

# 20 21

# Annual Report

PEOPLE'S PALACE PROJECTS

Company Limited by Guarantee

Photos: Gringo Cardia



COMPANY NO.  
03705562

CHARITY NO.  
1085607

ANNUAL REPORT &  
FINANCIAL STATEMENTS

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# REVIEW OF DEVELOPMENTS, ACTIVITIES & ACHIEVEMENTS

2020-21 has been a year of unprecedented global challenges, from the immediate impacts of the COVID-19 pandemic (COVID) on the arts, vulnerable communities, healthcare provision and individual wellbeing, to the ongoing ravaging effects of climate change, to widespread instances of systemic racism, anti-immigration, xenophobia and violence.

Throughout it all, People's Palace Projects' (PPP's) activity has been at the forefront of some of the most urgent social, political, and cultural issues facing communities, artists and researchers in the UK and across the globe. Our achievements this year reflect the growth, adaptability, and integrity of PPP as an organisation, its team members, and our global partnerships.

This has resulted in an increase in active funded projects (from 17 in 2019-20 to 29 in 2020-21). This has, in turn, seen a significant increase in our scholarly outputs, including publications and public events to promote research, global partnerships and networks, and impact at both local, national, and international levels.

Crucial to our development this year has been a willingness to embrace the creative potential of online working both within the core PPP team and on our projects with external partners and communities. Many of our creative research projects, for example, pivoted to online workshops that provided opportunities for creative expression, problem-solving, activism, advocacy, and connection during a time of isolation and uncertainty.

Beyond our artistic and research-led initiatives, this year PPP has mobilised its networks and audiences to provide vital, life-saving support to the Kuikuro people of the Xingu Indigenous Territories in Brazil. In a year where many borders and opportunities have been closed, we have been proud to see our ongoing collaboration with this and other global and UK communities grow stronger than ever, demonstrating the powerful, positive interventions that our work and arts and culture more broadly can continue to make.

As part of this work, we have expanded our mission to create new ways for artists and arts organisations to produce evidence to inform local, regional, and national decision-making in relation to the creative economy, mental health, and cultural heritage's role in preventing natural disasters.







Photo: Takumã Kuikuro

## RESPONDING TO COVID-19

At the time of our last Annual Report, we – like so many in the arts, culture, and Higher Education sectors – hoped to be reporting on the seismic impact of COVID for the first and last time. Instead, 2020-21 has seen PPP continue to work almost entirely online since staff began working from home on Monday 16th March 2020. Restrictions were lifted in September 2021, when PPP staff began a hybrid mix of working in the office and working from home.

### Structural Impact and Changes

PPP's depth of experience and agility in our international work, which served us so well in the initial months of adapting to remote working, have gone from strength to strength, becoming integral to the running of our core activities and our ability to sustain UK and international collaborations. As described in the Project Activities section below, it has also given us the opportunity to explore new and innovative ways of creating art together while apart. After last year's initial investment, a further £1,578 (2019-20 £1,138) has been spent on providing IT and office equipment to all staff to make their home working environment safe and comfortable.

The UK Government's introduction of its furlough scheme was welcomed by PPP. Although none of the core team were furloughed on a long-term basis, 14 members of staff were able to go on furlough. 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 put on furlough while new work was sought. Museum of Colour (MoC) was severely affected when cultural and heritage project funding pots closed to new entrants in 2020 as the sector sought to stabilize existing grantees: as a project of PPP, which was not itself in danger of insolvency, MoC was not eligible for Cultural Recovery Funding and its key staff had to be furloughed in 2020, delaying its strategic development. We are grateful to two funders in particular who have, together, invested in more than one phase of MoC's work to enable the team to rebuild its momentum - Paul Hamlyn Foundation (£11,635 in 2020 for Respect Due Phase 1) and National Lottery Heritage Fund (£69,400 for Respect Due Phase 2).





Original photo: PPP archive.

Flexible furlough meant that employees could continue to do some work, secure in the knowledge that furlough was protecting their employment. This allowed PPP to furlough staff who were not able to work on funded projects, enabling us to employ new staff to support our seven COVID-related research projects. PPP will continue to make use of the furlough scheme until its cessation at the end of September 2021. PPP received £42,110 in 2020-21 (2019-20: £11,378).

Team meetings have continued to take place weekly via Zoom and offer a valued space to come together and reflect on how team members are coping with the realities of COVID in their immediate context, and its global aftershocks. Earlier in the year through the dialogues at these team meetings we identified that staff felt unable to take their holidays due to heavy workloads, and that a greater sense of urgency concerning the need to deliver this work was shared by many. To address this, all staff were given 3 extra days' holiday.

Then, as the months of Zoom meetings continued to take their toll, a decision was made to reduce the number of whole-team meetings.

This ushered in a new organisational structure in which project teams were given more autonomy and no longer needed to communicate with the whole team on small operational details. This restructure was also precipitated by the success of PPP's COVID emergency grants (UKRI funded research grants for research looking at impacts of Covid, 4 grants awarded to PPP for a total of £448,211 - Communicating through Covid, Heartbeat, Far Apart Latin America and Far Apart UK), which saw staffing requirements increase as a new team of employees were recruited and inducted.

We now divide our project teams into four 'ocas' – an Indigenous term that refers to a housing structure – each aligned with one of the four key areas of work outlined in the Project Activity section below.

# 2020-21 HEADLINE NUMBERS

**TURNOVER £1,167,877**



**77%  
OF OUR ACTIVITY  
WAS ONLINE**

**PPP ENGAGED  
WITH 1,731  
PEOPLE IN AN  
EDUCATIONAL  
WORKSHOP,  
SEMINAR OR  
TALK**

**WORKED IN TEN COUNTRIES:  
ARGENTINA, BRAZIL, COLOMBIA,  
ENGLAND, ITALY, INDIA, PAKISTAN,  
PERU, SCOTLAND AND WALES**

**SHARED OUR ART WITH  
AN AUDIENCE OF  
180,000 PEOPLE**





Image: PPP archive

### Impact on Research Funding

PPP has worked closely with its Board throughout the year to continue to assess and respond to the impacts of COVID-19, particularly in relation to our major funded research projects. An economic downturn as a result of the pandemic led to a devastating cut in the UK government's Official Development Assistance (ODA) budget. In March 2021, UK Research and Innovation (UKRI) sent a letter to all grant holders informing them of a £125m budget and a £120m gap between allocations and commitments, which in turn necessitated the reduction or termination of certain grants. This led to an immediate threat to funding for some of PPP's research projects including MIDEQ (migration project in which we are partners on the Haiti/Brazil corridor), OLA (Building Resilience, mental health project in Latin America), PIECEs (mental health project in India/Pakistan), and Far Apart Latin America (project looking at the impact of COVID on arts organisations working with young people in Latin America). PPP's project grants are made up of core and project elements. Project elements fund project activity and core elements fund staffing posts.

Where project elements to grants are cut, PPP can reduce project activity but cuts to core project staffing costs are more damaging. This represented a risk to core funding, supporting the employment of PPP's staff team, of £13,040.

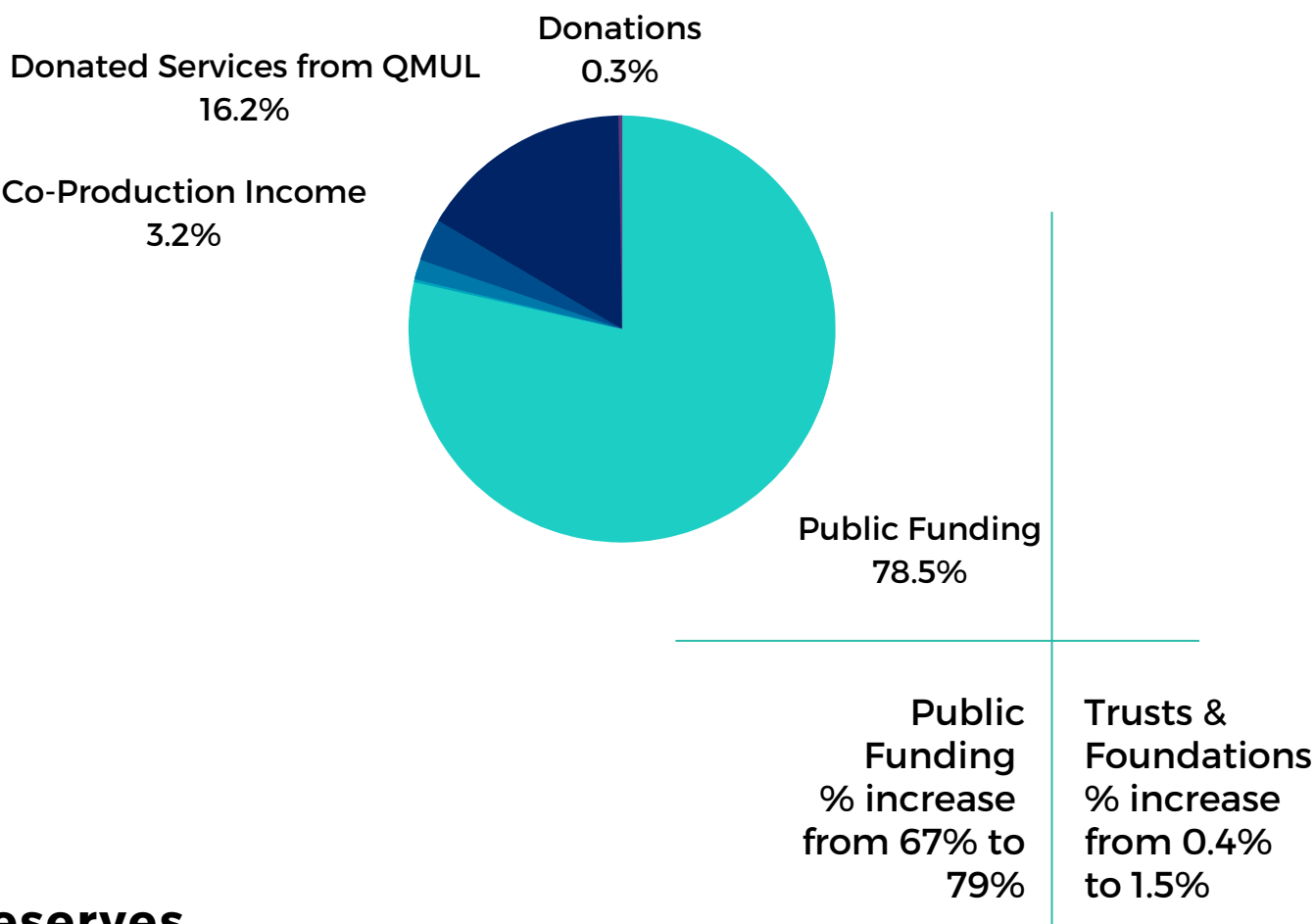
Cuts to project funding materialised for OLA and MIDEQ, but PPP did not suffer any cuts to core funding.

# OUR INCOME, CASH FLOWS & RESERVES

**Total Incoming Resources for the year: £1,167,877 (2019-20: £840,844).**

**PPP made a small surplus on unrestricted funds of £1,137 in 2020-21 (2019-21: (2,875)).**

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.



## Reserves

The charity’s unrestricted reserves at 31st July 2021 were **£67,432** (2019-20: £66,295).

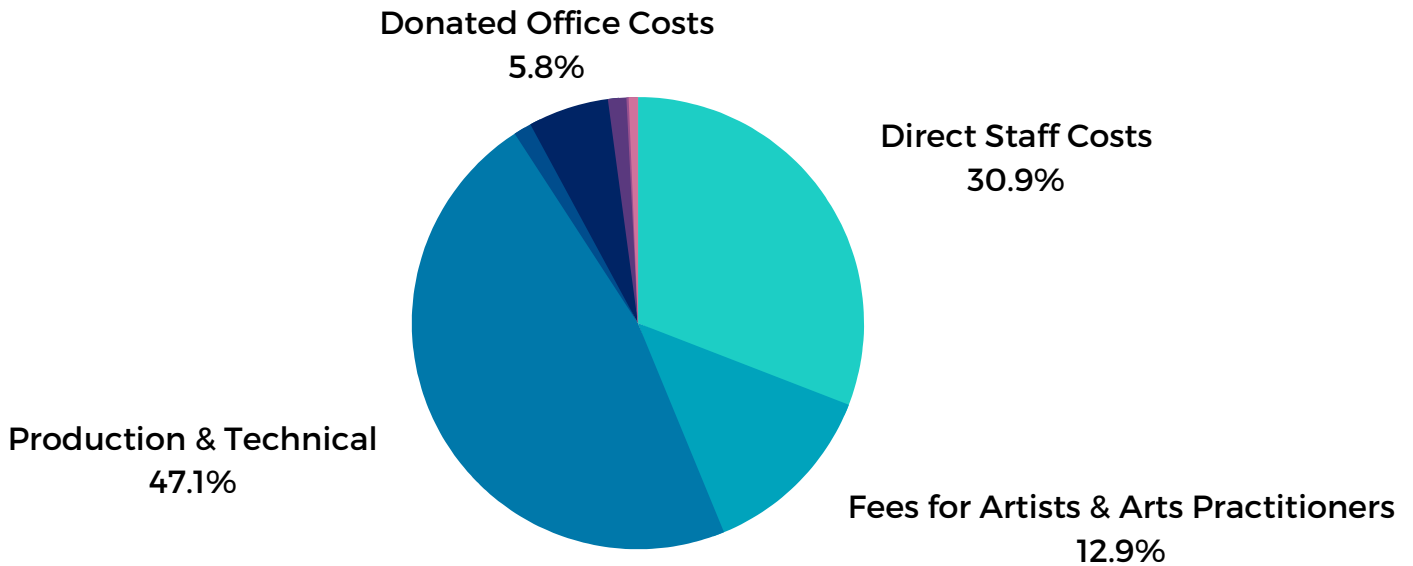
The charity’s reserves policy, reviewed annually, is to have sufficient free reserves to meet three months’ salary costs including the statutory entitlements of all permanent staff support costs set for the financial year 2020-2021 at a level of £59,547 (2019-20 £56,295).

The charity has achieved this in 2020-21, with free reserves of £67,432 (2019-20: £66,295). Any additional unrestricted reserve is designated against arising risks or for seed corn investments in new work.



# OUR EXPENDITURE

**Total resources expended in the year: £1,098,630 (2019-20: £840,250).**



**Travel costs down by 79%**  
**(2020-21: £16,077, 2019-20: £74,841)**

## Core Funding

The core contributions of QMUL (in-kind support of £189,545 (2019-20: £196,957)) and Arts Council England (London) (2020-21 £132,145, 2019-20: £134,576) 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 our project teams and core staff.

Revenue funding from PPP's key core funder Arts Council England (London) has been confirmed until 31st March 2022 at £134,576 and the Arts Council is currently processing renewal applications from its portfolio for 2022-23.

# PPP PEOPLE

## TRUSTEES

WHO SERVED FOR THE FINANCIAL PERIOD ENDING 31ST JULY 2021:

AMY CASTERTON  
CHAIR

PENNY GREEN  
TRUSTEE

MAGGIE INCHLEY  
TRUSTEE

CATRIN JOHN  
TRUSTEE

## SENIOR MANAGEMENT TEAM



PAUL HERITAGE  
ARTISTIC DIRECTOR  
& CHIEF EXECUTIVE



ROSIE HUNTER  
EXECUTIVE DIRECTOR  
& DEPUTY CEO



THIAGO JESUS  
SENIOR  
PROJECT MANAGER



YULA ROCHA  
COMMUNICATIONS  
MANAGER



POPPY SPOWAGE  
RESEARCH &  
DEVELOPMENT  
ASSOCIATE



## PPP PEOPLE (UK)



**MICHAEL AMANING**  
**THE VERBATIM**  
**FORMULA**



**DARREN DOUGLAS**  
**THE VERBATIM**  
**FORMULA**



**ALFIE KINGSNORTH**  
**THE VERBATIM**  
**FORMULA**



**SHALYCE**  
**LAWRENCE-BELL**  
**THE VERBATIM**  
**FORMULA**



**MOLLY MCPHEE**  
**POSTDOCTORAL**  
**RESEARCHER**



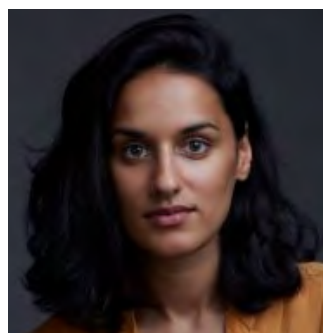
**SAM MOLONEY**  
**GENERAL MANAGER**



**GERMMA ORLEANS-**  
**THOMPSON**  
**MUSEUM OF COLOUR**  
**PROJECT**  
**COORDINATOR**



**RENATA PEPL**  
**PROJECT MANAGER**



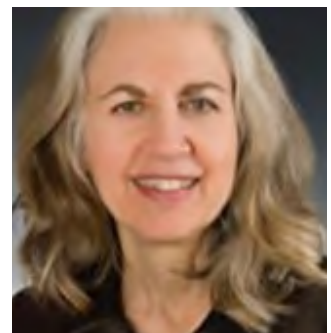
**HUSSINA RAJA**  
**THE VERBATIM**  
**FORMULA**



**PEDRO ROTHSTEIN**  
**PROJECT MANAGER**



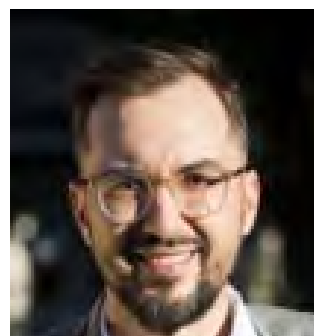
**SAMENUA SESHAR**  
**MUSEUM OF COLOUR**  
**DIRECTOR**



**SHANA SWISS**  
**STAGES**  
**DIRECTOR**



**KALINA TODOROVA**  
**STAGES PROJECT**  
**MANAGER**



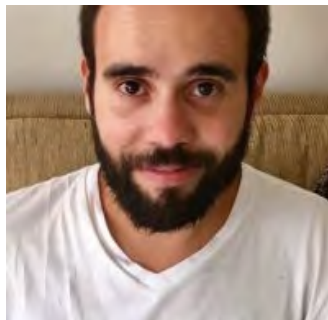
**LEANDRO VALIATI**  
**ASSOCIATE**  
**RESEARCHER**

## PPP PEOPLE (BRAZIL)

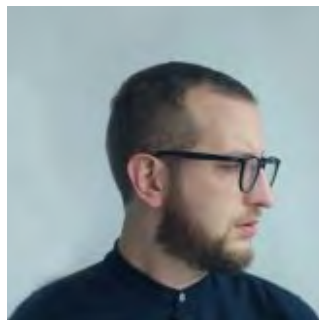
The following people were employed by PPP's sister organisation in Brazil, PPPdoBrasil, to work on our collaborative research projects in Brazil and Latin America.



**NATÁLIA AGUIAR**  
RESEARCH  
ASSISTANT



**BRENNO ERICK**  
PROJECT MANAGER



**GUSTAVO MÖLLER**  
PROJECT MANAGER



**MAYRA MOTA**  
PROJECT  
COORDINATOR



**ALINE NAVEGANTES**  
PROJECT  
COORDINATOR



**ESTER PINHEIRO**  
COMMUNICATIONS  
ASSISTANT



**MARIANA STEFFEN**  
PROJECT MANAGER



## PROJECT ACTIVITY

Despite the practical and financial challenges of COVID, from the UK to Latin America, to India and Pakistan, our work this year has continued to adapt and thrive. The introduction of the 'oca' structure has helped us to further refine the four key areas of our research and activity: Indigenous Exchange & Climate Action, Cultural Value & Heritage, Arts, Mental Health and Wellbeing, and Arts, Resistance & Transformation.

## INDIGENOUS EXCHANGE & CLIMATE ACTION

Featured projects in this area include: OCA RED | Natural Future Museums | Indigenous Research Methods



Photo: Multiplicidade Festival

Since our first collaboration with filmmaker, researcher and activist Takumã Kuikuro in 2014, our partnership with the Indigenous communities of the Upper Xingu in the Brazilian Amazon has gone from strength to strength. This year, we continued to sustain our creative collaborations, showcasing the stories and knowledge of the Kuikuro people to audiences, stakeholders, and politicians from around the world, and established a global research network of Indigenous and non-Indigenous researchers.



Working in collaboration with ACASAGRINGOCARDIA studio, the first of our international exhibitions this year took the Brazilian Amazon to the heart of the 17th International Architecture Exhibition, La Biennale di Venezia (the Venice Biennale). Our immersive audio-visual installation, OCA RED, invites the world to connect to the Xingu way of life, celebrating Indigenous, communal ways of living in harmony with the earth, and sharing a vision for all our futures that recognises and empowers the voices and knowledge of Indigenous people in the fight against climate change.

“We believe our relationship with the forest and our ability to live in harmony with the earth can offer important answers to some of the world’s pressing challenges. In our villages we know that whatever you do to the natural world you ultimately do to yourself. Understand us. Respect us. Value us. Our existence saves your life.”

**TAKUMÃ KUIKURO**



Photo: Myllena Araujo

Concurrently, PPP was one of eight entries selected to display work as part of the 'Reimagining Museums for Climate Action' exhibition, on display at Glasgow Science Centre from June-November 2021 when it will become part of the official 'green zone' for COP26, the United Nations' Climate Change Conference. The result, Natural Future Museums, is a 13-minute film that draws from Takumã's intimate archive of over 10 years of filmmaking in the Xingu Territory. It is a call for museums and cultural institutions to radically rethink their engagement with Indigenous communities in the Amazon as a critical part of the fight to protect our future from the climate crisis. 60,000 had visited the exhibition by the end of summer 2021.

In addition to previous grant funding from the AHRC, ESRC and GCRF, and QMUL Centre for Public Engagement, these projects were made possible by financial support from Queen Mary University of London's (QMUL's) Impact Accelerator Fund.



As part of our newly established Indigenous Research Methods network, this year PPP hosted two international webinars on Indigenous research methods on behalf of the ESRC/AHRC with participation from Indigenous and non-Indigenous researchers in 12 countries across four continents. This has led to the publication of nine short videos about Indigenous Research Methods on YouTube.



# INDIGENOUS RESEARCH

ENGAGEMENT  
PARTNERSHIPS  
KNOWLEDGE  
MOBILISATION

That these creative and research-led initiatives have continued – and will continue – despite the challenges posed by COVID is a huge success. However, we also recognised the urgent and important role that PPP could play in supporting these vulnerable communities in ways that go beyond our research to include life-saving support to during the pandemic.

As part of this effort, PPP led a collaboration between UK and US researchers and arts organisations to support the Kuikuro people of the Xingu through the provision of food and vital medical supplies in a safe, sustainable, and culturally sensitive way. The JustGiving campaign established to collect donations raised a total of £35,964. This early, decisive action to support the community's lockdown and avoid exposure to external contamination prevented the virus entering the Kuikuro villages for four months and made it possible for the community to create an appropriate health structure to treat confirmed cases within their own villages.

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95%

£33,348

raised of £35,000 target  
by 1,096 supporters

Give Now

Share

People's Palace Projects

## Support the Kuikuro Indigenous community in Brazil through the COVID-19 crisis

Be a fundraiser

Create your own fundraising page and help support this cause.

Start fundraising



## CULTURAL VALUE & HERITAGE

Featured projects in this area include: Museum of Colour's Respect Due | Counting Culture | Roots of Resilience

This ongoing strand of work reflects PPP's mission to work with people who face social injustice or are otherwise marginalised, and to find innovative, creative, and equitable ways of creating dialogue, celebrating culture, and effecting change for those communities.

Our partnership with the Museum of Colour (MoC) brings race to the forefront of our work in the UK, creating an online gallery to celebrate the cultural legacy of Britain's creative people of colour.

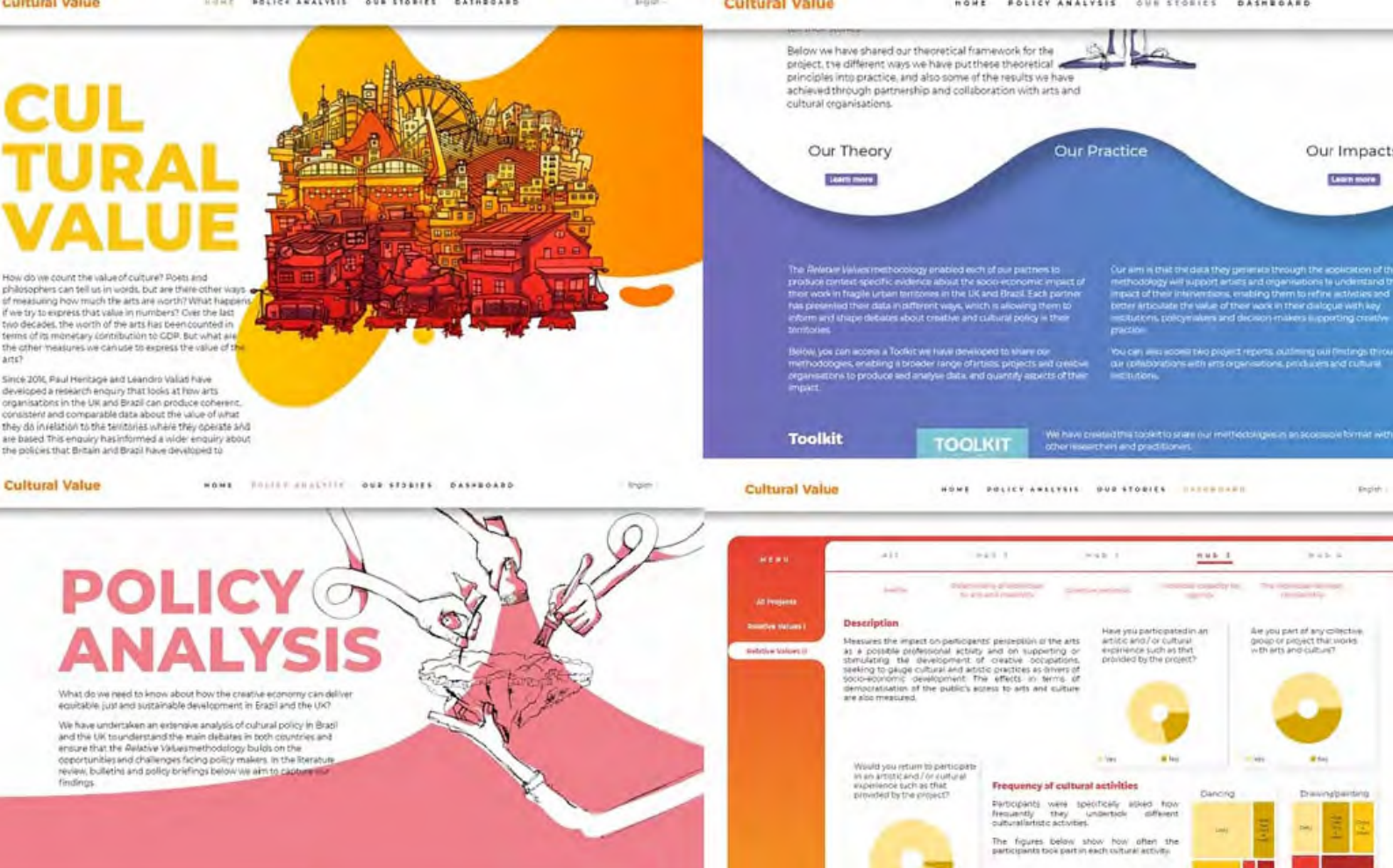
Last year, MoC launched its pilot gallery, People of Letters, a collaboration with Oxford University Gardens, Libraries, and Museums Group (GLAM). Following this, MoC was awarded funding by Paul Hamlyn Foundation for These Things Matter, also in partnership with GLAM, centring on an exhibition to open in late 2022 and tour during 2023.



A pause in the availability of project funding due to COVID interrupted MoC's fundraising strategy for 2020-21. However, a grant from Paul Hamlyn Foundation and funds raised via JustGiving enabled MoC to run a separate, timely project called Respect Due.

During 2020, it became clear that COVID was claiming the lives of people over the age of 70 at an alarming rate, with a disproportionately high death amongst people from African, Caribbean, and Asian backgrounds. Because these demographics pertain to many of the people featured in MoC's galleries, the challenge of capturing interviews and images of creative elders became time critical. Respect Due's first featured profile, of poet and fabulist Suniti Namjoshi, was launched online in 2021.

The next stage of this project is being funded by National Lottery Heritage Fund. Now a CIC, but still being incubated by PPP, MoC's continued organisational growth – despite the challenges of COVID – is a testament to the urgency and relevance of this work.



In line with PPP's mission to measure the positive impact of culture, Dr Leandro Valiati of NECCULT (UFRGS) completed a two-year British Academy Newton Advanced Fellowship with PPP at QMUL with Paul Heritage from September 2018 - March 2021 (inclusive of COVID extension). During this time, Dr Valiati's work focused on developing a research study, Counting Culture, on the British policy model for Creative Industries and undertaking a comparative analysis of the sectoral policy adopted by Brazil.

Despite considerable UK/Brazil investment in facilitating knowledge transfer in the area of the creative economy, very little attention has been paid to how the cultural industries in both countries address urgent social questions such as creating frameworks for equitable income distribution, reversing gender and ethnic exclusion, encouraging sustainable territorial socio-economic development and delivering short/long-term benefits to health and wellbeing. Counting Culture, therefore, focuses on mutual and shared learning opportunities between the UK and Brazil, looking beyond the unilateral replication of known models to seek new understandings about policies and practices in creative economy that deliver human and social development in fragile communities in both countries.



In Brazil, PPP's ARHC funded Roots of Resilience focuses on one of the richest cultural, environmental, and historical regions of Brazil – Minas Gerais's Quadrilátero Ferrífero (Iron Quadrangle), home to two UNESCO World Heritage towns and also the site of Brazil's largest iron ore reserves. The region offers centuries of cultural history through its architecture, monuments, archaeological sites, culinary traditions, rituals, handcrafts, religious festivals, and natural resources. Despite this, its local communities, natural environment, and rich cultural heritage are at imminent risk from catastrophic natural and humanitarian disasters resulting from industrial mining. The closure of some of these sites due to recent major dam failures has not only contaminated the environment, but also led to the loss of thousands of jobs, affecting directly or indirectly almost one million people. This 12-month pilot project is part of a joint initiative by DCMS and AHRC to address what it means to respond effectively to threats to cultural heritage (tangible and intangible) resulting from natural disasters and climate change, including local hazards such as dam failures.

The project aims to address the need for a broader assessment of the heritage value and cultural reference points present in the Brazil's Iron Quadrangle to mitigate environmental risks and prevent further disasters. Furthermore, it explores the resilience of local communities and focuses on the creative potential of local artists and their traditional practices. Another key goal is to enhance the role of cultural heritage in political and educational agendas and influence decisions by policymakers. This community-based collaborative research project is being undertaken in partnership with the Inhotim Institute, Latin America's largest outdoor art collection and one of Brazil's most prestigious contemporary art galleries, serving as a cultural hub.





## MENTAL HEALTH & WELLBEING

Featured projects in this area include: Building the Barricades | PIECEs | OLA: Building Resilience | Far Apart Latin America | Far Apart UK | Heartbeat | Communicating Through COVID | With One Voice |



PPP remains committed to exploring how the arts can respond to different kinds of urgent social crises. The arts and culture sector was hit hard by COVID all over the world, triggering mental distress particularly to young people. In 2020-21 PPP worked with a range of global partners to assess the impact of COVID on young people in Latin America and in the UK.

In Latin America, a region that accounts for 30% of all global COVID cases, art-based organisations committed to social transformation have shown to be quick to respond to these challenging circumstances. Far Apart Latin America worked with five such community-based organisations: Crear Vale La Pena in Buenos Aires, Argentina; Redes da Maré in Rio de Janeiro, Brazil; Fundación Nacional Batuta and La Familia Ayara, both in Bogotá, Colombia; and Teatro La Plaza in Lima, Peru. This 10-month research project aimed to understand how these community-based organisations adapted their activities and explore how these changes were experienced by arts workers and participants.

What a great space of dialogue, care and listening to what our young people think FAR APART has created, gathering young people from different arts organizations in the world.

Thank you for sharing the progress of the research and for raising these reflections and alternatives to what was initially offered by organisations [during the pandemic]. I hope these results can be disseminated in other areas and spaces.

**CARLOS RAMIREZ, BATUTA**

Far Apart UK similarly focuses on the impacts of COVID and its social restrictions, and how arts organisations in the UK have adapted their activities by using online platforms and other means to support the mental health of young people (aged 16-24). Combining semi-structured interviews, surveys and artistic workshops, this project is due to run through to December 2021 and brings together PPP and the Unit for Social and Community Psychiatry at QMUL with five arts organisations in the UK: Battersea Arts Centre, Contact Theatre Manchester, National Theatre Wales, Dirty Protest Theatre, and Theatre Royal Stratford East.

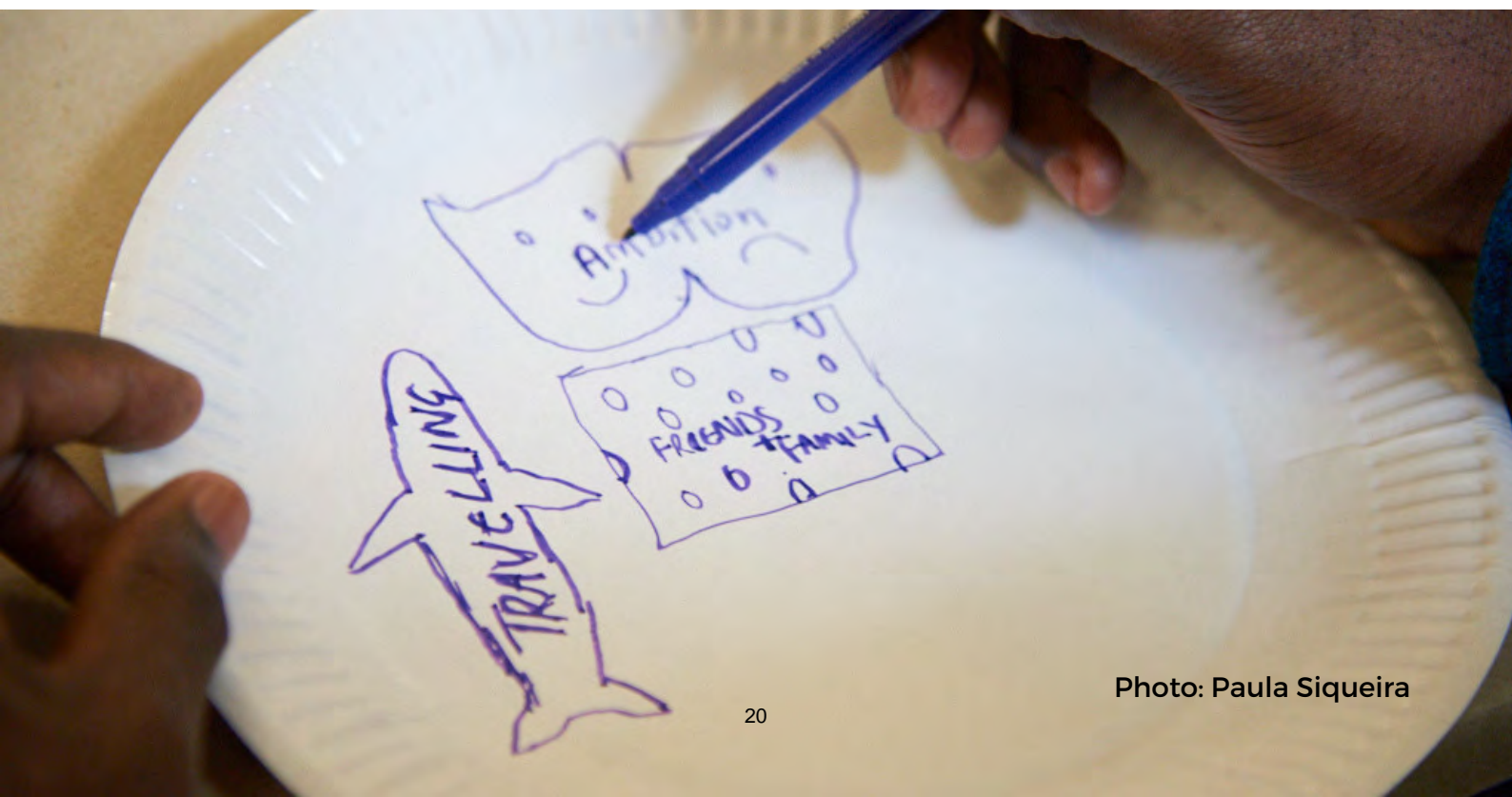


Photo: Paula Siqueira

PPP's partnership with QMUL's Unit for Social and Community Psychiatry (USCP) led to a further three interdisciplinary projects (four in total), which either continued or started in this year: Building the Barricades (including Follow on Funding), OLA: Building Resilience, and PIECEs. These interdisciplinary projects have allowed us to bring psychiatric and arts expertise together in ways that allow us to measure the impact of this work in terms of improvements in mental health.

In Brazil, Building the Barricades focused on the impact of armed conflict and urban violence on the mental health and well-being of 140 thousand people living in Maré, one of the largest favela complexes in Rio de Janeiro. As part of this project, over the first five months of the COVID pandemic, six poets from Maré took part in creative writing workshops using digital platforms led by Paul Heritage and Welsh theatre director Catherine Paskell (Dirty Protest). These young artists collaboratively produced 'Becos' ('Alleyways'), an audio drama in four acts which is available on all podcast platforms. The story is about joy, opportunities, violence, racism and injustice and the resilience built by poor Brazilian communities every day; PPP is extraordinarily proud of this work.



In the last year, the Unit for Social and Community Psychiatry has intensified its collaboration with PPP, building on the successes of the joint projects that either have been completed or are still ongoing and benefitting from a deepening mutual understanding of our different perspectives and expertise.

For our Unit, PPP has become a major partner for both the development of inter-disciplinary research approaches and the organisation of collaborative studies with the arts sector. This is evidenced by the joint generation of competitive grants and the implementation of complex study designs in the UK and internationally.

As a continuation of this work, QMUL granted a further £5,000 from the Brazil Accelerator Fund to PPP for a case study of Manguinhos (Rio de Janeiro), working with FGV/FIOCRUZ, looking at cultural strategies as a tool for social inclusion of vulnerable populations in the field of public policies on mental disorders and drugs.



Similarly focused on the mental health of young people in Latin America, OLA: Building Resilience is a 5-year research project aiming to identify resilience factors that are linked to recovery from and/or prevention of mental distress among adolescents and young people living in Latin America. PPP is leading the arts activities which comprise one part of the study with the involvement of four of our Latin American partner organisations: Crear Vale La Pena (Buenos Aires, Argentina), Fundación Nacional Batuta (Bogotá, Colombia), La Familia Ayara (Bogotá, Colombia) and Teatro La Plaza (Lima, Peru). The wider project is also composed of a Randomised Controlled Trial (RCT) and a longitudinal study to be carried out by the USCP alongside three Latin American universities.

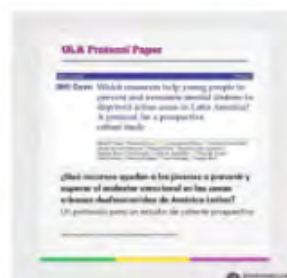
The initial arts activities of the project included a set of online workshops between August-September 2020 to address young people's experiences of mental distress and the resources they access to overcome it. Workshops took place via Zoom, with each of the four partner arts organisations recruiting participants and conceiving their own workshop plans.



Photo: Elisangela Leite

A series of online meetings supported these workshops, with a strong exchange of information, expertise, and support between the partner organisations.

After the completion of this first stage of the project, arts activities within OLA paused and are expected to resume in mid-2022. However, recruitment and screening for the other core studies of the project continue, led by the USCP and partnering local universities. Far Apart Latin America was born directly from the exchange promoted within OLA in the face of the pandemic.



Thanks to the strong networks it has established, OLA has generated several other projects and initiatives. Fundación Nacional Batuta and Crear Vale la Pena have partnered up for two actions: an international music video promoting peace (led by Batuta) and membership of International Teaching Artists Collaborative association (ITAC). Teatro La Plaza, in turn, has developed a whole area of work dedicated to conducting research projects, mainly due to their involvement with PPP.

“

The decision of joining in the project OLA pushed many exchanges within Crear Vale La Pena. A central reflection was on what it meant to participate in an investigation in current times. From the beginning we felt invited to join a double adventure. On the one hand, it is to deepen understanding and find new answers in relation to a given field of knowledge. In this case, psychiatry. On the other hand, to the adventure that began at the end of the 20th century and which consists of designing research processes that proactively seek to overcome the fragmented [...] view that has undoubtedly contributed to the creation of many of the problems that humanity faces today.

”



The final collaborative project jointly developed with USCP expanded our global reach to Pakistan and India and included new, local collaborators: Schizophrenia Research Foundation (SCARF – Chennai, India) and International Research and Development (IRD – Karachi, Pakistan).



Photo: Ather Jehania

PIECES (Pakistan and India: Enhancing the Effectiveness of Community-based care), involves testing and adapting a low-cost app DIALOG+ (developed by USCP's Professor Stefan Priebe), exploring how it can be used to benefit people with psychosis in India and Pakistan. As part of this work, PPP led participatory arts work with local partner organisations in India and Pakistan to better understand and improve the lives and wellbeing of people with psychosis. These arts interventions have engaged local communities, opening up important conversations about mental illness.



Image: PPP archive

Returning to our collaborators in Latin America, PPP's relationship with Teatro La Plaza (Lima, Peru) was further strengthened through a further AHRC funded project, Heartbeat, that brought together UK-based Flute Theatre Company and La Plaza to create a new collaborative version of Shakespeare's 'The Tempest' for young people on the autistic spectrum. This work was delivered online in participatory workshops in September-November 2020 and February-July 2021. We are delighted that this project has been funded by the AHRC via its Disability Under Siege GCRF programme.



A further AHRC-funded project, Communicating Through COVID, directly sought to address the challenges faced by NHS workers in the UK. Awarded to Clod Ensemble's Artistic Director, Dr Suzy Willson, PPP is a proud partner organisation on this important project that explores creative ways to help doctors and other healthcare professionals communicate with patients whilst wearing Personal Protection Equipment (PPE).



Photo: PPP archive

This project, built on nearly 20 years of my work with Performing Medicine, will harness ideas and techniques employed by artists, actors, choreographers, voice coaches to develop courses and resources to help healthcare workers meet these current challenges.

**SUZY WILLSON**  
**CLOD ENSEMBLE ARTISTIC DIRECTOR**

As the projects listed above attest, the challenges of communicating, gathering, creating and enduring during COVID have been widespread and keenly felt by many. One of our ongoing projects, With One Voice, has experienced particular challenges with regards to its central activity: singing as a choir. While communal singing is still not recommended during COVID in Brazil, our community groups are continuing to meet for creative sessions of percussion, photography, poetry writing, and movement and funds have been guaranteed to continue this work until the end of the year. Despite this time of global uncertainty, our partnerships with the Museum of Tomorrow and Rio de Janeiro City Council to deliver workshop sessions for all 28 choir members have also continued.



Photo: Paulo Cesar de Almeida



## RESISTANCE & TRANSFORMATION

Featured projects in this area include: Social media takeovers |  
The Verbatim Formula: Cradle of Learning | Stages (including Stage 3) |  
Violence Against Women and Girls

PPP's ongoing mission is to bring artists, activists, academics, and audiences together for projects that address a wide range of social justice and human rights issues. We want to make changes not just to people's lives, but also to public policy, and to add our voice to wider social, political, and cultural movements that are calling for radical change and a more equitable, inclusive and just world.

For example, in the wake of global outrage following the murder of George Floyd and the efforts of the Black Lives Matter movement, PPP published a statement on our website (active between 9-30 June 2020), with a further plan outlining the steps we as an organisation are committed to taking in the future (available on our website). In both statements, we re-commit 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.

In acknowledging our weaknesses, keeping ourselves accountable, engaging in listening more, taking simple, immediate steps towards change, we continue to strive for a different future, both as an organisation and for many of our partners, participants, and collaborators. Part of this work has involved using our platforms and resources to continue to amplify marginalised voices. In October 2020, for example, we undertook a radical revision of our communication strategies, commissioning Black artists from the UK and Brazil to take over our social media channels at regular intervals. This has been key to encouraging new and more diverse audiences for our work, and that better reflects our networks of collaborators, team members, and QMUL's students and staff community.



**Kay Rufai  
Takes Over**

@universoulartist

Image: PPP archive



**Shalyce Lawrence  
Takes Over**

Many of our recent and long-standing projects continue to advocate for and work in support of marginalised communities in the UK and the Global South. Through the growth of the Museum of Colour, we continue our commitment to equity and fairness for underrepresented artists within the British cultural and heritage sectors. This year, we also initiated a new research project addressing violence against women and girls – funded by QMUL's Brazil Accelerator Fund – which explores dignity as a form of resilience.



The Verbatim Formula (TVF), a participatory applied arts research project which aims to change public policy in the UK around how we look after children within the care system, first began in 2015 funded by QMUL's Access funds. A three-year AHRC research grant was then awarded in 2017, which was given an extension in 2020 to be completed during 2020-21. Using verbatim theatre and other creative methodologies, TVF centres young people's voices to 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. The team has since been commissioned and partnered by local authorities, universities in England and Scotland, to run creative verbatim workshops.

The need for engaged listening, particularly to the voices of young people, has become even more urgent in the context of COVID-19. In response, TVF worked with QMUL students who had been locked down on campus at the beginning of the pandemic, working with a poet to produce their own poetry about how it felt to be locked down at university.

“It was a great experience, and I feel it really added value to my team's understanding of the complexity of issues faced by care leavers. I'm optimistic it will foster a greater sense of empathy too.”

**STEVE, HOUSING SERVICES**



Photos: PPP archive



This year, TVF has welcomed the opportunity to engage with a new collaborating organisation, Articulate, a charity based in Glasgow which supports arts access and participation for children, young people and adults who are least likely to engage in creative activity, or who face significant barriers to taking part, and yet have the greatest potential to benefit from doing so.

“I’ve probably took away from this day that I probably want to create my own uni, or something like that. Because it’s made me realise that uni can do so many things for people. It doesn’t have to be, uni doesn’t have to be in the way that we perceive it. It doesn’t have to be this formal, professional thing.”

**CO-RESEARCHER,  
CRADLE OF LEARNING**

Articulate contacted the TVF team for a collaborative project with a group of young people, called A Cradle of Learning, which was funded by QMUL’s HSS Fund and was a great success. Workshops with care-experienced participants took place in-person in COVID-secure spaces in May 2021 (which involved a comprehensive risk assessment process approved by QMUL and Articulate).

QMUL then asked the TVF team (including two young people acting as facilitators) to help plan and run its careers day in July 2021, in order to improve its offer to young people who have care experience, and to encourage them to apply to QMUL to study.



Photo: PPP archive

Stages brings together theatre directors and their local communities 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.' The activities in 2020-2021 were funded primarily by the Peace Development Fund, and project team members were also able to be furloughed during periods when the work could not continue. Fundraising activities for this project will resume in 2021-22.

Stages continued its support and creative engagement with Stage 3 Company through online meetings and smaller group meetings throughout the pandemic. This group of (former) QMUL students became an Associate Company at PPP, engaged in peer mentoring, collaborated on an open-source Theatre for Social Change Toolkit), and used their creative practice to amplify and extend the activism inspired by commemorating events. Stage 3 Company was shortlisted for a QMUL Public Engagement Award in the Interact category in June 2021.

Several of our regular project facilitators were able to be furloughed during parts of 2020-21. This was especially valuable to individuals including young artists, who did not always have other work to fall back on between funded phases of projects.



## PARTNERS AND FUNDERS

As always, the breadth, quality, and impact of our work this year has been enabled and sustained by our key partnerships. This year, these partnerships were especially critical: the challenges of COVID were acute, but when we couldn't physically be there, often our partners could. We, in turn, have striven to support our partners both to face current challenges, and to achieve their long-term goals.



Redes de Desenvolvimento da Maré, a civil society institution, is the result of a long-term engagement of its founders with the community movement in the Maré complex of favelas, in the city of Rio de Janeiro. PPP has worked with Dr Eliana Sousa Silva, Director of Redes da Maré, since 2015.



As a result of this partnership over a long period of time, we have collaborated on a series of interdisciplinary research projects across countries, financed by UKRI, and focusing on the development challenges within Maré, including surveys related to public safety issues, gender-based violence and the creative economy in peripheral areas of Rio de Janeiro. Redes da Maré is the main centre for the research project Building the Barricades. The realization of this wide range of projects has allowed Redes da Maré to develop new partnerships and ongoing collaborations – for example, the Brazilian version of the 'Women of the World' Festival (WOW) – which would not have been possible without the support and facilitation of Professor Paul Heritage and the People's Palace Projects team.

Our collaboration has allowed Redes da Maré to not only collect data but also analyse and interpret it, enabling us to influence the creation of public policies and social development initiatives that benefit the local community. For example, based on the work developed in the Relative Values project, we were able to secure an investment by Fundação Itaú Cultural to create a cultural resilience program for cultural initiatives in response to COVID-19 in Maré. In addition, we used data generated from our collaboration with Professor Heritage, on the effects of police actions in Maré, as evidence to secure an injunction requiring the police to implement a set of safety protocols before making armed incursions into the Maré favelas.

**DR ELIANA SOUSA SILVA**  
**DIRECTOR, REDES DA MARÉ**



## PARTNERS AND FUNDERS



The Museum of Colour CIC (MoC) is a heritage and creativity social enterprise currently incubated at People's Palace Projects. It is building a digital museum to explore the contribution made by people of colour to the nation's culture, specifically in film, television and the arts from 1766 – 2016.

I strongly suspect that Museum of Colour would still be searching for support were it not for People's Palace Projects. They have been amazingly generous in providing back room support that I simply could not afford and supporting me in areas where I am not experienced, thus allowing me to focus on building the concept, finding the partners and realising the projects. As an associate I am also happy because the values of MoC and PPP are so aligned. There is trust, confidence and mutual cheerleading. I feel truly lucky.

**SAMENUA SESHER,  
FOUNDER & DIRECTOR, MUSEUM OF COLOUR**





Queen Mary  
University of London

“

‘The ongoing collaboration between People’s Palace Projects (PPP) and the Kuikuro Indigenous Association of the Upper Xingu (AIKAX) represents the Queen Mary ethos at its very best. In fulfilment of our strategy, the project has created new partnerships between a diverse community of scholars, both Indigenous and non-Indigenous. These unique collaborations have, in turn, created new narratives about the importance of the arts in addressing urgent questions of socio-economic development.’

PROFESSOR ANDREW LIVINGSTON  
VICE-PRINCIPAL (RESEARCH), QMUL

”

## PARTNERS AND FUNDERS

Since 2015 AIKAX have been working with People's Palace Projects on cultural exchange projects in the UK and Brazil that have a truly collaborative nature, providing opportunities for the Xingu indigenous people to discover, document and share our culture from our own perspective.

The residencies and collaborations with Professor Heritage and PPP to date have brought a variety of artists, researchers and representatives of associations. These have enabled projects and developments of great importance such as artistic residencies realised in the village (2017-18), seminars on Indigenous Research Methods (2019-21), installations in the Tate Modern and Horniman Museum (2018), and currently at the Venice Biennale with OCA RED installation (2021) and Natural Future Museums (2021) a video installation that is on display at Glasgow Science Centre, being part of COP26 agenda.

Our community have been involved at every stage of the collaboration; as an indigenous group, we would never have access to the resources or networks that made it possible to disseminate our knowledge to the wider media and public.

**TAKUMÃ KUIKURO (FORMER AIKAX PRESIDENT)**



AIKAX (Kuikuro Indigenous Association of the Upper Xingu) is a local institution from the Xingu region in Brazil that carries out extensive work on documenting and valuing the Kuikuro intangible heritage.



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

Abertawe Bro Morgannwg NHS Trust  
Agência de Redes para a Juventude  
Amazon Hope  
Articulate  
Arts and Homelessness International  
Arts and Humanities Research Council  
Arts Council England  
Associação Cultural Clube Osquindô  
Associação Indígena Kuikuro do Alto Xingu (AIKAX)  
Associação Indígena Tulukai (AIT)  
Battersea Arts Centre  
British Academy  
British Council Digital Collaboration Fund  
Calouste Gulbenkian Foundation - UK  
Casa Quilombê  
Central School of Speech and Drama  
Clod Ensemble  
Complicite Theatre Company  
Contact Theatre  
Corporação Musical Banda São Sebastião  
Crear Vale la Pena  
Dirty Protest Theatre  
Economic and Social Research Council  
Estado do Rio de Janeiro  
Evam Entertainment  
Factum Arte  
Factum Foundation  
Familia Ayara  
FGV - Fundação Getulio Vargas  
Fiocruz - Fundação Oswaldo Cruz  
Flute Theatre  
Fuel Theatre  
FUNARJ  
Fundação Cultural Carlos Drummond de Andrade  
Fundación Nacional Batuta  
Global Challenges Research Fund  
Greater London Authority  
Grupo Atrás do Pano  
Guy's & St Thomas' NHS Foundation Trust  
Instituto Inhotim  
Interactive Resource Center (IRC)  
International Research & Development

Itaú Cultural Foundation  
King's College London  
La Biennale di Venezia  
Medical Research Council  
MinA Theatre Company  
Movimento Nacional da População Em Situação de Rua do Rio de Janeiro  
Museu do Amanhã  
Museum of Colour CIC  
National Lottery Heritage Fund  
National Theatre Wales  
Network (QMUL Centre for the Creative and Cultural Economy)  
Newton Fund  
Oxford University Gardens, Libraries and Museums Group  
Paul Hamlyn Foundation  
Peace Development Fund (USA)  
People's Palace Projects do Brasil  
Pontificia Universidad Javeriana  
Prefeitura do Rio de Janeiro  
QMUL Unit for Social and Community Psychiatry  
Queen Mary University of London  
Redes da Maré  
Reform the Funk  
Schizophrenia Research Foundation (SCARF)  
Spectaculu  
Stage 3 Company  
Streetwise Opera  
Teatro La Plaza  
Theatre Royal Stratford East  
The Fostering Network  
UCL Hospitals NHS Trust  
Universidad de Buenos Aires  
Universidad Peruana Cayetano Heredia  
Universidade Federal do Rio de Janeiro  
Universidade Federal do Rio Grande do Sul  
University of Manchester  
Wandsworth Borough Council  
Wellcome Trust  
With One Voice  
WOW Global Foundation  
Youth Resilience Research Unit



## SOCIAL MEDIA: ANNUAL TOTAL ENGAGEMENT



**1,973 (+231)**



**3,461 (+175)**



**1,963 (+801)**



**280 (+145)**



**441 (+441)**

In an increasingly digital world, a dynamic, accessible and mobile-compatible website is essential for any organisation. This year has impressed upon us the need to cultivate an online presence across our website and social media accounts that is a true reflection of the dynamic work we produce and which communicates the evolving story of our work and practice.

In addition to increasing our presence on social media platforms, our Communications Manager has prioritised creating a new website with better and more intuitive navigation, beautiful visuals and a new narrative. The process of creating this new online presence has also afforded us a moment to look back and reflect on the history of PPP, on what has been achieved since it was established and what our future ambitions are as we approach our 25-year anniversary.

The website presents PPP's four main strands of work: Indigenous Exchange and Climate Action; Cultural Value and Heritage; Arts, Mental Health and Wellbeing; and Arts, Resistance and Transformation.

Our hope is that by reflecting upon and investing in the digital platforms we use to tell our story, we will be able to fully capitalise on this significant landmark in our

# STRATEGIC DEVELOPMENT

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

Our mission is to channel the power of the arts to enrich lives through cultural projects, enquiry, and advocacy. Our 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 PPP to achieve its charitable objects are:

- To identify and respond to urgent contemporary issues via a programme of activities 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 world;
- To move and inspire people living in the face of extremity and risk (including social, political, and ecological);
- To build capacity amongst artists, researchers, agencies, and individuals seeking to engage with social challenges and progress social justice through the arts;
- 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.



# STRATEGIC DEVELOPMENT

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

- 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;
- 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.

# STRATEGIC DEVELOPMENT

## FUNDRAISING

In 2020-2021 we continued our investment in PPP's fundraising capacity, with a dedicated part-time Research Grants Coordinator (Cat Fallow) and Research Development Associate (Poppy Spowage). Throughout the year this small team supported the Executive and Artistic Director in making the most of fundraising opportunities, which were particularly prolific in regard to UK research funding due to the ongoing COVID-19 situation.

Throughout the year PPP submitted 18 grant applications. This resulted in a total of £540,339 funding to support 10 new projects. The particularly high success rate is testament to this strategic investment made, which has enabled PPP to grow exponentially despite a very uncertain funding context. Currently, a Future Leaders Fellowship application (£1,388,676) and a NIHR Global Mental Health Research Unit application (£7,242,403) submitted with Stefan Priebe and Victoria Bird are still under consideration alongside various smaller funds.

## INCOME GENERATION

PPP has traditionally had four main income streams: research grants, Arts Council England and other public funds such as local councils, earned income in the shape of production fees/contributions, and Trusts & Foundation funding.

During the pandemic, PPP has been able to reshape project plans and maintain financial stability without recourse to Cultural Recovery Funding to date. Earned income from production & consultancy fees has naturally declined, but PPP countered this with a strategic investment from reserves in research grant writing that enabled us to raise grants supporting five new projects beginning from December 2021. PPP's established area of expertise in working with Indigenous people also enabled us to raise two grants to support this area of work (both led by our sister organisation, PPPdoBrasil).

PPP ensures that its portfolio of arts activities funded by Arts Council England are carried out to a high standard of quality and engagement. PPP continues to enjoy an excellent relationship with Arts Council England and was recently assessed as making a 'Strong' contribution to ACE's Creative Case for Diversity.

Trust and Foundation grants have become even more competitive. We are delighted to have secured several key grants to advance the work of Museum of Colour during 2021-22 and 2022-23. Funders have recognized the importance of Museum of Colour's mission and the high quality of the work it has produced so far.

PPP's trustees assess our income generation against target on a quarterly basis.

# STRATEGIC DEVELOPMENT

## DEVELOPING BUSINESS MODELS

PPP's increasing competence in making successful funding bids to research councils – particularly cross-departmental and interdisciplinary bids – has given us an opportunity to develop our capacity to support and partner with other academics. As UK Higher Education Institutions find themselves under increased financial pressure, many are developing incentives for their academics to raise research funds; PPP sees this as an opportunity to generate income in future years.

Alongside this, PPP is also conscious of additional funding opportunities specific to particular projects. For example, The Verbatim Formula (TVF) has continued to generate income from local authorities and other universities to run its Verbatim toolkit to enable better listening. This toolkit is flexible, versatile, and proving popular, and we aim to make this project self-sufficient as an income generating model, able to fund staff to run the scheme. This reflects the successful model and processes which have developed and continue to sustain the Museum of Colour. The latter was incorporated as a Community Interest Company on 22nd July 2020.



# STRATEGIC DEVELOPMENT

## 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.

Our Environmental Policy and Action Plan has become a central pillar in our organisational planning. Going forwards, PPP project managers will monitor and plan for the carbon use of their projects as part of their project planning.



# culture declares emergency



# STRATEGIC DEVELOPMENT

## HOW DO WE MEASURE SUCCESS?

PPP is a reflective organisation, whether that be as part of a specific project, partnership, initiative, or as a whole. We believe that a commitment to organisational self-reflection not only enhances and improves our working practices across all areas, but gives our projects the strongest chance of success at every stage, from initial conception, to securing funding, to administration and execution.

We use various methods to assess our performance, including external evaluation and internal evaluation, feedback from partners and participants, and clear, effective financial management. We have also developed a set of Key Performance Indicators (KPIs) in collaboration with Arts Council England, and use these to monitor performance on a regular basis, with PPP's Board monitoring performance directly against KPIs annually. For an excerpt from our SMART objectives document that illustrates how we use the KPIs and how we report to Arts Council England, please see Appendix 1.

PPP's business model is such that Arts Council England pays for 2.6 staff members. All other staff are paid for by project funding. Recovering core costs from project funding is a key goal for any arts charity. Our position based within a Higher Education Institution, QMUL, and led by a QMUL Drama researcher means that PPP is in the fortunate position of being able to access research grants, which fund staff members to increase the team.

The most important measure of financial success at PPP is the unrestricted reserve balance. The Board monitors the unrestricted balance on a quarterly basis to ensure that PPP remains a going concern. As noted earlier in this report, PPP has an excellent relationship with Arts Council England and has no reason to fear any cut to its core funding. This does not, however, make us complacent and we try to develop ways to diversify our income streams, such as fundraising consultancy, and drama workshops using verbatim theatre techniques, which we have used over several years with great impact.

# STRUCTURE, GOVERNANCE AND 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 principal office:	Queen Mary University of London, 327 Mile End Road, London, E1 4NS

## ORGANISATIONAL STRUCTURE

The Board of Trustees sets the charity’s main policies and strategic objectives, including approving the Business Plan, which was refreshed during the year reported on. 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 and 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.

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. The salary of the charity’s Artistic Director and Chief Executive, Professor Paul Heritage, is paid by his employer, QMUL; in 2019-20 Paul’s teaching replacement was confirmed as a permanent post.

During the main part of the year reported on, the charity had two full-time employees (Executive Director and Project Manager) and three part-time employees (General Manager, Communications Manager and Research & Development Associate). It employed key freelancers and short term employed staff, such as project managers, project coordinators, research assistants, consultants, and ad hoc support, as required.

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. Occasionally, short-term (under eight weeks) volunteering opportunities are offered unpaid. There were no voluntary positions in 2020-21.



# STRUCTURE, GOVERNANCE AND MANAGEMENT

## RELATED PARTIES

PPP is a charitable subsidiary of QMUL, which is an Exempt Charity and the sole Member of People's Palace Projects; Professor Penny Green is the representative of QMUL at General Meetings. The charity's Artistic Director/Chief Executive and two 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 gives financial support to PPP at various times through a number of funds. No financial remissions are made by PPP to QMUL other than reimbursements for expenditure incurred by QMUL on PPP's behalf (e.g., reimbursements for internal catering supplies, event portering etc.). The practice-based research undertaken at PPP was submitted for quality assessment in the Research Excellence Framework 2021 (previously submitted in 2014) and an Impact Case Study submitted on Paul Heritage's research as part of QMUL's institutional submission.

Paul Heritage is an Associate Professor at the Institute of Population Health Sciences, QMUL, a member of AHRC's Strategic ODA Peer Review College, and a member of AHRC GCRF Strategic Advisory Group.

People's Palace Projects is recognised by QMUL's Centre for Public Engagement as a flagship for engagement activities within the College. It 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, and the Alliance Award for Impact in 2021 for their work with the Kuikuro Indigenous Association of the Upper Xingu (Brazil) raising urgently needed funds to provide infrastructure, food and vital medical support to the Kuikuro people affected by COVID-19.

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 a Director of Museum of Colour CIC, along with Samenua Seshier, MoC Founder and Director, and Gemma Orleans-Thompson.

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 (2019-20: £0).

# STRUCTURE, GOVERNANCE AND MANAGEMENT

## 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, Comedians 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.

## RISK MANAGEMENT

The Trustees review the major risks to which the charity is exposed at least annually 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. PPP assigns each risk a number, based on the likelihood of the risk occurring and the impact if the risk were to occur. A maximum score would be 25. Any risks over 20 place the risk into a red category (green: low risk, amber: medium risk and red: high risk).

After mitigation, none of PPP's risk are categorised as red. The main risk this year has been Covid, as discussed below.

## COVID-19 RISK MANAGEMENT

2020-21 has introduced a new level of risk to the organisation and its partners. PPP's trustees and executive met on 6th March 2020 at its London office. The pandemic was looming. A COVID-specific risk assessment was discussed, which identified a series of risks.

Of these, three key risks were identified: risk of infection to Takumã or Yamalui Kuikuro via 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 the risk of a COVID outbreak in a key area leading to research being delayed (e.g., Maré fieldwork interviews) or major events being cancelled or delayed (Venice Biennale, Multiplicidade Festival).

Any plans for Takumã or Yamalui to travel outside of their village were quickly cancelled. The organisers of the Venice Biennale chose to postpone. For projects in Maré, the work was interrogated with our partners and funders. Of these projects, the most affected in terms of adapting its research methods and focus in response to COVID was Building the Barricades.

# STRUCTURE, GOVERNANCE AND MANAGEMENT

As discussed in the Project Activity section of this report, 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. In the absence of funding or state structures to develop, evaluate and maintain complex mental health interventions in peripheral communities subject to multiple stress factors (socio-economic exclusion, high levels of violence, limited access to cultural networks and institutions, etc), civil society organisations utilise existing personal, social and cultural resources.

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 partly reframed to adapt and respond to the immediate actions related to the COVID-19 pandemic, implementing new sub-studies that respond to the current situation in the territory, and also supporting organisation Redes da Maré while they act on the front line supporting the most vulnerable members of the Maré community:

The following changes took place:

- PPP committed to maintain the whole multidisciplinary team's salaries (32 people working on the project) during the most critical period of the pandemic, even if work had been shifted/adapted
- 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 took the same multidisciplinary approach as the main research, gathering evidence from a Culture, Health and Social Sciences Perspective. The qualitative part of the research also included in-depth interviews and focus groups.
- All arts activities related to the project were switched to an online medium and seven artists were offered stable part-time employment two days per week on an artistic workshop. Arts teams also launched a photographic project where residents of Maré could send their photos and texts about their daily lives during the pandemic for publication on a website: and a music album was created based on the poems and writings of young artists involved in the creative workshops.



# STRUCTURE, GOVERNANCE AND MANAGEMENT

## PPP DO BRASIL & CASA RIO

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, and the two organisations regularly work on joint projects under a bilingual Partnership Agreement signed in 2012.

Casa Rio is PPP do Brasil's artistic residency centre in Rio de Janeiro. It is also Paul Heritage's base when he is in Brazil undertaking research work. It would be detrimental to PPP UK if Casa Rio were to shut down permanently.

On 13th March, the State Culture Secretary for Rio de Janeiro announced the closure of all its venues as part of the COVID-19 lockdown. The 3 month-contract for PPP do Brasil to carry on managing Casa Rio due to expire on 11th June 2020 has been automatically extended and PPPdoBrasil's General Manager has requested a formalization of this and the signing of a new contract. The launch of the Public Call is planned for after the end of the lockdown. PPP do Brasil plans to apply and hopes to run Casa Rio for another 3 years.

PPPUK provided a sum of £1,600 to support Paul's ongoing accommodation needs in Brazil to ensure he was able to supervise PPPUK's research project commitments, which he continued to do despite the lockdown, running meetings and workshops online from Casa Rio.



# 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.

# STATEMENT OF TRUSTEES' RESPONSIBILITIES

## 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 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 based on cash flow forecasts covering the 12 months from the signing of the accounts, 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

The contract to provide audit services to QMUL, the Ultimate Parent, and its subsidiaries has been appointed to BDO for 2021-22.

Approved/authorised for issue by the board of directors on 5th April 2022

and signed on behalf of the directors 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 Project (the 'charitable company':

• give a true and fair view of the state of the charitable company's affairs as at 31 July 2021 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 which comprise:

- the statement of financial activities;
- the balance sheet;
- the statement of cash flows; and
- the related notes 1 to 16.

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 charitable 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**

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

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

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

### **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

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

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](http://www.frc.org.uk/auditorsresponsibilities). This description forms part of our auditor's report.

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

We considered the nature of the charitable company's industry and its control environment, and reviewed the charitable company's documentation of their policies and procedures relating to fraud and compliance with laws and regulations. We also enquired of management about their own identification and assessment of the risks of irregularities.

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

We obtained an understanding of the legal and regulatory frameworks that the charitable company operates in, and identified the key laws and regulations that:

- had a direct effect on the determination of material amounts and disclosures in the financial statements. These included, UK Charities Act and UK Companies Act; and
- do not have a direct effect on the financial statements but compliance with which may be fundamental to the charitable company's ability to operate or to avoid a material penalty. These included the Charity Commission for England and Wales (Charity Commission) regulations and Fundraising regulations.

We discussed among the audit engagement team regarding the opportunities and incentives that may exist within the organisation for fraud and how and where fraud might occur in the financial statements.

As a result of performing the above, we identified the greatest potential for fraud or non-compliance with laws and regulations in the following areas, and our specific procedures performed to address it are described below:

- Cut-off of grant and donation income: This has been addressed through detailed testing to ensure income is recognised in the appropriate accounting period.

In common with all audits under ISAs (UK), we are also required to perform specific procedures to respond to the risk of management override. In addressing the risk of fraud through management override of controls, we tested the appropriateness of journal entries and other adjustments; assessed whether the judgements made in making accounting estimates are indicative of a potential bias; and evaluated the business rationale of any significant transactions that are unusual or outside the normal course of business.

In addition to the above, our procedures to respond to the risks identified included the following:

- reviewing financial statement disclosures by testing to supporting documentation to assess compliance with provisions of relevant laws and regulations described as having a direct effect on the financial statements;
- performing analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud;
- enquiring of management and legal counsel concerning actual and potential litigation and claims, and instances of non-compliance with laws and regulations; and
- reading minutes of meetings of those charged with governance..

## **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 strategic report and 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 have been prepared in accordance with applicable legal requirements.

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



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

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 in preparing the trustees' report and 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 charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an 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 charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



Michelle Hopton FCA (Senior statutory auditor)  
For and on behalf of Deloitte LLP  
Statutory Auditor  
Bristol, UK  
5 April 2022

**Statement of Financial Activities (including income and expenditure account)**  
**for the year ended 31 July 2021**

		Year ended 31 July 2021			Year ended 31 July 2020		
		Restricted funds	Unrestricted funds	Total 2021	Restricted funds	Unrestricted funds	Total 2020
	Note	£	£	£	£	£	£
Income and endowments from :							
Donations and legacies	2	3,129	321,720	324,849	16,667	331,833	348,500
Charitable activities	4/5	802,577	40,451	843,028	475,625	16,719	492,344
Total		805,706	362,171	1,167,877	492,292	348,552	840,844
Expenditure on:							
Charitable activities	6	737,596	269,324	1,006,920	452,525	328,704	781,229
Raising funds	6	-	91,710	91,710	-	59,021	59,021
Total		737,596	361,034	1,098,630	452,525	387,725	840,250
Net income/(deficit)		68,110	1,137	69,247	39,767	(39,173)	594
Transfers between funds	13	-	-	-	(36,298)	36,298	-
Net movement in funds		68,110	1,137	69,247	3,469	(2,875)	594
Reconciliation of funds:	13						
Total funds brought forward		37,020	66,295	103,315	33,551	69,170	102,721
Total funds carried forward		105,130	67,432	172,562	37,020	66,295	103,315

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 16 form part of these financial statements

## Balance Sheet as at 31 July 2021

	Note	Restricted Funds £	Unrestricted Funds £	Total Funds 2021 £	Total Funds 2020 £
<b>Current assets:</b>					
Debtors	11	247,507	20,847	268,354	98,909
Cash at bank and in hand		7,056	70,948	78,004	44,596
<b>Total Current Assets</b>		254,563	91,795	346,358	143,505
<b>Current liabilities:</b>					
Creditors: amounts falling due within one year	12	(149,433)	(24,363)	(173,796)	(40,190)
<b>Net Current Assets</b>		105,130	67,432	172,562	103,315
<b>Total assets less current liabilities</b>		105,130	67,432	172,562	103,315
<b>Total net assets</b>		105,130	67,432	172,562	103,315
<b>The Funds of the Charity</b>					
Restricted income funds	13	105,130	-	105,130	37,020
Unrestricted funds	13	-	67,432	67,432	66,295
<b>Total Charity Funds</b>		105,130	67,432	172,562	103,315

Notes 1 to 16 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 5th April 2022 and signed on its behalf by:



Ms Amy Casterton  
Trustee



Dr Margaret Inchley  
Trustee

**Statement of cash flows for the year ended 31 July 2021**

	Note	Total Funds 2021 £	Total Funds 2020 £
<b>Net income to net cash flow from operating activities</b>			
<b>Net income/(deficit) for the year</b>		<b>69,247</b>	594
<b>Adjustments for:</b>			
(Increase) in debtors	11	(169,445)	(17,587)
(Decrease) in creditors	12	133,606	(11,038)
<b>Net cash (used in) operating activities</b>		<b>33,408</b>	(28,031)
(Decrease) in cash in the reporting period		33,408	(28,031)
Cash at the beginning of the period		44,596	72,627
<b>Cash at the end of the period</b>		<b>78,004</b>	44,596



## Notes to the financial statements for the year ended 31 July 2021

### 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 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.

#### 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 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 based on cash flow forecasts covering the 12 months from the signing of the accounts, 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

Cash includes all cash in hand and deposits repayable on demand.

#### 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 2021 (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 2020/21 were £4,079 (2019-20: £3,542) 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 2021 were £1,034 (31 July 2020: £822).

#### 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.

(i) **Key sources of estimation uncertainty:** 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 sources of estimation uncertainty requiring disclosure.

(ii) **Critical accounting judgements:** The Trustees do not consider there to be any critical judgements requiring disclosure.

### 2. Donations and legacies

	2021 £	2020 £
Arts Council England (as a Regularly Funded/National Portfolio Organisation)	132,145	134,576
Donated services (Queen Mary University of London) - support in kind	189,545	196,957
Donations received	3,159	16,967
<b>Total</b>	<b>324,849</b>	<b>348,500</b>

### 3. Donated Services from Queen Mary University of London

	2021 £	2020 £
Statutory audit Fee	8,315	8,073
Staff Salaries	117,836	131,196
Office Costs	63,394	57,688
	<b>189,545</b>	<b>196,957</b>

### 4. Income from Charitable Activities

	2021 £	2020 £
Fees and production contributions	40,451	16,719
Restricted income grants (note 5)	802,577	475,625
<b>Total</b>	<b>843,028</b>	<b>492,344</b>

# Notes to the financial statements for the year ended 31 July 2021 (continued)

## 5. Restricted income grants from Charitable Activities

	2021	2020
	£	£
Battersea Arts Centre (Big Lottery Fund) - The Agency	-	2,000
Arts & Humanities Research Council - Beyond Exchange	-	37,496
Boal Archive - Digital Theatre	-	2,198
British Academy Newton Fund - Counting Culture	21,265	24,021
Building Resilience	27,897	31,175
ESRC Building the Barricades Mental Health	159,348	210,221
Heritage Lottery Fund Museum of Colour: People of Letters	-	34,827
No Feedback - Peace Development Fund	5,842	3,815
The Verbatim Formula	4,758	34,098
Stages CARAS project: LB Wandsworth	-	9,000
VAWG: Dignity: Kings College London	2,562	3,259
Verbatim Click: LB Wandsworth	-	3,480
Verbatim Law: Central School of Speech and Drama	876	18,310
Arts Council: MOC: A Very British Rhythm	-	3,507
Lois Weaver Public Engagement Fellowship	7,432	18,218
Queen Mary University of London - Green Screening	-	6,865
Queen Mary University of London HEIF Collaboration Fund	-	9,877
Arts & Humanities Research Council - Kamukuwaka	12,500	21,410
Indigenous Research Methods	29,110	1,848
Respect Due Part 1	11,635	-
National Institute for Health Research - Pieces	8,982	-
Queen Mary University of London - HSS Cradle of Learning	14,934	-
Museums for Climate Action: University College London	2,500	-
Arts & Humanities Research Council - Roots of Resilience	32,575	-
Arts & Humanities Research Council - Far Apart Brazil	72,522	-
Arts & Humanities Research Council - Far Apart UK	148,401	-
Arts & Humanities Research Council - Clod	1,092	-
Arts & Humanities Research Council - Flute	85,421	-
British Council UK - Digital Collaboration Fund	50,000	-
Arts & Humanities Research Council - Building the Barricades Follow On Fund	48,562	-
Queen Mary University of London - BAF Manguinhos	5,002	-
Queen Mary University of London - BAF VAWG	10,161	-
National Lottery Heritage Fund Respect Due Part 2	34,700	-
VAWG: Slingshot: Kings College London	4,500	-
<b>Total</b>	<b>802,577</b>	<b>475,625</b>
	2021	2020
	£	£
Within the above are grants received from the following government or government related bodies:		
Arts and Humanities Research Council	401,073	58,906
Economic and Social Research Council	159,348	210,221
British Council	50,000	-
Heritage Lottery Fund	34,700	34,827
British Academy	21,265	24,021

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 2021 (continued)

### 6. Analysis of expenditure

	Charitable Activities £	Raising Funds £	Total 2021 £	2020 £
Direct staff costs	271,683	50,110	321,793	241,502
Donated Staff Services	79,485	29,523	109,008	124,378
Fees, including production Fees	31,264	-	31,264	58,071
Travel, accommodation and subsistence	16,077	-	16,077	74,841
Production and technical	508,294	-	508,294	232,174
Website costs	2,033	-	2,033	9,446
Support and governance costs	98,084	12,077	110,161	99,838
<b>Total</b>	<b>1,006,920</b>	<b>91,710</b>	<b>1,098,630</b>	<b>840,250</b>

### 7. Analysis of support and governance costs

	Support activities 2021 £	Governance 2021 £	Total 2021 £	Total 2020 £
Activity				
Direct staff costs	9,804	4,397	14,201	9,911
Donated staff services	3,407	1,136	4,543	2,538
Office and administration	77,554	-	77,554	74,670
Donated staff services - Accountancy	-	5,535	5,535	4,538
Legal and professional fees	-	13	13	108
Statutory audit fee	-	8,315	8,315	8,073
<b>Total support and governance costs</b>	<b>90,765</b>	<b>19,396</b>	<b>110,161</b>	<b>99,838</b>

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

### 8. Staff Costs

	2021 £	2020 £
Wages and salaries	312,531	234,711
Social security costs	19,384	13,160
Pension Costs	4,079	3,542
<b>Total emoluments to staff</b>	<b>335,994</b>	<b>251,413</b>
<b>Average monthly number of employees</b>	<b>5.8</b>	<b>5.8</b>

No employee earned more than £60,000 during the year (2019-20: Nil) and pension payments totalled £4,079 in the year (2019-20: £3,542).  
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 2021 (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 (2020-21: £Nil).

No travel costs were reimbursed to members of the Board (2020-21: £Nil).

### 10. Net income is stated after charging:

	2021 £	2020 £
Statutory audit fee	8,315	8,073

### 11. Debtors: amounts falling due within one year

	2021 £	2020 £
Trade debtors	7,300	8,813
Amounts owed by Queen Mary University of London	241,113	65,149
Other Debtors	-	-
Prepayments and accrued income	19,941	24,947
<b>Total</b>	<b>268,354</b>	<b>98,909</b>

The amount due to Queen Mary University of London is a trading balance payable under standard credit terms.

### 12. Creditors: amounts falling due within one year

	2021 £	2020 £
Taxation and social security	10,582	5,793
Pension	1,034	822
Other Creditors	2,268	2,550
Accruals and deferred income	159,912	31,025
<b>Total</b>	<b>173,796</b>	<b>40,190</b>

## Notes to the financial statements for the year ended 31 July 2021 (continued)

## 13. Movement of funds

	Balance 01 Aug 2020	Income	Expenditure	Transfers	Balance 31 Jul 2021
	£	£	£	£	£
<b>Current year</b>					
<b>Unrestricted funds</b>					
Undesignated	56,295	362,171	(361,034)	-	57,432
Designated	10,000	-	-	-	10,000
<b>Total</b>	66,295	362,171	(361,034)	-	67,432
<b>Restricted income funds</b>					
Kuikuro	13,280	1,463	(14,689)	-	54
British Academy Newton Fund - Counting Culture	-	21,265	(21,265)	-	-
Building Resilience	-	27,897	(19,443)	-	8,454
ESRC Building the Barricades Mental Health	-	159,348	(159,348)	-	-
No Feedback - Peace Development Fund	-	7,342	(7,342)	-	-
Streetwise Opera - With One Voice	-	166	(203)	-	(37)
The Verbatim Formula	-	4,758	(4,758)	-	-
VAWG: Dignity: Kings College London	-	2,562	(1,507)	-	1,055
Verbatim Law: Central School of Speech and Drama	16,907	876	600	-	18,383
Arts Council: MOC: A Very British Rhythm	(432)	-	-	-	(432)
Lois Weaver Public Engagement Fellowship	-	7,432	-	-	7,432
Queen Mary University of London - Green Screening	6,065	-	(4,053)	-	2,012
Arts & Humanities Research Council - Kamukuwaka	-	12,500	(11,647)	-	853
Indigenous Research Methods	-	29,110	(9,403)	-	19,707
Respect Due Part 1	1,200	11,635	(11,635)	-	1,200
National Institute for Health Research - Pieces	-	8,982	(8,982)	-	-
Queen Mary University of London - HSS Cradle of Learning	-	14,934	(12,946)	-	1,988
Museums for Climate Action: University College London	-	2,500	(2,500)	-	-
Arts & Humanities Research Council - Roots of Resilience	-	32,575	(32,575)	-	-
Arts & Humanities Research Council - Far Apart Brazil	-	72,522	(66,168)	-	6,354
Arts & Humanities Research Council - Far Apart UK	-	148,401	(148,401)	-	-
Arts & Humanities Research Council - Clod	-	1,092	(1,092)	-	-
Arts & Humanities Research Council - Flute	-	85,421	(85,421)	-	-
British Council UK - Digital Collaboration Fund	-	50,000	(33,412)	-	16,588
Arts & Humanities Research Council - Building the Barricades Follow On Fund	-	48,562	(48,562)	-	-
Queen Mary University of London - BAF Manguinhos	-	5,002	(5,002)	-	-
Queen Mary University of London - BAF VAWG	-	10,161	(7,955)	-	2,206
National Lottery Heritage Fund Respect Due Part 2	-	34,700	(19,858)	-	14,842
South-South Migration for Development and Equality: Coventry University	-	-	(29)	-	(29)
VAWG: Slingshot: Kings College London	-	4,500	-	-	4,500
<b>Total</b>	37,020	805,706	(737,596)	-	105,130
<b>All funds</b>	103,315	1,167,877	(1,098,630)	-	172,562

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 2021 (continued)

## 13. Movement of funds (continued)

Prior year to 31 July 2020	Balance 01 Aug 19	Income	Expenditure	Transfers	Balance 31 Jul 20
	£	£	£	£	£
<b>Unrestricted funds</b>					
Undesignated	55,735	348,552	(387,725)	39,733	56,295
Designated	13,435	-	-	(3,435)	10,000
<b>Total</b>	69,170	348,552	(387,725)	36,298	66,295
<b>Restricted income funds</b>					
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)	-	-
Arts & Humanities Research Council - Kamukuwaka	-	21,410	(20,706)	(704)	-
Indigenous Research Methods	-	1,848	(608)	(1,240)	-
Respect Due Part 1	-	1,200	-	-	1,200
<b>Total</b>	33,551	492,292	(452,525)	(36,298)	37,020
<b>All funds</b>	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.

**Notes to the financial statements for the year ended 31 July 2021 (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	Creditor Balance
		£	£	at 31 July 2021 £	at 31 July 2021 £
Paul Heritage	Executive Director, PPP Do Brasil	3,800	173,693	-	33,358

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).

**16. Post Balance Sheet Events**

There are no post balance sheet events.