Almas Art Foundation

(A company limited by guarantee)

Report and Financial Statements

For the Year Ended 31 December 2025

Charity Number: 1195449

Company Registration Number: 12990359

Almas Art Foundation
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Almas Art Foundation
Reference and Administrative Details

Charity Registration Number:	1195449
Company Registration Number:	12990359
Trustees	P A Bayliss
	F J Fonkenell
Company Secretary	Lucy Glover
Registered Office	Arch 28
	Old Union Yard Arches
	229 Union Street
	London SE1 0LR
Independent examiner	Michael Webb FCCA
	Haines Watts Swindon Limited
	Old Station House, Station Approach
	Swindon
	SN1 3DU

STRUCTURE, GOVERNANCE AND MANAGEMENT

Constitution

Almas Art Foundation ("the Charity") is a charitable company constituted under a Memorandum of Association dated 02 November 2020 and amended by a special resolution dated 15 February 2021. It is a registered Charity with Charity number being 1195449.

The Charity is limited by guarantee and does not have share capital. All Trustees are members of the Charity and guarantee to contribute £1 in the event of winding up.

Organisation and management

In accordance with the Articles of Association, the charity shall always have at least 2 Trustees. Trustees are appointed or reappointed by ordinary resolution or by decision of the Trustees. Any decision of the Trustees is made by majority vote at Trustees' meetings.

The administration of the Charity was carried out by the Trustees who are also the directors.

Trustees

The Trustees of the Charity during the period ended 31st December 2025 and up to the date of approval of this report were:

F J Fonkenell

P A Bayliss

OUR MISSION

Almas Art Foundation is a London based non-profit organisation committed to celebrating the invaluable contributions made by African and African diaspora artists to modern and contemporary visual arts.

Almas' purpose is to present and create an awareness for the practices of established and mid-career African and African diaspora artists through a programme of publications, exhibitions and films, documenting these artists' practices for a new generation of African artists, scholars and the wider international community.

The foundation aims to foster collaborations with emerging artists, curators and writers to support the arts ecosystem in Africa and facilitate residencies through partnerships with universities, institutions and independent initiatives.

ALMAS ART FOUNDATION

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229 Union Street
Southwark, London
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INTRODUCTION



Almas Art Foundation continued to support, document and present visual artists from Africa and its diasporas in 2025 through a compelling presentation of Sudan's visual arts. Almas film screenings also continued to introduce audiences to diverse filmmakers and stories from Africa and its diasporas.

International audiences were exposed to these resonant art practices, films and critical writing as Almas projects were launched in multiple locations such as Doha, Qatar, as well as London. The documentaries and publications continue to be available to the public digitally and free of charge. Almas continued its distribution of publications to select educational and cultural institutions worldwide.

Almas Art Foundation continues to support the art ecosystem; the environments where artists and other creative practitioners develop and produce through meaningful collaborations with writers, curators, artist residencies and art organisations.

In Spring 2025, Almas Art Foundation moved into its exhibition space in the heart of central London. Located at Arch 28, Old Union Yards, just behind the Africa Centre and a short walk from Borough Market, the gallery is surrounded by some of the city's most vibrant cultural and culinary destinations, and easily accessible by multiple transport links. The space will be a hub of activity, allowing Almas projects longer time to engage audiences and create space and time for deeper community involvement alongside the projects.

With the foundation moving into this new space, the organisation enters an ambitious phase in which opportunities for audience engagement are multiplied alongside opportunities for collaborations with likeminded organisations who can utilise the platform.



Farah Jirdeh-Fonkenell
Founder and CEO, Almas Art Foundation

PROJECTS AND EVENTS 2025

- Almas Art Foundation moved into its exhibition space in Southwark with the launch of a programme dedicated to Sudan's visual arts, June
- *Sudan: A Visual Art Narrative* project launch, London, June
- *Visual Arts in Sudan,* Dr. Rashid Diab book signing, London, June
- The Heritage We Make: a discussion with Zainab Gaafar and Q&A on the cultural preservation of Sudan, London, July
- *The Sudanese Kitchen* book launch and signing, London, July
- *Photographs from The Sudanese Kitchen* exhibition launch, London, July
- First artist residency completed with Waleed Mohammed in collaboration with 32° East in Kampala, Uganda, August-September
- *Sudan Retold*, exhibition and book launch, Doha, Qatar, September
- *Sudan Retold*, exhibition and book launch, London, October
- *Sudan Retold*: Meet the curator, Larissa Fuhrmann, London, October
- *Voices and Visions of Sudan: A Cinematic Reflection* UK wide film screenings programme launch, London, October
- *The Village Next to Paradise* Film Screening and Q&A x KAYD Somali Week, London, October

OUR PROJECTS

A CLOSER LOOK

SUDAN 2025

As early as in 2024, Almas Art Foundation began work on an ambitious 12 month-long programme dedicated to presenting Sudan's rich visual arts and culture, bringing together creative practitioners, institutions and Sudanese communities across different geographies.

Through a programme of exhibitions, publications, and events scheduled for launch in 2025, the foundation aimed to create a platform for both established and emerging artists to share their work and stories, fostering a deeper understanding and appreciation of Sudan's cultural identity beyond the lens of conflict often observed in the media landscape.

The foundation’s focus on Sudan stemmed from a recognition of the devastating impact of Sudan’s conflict on its cultural heritage, whilst witnessing the momentous work of dispersed artists and cultural practitioners who have been acting as custodians and creators of heritage, engaging and involving diaspora communities with unimaginable resilience.

The exhibitions and publications started meeting audiences in June 2025 and the programme gained further momentum with a BFI funded UK wide film screening programme October onwards.

The exhibitions and the film screenings will continue into the Spring of 2026.

SUDAN: A VISUAL ART NARRATIVE

AN EXHIBITION OF PIONEER ARTISTS 6 June – 13 July 2025

Curated by Dr. Fathi Osman & Yafil Mubarak, this landmark exhibition traced the evolution of Sudan's modern visual arts movement, situating it within the country's long and complex artistic history. Bringing together works by pioneers of Sudanese arts including Osman Waqialla, Ibrahim El Salahi, Ahmed Shibrain, Kamala Ibrahim Ishag, Tagelsir Ahmed, Hassan El Hadi, Hussein Shariffe, Mohamed Ahmed Abdalla Abbaro, Amir Nour, and Omar Khairy among others, the exhibition celebrated their enduring impact on Sudan's artistic landscape and their contributions to the broader narrative of African modernism. Despite the challenges posed by the ongoing conflict in Sudan, the exhibition offered a rare glimpse into this remarkable legacy and the spirit of innovation that continues to define Sudanese art.

Almas Art Foundation is proud to have presented this exhibition as a tribute to Sudan's artists — those who laid the foundations of modern art in the region and those whose voices are still emerging from its rich and resilient cultural fabric.





Above left: Amir Nour, *Untitled* (model)

Above right: Osman Waqialla, *Poetry of Al-Nabagha Al-Zubiani*

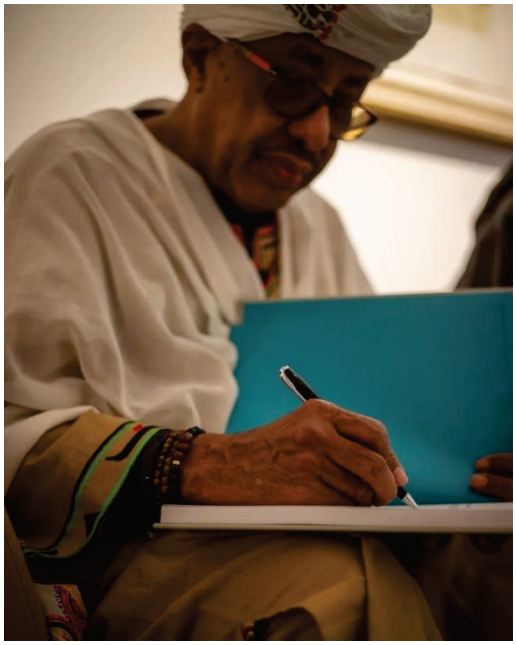
VISUAL ARTS IN SUDAN by DR RASHID DIAB

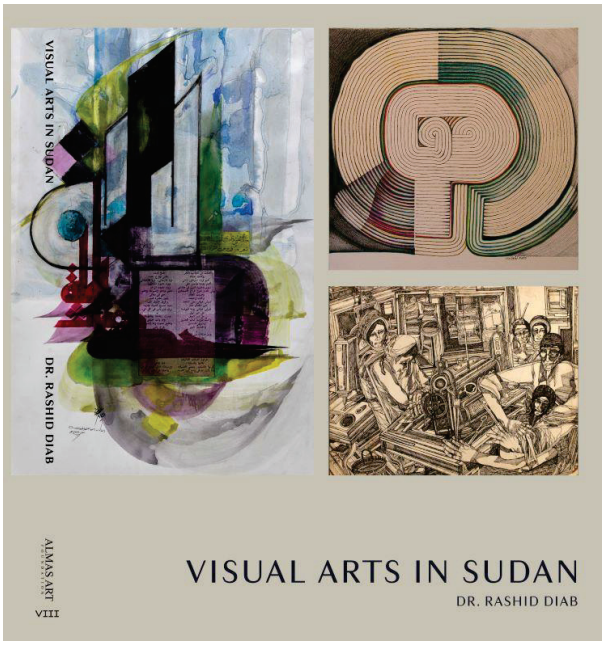
Published June 2025

It is noticeable that the Sudanese library lacks books that document and chronicle the plastic arts movement. There are very few publications that monitor the experience in general or specialise in a particular artist, and this represents one of the shortcomings in the promotion of this heritage, despite its significant achievements at regional and international levels.

Sudan was once the largest country in Africa before the separation of the South, with unparalleled cultural, ethnic and geographical diversity. The visual arts in Sudan have a long history spanning thousands of years but the modern visual arts movement in Sudan is dated by the establishment of the School of Design at Gordon Memorial College in 1946 by the Scottish-French painter Jean-Pierre Greenlaw.

Dr. Rashid Diab's book*, Visual Arts in Sudan*, first published in Arabic by ALECSO in 2004, provides a crucial overview of Sudanese visual arts from its beginnings to the early 2000s. As an artist-scholar, Diab offers unique insights blending academic rigour with personal experience, enriching the narrative with firsthand accounts and critiques. With the attendance of Dr. Diab, the English version was published and presented with a book signing event at Almas Art Foundation.





THE HERITAGE WE MAKE

A Discussion with Zainab Gaafar and Q&A on the Cultural Preservation of Sudan

Almas Art Foundation was honoured to host **Zainab Gaafar** for a talk and Q&A. The event was an invitation to reflect on the space we create for heritage within the diaspora or within global Sudanism, the new meanings we form every day, and the places we choose to hold and honour. Using the themes of the **Living Heritage Museum** as a starting point, this interactive session explored meaning-making, the relevance of heritage in our lives today, and the dynamics of power embedded within it.

Zainab Gaafar is an architect and project manager specialising in research and design. She is the founder of Studio Urban, a Khartoum-based research studio that explores urban studies at the intersection of culture and knowledge accessibility. The studio produces multimedia content and integrates community engagement tools into its research methodologies. In recent years, Zainab has shifted her focus toward heritage projects, namely serving as curator and exhibition designer for *Safeguarding Sudan's Living Heritage* (2023–2025), and leads the development of the **SSLH museum**. Her work investigates critical questions around the role of museums during times of conflict and the importance of preserving heritage beyond institutional frameworks.





THE SUDANESE KITCHEN

by OMER AL TIJANI

Published July 2025

Exhibition 18 July – 2 October 2025

A celebration of Sudanese art, food culture, and diaspora storytelling in London, the Sudanese Kitchen publication, book launch and exhibition celebrated the profound connection between food, memory, and identity within Sudanese culture. Inspired by Omer Al Tijani's deeply personal cookbook project of the same name, the exhibition presented a series of evocative photographs that honour the culinary traditions of Sudan and the people who sustain them. Through images by **Ala Kheir**, **Duha Mohamed**, **Muhammad Salah**, **Mazin Al Rasheed Zein**, **Manuel Krug**, and **Antonie Robertson**, the show captured both the intimacy of domestic kitchens and the communal spirit of shared meals. The exhibition and publication were accompanied by the release of a short documentary on Omer Al Tijani.

Rooted in Al Tijani's reflections on his childhood in Sudan and his rediscovery of home through cooking in the diaspora, the exhibition explored how food becomes a vessel for memory, belonging, and resilience. By framing Sudanese cuisine as a form of cultural storytelling, *The Sudanese Kitchen* reclaims a narrative too often overshadowed by conflict, highlighting instead a nation's creativity, generosity, and multicultural vibrancy.

The book has been enthusiastically celebrated and endorsed by the Sudanese communities across the world. *The Sudanese Kitchen* won the Gourmand Award 2025 for Best First Cookbook in the World in 2025 at the 31st Gourmand Awards. Omer Al Tijani is regularly invited to give talks at multiple locations in the UK as well as USA, Qatar and Egypt.



Book launch at Almas Art Foundation, Southwark, London

SUDAN RETOLD

An Art Book About the History and Future of Sudan

Published September 2025
Sudan Retold Exhibition Doha September 2025 / London 15 October – 14 December 2025





Almas Art Foundation was delighted to present *Sudan Retold*, a landmark exhibition and publication a decade in the making. What began as an effort to tell Sudanese (his)stories differently has evolved into a powerful act of cultural preservation - at a time when both memory and place are under threat.

Drawing on personal archives, oral histories, forgotten objects, and speculative figures, Sudan Retold invites visitors to explore rich multifaceted stories of Sudan - shaped by many cultures, religions, languages, and histories - yet often reduced to a singular, linear narrative. The publications takes the form of chapters, each highlighting a contribution by a contemporary Sudanese creative practitioner, presented in English and Arabic. The exhibition was curated by: Khalid Albaih, Larissa-Diana Fuhrmann and Rahiem Shadad. The exhibition presents a compelling journey through photography, painting, and multimedia installations.

Sudan Retold, edited by Larissa- Diana Fuhrmann, Khalid Albaih and Suzi Mirghani*,* was published in partnership with **CIRS, Georgetown University** in Qatar and first launched in Doha, Qatar in September 2025 in Gallery Alhosh. The exhibition met the audiences a second time in London, in October. A short film with curator Larissa-Diana Fuhrmann, explaining the history and the context of the project was also produced by Almas Art Foundation. The exhibition has been invited to Paris in January 2026 and will also be shown in Berlin in April 2026.

Contributors: Ahmed Abushakeema, Amna Elhassan, Atong Atem, Ayat R, H. Ahmed, Bokhari Hamid, Dar Al Naim, Elamin Gasim, Husam Kabri, Khalid Abdel Rahman, Nahid Abunama-Elgadi, Reem Aljeally, Reham Mohamed, Sahar Abdalla, Waleed Mohammad, Yasir Faiz, Yasmeen Abdullah Ahmed and Suzi Mirghani
Editors: Khalid Albaih, Larissa-Diana Fuhrmann, Suzi Mirghani
Coordinator: Zainab Gaafar **Designer:** Locale, Aala Sharif

VOICES AND VISIONS OF SUDAN

A CINEMATIC REFLECTION

UK wide film screenings October 2025 – March 2026

Audiences across the UK had the rare opportunity to experience a landmark season of Sudanese cinema: **Voices and Visions of Sudan – A Cinematic Reflection,** curated by Sudanese film curator **Talal Afifi,** presented by **Almas Art Foundation**, **Aya Films** and **Maona Art**, with funding from **BFI**. The programme brought together films that span generations, genres, and geographies to illuminate the cultural life of Sudan at a moment of historic transformation.

The programme traces the legacies of pioneering figures such as **Gadalla Gubara**, often described as the father of Sudanese cinema, through to urgent new works by contemporary filmmakers confronting the realities of revolution, displacement, and social upheaval. Together, these films present Sudanese cinema as a living archive: one that resists erasure, foregrounds oral memory and visual poetry, and offers alternative visions of community, identity, and futurity.

"This film program, Voices and Visions of Sudan, invites viewers to engage with Sudan as a living cultural landscape shaped by memory, struggle, and imagination. Through the lens of filmmakers - across generations and aesthetic modes - we encounter cinema as a form of social inquiry and cultural continuity."

– Talal Afifi, Curator

The programme further addressed underrepresentation of Sudanese and African filmmaking in the UK's cinematic landscape.

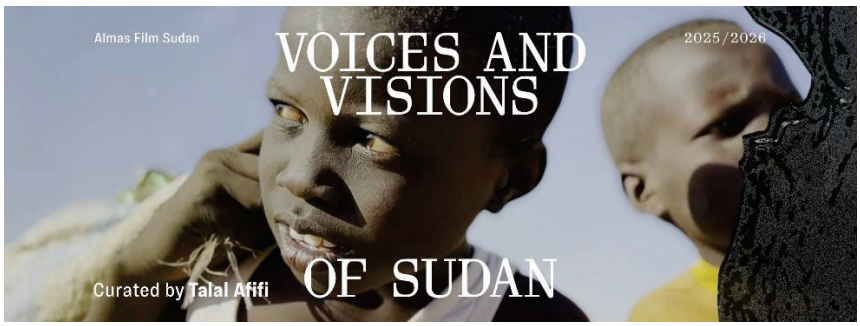


VOICES AND VISIONS OF SUDAN
A CINEMATIC REFLECTION

UK wide film screenings October 2025 – March 2026

Featured films:

- *Sudan, Remember Us (Hind Meddeb, 2024, 76 mins)*
  A vital documentary chronicling the aftermath of Sudan's revolution, where music, protest, and youth activism interweave into a portrait of collective hope and resilience.
- *Nyerkuk (Mohamed Kordofani, 2016, 19 mins)*
  A deeply personal short film depicting the human cost of conflict and displacement through the eyes of a child.
- *Cinema in Sudan: Conversations with Gadalla Gubara (Frédérique Cifuentes, 2008, 52 mins)*
  A tribute to the pioneering filmmaker who used cinema as a civic tool for public consciousness.
- *Dislocation of Amber* (Hussein Shariffe, 1975, 21 mins)
  A poetic meditation on ruins, silence, and identity in postcolonial Sudan.
- *Khartoum* (Rawia Alhag, Ibrahim Snoopy, Anas Saeed, Timeea M Ahmed, Phil Cox, 2025, 80 mins)
  Five lives, one city, a nation at war. A civil servant, a tea lady, a resistance committee volunteer and two street boys. Five stories from Sudan weave together in search of freedom through animated dreams, street revolutions and a war from the metropolis of Khartoum to escape in East Africa.



INSTITUTIONAL COLLABORATIONS and PARTNERSHIPS:

KAYD SOMALI ARTS AND CULTURE

Film Screenings October 2025



Almas supported film screenings during Kayd Somali Arts & Culture 17th Annual Somali Week Festival 2025. This year's event was the biggest festival to date, with thousands of attendees in London and satellite events in Cardiff, Leicester, Briston, Sheffield and Liverpool. The foundation organised the premiere of *The Village Next to Paradise* (2024) at Rich Mix Cinema in London, by Mo Harawe, which attracted 269 attendees. Almas further supported an evening of short films which presented *The Martyr* (2018) by Ahmed Abdullahi, *Muna* (2023) by Warda Mohamed and *The Earth has Ears* (2025) by Khadar Ayderus Ahmed, attracting 132 attendees.

Almas Art Foundation was proud to sponsor the UK premiere of *The Village Next to Paradise*, the acclaimed debut feature by Somali Austrian filmmaker **Mo Harawe**. Set against the hauntingly beautiful landscapes of coastal Somalia, the film offers a poetic and deeply human portrait of a family navigating the fragile balance between duty, dreams, and survival amid the lingering shadows of modern warfare. The Village Next to Paradise becomes both a personal and political meditation—an evocative testament to hope, tenderness, and the persistence of life even in the most challenging circumstances.

A Q&A with **Ahmed Farah**, the executive producer of *The Village Next to Paradise* followed the screening. Ahmed Farah is the Somali founder of Riyo Films, an international film production company based in East Africa and is also the director of acclaimed films *Ayaanle* and *Arday*.

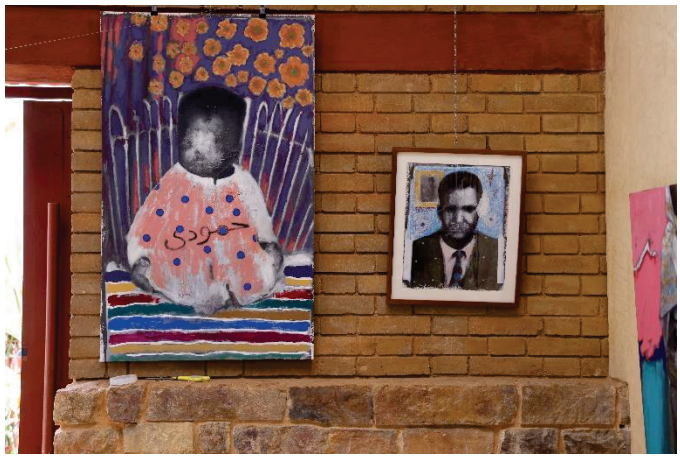
INSTITUTIONAL COLLABORATIONS and PARTNERSHIPS:

32 DEGREES EAST, KAMPALA UGANDA

In 2025, Almas Art Foundation strengthened its collaborations with partners across the art ecosystem, including galleries, institutions, and residency networks.

Almas Art Foundation's first artist residency was completed by Sudanese visual artist Waleed Mohammed in summer 2025 in Kampala, Uganda, in partnership with 32° East. The artist was in residence in Kampala, Uganda for 3 months. During his residency, Waleed continued to develop his body of work exploring identity, memory, and cultural transformation, part of which later went on to show at **The Afropocene Capsule**. His studio became a focal point of engagement during the period, attracting visits from several notable guests, including, Sanaa Gateja, and Nicklas Obermann, all of whom interacted with Waleed and shared feedback on his process. The work provoked meaningful dialogue around themes of migration, displacement, resilience, and heritage - leaving a lasting impression on both the 32° East community and Kampala's broader arts scene.





INSTITUTIONAL COLLABORATIONS and PARTNERSHIPS: ARAK COLLECTION

Almas Art Foundation is delighted to announce a new partnership with ARAK Collection, one of the largest African Art Collections in the Middle East and an acclaimed platform dedicated to documenting, supporting, and publishing contemporary art from across the African continent and its diaspora. This collaboration marks an exciting moment in Almas' ongoing mission to champion African and African diaspora voices within the global art ecosystem.

Through this partnership, twelve of ARAK Collection's groundbreaking publications are now available for purchase at the Almas Art Foundation gallery in London and via our online store — offering audiences unparalleled access to the Collection's curatorial vision and editorial depth.



ARAK
COLLECTION

INSTITUTIONAL COLLABORATIONS and PARTNERSHIPS

GEORGETOWN UNIVERSITY IN QATAR

CENTER FOR INTERNATIONAL AND REGIONAL STUDIES

Almas Art Foundation partnered with CIRS Georgetown University in Qatar in the production of the expanded Sudan Retold with new chapters. Editor/Assistant Director for Publications at the Center for International and Regional Studies (CIRS), Georgetown University in Qatar, Suzi Mirghani joined the editorial team and provided invaluable editorial guidance in translations as well as contributing a chapter as a prominent Sudanese filmmaker. Georgetown University hosted the book launch and exhibition in Doha, Qatar and provided a significant launching platform, enhancing visibility and anticipation for the publication and exhibition ahead of their launch in London.



BOOK DISTRIBUTION TO LIBRARIES,

ARTISTS' SPACES AND ART INSTITUTIONS

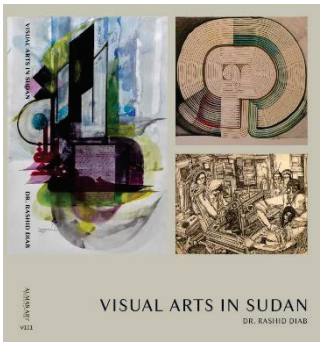
Our titles continue to reach our audiences in the continent and beyond. Below is a growing list of organisations where you can access some of our titles. Alongside these, we have distributed numerous publications to galleries, writers and creative practitioners. In 2025 Almas Art Foundation donated 80 books to institutions around the world.

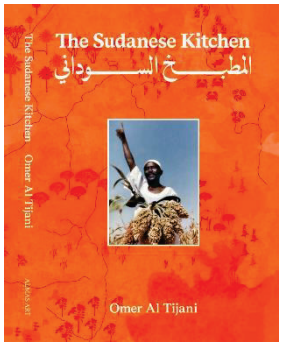
British Library Legal Depository	UK			
AWARE (Archives of Women Artists Research & Exhibitions)	FRANCE		Stellenbosch University	South Africa
Stuart Hall Library	UK		Wits University	South Africa
Delfina Foundation	UK		University of KwaZulu-Natal	SouthAfrica
SOAS University of London	UK		North-West University	South Africa
GASWORKS London	UK		University of the Free State	South Africa
Library of the National Museum of African Art, Smithsonian Smithsonian Libraries	USA		University of Johannesburg	South Africa
Africa Centre	UK		Arete Art Foundation	South Africa
Njabala Foundation	UGANDA		Norval Foundation	South Africa
Newcastle University Library	UK			
The Women's Art Library, Goldsmiths College, University of London	UK		The Africa Arts Trust	UK
Central Saint Martins Library	UK		National Library of Scotland	Scotland
Hiddingh Hall Library, University of Cape Town	SOUTH AFRICA		National Library of Wales	Wales
Merensky Library, University of Pretoria	SOUTH AFRICA		The Bodleian Library Oxford University	UK
Makerere University, Uganda	UGANDA		The Library of Trinity College Dublin	Ireland
University of Nigeria, Nsukka	NIGERIA		Cambridge University Library	UK
Helwan University	EGYPT		Black Culture Archives	UK
Nairobi University	KENYA		Cambridge University African Studies Library	UK
Xenson Gallery	UGANDA		DOT.ATELIER	Ghana
Balme Library, University of Ghana	GHANA		Norkopping University	Sweden
Instituto Superior de Artes e Cultura, Mapoto	MOZAMBIQUE		Toledo Museum	USA
Nairobi Contemporary Art Institute	KENYA		National Museum of Women in Arts	USA
G.A.S. Yinka Shonibare Foundation Lagos	NIGERIA		Jordan National Gallery of Fine Arts	Jordan
Tiwani Lagos	NIGERIA		Barjeel Foundation	UAE
University of Foumban	CAMEROON		Yale University	USA
University of Maroua	CAMEROON		Dartmouth University	USA

University of Botswana, Gaborone	BOTSWANA		Arak Collection	Qatar
Addis Ababa University	ETHIOPIA		Maison Gacha	France
University of Zimbabwe, Harare	ZIMBABWE		Dara Art gallery	Spain
University of Namibia (UNAM), Windhoek	NAMIBIA		The Africa Institute	Sharjah
32 Degrees East Ugandan Arts Trust	UGANDA		Circle Art	Kenya
Fondation H	Madagascar		RCA	London
Wellcome Collection	London		JNGFA	Jordan
SOAS University of London	London		AFAC	Tunisia

OUR PUBLICATIONS AND MEDIA

Almas Art Foundation has added 3 new publications and 2 new films to its catalogue of resources which can be accessed on Almas Art Foundation website.

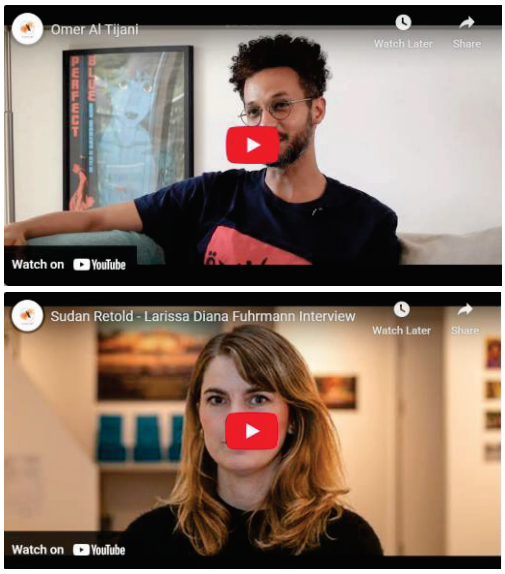




VISUAL ARTS IN SUDAN
DR RASHID DIAB
Published June 2025

THE SUDANESE KITCHEN
OMER AL TIJANI
Published July 2025





Financial Review

Results for the period

The results for the period are shown in the statement of the financial activities on page 14.

The main source of income is donations and related gift aid. During the period, the Charity received donations totalling of £550,948 (2024: £231,375).

The amount spent on charitable activities totalled £502,258 (2024: £312,963). The result for the period ended 31 December 2025 was a surplus of £118,744 (2024: deficit of £66,591).

As at 31 December 2025, the balance of the unrestricted funds was £250,342 (2024: £135,393) and restricted funds was £3,795 (2024: Nil).

Reserves policy

The Trustees review the charity's reserves position at least annually, taking into account the charity's operating costs, working capital requirements, future programme plans and the financial risks facing the charity. The Trustees aim to hold unrestricted liquid reserves equivalent to a minimum of three months' operating costs, currently estimated to be approximately £70,000. This level is considered appropriate to provide financial resilience and to support the charity's ongoing operations.

As at 31 December 2025, the charity's unrestricted reserves were £165,244. The free reserves were £163,696 which is the unrestricted reserves less the fixed assets. This is above the minimum reserves target; however, the balance includes inventory of books held for use in the charity's charitable activities. The Trustees therefore monitor liquid unrestricted reserves separately from total unrestricted reserves when assessing the charity's reserves position. The Trustees intend to apply the book inventory through planned charitable activities over a reasonable period, while maintaining unrestricted liquid reserves at a level sufficient to meet the charity's operating needs and protect its financial resilience.

As at 31 December 2025, the charity's unrestricted free reserves were £163,696, of which £86,630 related to inventory of books held for use in the charity's charitable activities. After excluding this inventory, liquid unrestricted reserves were £77,066, compared with the Trustees' minimum reserves target of approximately £70,000.

Trustees' responsibilities statement

The Trustees (who are also directors of the Charity for the purposes of company law) are responsible for preparing the Trustees' Report (incorporating the strategic report and directors' report) and the financial statements in accordance with applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102: The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the Charity and of the income and expenditure, of the Charity 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 (FRS 102);
- make judgments and accounting 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 Charity will continue in business.

The Trustees are responsible for maintaining proper accounting records which disclose with reasonable accuracy at any time the financial position of the Charity 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 Charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Trustees are responsible for the maintenance and integrity of the Charity and financial information included on the Charity's website. Legislation in the United Kingdom governing the preparation and dissemination of accounts may differ from legislation in other jurisdictions.

This report was approved by the Trustees and signed on their behalf by:



F J Fonkenell
Trustee

Date: 28/02/2026

Independent Examiner's Report to the Trustees of Almas Art Foundation

I report to the charity trustees on my examination of the accounts of the company for the year ended 31 December 2025 which are set out on pages 29 to 35.

Responsibilities and basis of report

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

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

Independent examiner's statement

Since the company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of The Chartered Institute of Certified Accountants.

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

1. accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or

2. the accounts do not accord with those records; or

3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or

4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Michael Webb FCCA

Haines Watts Swindon Limited
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Date: 28 February 2026

Almas Art Foundation
Statement of Financial Activities (incorporating income and expenditure) for the year ended 31 December 2025

	Notes	Unrestricted 2025 £	Restricted 2025 £	Total Funds 2025 £	Total Funds 2024 £
Income and endowments from:					
Donations and legacies	**2**	537,507	13,441	**550,948**	231,375
Trading income	**3**	69,779	-	**69,779**	14,834
Investment Income	**4**	275	-	**275**	163
Total income and endowments		607,561	13,441	**621,002**	246,372
Expenditure on:					
Charitable activities	**5**	492,612	9,646	**502,258**	312,963
Total Expenditure		492,612	9,646	**502,258**	312,963
Net Income/(expenditure) for the year		114,949	3,795	**118,744**	(66,591)
Transfer between funds		-	-	**-**	-
Net movement of funds		114,949	3,795	**118,744**	(66,591)
Reconciliation of funds					
Total funds brought forward	**12**	135,393	-	**135,393**	201,984
Total funds carried forward		250,342	3,795	**254,137**	135,393

All recognised gains and losses are included in the above Statement of Financial Activities. All income and expenditure derive from continuing activities.

The notes on pages 29 to 35 form part of the financial statements.

Almas Art Foundation
Notes to the Financial Statements as at 31 December 2025

	Notes	31-Dec-25 £	31-Dec-24 £
Fixed Assets			
Tangible assets	**8**	**86,646**	**-**
Current Assets			
Stock	**9**	**86,630**	64,564
Cash at bank and in hand		**52,604**	31,556
Debtors and prepayments	**10**	**50,617**	46,773
		189,851	142,893
Creditors: Amounts falling due within one year	**11**	**(22,360)**	(7,500)
Net Current Assets /(liabilities)		**167,491**	135,393
Total Assets Less Current Liabilities		**254,137**	135,393
The funds of the charity:			
Restricted Funds	**12**	**3,795**	-
Unrestricted Funds	**12**	**250,342**	135,393
Total charity funds		**254,137**	135,393

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

The financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime and in accordance with the provisions of FRS102 Section 1A – small entities.

For the period ended 31 December 2025, the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

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

The financial statements were approved by the Trustees on 28/02/2026 and signed on their behalf:



F J Fonkenell
Trustee

The notes on pages 29 to 35 form part of the financial statements.

1) Accounting Policies

(a) General information and basis of preparation of financial statements

Almas Art Foundation ("the Charity") is a company limited by guarantee not having share capital and is incorporated in England and Wales. In the event of the Charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the Charity. The company registration number is 12990359 and the Charity Registration number is 1195449. Its registered office and principal place of business is Arch 28, Old Union Yard Arches, 229 Union Street, London SE1 0LR

The charity constitutes a public benefit entity as defined by FRS 102. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Account Practice.

The financial statements are prepared on a going concern basis under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant accounting policies below or in the notes of the accounts.

The financial statements are presented in sterling which is the functional currency of the charity and rounded to the nearest £.

(b) Critical accounting estimates and areas of judgement

The preparation of financial statements in compliance with FRS102 requires the use of certain critical accounting estimates/ It also requires management to exercise judgement in applying the company's accounting policies.

(c) Assessment of going concern

The Trustees have assessed whether the use of the going concern assumption is appropriate in preparing these accounts. The Trustees have made this assessment in respect to a period of at least 12months from the date of approval of these accounts.

The Trustees of the Charity have concluded that there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the Charity to continue as a going concern.

(d) Cash flow statement

The financial statements do not include a cash flow statement because the Charity, as a small reporting entity, is exempt from the requirement to produce a statement under Accounting and Reporting by charities Statement of Recommended Practice (Charites SORP (FRS 102)).

(e) Income

Income is recognised in the period in which the Charity is entitled to receipt, the amount can be measured reliably and it is probable that income will be received. Where income relates to future periods, this income will be deferred. Grants and donations received for the general purposes of the charitable company are included as unrestricted funds, grants and donations for activities restricted by the wishes of the donor are taken to restricted funds.

(f) Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the Charity to make payment to a third party, it is probable that a transfer of economic benefit will be required in the settlement and the amount of the obligation can be measured reliably.

Expenditure is included in the accounts on an accrual basis and included attributable VAT, which cannot be recovered.

(g) Tangible Fixed Assets

Items of equipment are capitalised where the purchase price exceeds £500. Depreciation costs are allocated to activities on the basis of the use of the related assets in those activities. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in use. Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The useful life is as follows:

- Computer Equipment 3 Years
- Leasehold Improvements 3.5 Years or over the remaining term of the lease if shorter.

(h) Debtors and prepayments

Trade and other debtors are recognised at the settlement amount due after any trade discounts and less any provisions for non-recoverability. Prepayments are valued at the amount prepaid net of any discounts.

(i) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount to settle the obligation can be measured or estimated reliably.

(j) Stocks – Change in Accounting policy

Stocks are now stated at the lower of cost and estimated selling price less costs to complete and sell. Cost includes all costs of purchase, costs of conversion and other costs incurred in bringing stock to its present location and condition. Cost is calculated using the first-in, first-out formula. Provision is made for damaged, obsolete and slow-moving stock where appropriate. This represents a change in accounting policy during the year; previously all costs associated with book production were written off as incurred.

(k) Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value

(l) Tax

The charity is an exempt charity within the meaning of schedule 3 of the Charities Act 2011 and is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes.

The charity is not registered for VAT purposes. Irrecoverable VAT is charged as an expense against the activity for which expenditure arose.

2) Income from donations and grants

	Unrestricted	Restricted	Total Funds 31 December 2025	Total Funds 31 December 2024
	£	£	£	£
Donations	430,000	13,441	**443,441**	185,100
Gift aid	107,507	-	**107,507**	46,275
	537,507	13,441	**550,948**	231,375

3) Trading Income

	Unrestricted	Restricted	Total Funds 31 December 2025	Total Funds 31 December 2024
	£	£	£	£
Publication Sales	58,677	-	**58,677**	13,154
Consignment Sales	39	-	**39**	-
Courier	11,063	-	**11,063**	1,680
	69,779	-	**69,779**	14,834

4) Investment Income

	Unrestricted	Restricted	Total Funds 31 December 2025	Total Funds 31 December 2024
	£	£	£	£
Interest	275	-	**275**	163
	275	-	**275**	163

5) Analysis of expenditure on charitable activities

Direct Charitable and Support costs	Charitable activities	Support Costs	Governance	Total Funds 31 December 2025	Total Funds 31 December 2024
	£	£		£	£
Direct Project costs	117,776	15,708	-	**133,484**	93,463
Cost of publications	42,631	1,350	-	**43,981**	23,315
Cost of Consignment	31	-	-	**31**	-
Staff costs	116,439	40,671	-	**157,110**	127,277
Consultant costs	3,000	15,900	-	**18,900**	-
Other professional and legal fees	-	-	375	**375**	847
Rent and related expenses	38	79,927	-	**79,965**	27,765
Subscriptions	-	-	-	**-**	2
Office costs	324	18,002	-	**18,326**	16,561
Insurance	(387)	2,951	-	**2,564**	1,165
Computer Costs	-	2,948	-	**2,948**	5,474
Repairs and maintenance	-	6,997	-	**6,997**	-
Accountancy	-	16,653	-	**16,653**	15,006
Travel Costs	11	481	-	**492**	185
Staff Training	-	838	-	**838**	-
Independent review	-	-	1,620	**1,620**	1,240
Corporation Tax	-	200	-	**200**	-
Depreciation	-	17,469	-	**17,469**	-
Other	111	194	-	**305**	628
Total charitable expenditure	279,974	220,289	1,995	**502,258**	312,963

6) Governance costs

	Unrestricted	Restricted	Total Funds 31 December 2025	Total Funds 31 December 2024
	£	£	£	£
Independent examination	1,620	-	**1,620**	1,240
Other	375	-	**375**	64
	1,995	-	**1,995**	1,304

7) Employee and Trustees remuneration and expenses

Payroll Details:	2025 Total £	2024 Total £
Wages and Salaries	**145,901**	117,000
Social Security Costs	**8,445**	7,380
Pension contributions	**2,764**	2,897
	157,110	127,277

No employee received remuneration of more than £60,000.

The total staff headcount throughout the year was 3 (2024: 3) and the average full-time equivalent employees during the year was 3 (2024: 3)

No Trustees received any emoluments for their services as Trustees during the period.

No Trustees were reimbursed for travel expenses during the period £0 (2024: £0)

8) Tangible Fixed Assets

	Computer equipment £	Leasehold Improvements	Total £
Cost or valuation			
At 1 January 2025	-		**-**
Additions in the year	1,858	102,258	**104,116**
At 31 December 2025	1,858	102,258	**104,116**
Accumulated Depreciation			
At 1 January 2025	-	-	**-**
Depreciation for the year	310	17,160	**17,470**
At 31 December 2025	310	17,160	**17,470**
Net book value			
At 31 December 2024	-	-	**-**
At 31 December 2025	1,548	85,098	**86,646**

All the above assets are used for charitable purposes.

9) Stock

	31-Dec-25	31-Dec-24
	£	£
Stock	**77,887**	64,564
Work in Progress	**8,743**	-
	86,630	64,564

10) Debtors and prepayments

	31-Dec-25	31-Dec-24
	£	£
Trade Debtors	**1,060**	**291.00**
Prepayments	**13,436**	15,632
Other Debtors	**26,114**	30,850
Accrued Income	**10,007**	-
	50,617	46,773

11) Creditors: Falling due within one year

	31-Dec-25	31-Dec-24
	£	£
Trade Creditors	**4,692**	2,696
Taxation and social security	**5,011**	4
Accruals	**8,267**	4,800
Deferred income	**4,359**	-
Other creditors	**31**	-
	22,360	7,500

12) Movement in Funds

Current Year	At 1 January 2025 £	Income £	Expenditure £	Transfers of Funds	At 31 December 2025 £
Restricted Funds					
Georgetown University Fund	-	2,241	(35)	-	2,206
British Film Institute	-	11,200	(9,611)	-	1,589
	-	**13,441**	**(9,646)**	**-**	**3,795**
Unrestricted Funds					
General fund	135,393	607,561	(492,612)	-	**250,342**
Total Funds	**135,393**	**621,002**	**(502,258)**	**-**	**254,137**

Prior Year	At 1 Jan 2024 £	Income £	Expenditure £	Transfers of Funds	At 31 December 2024 £
Unrestricted Funds					
General fund	201,984	246,372	(312,963)	-	**135,393**
Total Funds	**201,984**	**246,372**	**(312,963)**	**-**	**135,393**

Restricted Grants

Almas Art Foundation was given a restricted grant of $3000 by GEORGETOWN UNIVERSITY IN QATAR, CENTER FOR INTERNATIONAL AND REGIONAL STUDIES towards the production costs of the publication Sudan Retold. Georgetown University provided content by Suzi Mirghani and editorial support for the publication and was recognised as a publishing collaborator.

Almas Art Foundation applied to an open call by British Film Institute for National Lottery Grants and was awarded Audience Projects Fund up to £28,000 for its upcoming Sudan Film Screenings. The grants will be released in three tranches and in accordance with the amount spent by Almas Art Foundation.

13) Analysis of net assets between funds

Current Year

	Unrestricted £	Restricted £	2025 Total £
Fund balances at 31 December 2025 are represented by:			
Tangible fixed Assets	86,646	-	**86,646**
Current assets	189,851	-	**189,851**
Creditors: amounts falling due within one year	(22,360)	-	**(22,360)**
	254,137	-	254,137

Prior Year

	Unrestricted £	Restricted £	2024 Total £
Fund balances at 31 December 2024 are represented by:			
Current assets	142,893	-	**142,893**
Creditors: amounts falling due within one year	(7,500)	-	**(7,500)**
	135,393	-	**135,393**

14) Related Party Transactions

Related party transactions consisted of donations received from G Fonkenell, who is the husband of F J Fonkenell, a Trustee of the Charity amounting to £70k (2024: £175k).