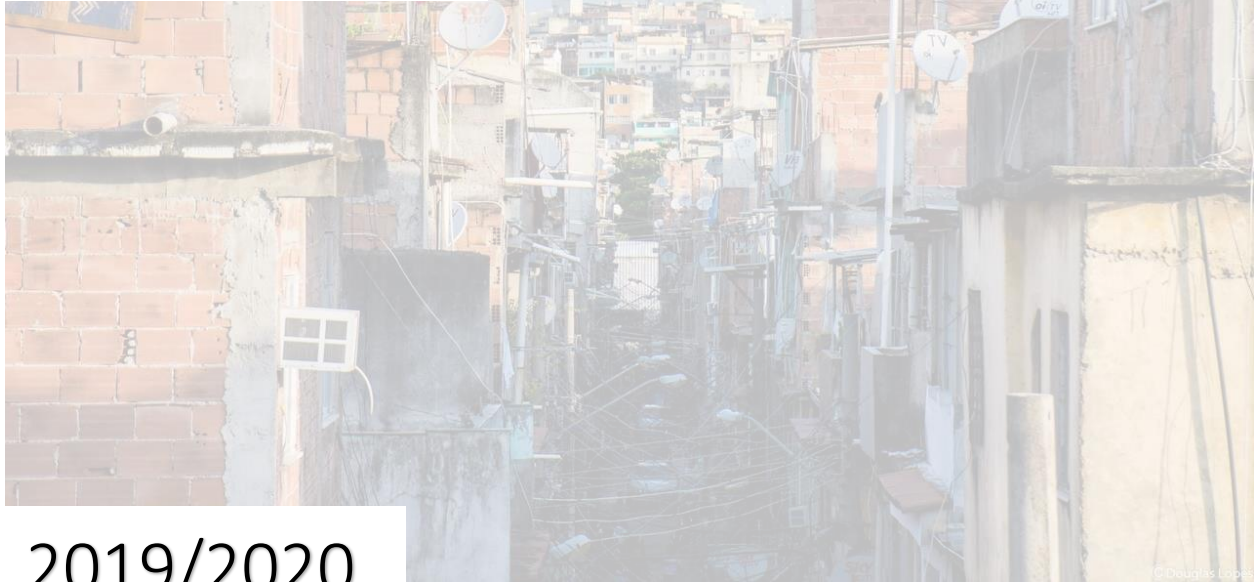




people's
palace
projects

Queen Mary University of London



2019/2020

Photo by @Douglas Lopes (Redes da Maré)

People's Palace Projects

Company Limited by Guarantee

Annual report and financial statements
for the year ending 31 July 2020



Kuikuro people, Upper Xingu/Brazil (credit:
AIKAX archive Photo by Takumã Kuikuro)

01	TRUSTEES' REPORT (Including the Directors' report)
01	PEOPLE'S PALACE PROJECTS – PAST AND FUTURE
02	DEVELOPMENTS & ACHIEVEMENTS 2019-20
06	STRATEGIC DEVELOPMENT AND PERFORMANCE
11	OUR PEOPLE
13	OUR PROJECTS
27	OUR PARTNERS AND FUNDERS
28	STRUCTURE, GOVERNANCE AND MANAGEMENT
32	STATEMENT OF TRUSTEES' RESPONSIBILITIES
34	INDEPENDENT AUDITOR'S REPORT
37	FINANCIAL STATEMENTS

PEOPLE'S PALACE PROJECTS - PAST AND FUTURE

For over twenty years People's Palace Projects has been committed to addressing social injustice and promoting change, locally and globally, through the power of culture and the arts.

Our first interventions were in the Brazilian prison system, where we saw prison guards become human rights advocates, and prisoners become actors. Since then we have created projects that have had a real and measurable impact on people's lives, including the negotiation of ceasefires between rival drug gangs in Rio de Janeiro and the improvement of degraded environments in the communities of Acre, Brazil.

Over the last two decades PPP has become a world-renowned organisation. We have expanded our research projects and programmes beyond Brazil and the UK to Argentina, Colombia, India, Pakistan, Peru, and indigenous territories. Today, we are recognised in the arts and academic sectors for connecting artists, researchers, and activists: enabling them to work together, exchange experiences, and amplify each other's voices.

Whether a film-maker documenting his community's heritage, a young MC and poet from the favela challenging racism, a homeless woman who has found her strength singing in a choir or a refugee performing his own story in theatre in London, PPP empowers people to be protagonists - to take control of the narrative of their lives. By writing their own stories they use

arts as a powerful means of building resilience and provoking change.

In the UK, over 200 arts and cultural organisations (including the Barbican, Southbank Centre, Sage Gateshead, Liverpool Playhouse and Everyman, Graeae, Contact Theatre Manchester, Roundhouse, Battersea Arts Centre, Young Vic, National Theatre Wales, V&A, Horniman Museum and FabLab Belfast) have established partnerships with People's Palace Projects to understand how they can better contribute to forging equitable and inclusive development.

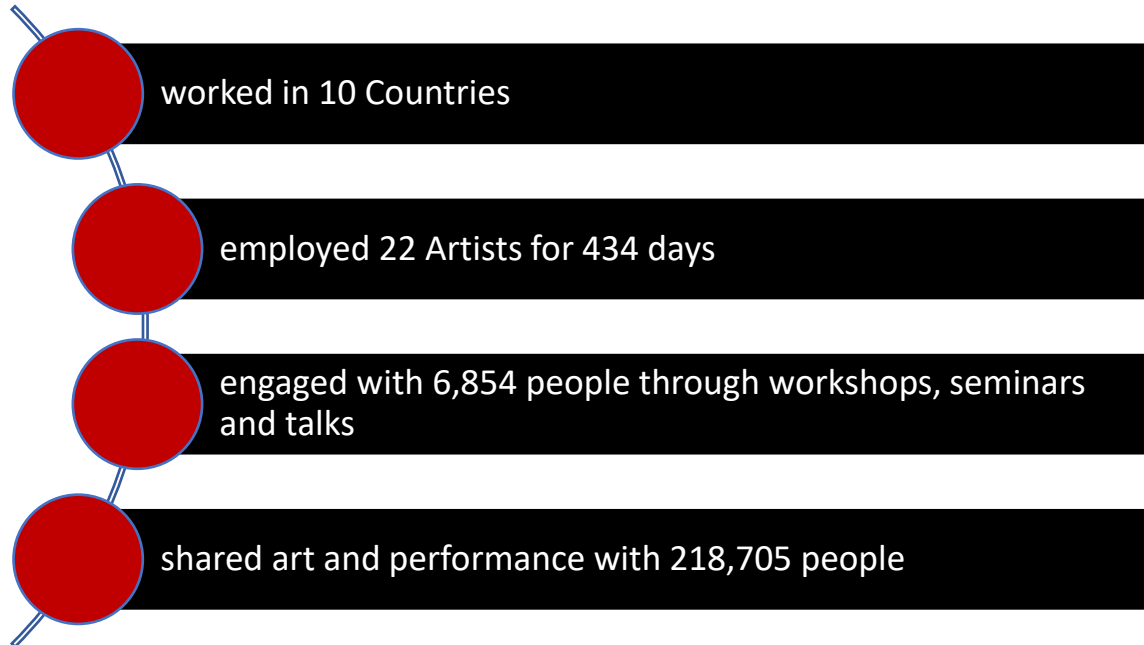
2020 has been a particularly challenging and transformative year for all of us. It has also brought some of the most urgent issues of our times to the forefront of our work. PPP is deeply committed to challenging systemic racial inequalities and police brutality, to addressing the urgent threat of climate change and to tackling mental health issues in young people from the peripheries that have been exacerbated by the Covid-19 pandemic.

In the next ten years we aim to develop a network of independent research organisations within the UK's cultural and creative sectors and worldwide that can work together testing concepts, creating models, gathering evidence, improving practice and increasing the positive impact of the arts in people's lives.

We believe that the breadth and accessibility of our research projects demonstrates the public benefit that our work brings to our direct beneficiaries and the wider community.

DEVELOPMENTS AND ACHIEVEMENTS 2019/2020

PPP IN 2019/2020:



In 10 countries:

(England, Wales, Scotland, Columbia, Argentina, Brazil, France, Spain, USA, and India)



Graffiti in Bogotá from La Familia Ayara (Colombia)

We have partnered with QMUL's School of Community Psychiatry on our Building Resilience project, taking place across 4 countries in Latin America.

Collaboration with the indigenous Kuikuro community and shortlisted for a Times Higher Education Award

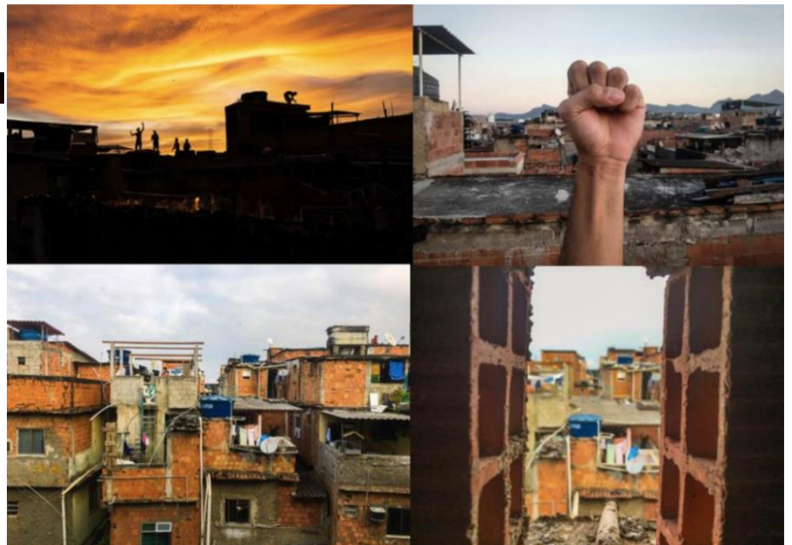


Donations arriving at the Ipatse village in the Xingu Indigenous Territory, May 2020 (credit: Yanama Kuikuro)

People's Palace Projects' research collaboration with the indigenous Kuikuro community of the Xingu region of Brazil was shortlisted for a Times Higher Education Award during the year. Paul Heritage curated a second research seminar on Indigenous Knowledge and Research for the Economic & Social and Arts & Humanities Research Councils, held online in May 2020. In partnership with Complicité, PPP raised £31,000 from 1,074 individuals to provide essential equipment and medical expertise to help the Kuikuro people fight the Covid pandemic as it reached the Amazon.

Covid and the Favela

Building the Barricades, PPP's multidisciplinary study on mental health, wellbeing, and substance abuse in peripheral territories of Rio, turned its focus to how people living in Rio de Janeiro's largest favela complex were coping with COVID.



Photos by Amanda Baroni, Jailson Nunes, Izabel dos Santos Camargo and Fernando Inácio Francisco (project A Maré de Casa).

Employed 22 artists for 434 days

Launch of the Museum of Colour



Booker prize winner author Bernardine Evaristo at Pitt Rivers Museum in Oxford, September 2019

www.museumofcolour.co.uk launched with a pilot exhibition gallery, People of Letters, funded by National Lottery Heritage Fund, with portraits, new films and a virtual artefact collection documenting 33 subjects who between 1776 and 2016 supported the work of writers of colour in the UK. The project is led by PPP Associate Samenua Seshier.

Ten writers, including Kei Miller and Bernadine Evaristo, were commissioned to write a new piece of work responding to artefacts from the collections at the Pitt Rivers Museum (Oxford University): the commissions were performed at Oxfordshire library and at Pitt Rivers Museum. Composer Randolph Matthews created a musical tapestry around the readings.

Engaged with 6,854 people through workshops, seminars and talks

Stages ran its first online project during the Covid pandemic: 30 young people of refugee and asylum-seeking backgrounds from 13 countries with two theatre directors and four grassroots organisations.

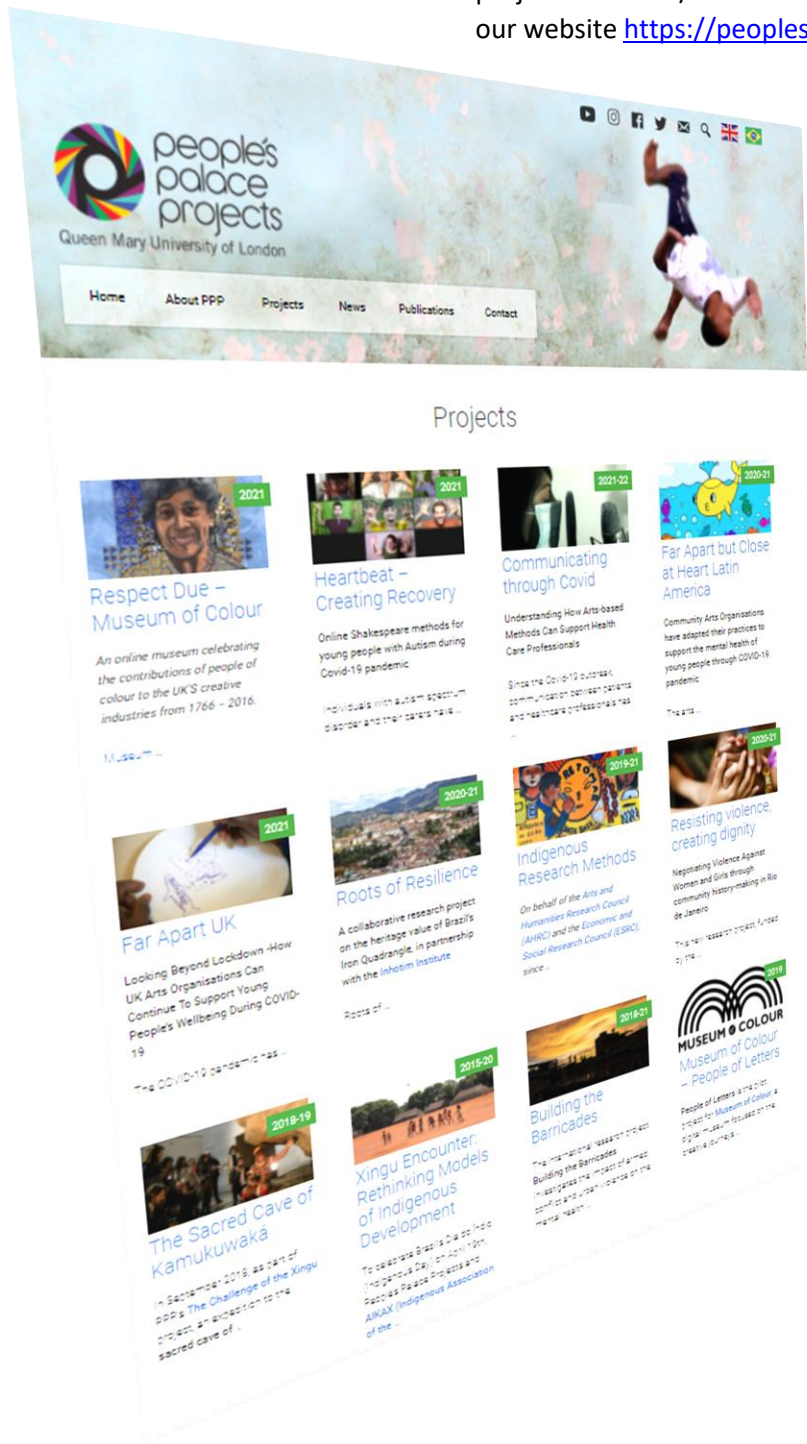


The young people created a short film that was launched online with Councillors, MPs, staff and community leaders from LB Wandsworth during Refugee Week in June 2020.

Shared art and performance with 218,705 people

2019/20 has been an incredible year in terms of both achievements and challenge. Some of our key projects for 2019/20 are described later in this report but our website <https://peoplespalaceprojects.org.uk/> gives the

full range and scope of our activities.



STRATEGIC DEVELOPMENT AND PERFORMANCE

PPP is an arts charity which undertakes practice-based research to advance the practice and understanding of art for social justice, in particular by the use of the medium of theatre to promote social welfare and to facilitate development projects for the benefit of the public whether directly or in partnership with governmental organisations and others.

The mission is to channel the power of art to enrich lives through cultural projects, enquiry and advocacy. Its work is rooted in a belief in the capacity of people to discover positive transformation through art, and is based on a strong commitment to social justice. Focusing on participants and communities perceived as being at risk or on social peripheries, it works to strengthen opportunities for people to lead creative and expressive lives.

The main aims adopted by the charity to achieve its charitable objects are:

- to identify and respond to urgent contemporary issues through a programme that integrates art, research and debate;
- to undertake and disseminate practice-based research into the ways in which the arts can support people to develop resistance and resilience in their lives, transforming themselves and their worlds;
- to move and inspire people living in extremity and risk;
- to build capacity amongst artists, researchers, agencies and individuals seeking to engage with social challenges and progress social justice through the arts; and
- to disseminate knowledge of Brazilian culture in the UK and of British culture in Brazil; and to help British artists, researchers and institutions to establish creative links with Brazil.

To realise its aims, PPP's strategies and objectives:

- to conceive and produce collaborative, multi-faceted arts projects that stimulate discussion of important social justice issues and inspire and effect individual, institutional and community transformation;
- to create our work with artists who celebrate and strengthen lives vulnerable to extremity and risk;
- to create international cultural exchanges that enrich UK and international artists, audiences and communities of interest grouped around the themes of our work;
- to promote original research/enquiry and disseminate new learning about socially-engaged arts practices in the UK and abroad, through workshops, exchanges, training, performances, seminars, lectures, forums, reports, publications, websites, advice, support, facilitation and consultancies;
- to involve young people in developing our practice and understanding of the arts;
- to provide opportunities for a wide range of artists, researchers and producers to develop their skills and advance their thinking;
- to develop networks and structures of collaboration between individuals, institutions and agencies in the UK and abroad, establishing relationships and dialogues across disciplines;
- to focus activities on a diversity of participants and audiences; and
- to be entrepreneurial in creating opportunities to advance our aims and maintain a resilient and sustainable organisational model, with regular funding to support core costs.

FUNDRAISING

In 2019/2020, we completed a review of organisational structures to ensure that our fundraising capacity meets our needs alongside the delivery capacity to enable PPP to lead and deliver the challenging international projects among our future plans. In response to this, a small fundraising team has been engaged in 2019/2020 to work alongside the Executive Director to make the most of current fundraising opportunities.

INCOME GENERATION

PPP has 3 different income streams: research grants, Arts Council England and other public funds such as local councils and earned income in the shape of production fees. In 2020 PPP through our JustGiving campaigns has increased a fourth stream in the form of donation income for PPP.

PPP's trustees assess our income generation and capacity on a quarterly basis. In 2020, a commitment was made to engage 2 key freelancers to work with PPP's Executive Director, on submitting funding applications for projects due to start in 2020-21.

PPP ensures that its portfolio of arts activities funded by Arts Council England are carried out to our best abilities. PPP continues to have an excellent relationship with Arts Council England.

COMMUNICATIONS

PPP runs life changing projects but until this year we were unable to fund a dedicated comms position, to share our stories outside the organisation. An opportunity arose within the 'Building the Barricades' project to employ a part time Communications Officer. This post is only fixed term, but we will continue to apply for funds to pay for this critical role. This role has made a significant difference to PPP's ability to communicate via social media and to gain press coverage for our work.



Twitter (Aug 2019-July 2020)

1,742 (+ 239 new followers)

Impressions jumped from 1,800 to 20k



Facebook (End of July 2020)

3,286 followers

Likes 3,118



Instagram (End of July 2020)

1,162 followers (+ 470 new followers)



YouTube (Aug 2019 – 31 July 2020)

135 subscribers

22,000 views

DEVELOPING BUSINESS MODELS

PPP's increasing competence in making successful funding bids to research councils, especially cross-departmental bids, has given us an opportunity to develop a fundraising offer to other academics and universities. As universities find themselves under increased financial pressure, they are developing incentives to their academics to raise research funds. PPP sees this as an opportunity to generate income in future years.

In addition to this, PPP's project The Verbatim Formula, has been generating income from local authorities and other universities, to run

its Verbatim toolkit to enable better listening to occur. This toolkit is flexible, versatile, and proving popular. We aim to make this project self-sufficient as an income generating model, able to fund staff to run the scheme. This would be similar to the process which has developed the Museum of Colour project. The latter was incorporated as a Community Interest Company on 22 July 2020. From this base we would hope to develop Stage 3 project and The Verbatim Formula in the same way.

BLACK LIVES MATTER

We published an online statement on 9th June in response to the Black Lives Matter movement, and this important race awakened moment in British history. We committed ourselves to challenge and fight against all forms of structural and institutional racism and discrimination, and to work in and through our projects for the dignity, safety, liberty, and self-determination for people who experience discrimination, inequality and intersecting inequalities, particularly Black, Asian, Indigenous, Deaf and disabled people, women and girls, trans and Queer people.

CULTURE DECLARES EMERGENCY

Since its foundation, People's Palace Projects has investigated how people from fragile territories transform their worlds through creativity and the arts.

The climate crisis is a defining moment in history. We can no longer afford to frame specific contexts as isolated worlds, disconnected from one another.

The harsh realities that our partner artists and community organisations are fighting to transform, in urban or rural settings, in Brazil, in the UK, and in many countries around the world, do not result from social and economic

inequalities alone. They are also tangible consequences of environmental policies. Environmental injustice impacts lower-income communities the most and makes them even more vulnerable to the climate crisis.

Social justice and environmental justice are indivisible to achieve a far-reaching systemic change, and PPP strongly believes the cultural sector has an essential role in effecting the change we need to achieve sustainable development.

Our declaration of a Climate and Ecological Emergency is just the beginning of our commitment to rethink how we operate locally and globally, our systems, structures, values, partnerships and projects, and how we can support and inspire artists, communities and cultural organisations to respond to one of the greatest challenges of our time.



STATEMENT OF FINANCIAL ACTIVITIES, CASH FLOWS AND RESERVES

Income and expenditure

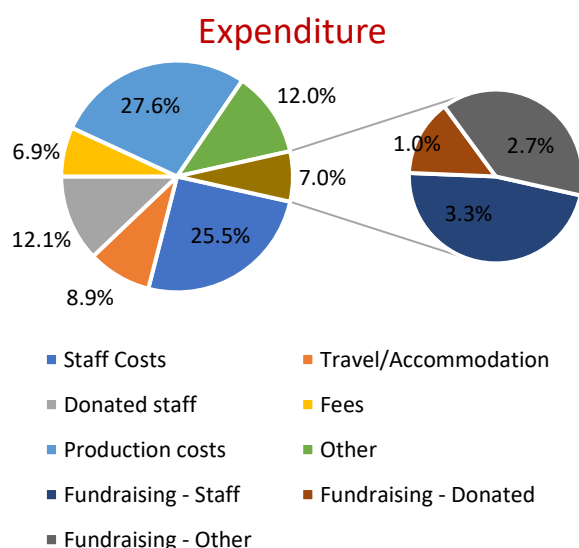
Total incoming resources for the year amounted to £840,844 (2018/19, £762,398).

Total resources expended in year was £840,250 (2018/19, £737,542).

Incoming and outgoing resources are explained in detail by project in Note 13 to the financial statements which form the final part of this report. Much of the increase in activity was due to the Covid 19 pandemic.

The core contributions of QMUL (in cash and in kind) and Arts Council England, London, through its NPO grant were critical to PPP's organisational sustainability in this very difficult year. This stable base allowed the charity to manage the additional demands on the project teams and the core staff.

Revenue funding from PPP's key statutory funder Arts Council England, London has been confirmed for the coming year.



Staff costs increased by 44.5% in 2019/20. This is largely a result of a 38% increase in the number of staff days worked including a significant number of temporary/casual staff on very short contracts.

Production costs increased by 35.6% over the previous year.

Travel costs, by contrast, dropped by 41.8% as travel restrictions came into force from March 2020.

Much of the additional staff time and production cost was committed in response to the Covid pandemic, requiring the re-organisation of projects, new fundraising initiatives to support vulnerable people and to obtain and then provide financial support to restructure many activities online. The

overall increase in activity generated both increased income and expenditure – including an increase of 19% in donated costs.

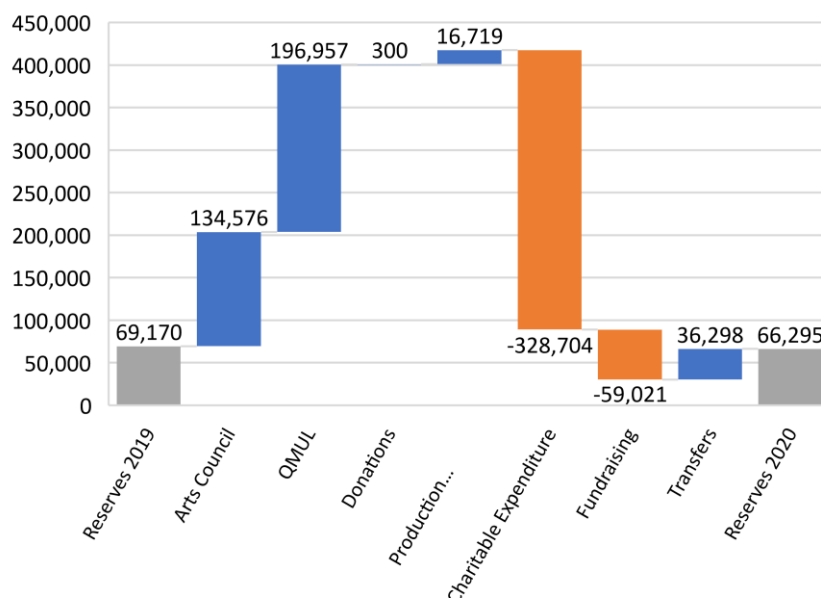
Cash flows

Cash holdings declined by £28,031 from £72,627 at 31 July 2019 to £44,596 at 31 July 2020. This is principally the result of movements in working capital. Amounts due from debtors increased by £17,587 because of cash due but not received until after the year end, while the amount payable to our creditors decreased by £11,038 as we repaid more of our short term debt.

Reserves

During the year the Charity experienced a small unrestricted shortfall of £2,875 (2018/19, unrestricted surplus of £3,063) unrestricted funds. The charities unrestricted reserves fell from £69,170 to £66,295.

Unrestricted Income, Expenditure and Reserves

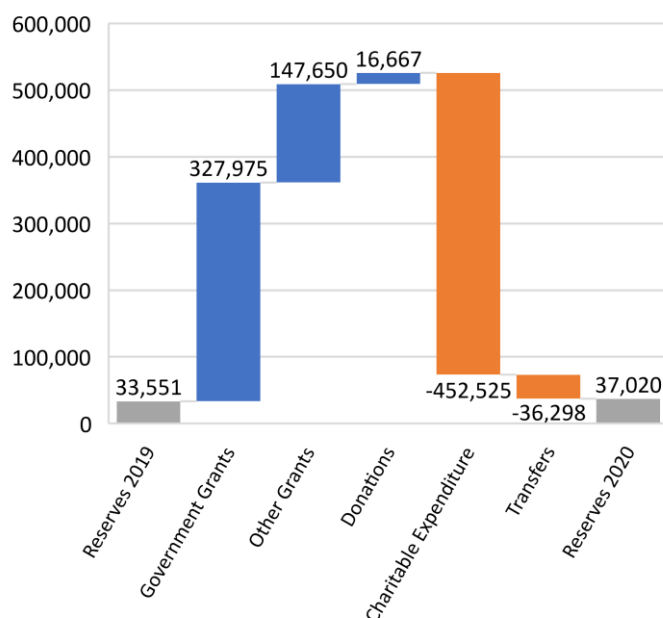


The charity's reserve policy, reviewed annually, is to have sufficient free reserves to meet three months' salary costs including the statutory entitlements of all permanent staff plus support costs, set for the financial year 2019/2020 at a level of £56,295 (2018/19, £55,735).

The Trustees of the charity have designated £10,000 of the reserves as a contingency fund to ensure

that the charity can meet the costs of accommodation and travel in Brazil that are not possible to include within project budgets funded by restricted grants, in order for PPP's projects to be carried out.

Restricted Income, Expenditure and Reserves



The charity's restricted reserves at 31 July 2020 were £37,020 (31 July 2019: £33,551). The restricted reserves represent grants and donations received and not yet expended.

Central costs arising mainly from provision of support to projects as part of the Covid 19 mitigation measures, amounting to £36,298 were transferred to the projects.

The complete Financial Statements for the year ended 31 July 2020 form the final part of this report.

OUR PEOPLE

TRUSTEES

The Board of Trustees sets the charity's main policies and strategic objectives

The trustees who served for the financial period ending 31st July 2020 are:

Amy Casterton (Chair)
Catrin John (Trustee)
Penny Green (Trustee)
Maggie Inchley (Trustee)

STAFF

Paul Heritage (Artistic Director & Chief Executive)



Rosalind Hunter
(Executive Director & Deputy Chief Executive)



Thiago Jesus
(Senior projects manager)



Cat Fallow
(Research Grants Coordinator)



Leandro Valiati
(Researcher and project manager, Cultural Value)



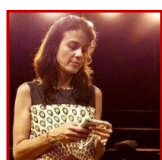
Renata Peopl
(Projects Manager)



Sam Moloney
(General Manager)



Poppy Spowage
(Research development associate)



Raquel Tamaio
(Project Researcher)

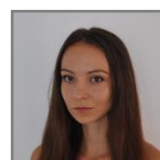


Yula Rocha
(Communications Officer)

STAGES



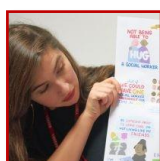
Shana Swiss
Project Director
Stages



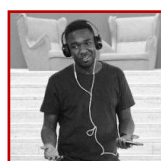
Kalina Todorova
Project Manager



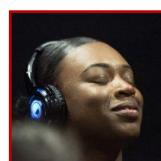
Rokshana Khan
Theatre Director



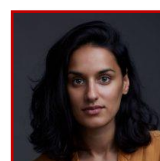
Darcey Williamson
(Research Assistant)



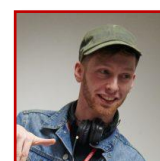
Michael Amaning
(Performer/facilitator)



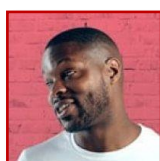
Henrietta Imoreh
(Performer/facilitator)



Hussina Raja
(Performer/facilitator)



Alfie Kingsnorth
(Performer/facilitator)



Darren Douglas
(Performer/facilitator)



Shalyce Lawrence-Bell
(Performer/facilitator)

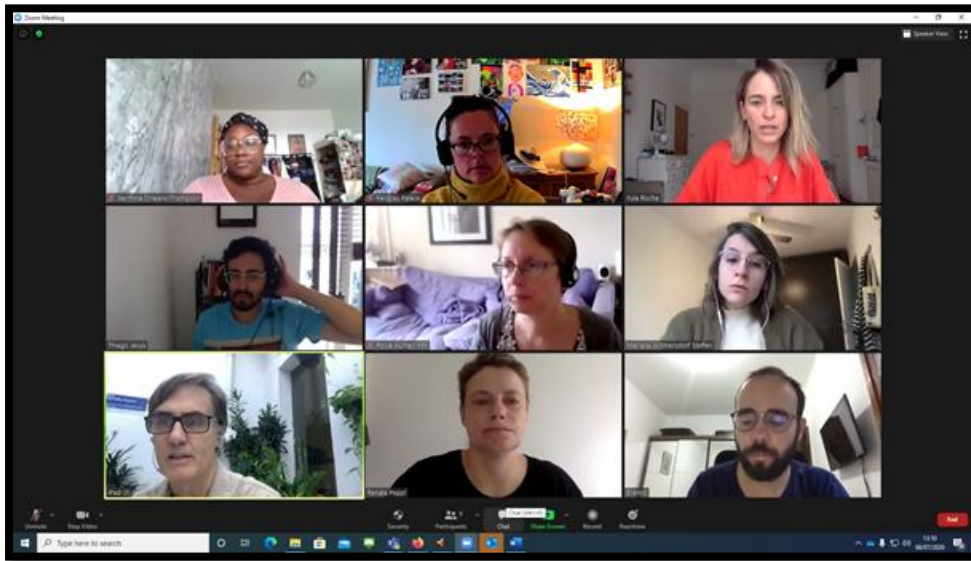


Samenua Seshar
(Director MoC)



Germma Orleans-Thompson
(Project Coordinator)

PPP IN LOCKDOWN



PPP staff began working from home from Monday 16th March 2020. PPP was ready for online working due to the international nature of our work, and the necessity of staff working remotely on a regular basis. Team meetings

have been happening three times a week via Zoom, and they include time for everyone to check in with how they are coping with this Covid-19 reality. The team has been characteristically wholehearted in its response, working hard to re-work plans, and communicate with our more vulnerable partners.

The UK government's introduction of its furlough scheme was welcomed by PPP. Although none of the core team were furloughed, 9 members of staff were able to go on furlough. This was of great benefit to the individuals concerned, especially those connected to projects whose work had come to a halt due to COVID. From April 2020 the Stages project had completed its work with its group of 30 asylum seekers, and the project director and coordinator were both able to go on furlough.

OUR PROJECTS

XINGU ENCOUNTERS



Kuikuro Residency programme (Credit: Archive PPP & Marcia Farias)

The Kuikuro are a community of around 800 people who live in the upper reaches of the Xingu River, Amazon Region. The [Xingu Indigenous Park](#) is a protected territory of more than 2.6 million hectares and home to 16 indigenous peoples, including the Kuikuro. The area was designated as a protected national park in 1961 to protect the lives and culture of its indigenous villages and to preserve the local environment.

To celebrate Brazil's Dia do Índio (Indigenous Day) on April 19th 2020, People's Palace Projects and [AIKAX \(Indigenous Association of the Kuikuro People in Xingu\)](#) launched [OLOGIKO](#) on [PPP's YouTube channel](#). In [OLOGIKO](#) (Karib word for exchange), Takumã Kuikuro documents the exchanges between indigenous and non-indigenous artists and researchers that took place at the Ipatse village in the Upper Xingu. The film also showcases the Kuikuro residence in Rio de Janeiro in 2017, curated by PPP as part of Multiplicidade Festival, and the immersive installations at Tate Modern and the Horniman Museum in London in 2018. The residency programme facilitated by People's Palace Projects between 2017 and 2018 aimed to uncover the potential for non-contact technologies to increase public

understanding of the Xinguan culture, which we hope will act as an advocacy tool for the articulation of their heritage, culture and rights.

The installation curated by PPP for the Horniman in 2018 was re-staged at the Affirmation Gallery in New York in October 2019. Paul Heritage, Gringo Gardia (Horniman installation designer), Chief Afukaka Kuikuro, and video maker and president of AIKAX Takumã Kuikuro, were invited to join the Amazon Hope seminar and arts exhibition at the Affirmation Arts Gallery New York, in October 2019. The event aimed to promote engagement with indigenous peoples and their partners in Brazil, particularly in light of rapidly changing socio-ecological and political climate.

Amazon Hope seeks to combine forces – with the diverse indigenous groups and outside partners – to do something about the slow-moving ecological disaster facing the Kuikuro and other indigenous groups of the Upper Xingu, “ground zero” of an Amazonian tipping point, which threatens to turn the entire ecoregion of the southern Amazonian – the arc of deforestation – from tropical forest to open woodlands and savannas. The death of these tropical forests, succumbing to forest conversion, aridification and fire, will also grievously impact traditional indigenous lifeways, public health and the cascading effect of the Amazon tipping point. The goal is to strengthen decades of partnership in the Upper Xingu and develop networks that link areas across the broader area of the southern transitional forests, or arc of deforestation, and Xingu Corridor: a southern Amazon indigenous firewall.

This event in New York has also introduced the possibility of fundraising in the US for PPP, as area we will continue to explore in 2020-21.



Inauguration of the Kamukuwaka facsimile at Factum Arte's workshop in Madrid, October (credit: Oscar Parasiego)

In September 2018, as part of PPP's [The Challenge of the Xingu](#) project, an expedition to the **sacred cave of Kamukuwaká** organised with members of the Wauja community, specialists from [Factum Foundation](#) and an independent team of Brazilian anthropologists, found its ancient petroglyphs had been systematically destroyed.

On the 18-19 October 2019, one year after the vandalism was discovered, PPP and Factum hosted a **two-day event** in their Madrid workshop **to inaugurate Factum's facsimile of the restored cave**. It was unveiled by a leader of the Wauja community, **Akari Waurá**, oral historian and song carrier, and his son **Yanamakakuma Waurá**, alongside **Takumã Kuikuro**, filmmaker from the Kuikuro people, and **Shirley Djukuma Krenak**, leader of the Krenak people.

KUIKURO COVID JUSTGIVING CAMPAIGN

The Xingu Indigenous leaders called to their communities to adhere to lockdown in the village and forbade the comings and goings of Indigenous people to and from the cities, fearing the coronavirus could be devastating to the villages that have limited access to medical care.

In May 2020, our partners from Complicité made available online their multi award-winning production *The Encounter*, inspired by the novel *Amazon Beaming* by Petru Popescu and directed and performed by Simon McBurney with a new introduction from Simon McBurney that responded to the current moment. Complicité invited PPP and Takumã Kuikuro to produce two short videos about the Xingu culture and the pandemic situation in the Xingu, that was linked to the play online and directed the audience to the fundraising campaign set up by PPP. Complicité also invited Paul and Takumã to participate in a live discussion event and public Q&A with a live link to the Xingu region of the Amazon to talk about the impact of Covid-19 in indigenous communities in Brazil, which was seen by over 1,000 people.

The fundraising campaign has raised over £31,000 from 1074 donors, and the first shipment to the village took place on the last weekend of May. Link:

<https://www.justgiving.com/campaign/Kuikuroagainstcovid>. PPP joined the [Amazon Hope Collective](#) (AHC), a global effort to protect these communities in the Xingu region in Brazil amid coronavirus. They raised over US\$ 20,000 in the US.

The money supplied the Kuikuro people with food, gas, soap, and cloth for masks; tools, fishing equipment and petrol for their local subsistence, fixing their tractor, and adapting village structures for quarantine, including the construction of an isolation traditional house for suspected and confirmed cases in the village.

BUILDING THE BARRICADES

Funded by: Arts and Humanities Research Council/Economic and Social Research Council (Global Challenges Research Fund)

Partners: Queen Mary University of London (People's Palace Projects and the Unit for Social and Community Psychiatry), Federal University of Rio de Janeiro and Redes de Desenvolvimento da Maré (Networks for Development of Maré)

This research aims to understand the impact of armed conflict on the mental health and wellbeing of people living in the Complex of Maré – a conglomeration of 16 peripheral communities in Rio de Janeiro with a population of over 140,000 people, as well as the role of the arts on building community resilience. Between mid-2019 to the first semester of 2020, the research delivered 1400 quantitative interviews with residents of Maré, (200 of them with people with experience of substance abuse, mostly crack users), 4 focus groups and 20 in depth semi-structured interviews. Because of the pandemic, People's Palace Projects has extended its thirty month research project until September 2021. To gain a better understanding of the new and uncertain health and social scenario, three extra qualitative subsidiary studies in the fields of health, culture and Social Sciences have been undertaken, to understand the impact of the pandemic on the wellbeing and day to day lives of residents, as well as new forms of culture consumption habits and culture production. Additionally PPP has launched a fundraising campaign to help partner NGO Redes da Maré to distribute food, water and hygiene items to those in need in the favela because the pandemic has increased the inequality gap for Brazil's poorest communities.

From March to September 2020, six young artists – MC Martina, Rodrigo Souza, Jonathan, Panta, Thais Ayomide and Thaina Farias – have been gathering online to write poetry and manifestos, commissioned as part of the arts strand of the research. They took part in workshops led by Paul Heritage and Welsh theatre director Catherine Paskell and collaboratively they've been producing texts, poems, short stories and narratives about their daily lives and wellbeing in

the time of Covid-19. The collaboration has produced four conceptual videos and a 50-min long Audio Drama, to be released online early 2021. Inspired by the videos, creative director Rafael Rocha (known for his work with internationally acclaimed Brazilian artists such as Adriana Calcanhotto and Gilberto Gil), is set to produce a musical album based on the performances, poems and writings the six artists produce. This was originally conceived as a performance in Rio de Janeiro, involving around two thousand Maré residents, but this had to be cancelled due to the pandemic and instead has been released digitally in 2020.

From April to September, another six young photographers from Maré -Christine Jones, Fagner França, Jailton Nunes, Juliana Oliveira, Jonas Willame and Larisse Paiva – started to capture and document their lives in lockdown through photography and written diaries online. The project, called a **Maré de Casa** (Maré from home) was led by renowned visual artist Tatiana



Altberg and researcher Raquel Tamaio. All residents of the favela complex were also invited to collaborate in a photography competition, portraying what they saw from their windows. The result is displayed on the website www.amaredecasa.org.br

BEYOND EXCHANGE

Funded by: ARHC

Partners: Agência de Redes para Juventude and Redes da Maré

Between July and November 2019, People's Palace Projects joined Agência de Redes para Juventude and Redes da Maré to co-create a shared learning program about innovative social technologies and methodologies to measure the socio-economic impact of art: *Beyond Exchange*.

Forty young people, working in cultural and artistic projects in the periphery and favelas of the Rio de Janeiro metropolitan area, participated in the programme, in which they discussed issues of territory, learned research techniques, and carried out their own research with the support of researchers. All of them work in projects in territories that are subject to high rates of violence and low levels of socio-economic development.

The participants learned about research methodologies and had the opportunity to put them into practice, collaborating on the development of questionnaires, applying them in fieldwork, and working with researchers in the analysis of the data collected. To do so, the participants were organised in hubs, constructing a network among the cultural and creative agents involved; a network that remains active even after the end of the project.



Beyond Exchange immersion in July 2019 (credit: Thiago Jesus)



INDIGENOUS RESEARCH METHODOLOGIES WEBINAR

On behalf of the [Arts and Humanities Research Council \(AHRC\)](#) and the [Economic and Social Research Council \(ESRC\)](#), People's Palace Projects organised a webinar on Indigenous engagement in research partnerships and knowledge mobilisation on 11 May 2020.



The 2-hour webinar brought together 57 participants was an opportunity to address the increasing number of UK-based scholars working transnationally and internationally among Indigenous peoples, to inform the international development research community, across disciplines, on challenges when engaging with indigenous communities whilst ensuring co-production of knowledge and effective knowledge mobilisation, and to help identify areas where

good practice is established or additional work is required. It also allowed participants to learn how indigenous partners are being affected by the Covid-19 pandemic.

OLA – BUILDING RESILIENCE

OLA is a 5-year multidisciplinary research project aiming at identifying which resilience factors help young people living in urban environments in Latin America both prevent and recover from depression and anxiety.

To achieve its goals, the project has a threefold strategy:

- (i) one cross-sectional study;
- (ii) one longitudinal cohort study;
- (iii) and a set of arts activities.

The project expects to involve more than 2040 young people of two age groups (15-16 and 20-24) across three Latin American cities: Lima, Bogotá and Buenos Aires. OLA is led by Professor Stefan Priebe, from the Unit for Social and Community Psychiatry at Queen Mary University of London, in partnership with Latin-American universities and arts organisations, and is funded by the Medical Research Council of the United Kingdom (MRC-UK). Professor Paul Heritage, from People's Palace Projects (QMUL), is responsible for the project's arts strand.

The four partner organisations are **Crear Vale la Pena (Argentina)**, **Fundación Nacional Batuta and La Familia Ayara (Colombia)** and **Teatro La Plaza (Peru)**. Exploring arts contributions to young people's mental health is an important part of OLA. There's impressive evidence of the role of arts organisations in improving mental health, encouraging healthy behaviours, preventing ill health and supporting care giving. For the project, they'll share their experiences by conducting a series of arts workshops and laboratories where they address young people's mental health and resilience using their own methodologies. The partners will also link researchers and young people, supporting research processes and ensuring that young people are heard not only as objects of inquiry, but also as an active part of the research.



Theatre presentation of Teatro La Plaza

Due to COVID, all on-site activities related to the project were put on standby and will be re-assessed according to the evolution of the pandemic in Latin America. All the partner organisations are developing new forms to deliver their regular activities now in the digital/virtual environment.

The March 2020 meeting in Buenos Aires became a series of eight virtual meetings, addressing the most important issues. PPP joined Crear Vale la Pena in launching a bilingual campaign in social networks called *Far Apart, but Close at Heart*, whose goal was to share information on the pandemic and incentivise people to search for new forms of affection in the virtual world.

PPP also worked with Prof. Stefan Priebe (Unit for Social and Community Psychiatry) and presented a successful proposal for an AHRC Urgency Grant, aiming to better understand how COVID-19 impacts partner organisations in the OLA project. The name of the project is *Far Apart but Close at Heart* (inspired by the campaign of the same name launched with Crear Vale la Pena). The project explores the change from on-site to digital activities in the four OLA organisations plus Redes. It seeks to understand how staff and participants are experiencing such change, as well as how the arts organisations have been able to support the mental health of adolescents and young adults throughout the COVID-19 pandemic.

LOIS WEAVER WELLCOME FELLOWSHIP

Through the Wellcome Trust Engaging Science Fellowship, PPP Associate Lois Weaver

continued her ongoing project using the methodology of performance to challenge and enhance the empirical side of health practice and research, within the framework of care and wellbeing. With the fellowship she developed and built accessible, inclusive architectures to create spaces in which people feel able to air their own stories,

thinking and perceptions on important issues. The project engaged marginalised communities, focusing on elders, on issues such as ageing, sex, anxiety, stroke recovery, and end of life care. This project has made important steps toward making knowledge exchange more egalitarian and influencing social change connected to health and the human condition.

Outcomes of this Fellowship include:

development of four new public engagement

protocols, the Care Café, the Public Studio, the Situation Room, and Care Radio; consultation on public engagement with institutions like the Wellcome Collection, Queen Mary University of London, the Tate Modern, and the National Trust; curation of the exhibition *Handle with Care* at the Wellcome Collection; dissemination of protocols to international festivals like the Big Anxiety Festival in Sydney, Australia and Mental Festival in Folkestone,



England; creation of a new Split Britches production *Unexploded Ordnances (UXO)*, developed in collaboration with a cohort of international elders; development of a new Split Britches performance *Last Gasp*; development of the project *Performance as a Tool for Stroke Recovery*, which uses green screening technology as a therapeutic tool for stroke survivors; continuation of the Tammy WhyNot project.

WITH ONE VOICE

"Singing in the choir, for me, is part of a new life. It's like this is my heart and it's pumping my energy to the right places. This is what motivates me."

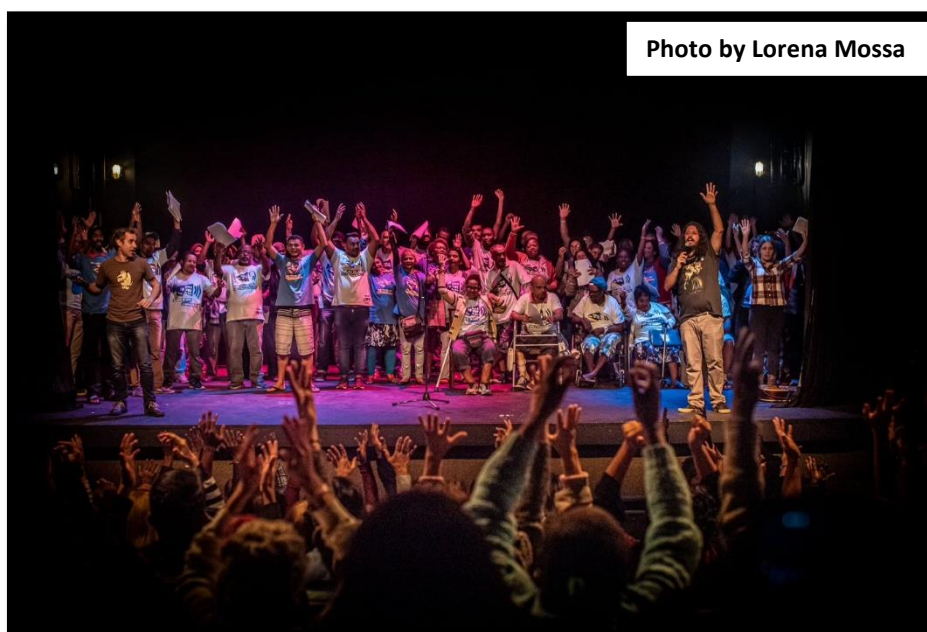
– Alessandro, ex-homeless member of the Uma só Voz Choirs

With One Voice the homelessness network was originally part of the international With One Voice project, developed by UK NGO Streetwise Opera for the London 2012 Olympics. Picking up this thread after the Olympics, and produced by PPP in Brazil, and over the following three years, the initiative resulted in the creation of the *With One Voice* Choirs and produced a special programme for the 2016 Rio Olympics.

Since then, the *With One Voice* choirs have carved out a special place in Rio de Janeiro, performing hundreds of times in iconic areas of the city. Formed by people with experience of homelessness, the choir meets every week to rehearse, sing, share stories and seek support and comfort through art. Until the Covid-19 crisis, over 80 people participated in the project, divided into six choirs, rehearsing in shelters, day centres, museums, and public spaces. Over 500 members have sung in the choir since its creation.

Due to the global pandemic, from March 2020, all project activities were suspended. During this period, PPP partnered with the social project *Quarantine Without Hunger*,

which works daily in the frontline, distributing meals to people with experience of homelessness, raising their awareness and giving information to help reduce their risk of COVID-19 infection. From March until September 2020, 20 of our most vulnerable choir members were fed daily. In September the host organisation of our choirs in Rio de



Janeiro, the Museum of Tomorrow, reopened with new health and safety guidelines and we were able to resume meetings with some of our choristers, who are still not gathering to sing, but are having workshops sessions on body movement, writing poetry and percussion and reimagining their lives from a perspective of hope.

THE AGENCY

*The Agency gave me belief in myself. I joined it when I was young and from a young age knowing that I can do whatever I put my mind to is powerful. I realised that everything I need is actually around me. I just have to look hard and dig deep into myself and believe in what I can do. Being young and being from this area, having something that helps you believe in yourself is important - SESHIE
LONDON AGENT*

Cover of The Agency
report published in 2019



The Agency is a creative entrepreneurship programme enabling young people aged 15 to 25 from some of the most deprived areas in the UK to create social change projects based on the needs they identify in their own communities. The programme began in 2013 in the UK through a partnership between Battersea Arts Centre (BAC), Contact Theatre, Manchester and People's Palace Projects (PPP). Since the pilot year in 2013, it has had a significant impact not only on the young people who have taken part but also the organisations and communities that enable them to realise their ideas. We aim to be truly representative of the local area, working with

young people who are driven and ambitious with lots of ideas, as well as those who may not think they have anything to contribute to their local area, in order to drive social innovation from the ground up. The programme constructs a safe space for young people to think critically about the world and their place in it while devising ways they can turn their ideas and dreams for change into a reality.

(2018-2019) The Agency continues to grow, working with new partners Blackhorse Workshop and Waltham Forest Council (Waltham Forest, London) and Kiln Theatre and Brent Council (Brent, London), supported by the Mayor's London Borough of Culture programme.

(2020) The Agency begins work in Hampshire, UK, with Energise Me and in Glasgow with National Theatre Scotland.

THE VERBATIM FORMULA

THE VERBATIM FORMULA (TVF) is a participatory applied arts research project whose verbatim theatre and other creative methodologies centre young people's voices, develop their sense of confidence and security, and work with them as creative evaluators of the services that are responsible for their education, care and wellbeing. At a time when a market-driven higher education sector has urgent responsibility for ensuring diverse participation, and the care system is severely challenged, TVF seeks to provide life-changing support for young people in the UK care system as well as opportunities for adults and institutions to listen, reflect, and respond.

"I've noticed a change in my thought process. I now see that it is extremely crucial to have the voices of care leavers embedded in the work we do. It is not good enough to assume we know what is the right approach, and create policies around this without first sense-checking that what we do is actually what care leavers want. We need to hear what they are telling us instead of assuming we know what they are saying. Going forward I intend to apply some of what I have learnt with regards to my thought process when developing or supporting policy framed around support for care experienced young people."

Senior Advisor, Department for Education

Since its inception in 2015, the project has been funded through QMUL Access funds and has also received funding from commissions from Kensington and Chelsea and Wandsworth Local Authorities. In 2017 it gained a three-year grant from the Arts and Humanities Research Council.

During the delivery of the project, we've partnered with other universities – Greenwich, UEL and Goldsmith –, as well as partners in Scotland, using performance to help support care-experienced young people plan for their futures, and let universities know of their needs. The team has also held a series of young people led training and evaluation

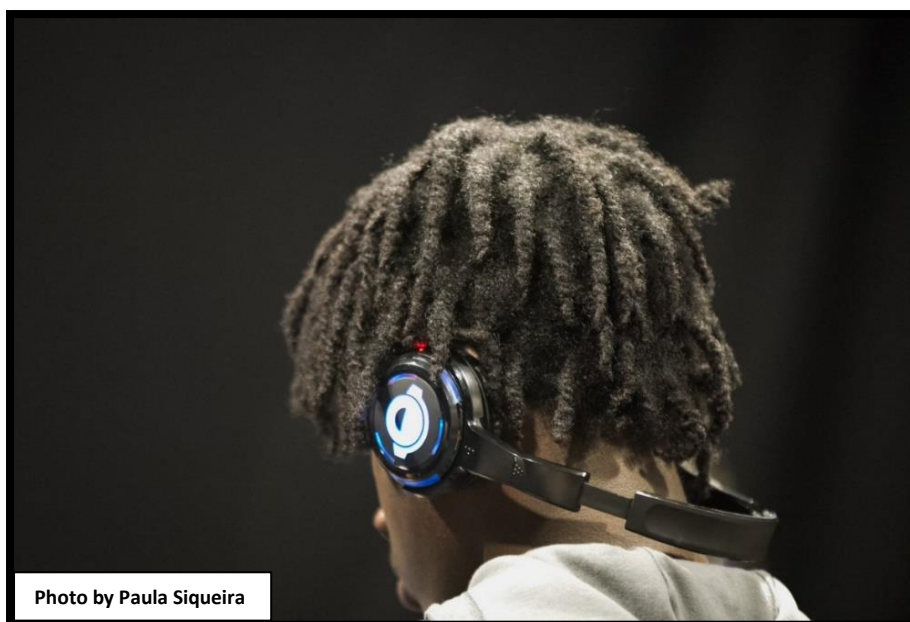


Photo by Paula Siqueira

events for Wandsworth Children's Services at Battersea Arts Centre, for the charity 'Our Hearings, Our Voice' at the Scottish Parliament, at the Department for Education, and the Office for Students.

At the end of 2019, the TVF team partnered once more with 13 young people in Care at the Wandsworth Council to devise a series of 8 poetry and photography workshops alongside writer Raphael Blake. The workshops culminated in a final evaluation event supported by the Greater London Authority on the 19th February. For a full day, social workers, care leavers, academics and government staff joined TVF team for a programme devised by the young people, which also included a photography exhibition called **Can you see me?**, in which participants exhibited photographs portraying their experience in the care system.

The exhibition was then opened to the public at the Greater London Authority's City Hall from 19th February to 7th March 2020.

Photo by Paula Siqueira



COUNTING CULTURE

Counting Culture is a Newton-funded research on the British policy model for Creative Industries in relation to the sectoral policy and practices adopted by Brazil. The project is led by Professors Leandro Valiati (UFRGS, Brazil) and Paul Heritage, in collaboration with Network (QMUL Centre for the Creative and Cultural Economy), and the Creative Industries Policy and Evidence Centre (PEC), funded by AHRC through the Industrial Strategy.

The project organised 4 workshops across the UK in September 2019 in partnership with the University of Glasgow, University of Manchester, Creative Manchester and Cardiff University with representatives from Torino University, Paris III, and the Secretary of Culture and Creative Economy for the state of Rio de Janeiro.

Research work is done remotely in this period of enforced social isolation. A digital platform to host the data from the research and other PPP projects on cultural value was launched late in 2020.

Counting Culture workshop at University of Manchester. September 2019 (credit: Thiago Jesus)



PEOPLE OF LETTERS

The *People of Letters* project was set up to uncover and celebrate the contribution made by the promoters of writers of colour over the last 250 years. It consisted of three parts:

- an online gallery of photographic portraits, artefacts and film interviews;
- a participation and engagement programme;
- an interpretation element.

Sharron Wallace was commissioned to take 26 original portrait photographs. Reform the Funk was commissioned to create 5 new films. These original art works are housed in the Museum of Colour's website, which launched on 20th September 2019.

10 contemporary writers of colour were commissioned to interpret artefacts from the Pitt Rivers gallery, Oxford, that formed the backbone for a live performance of poetry, prose and music. These pieces of work were performed at Oxfordshire library and at Pitt Rivers Museum. In addition, the musician Randolph Matthews was commissioned to work with the commissions and create a musical tapestry around the work for the performances. The aim of the project was to begin the journey of celebrating an underrepresented community of creatives within the British heritage landscape.

*"This is the best gig
I've been to all year."*

*Joseph Minden,
Relationship Officer
Museums, Arts
Council England*



Randolph Matthews performing at People of Letters' launch event at Pitt Rivers Museum in Oxford. September 2019. Photo by Sharron Wallace Photography for Museum of Colour

The *People of Letters* project has revealed further areas of work that People's Palace Projects will pursue with the Museum of Colour project. These include professional development and research on the labelling of artefacts and the language used in the heritage sector, particularly museums, libraries and archives. The project has connected us with established heritage organisations who are looking to evolve and diversify their working practices and who have fed back their interest in working with us in future and their appreciation of the professionalism with which this project has been delivered.

The project has also shown that there is an appetite for this work and an urgency to

deliver it while key members of a creative generation are still alive. The British Library has begun to archive the museum and has added it to a list of specific sites that it captures every six months. The project has built solid connections with individuals and national institutions that will enable us to continue the work by building new exhibitions using the formula created for this project: however, *People of Letters* will remain the first exhibition of the Museum.



Samenua Seshier, PPP Associate, at People of Letters launch event at Pitt Rivers Museum in Oxford, September 2019. Photo credit: Sharron Wallace Photography for the Museum of Colour

A VERY BRITISH RHYTHM: RESEARCH & DEVELOPMENT PHASE

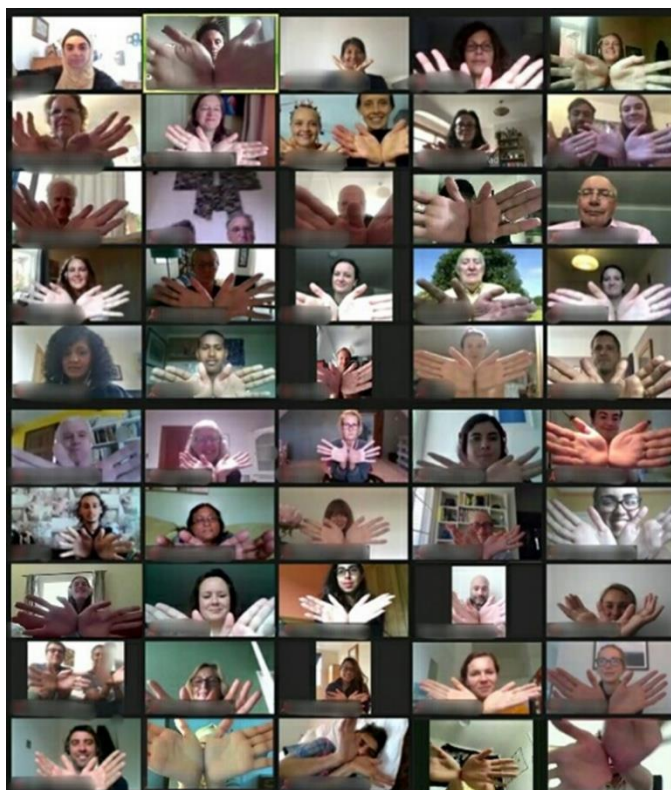
A Very British Rhythm will be the dance gallery of the Museum of Colour, expected in late 2022/early 2023. The project team, Samenua Seshier OBE and Germma Orleans Thompson, were coming to the end of their R&D process when COVID-19 hit and they are currently working on the evaluation report to submit to the Arts Council.

During the R&D, Samenua and Germma attended a conference to expand their network and talked to industry experts which culminated in an extensive list of almost 100 names of people in the dance industry who should be considered for a portrait, as well as coming up with a shortlist of pieces that could be revived or reworked.

Museum of Colour ran a fundraising campaign for a special gallery in the Museum called Respect Due. The project was successful in securing funding from the Paul Hamlyn foundation. They will be asking carefully chosen people to select an elder in their field that they wish to pay respect to publicly and an existing photograph will be edited by a designer to create a new and unique image.

STAGES

Stages brings together theatre directors and communities in which they have roots to inspire a passion for activism in young people through participatory theatre. These interactive performances reflect local realities and are influenced by the *'Ten Stages of Genocide.'* This is a model developed by Genocide Watch that presents the risk factors of genocide as a long, ongoing process with identifiable phases, including discrimination and dehumanization. Importantly, it serves as a road map as to how these stages can be identified early, challenged, resisted, and interrupted. The activities in 2019/2020 were funded by the QMUL Westfield Fund, The Pickwell Foundation, and the Peace Development Fund.



2020: *Stages* first online project during the corona virus pandemic: 30 young people of refugee and asylum-seeking backgrounds from 13 countries with two theatre directors and four grassroots organisations, PPP, Protection Approaches, CARAS, and Phosphoros Theatre. The young people created a short film, *'Hold onto Your Hope,'* that was launched online with Councillors, MPs, staff and community leaders from Wandsworth during Refugee Week in June. This was the beginning of a conversation with decision makers, expressed through the arts, and the building of confidence among young people to speak their experience to power to influence policies that impact their lives.

<https://m.youtube.com/watch?v=8DEePjbm5MU&feature=youtu.be>

"The theme of Refugee week is IMAGINE. The film helped me imagine myself in your shoes...how things can be different." MP from Wandsworth

2019/2020: *Stages* second QMUL student cohort: 24 students from the Schools of Law, Politics, Languages, Drama, and the Departments of Comparative Literature and Migration and Culture worked with two theatre directors during 14 workshops to devise and present a scratch performance of *The Party* and to create a new participatory piece about fake



news, truth, and the manipulation of facts, inspired by, and then interrupted by, the corona virus lockdown. Four of these students received recognition for their extra-curricular participation as Theatre for Social Change Interns with PPP.

"I appreciated, for the first time, that even the statistics that we so easily use to back our points or arguments, are skewed depending on the person who is taking the surveys...and the purpose for which the research is done." QMUL law student

The Stage 3 Theatre Company

2019/2020: Stages After graduating from QMUL, the first student cohort of 8 students from the Departments of English, Drama and Genetics, have formed The Stage 3 Theatre Company in association with PPP. They have been joined by a young community member from Tower Hamlets.

The Company is named after their first interactive piece, 'Stage 3,' that toured the South of England in 2019 in collaboration with the Safe Passage Campaign, successfully advocating for local Councils in the UK to pledge to accept 1,000 unaccompanied refugee minors each year for ten years. 'Stage 3' has been translated into French, Greek, and Bulgarian and the Company is now working to create versions in Chinese, Bengali, Hindi and Polish. The Company is also creating a Covid-19 safe version and an accessible version of 'Stage 3' for teachers, youth workers, and charity and humanitarian aid workers.

"We started from human rights, (with) the Ten Stages of Genocide. I got very interested in that...I've incorporated it into my personal research. Since then it has been extremely important to me how theatre can actually make a social change."
Stage 3 Company member

During the peak of the corona virus pandemic the Stage 3 Company was quick to find a way to move their activism online to respond to current events. A new Instagram page launched 'Stage 3 Extended,' a platform keeping activist momentum alive through creative responses that extended two events, Refugee Week and Srebrenica Memorial Week, the 25th anniversary of the genocide where over 8,000 Bosnian Muslim men and boys were murdered, simply because of their faith.



OUR PARTNERS AND FUNDERS

The Board would like to express its deep gratitude to those organisations that generously support PPP's work and would like to thank the following funders and partners:

Affirmation Art Gallery	National Lottery Heritage Fund
Agência de Redes para a Juventude	National Theatre Wales
Amazon Hope	NESTA
Arts Council England (London)	Network (QMUL Centre for the Creative and Cultural Economy)
Arts and Homelessness International	Newton Fund
Arts and Humanities Research Council	No Feedback CIC
Associação Indígena Kuikuro do Alto Xingu	Oxfordshire County Library
Battersea Arts Centre	Oxford University Gardens, Libraries and Museums Group
British Academy	Paul Hamlyn Foundation
Blackhorse Workshop	Peace Development Fund (USA)
CARAS Community Action for Refugees and Asylum Seekers	People's Palace Projects do Brasil
Cardiff University	Phosphorus Theatre
Complicite Theatre Company	Pickwell Foundation
Contact Theatre	Pontificia Universidad Javeriana
Crear Vale la Pena	Planetário do Rio
Digital Theatre +	Prefeitura do Rio de Janeiro
Economic and Social Research Council	Protection Approaches
Embassy of Brazil in London	Queen Mary University of London
Estado do Rio de Janeiro	Redes da Maré
Fablab Belfast	Reform the Funk
Factum Arte and Factum Foundation	Spectaculu
Familia Ayara	Streetwise Opera
Fiocruz - Fundação Oswaldo Cruz	Teatro La Plaza
FUNARJ	Unit for Social and Community Psychiatry
Funarte	Universidad de Buenos Aires
Fundación Nacional Batuta	Universidad Peruana Cayetano Heredia
Global Challenges Research Fund	Universidade Federal do Rio de Janeiro
Goldsmiths, University of London	Universidade Federal do Rio Grande do Sul
Greater London Authority	University of East London
Greenwich University	University of Glasgow
ITAÚ Cultural Foundation	University of Manchester
King's College London	Westfield Fund
Instituto Augusto Boal	With One Voice
London Borough of Brent	WOW Global Foundation
London Borough of Waltham Forest	
London Borough of Tower Hamlets	
London Borough of Wandsworth	
Medical Research Council	Thank you to all the individuals who donated to our JustGiving campaigns throughout the year.
Movimento Nacional da População Em Situação de Rua do Rio de Janeiro	
Museu do Amanhã	
Museu do Índio	
National Lottery Community Fund	

STRUCTURE, GOVERNANCE AND RISK MANAGEMENT

GOVERNANCE

People's Palace Projects (referred to subsequently as PPP), is a registered charity and a company limited by guarantee. It is governed by its Memorandum & Articles of Association dated 27th January 1999. Queen Mary University of London (QMUL) is the sole member of the charity.

Reference and administrative information

Company registration number: 03705562

Charity registration number: 1085607

Registered address and principle office: Queen Mary University of London, 327 Mile End Road, London, E1 4NS

Management

The Board of Trustees sets the charity's main policies and strategic objectives, including approving the Business Plan. The Board normally meets two to four times a year, to receive reports from senior staff, review financial and other performance against objectives, and approve future plans and annual & project budgets. Trustees delegate the day-to-day management and operation of PPP to its paid staff, who make approaches, commitments and decisions on future projects in line with agreed strategic objectives.

Recruitment of trustees

The Trustees review themselves, their skills, and representation and any gaps are identified. Trustees research potential new trustees, and possible candidates are considered regularly at Board Meetings. New trustees may be appointed by the Trustees of the charity or by QMUL as sole Member.

The Charity's Memorandum & Articles of Association permit it to engage Trustees for work which needs to be carried out, and at no more than a normal market rate; not more than half of the Trustees may be engaged in this way, and no Trustee may vote on any matter connected with their engagement or remuneration. No Trustee was paid a fee for work carried out for the Charity during this year (2018-19: £0).

Trustee induction & training

New Trustees are invited to introductory meetings with the Artistic and Executive Directors, and with the Chair. An information pack is sent to all new trustees, including the Charity's Memorandum & Articles of Association, recent audited financial statements, the business plan, minutes of recent Board Meetings, a full current list of trustees and the Charity Commission's information on Responsibilities of Trustees.

Trustees' other interests

Professor Penny Green – (none)

Catrin John – Trustee, Daedalus Theatre Company; Director, 16 Barry Road (Dulwich) Management Limited

Dr Margaret Josephine Inchley – Director, Comedian Theatre Company Limited

Amy Casterton – (Director, Graviola Limited, Executive Director, Homes England)

Arts Council England London is sent copies of Board papers, and is permitted to observe Board Meetings on an occasional basis, but does not appoint a trustee.

Public Benefit

The Trustees confirm that they have complied with the duty in section 4 of the Charities Act 2011 to have due regard to the Charity Commission's general guidance on public benefit, "Charities and Public Benefit", and are satisfied that the charity's activities throughout the year provided an appropriate degree of public benefit.

ORGANISATION AND STRUCTURE

The charity has offices in the UK, based in the Arts Research Centre at QMUL's Mile End campus. The offices and most of the charity's infrastructure costs are provided without charge by QMUL. The close association with QMUL, especially its significant cash and in-kind support, is vital to the charity's ability to operate in its current manner towards its charitable objectives, undertaking high quality practice-based arts research and delivering public engagement and knowledge exchange outcomes.

During the year reported on, the charity had three full-time employees (including the Executive Director and Project Manager) and two part-time employees (General Manager, Project Director Stages). It also employed freelancers and short-term staff, such as project managers, project coordinators, research assistants, consultants and ad hoc support, as required. Additionally, our Artistic Director/Chief Executive Officer is a full-time employee of Queen Mary, University of London and his time is donated to PPP.

Reflecting its commitment to social justice the Charity meets the requirements of a Living Wage Employer and has regard to the wage differential between its highest and lowest paid employees, a figure which is reported regularly to the Board and made available to stakeholders for transparency. Occasionally, short-term (under eight weeks) volunteering opportunities on projects are offered unpaid.

RELATED PARTIES

Queen Mary University of London

PPP is a charitable subsidiary of Queen Mary University of London (QMUL), itself an Exempt Charity. QMUL is the sole Member of People's Palace Projects and exercises control in that capacity including appointment of trustees; Professor Penny Green is the representative of QMUL at General Meetings. The charity's Artistic Director/Chief Executive Officer, Paul Heritage, and two of the trustees (Professor Penny Green and Dr Margaret Inchley) are employees of QMUL.

The parent charity provides PPP with essential support via the in-kind provision of office and administrative facilities, services, accounting support and audit costs. It also makes grants and donations to PPP. No financial remissions are made by PPP to QMUL other than reimbursements for expenditure incurred by QMUL on PPP's behalf. The salary of the charity's Artistic Director & Chief Executive, Paul Heritage, is paid by his employer, QMUL and a proportion of his time is donated to PPP.

The practice-based research undertaken at PPP was submitted for quality assessment in the Research Excellence Framework 2014 as part of QMUL's institutional submission. Leandro Valiati, Associate and Newton Advanced Fellow at PPP is also a Visiting Professorial Fellow of the QMUL Global Policy Institute, and Paul Heritage is an Advisory Board member. Paul Heritage is also an Associate of QMUL's Global Policy Institute; an Associate Professor of QMUL's Institute of Population Health Sciences; and a research collaborator at Network, QMUL's Centre for the Creative and Cultural Economy. Both Paul Heritage (CEO) and Rosalind (Rosie) Hunter (Deputy CEO) are members of QMUL's Cultural Strategy Steering Group. People's Palace Projects is recognised by QMUL's Centre for Public Engagement as a

flagship for engagement activities within the College, and received both the Influence Award (for The Verbatim Formula) and the Lucy Hawking Award for Developed Understanding of Public Engagement at the 2017 QMUL Public Engagement and Enterprise Awards.

People's Palace Projects do Brasil

Paul Heritage is Executive Director of People's Palace Projects do Brasil, a separate NGO established in Brazil. People's Palace Projects do Brasil has no constitutional link to People's Palace Projects, but has similar aims and objectives; a bilingual Partnership Agreement signed in 2012 sets a framework for the two organisations to carry out joint actions aimed at promoting exchange between Brazil and the UK and developing joint cultural projects, such as With One Voice/*Uma Só Voz* and Building the Barricades.

During the year reported on, Rosie Hunter, Executive Director, was a Trustee of Invisible Palace, a local charitable arts organisation in South London, and was also a founding Director of the Museum of Colour CIC.

RISK MANAGEMENT

The Trustees review at least annually the major risks to which the charity is exposed, as part of the following year's budgeting process. Risks of a changing nature, or pertinent to specific projects, are reported and discussed quarterly at Board meetings. Trustees agree actions, systems and procedures to mitigate these risks, and monitor the staff's progress on agreed actions.

COVID-19 risk management

2020 brought heightened risk to the organisation and its partners. With the pandemic looming, PPP's trustees and executive met on 6th March 2020 at its London office. A Covid-19 specific risk assessment was discussed at this meeting. The assessment identified three immediate key risks:

- risk of infection to Takumã or Yamalui Kuikuro, members of the Kuikuro people, who had been scheduled to travel to London/Venice;
- the risk of onward transmission to indigenous Kuikuro people if Takumã or Yamalui Kuikuro were infected due to low immunity; and
- and the risk of a Covid outbreak leading to research being delayed (e.g. Maré fieldwork interviews) or major events being cancelled or delayed (Venice Biennale, Multiplicidade Festival).

Any plans for Takuma or Yamalui Kuikuro to travel outside of their village were quickly scrapped. So the first two risks were handled without further action.

The following is an example of how PPP and its partners have responded to individual project risks created by the pandemic. Similar diversions of research focus and art activities to online media have been adopted for many of our projects and PPP continues to work with our partners to deliver innovative research and practice. Project specific Covid 19 mitigation is mentioned in the detailed project reports.

Building the Barricades is an international research project aiming to understand the impact of armed conflict on the mental health and wellbeing of people living in the Complex of Maré – a conglomeration of 16 peripheral communities in Rio de Janeiro with a population of over 140,000 people. Building the Barricades changed its focus due to Covid. Led by People's Palace Projects, Queen Mary University of London, Redes da Maré, Federal University of Rio de Janeiro and Federal University of Rio Grande do Sul, the project has been adapted to respond to the impact of the COVID-19 pandemic on the highly stressed Maré community where state support and structures are lacking. The project as reframed:

- supporting organisation Redes da Maré while they act on the frontline supporting the most vulnerable members of the Maré community - committing to maintain the whole multidisciplinary team's salaries during the most critical period (team of 32 people).
- Development of three sub-studies within the research timeline to capture the impact of the current pandemic on the mental health, wellbeing and overall quality of life of residents of Maré. The research will take the same multidisciplinary approach as the main research, gathering evidence from a Culture, Health and Social Sciences Perspective. The qualitative part of the research will also include in depth interviews and focus groups.
- Switching all our Arts activities related to the project to an online medium and keeping our artist's working on a 2-days a week artistic workshop (currently 7 paid artists working). Teams are working on a photographic project where residents of Maré can send their photos and texts about their daily lives during the pandemic, a music album is being created

based on the poems and writings of young artists involved in the creative workshops. More Arts research is being defined and adapted in the upcoming months.

PPP DO Brasil & Casa Rio – risk of closure

Paul Heritage is Executive Director of People's Palace Projects do Brasil, a separate NGO established in Brazil. People's Palace Projects do Brasil has no constitutional link to People's Palace Projects, but has similar aims and objectives; a bilingual Partnership Agreement signed in 2012 sets a framework for the two organisations to carry out joint actions. Casa Rio is PPP do Brasil's artistic residency centre in Rio de Janeiro. It is also Paul Heritage's base in Brazil when undertaking research work. It would be detrimental to PPP UK if Casa Rio were to shut down permanently.

The Rio State Secretariat expressed the intention of beginning a tender process for public applications for managing the space under a new lease from March 2020. Then the COVID-19 emergency began in Rio, there was a citywide lockdown, all public spaces were closed, and the space has been inoperable for anything other than offices and accommodation for the past 13 months. Under these circumstances, the State has delayed the opening of any tender process and PPP do Brasil are operating the building as offices/accommodation with the State's consent until circumstances change. PPP do Brasil plans to apply and hopes to run Casa Rio for another 3 years.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees (who are also directors of People's Palace Projects, a company limited by guarantee for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) including FRS 102 "The Financial Reporting Standard applicable in the UK and Ireland".

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 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 judgments and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed; 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 charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

GOING CONCERN STATEMENT

The charity continues to receive the support of Queen Mary, University of London, specifically the English and Drama department. The contribution made by PPP is recognised by the wider University in both preparations for the Research Excellence Framework and in extensive publicity material.

PPP is a one of the National Portfolio Organisations (NPO) funded by the Arts Council until March 2022, which provides a guarantee of funding for core costs. Because of the Covid emergency the current NPO program of support for organisations in the existing Portfolio has been extended to March 2023.


After making appropriate enquiries and reviewing the Charity's and project funders' response to the Covid pandemic, the Trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future and that current projects will continue to receive support from funders despite any delays caused by the pandemic. For these reasons, they continue to adopt a going concern basis.

INDEPENDENT AUDITOR

A resolution will be proposed at a meeting of the Board of Trustees that Deloitte LLP, Statutory Auditor, be re-appointed as auditor for the Charity for the ensuing year.

Approved/authorised for issue by the Board of Trustees on 27 April 2021

and signed on behalf of the trustees by



Ms. Amy Casterton

Trustee



Dr. Margaret Inchley

Trustee

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF PEOPLE'S PALACE PROJECTS

REPORT ON THE AUDIT OF THE FINANCIAL STATEMENTS

Opinion

In our opinion the financial statements of People's Palace Projects (the 'charitable company'):

- give a true and fair view of the state of the charitable company's affairs as at 31 July 2020 and of its incoming resources and application of resources, including its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice, including Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland"; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

We have audited the financial statements of the charitable company which comprise:

- the statement of financial activities;
- the balance sheet;
- the statement of cash flows;
- the principal accounting policies; and
- the related notes 1 to 15.

The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" (United Kingdom Generally Accepted Accounting Practice).

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the auditor's responsibilities for the audit of the financial statements section of our report.

We are independent of the company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the Financial Reporting Council's (the 'FRC's') Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

We are required by ISAs (UK) to report in respect of the following matters where:

- the trustees' use of the going concern basis of accounting in preparation of the financial statements is not appropriate; or
- the trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the charitable company's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

We have nothing to report in respect of these matters.

Other information

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

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

We have nothing to report in this regard.

Responsibilities of trustees

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

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

Auditor's responsibilities for the audit of the financial statements

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

A further description of our responsibilities for the audit of the financial statements is located on the FRC's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

REPORT ON OTHER LEGAL AND REGULATORY REQUIREMENTS

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the trustees report, which includes the directors' report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report included within the trustees' report, has been prepared in accordance with applicable legal requirements.

In the light of the knowledge and understanding of the company and its environment obtained in the course of the audit, we have not identified any material misstatements in the trustees' report.

Matters on which we are required to report by exception

Under the Companies Act 2006 we are required to report in respect of the following matters if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to take advantage of the small companies' exemption from the requirement to prepare a strategic report.

We have nothing to report in respect of these matters.

Use of our report

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



Craig Wisdom FCA (Senior statutory auditor)
For and on behalf of Deloitte LLP
Statutory Auditor
St Albans, United Kingdom
27 April 2021

Statement of Financial Activities (including income and expenditure account)
for the year ended 31 July 2020

		Year ended 31 July 2020			Year ended 31 July 2019		
		Restricted funds	Unrestricted funds	Total 2020	Restricted funds	Unrestricted funds	Total 2019
	Note	£	£	£	£	£	£
Income and endowments from :							
Donations and legacies	2	16,667	331,833	348,500	500	297,603	298,103
Charitable activities	4/5	475,625	16,719	492,344	453,159	11,136	464,295
Total		492,292	348,552	840,844	453,659	308,739	762,398
Expenditure on:							
Charitable activities	6	452,525	328,704	781,229	414,662	238,997	653,659
Raising funds	6	-	59,021	59,021	-	83,883	83,883
Total		452,525	387,725	840,250	414,662	322,880	737,542
Net income/(deficit)		39,767	(39,173)	594	38,997	(14,141)	24,856
Transfers between funds	13	(36,298)	36,298	-	(17,204)	17,204	-
Net movement in funds		3,469	(2,875)	594	21,793	3,063	24,856
Reconciliation of funds:	13						
Total funds brought forward		33,551	69,170	102,721	11,758	66,107	77,865
Total funds carried forward		37,020	66,295	103,315	33,551	69,170	102,721

All the above results are derived from continuing activities.

All gains and losses recognised in the year are included in the Statement of Financial Activities. There is no material difference between the net incoming and net outgoing resources for the financial years stated above and their historical cost equivalents.


Notes 1 to 15 form part of these financial statements

Balance Sheet as at 31 July 2020

	Note	Restricted Funds £	Unrestricted Funds £	Total Funds 2020 £	Total Funds 2019 £
Current assets:					
Debtors	11	66,603	32,306	98,909	81,322
Cash at bank and in hand		-	44,596	44,596	72,627
Total Current Assets		66,603	76,902	143,505	153,949
Current liabilities:					
Creditors: amounts falling due within one year	12	(29,583)	(10,607)	(40,190)	(51,228)
Net Current Assets		37,020	66,295	103,315	102,721
Total assets less current liabilities		37,020	66,295	103,315	102,721
Total net assets		37,020	66,295	103,315	102,721
The Funds of the Charity					
Restricted income funds	13	37,020	-	37,020	33,551
Unrestricted funds	13	-	66,295	66,295	69,170
Total Charity Funds		37,020	66,295	103,315	102,721

Notes 1 to 15 form part of these financial statements.

The financial statements of People's Palace Projects, company number 03705562 and registered charity number 1085607, were approved by the Board of Trustees on 27 April 2021 and signed on its behalf by:



Ms Amy Casterton
Trustee



Dr Margaret Inchley
Trustee

Statement of cash flows for the year ended 31 July 2020

	Note	Total Funds 2020 £	Total Funds 2019 £
Net income to net cash flow from operating activities			
Net income/(deficit) for the year		594	24,856
Adjustments for:			
(Increase) in debtors	11	(17,587)	(24,366)
(Decrease) in creditors	12	(11,038)	(6,874)
Net cash (used in) operating activities		(28,031)	(6,384)
(Decrease) in cash and cash equivalents in the reporting period		(28,031)	(6,384)
Cash and cash equivalents at the beginning of the period		72,627	79,011
Cash and cash equivalents at the end of the period		44,596	72,627

Notes to the financial statements for the year ended 31 July 2020

1 Principal accounting policies

People's Palace Projects, a public benefit entity, is incorporated in England and Wales as a company limited by guarantee not having a share capital. There are currently 4 Trustees who are also the directors of the company. Each director has undertaken to contribute to the assets in the event of winding up a sum not exceeding £1. The charity is a registered charity. The registered office is Queen Mary University of London, 327, Mile End Road, London, E1 4NS.

The Charity's results are consolidated in the group financial statements of Queen Mary University of London which is a Russell Group university incorporated by Royal Charter. Whilst Queen Mary University of London does not have an equity holding in People's Palace Projects, it is treated as a subsidiary in the University's consolidated financial statements on the basis that the University as sole member of the charity can appoint trustees and by virtue of this relationship, Queen Mary University of London is able to govern the financial and operating policies of the charity and obtain benefits from its activities.

1.1 Basis of preparation of the financial statements

The financial statements are prepared under the historical cost convention, in accordance with the Statement of Recommended Practice "Accounting and Reporting by Charities (SORP 2019)" applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), effective 1 January 2015; and the Companies Act 2006. The results of People's Palace Projects are consolidated into the financial statements of Queen Mary University of London, the ultimate parent undertaking, and which as sole member of the charity exercises control of the charity via the right to appoint and remove trustees.

1.2 Income

Income derived from fees, production contributions, sales, donations and grants is recognised when received or when it is probable that it will be received. All donated services are provided by Queen Mary University of London. All valuations are based on actual costs incurred during the year.

1.3 Expenditure

Expenditure is included on an accruals basis.

Production costs are represented by costs directly incurred in relation to a project or production. Support costs consist of administrative staff salaries, office and premises costs, and administrative and development costs for the charity. Support costs have been allocated to charitable activities and fundraising in proportion to the direct staff costs. Other costs include those incurred in the governance of the charity and its assets and are primarily associated with constitutional and statutory requirements. The nature of the costs allocated to this category are audit fees and staff expenses. Staff costs/services donated by Queen Mary University of London are allocated based on time spent on PPP activities.

1.4 Going Concern

The financial statements are prepared on a going concern basis.

The charity continues to receive the support of Queen Mary, University of London, specifically the English and Drama department. The contribution made by PPP is recognised by the wider University in both preparations for the Research Excellence Framework and in extensive publicity material. PPP is a one of the National Portfolio Organisations funded by the Arts Council until March 2022 which provides a guarantee of funding for core costs. Because of the Covid emergency the current NPO program of support for organisations in the existing Portfolio has been extended to March 2023. After making appropriate enquiries and reviewing the Charity's and project funders' response to the Covid pandemic, the Trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future and that current projects will continue to receive support from funders despite any delays caused by the pandemic. For these reasons, they continue to adopt a going concern basis.

1.5 Funds structure

Funds held by the charity are either:

Restricted funds: these are funds which can only be used for the purpose or purposes stipulated by their donor or which are raised specifically for a particular restricted purpose.

Unrestricted income funds: these are funds which can be used in accordance with the objects of the charity at the discretion of the Trustees.

Designated funds: these are unrestricted funds which have been designated by the Trustees for a specific purpose.

Further explanation of the funds held by the charity at the end of the year can be found in note 13.

1.6 Taxation

The company is a registered charity and is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore meets the definition of a charity for corporation tax purposes. Accordingly, the company is potentially exempt from taxation in respect of income or capital gains received within categories covered by Section 287 of CTA 2009 and sections 471 and 478-488 CTA 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992 to the extent that such income or gains are applied to exclusively charitable purposes. The Trustees do not believe that the company is liable for corporation tax on any of its activities during the year. The company is not registered for Value Added Tax (VAT) as it does not make taxable supplies.

1.7 Financial instruments

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

1.8 Cash and cash equivalents

Cash and cash equivalents include all cash balances and short-term highly liquid investments that are directly convertible into cash. Cash and cash equivalents are measured at fair value.

1.9 Trade debtors and other receivables

Short term trade debtors and other receivables are measured at transaction price, less any impairment

Notes to the financial statements for the year ended 31 July 2020 (continued)

1 Principal accounting policies (continued)

1.10 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 due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

1.11 Pensions

The charity set up a defined contribution scheme with NEST on 1 April 2017. All employees are automatically enrolled if they are eligible workers unless they have exercised their right to opt out of scheme membership. The employer's contributions made to the scheme in 2019/20 were £3,542 (2018-19: £3,150) with an employer's contribution rate of 3% of pensionable pay and an employee's contribution of 5% of pensionable pay. Outstanding contributions payable as at 31 July 2020 were £822 (31 July 2019: £536).

1.12 Critical accounting judgements and key sources of estimation uncertainty

In the application of the accounting policies, which are described above, the Trustees are required to make judgements, estimates and assumptions about the carrying amounts of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates. The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

The Trustees do not consider there are any critical judgements or sources of estimation uncertainty requiring disclosure.

2. Donations and legacies

	2020 £	2019 £
Arts Council England (as a Regularly Funded/National Portfolio Organisation)	134,576	132,145
Donated services (Queen Mary University of London) - support in kind	196,957	165,458
Donations received	16,967	500
Total	348,500	298,103

3. Donated Services from Queen Mary University of London

	2020 £	2019 £
Statutory audit Fee	8,073	7,936
Staff Salaries	131,196	110,609
Office Costs	57,688	46,913
	196,957	165,458

4. Income from Charitable Activities

	2020 £	2019 £
Fees and production contributions	16,719	11,136
Restricted income grants (note 5)	475,625	453,159
Total	492,344	464,295

Notes to the financial statements for the year ended 31 July 2020 (continued)**5. Restricted income grants from Charitable Activities**

	2020	2019
	£	£
Battersea Arts Centre (Big Lottery Fund) - The Agency	2,000	2,000
Arts & Humanities Research Council - Beyond Exchange	37,496	41,525
Arts & Humanities Research Council - Immersive Experiences	-	47,218
Boal Archive - Digital Theatre	2,198	8,600
British Academy Newton Fund - Counting Culture	24,021	22,418
Building Resilience	31,175	2,386
ESRC Building the Barricades Mental Health	210,221	120,757
Heritage Lottery Fund Museum of Colour: People of Letters	34,827	37,050
No Feedback - Peace Development Fund	3,815	35,893
Queen Mary University of London SED SRI Fund	-	4,000
Stages	-	13,716
Streetwise Opera - With One Voice	-	4,000
The Verbatim Formula	34,098	38,540
Stages CARAS project: LB Wandsworth	9,000	-
VAWG: Dignity: Kings College London	3,259	-
Verbatim Click: LB Wandsworth	3,480	-
Verbatim Law: Central School of Speech and Drama	18,310	-
Arts Council: MOC: A Very British Rhythm	3,507	-
Lois Weaver Public Engagement Fellowship	18,218	-
Queen Mary University of London - Green Screening	6,865	-
Queen Mary University of London HEIF Collaboration Fund	9,877	-
ESRC Healthy Cities	-	3,026
Queen Mary University of London - Capturing impact	-	3,018
Queen Mary University of London - The Challenge of the Xingu	-	9,971
Arts & Humanities Research Council - Kamukuwaka	21,410	-
Indigenous Research Methods	1,848	57,709
Queen Mary University of London - Venice	-	1,000
Deborah Colker SBC Residency	-	332
Total	475,625	453,159

	2020	2019
	£	£
Within the above are grants received from the following government or government related bodies:		
Arts and Humanities Research Council	58,906	88,743
Economic and Social Research Council	210,221	123,783
Heritage Lottery Fund	34,827	37,050
British Academy	24,021	22,418

In each case the grants are received/receivable subject to the performance of conditions stated in the respective agreements. The research council grants are made directly to Queen Mary University of London from whom PPP draws down the funding. The British Academy is not a government body but for the Newton project it was distributing government funds.

Notes to the financial statements for the year ended 31 July 2020 (continued)

6. Analysis of expenditure

	Charitable Activities £	Raising Funds £	Total 2020 £	2019 £
Direct staff costs	213,870	27,632	241,502	161,343
Donated Staff Services	101,533	22,845	124,378	102,128
Fees, including production Fees	58,071	-	58,071	70,818
Grants to institutions	-	-	-	886
Travel, accommodation and subsistence	74,841	-	74,841	128,668
Production and technical	232,174	-	232,174	171,250
Website costs	9,446	-	9,446	2,425
Governance	16,645	-	16,645	17,978
Support Costs	74,649	8,544	83,193	82,046
Total	781,229	59,021	840,250	737,542

7. Analysis of support and governance costs

Activity	Support activities 2020 £	Governance 2020 £	Total 2020 £	Total 2019 £
Direct staff costs	7,254	2,657	9,911	12,612
Donated staff services	1,269	1,269	2,538	4,256
Office and administration	74,670	-	74,670	70,204
Donated staff services - Accountancy	-	4,538	4,538	4,235
Legal and professional fees	-	108	108	781
Statutory audit fee	-	8,073	8,073	7,936
Total support and governance costs	83,193	16,645	99,838	100,024

Support costs have been allocated across the categories in proportion to the direct staff costs.

8. Staff Costs

	2020 £	2019 £
Wages and salaries	234,711	161,822
Social security costs	13,160	8,983
Pension Costs	3,542	3,150
Total emoluments to staff	251,413	173,955
Average monthly number of employees	5.8	4.2

No employee earned more than £60,000 during the year (2018-19: Nil) and pension payments totalled £3,542 in the year (2018-19: £3,150)
The Trustees received no remuneration in respect of their services to People's Palace Projects in the current or prior year.

Notes to the financial statements for the year ended 31 July 2020 (continued)

9. Directors' Remuneration

No directors' remuneration was paid to or receivable by directors in the year in respect of their services to the charitable company (2018-19: £Nil).
No travel costs were reimbursed to members of the Board (2018-19: £Nil).

10. Net income is stated after charging:

	2020 £	2019 £
Statutory audit fee	8,073	7,936

11. Debtors: amounts falling due within one year

	2020 £	2019 £
Trade debtors	8,813	10,977
Amounts owed by Queen Mary University of London	65,149	62,493
Other Debtors	-	1,779
Prepayments and accrued income	24,947	6,073
Total	98,909	81,322

12. Creditors: amounts falling due within one year

	2020 £	2019 £
Taxation and social security	5,793	3,700
Pension	822	536
Other Creditors	2,550	8,235
Accruals and deferred income	31,025	38,757
Total	40,190	51,228

Notes to the financial statements for the year ended 31 July 2020 (continued)

13. Movement of funds

Current year	Balance 01 Aug 2019	Income	Expenditure	Transfers	Balance 31 Jul 2020
	£	£	£	£	£
Unrestricted funds					
Undesignated	55,735	348,552	(387,725)	39,733	56,295
Designated	13,435	-	-	(3,435)	10,000
Total	69,170	348,552	(387,725)	36,298	66,295
Restricted income funds					
Battersea Arts Centre (Big Lottery Fund) - The Agency	-	2,000	(107)	(1,893)	-
Arts & Humanities Research Council - Beyond Exchange	632	37,496	(38,128)	-	-
Kuikuro	-	13,280	-	-	13,280
Boal Archive - Digital Theatre	-	2,198	(2,198)	-	-
British Academy Newton Fund - Counting Culture	-	24,021	(24,021)	-	-
Building Resilience	-	31,175	(27,909)	(3,266)	-
ESRC Building the Barricades Mental Health	-	210,221	(194,796)	(15,425)	-
Heritage Lottery Fund Museum of Colour: People of Letters	11,187	34,827	(41,803)	(4,211)	-
No Feedback - Peace Development Fund	8,708	3,815	(12,523)	-	-
Queen Mary University of London SED SRI Fund	3,999	-	(2,549)	(1,450)	-
Stages	9,025	-	(9,025)	-	-
Streetwise Opera - With One Voice	-	881	(881)	-	-
The Verbatim Formula	-	34,098	(29,598)	(4,500)	-
Stages CARAS project: LB Wandsworth	-	9,000	(9,000)	-	-
VAWG: Dignity: Kings College London	-	3,259	-	(3,259)	-
Verbatim Click: LB Wandsworth	-	3,480	(3,480)	-	-
Verbatim Law: Central School of Speech and Drama	-	18,310	(1,403)	-	16,907
Arts Council: MOC: A Very British Rhythm	-	4,813	(5,245)	-	(432)
Lois Weaver Public Engagement Fellowship	-	18,218	(17,868)	(350)	-
Queen Mary University of London - Green Screening	-	6,865	(800)	-	6,065
Queen Mary University of London HEIF Collaboration Fund	-	9,877	(9,877)	-	-
No Feedback - Big Lottery Fund	-	-	-	-	-
ESRC Healthy Cities	-	-	-	-	-
Queen Mary University of London - Capturing impact	-	-	-	-	-
Queen Mary University of London - The Challenge of the Xingu	-	-	-	-	-
Arts & Humanities Research Council - Kamukuwaka	-	21,410	(20,706)	(704)	-
Indigenous Research Methods	-	1,848	(608)	(1,240)	-
Queen Mary University of London - Venice	-	-	-	-	-
Deborah Colker SBC Residency	-	-	-	-	-
Respect Due	-	1,200	-	-	1,200
Total	33,551	492,292	(452,525)	(36,298)	37,020
All funds	102,721	840,844	(840,250)	-	103,315

Transfers from restricted to unrestricted funds represent residual surpluses on restricted projects where the funders have agreed that the surplus may be used against core costs.

The Trustees of PPP designated £10,000 of the unrestricted reserves as contingency funds to ensure that the charity can meet the costs of accommodation and travel in Brazil that are not possible to include within project budgets funded by restricted grants, in order for PPP projects to be carried out.

Notes to the financial statements for the year ended 31 July 2020 (continued)

13. Movement of funds (continued)

Prior year to 31 July 2019	Balance 01 Aug 18	Income	Expenditure	Transfers	Balance 31 Jul 19
	£	£	£	£	£
Unrestricted funds					
Undesignated	52,672	308,739	(322,880)	17,204	55,735
Designated	13,435	-	-	-	13,435
Total	66,107	308,739	(322,880)	17,204	69,170
Restricted income funds					
Battersea Arts Centre (Big Lottery Fund) - The Agency	-	2,000	(194)	(1,806)	-
Arts & Humanities Research Council - Beyond Exchange	-	41,525	(37,442)	(3,451)	632
Arts & Humanities Research Council - Immersive Experiences	2,445	46,493	(51,580)	2,642	-
Boal Archive - Digital Theatre	-	8,600	(8,600)	-	-
British Academy Newton Fund - Counting Culture	-	22,418	(22,418)	-	-
Building Resilience	-	3,111	(3,111)	-	-
ESRC Building the Barricades Mental Health	-	120,757	(120,757)	-	-
Heritage Lottery Fund Museum of Colour: People of Letters	-	37,050	(19,463)	(6,400)	11,187
No Feedback - Peace Development Fund	908	36,393	(28,593)	-	8,708
Queen Mary University of London SED SRI Fund	870	4,000	(871)	-	3,999
Stages	-	13,716	(4,691)	-	9,025
Streetwise Opera - With One Voice	3,365	4,000	(8,304)	939	-
The Verbatim Formula	-	38,540	(36,580)	(1,960)	-
No Feedback - Big Lottery Fund	4,170	-	(4,170)	-	-
ESRC Healthy Cities	-	3,026	(3,480)	454	-
Queen Mary University of London - Capturing impact	-	3,018	(2,409)	(609)	-
Queen Mary University of London - The Challenge of the Xingu	-	9,971	(9,971)	-	-
Indigenous Research Methods	-	57,709	(50,306)	(7,403)	-
Queen Mary University of London - Venice	-	1,000	(1,000)	-	-
Deborah Colker SBC Residency	-	332	(722)	390	-
Total	11,758	453,659	(414,662)	(17,204)	33,551
All funds	77,865	762,398	(737,542)	-	102,721

Notes to the financial statements for the year ended 31 July 2020 (continued)**14. Related Party Transactions**

Transactions between members of the PPP board and PPP or other institutions in which they have an interest are given below:

Name	Related Party	Income	Expenditure	Debtor Balance at 31 July 2020	Creditor Balance at 31 July 2020
		£	£	£	£
Paul Heritage	Executive Director, PPP Do Brasil	7,893	128,996	-	7,108

Paul Heritage is Executive Director of People's Palace Projects do Brasil, a separate NGO established in Brazil. People's Palace Projects do Brasil has no constitutional link to People's Palace Projects, but has similar aims and objectives; a bilingual Partnership Agreement signed in 2012 sets a framework for the two organisations to carry out joint actions. Income and expenditure relates to co-production costs incurred by PPP and PPP do Brasil respectively and recharged as appropriate. The creditor balance relates to invoiced costs incurred by PPP do Brasil not yet reimbursed.

15. Ultimate Parent Undertaking

The Charity's results are consolidated in the group financial statements of Queen Mary University of London which is the ultimate parent undertaking. Queen Mary is a university incorporated by Royal Charter. The University is the largest and smallest group into which the charity is consolidated. Whilst Queen Mary University of London does not have an equity holding in Peoples' Palace Projects, it is treated as a subsidiary in the University's consolidated financial statements on the basis that the University as sole member of the charity can appoint trustees and by virtue of this relationship, Queen Mary University of London is able to govern the financial and operating policies of the charity and obtain benefits from its activities.

The consolidated financial statements of the University are available from the Director of Finance, Queen Mary University of London, Mile End Road, London E1 4NS (the registered office).