Project: Funds were received from Omar A-Qattan which were restricted towards the building of a new Cultural Centre.

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19. Statement of funds (continued)

Statement of funds - prior year

	<i>Balance at 1 January 2019 £</i>	<i>Income £</i>	<i>Expenditure £</i>	<i>Transfers in/out £</i>	<i>Gains/ (Losses) £</i>	<i>Balance at 31 December 2019 £</i>
Unrestricted funds						
UK branch	9,403,293	1,931,239	(647,317)	-	-	10,687,215
Restricted funds						
UK branch	59,780	55,906	(19,378)	-	-	96,308
Palestine branch:						
- VAFF Project (SIDA)	427,992	683,500	-	(1,111,492)	-	-
- Cultural Centre Project	8,258,973	4,492,742	-	(12,751,715)	-	-
- Management & Programmes	19,969,513	6,774,078	(6,372,189)	13,863,207	(1,683,500)	32,551,109
	<u>28,716,258</u>	<u>12,006,226</u>	<u>(6,391,567)</u>	<u>-</u>	<u>(1,683,500)</u>	<u>32,647,417</u>
Total of funds	<u><u>38,119,551</u></u>	<u><u>13,937,465</u></u>	<u><u>(7,038,884)</u></u>	<u><u>-</u></u>	<u><u>(1,683,500)</u></u>	<u><u>43,334,632</u></u>

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20. Analysis of net assets between funds

Analysis of net assets between funds - current year

	Unrestricted funds 2020 £	Restricted funds 2020 £	Total funds 2020 £
Tangible fixed assets	14,132	21,900,957	21,915,089
Fixed asset investments	8,878,160	5,676,763	14,554,923
Current assets	2,083,645	6,644,934	8,728,579
Creditors due within one year	(102,305)	(2,544,032)	(2,646,337)
Provisions for liabilities and charges	-	(2,758,518)	(2,758,518)
Total	<u>10,873,632</u>	<u>28,920,104</u>	<u>39,793,736</u>

Analysis of net assets between funds - prior year

	<i>Unrestricted funds 2019 £</i>	<i>Restricted funds 2019 £</i>	<i>Total funds 2019 £</i>
Tangible fixed assets	32,960	22,887,767	22,920,727
Fixed asset investments	8,878,160	6,491,005	15,369,165
Current assets	1,843,647	6,781,743	8,625,390
Creditors due within one year	(67,552)	(1,087,711)	(1,155,263)
Provisions for liabilities and charges	-	(2,425,387)	(2,425,387)
Total	<u>10,687,215</u>	<u>32,647,417</u>	<u>43,334,632</u>

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

		2020 £	2019 £
Net (expenditure)/income for the period (as per Statement of Financial Activities)		(2,558,410)	6,381,842
Adjustments for:			
Depreciation charges	13	1,380,966	479,963
Impairment charges	14	4,154	-
Loss on investments	14	648,773	516,739
Investment income	5	(200,441)	(278,937)
Loss on the sale of fixed assets	13	52,362	11,675
(Increase)/decrease in debtors	16	(1,332,835)	897,317
Increase/(decrease) in creditors	17	1,491,074	(9,393)
Increase in provisions	18	333,131	484,271
Foreign exchange adjustment on fixed assets	13,14	771,507	1,136,509
Foreign exchange movement		(982,486)	(1,166,761)
Net cash provided (used in)/by operating activities		(392,205)	8,453,225

22. Analysis of cash and cash equivalents

	2020 £	2019 £
Cash in hand	7,214,354	8,444,000
Total cash and cash equivalents	7,214,354	8,444,000

23. Analysis of Net Debt

	At 1 January 2020 £	Cash flows £	At 31 December 2020 £
Cash at bank and in hand	8,444,000	(1,229,646)	7,214,354
	8,444,000	(1,229,646)	7,214,354

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24. Related party transactions

The Foundation was established by the late Abdul Mohsin and Leila Al-Qattan, and by their four children, who continue to be its sole Members (in addition to one grand-child, also named Leila). Members of the Al-Qattan family also provide some of the Foundation's financial support. Members have no involvement in operational matters and only approve annual budgets based on the recommendations of the Board of Trustees, which has sole oversight over annual plans and operations. Members may also appoint Trustees (based on the recommendations of the Board's Nominations and Appointment Subcommittee) and any new Members must also be approved by the Board of Trustees. The Board of Trustees may not comprise more than two Members, who must form a minority of Trustees.

A legally and operationally separate body named the Al-Qattan Charitable Trust was settled by the late Abdul Mohsin Al-Qattan in Jersey. The Trust was endowed to support the Foundation's core expenses, as well as other similar charitable causes, from its annual income and it is governed by an independent investment board under the management of a Jersey Trust Company.

	2020	2019
	£	£
Contribution from Al Qattan Charitable Trust - Guernsey	2,988,564	3,545,433
In-kind donation from Najwa, Hani, Leena and Omar Al-Qattan	-	3,138,946
Unrestricted contribution from Omar Al-Qattan	1,168,497	1,253,427
Restricted contribution from Omar Al-Qattan	-	4,492,742
Unrestricted contribution from Najwa, Hani, Leenah and Omar Al-Qattan	70,032	-
Net assets with donor restrictions - Najwa Al-Qattan Family Trust - Science Studio	69,602	-
	<u>4,296,695</u>	<u>12,430,548</u>

25. Subsequent events

In early 2021, the Trustees were informed that the Amman house bequeathed by the late Mrs Leila Al-Qattan to the Charity on her death in January 2015 had been registered in the Charity's name after years of bureaucratic obstruction. The Charity is currently working on securing the necessary exemptions which would allow it to sell the house on the open market. The estimate value of the land and building is about £2.5-£3m. The Charity will commission an up to date valuation on the house during 2021.

