



مؤسسة  
عبد المحسن  
القطان  
A M QATTAN  
FOUNDATION

(A charitable company limited by guarantee without having a share capital)

Company Registration Number: 02171893

Charity Registration Number: 1029450

## REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED

31 MARCH 2014

# The A. M. Qattan Foundation

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**A.M. Qattan Foundation**  
**Company Information**  
**For the year ended 31 March 2014**

<b>Names of Trustees</b>	Mr Abdel Mohsin Al-Qattan (Honorary President, appointed November 20 2013) Mrs Laila Al-Qattan Mr Omar Al-Qattan, (Chairman, appointed November 20 2013) Mrs Najwa Al-Qattan Mrs Leenah Al-Qattan Ms Nadia Hijab (appointed 20 May 2012) Ms Abla Maayah (appointed June 13 2014)	
<b>Director General</b>	Mr Ziad Khalaf – Ramallah	
<b>Secretary</b>	None	
<b>Registered Office &amp; Business Address</b>	Tower House 226 Cromwell Road London SW5 OSW	
<b>Company Registration Number</b>	02171893	
<b>Charity Registration Number</b>	1029450	
<b>Auditors</b>	Kingston Smith LLP Devonshire House 60 Goswell Road London EC1 M7AD	
<b>Solicitors</b>	Thomas Eggar 75/76 Shoe Lane London EC3A 3JB	
<b>Bankers</b>	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

# A.M. Qattan Foundation

## Trustees' Report

### For the year ended 31 March 2014

#### **Governance**

The object of the Charity is 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. 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.

#### **The Constitution of the Charity**

A registered charity - a company limited by guarantee

#### **The Charity's Aims and Beneficiaries**

The A.M. Qattan Foundation was founded and registered as a charity in the UK in 1994. Since 1998, it has worked towards the development of culture and education in Palestine, with a particular focus on children, teachers and young artists through programmes that foster critical thinking, creativity and the production of knowledge. The Foundation also collaborates on and supports a number of regional and international projects, including workshops, artistic and professional exchanges, residencies, academic bursaries and professional networking forums.

The **Qattan Centre for Educational Research and Development** actively participates in raising the standards of education and teaching in Palestine. It engages directly with schoolteachers and administrators in developing their skills and knowledge to improve learning conditions for pupils of all ages. Its quarterly magazine, UK-Palestine exchange teacher exchange programme and regional summer school in drama in education, held in Jordan, have also allowed it to reach a regional and international audience and beneficiary base. The Helen and Walid Kattan Science Education Project, launched in 2011, is one of the Centre's core programmes.

The **Qattan Centre for the Child** in Gaza City holds today 97,732 books and other media and offers a variety of library and information services. Established to compensate for the lack of incentives and opportunities open to children at school and elsewhere, it aims to nurture their curiosity, expand their knowledge and facilitate their access to outside cultures. The Centre provided free in-house services to its 8,753 currently active members and had 48,484 visits with *external* borrowing reaching 60,421 books and other materials during this period. Thousands more benefited from its increasingly active outreach programme (see full details below). Cumulative membership since opening in September 2005 now stands at 36,937 children.

The **Culture and Arts Programme** supports talented people, particularly the young, in a number of creative fields, offering them incentives to develop their skills and explore new horizons. It also promotes cultural collaboration between Palestine, the Arab region and the rest of the world. Coupled with the core programme, three major projects currently embody the spirit of this work. First, the **Palestinian Performing Arts Network or PAN** is designed to manage and channel funding to Palestinian organisations working in the performing arts on the one hand, and to establish a viable network of organizations working in that field. PAN is financed by SIDA (Swedish International Development Agency) and European Commission grants. Secondly, the **Palestinian Audio-visual Project** (now renamed the **Audio-visual Unit**), which provides support in film production, technical training, DVD publishing and distribution, school film education and film subtitling. And finally **SELAT**, its first funding programme focussed on cultural projects in the Palestinian refugee communities of the Lebanon. The latter is in collaboration with the Prince Claus Fund in the Netherlands. Further details can be found below.

The **Mosaic Rooms**, a cultural space for exhibitions, lectures and workshops in West London, opened to the general public in November 2008. In the reporting period, the Rooms have seen their visitor core numbers rise to 4,401 (excluding visitors to events organised by them in other venues) and continued to raise their public profile. In February 2014, the Financial Times wrote: "A succinct,

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intelligent focus on the Arab world has been unfolding at the Mosaic Rooms in Earls Court since 2008”.

The Foundation is also building a permanent office building in Ramallah, combined with a state-of-the-art cultural centre, currently in the pre-bidding phase following an international design competition won by Seville-based architects, DONAIRE ARCHITECTOS (DA). DA are leading the design process with local partners Sakakini & Partners under the supervision of Projacs International as project managers. The ground preparation works began in March 2014 and main construction works planned to begin in September of that year. Completion of major construction work is due in Winter 2016.

The building, in its modified design, will be slightly larger than planned and will comprise over 7,700m<sup>2</sup> of built up area including office and cultural facilities as well as 2007m<sup>2</sup> of parking spaces and a further 830m<sup>2</sup> of external parking provisions. It will be built on land generously donated to the Foundation by its President Abdel Mohsin Al-Qattan. Estimated total cost of the building, including VAT, taxes and furniture, furnishings and electrical appliances is expected to exceed \$12m. The Al-Qattan family has already pledged to cover the full cost of the building.

#### **Activities & Performance**

Herewith is an executive summary of the Foundation's activities during the period. Please note that more detailed reports on all these activities are available either through the Foundation's website or by contacting Ms Nihaya Kharroub, Director of Administration directly on [nihaya@qattanfoundation.org](mailto:nihaya@qattanfoundation.org).

#### **General Management**

Director General: Ziad Khalaf

As the Foundation entered the second half of the fifth and final year of its 2009-2013 strategic plan, work began on a new, five-year plan for 2014-2018. A participatory approach was used: all employees of the Foundation, alongside members of the Board of Trustees, and participants in and beneficiaries of the Foundation's programmes were directly involved. The process entailed an analysis of the external environment and its expected impact on the Foundation and its work, and of the internal environment, as well as a review of the Foundation's accomplishments and the challenges it faced whilst seeking to achieve the goals and objectives set in the plan.

The review demonstrated that the Foundation's programmes and its work in general over the past five years have managed to achieve all set goals and objectives. However, the extent to which these objectives were achieved did vary, and due to the fact that the plan lacked clear indicators and evaluation tools, the true level of achievement was difficult to determine accurately. Accordingly, clear indicators and evaluation tools will be included in the new plan.

This report focuses on the achievements and challenges of the previous financial year (April 1 2013 to March 31 2014). Its conclusions constitute the driving factors in developing the new five-year strategic plan. At the onset of the 2009 – 2013 strategic plan and in order to achieve dynamic institutional capabilities and a novel, effective performance, the organisational structure was reviewed, responsibilities and an authority matrix were developed, and a thorough review and development of the policies, systems and procedures was carried out. With the expansion of both the Foundation's work and its geographical reach over the past five years, and the plans to use a more integrated approach within and amongst the core programmes, and in light of the needs and requirements of the Foundation's new building in Ramallah, revision and development of our organisational structure is imperative. Equally important is the periodic review and development of our policies, systems and procedures to ensure efficient operations. The review has highlighted a need to pay greater attention to improving internal communication, as well as developing our human resources capacities.

In terms of financial management, the selection of the Foundation to manage the Palestinian Performing Arts Network's grant by the Swedish International Development Cooperation Agency (SIDA), following its assessment of our capabilities, indicates the efficacy of the Foundation's systems and procedures. So too does the Foundation's reception during 2013 of a two-year grant of €965,970

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### For the year ended 31 March 2014

from the European Commission to support its Performing Arts track. However, we believe that we still need to further develop financial analysis systems in order to determine the efficiency of our spending.

The Foundation achieved its five-year goal of securing at least 40% of its funding from external sources. During last year, external funding accounted for 43% of total expenditure. It is certain that the prudent administrative and financial management systems and practices that the Foundation has developed, as well as programmatic achievements and credibility within the communities that it serves have positively impacted its efforts in securing external funding.

Donor funding to Palestine has been negatively affected in recent years due to the tragic circumstances that have swept the Arab region. In light of this, the Foundation will work at strengthening relationships with present funding partners, and expanding its funding base through the identification and attraction of new funding sources.

In addition, following a thorough study of our information technology system, a comprehensive plan was devised for developing the information technology infrastructure and software systems in both Gaza and the West Bank. The plan includes upgrading hardware, networks and software, as well as developing staff capacity and reinforcing it with expertise to ensure an effective, integrated IT system.

During the reporting period, the Foundation's activities enjoyed wide media coverage on local, regional and international levels. The new website was successfully launched, and social networking platforms have been activated to publicise and promote the Foundation's work. Due to the importance of media in generating a more active dialogue with our beneficiary communities, in supporting our advocacy work and in disseminating the Foundation's programmes and enhancing its local, regional and international presence, work will be carried out on a study for the development of media and communication functions following the departure of Nida Tawil, our previous Director of Communications and Resource Development. These functions will form an integral part of our new organisational matrix.

Although the Foundation's role in influencing official educational and cultural policies - an ambitious objective given the current divisive political situation in Palestine - has been limited over the last five years, we believe that our long-term, "diplomatic" approach has begun to bear fruit. The work of our core programmes with teachers, children and young creators, the insistence on the delivery of the highest quality and widest possible reach, coupled with regular engagement with public institutions continue to allow the Foundation to achieve this objective. Over the past five years, the Foundation worked diligently at establishing a working relationship with several ministries, especially those of culture and education. As an example, it was commissioned by the Ministry of Culture to negotiate agreements for film and television co-production between Palestine and Britain as well as France. In addition, the Foundation was invited to participate in the Prime Minister's appointed committee for the review of the educational system, and the committee for the development of the Ministry of Culture's sectoral plans. The Qattan Centre for Educational Research and Development was also invited to participate in the review of the national curriculum. The Foundation has also been active in research work on the status of formal education in Palestine, and in the establishment of non-curricular educational networks. All this will continue to help the Foundation to play an active role, along with its partners and beneficiaries, in influencing educational and cultural policies in the future.

Over the last five years the Foundation has also built partnerships and collaborations with several local and international organisations, private sector institutions, and educational and cultural specialists. This has significantly aided its efforts in securing external funding to expand its educational and cultural programmes, and in creating models of efficient and sustainable projects. Particularly notable are the Foundation's partnerships with Ford Foundation, the Welfare Association, Drosos Foundation, the Netherlands Representative Office to the Palestinian Authority, the Prince Claus Fund, the Royal Court Theatre, the British Council, Birzeit University, Ramallah Municipality, the Royal Flemish Theatre, and Paris Municipality. This is in addition to relationships with the many educational specialists, researchers, artists and writers from abroad who actively participate in the Qattan Centre for Educational Research and Development's vocational teacher training programmes, in the Walid and Helen Kattan Science Education Project, and in juries and projects of the Culture and Arts

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### **For the year ended 31 March 2014**

programme. These partnerships have proven extremely useful in attracting funding and creating effective educational and cultural models. Therefore, we will be working to strengthen and widen our partnership networks.

The other type of partnership that we have been trying to nurture and strengthen is that which exists between the Foundation and its beneficiaries – i.e. teachers, children, young innovators and organizations working in culture and education, as well as among the beneficiaries themselves. Thus, we will continue to support and develop existing teachers' forums, establish new ones and foster the links between them, while encouraging voluntary work values through activities led by beneficiaries.

Based on its conviction that collective action is essential to put culture at the forefront of priorities in Palestine, the Foundation will continue to pursue the process of legal registration of the Performing Arts Network. During 2013, the grants scheme to the eleven-strong PAN partnership provided over 78,000 people, mostly women and youth in marginalized areas, accessibility to an array of performances most of which with themes that touched on peoples' daily lives. In addition, around 200 children were engaged in the performing arts through training programmes in music, dance, theatre and the circus arts. PAN activities contributed to building the technical and administrative capacities of the partner organizations and fostered teamwork through joint activities, hence their sense of ownership of, and dedication to the establishment of, the network.

In light of the remarkable success of The Mosaic Rooms, which has become a hub for Londoners interested in contemporary Arab culture, and given its impact on changing the stereotypes and misconceptions about Arabs and Palestinians, we will be exploring over the coming years the possibilities of launching a second, similar project elsewhere. The Foundation will also continue to implement and develop SELAT, its cultural project in Lebanon, and will study the possibility of establishing a similar project in Jordan.

Last year also witnessed the preparation work for a study to create an interactive science centre in Palestine, as part of the Walid and Helen Kattan Science Education Project. A memorandum of understanding was thus signed with Ramallah Municipality, which has expressed readiness to allocate a piece of land for the planned centre. As part of the research process for this plan, visits were paid to several of the most important interactive science centres in Europe and the USA, in order to learn about the latest developments in their methodologies and management approaches. This resulted in signing a consultancy agreement with the Exploratorium in San Francisco, whose experts will assist the Foundation in the completion of the master plan study by the end of summer 2014.

We will also work with the Welfare Association and the Jenin Municipality on the establishment of a children's cultural centre in Jenin, building on the experience of the Qattan Centre for the Child in Gaza and various other Foundation ventures in the fields of childhood, education and culture.

The Foundation's core programmes remain our main focus during the coming five years. The past year was full of formative, motivational and creative activities organised by the Qattan Centre for the Child in Gaza, The Qattan Centre for Educational Research and Development, and the Culture and Arts Programme. These activities came as an extension of the Foundation's previous work, and built on accumulated experience in order to achieve the goals and objectives set in the strategic plan.

The following are activity summaries of each programme by its respective director.

#### **Core Programmes**

##### **1) Qattan Centre for the Child (QCC) – Gaza City**

Director: Nehaia Abu Nahla

Cultural work with children is unique for many reasons: paramount among them is that this segment has high societal and human significance, and the investment in developing and building capacity for the well-being of children will certainly determine the shape of a society's future.

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In order to achieve our goals, work is never limited to the development of strategic plans and their literal application. Concerted effort from every one of the Centre's employees is required in order to imbue activities with the positive values necessary for active participation, allowing the realization of any plan with a real sense of ownership and responsibility, and a sense of satisfaction with the efforts exerted.

There can be no doubt that the promotion of positive values like creativity and the showcasing of talent imparts further positive values to the Centre's activities and programmes. In fact, when such activities contribute to bringing about the desired transformation of some of the negative values prevalent in the community, they come to be seen as role models for change.

By the end of the fifth year of the strategic plan and upon reviewing and examining the course of the Centre's work over the past year, we can state that the past period has witnessed a series of distinguished achievements and successes, thanks to the efficient deployment of the Centre's resources while building on its accumulated experiences, in addition to the spirit of perseverance and willing effort that equipped us to meet the many challenges facing our a society beleaguered society.

#### **Achievements**

The Centre strove to promote its work in partnership with like-minded institutions and the local community to **strengthen partnerships**, through a number of innovative projects; for example:

##### **The Partnership for Development Project (Maghazi Library)**

For the third consecutive year, the Partnership for Development Project that began in October 2010, moved strongly towards achieving its aims. This project has constituted a valuable addition to the wellbeing and cultural life in the central region of the Gaza Strip. Launched as a co-operation between the A.M. Qattan Foundation and the Drosos Foundation, Switzerland, and implemented with the Maghazi Community Rehabilitation Society, the project is distinguished on all levels: in terms of its staff development and capabilities; in terms of the expansion and rehabilitation of its specialised building, facilities and provision of the necessary furniture, equipment and library collection; and of course in terms of the library's activities. These include literary, artistic, technological and recreational activities, as well as training activities designed to improve, develop and refine participants' skills for both children and their parents. Interviews with, and feedback from, children and their parents indicate a high degree of satisfaction. (2,900 members, 12,041 materials loaned, over 19,000 visits, 278 implemented activities).

##### **The Child-Friendly Areas Project (Samouni)**

The German Waldorf Foundation funded this project for a period of three years, but the funding came to an end on 28/02/2013. Luckily, the project, which seeks to contribute to overcoming the consequences of on-going Israeli aggression in the Gaza Strip via the use of educational and recreational methods under professional guidance, has been able to continue. With help from the Centre's Outreach Services Programme and internal funding from the A.M. Qattan Foundation, it continued to implement cultural and recreational activities and training courses for children and parents of the extended Samouni clan (16 members of the clan were killed during the Israeli aggression on Gaza in the winter of 2008/09) until the end of February 2014. This was also done in collaboration with the Centre's Activities and Information Technology units, the Basma Foundation for Culture, and 'Windows from Gaza – Mohtaraf Shababik for the Arts'. Work on expanding this project and implementing it in other hard-hit regions of Gaza via further partnerships is ongoing, and we are currently networking with institutions targeting children and parents to expand this project in areas deprived of cultural and social services. (180 beneficiaries).

#### **Other Highlights**

After developing a partnership with architectural heritage centre 'Iwan Centre for Architectural Heritage (Iwan) at the Islamic University, the Centre worked with them to implement a programme called 'My Country's Heritage', aimed at raising children's awareness of their cultural heritage. Drama was used to construct a new, interactive learning experience centred on making the desire for knowledge and



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### For the year ended 31 March 2014

engagement the purpose of learning. The project focuses on the physical and architectural side of Palestinian heritage and identity. (80 beneficiaries)

This year also saw a higher level of co-operation with the Ministry of Education. The Centre participated in special planning meetings with the Ministry's Activities Department, where the Qattan Centre for the Child's activities and programmes were inserted into the department's school activities. In addition, the Science Programme was implemented at the Centre in collaboration with the Ministry of Education, and it also welcomed students from public, private and UNWRA schools.

Regarding our partnership with the French Cultural Centre and the Goethe Institute, the most important development was the organisation of the **Science Days – Palestine and the Science Film Festival**. We also coordinated with a number of governmental, UN and private schools to ensure their participation in these events, and hosted animators from France and Italy. A total of 2,100 children from the Qattan Centre and various schools took part in the activities, which were intended to change the dry and rigid academic preconceptions of scientific subjects. The activities at the Centre for the Child ranged from 'Science Laboratories' to 'Fun in Outer Space', and from 'Scientific Cinema' to using the visual arts to express different scientific phenomena. The children also participated in creative writing and story-telling activities related to science.

The Qattan Centre for the Child, for the third year running, also hosted the Goethe Institute's Mobile Library Bus from July-September 2013. The bus visited several local community organisations, schools, nursery schools, public places and hospitals, carrying out various literary and recreational activities there. (29 institutions and schools visited, 8,474 children took part).

During the same period, several events were organised within the Centre, and/or in cooperation with external institutions. One of the most important was Reading Week, which was implemented in cooperation with the Tamer Institute for Community Education; other key joint events included a celebration of World Heritage Day in collaboration with the Iwan Centre and Diwan Gaza, and an evening event hosting a delegation from the **International Board on Books for Young People (IBBY)** that was attended by many fans of children's literature. A further four literary evening events were also held later on (We All Remember, When We Become Proud, Strawberry, and April Blossoms).

The culmination of this year, however, was the partnership with the Bank of Palestine for the purchase of our own Mobile Library Bus, which will be in action over the next 5 years. The Mobile Library Bus will enable the Centre to provide year-round access to cultural and artistic services for children and parents in marginalised and remote areas of the Gaza Strip. We expect to take delivery of the bus by early in summer 2014.

Specialty Clubs have garnered significant attention at the Centre following a review of their objectives and the development of terms of reference for club-related work involving staff. Several children involved in the "Beit Al-Adab" Literary Club, the Programmers' Club, and the Young Painters Club have received important local and international prizes, generating pride in the community and making them a real example for other children. In October 2013, as part of the events marking the Centre's eighth anniversary, a celebration was held in honour of the children who won prizes in international competitions to reward and encourage creativity and talent. This was attended by many friends of the Centre and its partner institutions as well as by the children and their parents.

It is essential here to note the importance of our library services and activities, and particularly its role in promoting reading habits in the community, as evidenced by important indicators and statistics relating both to the external book lending and internal reading. During last year, book lending exceeded 60,000 and the degree of satisfaction of children and parents with the library were 96% and 94% respectively. These statistics also showed a 19% difference in the proportion of external book lending between female and male borrowers: in other words, girls are 19% more likely to borrow library books. Furthermore, all the Centre's units participated in carrying out a total inventory count of the library's collection in the first half of May 2013, which now contains 97,732 materials. Activities

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centred on the love of reading were attended by 22,350 children during the year while IT-related activities attracted 2,487 and another 503 to longer-term courses.

Summer 2013 was a particularly pleasant one at the Centre. Children were provided with a diverse range of activities, divided between education and recreation and designed to encourage all kinds of self-expression, including creative writing, drawing, Dabkeh dancing, choral singing, theatre, poetry, design, and computer programming. Several remarkable talents emerged, which we hope will go on to form the core of a music band and a performance group that the Centre is already working to form. The closing ceremony for the 2013 summer activities was very well attended. Brochures for the activities highlighted the children's budding talents - their designs were inspired by children's drawings and included quotations from writings by members of the "Beit Al-Adab" Literary Club.

The Outreach Services Programme (OSP), in collaboration with all of the Centre's departments units, also implemented several cultural and recreational events in different areas of Gaza. These sought to achieve the broader aims of the Qattan Centre for the Child, by way of collaboration with schools, cultural centres focussed on children, nursery schools and public spaces. The projects numbered seven in total, six of which were co-funded by international organisations together with the A.M. Qattan Foundation, and one was self-funded. The OSP also activated and coordinated the loaning of library materials to other organisations' libraries (200 institutions, 23,230 materials loaned and 47,365 beneficiaries).

The Centre's work with children's parents constituted an important framework for strengthening the links between children and their parents. The importance of family and improving the quality of a child's learning environment were both prominent themes in the Centre's activities, its programmes and Outreach Services Programme. Contributing to the expansion of our children's cultural horizons is a Centre objective that takes time, and is difficult to measure. However, clear evidence shows that we are moving towards achieving this aim. Projects in the Family Literacy Programme also had the important goal of promoting the role of parents as their children's first teachers, and feedback from the parents involved clearly demonstrated the significant impact of these projects on the level of their interaction with their children while enhancing their parenting skills.

Due to a strong belief in the importance of documenting the Centre's work, this year we Centre produced a particularly large stock of beautiful images as well as three films: one on the summer activities, a second on the Science Days and Film Festival, and a third, currently in the final stages of production, on the Outreach Services Programme. These films were met with high acclaim from the Centre's audience, as well as from Foundation website visitors and our Facebook followers. The Centre has undertaken several media campaigns to promote the new website and Facebook page, these being key means of communicating with the children and the public at large. The database of beneficiaries, organisations and media contacts has also been updated to ensure that we can communicate with them all as necessary. The centre also had very good coverage of its activities by the local as well as the international media.

#### **Impact**

Measuring our impact constitutes a central component of our work through a continuous monitoring and evaluation process performed at the Centre. This has resulted in better planning of calendar activities and long-term programmes.

The impact of QCC's work on children, their parents and child-care professionals can be summarized in, though not limited to, the following:

- 1) Children attending the Centre and participating in its activities are often joining one of its clubs or forums, to which they express pride of belonging. This has reflected positively on their behaviour and interaction with their siblings and peers.
- 2) Activities and programs of the Centre helped increase children's self-confidence and their readiness to express themselves through active participation and engagement in activities that responded to their dreams and ambitions.

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- 3) Some programmes were tailored and executed in coordination with children, their parents and schools to help children overcome certain challenges at school through extracurricular activities to improve their reading and writing skills and increase their vocabularies. This in turn reflected positively on their academic achievement.
- 4) Working with children and teachers at schools through the OSP helped to improve the learning environment at school through reading and recreational activities.
- 5) QCC's experience at Maghazi Library (see above) proved to be a success and had a positive impact on the community. This has encouraged us to think of replicating it in other areas.
- 6) We believe that parents are the first teacher for their children; therefore, working with children below 6 years old and their parents at the Centre has had a good impact on promoting reading habits at an early age.
- 7) Children develop passion and interest in technology at a very early age, therefore their enrolment in training courses and the guidance and support they received was a key factor in their success at school and selection of technology as a field of study at university.
- 8) QCC has inspired some children and guided them in their selection of fields of study after graduation.

After completing their education, some QCC members came back to work at the centre as volunteers.

#### **Challenges:**

The challenges facing the Palestinian community in general present a constant threat to our existence, identity and heritage. More particularly in Gaza, these challenges can have a direct negative impact, due to the nature of cultural work and the difficulties it encounters in largely isolated communities whose members live lives lacking in dignity and humanity, where culture is often pushed down the spectrum of key priorities. Despite this, our children constantly surprise us with their determination to cling to life and creativity: filled with a love of life, they look eagerly towards a better future.

Despite our long-held belief in the importance of integration and collaboration between different programmes and our vigorous steps in this direction, there remains a real need to make greater effort, to attempt and experiment more, if we are to achieve real integration and collaboration in our work. The Centre for the Child and the Walid and Helen Kattan Science Education Project (WHKSEP) recently ran an important first experiment in collaboration, in the form of the 'Science Days and Science Film Festival', but there is still a need for increased communication and coordination, at the same time of course as preserving the particularities and differences across the programmes and the work they do.

#### **Lessons Learned:**

The work procedures at the Centre, which encourage collaborative work, effective communication, transparency, a widened arena for dialogue and freedom of expression, positively contribute to the increase of its workers' capacity for production and creativity.

Further, keeping up with our society's educational and cultural needs, especially where children and their parents are concerned, and involving them in the planning and evaluation stages of the activities and programmes presented, are the basis of development work, which requires an avoidance of both stagnation and excessive spontaneity.

#### **2) The Qattan Centre for Educational Research and Development in Ramallah and Gaza City (QCERD)**

Director: Wasim Kurdi

#### ***The Centre in numbers during the year:***

- Teachers participating in activities: 1,269 - long-term 539; short-term, 351; general, or one-off: 379

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- Teacher Forum activities were attended by 1,705 non-professional members of the public and 655 teachers
- *Ru'a Tarbawiyyah* Quarterly was distributed to 2,593 teachers

The following is a description of several basic components of Qattan Centre for Educational Research and Development's work during the reporting period, focusing on **achievements, challenges, future directions, indicators of success, and staffing/training requirements.**

#### First: Professional Development (for teachers)

##### 1.) Drama in Education Summer School

**Achievements:** There have been seven years of cumulative work with selected groups of teachers, some of whom managed to complete all three levels of the course, some two, and others were only able to complete the first level. All went on to apply what they learned through the courses at their schools, bringing about shifts in the conceptualisation and perception of the entire educational process and its outputs. **Challenges:** a) Enabling a larger number of teachers to complete the second and third levels b) Developing the academic content of the programme, so that it responds to the challenges we witnessed through teachers' applications, observations and reflections c) Enabling teachers to develop their research and writing abilities, in which they often face major problems owing to their schooling and university education d) Empowering a distinctive group of teachers to support the programme by helping other teachers especially the new ones. **Future directions:** a) An advanced seminar in drama and research, from which a group of teachers will be selected to work along and support newly enrolled teachers b) Hosting of new teachers to teach the programme c) Translation of the latest studies in the field of Drama in Education d) Planning for an international conference in Palestine on the use of Drama in Education e) Continuation of the advanced seminar in drama and research, development of its content, and making use of the experience gained by its team. **Indicators:** Teachers applying what they gained of new skills at their schools, greater number passing the programme, translated materials, holding of a conference. **Staffing/Training requirements:** Contracting new teachers, hiring Head of Arts in Education Track.

##### 2.) Professional Development of Early Childhood Teachers

**Achievements:** We gained a distinctive experience working with early childhood teachers over a four-year period; courses, applications, writings, exchange of experiences, partnerships, etc. **Challenges:** Transforming the experience into a curriculum upon which a programme on early childhood in Palestine can be built, and documenting the experience. **Future directions:** Further research into the experience, documentation, and analysis of the feasibility of work continuation in the field. **Indicators:** Teachers' experiences documented, publishing a book on the experience. **Staffing Requirements:** To be determined.

##### 3.) Science Education

**Achievements:** Two experiences of working with teachers in Jericho, Bethlehem and Jerusalem have led to a) An examination of the possibility of creating a diverse, cumulative programme in Science Education b) A better understanding of how science is currently taught in Palestinian schools, and how this links to the curriculum. **Challenges:** Feasibility of the project in relation to the educational process in schools, and developing the project's content in light of this. **Future directions:** Enriching the programme with new content in light of the experience, and developing an integrated educational programme that is based on the overlap between science, arts and technology. **Indicators:** Construction of an integrated programme, and enrolment of a larger number of participants in the programme. **Staffing/Training:** Researchers in Science.

##### 4.) Animation

**Achievements:** The main achievement lay in having students and teachers from schools that already passed the course teach other students and teachers from new schools over a one-year programme. **Challenges:** a) Ability to continue with having schools working in pairs despite limited human, professional and financial resources b) Achieving balance between the technical and the content aspects of the programme c) Deepening recognition of new experiences in the field of

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animation. **Future directions:** a) Enhancing the programme with new competencies b) Provision of sufficient financial resources c) Translation of high-quality educational materials d) Screenings of films produced by children from different schools around the world. **Indicators:** Implementation of the project with a new group of schools, production of films. **Staffing/Training:** Part-time contracts.

#### 5.) Project-based Education

**Achievements:** The Centre succeeded in engaging groups of students and their teachers in community educational projects outside school walls. The students worked alongside their teachers on projects related to the towns they live in. This type of education presents an inspiring challenge as it seeks to draw connection between the learning process and real life. **Challenges:** a) Carry on with this type of learning b) Increase number of schools involved in the project c) Follow up on projects given the limited number of staff. **Future directions:** a) Empowering teachers who have had an experience implementing educational projects to share their experience with other teachers wishing to embark on this approach in education and provide them with the support needed b) Creation of laboratory spaces in schools, as in the Arts and Crafts Project in Ni'lin. **Indicators:** A growing number of projects, writings about these projects and their outputs, etc. **Staffing/Training:** Research assistant and part-time contracts.

#### 6.) Cinema in Education

**Achievements:** Establishment of the programme and selection of the schools and teachers who will be participating in it. **Challenges:** a) Developing a suitable and cumulative educational content of the programme b) Dealing with censorship imposed by society, especially in relation to film screenings to students c) Providing participants with inexpensive and accessible filming equipment and editing software. **Future directions:** a) Introducing film production to the Cinema in Education Programme, using simple and limited resources over a year-long educational course b) Providing the programme with different resources, and exposing participants to different educational experiments in the field c) Employing the Foundation's existing expertise and resources in the programme. **Indicators:** a) Building a programme with 10 schools (10 teachers and their pupils) b) Production of films c) Screenings of some of the films produced by the children. **Staffing/Training:** To be determined.

#### 7.) Visiting Professors

**Achievements:** Memorandum of understanding with Birzeit University. **Challenges:** Identifying world-renowned professors willing to work in Palestine. **Future directions:** Reviewing list of professors we previously worked with, as well as seeking out new nominations. **Indicators:** A visiting professor in the second academic semester of 2015 (experimental). **Staff requirements:** To be determined.

#### 8.) A More Integrated Curriculum

**Achievements:** Based on the achievements of the various professional development programmes, a preliminary agreement has been made with the Ministry of Education to implement an integrated course with a group of teachers, supervisors and expert teachers. **Challenges:** a) Writing a concept paper highlighting the main objectives of the course in the long term b) Provision of expertise and preparing minor courses c) Embarking on implementation, particularly selection of teachers, followed by application. **Future directions:** Constructing a shared vision with the Ministry of Education, documenting the experience and transforming it into an inspiring model for building a more integrated curriculum. **Indicators:** a) Memorandum of understanding with the Ministry of Education b) An educational plan c) Applications d) Documentation e) Written reflections. **Staff Requirements:** Academic administration and coordination of artistic and technical aspects.

#### Second: Research

**Achievements:** Research has been conducted on different levels: 1) Two pieces of research on education in Gaza 2) Reflective research papers presented by Summer School students 3) Reflections from teachers engaged in Project-based Education 4) Research into Autism 5) Initial papers from the Drama Research Seminar 6) Translation of a book on research methodologies in drama in education

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7) Research by teachers involved in Project-based Educational approach 8) Research papers by the Centre's researchers presented at international conferences. **Challenges:** a) Deepening the level of applied research, expanding its cultural reach, and enabling greater numbers of teachers to develop their research capabilities b) Re-ordering the priorities of researchers at the Centre to allow them to do more research. **Future directions:** a) Advanced courses on drama and research b) A research yearbook based on applied research, designed for teachers, to support initiatives of researchers working with teachers c) Reflective research papers produced by teachers enrolled in all different professional development programmes. **Indicators:** Reflective research papers, survey research papers, preparation of an action plan for yearbook, starting with research applications. **Staff requirements:** Researcher working in research guidance, part-time contracts with researchers, teachers and an editor for the yearbook.

#### Third: Resources

##### 1.) The Library

**Achievements:** The Library is distinguished by its high quality and diverse collections of books, periodicals, films, databases, documents, and more. The collection is classified in such a way as to be easily accessible, and are mostly related to the Foundation's cultural and educational work.

**Challenges:** a) Increasing the number of library visitors, particularly teachers b) Ensuring that we benefit from this diversity of resources; employing them in cultural education; making use of them in our general writings, and particularly in our research; and employing these resources as teaching materials. **Future directions:** a) Attracting more people to the library by use of different media platforms b) Organizing activities that exploit the intersection of library content with the Centre's programmes. **Indicators:** Increasing the number of library visitors. **Staffing needs:** Part-time contracts

##### 2.) *Ru'a Tarbawiyya* Review

**Achievements:** Exceptionally, the Centre has produced 3 dual editions of the educational periodical this year each containing over 200 pages of research, studies, reflections, translated articles, stories, teachers' experiences and the Centre's news. **Challenges:** a) Continuing to publish and distribute the magazine, and widen its circulation b) If the research yearbook is completed, we plan to make the magazine more contemplative, more practical and more narrative in style for the teachers; it should also be shorter, and available electronically in an interesting, fun and useful format. **Future directions:** More attention paid to reflections, stories, experiences, readings, applications and so on; greater importance also given to materials that use images as well as words. **Indicators:** Writing a plan that matches these future directions, and initiating action to enable us to implement this in next year's editions. **Staff/Training requirements:** To be determined.

##### 3.) Books/Translations

**Achievements:** Agreements signed with two British publishing houses. Three out of the 12 books covered by the agreements have been translated into Arabic and published so far. **Challenges:** Promoting these books and enabling teachers to read and discuss them. **Future Directions:** Including a section or chapter of these books into courses, for reading on a periodic, or perhaps mandatory, basis. **Indicators:** Production and distribution (3 + 3). **Staffing/Training needs:** translation contracts.

##### 4.) Archives and Documentation

**Achievements:** Over the years we have accumulated a colossal amount of archival material, including images and videos. **Challenges:** a) Organising and facilitating access to the material via a simple, easy and practical database b) Defining the actual content of the archive c) deciding what we want from it, producing recommendations for the future in accordance with our requirements and those of the new building. **Indicators:** Classification system, use of materials in different contexts. **Staff Requirements:** Technicians.

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#### 5.) Research Yearbook/Refereed Journal

**Achievements:** Memorandum of understanding with Birzeit University for a joint publication. **Challenges:** a) Finding a suitable editor b) Finding applied research initiatives to support, or encouraging new initiatives c) Raising the standard of written research. **Future directions:** a) Nomination of a suitable editor b) Development and launch of an action plan c) Announcement of the project. **Staff Requirements:** Contracting with an editor for the project and part-time contracting with an editing coordinator.

#### Fourth: Educational Spaces

##### 1.) Teachers' Centre, Ni'lin

**Achievements:** This is a highly active Centre, running diverse educational and cultural events and activities for the community in the village's splendid medieval castle, including teachers, children and parents. **Challenges:** a) Sustaining and developing the activities at the Centre b) Turning the Centre into an inspiring project to establish new centres elsewhere c) Making the most of the cultural and artistic potential evident in all the Foundation's programmes. **Future directions:** a) Development of an action plan b) Allocation of larger budgets c) Development and expansion of the Centre's team. **Indicators:** Recurring programme at the Centre, a distinctive audience in both quality and quantity. **Staff Requirements:** Activities coordinator.

##### 2.) Forums

**Achievements:** We have a range of forums throughout the West Bank run by teachers. **Challenges:** a) Enhancing the effectiveness of the forums b) Contributing to developing the quality of activities c) Establishing new forums. **Future directions:** a) Strengthening relationships between our different forums so that they can share their experiences and benefit from one another b) Encouraging other teachers to found their own new forums. **Indicators:** Recurring programme of events for each forum, establishment of new forums. **Staff Requirements:** To be determined.

##### 3.) Botanical Garden

**Achievements:** Partnership with Birzeit University, acquiring new knowledge of Palestinian Botanical Gardens and others worldwide. **Challenges:** Developing a botanical garden educational programme, encouraging the establishment of new gardens. **Future directions:** a) Development of our vision of botanical gardens as learning spaces b) Involvement of botanical garden workers in this vision c) Inclusion of botanical gardens in the content of the professional development programmes. **Indicators:** Guidance given to teachers, ensuring high quality visits to the gardens and related educational activities. **Staff requirements:** To be determined.

##### 4.) Science Centre

**Achievements:** Partnership with Ramallah Municipality, conducting research in different contexts, acquiring knowledge of international scientific centres, formulating our vision regarding our objectives, and involvement of a number of sectors in the process from the very beginning. **Challenges:** Building an integrative plan to present to the Municipality by the end of the summer. **Future directions:** Working with San Francisco's Exploratorium on developing the Master Plan of the Centre. **Staff Requirements:** Developing a plan for staff hiring which meets the needs of this type of science centres.

##### 5.) Communicative Sciences

**Achievements:** Accumulated experience of science-related community activities: the Science Film Festival, Science Snacks, etc. **Challenges:** Developing and expanding the experience. **Future directions:** Involving more community institutions, especially teachers' forums. **Indicators:** Recurring events in different areas. **Staff Requirements:** To be determined.

# **A.M. Qattan Foundation**

## **Trustees' Report**

### **For the year ended 31 March 2014**

#### **Impact**

For QCERD and the Foundation as a whole, education is a social and cultural process. Our programmes are thus designed to enrich the educational process with new cultural and social dimensions in a progressive spirit of reform. This ethos is clear in the titles and contents of our activities, but more importantly in our partner-teachers' writing on their work, in their choices of themes, in the language they employ and in their approach to working and dialoguing with their schools and with the Ministry of Education.

We aim to be actively present in our communities. Thus eight new schools are engaged in activities with clear social and developmental goals. Eighty teachers from the Drama in Education Summer School implemented socially-oriented educational activities and thirty nursery schools invited parents to become directly involved in such activities. Each of these activities were continuously documented and their outcomes presented publicly to encourage reflection and debate. Twenty primary school teachers were involved in projects where they were trained to systematically document their work, in the same spirit of involving local communities in the affairs of their schools. A large number of municipalities, ministry departments and cultural centres have been directly or indirectly involved in our work.

In the programmes built on strengthening teacher-pupil relations, we measure impact by looking at the written assessments produced by teachers and examining the degree to which these reflect greater openness to other people's views, a stronger collective spirit, more accurate and confident analysis and self-criticism. With the beginning of every programme, we encourage teachers to write about their work experiences. Thirty teachers did so last year. 23 of these were published in our education quarterly, *R'ua Tarbawiyya*. A year later, we asked them to write a fresh reflection on the year's work. Not only do we notice an individual voice and a clear point of view emerging in the new work, but a more rigorous methodology and vision, and a greater willingness to reflect and criticize. Five of the more distinguished teachers produced more in-depth studies for publication.

Our programmes encourage trained teachers to initiate their own training programmes. Thus 70 graduates from the Drama Summer School launched their own initiatives and 120 graduates implemented their newly acquired methods in their classrooms. Eighty of these were also able to document their experiences. Sixty teacher-graduates from the early childhood science education programme worked in couples to plan their own school-based activities and benefited from our international visitor programme through workshops with UK teachers. Hundreds of pupils have been attending school after hours or during holidays to prepare their projects and their educational trips.

In Ni'ilin Centre, there has been a marked step change in the quality and frequency of public programming which has attracted hundreds of audience members from the 11 surrounding villages to its cultural events. 20 nearby schools have also become engaged in the Centre's work with over 1,000 pupils thus able to take part. Ni'ilin is now considered a model and several larger villages in Palestine are looking to emulate its success in using its teachers, available cultural resource (the medieval fort in Ni'ilin's case) and accessibility to create their own centres in collaboration with QCERD.

#### **3) The Culture and Arts Programme**

Director – Mahmoud Abu Hashhash

The Culture and Arts Programme contributed to a more vibrant cultural scene in Palestine, by extending support to a wide range of individual artists and cultural institutions. It supported directly the production and promotion of many new art works, and actively built collaborative partnerships on a number of projects, which resulted in more efficient use of resources and greater audience accessibility. In fact, CAP worked directly over the past year with over 160 individual artists, writers, and performers through a variety of interventions including the Performing Arts Summer School (PASS), the Young Artist of the Year Award (YAYA), the Young Writer of the Year Award (YWYA), study scholarships, grants, residency programmes and capacity building workshops and events. It also supported around 350 cultural practitioners through institutional grants. One way or another, CAP



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provided opportunities for these individual artists to pursue their careers, develop their creative potential, and promote their works locally and internationally.

Furthermore, CAP worked at increasing public accessibility to artistic productions. During last year, over **64,000 people** from a wide geographic range attended productions that were organised or supported by CAP. Furthermore, "SELAT: Links Through the Art", in its second year of operations reached through its different projects in Lebanon around 2,000 audience members, and provided support and training opportunities to around 120 artists and trainees.

The reporting period marks the final year under the previous five-year strategic plan, which requires that we investigate that experience as a whole: what we accomplished, the difficulties and challenges we faced, and to what extent we have managed, or not, to reach the goals and main objectives of the plan. The following summary serves to cast light on some of these questions, whilst considering what the Programme has undertaken over the past year and how it related to the objectives and associated goals of the 2009-2013 strategic plan.

#### **Objective No. 2: "Innovative initiatives that strengthen the values of originality, excellence and cultural exchange";**

This was achieved largely through the organisation of innovative programmes. For instance, the **Young Writer of the Year Award 2013** helped to motivate 26 young authors to complete new fictional manuscripts; the Programme also published and promoted 11 literary works by young writers. It further published a catalogue of work by Young Artist of the Year Award (YAYA) 2012 finalists called *To Animate Silence*, and helped several writers to organise book launches and seven artists to organise solo exhibitions. The Programme also commenced work on the **Young Artist of the Year Award (YAYA) 2014**. The first stage saw 28 young artists present new projects in response to the competition call, under the theme of, self-historisation and archival methodology, as set by the competition curator Viviana Checchia.

The Programme also provided several training opportunities such as the Theatrical Writing Workshop in partnership with the British Council and the Royal Court Theatre. Twelve young writers participated in the workshop and are engaged in a long term training programme that will span over 2 years and will result in developing and completing a full-length play by each participant. Another was the **Gaza Contemporary Arts Programme**, which involved 20 young artists. Participants in the latter underwent several training sessions with expert lecturers in Gaza and from abroad via Skype and videoconference. The workshop culminated in a group exhibition called *Ideas Bloom* that was attended by over a thousand people and represented for most of the participants their first ever exposure to an audience. In addition, the Programme supported a specialised training workshop in puppet theatre with the participation of nine semi-professional and amateur puppeteers, and the **Ramallah Doc 'Pitching'** workshop, which provided 11 young film directors and producers with training on how to present and pitch their film projects to international producers and commissioning editors. As a result, four filmmakers were awarded prizes and grants to further develop their films.

The Programme also provided opportunities for artistic and cultural exchange by enabling several individuals to take part in artist's residencies. Five artists (including a writer and a cinematographer) attended residencies; four of them at Cité Internationale des Arts in Paris, and one at Cittadellarte in Biella, Italy. A further 18 Palestinian creators also took part in festivals and training workshops abroad, such as the Hay Festival in Beirut, the Read My Word Festival in Amsterdam, and other tours and exhibitions. Dirar Kalash, one of the winners of YAYA 2012, went on a tour of 20 performances across 18 European cities, and the Production Support Project's films screened in dozens of Arab and international festivals, hence sharing their work with a wide range of Arab and international audiences. The Programme also organised another session of the **Performing Arts Summer School (PASS)**, where a group of 10 dancers were trained in a new production, *Badke*, in addition to the training of an assistant director. As a result of the progressive training, knowledge and skills acquired through PASS, some of the trainees have moved on to themselves become trainers and choreographers, and started making a living as professional dancers.

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Further, the Programme supported 11 international festivals in Palestine and abroad, during which dozens of new local and international performances were staged. It hosted 11 guests (six artists, a writer, researchers, and a director from Britain, Germany, Japan, Argentina, Jordan, Italy and France) at the Foundation's Guest House in Ramallah. Each guest worked on his/her artistic project with local institutions. The Programme continued to involve highly experienced professionals in its training events, and in various juries. Finally, it provided 15 **scholarships** in the performing arts to students wishing to pursue their studies in this field, including 11 new music scholarships and four in other disciplines within the performing arts.

#### **Objective no. 3: An in-depth societal dialogue on culture and education**

The Programme's support of dozens of art projects provided suitable frameworks for this kind of in-depth dialogue. In particular, the Programme contributed to the production of nine theatrical, musical and dance performance works, and supported seven exhibitions and visual arts projects, including Issa Debbi's *Otherwise Occupied* at the Venice Biennale in 2013; a research project on the 1978 International Art Exhibition in Solidarity with Palestine; a first solo exhibition by artist Ibrahim Al-Awadi from Gaza City called *Faces*; another called *The Impact of Light and Glass* by young artist Majdal Natil, also from Gaza City; and a collective exhibition called *Dimensions* by five artists from the Gaza Strip. It supported the production of the exhibition *Masafer: Life in the Interstices*, where audiences were introduced to one of the most marginalized communities in Palestine, and nine video installations that were displayed in public spaces, as part of the /si:n/ Festival of Video Art and Performance. All these projects and events, enhanced the experiences of artists and creators but also contributed to stimulating dialogue in the wider community around cultural issues.

#### **Objective no. 4: A knowledge-based society that adopts multiple dimensions of human knowledge, be they emotional, cultural or scientific, as an approach in its work and vision, and contributes to its production**

By supporting artistic production, the Programme has helped to develop both the collective and individual imaginations, as well as strengthening the global presence of Palestine (see events above). It has implemented various ventures designed to enhance cumulative extended learning and learning through practice, i.e. the Performing Arts Summer School, the Writing for Theatre Workshop, and others. In addition, it has provided scholarships and training activities for young artists to develop their knowledge, skills and tools in music, theatre, dance, visual and audio-visual arts, and so on.

#### **Objective no. 5: A dynamic model of cultural economy with modest means and a rich output**

This was accomplished through the Programme's establishment of several ventures and activities based on partnership, cooperation and joint production: **Qalandiya International**, for instance, is a festival involving seven cultural and artistic institutions pooling their experiences, spaces, human and financial resources together; the **/si:n/ Festival of Video Art** too is co-organised by a number of institutions. Also important are larger programmes based on partnerships with international institutions, such as the **Ramallah Doc** organised in partnership with the Goethe Institute, the French Consulate, and Arte Channel; and the **Cité International des Arts Residency Programme** in partnership with the French Consulate, Paris Municipality, the Welfare Association and the Ministry of Culture; the **UNIDEE Residency/School of Ideas** in partnership with the Pistoletto Foundation; the **Performing Arts Summer School (PASS)** in partnership with the **Royal Flemish Theatre**; the **Les Ballets C de La B**; and the **Writing for Theatre Workshop** in partnership with the **British Council and the Royal Court Theatre** in London. There is also the Programme's contribution to making culture available to a broader audience, supporting a number of large festivals (11 this year) at major sites in Palestine: the Ramallah Contemporary Dance Festival (Ramallah, Jerusalem and Nazareth), the Theatre of the Oppressed Festival (different cities in West Bank and Gaza), the Music Days Festival (different Palestinian cities and towns), the Jerusalem Festival (Jerusalem), the *Wein 'a Ramallah* Festival (Ramallah), the Wadi Sha'eer Festival (Anabta - Tulkarem), the Palestine Choral Festival (different Palestinian cities and towns), The Karama Human Rights Film Festival (different cities and towns) and the Palestinian Children's Theatre Week (Jerusalem). These reached tens of

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thousands of people in different regions of the country, offering dozens of events and new local, Arab and foreign productions.

Further, the Programme's acquisition and development of film lighting and grip equipment, and the fact that this equipment raises enough rental income to ensure its continued development and maintenance, means that it has managed to meet a market need for such equipment, reducing reliance on the Israeli suppliers, and adding a noticeable vitality to Palestine's audio-visual scene.

#### **Objective no. 6: Educational and cultural policies that respond to a society's needs and contribute to its development**

The accomplishment of this objective has entailed strengthening the cultural presence of the Foundation in local, regional and international forums by expanding the Programme regionally through the launch of '**SELAT: Links through the Arts**' in Lebanon, and by supporting events that themselves contribute to strengthening our presence, such as the **Edward Said Symposium** at the House of the World's Cultures in Berlin, and the co-production **Badke**, which was performed 20 times in the Netherlands, Belgium and Switzerland, receiving wide media praise. Also important are our multiple partnerships with local and international institutions: **Qalandiya International**, for instance, which enjoyed international media coverage, and represented a great step forward for the visual arts in Palestine in terms of institutional performance and artistic collaboration. Indeed it set an example for a strong comprehensive institutional coalition which might in the near future prove influential in shaping local cultural policies and keeping pace with the evolution of cultural and artistic affairs in Palestine.

The period addressed in this report has further been witness to the conclusion of two important projects on which the Programme has been working for the last few years; the first is the **Qattan Fund for Performing Arts** with joint funding from the Ford Foundation, and the second is the **Production Support Project** in partnership with the Netherlands Representative Office to the Palestinian Authority. This means that the Programme and the Foundation must seek out new long-term financial partnerships if the Programme is to maintain its current level of intervention in these two fields, or indeed increase it. This is particularly the case where the performing arts, audio-visual projects and so on are concerned, as we aim to build on past experience in these fields in light of the Foundation's vision for the next five years.

In this regard, there is considerable potential for a partnership with the **Danish Centre for Culture and Development (CKU)** to provide funding for art projects in the Gaza Strip. Equally, plans are underway to discuss the future of the partnership between the Foundation and the Prince Claus Fund in a meeting to appraise Selat which will take place in Beirut in June 2014. It is hoped that this partnership will be extended and developed for years to come. The Programme will also be working on sustaining other kinds of partnerships, particularly those that contribute to capacity building and development or to promoting cultural and artistic exchanges.

The Programme did encounter a number of difficulties in the implementation of its annual plan, most notably in implementing '**SELAT: Links through the Arts**' in Lebanon. This was due to a number of factors, the most important being the security situation in Syria and the region more generally, and the impact of this on Lebanon. Also problematic was the inexperience of individual beneficiaries in artistic and cultural projects management, and the lack of experience among the institutions in implementing projects in Palestinian refugee camps. In light of this, the Programme may be obliged to extend '**SELAT**' for an additional year.

The diversity of the Programme's work, from administering grants and follow-ups, to implementing different functions and courses, puts continuous pressure on its small team of five, especially following the resignation of Reem Shilleh, our previous Events and Outreach Coordinator. The team undoubtedly needs expanding. In particular, a replacement for Reem Shilleh should be found as soon as possible. This replacement must be capable of adapting to the future work of the Programme, particularly with regard to future relocation to the Foundation's new building, and of managing and operating its facilities.

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#### **4. The Mosaic Rooms**

(Head Curator: Rachael Jarvis (née Hornsby))

With a continuing growth in audience numbers, The Mosaic Rooms has been able to expand the reach of its activities including the wider "cultural conversation" that emanates from them. The comments from the general public regarding the exhibitions are often similar to the following, left by a visitor: "A wonderful exhibition! The works on display are powerful and thought-provoking." A review in the FT in early 2014 stating "a succinct, intelligent focus on the Arab World has been unfolding at the Mosaic Rooms gallery in Earls Court since 2008...Hats off to all those committed to art as a means of shedding light upon our world," has similarly recognized the impact of the work and its aim to promote culture as a tool for cross cultural understanding and dialogue.

Beyond the general public, The Mosaic Rooms is continuously trying to reach specific communities through its education and outreach programme. For example during the exhibition by Syrian Kurdish artist Lawand, research was conducted on relevant Syrian & Kurdish community groups in London and invites and promotional material sent directly to them. This is done to ensure cultural offerings are being made to relevant communities that might otherwise feel marginalised.

Our engagement programme similarly brings our work directly to hard to reach local communities. In summer 2013 we delivered a project with artists kennardphillips to two local youth groups Making Communities Grow & Work and Chelsea Youth Club. This enabled thirty-five young people aged between 18 and 21 old in the borough to discuss what home means to them and what it means to feel 'at home' in oneself and in society. For many this was the first time they had worked with artists, and they created paper-based artworks using collage. Feedback was extremely positive, showing the need for such work, with comments from the participants like "I loved it. Expressing thoughts on paper with images was interesting. I'd love more projects like this." The outcomes of this project and earlier projects were then exhibited in September 2013 at The Mosaic Rooms. The young people attended the private view and for many it was their first time in a gallery, and to see their work in this setting was especially inspirational and motivational.

#### **Visual Arts**

**Dor Guez 40 Days (12<sup>th</sup> April-6<sup>th</sup> June 2013):** The first UK solo show by multimedia artist Dor Guez whose family heritage is both Christian Palestinian and Jewish Tunisian. It also launched an overarching programme thematic, *Disappearing Cities of the Arab World*. This is a cultural programme initiated to reflect on the destruction of Arab urban life in the post-colonial age. Major national newspaper press coverage was not achieved, as hoped, perhaps due to the complex nature of the work. However there was good online coverage including Al Jazeera Arabic, Weekly Zaman, CNN online, Electronic Intifada, The Majalla, Eastern Art Report, Culture Trip and more including a post exhibition piece in Flash Art. We produced a catalogue of the exhibition and sold 16 copies. Strong visitor numbers. Total visitors: 1,011. No works were for sale.

**YAYA12 (Young Artist of the Year Award) (22<sup>nd</sup> June-16<sup>th</sup> August 2013)** Part of Shubbak: A Window on Contemporary Arab Culture 2013. A selection of works from the 2012 A. M. Qattan Foundation's Young Artist of the Year Award (YAYA12) shown for the first time in the UK, curated remotely by Yazan Khalili and Reem Shilleh. Online press coverage from Brownbook magazine, Wallstreet International, Electric Intifada, Muftah. Shubbak helped bring in new audiences, and meant visitor numbers were good despite being the quiet summer season. Total visitors: 773. No works sold.

**Home & Carwan Gallery Pop Up (13<sup>th</sup>-24<sup>th</sup> September 2013)** Part of London Design Festival 2013. First exhibition of work arising from the 2013 learning and engagement programme. Carwan Gallery Pop Up featured objects by international designers working in partnership with Middle Eastern artisans. Featured in the World of Interiors and selected as part of Icon Magazine Design Trial (a special 'best of' tour map of the London Design Festival). The latter included organized group trips by the Magazine to Mosaic Rooms over a series of mornings. Thanks to this and LDF new design focused audiences were brought to Mosaic Rooms. The learning & engagement showcase also

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brought participants from each of the projects to the private view, which was a very positive experience in particular for the young people. Total visitors: 224. No works sold.

**LAWAND: Equinox - From Beirut to London (04.10.13 – 29.11.13):** The first UK solo exhibition by Syrian artist Lawand. The exhibition was part of Nour Festival of Arts. The exhibition featured new paintings and drawings by the artist, made during a prolonged stay in Beirut, Lebanon. Press response was good. The exhibition was listed in Time Out London, The Kensington Magazine and mentioned in the Art Newspaper, it was also covered online by Wall Street International, Tribe Magazine, the Kurdish news outlet Rudaw, and in print in Curve Magazine and the French daily newspaper La Voix du Nord. Radio Sawa also covered it in the broadcast media. A specially commissioned publication was produced featuring poems by award winning UK poet Pascale Petit in response to a series of Lawand's drawings. We have sold 29 copies. Total visitors: 978. Two works sold.

**THREADS OF LIGHT // AL-MUTANABBI STREET STARTS HERE (17.01.14 – 22.02.14):** A two-part exhibition: *Threads of Light* featured paintings by Iraqi artist **Hanoos Hanoos** in the main space, *Al-Mutanabbi Street Starts Here* featured a selection of art books and broadsheets from the international project in the lower gallery. This exhibition was supported by **Iraqi Cultural Centre in London**. ***Threads of Light* was also in collaboration with Casa Arabe in Madrid where the exhibition will be shown in May 2014.** Press coverage was excellent, with the exhibition achieving an extremely positive print review in the FT and online coverage in the Guardian, ArtDaily, Alsharq al Awsat, Middle East Monitor, Muftah, Wall Street International and The Culture Trip. It was also listed in print in Absolutely Kensington. Total visitors: 702. Six works were sold.

**MOGADISHU-LOST MODERNS (07.03.14 – end of this reporting period, exhibition continues until end of April):** The first exhibition to explore Mogadishu through its architecture and urban environment. The exhibition was the result of a yearlong conversation with the artists, which included Mosaic Rooms giving them a research grant to travel to Mogadishu in Summer 2013 to develop the work for the project. As such it was the first exhibition directly commissioned by The Mosaic Rooms and formed the second major exhibition in the programme thematic, *Disappearing Cities of the Arab World*. Somali-British architect Rashid Ali and British photographer Andrew Cross present a unique account of what remains of Mogadishu's urban fabric and key modernist symbols after two decades of civil conflict. Press coverage so far has been extensive with the exhibition achieving online coverage in Guardian Cities, Eastern Art Report, Okayafrica, Wall Street International, Afropean, Wardheer News, The Voice, and listings in Time Out London and the RIBA Journal. It was also covered in print, with a positive feature in the Architect's Journal and a mention in Curve magazine, and by the broadcast media via a BBC World Service interview with Rashid Ali. A catalogue with essays from five contributors was produced to accompany the exhibition, with 25 copies sold so far. Total visitors for this period: 463. No works sold so far.

#### **Literary and other cultural events**

To accompany each exhibition there was an associated talk: artist Dor Guez spoke with Achim Borchardt-Hume, Head of Exhibitions at Tate Modern about his work; YAYA jury member Nicola Gray spoke with curator Yazan Kahlili in Ramallah over Skype about the YAYA12 exhibition; Carwan Gallery founder Nicolas Bellavance-Lecompte spoke with Malu Halassa and Najla El Zein on 'The Art of Contemporary Design From Beirut' in association with the V&A as part of London Design Festival; artist Lawand spoke about and gave a tour of the exhibition with Omar Al-Qattan; Lawand was also in conversation with poet Pascale Petit on the topic of Art and Poetry; Hanoos Hanoos was in conversation with Omar al-Qattan; Alan Ingram chaired a discussion about the Al-Mutanabbi Street Project with artists Catherine Cartwright, Mona Kriegler and guest speakers Dr Safaa Sangour Al-Salih and Rashad Salim; architect Rashid Ali discussed the architecture of Mogadishu at an event entitled 'Mogadishu: Making of a Modern African City'; photographer Andrew Cross reflected on his experience of travelling to Mogadishu with Culture and Conflict's co-director Michaela Crimmin and British photographer Eugene Dolberg.

# A.M. Qattan Foundation

## Trustees' Report

### For the year ended 31 March 2014

**Literary and other events included the following:** Rachida Madani and Marilyn Hacker launched the English translation of her poetry collection *Tales of a Severed Head*; our supper club host Sarah al Hamad hosted an Arabian High Chai in her house for twenty guests, followed by a launch of her latest cookery collection *Sun Bread and Sticky Toffee Pudding at Mosaic Rooms*; authors of *The Gaza Kitchen* Laila el-Haddad and Maggie Schmitt launched their book in conversation with Anissa Helou; journalist Jeremy Scahill gave a talk on the topical subjects from his book *Dirty Wars*; Dr Hisham Khatib presented images from his book *Jerusalem, Palestine and Jordan - In the Archives of Hisham Khatib*; we hosted the two day Global Futures Forum organized by Winchester Centre for Global Futures in Art, Design & Media, in partnership with Ibraaz. The title of the forum was: 10 Years On: Art & Everyday Life in Iraq & Iran. There was a visual art and sonic performance by YAYA artist Dirar Kalash at the Mosaic Rooms and then at the ICA; also at the ICA Omar Al-Qattan discussed the AMQF Narrating Gaza project and spoke with Gaza based authors Ali Abukhattib and Samah al Sheikh about their work over Skype, with author Selma Debbagh; unique musical performance of early chanting traditions of the Levantine and Byzantine churches by Merit Ariane Stephanos and Father Shafiq Abouzayd; and a talk organized by the Palestinian Art Court Al Hoash on the Otherwise Occupied exhibition at the 2013 Venice Biennale. A special poetry writing workshop was delivered by poet Pascale Petit; Syrian Kurdish poet Golan Haji was in conversation with Syrian actor Ammar Haj Ahmad on the relationship between poetry and politics; a panel discussion entitled 'Kurdish Prospects in Turbulent Times' included Charles Tripp, Nadim Shehadi, Gary Kent, Cengiz Gunes and David McDowall; Somalia's greatest living poet Hadraawi gave a captivating reading; author William Sutcliffe discussed his new book 'The Wall' with Palestinian author Selma Dabbagh; a panel discussion entitled 'Does the Arab Spring Need a Summer of Love' with Shereen El Feki, Brian Whitaker, Daniel L. Newman and Malu Halasa explored the taboos and changing sexual mores in the Arab World; Goldsmith's Methods Lab presented a panel discussion reflecting on field work in Palestine with Dominika Blachnicka-Ciacek, Samah Saleh and Mariam Motamedi-Fraser; a special lunch was hosted by Mosaic Rooms to welcome young Kuwaiti artists who were exhibiting as part of the 'Out of Kuwait' exhibiting at Edge of Arabia; Olivia Snaije, Mitchell Albert and Malu Halasa launched a new book entitled 'Keep Your Eye on the Wall'; author Raba'i Al-Madhoun discussed his novel, 'The Lady from Tel Aviv' with translator Elliott Colla; Nada Saleh hosted a Syrian Supper club, held for the first time in the main exhibition room at the Mosaic Rooms surrounded by the artwork; author Victoria Brittain discussed her latest book 'Shadow Lives: The Forgotten Women of the War on Terror' with Iraqi artist and political activist Haifa Zangana. A special evening of music and readings took place to celebrate the launch of 'The Storyteller of Jerusalem'; a talk with the architects from AMBS discussing the designs of the planned New Baghdad Library; Ikon Gallery's director Jonathan Watkins discussed the work of Iraqi artist Jamal Penjtelweny; regular supper club host Lamees Ibrahim hosted a special Valentine's Day Supper Club at the Mosaic Rooms; an evening of discussion and readings reflecting on the poetry from Iraq with translator Lauren Pyott, Reel Festivals Daniel Gorman, actor Ammar Haj Ahmad, poet Adnan Al-Sayegh and translator and poet Stephen Watts; author and Ilan Pappé launched his new book 'The Idea of Israel'; archaeologist Dr Sada Mire discussed the importance of preservation of heritage in conflict zones such as Somalia; a night of music, poetry and screenings with Shiine Akhyaar, the leader of Somali hip hop group Waayaha Cusub.

**Film Screenings:** *Forbidden Marriages* by Michel Khleifi; a selection of films from the Birds Eye View Film Festival which this year celebrated Arab Women filmmakers, included *Yema, El Gusto, On the Edge, In the Shadow of a Man*; a screening of documentary *The Great Book Robbery* by Benny Brunner with Q&A after; two screenings of a selection of short films from the AMQF Production Support Programme; screening of short films by Omar Robert Hamilton & Mosireen Collective; Yılmaz Güney's acclaimed film *Yol* was screened; a screening of 'Lebanese Rocket Society'; a selection of feature, short and documentary films from the London Kurdish Film Festival; *Dirty Wars*, an Oscar-nominated documentary by Jeremy Scahill; 'A World Not Ours', a documentary film by Mahdi Fleifel. Play readings: As part of Shubbak 2013 we hosted two evenings of readings to showcase new playwrights from Palestine- plays included *Keffiyeh/Made in China* by Dalia Taha and *Sabra Falling* by Ismail Khalidi. There was also a reading of *Mowlana* by Syrian playwright Alfares Alzahabi; and an evening of readings and film entitled *New Writing from Kuwait*, produced by SAAB Theatre.

# A.M. Qattan Foundation

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### For the year ended 31 March 2014

#### Residencies

During this reporting period there were the following residencies: exhibiting artist Dor Guez; poet Rachida Madani; director Benny Brummer; Mara Goldwyn from Slavs & Tartars during the Global Futures Forum and for a research trip; YAYA exhibiting artist Dirar Kalash; playwright Dalia Taha stayed whilst on residency with the Royal Court; Carwan Gallery director Nicolas Bellavance-Lecompte; exhibiting artist Lawand; exhibiting artist Hanoos Hanoos, Laetitia Semaan stayed during her participation in the Francophonie Improvisation Festival in London. All residents now take part where possible in a written Q&A, which is then published on the [Mosaic Rooms blog](#).

#### Fundraising

During the April-September period of this reporting period we focused on cultivation of relationships with our Arts Council manager, and also Earls Court redevelopment company Capco. Capco has so far led to no funding support or pledges despite previous enthusiasm. Current updates suggest the redevelopment is proceeding, but our previous lead contact has since left the company after being taken off the cultural development side of the project. Previous interest in developing links with the community and a series of art projects to engage them with the re-development has shifted towards a focus on singular large-scale events e.g. concerts, or public sculpture.

New relationships with potential sponsors were developed. This resulted in the Iraqi Cultural Centre contributing support of £2,000 towards the exhibition *Threads of Light/Al-Mutanabbi Street Starts Here*.

A Heritage Lottery Fund and Mercer's funding applications were submitted to support the 2014 Mogadishu exhibition's Somali community outreach work. Both were unsuccessful due in part to the artistic focus of the projects, the funders' fear of working with communities they were unfamiliar with, and in respect of Mosaic Rooms being part of AMQF which meant AMQF accounts were reported in the applications and therefore Mosaic Rooms was not judged to be in need of support.

It was decided to make an application to the Arts Council for our forthcoming exhibition in May 2014. With their new stricter guidelines and cut funding resources, it was identified that our best possible chance to gain funding would be for an application for an exhibition that features new and commissioned work, an activity outside of our normal programme. As a cultural venue our expected core activity includes delivery a visual arts and events programme. We cannot apply for funding to support our core programme under ACE new guidelines. The application was successful and we were granted £14,928 towards the group Algerian exhibition in May.

Looking forward ACE and other trusts and foundations guidelines have identified a need to potentially make the Mosaic Rooms a separate sister charity of AMQF in order to achieve better chances at successful grant bids. We will not be able to continually use the new commission argument for ACE, this therefore needs reviewing. We also aim to relook at and explore further the previous idea of developing a circle of friends and looking to seek support through individual giving and sponsorship. Approximate income during the period from the bookshop, room hire, exhibition sales and other events was approximately £44,137.72 (excluding the Al-Qattan Charitable Trust), to be confirmed by audit.

Rentals: During this reporting period at times the exhibitions occupied all three rooms and therefore room rentals were not possible. However at the beginning of April the rooms were hired for a birthday party, and at the end of September for a student prize giving in association with UCL and the Petrie Museum, and also a charity auction by Caravan. A 3 day hire of the Grand Room by RBKC took place in October, Lawyers for Palestinian Human Rights hired the rooms in November and charity Children of London in December. January saw one corporate hire, February saw one hire by professors at SOAS and one by WAAABU. Two children's birthday parties took place in March.

#### Education

Natasha Freedman continued her work on the education and outreach programme using the annual theme of HOME. This resulted in a series of projects, which were showcased in the September exhibition. These included Oral History workshops with members of the Yemeni community in London; a project with Chelsea College of Art FdA Interior Design Students; and a project delivered by artist

# A.M. Qattan Foundation

## Trustees' Report

### For the year ended 31 March 2014

duo kennardphillipps to two local youth groups. All three have resulted in strong partnerships, in particular the local youth groups who are keen to continue the relationship. These projects have also helped identify potential future partners.

Since then she developed a programme in mind of the annual thematic Disappearing Cities for April 2014 in response to the *Mogadishu – Lost Moderns* exhibition. Engaging with contemporary Somali culture both in London and in Somalia, the programme will invite reflections on the issues raised in the exhibition, such as the value of civic architecture and heritage preservation in places of conflict, and how we live today in the urban environment.

Photojournalist Kate Holt of Arestories will lead a series of photography workshops with young people aged 14-17 from the Somali and Moroccan communities in the Royal Borough of Kensington & Chelsea, in collaboration with Baraka Youth and our previous youth group connection MCWG. The project explored their attitudes to their local area, and developed their composition and editing skills, encouraging them to look differently at the world around them.

Somali poet Warsan Shire, Young Poet Laureate for London 2014, will lead a workshop with a group of young Somalis at Baraka Youth, exploring Somali poetry and stimulating creative writing from participants. The workshop encouraged participants to explore their experiences as young Somali's living in London. The projects will be showcased at an evening event for the participants and then on the Mosaic Rooms blog subsequently.

Meetings have been held with the local school Chelsea Academy, universities such as Goldsmiths and RCA, and other community-based organisations. These relationships are just awaiting an appropriate project to deliver and the funding to do so. Looking forward due to the financial implications of delivering such projects the aim is to seek funding in order to run them. However this is problematic with trusts and foundations due to the issues afore raised. However equally this element is becoming vital to the success of such arts based funding applications as ACE, and is also important in terms of extending network and reaching new audiences. The education programme therefore needs to be reviewed.

#### **SHUBBAK 2013**

Shubbak 2013 was principally sponsored by the Foundation. The VIP reception was sponsored by Barclays Wealth, and the programme was successfully given an Arts Council Grant. SHUBBAK had 41 London wide and overseas partners, including Tate Modern, ICA, Barbican Centre and British Museum. The Festival was attended by 55,000 visitors. For further details see Annexe 2 Shubbak 2013 Evaluation report.

#### **Edward W Said Annual London Lecture 2014**

Raja Shehadeh asked 'Is there a language of peace?' in this year's lecture in memory of Edward Said. He reflected on the categories and modes of representation-legal and cultural-that confine today's Palestinians and the steps that need to be taken to move from the language of suffering and oppression to a new one of liberation and peace. The lecture was hosted once again at the British Museum and was a sell out in the 320 seat BP Lecture Theatre. The LRB was partners once again as well as the British Museum. A dinner for the committee and keys guests was held afterwards. The lecture is to be published by the London Review of Books.

#### **Marketing**

We have installed a glass door at the front of the building making the building appear more welcoming, transparent and less intimidating and to encourage off street audience. We have also extended the bar area to have a counter where people can sit and have a coffee after looking at the exhibition, and an oven to make venue rentals more appealing/enable us to host supper clubs. With this we have also had new exterior signage fitted to better brand the building, make the buildings purpose more evident, and again encourage off street audience.

Marketing activity includes database growth in e-newsletter subscribers of 21%; changes made to e-newsletter content/format in early 2014 have increased 'Open Rates' and 'Click Through Rates' (CTR); initial segmentation of The Mosaic Rooms main mailing list has allowed for more targeted marketing



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## Trustees' Report

### For the year ended 31 March 2014

going forward. New cross promotions with major institutions during this period have included: Barbican (social media swap), BFI (e-newsletter recommendations to their 30k mailing list for a number of our film screenings), Courthauld gallery (flyer exchange and social media mentions), Whitechapel Gallery (flyer exchange and social media mentions). Facebook likes have increased by 94%; twitter followers have increased by 57% from mid august 2013 to now (data pre august not available).

#### **Looking Ahead**

In May-June 2014, we see a collaboration with aria (artist residency in algiers) to produce a group show of contemporary Algerian artists, *Intervening Space: From The Intimate To The World*; July-August is the realisation of our first open call curatorial proposal featuring an exhibition of landscape photography by contemporary women artists, *My Sister Who Travels*; October-November is a solo show by celebrated Tunisian artist Nadia Kaabi-Linke who will be creating a site specific commission inspired by the history of The Mosaic Rooms' building.

As well as the visual arts programme we will have accompanying film, literature and current events evenings. In the next few months these include a season with an Algerian focus to complement the *Intervening Space* exhibition including a supper club, panel discussion on current affairs in Algeria, architecture talk in relation to the rich modernist architectural legacy in Algeria, as well as film screenings of films that have inspired the artist's in the exhibition. The architecture talks and exhibition also forms part of the London Festival of Architecture programme.

We have fixed with the longer exhibition schedule of around 6-8 weeks per show, and opening hours as Tues-Sat 11am-6pm. We have stopped Sunday openings as the audience is not there to make it worthwhile. From January 2014 we decided to try to integrate other events into exhibition private views, such as a musical performances or artist talks, to try and encourage numbers, which struggled in 2013. This has so far been successful so we will continue to trial where appropriate throughout 2014.

Discussions are being held with London and UK based institutions to extend our partnerships and programme collaborations and therefore our audience reach and engagement.

Marketing aims include setting clear targets and continuing to make improvements to all of our marketing channels (based on last year's marketing evaluation and on-going monitoring). Installing a new marketing database to allow us to collect, store and retrieve better audience data and use this for more targeted and effective marketing. We are also planning to optimise e-newsletter 'sign-up' buttons on website, review Google Analytics in order to look into improving Search Engine Optimization (SEO) and identify any issues (i.e. high 'bounce back' rates & slow loading times), regular monitor Facebook analytics to measure success of content, and aim to draw up a social media and marketing strategy based on the outcomes. A new venue hire brochure is also being planned to launch for summer 2014 to send out to local hotels and corporate companies to try and attract summer and Christmas party market.

And finally... Visitor numbers for exhibitions/ events taking place at Mosaic Rooms in this period were 4,401. This is comprised of 4,151 to exhibitions/exhibition events, and 250 to 4 events that took place outside of exhibitions. This marks a 7% increase on exhibition/exhibition event attendance, and 3% increase over all compared to the last reporting period. Attendance was 320 for Said Lecture. Number of visits to the website during this reporting period totalled 66,411 with 61.5% being new visitors.

Rachael Jarvis

## **Strategic Report**

### **Plans for future periods**

During its June 2014 annual meeting, the Board set the following main objectives for the coming year:

- To revisit the new five-years strategic plan 2014-2018, currently in draft form, in order to make it more focused, simpler and more realistic, and include the financial and human resources

# A.M. Qattan Foundation

## Trustees' Report

### For the year ended 31 March 2014

- required to achieve the set goals. The amended plan shall be sent to the Board by the end of July 2014, including a set of indicators that will serve as a tool for monitoring and evaluation;
- To pursue the appointment of new trustees during the next 6 months; a short list of candidates should be ready by end of September with a view to inviting potential person(s) to the next Board meeting. Candidates should include persons from Historical Palestine and Lebanon, who have relevant backgrounds in education and culture particularly from among younger age groups;
  - Present semi-annual and annual reports in a unified format, along with a slide show or short film that highlights main achievements and challenges, and links them with the strategic objectives;
  - Hold meetings with all staff, to develop common understanding of the strategic plan and ensure their ownership of it;
  - Revisit the organizational structure (OS), in light of the new strategic plan, growing work loads, requirements of the new building and a more integrated work approach;
  - Since the revision of the OS will take some time, urgent staffing needs shall be submitted to the Board for discussion and approval within the next 6 months;
  - To confirm that the Foundation's role in the new Jenin Child Centre does not entail any financial commitments and that Welfare Association has to provide the necessary funding for the project;
  - To follow up with Prince Claus Fund on their decision to continue with "Selat" Project in Lebanon for the next three years, and increase their financial contribution to the project, if confirmed, this requires the Foundation to consider increasing its own contribution as well;
  - To follow up with the Representative Office of Norway and Gaza Municipality concerning the refurbishment of the Holst Centre, in order to reach an understanding on the project's management so the Foundation can decide its future interventions in the project;
  - To finalize the master plan of the Interactive Science Centre, which is supposed to be finished by end of July 2014. This will help the Foundation to better define its future role in the Centre;
  - To share with the employees the suggestion to transfer the pension fund provisions from the Housing Bank to Bank of Palestine, since they offer a higher interest rate on deposits;
  - To give priority to the salary scale revision in light of a comparative assessment of employees' salaries;
  - To submit the final proposal of the employees' children's scholarship fund to the Board by the end of July 2014;
  - To develop a full concept of the staffing needs of the new building

#### **Achievements and performance**

These have not changed and remain as follows, until the new strategic plan is reviewed and approved (by Autumn 2014)

#### **Vision**

A just, free, enlightened and tolerant society with a global presence; one that embraces dialogue and is a producer of knowledge, art and literature.

#### **Mission Statement**

An independent, not-for-profit developmental institution working in the culture and education sectors targeting a variety of social groups, particularly children, teachers and young artists, which

- Aims to empower free-thinking, enlightened individuals to overcome the challenges of war and injustice and to create a flourishing and dynamic society in Palestine and the Arab World;
- Adopts a long-term, participatory developmental ethos through programmes that foster critical thinking, research, creativity and the production of knowledge, while also providing an inspiring model of transparency and excellence;
- Advocates cultural and educational development as an essential tool of resistance for a society faced by conditions of acute political instability and humanitarian catastrophe.

# A.M. Qattan Foundation

## Trustees' Report

### For the year ended 31 March 2014

#### Values

##### *Defence of the rights and dignity of all*

Inspired by the enduring vision enshrined in the Universal Declaration of Human Rights, which affirms that "All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood," the Foundation supports women and men to combine their self-development with the service of others, specifically through the provision of inclusive public services of a high standard.

##### *Freedom, pluralism, dialogue, the production of knowledge and new thinking*

The Foundation believes in the individual's rights to freedom of thought, creed, and free expression. These rights are key components of its internal policies and its work in the fields of culture and education, where the sharing of ideas and practices is considered essential for the production of knowledge and new thinking.

##### *Working in a collegiate spirit of productivity*

The Foundation is aware that it can only realise its goals if it has the support of its target constituencies and their shared agreement on the value, meaning and potential effectiveness of its work. As such, it always aims to operate in a collegiate spirit of cooperation and partnership with its staff and the groups it serves, whether they are children, artists or teachers.

##### *The courage to be just*

The Foundation realises that long-term peace, equality and prosperity require the courage to be just and defend the oppressed.

The Charity's projects and programmes, which are all based on identified needs in Palestinian society, actively operate within the framework of the values adopted to fulfil the mission and vision of the Charity.

#### Strategy

The key elements of our medium to long term strategy are:

- Implementing the five-year strategic plan, including review and development of all policies, new organisational structure, salary scale and matrix of authority. All of these documents have now been completed and approved by the BOT, and have contributed significantly to an improved level of integration between different geographical offices and between the three core programmes, a key element of our strategy. **Status: completed**
- Expansion of new partnerships with a view to achieving 40% co-funding goal by 2014; **Status: completed**
- Continuous expansion of our user-base among target groups, both in and outside Palestine; **Ongoing**
- Continuous expansion of our networks of international institutions (and individuals) with which we develop common projects in education and/or culture; **Ongoing**
- Growth of our ability to influence educational and cultural policy in Palestine. **Ongoing**

How we measure the success of the strategy?

- Regular assessment of demand on the services provided, especially to teachers, trainers and children;
- Reflections and feedback from beneficiaries and partners;
- Degree of response and attendance by public in our cultural activities;
- The quality and longevity of external funding partnerships;
- Press coverage of our activities;
- Level of networking and collaborative efforts with local organizations working in culture and education;
- Participation (both qualitative and quantitative) in the various activities of the Culture and Arts Programme both inside and outside Palestine;

# A.M. Qattan Foundation

## Trustees' Report

### For the year ended 31 March 2014

- The Foundation also carries out independent, periodic evaluations of its projects and programmes using relevant expertise. A full, professional and independent evaluation of the Qattan Centre for the Child in Gaza will be completed in 2014.

#### **Method for Recruitment and Appointment of Trustees**

In its semi-annual meeting in November 2013, the BoT approved a final version of its governance manual as prepared by the Charities Aid Foundation. As a consequence, it appointed Abdel Mohsin Al-Qattan as its President and Omar Al-Qattan as its new chair. The manual also provided for the formation of various committees, including an audit committee, for which a separate charter was also developed.

Recommendation and selection of new members remains the responsibility of the BoT. No external bodies or individuals are allowed to appoint trustees. In November 2013, the BoT thus approved an invitation to Ms Abla Maayah, one of the most well regarded independent financial auditors in Palestine, to join the Foundation's Board of Trustees. Following a number of meetings between the Chairman and DG with Ms Maayah, she was invited to attend the June 2014 annual BoT meeting and was voted as its new member.

In addition to its annual audit, the Board requires its Secretary or the Director General to take legal advice from appropriate experts on a case-by-case basis to ensure compliance with any changes in charitable law, in the UK but also in its countries of operation.

During the reporting period, the Foundation also appointed Mr Hanna Natour of Deloitte, Palestine as its internal auditor. This followed a prolonged research and discussion period with a number of local auditors, an invitation to tender, and several induction meetings introducing staff to the requirements of this important function.

#### **Principal Risks and Uncertainties**

The Trustees recognise that protecting the Charity from harm is essential to the A.M. Qattan Foundation's ability to implement its programmes. A Risk Management Policy and a Risk Register are in place and are regularly reviewed and then approved by the Board of Trustees. The Register identifies the major risks to which the Charity may be exposed. To minimise these risks, the Trustees have established rigorous financial policies, controls and procedures for the authorisation of projects and transactions.

All significant activities are subject to a risk review as part of their initial assessment and thereafter during implementation. Major risks are then identified in terms of their likelihood and potential impact. These include risks affecting:

- Operational performance, including risks to our staff, partners, beneficiaries and consultants;
- Achievement of our aims and objectives; and
- The expectations of our beneficiaries and supporters.

#### **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. The Strategic Review process launched in late 2008 culminated in adopting a five-year strategic plan 2010-2013. The plan has as one of its main targets the establishment of a rigorous correlation between the Charity's stated aims, values and objectives and its operational strategies and achievements. The process has also put into place a number of evaluation procedures to allow the Trustees to regularly monitor this correlation to ensure that benefit to the public, and specifically to our target group, is achieved. As we embark on a new strategic plan, currently in draft form and to be approved by Autumn 2014, new and clearer monitoring and evaluation indicators will form an essential tool allowing Trustees to objectively review and evaluate the Foundation's activities.

# **A.M. Qattan Foundation**

## **Trustees' Report**

### **For the year ended 31 March 2014**

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.

#### **Grants Policy**

The majority of the grants provided by the Foundation are from within the Culture and Arts Programme. Otherwise grants are assessed and decided upon by the Board and selected according to their relevance to our overall objectives.

#### **Financial Review**

The Charity is principally funded by the Al-Qattan Charitable Trust. Ever since its establishment, the Trust has been and continues to be committed to the Charity's work and to the success, financial independence and long-term sustainability of its programmes. It also maintains extremely strict parameters for accepting external funding of any sort, which must be totally unconditional. In that spirit, and during the year ended 31 March 2014, the Foundation continued its collaborative projects with the highly prestigious institutions below:

- European Commission (EC)
- Swedish International Development Agency (SIDA)
- Government of the Kingdom of the Netherlands
- Norwegian Refugee Council (NRC)
- Swiss Agency for Development and Cooperation (SDC)
- Welfare Association
- Save the Children
- Drosos Foundation
- ANERA (American Near East Refugee Agency)
- Ford Foundation
- Prince Claus Fund
- Flemish Royal Theatre (KVS)
- Bank of Palestine

In 2013-2014, the percentage of external funding reached 43% (\$2,945,861 of a total of \$6,750,025) of the overall expenditures, up from 41%, which in effect means that we have maintained the achievements of last financial period and once again met (and slightly exceeded) the target set in 2008-9 by the BoT to double the Foundation's budget and increase external funding to 40% of total by 2013-14.

#### **Reserves Policy**

The Foundation maintains a 100% Cash Reserves as far as its Palestine employees severance pay (\$835,704 as of 31/3/2014) and employees' Provident Fund are concerned (\$745,920 as of March 31 2014). As of its annual meeting in June 2014, the Foundation has approved and adopted a reserve policy in which a cash reserve fund of £750,000 will be created by March 2019 by allocating to it an annual amount of £150,000.

#### **Connected Charity**

The Charity continues to provide office, meeting rooms and hospitality to the Welfare Association UK; two of the Charity's Trustees are also members of the Board of Trustees of the Swiss charity. The Swiss-based Welfare Association (Geneva) is one of the largest independent NGOs in Palestine, working in social, economic and cultural development. It is also one of the Foundation's main strategic partners in developing quality teacher-focussed educational projects.

#### **Trustees' Responsibilities in relation to the Financial Statements**

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

# A.M. Qattan Foundation

## Trustees' Report

### For the year ended 31 March 2014

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

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the Charities SORP;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.
- The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the trustees are aware:

- There is no relevant audit information of which the charitable company'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.
- The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charity's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

#### **Auditors**

Kingston Smith LLP have indicated their willingness to continue in office and are deemed to be reappointed in accordance with section 487(2) of the Companies Act 2006.

This report was approved by the Board of Trustees on 18.8 2014 and signed on their behalf by:



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**Omar Al-Qattan,**  
Chairman of the Board of Trustees

# **Independent Auditors' Report to the Trustees of The A M Qattan Foundation**

We have audited the financial statements of the A. M. Qattan Foundation for the year ended 31 March 2014 which comprise the Statement of Financial Activities [the Summary Income and Expenditure Account], the Balance Sheet, the Cashflow Statement and the related notes. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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 for no purpose other than to draw to the attention of the charitable company's trustees and members those matters which we are required to include in an auditor's report addressed to them. To the fullest extent permitted by law, we do not accept or assume responsibility to any party other than the charitable company and the charitable company's trustees and members as a body, for our audit work, for this report, or for the opinions we have formed.

## **Respective responsibilities of trustees and auditor**

As explained more fully in the Trustees' Responsibilities Statement, 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.

Our responsibility is to audit and express an opinion on the financial statements in accordance with applicable law and International Standards on Auditing (UK and Ireland). Those standards require us to comply with the Auditing Practices Board's Ethical Standards for Auditors.

## **Scope of the audit of the financial statements**

An audit involves obtaining evidence about the amounts and disclosures in the financial statements sufficient to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or error. This includes an assessment of: whether the accounting policies are appropriate to the charitable company's circumstances and have been consistently applied and adequately disclosed; the reasonableness of significant accounting estimates made by the trustees; and the overall presentation of the financial statements. In addition we read all the financial and non-financial information in the Trustees Annual Report to identify material inconsistencies with the audited financial statements. If we become aware of any apparent material misstatements or inconsistencies we consider the implications for our report.

## **Opinion on the financial statements**

In our opinion:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2014 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended; and
- 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.

## **Opinion on other matters prescribed by the Companies Act 2006**

In our opinion the information given in the Trustees' Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements.

# Independent Auditors' Report to the Trustees of The A M Qattan Foundation

## Matters on which we are required to report by exception

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

- the charitable company has not kept proper and adequate accounting records 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 or trustees' remunerations specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

*Neil Finlayson*

.....  
**Neil Finlayson**, Senior Statutory Auditor  
for and on behalf of Kingston Smith LLP, Statutory Auditor

Devonshire House  
60 Goswell Road  
London EC1M 7AD

*18/8/2014*



**The A. M. Qattan Foundation**  
**Statement of Financial Activities (Incorporating the Summary Income and**  
**Expenditure Account)**  
**For the year ended 31 March 2014**

	Notes	Unrestricted £	Restricted £	2014 Total £	2013 Total £
<b>INCOMING RESOURCES</b>					
<b>Incoming resources from generated funds</b>					
Donations		305,844	3,566,433	3,872,277	4,013,132
Investment income - bank interest		79	-	79	106
<b>Charitable activities</b>					
The Mosaic Rooms		55,036	3,837	58,873	80,945
<b>Other incoming resources</b>		-	69,678	69,678	55,192
<b>Total Incoming Resources</b>		<u>360,959</u>	<u>3,639,948</u>	<u>4,000,907</u>	<u>4,149,375</u>
<b>Resources Expended</b>					
<b>Cost of generating funds</b>					
		3,075	-	3,075	8,861
<b>Charitable activities</b>					
Grant-making:					
Grant expenditure	2	1,200	3,179,094	3,180,294	3,192,949
Grant related administrative costs	3a	-	380,324	380,324	271,696
Total Grant-making expenditure		1,200	3,559,418	3,560,618	3,464,645
The Mosaic Rooms	3b	303,586	2,597	306,183	323,638
<b>Governance costs</b>	4	<u>1,191</u>	<u>51,146</u>	<u>52,337</u>	<u>20,009</u>
<b>Total Resources Expended</b>		<u>309,052</u>	<u>3,613,160</u>	<u>3,922,212</u>	<u>3,817,153</u>
<b>Net Incoming Resources before (losses)</b>	5	51,907	26,788	78,695	332,222
<b>Other Recognised Gains and Losses</b>					
Unrealised (loss) on foreign currency transactions		-	(232,875)	(232,875)	(115)
<b>Net (outgoing) / incoming resources before transfers</b>		51,907	(206,087)	(154,180)	332,107
Transfer between funds		-	-	-	-
<b>Net Movement in Funds</b>		51,907	(206,087)	(154,180)	332,107
Fund balances brought forward		<u>8,542</u>	<u>3,314,380</u>	<u>3,322,922</u>	<u>2,990,815</u>
<b>Fund balances carried forward</b>	10	<u><u>60,449</u></u>	<u><u>3,108,293</u></u>	<u><u>3,168,742</u></u>	<u><u>3,322,922</u></u>

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

The results for the year all relate to continuing operations.

The notes on pages 35 to 41 form part of these financial statements.

# The A. M. Qattan Foundation

## Balance Sheet as at 31 March 2014

	Notes	2014 £	2014 £	2013 £	2013 £
<b>Fixed Assets</b>					
Tangible fixed assets	6a		2,360,695		2,648,549
Assets under construction	6b		313,590		209,548
Fixed Asset Investment	6c		<u>8,500</u>		<u>4,050</u>
			<u>2,682,785</u>		<u>2,862,146</u>
<b>Current Assets</b>					
Stock		19,564		8,390	
Debtors	7	1,407,419		2,309,369	
Cash at bank		<u>4,736,990</u>		<u>1,996,927</u>	
		<u>6,163,974</u>		<u>4,314,686</u>	
<b>Current Liabilities</b>					
Other creditors		4,615,524		2,937,667	
Accruals & deferred income		<u>111,816</u>		<u>8,817</u>	
		<u>4,727,340</u>		<u>2,946,484</u>	
<b>Net Current Assets</b>			<u>1,436,634</u>		<u>1,368,202</u>
<b>Total Assets less Current Liabilities</b>			4,119,419		4,230,347
<b>Liabilities: Amounts falling due after more than one year</b>					
Provision for employees' benefits	8		<u>950,678</u>		<u>907,425</u>
			<u>3,168,742</u>		<u>3,322,922</u>
<b>Funds</b>					
Unrestricted	9		60,449		8,542
Restricted			<u>3,108,293</u>		<u>3,314,380</u>
	10		<u>3,168,742</u>		<u>3,322,922</u>

The notes on pages 35 to 41 form part of these financial statements.

Approved, and authorised for distribution, by the Board of Trustees on .....  
and signed on its behalf:

18.8.2014



**Omar Al-Qattan**  
Chair of the Board

**COMPANY NUMBER: 02171893**

**The A. M. Qattan Foundation**  
**Statement of Cashflows**  
**For the year ended 31st March 2014**

	2014 £	2014 £	2013 £	2013 £
<b>Net Cash Inflow from Operating Activities</b>		<u>2,849,187</u>		<u>450,058</u>
<b>Returns on Investments and Servicing of Finance</b>				
Interest received	(79)		(106)	
	<u>                    </u>		<u>                    </u>	
<b>Net Cash Inflow from Returns on Investments and Servicing of Finance</b>		<u>(79)</u>		<u>(106)</u>
<b>Capital Expenditure and Financial Investment</b>				
Cost of purchasing tangible fixed assets	(109,141)		(207,301)	
	<u>                    </u>		<u>                    </u>	
<b>Net Cash Outflow from Capital expenditure and Financial Investment</b>		<u>(109,141)</u>		<u>(207,301)</u>
<b>Increase in Cash</b>		<u><u>2,739,967</u></u>		<u><u>242,651</u></u>

The notes on pages 34 form a part of these financial statements.

**The A. M. Qattan Foundation**  
**Statement of Cashflows (continued)**  
**For the year ended 31st March 2014**

<b>Reconciliation of Operating Profit to Net Cash Inflow from Operating Activities</b>	<b>2014</b>	<b>2013</b>
	<b>£</b>	<b>£</b>
Net incoming/(outgoing) resources	78,695	332,223
Depreciation charges	223,784	224,143
Foreign exchange movements on fixed assets	63,920	-
Interest received	79	106
Unrealised (loss) / gain on foreign exchange	(232,875)	(115)
Loss on fixed asset disposals	699	11,688
Increase in debtors	901,950	(331,722)
Increase in creditors	1,824,108	209,790
Increase in stock	(11,174)	3,944
 Net cash inflow from operating activities	 <u>2,849,187</u>	 <u>450,058</u>

<b>Reconciliation of Net Cash Flow to Movements in Net Cash</b>	<b>2014</b>
	<b>£</b>
Increase in cash in the year representing change in net debt	2,740,063
Net cash at 1 April 2013	<u>1,996,927</u>
Net cash at 31 March 2014	<u>4,736,990</u>

<b>Analysis of Changes in Net Debt</b>	<b>At</b>		<b>Cash</b>	<b>At</b>
	<b>1 April</b>	<b>Non-cash</b>	<b>Flows</b>	<b>31 March</b>
	<b>2013</b>	<b>Changes</b>	<b>£</b>	<b>2014</b>
	<b>£</b>	<b>£</b>		<b>£</b>
Cash at bank and in hand	1,996,927	-	2,739,967	4,736,894
Total Net Funds	<u>1,996,927</u>	<u>-</u>	<u>2,739,967</u>	<u>4,736,894</u>

# The A. M. Qattan Foundation

## Notes to the Financial Statements

### For the year ended 31 March 2014

#### 1 Accounting Policies

##### **Basis of accounting**

The financial statements have been prepared under the historical cost convention and in accordance with applicable accounting standards. In preparing the financial statements the charity follows best practice as laid down in the Statement of Recommended Practice "Accounting and Reporting by Charities" (SORP 2005) issued in March 2005.

##### **Tangible Fixed Assets**

Tangible fixed assets are depreciated at rates calculated to write off the cost over the term of their useful lives, as follows:

Buildings	over 20 years
Furniture and fittings	over 4 - 7 years
Books	over 10 years
Computer equipment	over 3 years
Motor vehicles	over 5 years
Fixed asset investments	Stated at cost less provision for diminution in value.

The cost of the property, plant and equipment includes all of the expenditures incurred so as to make the assets ready for use. Any subsequent expenditure is capitalised only when they increase the future economic benefits to the related property, plant and equipment.

##### **Assets Under Construction**

Assets under the course of construction comprise the costs incurred on an incomplete project, which include design cost, construction, direct wages and a portion of the indirect costs. After completion, all project costs are capitalised and transferred to property, plant and equipment as appropriate.

##### **Investment Income**

Gross investment income is accounted for on a receivable basis.

##### **Donations and Grants**

Income from donations and grants, including capital grants, is included in incoming resources when these are receivable, except as follows:

When donors specify that donations and grants given to charity must be used in future accounting periods, the income is deferred until those periods.

When donors impose conditions, which have to be fulfilled before the charity becomes entitled to recognise such income, the income is deferred until the pre-conditions for use have been met.

##### **Resources Expended**

Expenditure is included on an accruals basis.

Grants payable are charged in the year when the offer is conveyed to the recipient 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.

Governance costs are those costs incurred to comply with constitutional and statutory requirements.

Support costs are those costs incurred directly in support of expenditure on the objects of the Charity.

**The A. M. Qattan Foundation**  
**Notes to the Financial Statements**  
**For the year ended 31 March 2014 (Continued)**

**1 Accounting Policies (continued)**

**Fund Accounting**

Details of the nature and purpose of each restricted fund is set out in note 9.

Unrestricted funds are funds which can be used in accordance with the charitable objects at the discretion of the trustees.

**Provisions**

Benefits payable to the Palestine employees at the end of their employment is provided for in accordance with Palestine labour laws. The calculation is based on accruing one month's worth of compensation for each year of service based on the last basic salary paid.

The charity deducts 5% (8% from January 2014 onwards) from the employees' monthly basic salaries for the provident fund and contributes a similar amount. Both contributions are deposited in a separate interest-bearing bank account.

**Stock Accounting**

Stock is valued at the lower of cost and net realisable value.

**Foreign Currency Balances**

Transactions in foreign currencies are recorded at the average exchange rate for the period. Foreign currency assets and liabilities have been translated into sterling at the rate of exchange prevailing at the balance sheet date. All differences on translation are taken to the Statement of Financial Activities.

**The A. M. Qattan Foundation**  
**Notes to the Financial Statements**  
**For the year ended 31 March 2014 (Continued)**

<b>2 Charitable Grants Expenditure</b>	<b>Unrestricted</b>	<b>Restricted</b>	<b>2014</b>	<b>2013</b>
	<b>£</b>	<b>£</b>	<b>Total</b>	<b>Total</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Donations paid to 35 (2013: 28) individuals	-	48,969	48,969	80,243
Donations paid to 124 (2013: 78) Institutions	1,200	850,951	852,151	841,077
	<u>1,200</u>	<u>899,920</u>	<u>901,120</u>	<u>921,320</u>
The Qattan Centre for Educational Research and Development	-	591,698	591,698	467,589
The Qattan Centre for the Child	-	664,100	664,100	635,047
Read and Enjoy Together in GAZA	-	20,490	20,490	10,532
Selat: Links Through the Arts	-	15,480	15,480	11,820
Culture and Arts Programme	-	216,996	216,996	256,023
QCERD Gaza	-	59,594	59,594	95,354
Walid & Helen Kattan Science Edu. Project	-	284,383	284,383	219,109
Production Support Project	-	52,106	52,106	82,419
NRC - Our Communities, Our Schools	-	25,103	25,103	7,064
NRC - Parental skills club	-	8,154	8,154	21,307
Performing Arts Network (PAN)	-	94,632	94,632	71,868
Drama in Education	-	9,554	9,554	93,096
Comp. Dev. Of KGs in Jerusalem	-	62,058	62,058	57,162
Quality of Education in Jerusalem	-	-	-	5,091
Kan Ya Ma Kan Project	-	-	-	64,593
Samouni Family Project - Gaza	-	-	-	59,463
For a Happy Childhood	-	-	-	39,882
Positive Parenting - ANERA	-	-	-	1,139
Animation in Education - Phase 2	-	34,750	34,750	6,130
Create "Ibdaa" QCC	-	21,610	21,610	21,173
Improving Early Childhood Care in Gaza	-	15,456	15,456	-
Lamsat Hanan for Gaza Children After the War	-	54,399	54,399	-
Partnership for Development- Drosos	-	44,524	44,524	45,769
Performing Arts Admin	-	497	497	-
Performing Arts European Commission	-	3,589	3,589	-
	<u>1,200</u>	<u>3,179,094</u>	<u>3,180,294</u>	<u>3,192,949</u>

**The A. M. Qattan Foundation**  
**Notes to the Financial Statements**  
**For the year ended 31 March 2014 (Continued)**

**2 Charitable Grants Expenditure (Continued)**

	<b>2014</b> <b>£</b>
Grants paid to institutions in excess of £10,000 during the year are as follows:	
Al Harah Center for Theatre & Arts	25,754
Al Kamandjati Association	46,418
Al Majd Theatre	15,732
Ashtar For Theatre Education & Training	25,754
Center for Palestine Studies\Columbia University	17,305
El Funoun Popular Dance Troupe	25,754
First Ramallah Group	13,530
Magnificat Institute	11,238
Ministry of Education, PNA	39,801
Palestinian Circus School	23,412
Popular Art Center	53,848
Popular Theatre Association	10,698
Quds Art	24,542
The Edward Said National Conservatory of Music	193,783
The Freedom Theatre	34,182
Theatre Day Productions	25,754
Yes Theatre for Communication Among Youth	16,389
	<b>603,893</b>

The direct charitable expenditure of the Palestine branch consisted of:

	<b>2014</b> <b>£</b>	<b>2013</b> <b>£</b>
Staff costs	1,010,729	964,967
Depreciation	206,036	191,380
Other costs	1,962,329	2,002,877
	<b>3,179,094</b>	<b>3,159,224</b>

**3a Grant Related Administrative Costs**

	<b>Unrestricted</b>	<b>Restricted</b>	<b>2014</b>	<b>2013</b>
	<b>£</b>	<b>£</b>	<b>Total</b>	<b>Total</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Salaries	-	238,234	238,234	200,400
Office costs	-	126,536	126,536	49,646
Depreciation	-	15,554	15,554	21,650
	-	380,324	380,324	271,697

**3b The Mosaic Rooms**

	<b>Unrestricted</b>	<b>Restricted</b>	<b>2014</b>	<b>2013</b>
	<b>£</b>	<b>£</b>	<b>Total</b>	<b>Total</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Salaries	124,893	-	124,893	125,333
Office costs	176,321	-	176,321	195,951
Depreciation	2,372	2,597	4,969	5,083
	303,586	2,597	306,183	326,367



**The A. M. Qattan Foundation**  
**Notes to the Financial Statements**  
**For the year ended 31 March 2014 (Continued)**

**3c Staff Numbers**

The average number of persons employed by the charity during the year was 87 (2013 - 89).

During the course of both years no payments were received by the trustees in respect of remuneration and expenses. No employee earned over £60,000 in this year or the preceding year.

**4 Governance**

	Unrestricted £	Restricted £	2014 Total £	2013 Total £
Legal and professional fees	-	35,681	35,681	7,420
Auditors' remuneration:				
Audit fee	1,191	15,465	16,656	12,589
	<u>1,191</u>	<u>51,146</u>	<u>52,337</u>	<u>20,009</u>

**5 Net Incoming / (Outgoing) Resources for the Year**

	2014 £	2013 £
This is stated after charging:		
Depreciation of tangible fixed assets	223,784	224,143
Auditors' remuneration:		
Unrestricted	1,191	1,134
Restricted	15,465	11,455
	<u>223,784</u>	<u>224,143</u>

**6 Tangible Fixed Assets**

	Freehold Land and Buildings £	Furniture and Fittings and Books £	Computer Equipment £	Motor Vehicles £	Total £
<b>Cost</b>					
At 1 April 2013	2,978,415	1,004,100	236,489	15,996	4,235,000
Additions	-	65,560	39,131	-	104,691
Disposals	-	(9,947)	(28,005)	-	(37,952)
Exchange differences	(165,946)	(18,024)	(8,200)	(2,171)	(194,340)
At 31 March 2014	<u>2,812,469</u>	<u>1,041,689</u>	<u>239,416</u>	<u>13,825</u>	<u>4,107,399</u>
<b>Depreciation</b>					
At 1 April 2013	725,945	679,401	170,958	10,146	1,586,451
Charge for year	94,773	91,674	34,443	2,895	223,784
On disposal	-	(9,251)	(28,002)	-	(37,253)
Exchange differences	(13,313)	(9,603)	(1,957)	(1,405)	(26,278)
At 31 March 2014	<u>807,405</u>	<u>752,221</u>	<u>175,442</u>	<u>11,636</u>	<u>1,746,704</u>
<b>Net Book Value</b>					
At 31 March 2014	<u>2,005,065</u>	<u>289,468</u>	<u>63,973</u>	<u>2,189</u>	<u>2,360,695</u>
At 31 March 2013	<u>2,252,470</u>	<u>324,699</u>	<u>65,531</u>	<u>5,850</u>	<u>2,648,549</u>

During 2008, Mr. Abdel-Mohsin Al-Qattan granted the Foundation a piece of land as a donation to be used for establishing new premises for the charity. The land was valued according to prevailing market rates in Palestine.

During the year ended 31 March 2001 the Foundation started to build a cultural centre for children in Gaza. 3,041 square metres of land was allocated to the Foundation by the Municipality of Gaza for this purpose on a long leasehold basis at a peppercorn rent. The Centre, called the Qattan Centre for the Child, opened to the public in September 2005.

**The A. M. Qattan Foundation**  
**Notes to the Financial Statements**  
**For the year ended 31 March 2014 (Continued)**

**6b Assets Under Construction**

Assets under the course of construction comprise the costs incurred on an incomplete project, which include design cost, construction, direct wages and a portion of the indirect costs. After completion, all project costs are capitalised and transferred to property, plant and equipment as appropriate.

<b>6c Fixed Asset Investments</b>	<b>2014</b>	<b>2013</b>
	<b>£</b>	<b>£</b>
<b>Cost</b>		
At 1 April 2013	4,050	-
Additions	<u>4,450</u>	<u>4,050</u>
At 31 March 2014	<u><u>8,500</u></u>	<u><u>4,050</u></u>

This relates to a painting and artwork purchased during the year by A. M. Qattan Foundation.

<b>7 Debtors</b>	<b>2014</b>	<b>2013</b>
	<b>£</b>	<b>£</b>
Other debtors	1,105,507	2,269,584
Prepayments and accrued income	<u>301,912</u>	<u>39,785</u>
	<u><u>1,407,419</u></u>	<u><u>2,309,369</u></u>

**8 Provision for Employees' Benefits**

The Foundation in Palestine provides for its employees' severance pay according to the prevailing labour law and it contributes to the employees' provident fund.

	<b>2014</b>	<b>2013</b>
	<b>£</b>	<b>£</b>
Provision brought forward	907,425	852,123
Net movement in the year	<u>43,253</u>	<u>55,302</u>
Provision carried forward	<u><u>950,678</u></u>	<u><u>907,425</u></u>

**9 Restricted Funds**

On 29 April 1998, The A. M. Qattan Foundation - Palestine was established as a branch of the 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 charity in accordance with the treatment prescribed in the Charities' SORP.

**10 Analysis of Net Assets between Funds**

	<b>Unrestricted</b>	<b>Restricted</b>	<b>2014</b>	<b>2013</b>
	<b>£</b>	<b>£</b>	<b>Total</b>	<b>Total</b>
			<b>£</b>	<b>£</b>
Fixed assets	5,408	2,677,377	2,682,785	2,862,146
Net current assets	55,041	1,381,592	1,436,634	1,368,202
Liabilities: Due after more than one year	<u>-</u>	<u>(950,678)</u>	<u>(950,678)</u>	<u>(907,425)</u>
	<u><u>60,449</u></u>	<u><u>3,108,293</u></u>	<u><u>3,168,742</u></u>	<u><u>3,322,922</u></u>

**The A. M. Qattan Foundation**  
**Notes to the Financial Statements**  
**For the year ended 31 March 2014 (Continued)**

**11 Related Parties**

This item represents transactions and balances with related parties, i.e., trustees, directors (management) and organisation over which they exercise control.

a) Transactions with related parties are as follows:

Details:

	2014	2013
	£	£
Unrestricted contribution from Al Qattan Charitable Trust - Guernsey	1,958,456	2,272,191
Released from restriction for Walid & Helen Kattan Science Education Project	<u>11,652</u>	<u>233,900</u>

b) Balances with related parties are as follows:

Details:

	2014	2013
	£	£
Advance received from Al-Qattan Charitable Trust (Guernsey)	480,862	-
Contribution receivable from Walid & Helen Kattan	<u>721,293</u>	<u>1,185,068</u>