



people's
palace
projects

Queen Mary University of London

ANNUAL REPORT &
FINANCIAL STATEMENTS

COMPANY NO. 03705562
CHARITY NO. 1085607

2021-22

ANNUAL REPORT

Photo: Myllena Araujo



PEOPLE'S PALACE PROJECTS

COMPANY LIMITED BY GUARANTEE

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PPP OBJECTIVES

For 24 years, People's Palace Projects (PPP) has been committed to addressing social injustice and promoting change, locally and globally, through the power of culture and the arts.

Our first interventions were in the Brazilian prison system, where we saw prison guards become human rights advocates, and prisoners become actors. Since then, we have created projects that have had a real and measurable impact on people's lives, including the preservation and celebration of Indigenous communities' culture and knowledge, building resilience in fragile communities in the UK and Latin America, and continuing to find creative, equitable ways of facing other key social, political, and cultural challenges globally.

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



Photo: PPP archive

Whether a filmmaker documenting his community's heritage, a young MC and poet from the favelas challenging racism, a homeless woman who has found her strength singing in a choir, or a refugee performing his own story in theatre, PPP empowers people to be protagonists, to take control of the narrative of their lives. By writing their own stories, people are encouraged to use the arts as a powerful means of building resilience and provoking change.

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

As we look to 2023 and beyond, we feel certain that our work and our thinking is more than ever wanted and needed by our participants, partner organisations, and audiences, and that the values that drive our art and research are strong and sound.



Photo: PPP archive

THIS YEAR

2021-22 saw a joyful return to in-person work for PPP in which we were able to co-create art with our partners in numerous villages, cities and countries worldwide. Our strong partnerships across these various geographies meant that we were able to sustain efforts and pivot to online working during the pandemic, but a return to working in person has been a great cause for celebration.

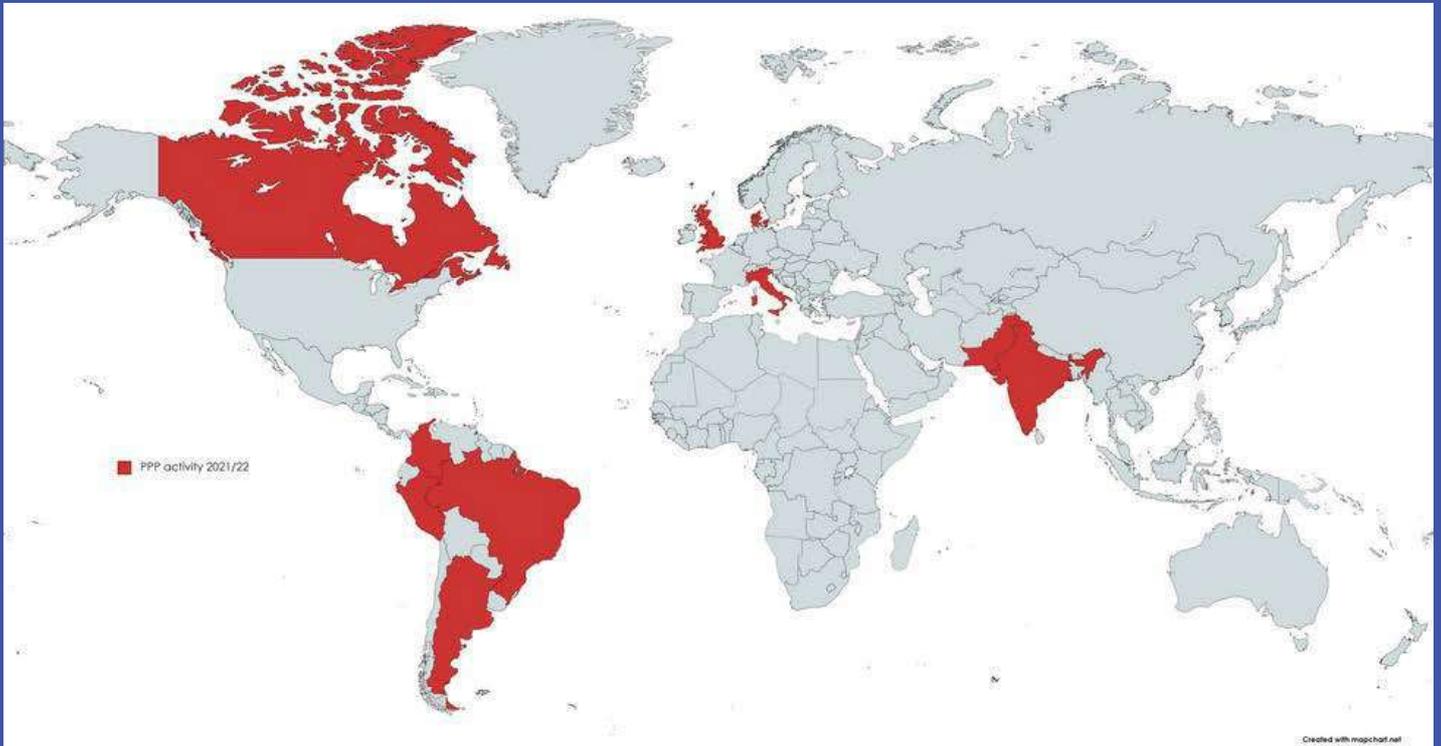
We are extraordinarily proud of our work this year with our Indigenous partners. Filmmaker Takumã Kuikuro and singer Yamalui Kuikuro joined the largest delegation of Indigenous people in the history of the UN Climate Change Conference (COP). We brought them to the UK with support from QMUL to participate in a series of events, raising awareness for the protection of the Amazon region. We connected young people in Wales with young Indigenous people of the Wauja community, who co-created a piece of film art presented at COP26. At the same time, we curated the first Brazilian indigenous film festival in the UK, hosted by the ICA: a week of programming so successful the ICA repeated the programme over an additional week. In addition, our Indigenous work was showcased at three international exhibitions: the 17th Venice Architecture Biennale, the Glasgow Science Centre, and CPH:DOX, Copenhagen's Documentary Film Festival.

Our work with young people with care experience returned to in-person physical theatre and movement workshops this year, partnering with Contact Theatre, Manchester, and Battersea Arts Centre, London.

Our role as convenor of urgent discussions around critical issues was highlighted by our position as a research centre looking at the impact of the arts on mental health. Engaging in cultural activities improves wellbeing and mental health, particularly for people on the margins of society. Our research projects in this area aim to understand the impacts of this engagement, develop new approaches, and share knowledge globally. Our work in Mare, the largest favela complex in Rio de Janeiro, was a glorious 10-day celebration of creativity in Rio de Janeiro.

Collaboration with QMUL's Unit for Social and Community Psychiatry took Paul Heritage, Mariana Steffen, and Renata Pepl to India and Pakistan this year to run workshops on psychosis with our partner organisations. The impact of this artwork on our partners' psychiatry departments was hugely significant. The growth and increasing importance of our work around arts and mental health was highlighted in July 2022 by confirmation of a successful joint funding application for a loneliness project, led by Jennifer Lau, co-director of Bart's Youth Resilience Unit, the first UKRI grant that we have successfully raised with the Youth Resilience Unit. The Youth Resilience Unit is based within the Centre for Psychiatry and Mental Health at QMUL. It is funded through Bart's Charity and aims to investigate factors contributing towards resilience (wellbeing in the face of adversity), and to develop and evaluate interventions that target these.

DEVELOPMENT, ACTIVITIES & ACHIEVEMENTS



PPP worked in **12 countries**: Argentina, Brazil, Canada, Colombia, Denmark, England, India, Italy, Pakistan, Peru, Scotland, and Wales.

PPP produced practice-based arts research projects with academics, artists, young people with experience of care, women who have survived violence, Indigenous communities, teachers, favela residents, and people with experience of psychosis.

PPP projects employed **40 artists** across 30 projects.

PPP engaged with **5,073 people** in an educational workshop, seminar or talk.

PPP shared its art with **234,472 people** worldwide.

70% of our interactions with audiences took place online.

97 YouTube films uploaded viewed by **31,700 people**.

PPP co-authored **11** research publications.

The Research Excellence Framework (REF) is the government-led process for assessing the quality of research in UK higher education institutions. It assesses overall research quality through three indicators: output, impact, and the environment that supports research. The most recent REF results places Queen Mary's drama department first in the UK, repeating its success in the last REF in 2014. It received a 100% score for impact and the highest results for research outputs. This impact score marks the impact of all research in the department. PPP's submission of five impact-focused research outputs alongside two case studies collectively played a massive role in this result. These REF results are hugely important for PPP. Once more, our research is assessed to be of world-leading quality with the highest level of impact. This continues to be possible thanks to the support of our partners and collaborators worldwide.

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With such a high proportion of Queen Mary's research impact deemed the highest quality, it is clear we produce exemplary research; it's also important that it has considerable social, cultural and economic impact.

Professor Andrew Livingston, Vice-Principal (Research and Innovation) at QMUL

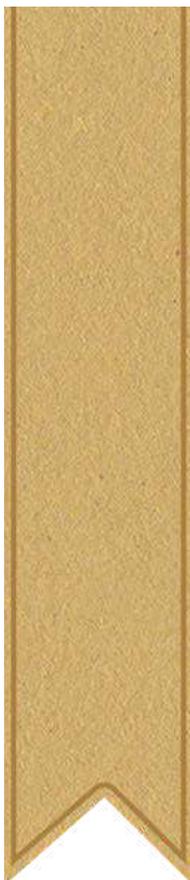
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We are delighted by this result for the University, which recognises our research expertise and the positive changes we are making in the world. These results are a testament to our outstanding community of staff, students and alumni and demonstrate strengths across our three faculties. And through our impact, I am pleased that we have once again shown that world-leading research and an unwavering commitment to social mobility and justice are not mutually exclusive.

Professor Colin Bailey, President and Principal at QMUL

”



'Thank you to the artists, academics, activists and audiences who have made PPP's research at QMUL happen in 14 countries - in favelas, prisons, museums, Indigenous villages and in people's houses, on stage, screen, page and the internet.

Together we produce research that makes a difference.'

Paul Heritage



Queen Mary
University of London

PROJECT ACTIVITY

INDIGENOUS EXCHANGE & CLIMATE ACTION

PPP's work here is rooted in the Indigenous Territories of the Brazilian Amazon region, supporting and extending cultural exchange between Indigenous and non-Indigenous artists, activists, and academics.

Featured projects in this area: COP26 | Creative Climate Connections | Indigenous Research Methods | Brazilian Indigenous Film Festival | OCA Red at the Venice Biennale | Reimagining Museums for Climate Action | Culture and the Climate Crisis | Kamukuwaká Caves | Sandpit Cultural Management and the Climate Sector | PPP in Xingu Indigenous Territories

COP26: UN Climate Change Conference in Glasgow

1-12 November 2021



Photo: PPP archive

With the support of QMUL, PPP brought filmmaker Takumã Kuikuro and singer Yamalui Kuikuro from the Xingu Indigenous Territory (Brazil) to COP26 in Glasgow in order to raise awareness of the urgent need for the protection of the Amazon region. A key highlight was PPP's production of The Xingu Indigenous Occupation at the Landing Hub, a day of films, conversations, music and workshops with the Kuikuro artists; another was a vibrant conversation between Takumã, theatre director Simon McBurney, and PPP director Paul Heritage, on the topic 'Our Village: What does it mean to belong?' Elsewhere, Takumã was invited by Global Canopy to join other Indigenous leaders and discuss his work as a filmmaker at the New York Times Climate Hub, while PPP participated on the panel Indigenous Knowledge for Climate Resilience, hosted by PRAXIS as part of the Resilience Hub.

Despite being present, Indigenous people and activists from the Global South did not have a seat at the negotiating table. In partnership with Complicite, PPP called an emergency gathering at the Roundhouse in London to reflect on what can be done next. We are proud to be developing our relationship with Shirly Krenak, who will become an associate researcher at PPPdoBrasil, along with Takuma Kuikuro and Piratá Waura (the Brazil lead on Creative Climate Connections).

Creative Climate Connections

19 October-11 November 2021



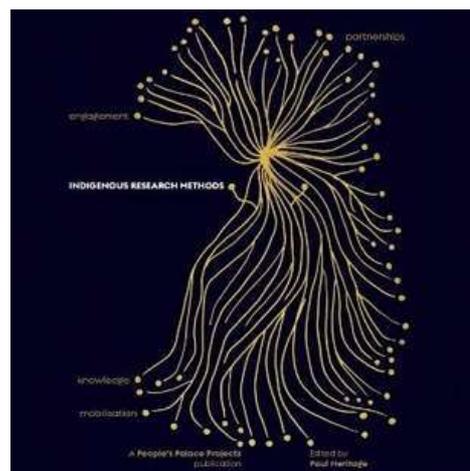
Photo: PPP archive

20 young people from the Xingu and Wales were linked by their experiences and responses to climate change. In partnership with Dirty Protest and the Wauja Indigenous Association, PPP piloted a programme of online workshops for students to co-create a collective artistic response to the climate crisis in drastically different lived environments. This project was funded by the UK Arts and Humanities Research Council.

4th Seminar on Indigenous Research Methodologies

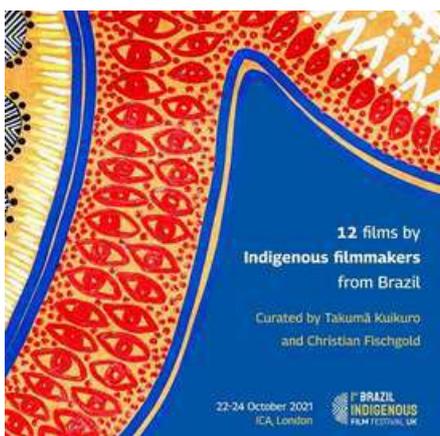
18 October-5 November 2021

In the lead-up to COP26, PPP hosted the final events of the Indigenous Research Methods programme on behalf of the AHRC and ESRC, with funding from the UK Global Challenges Research Fund. PPP brought together a series of five inspiring debates and artistic experiences and launched a publication with case studies and conversations on Indigenous engagement, research partnerships, and knowledge mobilisation.



1st Brazil Indigenous Film Festival

22-24 October 2021



In October, PPP partnered with The University of Manchester and the ICA in London to organise the festival's inaugural edition, featuring 12 films produced and directed by Brazilian Indigenous filmmakers. Due to its huge success, the ICA extended the festival by two weeks.

Venice Biennale: OCA Red - Living Beyond the End of the World 22 May-21 November 2021

By Takumã, Gringo Cardia and PPP, the installation OCA RED: Living Beyond the End of the World, was set at the Central Pavilion at the 17th Venice Architecture Biennale, which attracted over 300,000 visitors. PPP and Takumã were also invited to contribute to Olafur Eliasson's installation Future Assembly.



Photo: Takumã Kuikuro

Reimagining Museums for Climate Action: Natural Future Museums Installation 25 June-21 November 2021



Photo: PPP archive

Developed by Thiago Jesus and Takumã Kuikuro, the installation Natural Future Museums, funded by AHRC, was part of Reimagining Museums for Climate Action at the Glasgow Science Centre, COP26 Green Zone. The exhibition was seen by over 60,000 people in five months.

Culture and the Climate Crisis: a new accord with Rio de Janeiro's Secretary of Culture 8-14 March 2022

PPP and QMUL hosted Rio de Janeiro's Municipal Secretary of Culture, Marcus Faustini, for a week of meetings with key partners in London's arts sector to discuss how to draw together environmental and cultural policies. During this visit, PPP announced a new creative climate leadership program in Rio de Janeiro. As Faustini met directors of Julie's Bicycle, Battersea Arts Centre, Barbican, South Bank Centre, Donmar Warehouse Theatre, V&A East and the Great London Authority, all agreed that London and Rio de Janeiro could collaborate to create this new strategic agenda and build a global network of arts organisations committed to rethinking their role in responding to the climate crisis.

Kamukuwaká VR: Visiting the sacred cave through virtual reality

September 2018-present

Photo: PPP archive



People's Palace Projects associated artist Nathaniel Mann and the Indigenous Association Tulukai (AIT) worked collaboratively to develop an innovative virtual reality interface to the cave of Kamukuwaká.

The technology offers old and new generations of Indigenous people a chance to travel back to the sacred cave, which is considered to be their 'book of learning': an archaeological site that holds Wauja's beliefs, customs, and history.

In 2018, this ancient, decorated cave – thought to be the most important historical and spiritual site for the Wauja and the other fifteen Indigenous peoples in the Xingu territory – was violently desecrated by an unknown assailant. The destruction is likely to be a result of the ongoing tension between Indigenous and farming communities in the Brazilian state of Mato Grosso.

Experiential Learning with VR



Photos: PPP archive

By using VR devices, about 700 Indigenous people are now able to learn about the ancestral knowledge that was engraved in Kamukuwaká's rock-art panels without leaving their village. To make it possible in this remote area of Brazil, four Indigenous villages were equipped with computers and solar panels to provide online connectivity. The whole experience has been documented in the Wauja villages by teacher and filmmaker Piratá Waura. They hope to share this technology with the other fifteen indigenous peoples of Xingu in the near future.

Kamukuwaká VR in Copenhagen

The Kamukuwaká VR experience and mixed-reality installation were selected by CPH:LAB Inter:Active Symposium as part of the CPH:DOX film festival that took place in Denmark in April 2022. Nine immersive projects, including the Kamukuwaká, explored and interrogated the subject of 'Transformations'.

Sandpit Cultural Management and the Climate Sector

July 2022

The Sandpit brought together work occurring within our cultural heritage/values strand and environmental work. For PPP, this means we are expanding our dialogues and networks around the climate emergency to urban cultural networks and sectors as well as Indigenous partners. 20 managers of cultural venues from Rio de Janeiro participated in a creative immersion to develop 10 new initiatives that make the connection between climate and culture in their communities. These initiatives will be implemented in September-October 2022 with support from PPP and Rio's Secretary of Culture.

People's Palace Projects in the Xingu Indigenous Territories

July 2022

Hosted by our partners Takuma Kuikuro and Pirata Waurá, PPP, and Simon Butler, Director of Migrate Art, visited three villages in the Xingu territory (Ipatse, Ulupuene and Piyulaga) for the first time since 2017 to exchange ideas with the communities about the next stage of our arts and research projects on Indigenous knowledge and climate crisis.



Photo: PPP archive

PROJECT ACTIVITY



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.

Featured projects in this area: Roots of Resilience | Pilot Cultural Evaluation programme in collaboration with Network at QMUL

Roots of Resilience: Mining Threats to Cultural Heritage and Climate

A collaborative research project assessing the cultural and environmental impacts of mining in Minas Gerais, a historic region of Brazil.



Photo: PPP archive



Background

Minas Gerais' Quadrilátero Ferrífero, or Iron Quadrangle, is one of Brazil's richest cultural, environmental and historical regions, home to two UNESCO World Heritage towns and Brazil's largest iron ore reserves. The Quadrilátero Ferrífero region offers centuries of history through its architecture, monuments, archaeological sites, culinary, rituals, handicrafts, religious festivals and natural resources. Yet 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 caused not only contamination of the environment but also the loss of thousands of jobs, affecting directly or indirectly almost one million people.

Project Overview

Despite the unique cultural and national significance of the region, to date there has been no systematic research to measure the impact of recent disasters on the area's cultural heritage or on the lives of its local communities. By creating a comprehensive assessment of the heritage value and cultural references present in the Iron Quadrangle, Roots of Resilience addressed this need, looking to mitigate environmental risks and prevent further disasters.

Beyond this, the project explored the resilience of local communities and focused on the creative potential of local artists and their traditional practices. Another key goal was to enhance the role of cultural heritage in political and educational agendas and influence decisions by policymakers.

Methodology

To do this, Roots of Resilience piloted a community-based collaborative research initiative in partnership with the Inhotim Institute, Latin America's largest outdoor art collection and one of Brazil's most prestigious contemporary art galleries, which served as a cultural hub.

Five selected local arts organisations, including artists from Quilombola communities – descendants of Afro-Brazilian enslaved people – took part in immersive arts workshops and training sessions that allowed them to co-create inventories of their cultural practices and assets. This data, these stories and this cultural knowledge are now available to local teachers, policymakers and local authorities, to help establish what role cultural heritage can have as part of a process of transformation, resilience and regeneration. Final performances by local artists also showcased the value of cultural heritage in these communities. We surveyed over 500 participants of cultural activities between July and August 2021.

Young Ambassadors' Programme

At the end of the first phase, the arts organisations in Minas Gerais involved in the project nominated five young ambassadors. Through a mentorship programme and creative activities, these new agents, aged 15-27, are equipped with skills to advocate for the role of cultural heritage in supporting disaster and environmental risk reduction. They are now trained to promote sustainability practices and preserve local culture in the region.

Educational Program

Based on the research findings, an educational toolkit was created and made available for schools and education facilities in the region. Children and young people can now understand the role and value of cultural heritage and traditions in Minas Gerais and engage with climate action.



Thiago SKP's film



Photo: PPP archive

Thiago SKP led a series of activities with teenage students from four different public schools from his own city - Itabira - during 2021. These sessions were documented, and they included music, hip hop, poetry, and graffiti design workshops inspired by the topics raised by the Roots of Resilience research and the ambiguous relationship between Minas Gerais and the mining activity. During these workshops, Thiago has also written the lyrics of 'Quanto vale?' in partnership with some of these students, aiming to point out how the mining activity affects the environment, their health, their jobs, their social life and more.

Thiago's music video, made to accompany this song and commissioned by PPP, has been an internet hit, and has been viewed by 7300 people to date. There is a strong desire for this to continue as a network in Minas Gerais, Belo Horizonte, and to transfer this practice to Rio de Janeiro.



Collaboration with QMUL on cultural evaluation programme

June-October 2022

Training programme from QMUL Arts and Culture and People's Palace Projects to support arts organisations in evaluating the value of their work for funders, audiences, and communities.



Photo: Yula Rocha

Led by one of PPP's research project managers Projects' Gustavo Möller, this programme aimed to support organisations working in the arts and cultural sectors in making the case for the value of their work to funders, audiences and communities. The workshops were delivered to participants primarily from the East London area – Artsadmin, Bow Arts, Donmar Warehouse, English National Ballet, Mile End Community Project, Spitalfields Music, and Whitechapel Gallery.

In addition to workshops, the first phase of the programme included a panel conversation with artist and curator Dr Jane Wildgoose of Wildgoose Memorial Library, who spoke on artists conducting independent evaluation projects, and Lucy Perman MBE, consultant to organisations across the sector with expertise particularly within social justice, who discussed theory of change as a key approach to contextualising the evaluation process holistically within arts organisations.

I found it fascinating and inspiring, and you've pushed us to think deeply about the evaluation process: this week has stretched me to find a balance between learning about evaluation in a general way and applying it to specific projects at Whitechapel.

**Dr Richard Martin,
Whitechapel Gallery**

The programme has been a huge eye opener for me... Our work in the community is constant, although we evaluate projects, time is one of our biggest barriers that stops us from carrying in depth evaluations[.] However, this programme has really made me think of the importance of evaluation and how it can be used in order to create further opportunities for our organisation but also to better understand and grow as a community. I enjoyed the way the programme was delivered, the relaxed environment, the diverse range of organisations to share our practises with and to learn from theirs. I am really excited to implement what we have been taught over the past few days and also looking forward to the sessions in the future.

Nurull Islam, Mile End Community Project

PROJECT ACTIVITY



MENTAL HEALTH & WELLBEING

We explore the interaction between arts and mental health, increasingly recognised as important by a huge variety of sector stakeholders. Our research into the impacts of such engagement allows us to convene conversations, share knowledge, and develop new strategies.

Featured projects in this area: Far Apart UK | Building the Barricades | OLA | PIECEs | Communicating Through COVID | With One Voice | Community-Based Research

Far Apart UK

December 2021-July 2022

Project exploring the impact of COVID-19 and social restrictions on arts practitioners' work with young people across the UK, moving to online platforms and digital work.



Photos: PPP archive

Coordinated by PPP and the Unit for Social and Community Psychiatry (USCP), the project was designed and led by Paul Heritage (QMUL Drama) and Victoria Bird (QMUL Psychiatry), and conducted in partnership with five UK-based arts organisations: Battersea Arts Centre, Contact Theatre, Theatre Royal Stratford East, Dirty Protest, and National Theatre Wales. The research provided a multi-methods analysis through a multidisciplinary methodological framework, using research instruments previously applied in the fields of arts, economics, and psychiatry. These included four months of semi-structured interviews with 46 young people, 28 staff members, and 16 stakeholders; an online survey with 100+ young people involved in activities with the five partnering organisations; and five arts workshops with young people in each organisation, producing sound installations, poems, podcast episodes, and theatre sketches based on their experience during the pandemic.

The end of the project was marked by a week-long 'takeover' wherein each partnering organisation worked with young people in their local community to produce public events sharing their impressions on the findings of the research. These events launched the research report in London (Battersea Arts Centre and Theatre Royal Stratford East), Wrexham (National Theatre of Wales), Manchester (Contact Theatre), and Porth (Dirty Protest).

The research concluded by looking for a radical revision of the ways in which the arts support young people. Arguing that the arts sector underwent a temporary transformation during the pandemic, the research pointed towards a repositioning of the arts and its role in society, with consequent implications for future policy and for the strategies of arts organisations as a way of gaining benefits from the lessons of the pandemic. It pointed to potential new directions from successes identified in the study, chiefly: the use of art as a tool for resilience and recovery; focus on social outcomes and process over form and product; and creativity as an accessible tool for connection and expression.

Building the Barricades: The Mental Health Impact of Violence in Rio's Largest Favela

September 2018-September 2021 (Follow on until January 2022)

An international research project investigating the impact of armed conflict and urban violence on the mental health and well-being of the residents of Maré, Rio de Janeiro's largest favela complex.

Project Overview

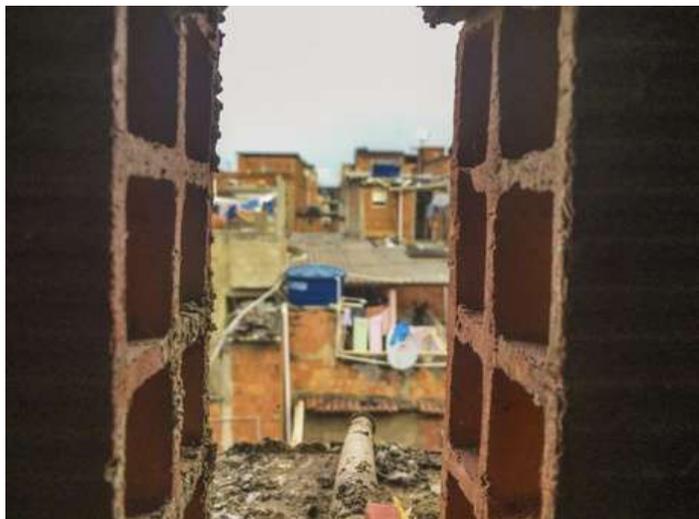


Photo: PPP archive

Maré's 140,000 residents face a host of stress factors: absence of the state and welfare, limited access to basic services and cultural institutions, and socioeconomic exclusion among others, as well as being largely controlled by armed drug gangs and local militias. This international research project, a partnership between Redes da Maré and People's Palace Projects, set out to better understand these issues to inform and guide responses throughout the community.

Methodology

The research team surveyed 1400 Maré residents over the age of 18, including 200 active drug users living on the streets or at risk of homelessness. They conducted in-depth face-to-face interviews and organised focus groups, mapping local health services, social services and cultural activities that were recognised by residents as support networks that could improve their wellbeing.

Between June and October 2020, the research team also conducted three sub-studies across social sciences, health, and culture, to better understand the impact of the COVID-19 pandemic on the residents' mental health, wellbeing, available cultural activities, and income.

In addition to familiar research tools from medicine and social sciences, the project used the arts to produce narratives and images that reflect on and challenge the stigma and social exclusion associated with young people from the favelas and peripheries. The acclaimed Brazilian anthropologist Luiz Eduardo Soares also wrote a separate study of the narrative produced by the artists on the research team, who were working with drama, music, poetry and photography. The study revealed that mental suffering was rife in the area, with post-traumatic stress, anxiety, depression, and suicide attempts found to be common among residents.

Rema Maré

Building on the findings of the study, Rema Maré was the first ever mental health awareness campaign launched in the favela complex. The campaign was centred around a mental health awareness week, which took place 23rd-28th August 2021, and featured various cultural activities, debates, and interventions across the different communities that make up Maré, including an open-air cinema for children, arts workshops, and the distribution of booklets on mental health services in the territory. Together, the study and campaign brought many wonderful and creative results to life in the area.

Live Performance

Directed by Paul Heritage, A Poetic Immersion in 10 Movements brought to the stage five poets from Maré and neighbouring favelas of Rio, alongside musician Rafael Rocha. A powerful play about violence, racism and mental health, the performances took place during the mental health awareness week, followed by debates with local social workers and policymakers.

Audio Drama/Podcast

Over the first five months of the COVID-19 pandemic, six poets from Maré took part in online creative writing workshops led by People's Palace Projects' artistic director, professor Paul Heritage (Drama, QMUL) and Welsh theatre director Catherine Paskell (Dirty Protest). Collaboratively, the young artists produced Becos, an audio drama in four acts, which is now available on various podcast platforms. The story is about joy, opportunities, violence, racism, and injustice, and the resilience built by poor Brazilian communities every day. With poetry and music, the six artists from one of the largest favelas in Rio de Janeiro, guide us through the alleyways of Maré.

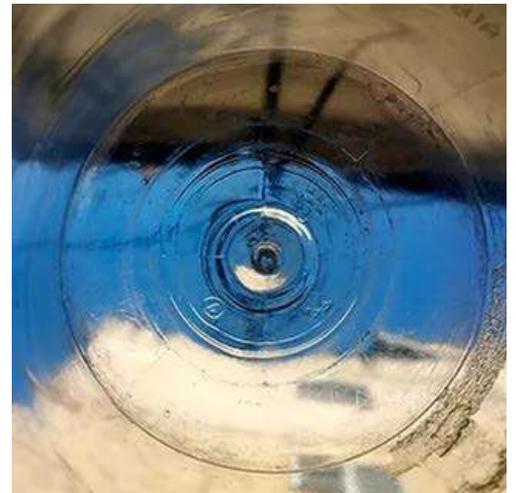


Photo: Juliana Oliveira



Photo: Izabel dos Santos

Music

Musician Rafael Rocha, who created the Becos soundtrack, also produced an album inspired by the audio drama's creative process, titled Satellite. Its 11 original tracks explore favela sounds and feature the poems and the manifesto written for Becos.

OLA: Building Resilience

August 2019-July 2024

Long-term research project seeking to identify resilience factors connected to prevention of and recovery from anxiety and depression among young people in Latin America.



OLA's primary focus this year was preparing for the Trials Within Cohorts (TWICs), exploring how two arts-based interventions would affect young people's symptoms of anxiety and depression, with a sample of participants from the main OLA cohort. Paul Heritage and Mariana Steffen extended the visit to Buenos Aires to attend a workshop led by Crear Vale la Pena, which used similar activities to those Crear would later adapt to the TWICs. Furthermore, they visited Bogota as Fundación Nacional Batuta and Universidad Javeriana, OLA partners based in Colombia, prepared to begin the TWICs. They accompanied technical visits to the schools' facilities hosting the workshops and supported practical decisions regarding these, working to bring researchers and arts practitioners closer together.



The first intervention was music-based, while the second was theatre-based, jointly developed by Butata and La Plaza and Crear Vale la Pena respectively. Initial findings indicated that in Peru, intervention did reduce symptoms in young participants, and the team behind OLA is currently discussing how to further extend and explore these results. OLA researchers attended a project meeting in Buenos Aires, hosted by University of Buenos Aires (UBA). This meeting focused on updates about different studies within the project and discussed the next steps. Furthermore, PPP's arts partner in Buenos Aires, Crear Vale la Pena, hosted the team of researchers for a day of activities in its cultural centre.



In March 2022, OLA submitted a proposal for follow-on funding to AHRC, focusing on engaging young people and policymakers with the findings. They expect to hear back by the end of October 2022.



Photos: Mariana Steffen

PIECES: Participatory Theatre for Psychosis

September 2020-August 2024

Improving the wellbeing of people with psychosis in Pakistan and India using a participatory theatre approach based on Augusto Boal's Theatre of the Oppressed.



Photos: PPP archive

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). The project, 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.

Applying Boal's Theatre of the Oppressed

In Boal's Theatre of the Oppressed, audience and actors swaps roles in a theatrical forum, seeking to raise and answer questions together and give voice to those who usually go unheard. This approach is at the heart of PIECEs' arts-based work. By developing arts methodologies that use both verbal and non-verbal approaches, the practice allows all participants – people with psychosis, their families, health professionals, and the general public – to ask and explore (often difficult and personal) questions about mental health and psychosis.

Through training sessions, seminars and workshops, PPP works with partners to share Theatre of the Oppressed techniques that can guide this arts-based work. Interactive arts processes and cultural forms are to be developed by other local arts organisations we are partnering with: EVAM in Pakistan and IRC in India. We also expect to create a Theatre of the Oppressed company - made up of people living with psychosis, their family members, and the people who work with them - able to run a regular programme of interactive workshops and performances in schools, health settings, and community centres.



Photo: Ather Jahania

The ambition is to support public involvement at all stages of the research. Arts practices are used to raise awareness of psychosis, help identify and tackle discrimination against people with mental health problems, and better inform medical professionals of hidden issues and challenges faced by people with psychosis and healthcare professionals in the field. The goal of the project is to inform researchers about the needs, priorities and potential of people with psychosis, their families and carers, in turn creating opportunities to tell the story of our research to wider audiences who may benefit from these new perspectives and findings.

With the support of PPP, teams have delivered pilot workshops with healthcare workers, people with experience of severe mental illness, artists, and psychiatrists. The experience, which is completely novel within South Asian clinical settings, has been transformative in both sites, changing healthcare workers' approaches to patients, communicating with them and involving them in their treatment.

“

I'm quite exhilarated with this working package of the project, and I can tell about how it has changed myself, it has changed the way I deal with people, not only patients, but I think I've learned to listen, more importantly what I choose to listen. I also realised how important is to allow people with experience of psychosis to have a voice. And how important it is to rework the power balance between clinicians and people with psychosis.

Dr R Padmavati, India's Principal Investigator and psychiatrist at Schizophrenia Research Foundation

”

Dr Padmavati's full testimony is available here:



Communicating Through COVID

September 2020-October 2022

Project seeking to directly address the challenges faced by NHS workers during the pandemic by exploring creative ways for healthcare professionals to communicate with patients while wearing PPE.



Photo: PPP archive

During the course of the year, Communicating through COVID engaged in multiple activities with artists and healthcare professionals. The Performing Medicine team interviewed thirteen members of hospital staff across four partner sites about their experiences of communicating during the pandemic. While the interviews began in 2021, participants were invited to share experiences from the start of the pandemic in 2020, and how things had changed over this time. In a semi-structured online interview, we asked participants to reflect on: changes to their working life or experiences as a result of the pandemic; the impact of wearing PPE on their verbal and nonverbal communication; the effects of online and telephone consultations and meetings; the effects of social distancing and limitations on touch; on their own self-care, wellbeing, and morale; and any training they had received during the pandemic.

24 creative professionals took part in one of four workshops which ran between January and March 2022. The purpose of these was ultimately to understand how artists' creative skills could be harnessed to address the challenges faced by healthcare professionals. The workshops were three hours long, held in person, and consisted of a variety of reflective, embodied, and discussion-based exercises. Participants were invited to look deeply at their own experiences of communication during COVID and the impacts of the pandemic on their own practice; reflect on the themes which emerged from the interviews from the perspectives of their own artistic disciplines; identify the daily core activities and skills they use as part of their practice; and share some exercises or approaches they might use in their practice.

A first article detailing our findings has been submitted to the Pandemic and Beyond publication, due to be published in March 2023. In addition, we requested a non-cost project extension, which was accepted, and will allow the project to deliver the last activity of the research involving creative interventions for healthcare professionals. The interventions will take place July-October 2022.

“

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.

Dr Suzy Willson, Artistic Director at Clod Ensemble and Research PI

”

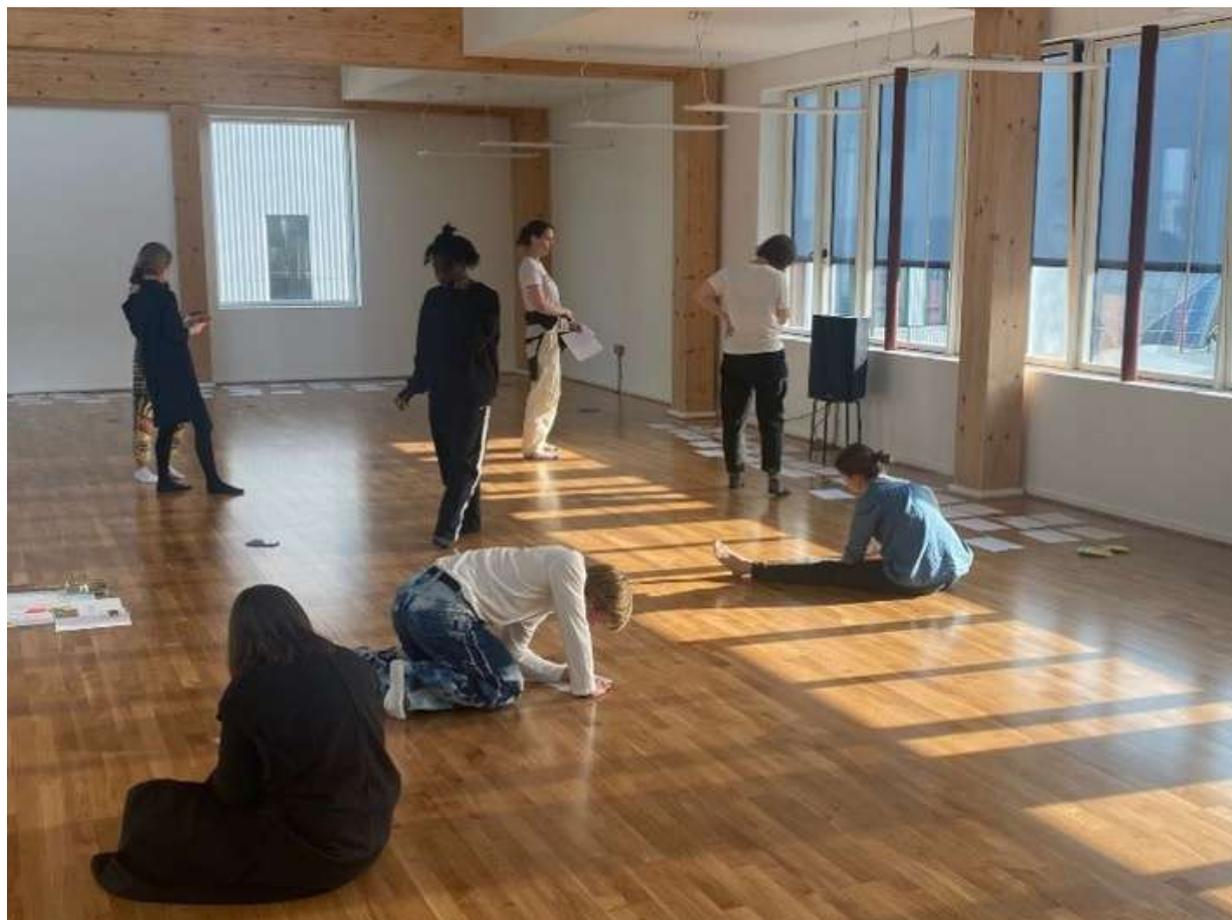


Photo: PPP archive

— “

This project should make a real difference to health professionals' communication and wellbeing during COVID-19. It's especially exciting to be combining insights and ideas from both medicine and the arts and humanities – it's so often these interdisciplinary collaborations that deliver genuine innovation.

Graham Easton, Co-Investigator at Barts and QMUL

” —

With One Voice

April 2015-present

Choir training programme for people experiencing homelessness in Rio de Janeiro, working to connect arts and homelessness organisations with policymakers.

Since 2016, the With One Voice (Uma só Voz) Choirs have been singing and performing in Rio de Janeiro. Formed by people with experience of homelessness, the choir meets up every week at the Museum of Tomorrow to rehearse, sing, share stories, and seek support and comfort through art. Produced by People's Palace Projects and the Museum of Tomorrow, the group currently has over 40 participants. They have performed in 26 different venues and public spaces in Rio over the past year and were seen by an estimated audience of 8,000 people.



Photo: PPP archive

By singing together, people who experience daily invisibility in the streets recover their dignity and self-esteem. Members find a place to express themselves, meet new people in the same situation, regain hope and start to look ahead again. Indeed, the choirs have become a support network, reinforcing the importance of art as a tool for social change. Around 20% of those who joined the choirs found jobs and left the streets, and around 30% say they find it easier to avoid alcohol and drugs while in the choirs.

Performing live for an audience in some of the most iconic venues in the city has a great impact on their confidence and sense of acknowledgement. In the past years, the programme has also included other arts-based methods to engage the choir, including poetry, dance, and drumming as part of the rehearsals every week.



Photo: PPP archive



Community-Based Research

April-August 2022

Collaboration with The Agency on community-based research aiming to map local needs in the areas where The Agency has been operating, chiefly London and Manchester, and shape future projects.



Photos: PPP archive

The Agency is a creative entrepreneurship programme enabling young people aged 15-25 from some of the most underserved areas in the UK to generate social change projects based on the needs they identify in their own communities. It was originally developed by the Brazilian theatre maker, activist and journalist Marcus Faustini in the favelas of Rio de Janeiro.

The research aimed to identify local needs and challenges of communities where The Agency operates; explore how organisations and local initiatives are already working to meet local needs; map key gaps in the provision in face of the identified needs; and Identify strengths and potential within the community to address these gaps.

PPP has significant expertise in undertaking collaborative research. For this project, we performed a supportive role, training The Agency facilitators, managing the research process and overseeing the delivery of research activities. Together with facilitators from The Agency, this included building capacity; supporting data collection; leading data analysis; writing the final report; supporting production and dissemination of artistic output; and managing the research process.

Manguinhos: Cultural Strategy as a Tool for Social Inclusion and Mental Health

August 2021-July 2022

Mapping local cultural initiatives in a group of Rio favelas to support the vulnerable people's mental health and influence public policy.

Photo: Tércio Teixeira



The project explored the relationship between sociocultural initiatives and the wellbeing of residents of Manguinhos in Rio de Janeiro. 36,000 people live in this culturally vibrant group of favelas, where several arts projects, collectives and creative experiences take place. People's Palace Projects, Fiocruz and FGV, with co-researchers from the territory, have identified around thirty active cultural and creative initiatives: ranging from slam

battles, language schools and the production of local newspapers to environmental workshops like the well-known green rooftops.

The project promoted roundtables with local cultural producers to hear directly from their experiences on links between sociocultural experiences, care and social inclusion - as a strategy for building better public policies for vulnerable populations suffering from mental distress.

The mapping of these initiatives was presented in a digital catalogue, giving visibility to such initiatives and strengthening the discussions around arts and mental health in the territory. The catalogue will be widely disseminated alongside the Manguinhos community.



PROJECT ACTIVITY



RESISTANCE & TRANSFORMATION

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.

Featured projects in this area: Museum of Colour | MIDEQ | The Verbatim Formula Follow on Fund | Resisting Violence, Creating Dignity | Stages (inc. Stage 3)

MUSEUM OF COLOUR

Museum of Colour CIC (MoC) is an arts and heritage enterprise being incubated at PPP, which 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 1766–2016. In 2021-22, MoC completed delivery of its COVID response exhibition, *Respect Due*. Then, with funding from Paul Hamlyn Foundation, began work on 'These Things Matter', co-created with Bodleian Libraries and Fusion Arts. Alongside this, they were awarded funding by NLHF, Foyle Foundation, and ACE, to deliver *My Words*, their first full artform exhibition celebrating poetry.

In June 2022, the team grew from Founder and Director (Samenua Seshar) and Project Coordinator (Gemma Orleans-Thompson) to include part-time Executive Director (Siobán Whitney-Low). Funding from Esmée Fairbairn Foundation enabled investment in capacity and skills development. This small team delivers huge impact through national partnerships, including Royal Albert Memorial Museum, Manchester Poetry Library, British Library, Bodleian Libraries, Pitt Rivers Museum, and Oxford GLAM.

Respect Due May-August 2021

COVID-19 response exhibition seeking to pay respect to and raise awareness of nominated individuals of the global majority, with selected artists commissioned to create portraits.



Photos: Sharron Wallace

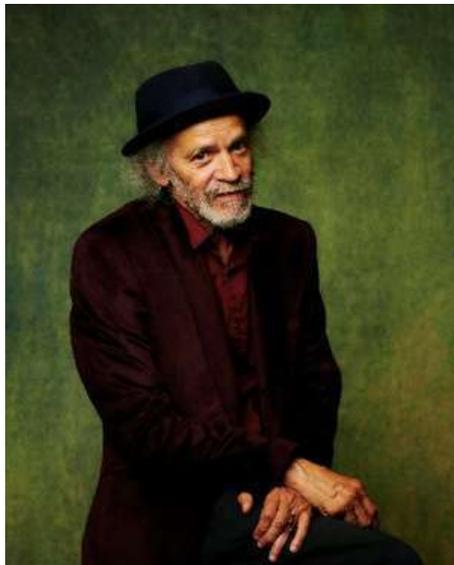
Overall, 36 nominees and nominators participated in *Respect Due*. All these people were from minority ethnic backgrounds and working in a range of professions and industries. These individuals were nominated by experts in their industry, who were asked to nominate someone who greatly impacted their professional journey and to whom they wished to pay public respect. Three artists were selected through an open call – Grace Lee, Naki Narh, and Erin Tse – and each created six individual portraits of six nominees. Nominators shared a short description of their reason for nominating that person to accompany³¹ the portrait.

The exhibition also included photographs of treasured items donated by nominees to the Museum of Colour. In addition to this, a podcast series was created with director Samenua Sesher and producer Stella Sabin, which was well-received. The project launched at the Pitt Rivers Museum, and was a lively and memorable event.

Thanks to this project, Museum of Colour was able to bring its two core staff members back to work and transition through the end of the furlough scheme with a period of high-quality activity that broadened its contact with partners, stakeholders, potential funders, and the public.

My Words May-November 2022

Full artform exhibition celebrating the power of poetry, spoken word, and oral history, and the work of British artists of colour over the last 250 years.



Photos: Sharron Wallace

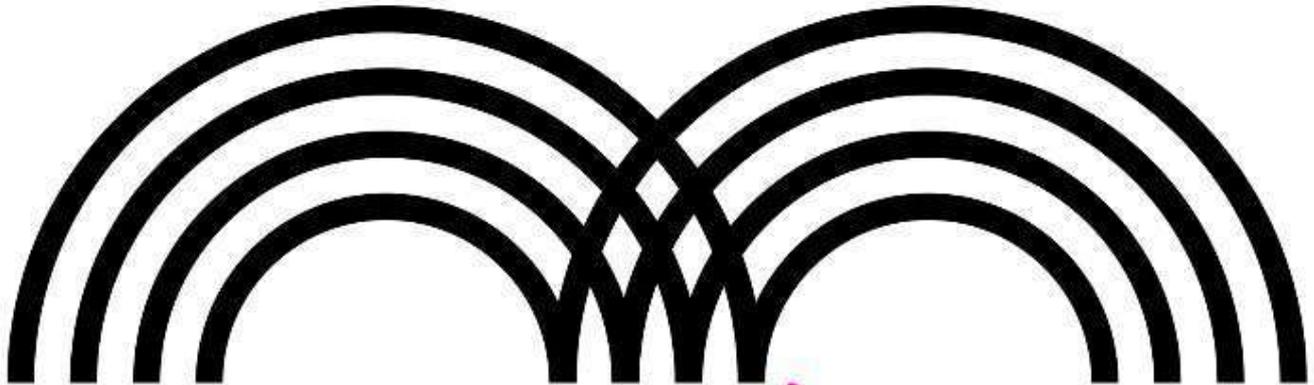
My Words engaged with 35 poets who sat for photographic portraits with photographers Derrick Kakembo and Sharron Wallace, who also captured the poets' donations for the digital museum. Alongside this work, podcasts were made with some of the poets and performances commissioned to recognise and celebrate the contributions of poets and spoken word artists of the global majority to British cultural heritage, 1766-2016. The project included participatory workshops, audience development, research, and curatorial and archival expertise.

The three co-curators were Samenua Sesher (MoC), Melanie Abrahams (Renaissance One) and Joy Francis (Words of Colour). MoC worked in partnership with the British Library to choose 18th and 19th century artists together with researcher Heather Marks. Materials are digitally accessible as part of the virtual museum. In addition 10 contemporary artists were selected to travel to Exeter on 6th September to explore, reimagine, and respond to the collections at the Royal Albert Memorial Museum (RAMM). The full exhibition launches on 14th September at Manchester Poetry Library (MPL).

These Things Matter

August 2021-December 2022

Partnership between Museum of Colour, People's Palace Projects, Bodleian Libraries, and Fusion Arts, aiming to curate a small exhibition through collaborative process. The exhibition features six objects relating to slavery and empire, and six contemporary responses created by artists.



These Things Matter

The spark that lit this flame was Samenua's discovery of a book that is commonly known as the Slave Bible. This is an edited version of the King James Bible that removed passages that might have encouraged slaves to think they should be free, and was then used to teach them how to read.

In October and November 2021, community members were facilitated by curators and researchers from MoC and the Bodleian Libraries to choose objects that would form the foundation of the exhibition and the subjects of this artistic commission. Participants from the public were encouraged to engage with the material, ask questions, discuss, and then choose the final six artefacts. The chosen objects and items are being used to inspire the exhibition, with the objective being to create small shifts in decision-making power and explore how it feels for all involved.

The exhibition will open at the Bodleian Library in Oxford on 17th November 2022. It is also expected to tour small libraries and museums across the UK throughout 2023 and 2024.



Migration for Development and Equality (MIDEQ)

February 2019-February 2024

Funded by UKRI and GCRF, and run by Coventry University Centre for Trust, Peace, and Social Relations, MIDEQ works with a global network of partners in twelve countries in the Global South, organised into six migration 'corridors', to transform understanding of the relationships between migration, development, and inequality.



When the project team at Coventry University were looking for a Brazilian partner with the capacity to carry out this research, they approached PPP for help in brokering a relationship. PPP and its sister organisation People's Palace Projects do Brasil introduced Instituto Maria e João Aleixo (IMJA) to Coventry University. With this support, IMJA has delivered robust research in collaboration with the Haitian community in Brazil, undertaking a survey of 858 migrants, 101 in-depth interviews and 5 focus groups. Their research is now part of MIDEQ's multidisciplinary and inter-country research programme.

PPP UK continues to support PPP do Brasil and IMJA in strengthening the capacity of their research structures in Rio de Janeiro. PPP do Brasil is based in Rio de Janeiro, and is an arts and research organisation which also runs a residency programme for artists and academics at Casa Rio.

The Verbatim Formula

January 2015-present

Participatory applied arts research project using verbatim theatre and other creative methodologies to centre young people's voices, develop their confidence and security, and work with them in evaluating services responsible for their care, education and wellbeing.

Following the immense success of TVF, and the numerous creative verbatim workshops commissioned and partnered by local authorities and British universities, the project was awarded a 12-month Follow on Fund by AHRC. TVF FOF will deepen engagement with young people in the social care sector: it is designed to support young people, social carers, and foster carers by finding creative ways to strengthen relationships, and to resonate with and amplify the work of third sector partners. The project, named More Than Skin Deep, aspires to tell positive true stories that combat stigma and support the recruitment of foster carers.



Photo: PPP archive

More Than Skin Deep has had four key delivery phases. The first was in partnership with Wandsworth Council's Children in Care Council, where the TVF team collaborated with movement artist Richard James Neale, and sound artists Laeikisha and Conrad Murray of BAC Beatbox Academy, to explore themes of care, touch, and empathy with six young people; this culminated in a sharing at Battersea Arts Centre. The second commissioned Chocolate Films to create a participatory film, building on TVF workshops with foster carers and young people, that shared the realities of the foster care system and would be useful as a resource in recruiting foster carers. In the third phase, TVF partnered with Contact Theatre in Manchester, working with three young people from the first phase along with care-experienced young people in Manchester to explore similar themes.



Photo: PPP archive

TVF are currently working on the final phase of the project, producing digital resources that will be co-created with care-experienced people to further support the recruitment of foster carers. They will finish this year with a final performance at the Foundling Museum, sharing a last recount of More than Skin Deep, which is part of the Being Human Festival.

Stages

January 2017-present

Participatory education and theatre initiative that combines creative activities with collaborative research and intergenerational conversations to bring a human rights lens to local, national, and global issues.



Creative and participatory experiences can lead to discussions that expand the understanding of injustice as a long process that proceeds in increments. These are 'stages' that can be challenged and interrupted if they are identified and addressed early. For example, exclusive and shunning behaviours are 'stages' that can lead to discrimination, bullying and violations of people's civil rights and human rights. Stages' methodology encourages participants to become more aware of how we are all influenced by social pressures and can also become willing to try out new behaviours that challenge mistreatment at an early stage.

The Stages Toolkit is a free online learning platform that organises 100 creative exercises in easy-to-search categories like Themes and Performance Workshops. It also pairs exercises with Curriculum Aims for school subjects. The Toolkit was developed over five years in collaboration with QMUL students, drama practitioners, and theatre directors with roots in the communities where we work. The Toolkit's online platform uses interactive learning tools, carefully constructed discussions, group exercises, storytelling, and other theatre techniques to talk about complex issues in a way that is inclusive, reflective, and carried out in a safe environment.

In 2022 Stages collaborated with the Hastings and Rother Arts Education Network (HRAEN) to pilot the Toolkit with 11 secondary school teachers and approximately 150 students in four schools. The pilot was funded with a grant from the QMUL Centre for Public Engagement.

“ As an English teacher, many of the issues that the activities broach are raised in English lessons. The toolkit offers interesting, engaging ways to stimulate discussions and activities that I will definitely be incorporating into my classes.

Anonymous Participant

”

SPLIT BRITCHES

Since 1980, Split Britches (Lois Weaver and Peggy Shaw) has been creating an interconnected repertoire of theatre and social engagement work, which is part of a larger, lifelong project to facilitate intergenerational communication, wellness, and social change through performance. Recent performances include *Unexploded Ordnances* (2018), a combination of performance and public conversation on subjects of anxiety, ageing, and unexplored potential; and *Last Gasp* (2020), a meditation on demise – demise of ageing bodies, civil conversations, and a sustainable planet. Split Britches also collaborate on projects with diverse communities of women, LGBTQ+ and elders and develop Public Address Systems that experiments with performance as a means of public engagement. These include *Long Tables*, *Porch Sittings*, and *Care Cafes*.

In 2021-22, Split Britches continued distribution of their film *Last Gasp, WFH* (2020) and created a live stage version entitled *Last Gasp, A Recalibration*. They also received funding from the Necessary Fund and the Lower Manhattan to begin work on *Sheltered in Place* a website, which would house an online gallery space and facilitate digital versions of the Public Address Systems.



Photo: Christa Holka

Last Gasp: A Recalibration 2021-22

Project contemplating demise together with questions of togetherness in face of crisis.

Last Gasp was intended as a live performance but became a digital film Last Gasp WFH during the pandemic. In early 2020 Last Gasp set out to question what it meant to be ageing humans on an ageing planet. The pandemic arrived and knocked the breath out of everyone, as did a period of civil unrest that marched under the banner of 'I can't breathe.' These ironies were not lost, and the investigations resulted in a more complex exploration of demise in the digital performance, Last Gasp WFH. Two years later, Last Gasp: A Recalibration resumes these explorations while facing new questions of what it means to be together in a public space and what it means to perform in the aftermath of a foundation shattering crisis - to not only face demise but also consider strategies for moving on.

Last Gasp, WFH is still available online and in October 2021 Last Gasp, A Recalibration will premiere at the Barbican in London, running for five5 performances. In November 2022, it tours, along with a series of Care Cafes and Long Tables, to NYC, Belfast and Manchester with subsequent UK tours planned to April 2023.

Sheltered in Place 2021-22

Digital house for art, performance and conversation.

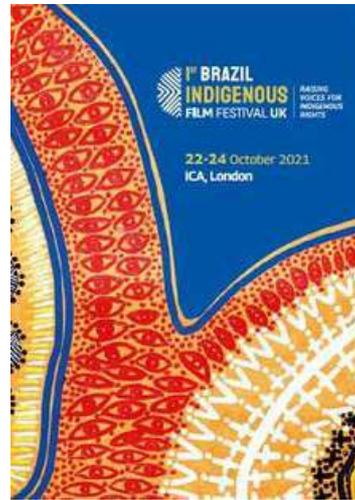
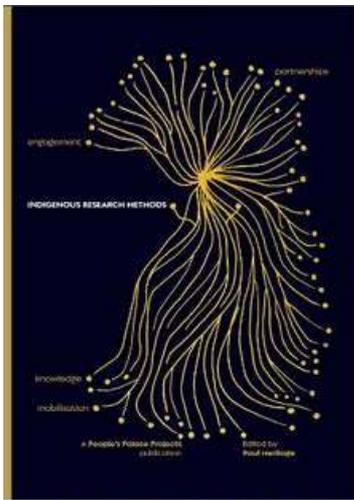
Sheltered in Place is a digital house for art and performance that considers what it means to stay, to reside, to inhabit. It is also a home for Lois Weaver's open-source protocols for public conversation like Long Tables, Porch Sitings, Care Cafés, Public Studios, and Situation Rooms. It takes the form of a website - shelteredinplace.net - where people can gather in places like living rooms and porches, attic galleries and bedroom performance spaces, backyard cafes and basement studios experience art and have conversation.

shelteredinplace.net is under construction. The initial design is in place, the skeleton for the site is still under constructions and artists have been commissioned for the first set of exhibitions. It is due to launch in 2023.



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CULTURAL VALUE & HERITAGE



ROOTS OF RESILIENCE

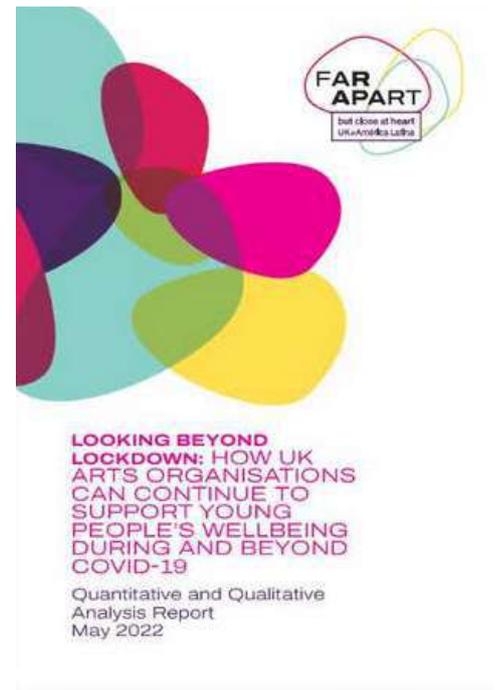
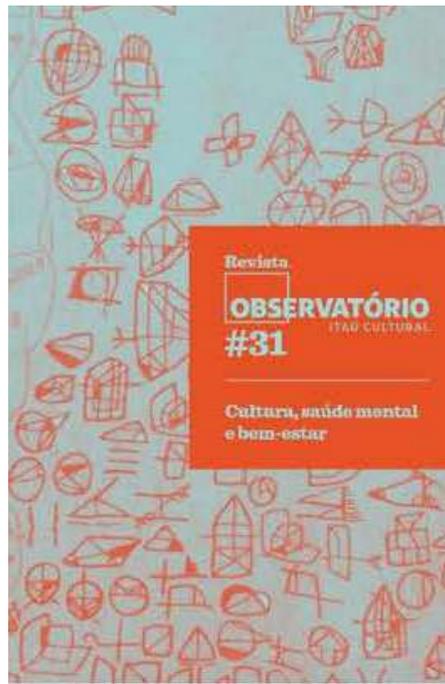
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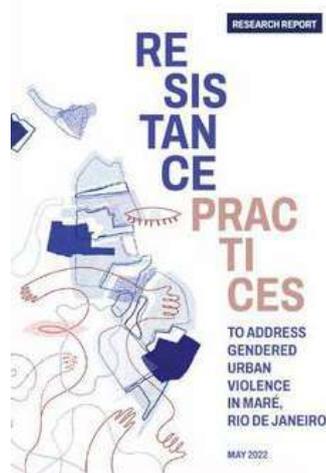
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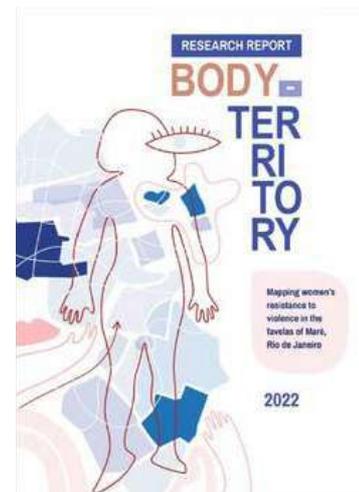
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PARTNERS & FUNDERS

As always, the breadth, quality, and impact of our work this year has been enabled and sustained by our key partnerships. The Board would like to express its deep gratitude to those organisations that generously support PPP's work, and thank the following funders who made our work possible:

Agência de Redes para a Juventude
Amazon Hope
Arts and Homelessness International
Arts and Humanities Research Council
Arts Council England
Battersea Arts Centre
British Academy
Blackhorse Workshop
Cardiff University
Complicite Theatre Company
Contact Theatre
Crear Vale la Pena
Dirty Protest
Economic and Social Research Council
Esmée Fairbairn Foundation
Estado do Rio de Janeiro
Exeter City Council
Factum Arte and Factum Foundation
Familia Ayara
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Foyle Foundation
FUNARJ
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Fundación Nacional Batuta
Global Challenges Research Fund
ITAÚ Cultural Foundation
King's College London
Medical Research Council
Movimento Nacional da População Em Situação de Rua do Rio de Janeiro
Museu do Amanhã
Museu do Índio
National Lottery Heritage Fund
National Theatre Wales
NESTA
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
Pickwell Foundation
Pontificia Universidad Javeriana
Planetário do Rio
Prefeitura do Rio de Janeiro
QMUL Centre for Public Engagement
Royal Albert Memorial Museum and Art Gallery
Redes da Maré
Reform the Funk
Spectaculu
Streetwise Opera
Teatro La Plaza
Theatre Royal Stratford East
Unit for Social and Community Psychiatry
Universidad de Buenos Aires
Universidad Peruana Cayetano Heredia
Universidade Federal do Rio de Janeiro
Universidade Federal do Rio Grande do Sul
University of Manchester
With One Voice
WOW Global Foundation

“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 and Innovation) at QMUL”

PEOPLE

TRUSTEES

who served for the financial year ending 31st July 2022



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Catrin John, Trustee

Maggie Inchley, Trustee

Penny Green, Trustee

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Museum of Colour



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Molly McPhee
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Resistance and Transformation



Sam Moloney
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Siobán Whitney-Low
Executive Director
Museum of Colour

PPP PEOPLE (Brazil)

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



Aline Navegantes
Project Coordinator
Creativity and Mental Health



Brenno Erick
Executive Producer
Cultural Value and Heritage



Eduardo Ferreira
Administrative Director



Fabiana Comparato
Project Manager and Research Assistant
Cultural Value and Heritage



Gustavo Möller
Project Manager
Cultural Value and Heritage



Jan Onozsko
Project Manager
MIDEQ



Mariana Steffen
Project Manager and Research Assistant
Creativity and Mental Health



Mayra Mota
Project Coordinator
Indigenous Exchange and Climate Action



Natália Aguiar
Research Assistant
Cultural Value and Heritage



Patricia Azevedo
Finance Assistant



Vitória Kramer
Research Assistant
Cultural Value and Heritage

INCOME, CASH FLOWS & RESERVES

INCOME AND EXPENDITURE

Total incoming resources for the year amounted to £1,106,226 (2020/21, £1,167,877).

Total resources expended in the year amounted to £1,012,374 (2020/21, £1,098,630).

PPP made a surplus of £93,852 in 2021/22 (2020/21 £69,247). This surplus consists of £17,785 (2020/21 £1,137) in unrestricted funds and £76,067 (2020/21 £68,110) in restricted funds.

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.

The core contributions of QMUL (in cash and in-kind) and Arts Council England (London) through its NPO grant were critical to PPPs organisational sustainability in this year.

Revenue funding from PPP's Arts Council England (London) has been confirmed until 31st March 2026, at a level of £134,576 per year from 1st April 2023 until 31st March 2026.

RESERVES

The charity's reserve policy, reviewed annually, is to have sufficient free reserves to meet three months' salary costs including the statutory entitlements of all permanent staff support costs set for the financial year 2021/2022 at a level of £61,951.

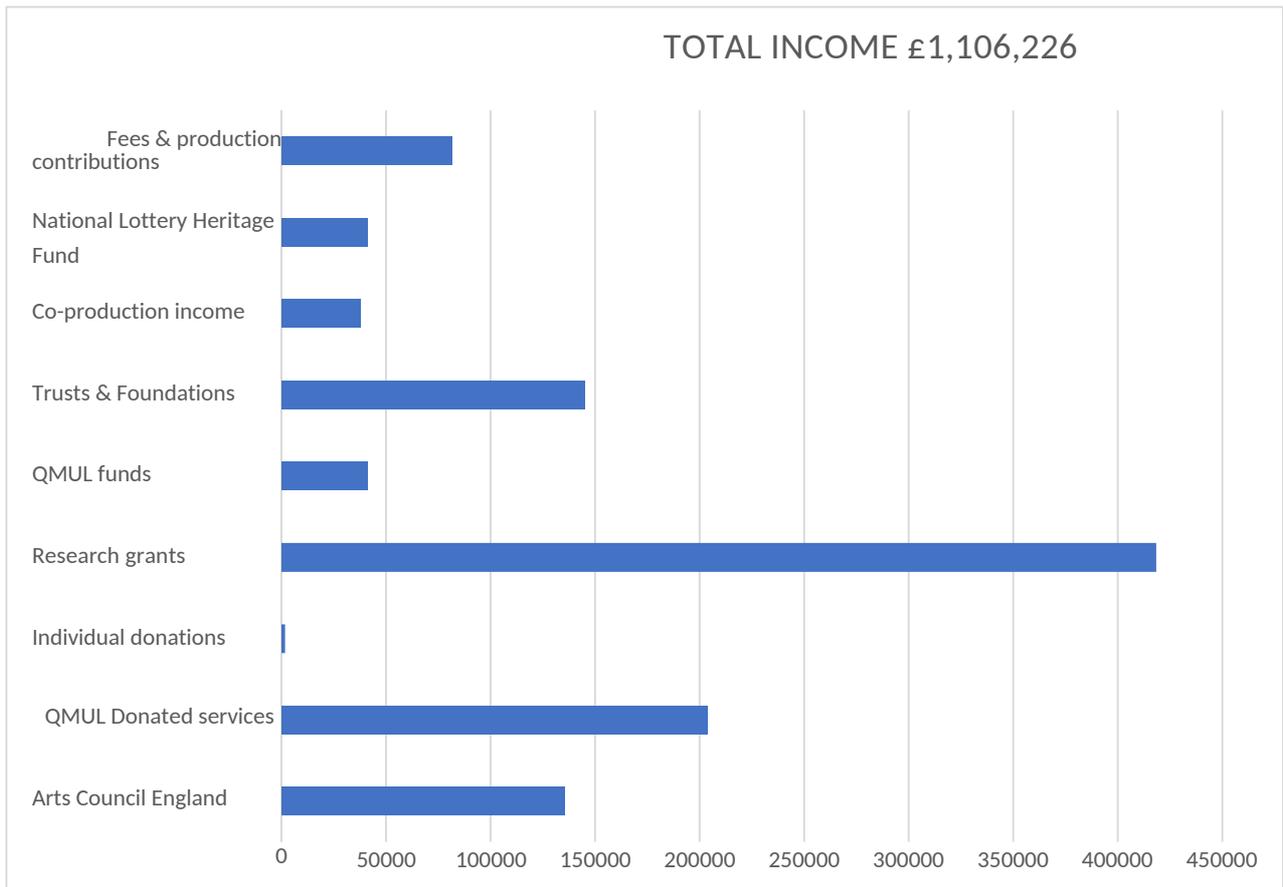
The charity's unrestricted reserves at 31st of July 2022 were £85,217 (31st July 2021: £67,432).

The trustees of the charity previously designated £10,000 of the reserves as a contingency fund to ensure that the charity can meet the costs of accommodation and travel in Brazil. This designation is no longer considered necessary.

The charity's restricted reserves at 31st of July 2022 were £181,197 (2020/21, £105,130). The restricted reserves represent grants and donations received.

The complete financial statements for the year ended 31st of July 2022 form the final part of this report.

INCOME



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:

SHORT TERM:

- To identify and respond to urgent contemporary issues via a program of activities that integrates art, research, and debate: met this year by activities including participation with Indigenous collaborators in COP-26 UN Climate Change Conference, REMA MARE mental health awareness campaign, Far Apart research into the mental health impacts of lockdown on young people;
- 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: met this year by activities including the Brazil Indigenous Film Festival, new connections between Migrate Art and communities in the Xingu;

LONG TERM:

- 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: met this year by activities including the Roots of Resilience project, Communicating Through Covid, OLA: Building Resilience project, Manguinhos Cultural Strategy;
- to move and inspire people living in the face of extremity and risk (including social, political, and ecological): met this year by activities including the installation at Venice Biennale, With One Voice Choir, We Still Fight in the Dark;
- to build capacity amongst artists, researchers, agencies, and individuals seeking to engage with social challenges and progress social justice through the arts; met this year by activities including Indigenous Research Methods seminars and publication, Cultural Management and the Climate Sector Sandpit, PIECEs Participatory Theatre for Psychosis.

To meet 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 support core costs.

FUTURE PLANS

PPP's plans for future projects to meet its aims include:

- Continuing our collaboration with the Kuikuro and Wauja communities in the Xingu to develop the VR experience of the Kamukuwaka Cave into an immersive experience for audiences around the world;
- Working with Indigenous curators to produce a 2023 festival of Indigenous Film at the ICA;
- A new collaboration with the Youth Resilience Unit of Queen Mary's Centre for Psychiatry and Mental Health. to build evidence and share good practice on the potential of arts activities to support young people's resistance to and recovery from loneliness, depression, and anxiety, and their wellbeing during times of transition and challenge;
- A new global research collaboration with Queen Mary's Centre for Primary Care and Mental Health, on the community management of long-term Conditions, which will explore the role of community arts practice in sustaining individual and collective mental health;
- Launching a film that documents impacts of environmental disaster on the lives of the Brumadinho community and how cultural practices help them to build resilience: and producing a series of seminars to share good practice in climate action.

FUNDRAISING

In 2021-22, we continued our investment in PPP's fundraising capacity, with a dedicated part-time Fundraising Assistant (Cormac Whitney-Low) and continuing to work with a Research and Development Associate (Poppy Spowage). Throughout the year, this small team supported the Executive and Artistic Director in making the most of fundraising opportunities, with a particular focus on impact and engagement. This included a series of follow-on applications that built on the successful and ongoing UKRI research projects which emerged from the ongoing COVID-19 situation.

Over the past year, PPP submitted or partnered on submitting 25 grant applications totalling over £14.5 million. This resulted in a total of £400,000 in funding to support eight new projects at PPP, as well as £8.5 million to QMUL's WHO Unit for Social and Community Psychiatry for two projects on which PPP are working in partnership. In addition, PPP supported Museum of Colour in securing four grants from Arts Council England, Paul Hamlyn Foundation, the Foyle Foundation, and Esmée Fairbairn Foundation totalling £164,000. This surpassed the team's target of two applications submitted per six weeks, bringing £400k in successful income and enabling PPP to sustain fifteen staff until the year end. The particularly high success rate is testament to the strategic investment made, which has enabled PPP to grow exponentially despite an extremely uncertain funding context. We have also supported a number of larger bids led by teams at QMUL, including the second stage application for the Creative Industries Policy and Evidence Centre, totalling approximately £10 million.

Currently, we have recently had funding confirmed for a follow-on impact and engagement programme for 2023 (£100k) and are awaiting decisions on three applications which are still under consideration totalling £5.3 million, including two follow-on impact and engagement programmes (£200k), an application to the pilot AHRC Exhibition Fund (£250k), an application to NIHR for integrating physical and mental healthcare in long-term conditions in Peru, Uganda and Pakistan (£4.8m) and several further applications under development.

INCOME GENERATION

PPP has traditionally had four different income streams: research grants, Arts Council England, other public funds such as local councils, and earned income through production fees, Trusts and foundations. Over the last three years, emphasis has remained on research grant income.

Looking forward to 2022-23, the fundraising team are aiming to focus on securing two new multi-year research projects led by PPP, but also increasing engagement with trusts, foundations, and corporate funders to begin to diversify income and increase the sustainability of the larger core team. We are also continuing to build the capacity of early career researchers in our team, as Senior Projects Manager Thiago Jesus begins the second year of his PhD with QMUL/Calouste Gulbenkian Foundation, Project Manager Mariana Steffen begins her PhD with PPP/Youth Resilience Unit QMUL, and Poppy Spowage submits a UKRI Future Leaders Round 7 application. PPP's trustees assess our income generation on a quarterly basis.

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

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 on an annual basis.

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. Based within a Higher Education Institution, QMUL, means that PPP is in the fortunate position of being able to access research grants, which fund staff members. 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 however 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.

COMMUNICATIONS

As of 31 July 2022, our social media presence is as follows:



2228 (+ 225)



3489 (+ 28)



2917 (+ 954)



550 (+ 286)



695 (+ 268)



This past year, we focused on growing on the platforms Instagram and YouTube, where we get a lot of engagement with our content, specifically photos and videos of our artwork and partners. By doing this, we doubled the number of subscribers on PPP's YouTube channel and steadily gained new followers on Instagram. Notably, as PPP has not invested in any paid adverts to push content on social media, these figures represent entirely organic growth.

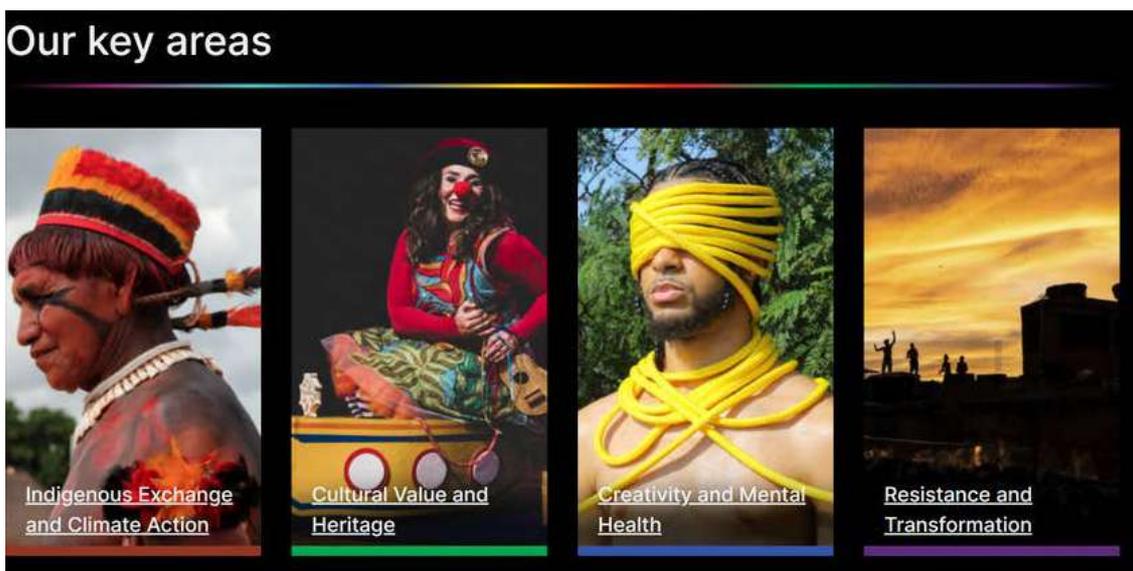
WEBSITE REDEVELOPMENT

In an increasingly digital world, the need for 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 truly reflects the dynamic work we produce and 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, launched in April 2022, 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 next year. The website presents PPP's four main strands: Indigenous Exchange and Climate Action; Cultural Value and Heritage; Mental Health and Wellbeing; and Resistance and Transformation.

Our hope is that by reflecting on 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 organisation's history next year.



PRESS

After an impressive coverage by Brazilian press (370+ articles) on the launch of our research project Building the Barricades in August 2022, PPP's work has kept its presence in the media. Our projects have been featured by the UK, Brazil, and India press, including articles in academic publications, Queen Mary University channels, and major media outlets.

Some of the highlights include coverage of: the 1st Indigenous Film Festival at the ICA, London; PPP Indigenous artists at COP26; the launch of the Augusto Boal digital collection in partnership with DT+; selection of an Indigenous VR by Copenhagen Documentary Festival; PIECES' academic visit to India and Pakistan; and the release of our report on violence against women and girls in Rio and London.

STRUCTURE, GOVERNANCE & MANAGEMENT

TRUSTEES

The Directors of the charitable company (the charity) are its trustees for the purposes of charity law and throughout this report are collectively referred to as the trustees.

The trustees serving during the year and since the year-end were as follows:

- Professor Penny Green
- Dr Margaret Josephine Inchley
- Catrin John
- Amy Casterton

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.

GOVERNING DOCUMENT

People's Palace Projects, sometimes known 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, amended on 20th August 2007 to make the Charity a subsidiary of Queen Mary University of London (QMUL); by special resolution dated 19th November 2008 to clarify procedures for appointment of Trustees; by special resolution dated 24th November 2014 to allow directors with conflicts of interest to remain present at meetings (without voting) if authorised by the remainder of the Trustees; and an administrative amendment was made on 12th January 2015 following consultation with the Charity Commission to abolish the requirement for an AGM.

The sole member of the Company is Queen Mary University of London, although the Articles of Association make provision for other Members to be admitted at the existing Member(s)' discretion. The members of the Board of Management, who are appointed by the Member(s), are also the Trustees of the Charity. In the event of the Charity being wound up, the liability in respect of the guarantee is limited to £1 per Trustee.

REFERENCE AND ADMINISTRATIVE DETAILS

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

Company Secretary The Charity has opted not to appoint a Company Secretary.

Senior Staff Paul Heritage – Artistic Director & Chief Executive

Rosalind Hunter – Executive Director & Deputy Chief Executive

Website www.peoplespalace.org.uk

PROFESSIONAL ADVISORS

Bankers

Barclays Bank plc
240 Whitechapel Road
London E1 1BS

CAF Bank Ltd
23 Kings Hill Avenue
Kings Hill
West Malling
Kent ME19 4JQ

Independent auditor

BDO LLP
55 Baker Street
London W1U 7EU

APPOINTMENT OF NEW TRUSTEES

The Trustees review their membership on an annual basis, and gaps in skills and representation are identified. Trustees research potential new members, and possible new membership is considered regularly at Board Meetings. New trustees may be appointed by the Trustees of the charity or by QMUL as sole Member.

As set out in the Articles of Association, one third of the Trustees retire from office in each year. The Trustees retiring in any year are normally those who have been longest in office. Retiring Trustees may offer themselves for immediate re-election (not exceeding in aggregate nine years from the date of original appointment).

When considering the appointment of new trustees, the Board has regard both to the charity's need for any specialist skills, to the diversity of the Board's composition and to its representation of the charity's beneficiaries including people engaged as participants.

TRUSTEE INDUCTION & TRAINING

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

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 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.

People's Palace Projects was founded 25 years ago, registered as a UK charity in 1999, and has been a charitable subsidiary of Queen Mary University of London (QMUL) for 15 years, based in its Drama Department with the status of a research centre specialising in theatre and performance practice. PPP's 2008 Memorandum and Articles of Association has been reviewed and updated to incorporate changes to the Companies Act, refine procedures for management of conflict of interest among Trustees (with Charity Commission approval), and allow for digital communication methods and meeting attendance.

KEY MANAGEMENT PERSONNEL

The Trustees and Senior Management Team make all key decisions about the running of the charity. As PPP's programme has expanded, since 2021 we have appointed a lead and coordinator for each of our four thematic strands, who take responsibility for detailed programme planning, capacity/resource planning and management within their strand. Each project within each strand reports at regular weekly meetings, attended by strand leads, who then pick up any issues requiring resource approval or balancing between strands, policy decisions, discussion of risks, or stakeholder or Board engagement. These issues are then discussed by the Senior Management Team meeting, before any key decisions are made.

The Senior Management Team consists of the Artistic Director and strand leads for the thematic strands of PPP's programme, with the most senior representative for each of the organisation's three cross-cutting functions – Development, Communications, and Finance & Admin – as well as senior practice research and arts producing expertise. Updates from each strand are also shared and discussed at PPP's weekly team meeting for all staff.

Quarterly Board meeting agendas include activity updates, regular discussion and review of progress against Business Plan, organisational strategies and funder KPI's, and discussion of project evaluations, as well as budget setting and approval, review of management accounts and year end forecast, staffing decisions, discussion of stakeholder relationships, risk review and mitigation, and scheduled reviews of policies. Reserves policy is reviewed annually. The PPP Board also attends performances, workshops and exhibitions, discussion events, evaluation and feedback sessions with participants and partner organisations, and regular consultations with staff and PPP's very diverse group of Associate Artists, to ensure the broadest range of ideas and voices feeds into the development of PPP's programme.

For the purposes of this report, full time has been defined as more than 25 hours per week. During the main part of the year reported on, the charity had three full-time employees (Executive Director, Communications Manager and Museum of Colour Project Director) and thirteen part-time employees (General Manager, Project Managers, a Research and Development Associate, Research Assistants, a Project Director and Project Coordinators). It employed key freelancers and short term employed staff, such as research assistants, consultants, and ad hoc support, as required.

Reflecting its commitment to social justice and QMUL's status as a leading researcher into and ambassador for the Living Wage, the charity meets the requirements of a Living Wage Employer and has regard to the wage differential between its highest and lowest paid employees, a figure which is reported regularly to the Board and made available to stakeholders for transparency. Occasionally, short-term (under eight weeks) volunteering opportunities on projects are offered unpaid. There were no voluntary positions in 2021/22.

PUBLIC BENEFIT

PPP's arts projects and activity in this year reached young people with experience of the UK children's social care system, and professionals who work with them; members of the general public in London at QMUL, and Glasgow; professionals, researchers, artists and individuals engaged with the representation of people of colour by British museums, libraries and archives; researchers from indigenous communities in Brazil, along with their UK research collaborators; women and girls who have been the victims of gender-based violence in domestic and public spheres; people who live amid high levels of street violence in the community of Mare in Rio de Janeiro; and adults with experience of homelessness in Brazil; people with experience of psychosis in Pakistan.

All workshops and performance activities were offered free to the participants and audiences, and either free or at greatly reduced cost to the organisational partners involved, as a result of the funds raised by PPP and partners towards these activities. This year's projects furthered international understanding and cooperation, through collaborative, community-based projects linking Brazil, Columbia, Peru, Argentina, India, Pakistan and the UK that built capacity in artists and arts organisations. This year had a particular focus on looked after care leavers; on the cultural rights and heritage of indigenous people in Brazil and around the world; and on the wellbeing impacts of engagement with arts activities.

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

Further details of the impacts of each project are included in the Project Activity section.

In 2013, HMRC conducted a regular review of the Charity's activities and public benefit, and re-confirmed that it satisfied the definition of a charity for tax purposes. Corporation Tax returns were requested by HMRC for the accounting periods to 31 July 2019, 31 July 2020, and 31 July 2021, and have been accepted with confirmation of exempt status.

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 to the School of English and Drama for internal catering supplies, event portering and so on).

The practice-based research undertaken at PPP was submitted for quality assessment in the Research Excellence Framework 2021 as part of QMUL's institutional submission. Results of the REF are discussed above. Maggie Inchley submitted The Verbatim Formula research project for REF Impact assessment. Paul Heritage submitted all of PPP's research work for REF Impact assessment. Paul Heritage is an Advisory Board member of the QMUL Global Policy Institute. Both Paul Heritage (CEO) and Rosalind (Rosie) Hunter (Deputy CEO) are members of QMUL's Cultural Strategy Steering Group. Paul Heritage is an Associate Professor at the Institute of Population Health Sciences, QMUL; a member of AHRC's Strategic ODA Peer Review College; a member of AHRC GCRF Strategic Advisory Group; an advisory board member on Inquiry into the Civic Role of Arts, Gulbenkian UK Foundation; Associate Producer at the Barbican, London; and International Associate at the Young Vic Theatre, London.

People's Palace Projects is recognised by QMUL's Centre for Public Engagement as a flagship for engagement activities within the College, and received both the Influence Award (for The Verbatim Formula) and the Lucy Hawking Award for Developed Understanding of Public Engagement at the 2017 QMUL Public Engagement and Enterprise Awards. Further, PPP was selected for 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 one of the Directors of Museum of Colour CIC, along with Samenua Seshier, MoC Founder and Director, and Gemma Orleans-Thompson, Project Coordinator.

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 for work carried out for the Charity during this year (2020/21: £0).

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.

The main risk for 2021/22 has been pressures on the fundraising climate, meaning that the risk level around sustaining the team at the size it is has been higher.

One of the risks we were able to address this year was the risk of a breakdown in partner relationships due to COVID-19 preventing international travel. We had strong relationships beforehand which sustained us for a long period of online working, but it has felt very important to have in-person time with our partners.

Arts Council NPO funding has been confirmed until the end of March 2026.

Changing government policy on both research and arts funding always represents a potential key risk to PPP. By diversifying our interdisciplinary research profile since 2017, clearly demonstrating the social impact of our work for the UK community as well as its Overseas Development Aid impacts, and by expanding our research funders to include the Medical Research Council, Engineering & Physical Sciences Research Council, and the National Institute for Health Research and Wellcome Trust, we have significantly mitigated this risk. We have also strengthened our relationships with the Arts & Humanities and Economic & Social Research Councils through co-convening their strategic group for Indigenous Research Methods and participating in a new DCMS-AHRC international network on cultural heritage and climate change, in which PPP represents the only project focusing on arts methodologies in the funded portfolio.

The decision in 2020 to expand PPP's core staff beyond the level affordable within our Arts Council NPO funding enabled a 50% expansion in turnover and social media engagement with our work, but has also brought risk that our project core cost recovery will not be sufficient to sustain the new posts. To mitigate this risk, a core cost recovery target has been set for all new funded projects and budgets are approved by SMT prior to applications being submitted. Staffing commitments are carefully monitored, short-term contracts reviewed regularly and contingencies for any redundancy entitlements are set aside within project budgets.

We commissioned a consultant in 2019 to advise on PPP's fundraising strategy in relation to core costs and UK Project work, and since that time have made significant new relationships with UK Trusts and Foundations, including Esmée Fairbairn Foundation, Paul Hamlyn Foundation and Foyle Foundation – these have funded Museum of Colour through PPP, but have also indicated they are open to future approaches from PPP for other projects.

International currency exchange rates represent a risk within international grant-funded projects and are managed via two mechanisms: a minimum Forex contingency of 20% applied to all projects budgeted in other currencies, and regular review by SMT of project budgets and future commitments, with activity contingencies set in all projects. While we always plan to manage our resources for maximum impact, research grants allow the option to reduce delivery if necessary.

PPP DO BRASIL & CASA RIO

Paul Heritage is Executive Director of People's Palace Projects do Brasil, a separate NGO established in Brazil. PPP do Brasil has no constitutional link to PPP 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 and Building the Barricades.

Casa Rio is PPP do Brasil's artistic residency centre in Rio de Janeiro. It is also Paul'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.



Photo: PPP archive

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees are responsible for preparing the Annual report and the financial statements in accordance with applicable law and regulations.

Company law requires the Trustees to prepare financial statements for each financial year in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charity for that period.

- In preparing these financial statements, the Trustees are required to:
- select suitable accounting policies and then apply them consistently;
- make judgements and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charity's transactions and disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the Trustees are aware:

- There is no relevant audit information of which the charitable company's auditor is unaware; and
- the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.
- The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

GOING CONCERN STATEMENT

After making appropriate enquiries, the Trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. For this reason, they continue to adopt going concern basis.

INDEPENDENT AUDITOR

BDO LLP were appointed as auditor for 2021/22 following a competitive tender process. A resolution will be proposed at a meeting of the board of directors that BDO LLP, Statutory Auditor, be re-appointed as auditor for the Charity for the ensuing year.

Approval

In preparing this report the board of directors have taken advantage of the small companies exemptions provided by section 415A of the Companies Act 2006.

Approved/authorised for issue by the board of directors on 20th February 2023
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

Opinion on the financial statements

In our opinion, the financial statements:

- give a true and fair view of the state of the Charitable Company's affairs as at 31 July 2022 and of its incoming resources and application of resources for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

We have audited the financial statements of People's Palace Projects ("the Charitable Company") for the year ended 31 July 2022 which comprise the statement of financial activities, balance sheet and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

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 believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Independence

We remain independent of the Charitable Company in accordance with the ethical requirements relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements.

Conclusions related 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 Trustees are responsible for the other information. The other information comprises the information included in the Trustees' Report other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements 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.

Other Companies Act 2006 reporting

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

- the information given in the Trustees' Report, which includes the Directors' Report prepared for the purposes of Company Law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Directors' Report, which is included in the Trustees' Report, has 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 material misstatements in the Strategic report or the Trustees' report.

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

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of Directors' 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 prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the directors' report and from the requirement to prepare a strategic report.

Responsibilities of Trustees

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

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

Auditor's responsibilities for the audit of the financial statements

We have been appointed as auditor under the Companies Act 2006 and report in accordance with the Act and relevant regulations made or having effect thereunder.

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.

Extent to which the audit was 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 made enquiries of management, and the Board, including:

- how they have identified, evaluated and complied with laws and regulations and whether they were aware of any instances of non-compliance;
- their process for detecting and responding to the risks of fraud and whether they have knowledge of any actual, suspected or alleged fraud; and
- which internal controls have been established to mitigate risks related to fraud or non-compliance with laws and regulations.

- We obtained an understanding of the legal and regulatory frameworks that are applicable to the Charitable Company. These include, but are not limited to, compliance with the Companies Act 2006, Charities Act, UK GAAP, Charities SORP, employment and tax legislation and data protection.
- In addition, the Charitable Company is subject to many other laws and regulations where the consequences of non-compliance could have a material effect on amounts or disclosures in the financial statements, for instance through the imposition of fines or litigation. We identified the following areas as those most likely to have such an effect: employment law, health and safety laws and data protection. In order to help identify instances of non-compliance with other laws and regulations that may have a material effect on the financial statements, we made enquiries of management and those charged with Governance about whether the entity is in compliance with such laws and regulations and we inspected any relevant regulatory and legal correspondence.
- We also communicated relevant identified laws and regulations, potential fraud risks and that fact that there were no known matters of significant non-compliance with laws and regulations, to all engagement team members including internal specialists audit teams, and remained alert to any indications of fraud or non-compliance with laws and regulations throughout the audit.
- We considered management's incentives and opportunities for fraudulent manipulation of the financial statements (including revenue recognition and the risk of override of controls), and determined that the principal risks were related to posting inappropriate journal entries to manipulate financial results and management bias in accounting estimates.

Audit response to risks identified

- The Senior Statutory Auditor has assessed and concluded that the engagement team collectively had the appropriate competence and capabilities to identify or recognise non-compliance with laws and regulation
- We reviewed the financial statement disclosures and tested to supporting documentation to assess compliance with relevant laws and regulations discussed above;
- We made enquiries of the Board and management;
- We read minutes of meetings of those charged with governance, and reviewed correspondence with HMRC;
- In addressing the risk of fraud through management override of controls, we tested the appropriateness of journal entries and other adjustments, in particular any journal entries posted from staff members with privilege access rights, journals posted by key management;
- assessed whether the judgements made in making accounting estimates are indicative of a potential bias; considered completeness of related party transactions; and evaluated the business rationale of any significant transactions that are unusual or outside the normal course of business; and
- We reviewed the entities significant estimates and judgements and challenged assumptions made by management.

Our audit procedures were designed to respond to risks of material misstatement in the financial statements, recognising that the risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from error, as fraud may involve deliberate concealment by, for example, forgery, misrepresentations or through collusion. There are inherent limitations in the audit procedures performed and the further removed non-compliance with laws and regulations is from the events and transactions reflected in the financial statements, the less likely we are to become aware of it.

A further description of our responsibilities for the audit of the financial statements is located at the Financial Reporting Council's ("FRC's") website at:
<https://www.frc.org.uk/auditorsresponsibilities>. This description forms part of our auditor's report.

Use of our report

This report is made solely to the Charitable Company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the Charitable Company's members those matters we are required to state to them in an 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.

DocuSigned by:

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James Aston MBE (Senior Statutory Auditor)
For and on behalf of BDO LLP, statutory auditor
Gatwick, UK

Date 20 February 2023

BDO LLP is a limited liability partnership registered in England and Wales (with registered number OC305127).

People's Palace Projects Financial Statements

Statement of Financial Activities (including income and expenditure account) for the year ended 31 July 2022

| | Note | Year ended 31 July 2022 | | | Year ended 31 July 2021 | | |
|-------------------------------------|------|-------------------------|-------------------------|--------------------|-------------------------|-------------------------|--------------------|
| | | Restricted funds £ | Unrestricted funds £ | Total 2022 £ | Restricted funds £ | Unrestricted funds £ | Total 2021 £ |
| Income and endowments from : | | | | | | | |
| Donations and legacies | 2 | 1,710 | 348,622 | 350,332 | 3,129 | 321,720 | 324,849 |
| Charitable activities | 4/5 | 739,656 | 16,237 | 755,893 | 802,577 | 40,451 | 843,028 |
| Total | | 741,366 | 364,859 | 1,106,225 | 805,706 | 362,171 | 1,167,877 |
| Expenditure on: | | | | | | | |
| Charitable activities | 6 | 665,299 | 249,500 | 914,799 | 737,596 | 269,324 | 1,006,920 |
| Raising funds | 6 | - | 97,574 | 97,574 | - | 91,710 | 91,710 |
| Total | | 665,299 | 347,074 | 1,012,373 | 737,596 | 361,034 | 1,098,630 |
| Net income/(deficit) | | 76,067 | 17,785 | 93,852 | 68,110 | 1,137 | 69,247 |
| Transfers between funds | 13 | - | - | - | - | - | - |
| Net movement in funds | | 76,067 | 17,785 | 93,852 | 68,110 | 1,137 | 69,247 |
| Reconciliation of funds: | | | | | | | |
| Total funds brought forward | 13 | 105,130 | 67,432 | 172,562 | 37,020 | 66,295 | 103,315 |
| Total funds carried forward | | 181,197 | 85,217 | 266,414 | 105,130 | 67,432 | 172,562 |

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

People's Palace Projects Financial Statements

Balance Sheet as at 31 July 2022

| | Note | Restricted Funds £ | Unrestricted Funds £ | Total Funds 2022 £ | Total Funds 2021 £ |
|--|------|-----------------------|-------------------------|--------------------------|--------------------------|
| Current assets: | | | | | |
| Debtors | 11 | 165,598 | 32,323 | 197,921 | 268,354 |
| Cash at bank and in hand | | 79,176 | 62,860 | 142,036 | 78,004 |
| Total Current Assets | | 244,774 | 95,183 | 339,957 | 346,358 |
| Current liabilities: | | | | | |
| Creditors: amounts falling due within one year | 12 | (63,577) | (9,966) | (73,543) | (173,796) |
| Net Current Assets | | 181,197 | 85,217 | 266,414 | 172,562 |
| Total assets less current liabilities | | 181,197 | 85,217 | 266,414 | 172,562 |
| Total net assets | | 181,197 | 85,217 | 266,414 | 172,562 |
| The Funds of the Charity | | | | | |
| Restricted income funds | 13 | 181,197 | - | 181,197 | 105,130 |
| Unrestricted funds | 13 | - | 85,217 | 85,217 | 67,432 |
| Total Charity Funds | | 181,197 | 85,217 | 266,414 | 172,562 |

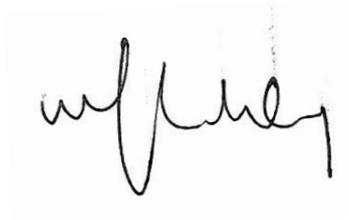
These financial statements have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

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 20th February 2023 and signed on its behalf by:



Ms Amy Casterton
Trustee



Dr Margaret Inchley
Trustee

People's Palace Projects Financial Statements

Notes to the financial statements for the year ended 31 July 2022

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. Exemptions have been taken in these separate charitable company financial statements in relation to the presentation of a cash flow statement.

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 towards its office and services costs, being based in the English and Drama department. The University recognises in extensive publicity material the contribution made by PPP to its 2030 Strategy including via the results of the Research Excellence Framework, Public Engagement, the Civic University strategy, Arts and Culture strategy, and to its reputation for high-quality research partnerships. PPP is a National Portfolio Organisation funded by Arts Council England until March 2023 which provides a guarantee of funding for core costs. PPP has received excellent annual review feedback and is confident in its application for NPO funding for 2023-26, to be confirmed by Arts Council England in October 2022.

After making appropriate enquiries, and based on financial plan forecasts covering at least 12 months from the signing of the accounts, 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. 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

People's Palace Projects Financial Statements

Notes to the financial statements for the year ended 31 July 2022 (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 the year to 31 July 2022 were £4,364 (2021: £4,079) 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 2022 were £NIL (2021: £1,034).

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.

People's Palace Projects Financial Statements

Notes to the financial statements for the year ended 31 July 2022 (continued)

2. Donations and legacies

| | 2022 | 2021 |
|--|----------------|----------------|
| | £ | £ |
| Arts Council England (as a Regularly Funded/National Portfolio Organisation) | 135,387 | 132,145 |
| Queen Mary University of London | 9,682 | - |
| Donated services (Queen Mary University of London) - support in kind | 203,553 | 189,545 |
| Donations received | 1,710 | 3,159 |
| Total | 350,332 | 324,849 |

Arts Council England made grants to People's Palace Projects as a National Portfolio Organisation which covered the year from 1 August 2021 to 31 July 2022. £135,387 was received for the year and was fully expended in the year.

3. Donated Services from Queen Mary University of London

| | 2022 | 2021 |
|---------------------|----------------|----------------|
| | £ | £ |
| Statutory audit Fee | 15,000 | 8,315 |
| Staff Salaries | 123,436 | 117,836 |
| Office Costs | 65,117 | 63,394 |
| | 203,553 | 189,545 |

4. Income from Charitable Activities

| | 2022 | 2021 |
|-----------------------------------|----------------|----------------|
| | £ | £ |
| Fees and production contributions | 16,237 | 40,451 |
| Restricted income (note 5) | 739,656 | 802,577 |
| Total | 755,893 | 843,028 |

People's Palace Projects Financial Statements
Notes to the financial statements for the year ended 31 July 2022 (continued)

5. Restricted income (including grants and fees) from Charitable Activities

| Project | Principal funder | 2022 | 2021 |
|--|---|----------------|----------------|
| | | £ | £ |
| Brazil Accelerator Fund Manguinhos | QMUL | - | 5,002 |
| Brazil Accelerator Fund VAWG | QMUL | - | 10,161 |
| Building Resilience (OLA) | MRC/GCRF | 17,748 | 27,897 |
| Building the Barricades | AHRC/ESRC/UKRI | 93,808 | 237,020 |
| Communicating through Covid | AHRC | 6,358 | 1,092 |
| Counting Culture | British Academy Newton Fund | - | 21,265 |
| Creative Climate Connections | UKRI and AHRC | 10,081 | - |
| Cultural Evaluation Training | QMUL | 14,018 | - |
| Digital Collaboration Fund | British Council UK | - | 50,000 |
| Far Apart but Close at Heart - Latin America | AHRC | 2,765 | 72,523 |
| Far Apart UK | AHRC | 125,941 | 148,401 |
| Flute | AHRC | - | 85,421 |
| FUEL | Arts Council England (via Fuel Theatre Company) | 11,491 | - |
| Green Screening | Wellcome Trust | - | - |
| HSS Collaboration & Strategic Impact Fund | QMUL | 8,509 | - |
| HSS Cradle of Learning | QMUL | 693 | 14,934 |
| Impact Fund for the Verbatim Formula | QMUL | 12,197 | - |
| Impact Fund for Venice Biennale | QMUL | 39,120 | 12,500 |
| Kuikuro | Private donations | - | - |
| Lois Weaver Public Engagement Fellowship | Wellcome Trust | 32,300 | 7,432 |
| Museum of Colour | Esmée Fairbairn | 55,000 | - |
| Museum of Colour: My Words | Foyle Foundation | 10,000 | - |
| Museum of Colour: My Words | NLHF | 6,622 | - |
| Museum of Colour: Respect Due Part 1 | Paul Hamlyn Foundation | - | 11,635 |
| Museum of Colour: Respect Due Part 2 | NLHF | 34,700 | 34,700 |
| Museum of Colour: These Things Matter | Paul Hamlyn Foundation | 27,224 | - |
| Museums for Climate Action | University College London | - | 2,500 |
| Peace Development Fund Stages | | 42,933 | 5,842 |
| Pieces | National Institute for Health Research | 11,332 | 8,982 |
| Roots of Resilience | AHRC & GCRF & DCMS | 98,116 | 32,575 |
| The Agency | Battersea Arts Centre | 10,584 | - |
| The Verbatim Formula | AHRC | 26,254 | 4,758 |
| VAWG: Dignity | Kings College London | 11,992 | 2,562 |
| VAWG: Slingshot | Kings College London | 13,994 | 4,500 |
| Verbatim Law | Kings College London | - | 876 |
| Active Ingredients | Wellcome Trust | 15,876 | - |
| Total | | 739,656 | 802,578 |

Within the above are grants received from the following government or government related bodies:

| | 2022 | 2021 |
|--|---------|---------|
| | £ | £ |
| Arts and Humanities Research Council (AHRC) | 329,382 | 401,073 |
| Economic and Social Research Council (ESRC) | 33,941 | 159,348 |
| Medical Research Council (MRC) | 17,749 | - |
| National Institute for Health and Care Research (NIHR) | 11,332 | - |
| UK Research and Innovation Fund (UKRI) | 70,519 | - |
| British Council | - | 50,000 |
| Heritage Lottery Fund (NHLF) | 41,322 | 34,700 |
| British Academy | - | 21,265 |

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 (QMUL) 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.

People's Palace Projects Financial Statements

Notes to the financial statements for the year ended 31 July 2022 (continued)

6. Analysis of expenditure

| | Charitable Activities | Raising Funds | Total 2022 | 2021 |
|---------------------------------------|--------------------------|------------------|------------------|------------------|
| | £ | £ | £ | £ |
| Direct staff costs | 287,693 | 59,871 | 347,564 | 321,793 |
| Donated Staff Services | 86,298 | 22,710 | 109,008 | 109,008 |
| Fees, including production Fees | 91,585 | - | 91,585 | 31,264 |
| Travel, accommodation and subsistence | 67,277 | - | 67,277 | 16,077 |
| Production and technical | 264,574 | - | 264,574 | 508,294 |
| Website costs | 5,737 | - | 5,737 | 2,033 |
| Support and governance costs | 111,635 | 14,993 | 126,628 | 110,161 |
| Total | 914,799 | 97,574 | 1,012,373 | 1,098,630 |

Expenditure on charitable activities in the year was £914,799 (2021: 1,006,920) of which £249,500 was unrestricted (2021: £269,324) and £665,299 was restricted (2021: £737,596). All expenditure on raising funds is unrestricted.

7. Analysis of support and governance costs

| Activity | Basis of Apportionment | Support activities | Governance | Total | Total |
|---|---------------------------|-----------------------|---------------|----------------|----------------|
| | | 2022 | 2022 | 2022 | 2021 |
| | | £ | £ | £ | £ |
| Direct staff costs | Staff time | 12,236 | 2,436 | 14,672 | 14,201 |
| Donated staff services | Staff time | 3,407 | 1,136 | 4,543 | 4,543 |
| Office and administration | 100% Support | 87,035 | - | 87,035 | 77,554 |
| Donated staff services - Accountancy | 100% Governance | - | 5,010 | 5,010 | 5,535 |
| Legal and professional fees | 100% Governance | - | 368 | 368 | 13 |
| Statutory audit fee | 100% Governance | - | 15,000 | 15,000 | 8,315 |
| Total support and governance costs | | 102,678 | 23,950 | 126,628 | 110,161 |

8. Staff costs, trustee remuneration and expenses, and the cost of key management personnel

| | 2022 | 2021 |
|----------------------------------|----------------|----------------|
| | £ | £ |
| Wages and salaries | 333,064 | 312,531 |
| Social security costs | 24,808 | 19,384 |
| Pension Costs | 4,364 | 4,079 |
| Total emoluments to staff | 362,236 | 335,994 |

No employees had employee benefits in excess of £60,000 (2021: nil).

The charity trustees were not paid or received any other benefits from employment with People's Palace Projects in the year (2021: £nil) neither were they reimbursed expenses during the year (2021: £nil). No charity trustee received payment for professional or other services supplied to the charity (2021: £nil).

The key management personnel of People's Palace Projects, comprise the trustees and the Senior Management Team.

The cost of the key management personnel to the Charity was £267,246 (2021: £257,974). However this includes an amount of £118,760 (2021: £113,550) donated by QMUL in respect of staff employed and paid by the University. The cost of employee benefits to People's Palace Projects of directly employed key management personnel excluding donated services is £148,146 (2021: £144,423)

People's Palace Projects Financial Statements
Notes to the financial statements for the year ended 31 July 2022 (continued)

9. Staff numbers

| | 2022 | | | 2021 | | |
|---|-----------|-----------|-------|-----------|-----------|-------|
| | Full time | Part time | Total | Full time | Part time | Total |
| Average monthly headcount of employees | 3 | 13 | 16 | 4 | 10 | 14 |
| Full time is defined as any member of staff working more than 25 hours per week | | | | | | |
| Number of full time equivalent staff in year | | | 8.6 | | | 6.7 |

10. Net income is stated after charging:

| | 2022 | 2021 |
|---------------------|--------|-------|
| | £ | £ |
| Statutory audit fee | 15,000 | 8,315 |

11. Debtors: amounts falling due within one year

| | 2022 | 2021 |
|---|----------------|----------------|
| | £ | £ |
| Trade debtors | 14,725 | 7,300 |
| Amounts owed by Queen Mary University of London | 130,019 | 241,113 |
| Other Debtors | 578 | - |
| Prepayments and accrued income | 27,333 | 19,941 |
| PPP do Brasil | 25,266 | - |
| Total | 197,921 | 268,354 |

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

| | 2022 | 2021 |
|------------------------------|---------------|----------------|
| | £ | £ |
| Taxation and social security | (406) | 10,582 |
| Pension | 983 | 1,034 |
| Other Creditors | 9,389 | 2,268 |
| Accruals | 17,924 | 116,287 |
| Deferred income | 45,653 | 43,625 |
| Total | 73,543 | 173,796 |

| | 2022 | 2021 |
|-----------------------------|----------|---------|
| | £ | £ |
| Brought forward at 1 August | 43,625 | 8,711 |
| Released in the year | (43,625) | (8,711) |
| Deferred in the year | 45,653 | 43,625 |
| Carried forward at 31 July | 45,653 | 43,625 |

Deferred income consists of grant income received with performance conditions attached, where the performance conditions have not yet been met. Income received in advance of performance conditions being met is recognised as deferred income and released to income as the conditions are met.

People's Palace Projects Financial Statements

Notes to the financial statements for the year ended 31 July 2022 (continued)

13. Movement of funds

| Current year | | Balance | Income | Expenditure | Transfers | Balance |
|--|---------------------------|----------------|------------------|--------------------|-----------|----------------|
| | | 01 Aug 2021 | | | | 31 Jul 2022 |
| | | £ | £ | £ | £ | £ |
| Unrestricted funds | | | | | | |
| Undesignated | | 57,432 | 364,859 | (347,074) | 10,000 | 85,217 |
| Designated | | 10,000 | - | - | (10,000) | - |
| Total | | 67,432 | 364,859 | (347,074) | - | 85,217 |
| Restricted income funds | | | | | | |
| | Funder | | | | | |
| Brazil Accelerator Fund VAWG | QMUL | 2,206 | - | (2,206) | - | - |
| Building Resilience (OLA) | MRC/GCRF | 8,454 | 17,748 | (16,017) | - | 10,185 |
| Building the Barricades | AHRC/ESRC/UKRI | 19,707 | 93,808 | (113,515) | - | - |
| Communicating through Covid | AHRC | - | 6,358 | (6,358) | - | - |
| Creative Climate Connections | UKRI and AHRC | - | 10,081 | (10,081) | - | - |
| Cultural Evaluation Training | QMUL | - | 14,018 | (4,202) | - | 9,816 |
| Digital Collaboration Fund | British Council UK | 16,588 | - | (12,391) | - | 4,197 |
| Far Apart but Close at Heart - Latin America | AHRC | 6,354 | 2,765 | (2,354) | - | 6,765 |
| Far Apart UK | AHRC | - | 125,941 | (125,941) | - | - |
| FUEL | Arts Council England (via | - | 11,491 | (11,491) | - | - |
| Green Screening | Wellcome Trust | 2,012 | - | - | (2,012) | - |
| HSS Collaboration & Strategic Impact Fund | QMUL | - | 8,509 | (8,509) | - | - |
| HSS Cradle of Learning | QMUL | 1,988 | 693 | (517) | - | 2,164 |
| Impact Fund for the Verbatim Formula | QMUL | - | 12,197 | (594) | - | 11,603 |
| Impact Fund for Venice Biennale | QMUL | 853 | 39,120 | (39,973) | - | - |
| Kuikuro | Private donations | 54 | 806 | (860) | - | - |
| Lois Weaver Public Engagement Fellowship | Wellcome Trust | 7,432 | 32,300 | (6,207) | 2,012 | 35,537 |
| MIDEQ | UKRI & GCRF | (29) | - | 29 | - | - |
| Museum of Colour | Esmée Fairbairn | - | 55,000 | (4,678) | - | 50,322 |
| Museum of Colour: A Very British Rhythm | Arts Council England | (432) | - | 432 | - | - |
| Museum of Colour: My Words | Foyle Foundation | - | 10,000 | - | - | 10,000 |
| Museum of Colour: My Words | NLHF | - | 6,622 | (6,622) | - | - |
| Museum of Colour: Respect Due Part 1 | Paul Hamlyn Foundation | 1,200 | - | - | - | 1,200 |
| Museum of Colour: Respect Due Part 2 | NLHF | 14,842 | 34,700 | (48,895) | - | 647 |
| Museum of Colour: These Things Matter | Paul Hamlyn Foundation | - | 27,224 | (27,224) | - | - |
| Peace Development Fund Stages | | - | 42,933 | (33,897) | - | 9,036 |
| Pieces | National Institute for He | - | 11,332 | (7,332) | - | 4,000 |
| Roots of Resilience | AHRC & GCRF & DCMS | - | 98,116 | (98,116) | - | - |
| The Agency | Battersea Arts Centre | - | 10,584 | (6,196) | - | 4,388 |
| The Verbatim Formula | AHRC | - | 26,254 | (26,254) | - | - |
| VAWG: Dignity | Kings College London | 1,055 | 11,992 | (7,021) | - | 6,026 |
| VAWG: Slingshot | Kings College London | 4,500 | 13,994 | (18,494) | - | - |
| Verbatim Law | Kings College London | 18,383 | - | (3,072) | - | 15,311 |
| Active Ingredients | Wellcome Trust | - | 15,876 | (15,876) | - | - |
| With One Voice | | (37) | 904 | (867) | - | - |
| Total | | 105,130 | 741,366 | (665,299) | - | 181,197 |
| All funds | | 172,562 | 1,106,225 | (1,012,373) | - | 266,414 |

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.

Transfer between restricted funds represents residual costs or surpluses being transferred to follow on projects with the same funder.

The £10,000 designated fund from the previous year is no longer considered necessary and has been transferred back to undesignated.

People's Palace Projects Financial Statements

Notes to the financial statements for the year ended 31 July 2022 (continued)

13. Movement of funds (continued)

Description, nature and purposes of restricted funds having significant activity in year

Building the Barricades

ESRC funded 3-year project Building the barricades: Three interdisciplinary studies on Mental and Substance Use Disorders in the context of armed violence in Brazil. Original project ran from 3rd September 2018 until 3rd September 2021 (Total grant to PPP £605,681). A further follow on fund on this project, called Building the Barricades Follow-On: mobilising research on mental health and substance use in Complexo da Maré, Rio de Janeiro, ran from 14th Feb 2021 until 13th Jan 2022. Total grant to PPP £108,429.

Far Apart UK

UKRI AHRC funded project Far Apart UK: Looking beyond lockdown to understand how UK arts organisations can continue to support young people's wellbeing during COVID-19, looked at how arts organisations in London, Manchester and Cardiff adapted their activities during the COVID-19 pandemic by using online platforms and other means to support the mental health of young people. Project dates: 21st December 2020 – 20th December 2021. Total project grant to PPP £274,342.

Impact Fund Venice Biennale

QMUL awarded £50,000 to PPP to support an exhibition by Brazilian designer Gringo Cardia with filmmaker Takumã Kuikuro. OCA RED was a video installation presented at the Venice Biennale 22/05/2021 - 21/11/2021. The film reveals the constant and evolving transition that the Kuikuro people maintain between their ancestral past and the future for which they are preparing. 186,885 people attended the Biennale.

Lois Weaver

Since 1980, Split Britches (Lois Weaver and Peggy Shaw) has been creating an interconnected repertoire of theatre and social engagement work, which is part of a larger, lifelong project to facilitate intergenerational communication, wellness, and social change through performance.

Lois has been granted £15,537 since 2020 from the Wellcome Trust and Barbican, London. In 2021-22, Split Britches continued distribution of their film Last Gasp, WFH (2020) and created a live stage version entitled Last Gasp, A Recalibration. They also received funding (£20,000) from the Necessary Fund and the Lower Manhattan to begin work on Sheltered in Place a website, which would house an online gallery space and facilitate digital versions of the Public Address Systems.

Museum of Colour Esmee Fairbairn

Museum of Colour CIC (MoC) is an arts and heritage enterprise being incubated at PPP, which 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 1766–2016.

In June 2022, the team grew from Founder and Director (Samenua Seshar) and Project Coordinator (Gemma Orleans-Thompson) to include part-time Executive Director (Siobán Whitney-Low). Funding of £55,000 from Esmée Fairbairn Foundation enabled investment in capacity and skills development.

NLHF Respect Due Part 2

National Lottery Heritage Fund awarded £69,400 for Museum of Colour's COVID-19 response exhibition seeking to pay respect to and raise awareness of nominated individuals of the global majority, with selected artists commissioned to create portraits.

Paul Hamlyn These Things Matter

Paul Hamlyn Foundation awarded £118,143 to Museum of Colour for These Things Matter, a partnership between Museum of Colour, People's Palace Projects, Bodleian Libraries, and Fusion Arts, to curate a small exhibition through collaborative process. The exhibition featured six objects relating to slavery and empire, and six contemporary responses created by artists. PPP received and spent £27,224 of this grant during 2021-22.

People's Palace Projects Financial Statements

Notes to the financial statements for the year ended 31 July 2022 (continued)

13. Movement of funds (continued)

Description, nature and purposes of significant restricted funds (continued)

Peace Development Fund

Stages is a participatory education and theatre initiative that combines creative activities with collaborative research and intergenerational conversations to bring a human rights lens to local, national, and global issues. The Peace Development Fund works to build the capacity of community-based organizations through grants and awarded a grant of £32,933 to fund the salary of Shana Swiss, Stages Project Director.

In 2022 Stages collaborated with the Hastings and Rother Arts Education Network (HRAEN) to pilot the Toolkit with 11 secondary school teachers and approximately 150 students in four schools. The pilot was funded with a grant of £10,000 from the QMUL Centre for Public Engagement.

Roots of Resilience

UKRI AHRC funded Roots of Resilience, project dates 1st December 2020 till 30th Nov 2021. Total PPP grant awarded £155,022. This project worked in Minas Gerais' Quadrilátero Ferrífero, or Iron Quadrangle, one of Brazil's richest cultural, environmental, and historical regions, home to two UNESCO World Heritage towns and Brazil's largest iron ore reserves. The project created a comprehensive assessment of the heritage value and cultural references present in the Iron Quadrangle and explored the resilience of local communities and focused on the creative potential of local artists and their traditional practices. Another key goal was to enhance the role of cultural heritage in political and educational agendas and influence decisions by policymakers. UKRI AHRC awarded a further £90,839 to PPP for a Follow-on Fund for this work, project dates 1st Nov 2021 till 31st Dec 2022.

The Verbatim Formula

UKRI AHRC funded this Follow-on Fund to the Verbatim Formula, total fund to PPP £62,127. Project dates 11th Jan 2022 until 10th Jan 2023. TVF FOF deepens engagement with young people in the social care sector: it is designed to support young people, social carers, and foster carers by finding creative ways to strengthen relationships, and to resonate with and amplify the work of third sector partners. The project, named More Than Skin Deep, aspires to tell positive true stories that combat stigma and support the recruitment of foster carers.

People's Palace Projects Financial Statements

Notes to the financial statements for the year ended 31 July 2022 (continued)

13. Movement of funds (continued)

Prior year to 31 July 2021

| | Balance 01 Aug 20 | Income | Expenditure | Transfers | Balance 31 Jul 21 |
|---|----------------------|------------------|--------------------|-----------|----------------------|
| | £ | £ | £ | £ | £ |
| Unrestricted funds | | | | | |
| Undesignated | 56,295 | 362,171 | (361,034) | - | 57,432 |
| Designated | 10,000 | - | - | - | 10,000 |
| Total | 66,295 | 362,171 | (361,034) | - | 67,432 |
| Restricted income funds | | | | | |
| 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 O | - | 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 Univ | - | - | (29) | - | (29) |
| VAWG: Slingshot: Kings College London | - | 4,500 | - | - | 4,500 |
| Total | 37,020 | 805,706 | (737,596) | - | 105,130 |
| All funds | 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.

People's Palace Projects Financial Statements

Notes to the financial statements for the year ended 31 July 2022 (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:

| Year ended 31 July 2022 | | Income | Expenditure | Debtor | Creditor |
|-------------------------|-----------------------------------|---------|-------------|------------|------------|
| Name | Role, Related party | in year | in year | Balance | Balance |
| | | £ | £ | at 31 July | at 31 July |
| | | | | £ | £ |
| Paul Heritage | Executive Director, PPP Do Brasil | 17,960 | 200,231 | 25,267 | - |
| Year ended 31 July 2021 | | | | | |
| Name | Role, Related party | | | | |
| 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 debtor balance at 31 July 2022 relates to monies held 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.