

Queen Mary University of London

ANNUAL REPORT AND FINANCIAL STATEMENTS



Photos: Ração Diniz

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INTRODUCTION

Professor Frances Bowen
Vice-Principal for Humanities and Social Sciences
Queen Mary University of London

I am hugely proud of the collaboration between Queen Mary University of London and the internationally renowned People's Palace Projects (PPP) and delighted to introduce this latest Annual Report.

PPP was set up as an arts research centre by Queen Mary's School of English and Drama in 1996. As it has expanded its research projects and programmes from Brazil to Argentina, Colombia, India, Pakistan, Peru, and beyond, the relationship with the Faculty of Humanities and Social Sciences has only deepened. Our shared values inform a range of projects that are having a global impact on issues ranging from sustainability to mental health to rethinking the way we listen to young people in the care system.

In the Faculty, we combine expertise across disciplines and apply critical and analytical thinking, as well as scientific and evidence-based approaches, to the big questions affecting us all. The climate emergency is just such a question, putting at risk the culture, knowledge, and way of life of traditional communities that are essential for the preservation of our planet and our history. In the last year, we have invested funds to support a series of PPP seminars that brought together researchers from around the world to question how artists can mobilise to address this risk and fight the climate crisis.

We also supported the development of a toolkit on Mental Health First Aid for arts and culture professionals. This project, a collaboration with the Oswaldo Cruz Foundation, was a development of the Mental Health Guide published as part of Rema Maré, the first-ever mental health awareness campaign launched in the favela complex of Maré. The toolkit was shared with partner organisations across Argentina, Peru, Colombia, and Pakistan.

PPP's commitment to social justice echoes the ambitions of the Faculty to both foster social justice and improve lives through academic excellence. As PPP aims to promote change, locally and globally, through the power of culture and the arts, we interrogate what it is to be human, the complexity of life and culture, and the interaction of people with each other and the natural and physical world in order to have profound and meaningful impact on our shared challenges.

I was delighted to see this unity of purpose most recently celebrated in our inaugural Research and Innovation awards when the Director of People's Palace Projects, Paul Heritage, won the Vice Principal's Award for Research Excellence. Additionally, the fabulous Verbatim Formula which uses arts methodologies to empower care-experienced young children to articulate their needs was highly commended for Research Impact – Culture, Civic and Community.

At Queen Mary we work to create a future we can all be proud of. This report offers a tremendously impressive overview of PPP's work in a comprehensive range of art forms and academic disciplines that strives to enable this future by challenging social and climate injustices. By collaborating with people in challenging and vulnerable situations this truly exciting work amplifies the voices of underrepresented people and confirms our belief that great ideas can and should come from anywhere.

Warmest congratulations to everyone involved in this work and I look forward to all our future collaborations.



Visit the PPP
website here

THIS YEAR

The past year has delivered a feast of creative riches, fruits of our long established and thoughtfully nurtured partner relationships, both in the UK and internationally. More details about our projects and research over the last 12 months can be found in the following pages and on our website, but the following pieces of work produced in collaboration with the PPP team and our partners deserve a special mention here.

ECHOES Indigenous Film Festival

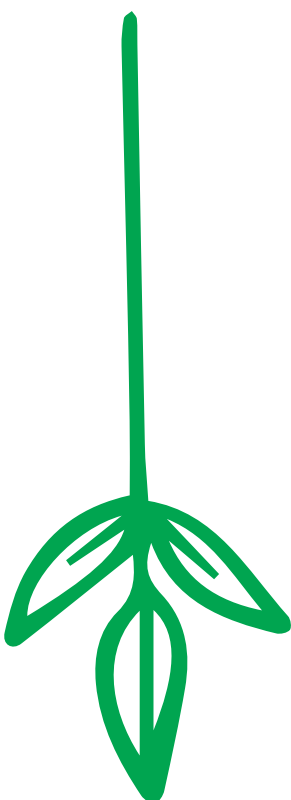
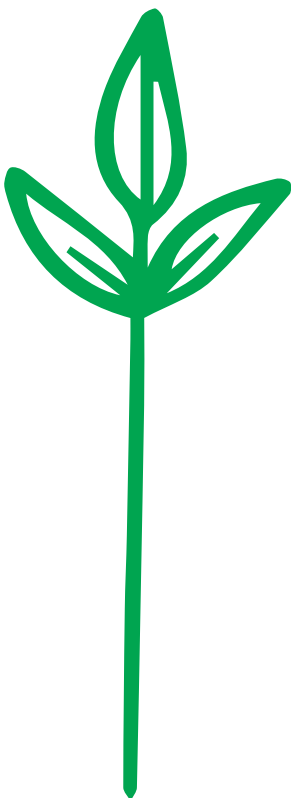
PPP's work around Indigenous exchange and climate action continued to raise the profile of Indigenous voices within international climate action debates and discussion. Our Project Managers Thiago Jesus, Mayra Mota and Yula Rocha developed and nurtured new funding relationships with US charitable foundations including Nia Tero, the Roddick Foundation, IRIS Foundation, the Caring Family Foundation, Brazil Embassy in London, Instituto Guimaraes Rosa, and Amazonie Immersive to fund the production of our second Indigenous Film Festival, ECHOES.

ECHOES Indigenous Film Festival 2023 focused on the contemporaneity of Indigenous culture and its alternative aesthetically represented through audio-visual arts. It featured 18 thought-provoking works from 21 filmmakers, representing 13 ethnic groups across 10 regions in Brazil and neighbouring countries Bolivia, Peru, Colombia, and Argentina. The films were viewed at the ICA by more than 350 people and our social media coverage of the film festival enabled us to welcome our 5000th Instagram follower, a huge milestone for our Communications team.

Creativity and Mental Health

The launch of the Beco do Galo's Tiles Mural was held on 16th November 2022 in the Maré favela in Rio de Janeiro, and was one of a series of art works, created as part of PPP's Rema Maré I project, an arts and mental health project that built on the findings of PPP's research project BUILDING THE BARRICADES (2018-2021) study. Rema Maré was the first-ever mental health awareness campaign launched in the favela complex of Maré. 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 distribution of booklets on mental health services in the territory.

PPP's work on the arts and mental health continued apace this year. Our PIECES project, which aims to improve the wellbeing of people with psychosis in Pakistan and India using a participatory theatre approach based on Augusto Boal's Theatre of the Oppressed, entered an active phase of theatre work. In March 2023, Artistic Director Paul Heritage and Project Manager Renata Peppl visited Karachi to observe the ongoing community engagement, which has reached over 780 people across targeted groups in low-resource communities.



This integration of arts work and mental health care in terms of overall physical wellbeing is an exciting new area of research for PPP. We have looked so far at how arts work can support dialogue between clinicians, clinical researchers and their patients and families, and primarily focusing on people with a diagnosed mental health condition. Our new research considers how mental health support can improve outcomes with non-communicable diseases. Better mental health care can help people keep to their healthcare protocols. It is critical to consolidate and expand this area of work at a time when we are coming to the end of OLA and PIECES work, two multi-year projects both due to finish at the end of 2024.

Elsewhere, our work in arts and mental health received a welcome boost with two new pieces of long-term funding: the Loneliness Project led by Jennifer Lau, a three-year project that began in January 2023, and Vicky Bird's NIHR Global Mental Health Research Centre (2022-27), which runs in Colombia, Bolivia, and Guatemala. These funds speak to the strength of the partnership we've built with the Unit, and to psychiatry researchers' belief in the potential of arts as a research methodology to uncover new insights into mental health and wellbeing.

Museum of Colour (MoC)

PPP's partnership with Museum of Colour (MoC) thrived this year. Not only did MoC deliver a poetry exhibition, *My Words*, with live launches in Exeter and Manchester and a Listening Party for Northern Poets in Manchester, it also delivered the exhibition *These Things Matter (TTM)* with a launch event at Bodleian Libraries in Oxford. This young CIC, incubated by PPP, was awarded funding from NLHF and ACE for *A Very British Rhythm (AVBR)*, their next exhibition celebrating dancers, choreographers and promoters of colour, and launched this exhibition with the *Charivari Festival* delivered in Folkestone. The fact that this funding was awarded directly to MoC is hugely significant for MoC and represents a vital step towards independence.

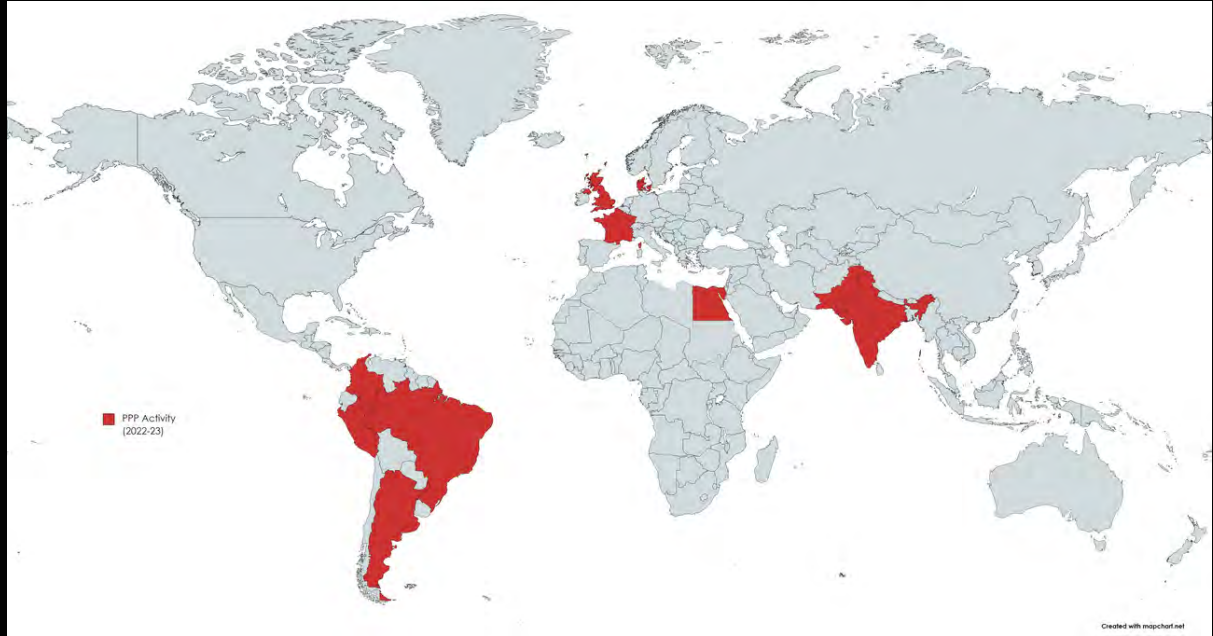
Queen Mary University of London (QMUL)

PPP's partnership with QMUL also flourished throughout the year. Paul Heritage won the Vice Principal's Research Award in the inaugural Research and Innovation awards for outstanding and longstanding research excellence and leadership. Additionally, *The Verbatim Formula* was highly commended for research impact in culture, civic and community.

QMUL invested £50,000 in Impact funds for PPP, to carry out a series of seminars around the climate crisis and to develop, translate and pilot a mental health toolkit for arts workers. This collaboration with Oswaldo Cruz Foundation in Brazil enabled us to improve our mental health toolkit for wider application, with 97% of the project's participants liking the content. Through local and online workshops, we shared the toolkit with PPP partner organizations in Argentina, Peru, Colombia, and Pakistan, enabling them to adapt and deliver the methodologies in their local contexts. We built new collaborative partnerships, engaging with 24 new organisations in two states of Brazil. We created a training programme in two favelas in Rio de Janeiro, with 91% of participants feeling more prepared to deal with mental health issues in their work.

PPP began a board recruitment process towards the end of the year to increase the size and diversity of our board of directors. We were delighted to welcome Scott McCracken, Head of QMUL's School of English and Drama, and Shane Boyle, lecturer in Drama, Theatre and Performance Studies at QMUL, to the board. We would like to take this opportunity to thank Maggie Inchley for her outstanding contribution to PPP's board for the last several years.

DEVELOPMENT, ACTIVITIES AND ACHIEVEMENTS



PPP worked in ten countries: Argentina, Brazil, Colombia, Denmark, Egypt, France, India, Pakistan, Peru, and the United Kingdom.

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 589 artists across 18 projects.

PPP engaged with 8,819 people in an educational workshop, seminar or talk.

PPP shared its art with 28,297 people worldwide.

PPP uploaded 24 YouTube films, and the PPP YouTube channel received 108,131 views.

PPP co-authored 13 research publications.

PROJECT ACTIVITY



INDIGENOUS EXCHANGE AND 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.

Kamukawaká
From the Ashes
ECHOES Indigenous Film Festival
FEEL IT
Eco-nversation
Creative Climate Leadership

KAMUKAWAKÁ

Shipping the replica of the most sacred cave from Spain to the Xingu

The \$80,000 granted by Iron Mountain's Living Legacy fund this past year enabled PPP to start the planning to build a Monitoring and Cultural Centre at Ulupuene village in the Xingu Indigenous territory, which will house the replica of the Kamukuwaká cave. In 2018, the original cultural heritage cave, and the most sacred site to these Indigenous people, was criminally destroyed due to the growing tension between Indigenous people and farmers in Brazil.

In July 2023, the PPP team made a successful trip to Xingu, bringing the architect commissioned to build the Centre using the sustainable architecture technique of bioconstruction. PPP is now raising more funds to ship the facsimile, designed by partner organisation Factum Foundation, from Madrid to the Xingu in 2024.

Photo: PPP archive



Cultural and Monitoring Centre Model

In December 2022, PPP was invited to bring the Kamukuwaká VR experience to the UNESCO's Decade of Indigenous Language in Paris. Diplomats, Indigenous activists and civil society from all over the world were invited to experience a taste of the Kamukuwaká story.

PPP received an additional seed investment of \$20,000 from Iron Mountain's Living Legacy fund to develop the storytelling of the VR experience for a non-Indigenous audience. The team will work with Studio Kwo in Rio de Janeiro alongside Piratá Waurá, the guardian of the Kamukuwaká's knowledge.

Photo: PPP archive

Watch the short film
by Piratá Waurá here:



FROM THE ASHES

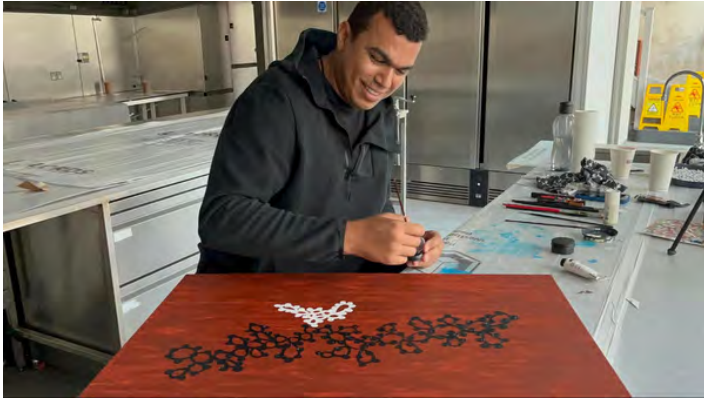


Photo: PPP archive

The ashes and charcoal from the forest fires collected at the border of Xingu's Indigenous territory and shipped to the UK last year were used to create special ink and pastels, developed by our partner organisation Migrate Art. In partnership with PPP, director and artist Simon Butler has invited a range of contemporary and Indigenous artists to create original works of art using this ink. These artworks will be auctioned at Christie's in 2024 to raise funds towards supporting Indigenous partners in their fight against the fires and illegal deforestation.

ECHOES INDIGENOUS FILM FESTIVAL

19th-23rd May 2023

The three Indigenous curators of the festival – Graciela Guarani, Takumã Kuikuro and Ziel Karapotó - spent a week in London with PPP, promoting the festival and talking to the audiences and press. The selected 18 Indigenous productions screened during the Festival at the ICA had three almost sold-out sessions over a weekend in May, followed by Q&A panels with the Indigenous filmmakers. PPP brought Echoes to Paris for a two-day condensed Festival at the Publicis cinema followed by conversations with the Indigenous curators.

The festival was funded by Nia Tero, The Roddick Foundation, IRIS (International Resource for Impact and Storytelling) Foundation, and The Caring Family Foundation. PPP wishes to explore new ways to work with these funders.

Watch the official trailer here:



Learn more about the festival here:



Photo: Paula Siqueira



FEEL IT: AISLAN PANKARARU

May 2023



Photo: Paula Siqueira

PPP ran a month-long artistic residency for one of the most important contemporary Indigenous artists in Brazil, Aislan Pankararu. He produced 13 new art paintings for the exhibition *FEEL IT* at the Brazilian Embassy in London, which ran throughout May 2023 after a packed opening event attended by 300 people. The exhibition marked an important new cycle of collaboration with the UK Brazilian Embassy and was the first time in history that the Embassy showed Indigenous work from Brazil.

ECO-NVERSATIONS

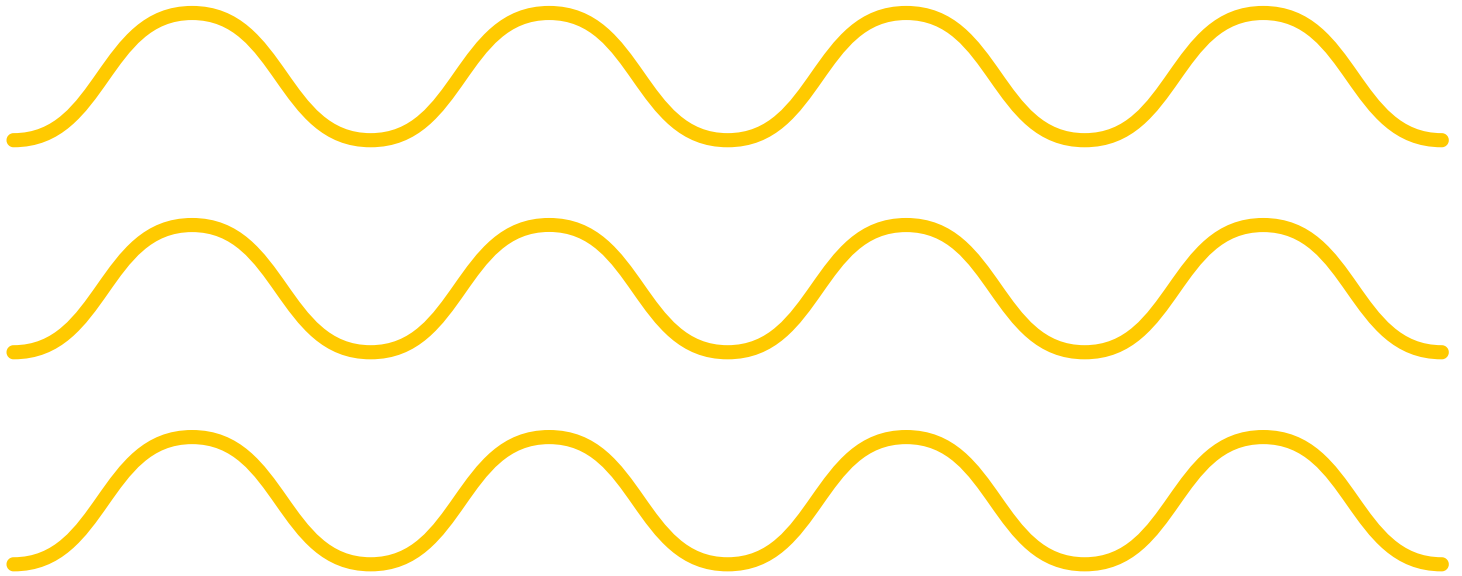
This year, PPP launched its first podcast on all streaming platforms. Produced and scripted by Communications Manager Yula Rocha, *ECO-nversation* invites special guests to talk about the role of the arts in the climate emergency. We released a special episode in Portuguese and English with the curators of Echoes Film festival – listen here:



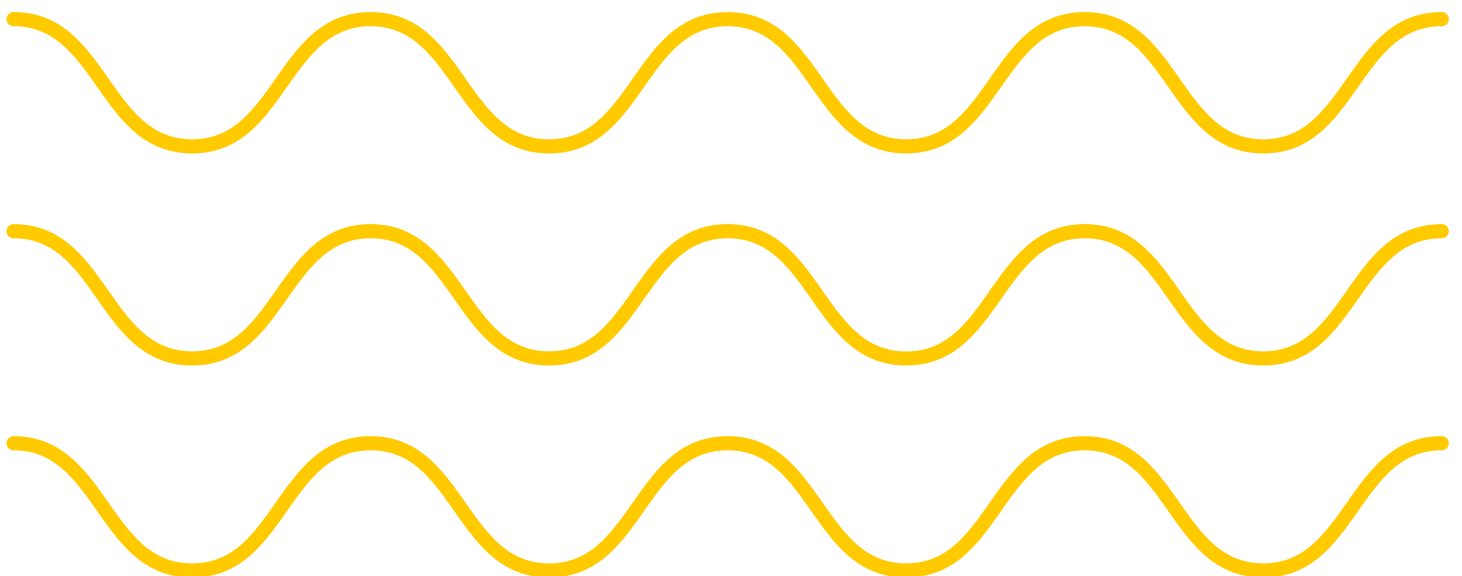
CREATIVE CLIMATE CONNECTIONS

Yula Rocha, PPP's Communications Manager and Climate + Indigenous Project Manager, was selected by Julie's Bicycle to take part in the Creative Climate Leadership programme. She spent a week in the Cotswold with a group of UK-based artists and cultural professionals, reflecting on and learning how to act on the climate emergency with impact, creativity and resilience.

PROJECT ACTIVITY



CULTURAL VALUE AND HERITAGE



This 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.

Roots of Resilience

ROOTS OF RESILIENCE

December 2020 - present

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

Photos: PPP archive



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.

By creating a comprehensive assessment of the heritage value and cultural references present in the Iron Quadrangle, Roots of Resilience engaged in systematic research to measure the impact of recent disasters, looking to mitigate environmental risks and prevent further disasters. The project explored the resilience of local communities and focused on the creative potential of local artists and their traditional practices. It 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.

Based on the educational programme developed by artists/co-investigators in the research conducted in Minas Gerais, the project team created a toolkit and training manual to build up place-based environmental civic actions with young people in vulnerable territories. The art-education activities aimed to raise awareness among teachers at all school levels, communities, young people and children, and included participation in a series of workshops focused on the relationship between art, cultural heritage and climate issues. In this way, 25 workshops were carried out in 10 schools, a candomblé centre and in the Quilombola Community of Marinhos, with over 1300 people participating across four cities. The guide is a tool for artists, art educators and teachers from different communities on how to address the climate agenda in cultural actions that value the identity of the territory of the people involved.

Furthermore, as part of the Roots of Resilience project, a final seminar programme was delivered, with four webinars attended by over 500 people. These seminars aimed to share work methodologies and academic research aimed at investigating the impact of climate change on cultural heritage in Brazil and worldwide.

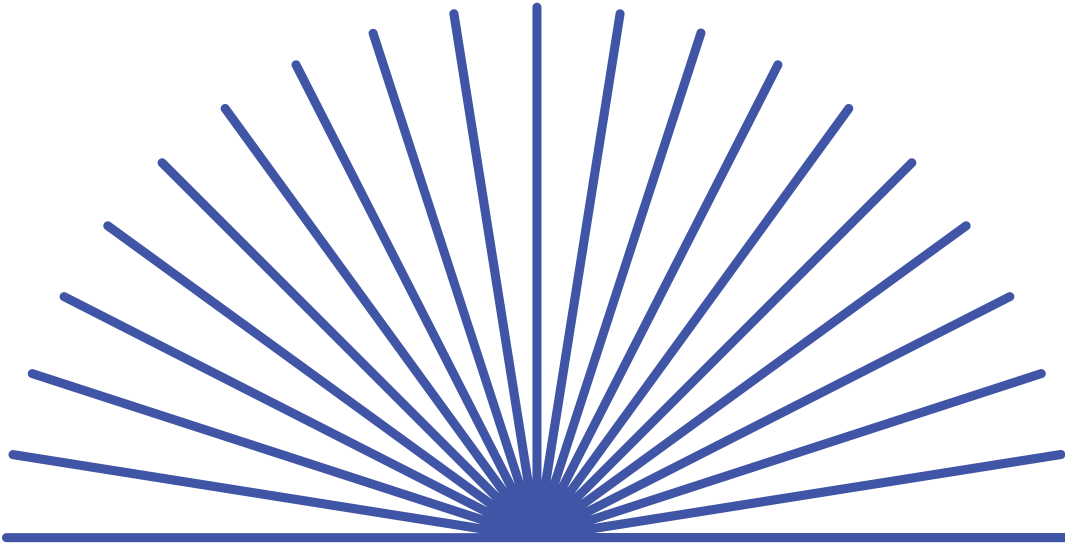
Finally, the team produced a documentary entitled 'VALE? Is It Worth It?' Directed by Marcelo Barbosa and Paul Heritage, it features the work of five artists from Brazil's Iron Quadrangle: Fábio (a performance artist from Nova Lima), Jojoba (a clown from Mariana), Thiago SKP (a rapper from Itabira), ReiBatuque (a percussionist/performer from the Quilombo of Marinhos) and Vitor (a musician from the Band of São Sebastião, Brumadinho). The film was screened in London, Rio de Janeiro, and Belo Horizonte, and will be shown again in autumn 2023 in São Paulo, Manchester, Wrexham, London, and Oxford, with each screening including a debate about the issues raised about the film.



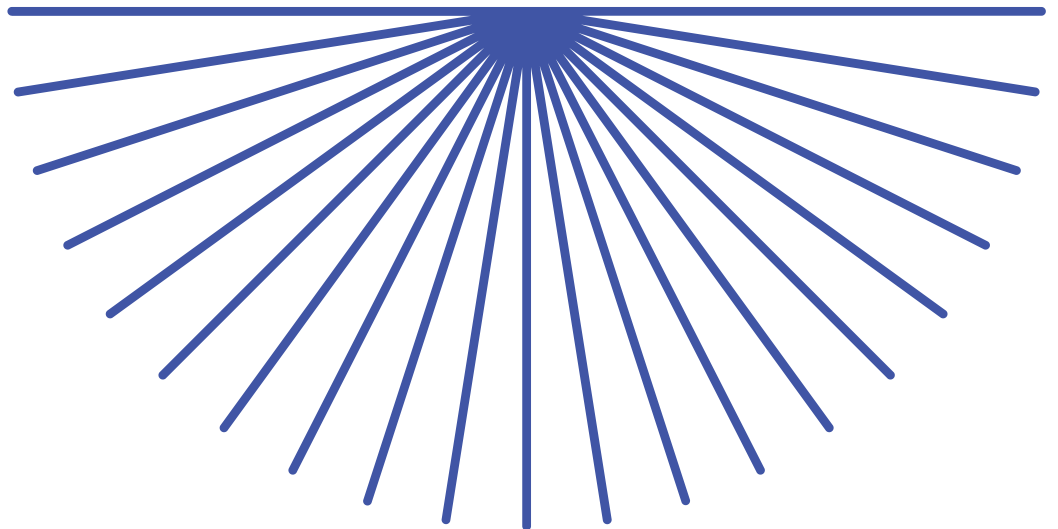
Photos: PPP archive



PROJECT ACTIVITY



CREATIVITY AND MENTAL HEALTH



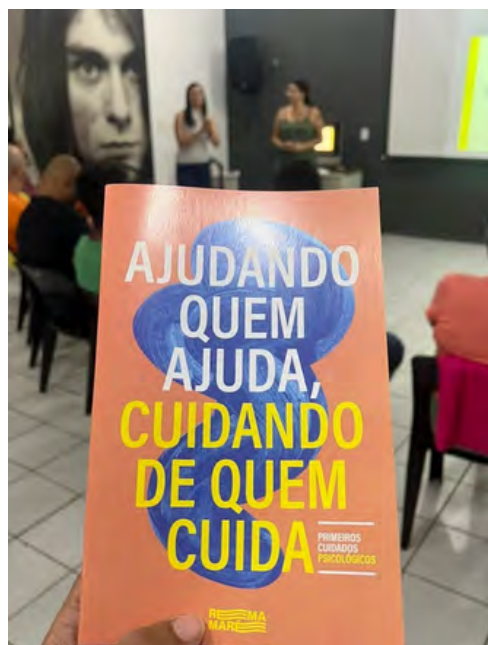
We explore the interaction between arts and mental health, increasingly recognised as important by a huge variety of sector stakeholders. Our research into the impacts of such engagement allows us to convene conversations, share knowledge, and develop new strategies.

Mental Health Toolkit
OLA: Building Resilience
PIECES: Participatory Theatre for Psychosis
Loneliness Project
Manguinhos: Cultural Strategies
Yureka Network
Rema Mare II

MENTAL HEALTH TOOLKIT

Toolkit on Mental Health First Aid for arts and culture professionals working with vulnerable communities, developed in collaboration with international mental health researchers and psychiatrists.

Photo: Comunicação Spectaculu



So far, we have delivered six training sessions with 26 organisations – 24 of which were new collaborators to PPP – reaching 115 participants in two Brazilian states (Rio de Janeiro and Goiás), always in collaboration with community actors and organisations. Organisations we have worked with include Spectaculu, Escola de Arte e Tecnologia, Coletivo de Pesquisa Construindo Juntos, Instituto de Desenvolvimento Sócio Cultural e Econômico de Favelas IDF, Casa de Cultura Cidade de Deus and Agencia de Redes Pela Juventude. We have also presented the toolkit to international partners in Peru, Argentina, Colombia and Pakistan, the latter with whom we are currently in advanced talks to adapt and conduct the training. The booklet is available in Portuguese, Spanish and English.

Through the Mental Health Toolkit, we seek to provide organizations with the knowledge and tools to respond to mental health situations that can happen to non-healthcare professionals and that require their attention and care. The toolkit is composed of a booklet and a training named “Mental Health First Aid – Helping the helpers, caring for the carers”. Both components can be discussed with potentially interested partners and, in collaboration, adapted for different audiences, territories and realities.

The booklet is a further development of the Mental Health Guide PPP launched in 2021 as part of Maré’s first Mental Health Week (Rema Maré). For the 2nd edition of Rema Maré, we piloted the training and booklet aspect of the Mental Health Toolkit, deepening the questions that were first addressed in 2021. Adapted in cooperation with Oswaldo Cruz Foundation (Fiocruz), the booklet proposes new ways of thinking about mental health from a Mental Health First Aid perspective, bringing together self-care and mental health and actively working with carers and healthcare professionals in the community. It contains simple information and guidance so that people without professional training can give mental health first aid to people that need mental health care and guide them towards specialist services. The training presents the contents of the booklet through dialogue, valuing the exchange of knowledge and experiences between participants.

Feedback from participants:

- 77% reported that they had learned new information about mental health support because of the training.
- 85% felt confident they would be able to apply their learning in their work.
- 91% felt more prepared to deal with mental health issues in their work because of the training.
- 97% liked the content and found it interesting and useful.
- 100% said they would recommend the training for other people.

Find the toolkit here:



OLA: BUILDING RESILIENCE

August 2019-January 2025

Long-term research project seeking to identify resources connected to resilience in recovering from anxiety and depression among young people in Latin America.

This year, alongside partner arts organisations, PPP began to prepare OLA's final phase. In March 2023, Fundación Nacional Batuta, Teatro La Plaza and Fundación Crear Vale la Pena, the project's three arts partners, met with Lizet Chavez, Paul Heritage, and Stefan Priebe in Buenos Aires, Argentina. In addition to planning the final arts activities of the project, the group discussed the preliminary findings from the OLA main studies.



Photos: Lizet Chavez

For this final phase, partner arts organisations will work with young ambassadors (18-30 years old) to disseminate research findings in a creative and engaging way. The aim is to talk about mental health, resilience and resources creatively with other young people, stakeholders, policymakers and their local communities. Young ambassadors will be responsible for developing a live art project with support from arts organisations and local research partners in each country. They will also design, curate and lead the conversations to share the findings, and their insights on how the arts are related to resilience in mental health.

PPP will support the arts organisations as they create an online toolkit to support this new network of Latin American young people and arts organisations focused on arts and wellbeing. A three-month social media campaign, led by each arts organisation in Peru, Colombia, and Argentina, will extend the outreach of the project while promoting creative activities that help young people build resilience against depression and anxiety. PPP has secured Follow-On Funding from the AHRC to support the development of these activities.

Finally, after promising initial findings from the Trial Within Cohorts (TWICs) in Buenos Aires and Lima, the arts organisations have partnered up with local researchers to conduct a second round of testing regarding the impacts of arts-based intervention on young people's symptoms of depression and anxiety.



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.

An essential part of PIECEs is keeping local communities informed, involved and engaged throughout the research. With the support of local arts organisations Evam (Chennai, India) and Interactive Resource Centre (IRC) (Lahore, Pakistan), PPP has been working with research partners to use arts practices 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.

Photo: PIECEs archive



In March 2023, Paul Heritage and Renata Pepl visited Karachi, Pakistan to observe the progress of the community engagement work. There, since its inception in September 2022, a user-led Theatre of the Oppressed (TO) group of people with psychosis, their caregivers, community health workers and theatre practitioners have conducted over 19 performances, engaging more than 780 people from three targeted groups (294 medical students, 125 mental health professionals and 368 general community members) in low-resource communities within Karachi. Awareness-raising sessions have been integrated into these performances, alongside the dissemination of flyers with information on psychosis in communities. The team has also been invited by external stakeholders to engage with audiences in high-profile events like the Karachi Wellness Festival, Pakistan Mental Health Coalition's Stakeholder Event 2022, World Mental Health Day 2022 (Karwan-e-Hayat), International Women's Day 2023 (Karwan-e-Hayat), and the Karachi Biennale Festival. Local healthcare organizations (Savaira, CareforHealth, House of Pebbles) and medical education institutions (Ziauddin Nursing College, Dow Medical College, Aga Khan University) have demonstrated their interest in working with the team to utilise arts-based methodologies for engaging with their communities and staff.

At the Schizophrenia Research Foundation (SCARF) in India, a team trained in TO techniques has been delivering programs to engage various audiences, including mental health professionals, patients, caregivers, and the general community, and spread information on psychosis under the guidance of Lived Experience Advisory Panel (LEAP) members. In all CEI events of the programme, service users are involved in various capacities like consultation, identifying target audience, theme selection for programs, script development and acting in various theatre performances. In the last six months, we have developed awareness on psychosis and related issues for professionals in health care settings (160 participants in three places), employees in the workplace (211 employees from five workplaces) and the general public (two events with a total audience of 380). To commemorate World Schizophrenia Day, we conducted four street plays in various communities around Chennai, covering a total audience of 186 people.

Interactive plays have been conducted every week since January 2023 at the SCARF Out-patient department, covering different themes like the importance of caregiving, handling discrimination, the importance of rehabilitation, and opportunities for employment. We have been able to reach around 1600 service users, caregivers and student interns. This has led to persons with lived experience expressing interest in joining future performances. Since May 2023, the team performed forum plays every month at SCARF in caregivers' education programs for families of persons with schizophrenia.

Photo: PIECEs archive



The Namma area, the SCARF social hangout space for service users inaugurated in May 2022, continues to attract many service users. Due to popular demand from the service users, the Namma area space is kept open weekly for four hours instead of three hours. On an average, six participants use the space at any point in time. The Namma Area participants met outside SCARF on two occasions: they went to a cafe as a group, and visited The Museum of Possibilities and the beach in Chennai. They also attended the SCARF's screened movie at Alliance Française.

MANGUINHOS: CULTURAL STRATEGIES

August 2021 - present

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

This project sought to develop a digital catalogue that mapped 30 active cultural initiatives in the territory of Manguinhos, a culturally vibrant group of favelas home to over 36,000 people in Rio de Janeiro, Brazil. PPP worked alongside Fiocruz and FGV, two major Higher Education Institutions in Brazil, to produce the catalogue, with the key support of Francielle Campos and José Luis Soares da Silva, local co-researchers from Manguinhos.



Photo: Brenno Erick

As part of Rema Maré II, which took place in November 2022, PPP organised a talking circle to share the learnings from the development of the Manguinhos catalogue. Franciele Campos (Mulheres do Vento), Graciara Silva (Estrelas do Mandela), Bruno Martins de Souza (Manguinhos Cria), and Luis Cassiano Silva (Teto Verde Favela), representatives from organisations featured in the catalogue, led the conversation and shared their experiences working with culture and mental health in Manguinhos.

Finally, in early 2023, PPP, FGV and Fiocruz secured another £21,000 for an extension of the project. The new phase of the project will focus on conducting in-depth interviews with some of the mapped initiatives, which will be the basis of a short documentary and form the initial stages of an oral history archive of the Manguinhos cultural scene.

Although the first phase of the project was completed in July 2022, several activities took place in the following months. In August 2022, the research team presented the results of the research and the catalogue at the FGV annual Research Symposium, being the only roundtable with the presence of a representative from the communities featured in the institution's research projects.

In October 2022, we organised the official launch of the catalogue at the Biblioteca Parque in Manguinhos. The research team and representatives from the partner institutions and the initiatives featured in the catalogue were present alongside members of the local community. A total of 50 people participated in the event.

Photo: Juliana de Oliveira Cunha



LONELINESS PROJECT

November 2022-November 2025

Long-term research project aiming to measure the experience of loneliness in young people.

PPP, QMUL, and the University of Manchester invited young people aged 8-24 to share their experiences of loneliness. Half of the participants were from London and the other half from Manchester, to ensure that the results were applicable to two different regions of the UK.

In June, PPP began meetings with researchers from QMUL, the University of Manchester, and the youth advisory group to discuss the activities and their guiding questions for the art workshops. PPP was also in charge of convening the two facilitators and the artistic organisations that would be part of the project. The team organised a full-day workshop to create the structure that the workshops would have in both cities. This work was a joint effort between PPP, the facilitators and the young co-researchers.

Based on different meetings with researchers, the team is preparing the final version of activities for the art workshops in Manchester and London that will take place in August 2023.



YUREKA NETWORK

Network of international arts organisations seeking to identify best strategies to support young people's mental health through the arts.

A considerable amount of research has shown strong evidence that engaging young people in different arts forms and practices can improve communication and social skills, build stronger relationships, and support young people's emotions to become more resilient to any sort of mental distress. PPP's own recent work on projects such as OLA and Far Apart is proof of this: we have seen how online and in-person arts activities created safe spaces for young people to be themselves and express their emotions.

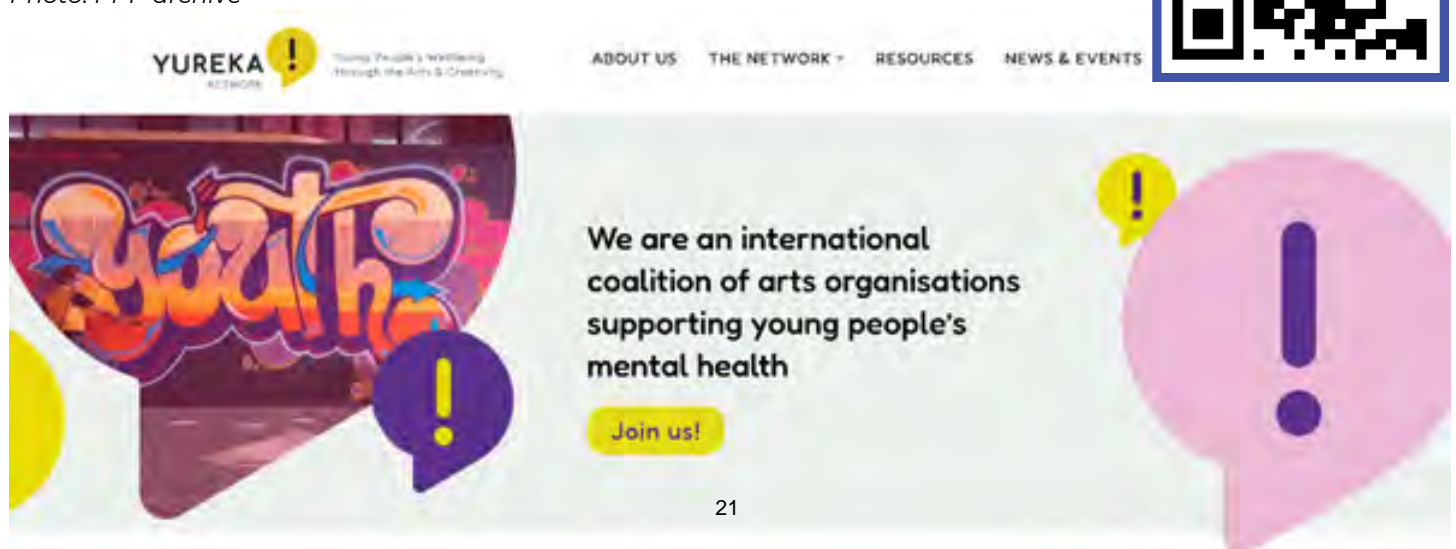
As a result, in a joint initiative with the Unit for Social and Community Psychiatry (USCP) and supported by the World Health Organisation (WHO), we created Yureka, a network of international arts organisations focused on identifying how local arts centres can best reach, engage and support young people's mental health through arts activities offered in person and online. These activities include all art forms such as visual art, dance, music, theatre, and creative writing, as well as those specifically appealing to young people, including graffiti, hip-hop, street dance, and beat-boxing.

Working collaboratively, the Yureka network of international arts organisations, academics and policy makers can play a stronger role in promoting the importance of the arts to young people's mental health and wellbeing. In the near future, the WHO can use Yureka Network's collected evidence to build guidelines and recommendations for more investment in community arts organisations supporting young people's mental health and resilience.

By July 2023, the network had already mapped over 45 organisations in 12 countries, all of which were invited to join Yureka. Currently, 17 organisations from 11 countries have joined the network. We have also developed and launched a [website](#) with resources for organisations, practitioners and researchers working at the intersection of arts, youth and mental health, including publications, peer-reviewed articles and toolkits with open access to all those interested.

Photo: PPP archive

Visit the website here:



Network of international arts organisations seeking to identify best strategies to support young people's mental health through the arts.

Following the success of its launch in 2021, the second Maré Mental Health Week (Rema Maré II) took place 17th-19th November 2022, led by NGO Redes da Maré with support from PPP and Tide Setubal Foundation. This time, the week honoured Nise da Silveira and Dona Ivone Lara. These two women and professionals, important characters in the history of mental health in Brazil, were the thread that led the debate through the central themes of the event: mental health and community.

PPP's contributions to this second rendition included: (i) devising and delivering the Mental Health First Aid Toolkit and training; (ii) supporting the launch event of the ceramic tiles mural, featuring short performances adapted from A Poetic Immersion in 10 Movements (directed by Paul Heritage); and (iii) conduct an evaluation of all activities that happened during the week.

Mental Health First Aid – Helping the helpers, caring for the carers

The main purpose of the training and the toolkit is to provide simple and straightforward guidance for people without professional training in mental health. It prepares them to give mental health first aid to those in need of mental health care and guide them towards specialist services.

Fernanda Vieira Alves de Andrade, psychologist at Redes da Maré, and Bruna Vanessa Dantas Ribeiro, project manager at PPP, conducted the two trainings offered as part of Rema Maré II. The first training had 21 participants, including healthcare professionals, practitioners, psychology students, and teachers that offered workshops to Maré's inhabitants as part of Rema Maré II. The second training was attended by 26 professionals working for Redes da Maré (tecedores), including managers, teachers, receptionists, social workers, psychologists and admin officers. Participants from both sessions shared positive feedback on the experience, classifying it as welcoming, important and full of potential.

Photo: Bruna Vanessa Dantas Ribeiro



Launch of the ceramic tiles mural

The launch of the Beco do Galo's Tiles Mural was held on November 16, 2022. The space was chosen to feature the tiles crafted originally as part of Rema Maré I, due to a desire to positively transform these places and its building. This was a collective process, completed with support from the local community. Beco's artists Jonathan Panta, Mc Martina, Math de Araújo, Thainá Iná, Thaís Ayomide and Rafael Rocha performed shorter versions of their acts from the podcast Becos and the performance of the same name presented at Rema Maré in 2021. They addressed themes related to mental health in the favela, such as violence, racism, survival, affection, collective action, motherhood, ancestry and culture. Through poetry and music, they attracted and held the audience's attention. Our evaluation found that some residents expressed a new way of looking at the alley and the landscape, and commented on the experience that the event in the alley and the mural provide. The residents also related the improvements in the alley, finding the space to be cleaner and better organised, valuing the place and reducing the feeling of abandonment.



Photos: Ratão Diniz



Evaluation of Rema Maré II

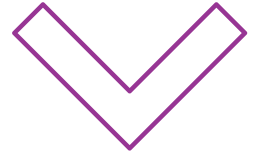
PPP evaluated all 20 activities that made up Rema Maré II, including trainings, workshops, events and roundtables. Our main aim consisted in exploring the audiences' perceptions of the activities delivered, registering feedback and suggestions of adjustments for future editions. Methods applied included qualitative interviews, creative interventions using post-its, and researchers' observations *in loco*. In total, we conducted 96 interviews, which were recorded, transcribed, analysed and presented in a report later shared with Redes da Maré.

PROJECT ACTIVITY

RESISTANCE

AND

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.

Museum of Colour
The Verbatim Formula
MIDEQ
Stages
Split Britches

MUSEUM OF COLOUR

2019 - present

Museum of Colour CIC (MoC) is a heritage and creativity social enterprise company incubated at People's Palace Projects (PPP). MoC is building a digital museum with a joint purpose: to explore, celebrate and build recognition of the contributions made by people of colour to the nation's culture, specifically in film, television and the arts, 1766 – 2016; and to work with contemporary creatives to respond to British heritage.



In 2022-23, MoC delivered its poetry exhibition, *My Words*, with live launches in Exeter and Manchester and a Listening Party for Northern Poets in Manchester. At the same time, MoC completed delivery of *These Things Matter (TTM): Empire, Exploitation and Everyday Racism*, exploring the ideas and relationships that perpetuated slavery and empire, and their long-term impact. This saw a launch event at Bodleian Libraries in Oxford and a film discussing the process with co-curators and artists. MoC was later awarded funding from NLHF and ACE for *A Very British Rhythm (AVBR)*, its next exhibition celebrating dancers, choreographers and promoters of colour, and launched this exhibition with the Charivari Festival delivered in Folkestone.

In September 2022, Finance and Administration Officer Sangavi Sugumar joined the ambitious core team of Founder and Director, Samenua Seshar, Executive Director, Siobán Whitney Low, and Project Coordinator, Germma Orleans-Thompson, who left the company in February 2023. MoC delivered national partnerships with Bodleian Libraries (Oxford), British Library (London),

Manchester Poetry Library (Manchester), and Royal Albert Memorial Museum and Art Gallery (Exeter), and built new relationships with Strange Cargo (Folkestone), Southbank Centre (London), and Sadler's Wells (London). It also managed successful funder relationships with Arts Council England, Esmée Fairbairn Foundation, Foyle Foundation, National Lottery Heritage Fund, and Paul Hamlyn Foundation.

During the year, MoC worked with Critical Math to develop a sponsorships proposal and received positive responses from VIVE Arts and Chanel. It also engaged communications consultant Liz North to review MoC channels. Liz identified key audiences, set communications objectives, and made recommendations for an accessible outreach plan. MoC is now working with Cooperative Innovations on the development of a virtual gallery for *Respect Due*.



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. Co-curated by Museum of Colour, Words of Colour, and Renaissance One, and co-produced by People's Palace Projects (PPP) and Queen Mary University of London (QMUL). Funded by and with thanks to National Lottery Heritage Fund (NLHF), Arts Council England (ACE), and Foyle Foundation.

Following the content development for *My Words*, comprised of photographic portraits, donations and podcasts, the *My Words* Response exhibition successfully launched at Royal Albert Memorial Museum and Art Gallery (RAMM) on 6th September. This presented the work of 10 contemporary poets of colour who MoC had commissioned to explore, reimagine and respond to the RAMM exhibitions. The evening was attended by a diverse and invited audience, and saw a thought-provoking performance of poetry and music. All poems, artefacts, and podcasts are available at the digital Museum of Colour, and the poems are also shown alongside their connected artefacts at RAMM.

“

It was an honour to be a part of the My Words launch. This project is colossal. Sharing the stage with such forces of nature was truly inspiring and I cannot wait to share this resource (MoC) with other people. The quality and the scope of the collection will go on to inspire generations to come.

Keisha Thompson, writer and performer

”



Photo: Sharron Wallace



Portrait: Derrick Kakembo

On 14th September, MoC launched *My Words* with a live performance preview at Manchester Poetry Library (MPL) for the digital launch. The launch included performances from local poets, live readings of 19th century poems, a presentation from the researcher, and a conversation between co-curators Samenua Seshier (Museum of Colour), Joy Francis (Words of Colour), and Melanie Abrahams (Renaissance One). It was attended by nearly 200 people, including local audiences, poets and spoken word artists from the global majority, and leaders of arts and cultural organisations. Whether through survey responses or word of mouth, feedback was universally positive for both events.

My Words also involved public engagement with two poetry writing workshops held at RAMM with Louisa Adjoa Parker, and a workshop on archives at the British Library with 15 young creatives of colour. Later, the *My Words* Listening Party at MPL was held on 16th May, launching an archive project in collaboration with Words of Colour and Museum of Colour. It celebrated the work of 10 Northern poets of colour, and was a powerful sharing of personal experience and live recitals. The final element of the exhibition, *My Words Encore*, is a collection of new portraits and podcasts, and is set to launch in September 2023, to coincide with the first anniversary of *My Words*.

These Things Matter

August 2021 - July 2023

Collaborative exhibition investigating the ideas and relationships that perpetuated systems of empire and slavery, and developing more inclusive processes of creation and curation. Co-curated by Museum of Colour, Bodleian Libraries, and Fusion Arts, and co-produced by PPP and QMUL. Funded by and with thanks to Paul Hamlyn Foundation (PHF).

For the exhibition *These Things Matter* (TTM), six contemporary artists were commissioned to respond to items from the collections at the Bodleian Libraries, which had been chosen by community members through public workshops, and a seventh artist responded to the exhibition as a whole. With this exhibition, MoC sought to create a specific response methodology that enabled working with artists and the public to shed light on history in new and innovative ways. *TTM* opened critical dialogues about shaping a more inclusive and participatory way of curating and creating, notably seen in the public workshops held for attendees to choose the final exhibition items from the Bodleian collections.

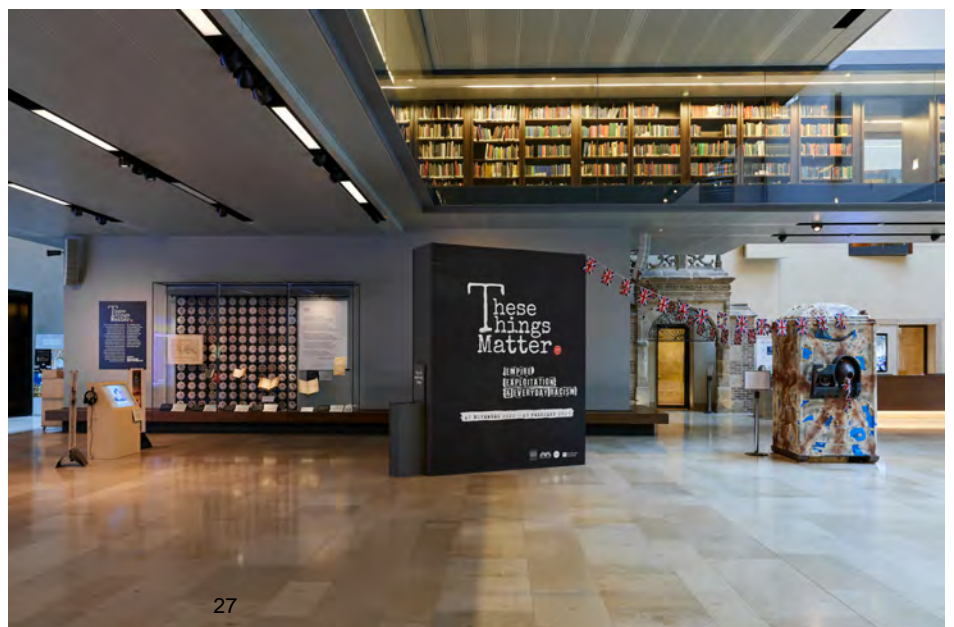
These Things Matter launched at the Bodleian Library on 17th November 2022. An audience of 170 was welcomed by co-curator Samenua Seshier and Antony Brewerton, Associate Director for Academic Library Services and Keeper of Collections; listened to poet Amina Atiq reading her powerful response work; and shared in Caribbean food and conversation. A visitor book captured reactions and invited visitors to help come up with a new word for colonial psychological abuse. The exhibition was displayed at the Bodleian's Weston Library until 19th February 2023, and a digital version is now available in the MoC digital space at all times. An online quiz encouraged visitors to MoC's site to test their knowledge.

Filmmaker Derrick Kakembo was hired to create a short film that captured the impact, learning, and legacy of *These Things Matter*, and recorded the journey of co-creation and response practice. This film engaged with and explored the perspectives of the three co-curators – Samenua Seshier (Museum of Colour), Madeline Slaven (Bodleian Libraries), and Kieran Cox (Fusion Arts) – and four of the seven artists commissioned. A small screening was held on 12th July at Queen Mary University of London, followed by a Q&A with the co-curators and artist Mahdy abo Bahat. This event was well-received, with audiences eager to know more about and engage with the exhibition, and gave voice to how vital this work is to the artists and creatives involved.

Photo: Ian Wallman

“Museum of Colour is a genuinely groundbreaking and much-needed project. Ambitious and innovative, Museum of Colour's artistic and creative endeavour, process and execution is rigorous, authentic, impactful and excellent.

Liz North,
communications
consultant



A Very British Rhythm

July 2023 - March 2024

Artform exhibition celebrating dancers, choreographers and promoters of the global majority, and their contributions to the landscape of British dance over 250 years. Co-curated by Samenua Seshier and Farooq Chaudhry, in partnership with Strange Cargo and Southbank Centre, and co-produced by PPP and QMUL. Funded by and with thanks to NLHF and ACE.

MoC has been developing and finalising its second artform exhibition, *A Very British Rhythm* (AVBR), in celebration of global dance. It was successful in receiving grants from NLHF and ACE to fund the bulk of the exhibition, including the creation of over 30 photographic portraits of significant figures from the dance world, donated items connected to their lives and careers, and 10 films with artists discussing these.



Photos: Strange Cargo

The first element of the exhibition was the Charivari carnival, delivered in collaboration with Strange Cargo. An annual event and local tradition in Folkestone over the last 25 years, the 2023 carnival celebrated global majority dance cultures, and their influence on British dance. The project engaged over 700 young people from 25 local schools and community groups in costume design workshops and dance lessons, as well as 45 teachers, 18 carnival artists, 120 musicians, and 1 disability community group. It culminated in a carnival procession on 15th July, with 850 participants and over 10,000 members of the community watching and enjoying the parade.

“

The children danced and the bands played all the way, filling the air with laughter, shouting and loud music... All the costumes represented an aspect of the heritage of the influence of the global majority dance on the culture of British dance and choreography and it was great to see the appreciation of all the spectators and a recognition of what the costumes were and the history they represented.

Brigitte Orasinski, Director of Strange Cargo

In the coming year, MoC will be developing and delivering the next elements of *A Very British Rhythm*.

One aspect will be a collaboration with Southbank Centre to deliver three Mix & Move sessions, as part of the Southbank's series of free participatory dance events. These will be held in the winter of 2023/24, open to all and inspired by global majority dance cultures. In December, MoC will launch AVBR in Leeds with an in-person celebration which includes Ageless, a dance piece choreographed by Sharon Watson to celebrate the inclusive and joyful nature of dance.



THE VERBATIM FORMULA

2015 - present

The Verbatim Formula (TVF) is a participatory arts collective that works creatively with cohorts of care-experienced young people, engaging them as co-investigators within its practice-led research activities. Creative and uniquely cross-sectoral practices have led to inclusive debate in a range of public and professional fora including arts centres, museums, theatres, policy-making and legislative arenas. In 2023, TVF won two awards for their work: the first was a QMUL Research Innovation award, and the second was the Theatre and Performance Association (TaPRA) award for Transformational Research.

Since 2015, TVF has collaborated with over 200 care-experienced young people (CEYP) in UK Local Authorities to create verbatim performance and digital art that centres young people's voices to challenge systemic and structural issues within the British care system. Centring the voices and creative potential of the most marginalized and disadvantaged of the UK's young people, TVF confronts a 'care-less' care system with personal experiences that lie behind statistical evidence, placing young people and their knowledge at the forefront of national conversations. This is done through participatory practice, using verbatim theatre techniques and strategies to acknowledge young people's expertise and to support a process of self-narration of their paths into adult life.

The performance of verbatim testimonies leads to caring encounters and dialogues between the young people and adults responsible for their care and education, including professionals from Local Authority children's services. In recent work with young people, TVF has been exploring new ways to blend the testimonies of CEYP with other performance practices including movement, beatboxing, and poetry. It agrees with the UN Convention on the Rights of the Child that cultural education is a right, and a vital tool in enabling children to express their wishes and desires when they enter care.



Lost and Foundling: Exploring the complex stories of people in care

November 2022

Series of workshops at the Foundling Museum, exploring its rich historical legacy and connecting it to contemporary issues.

TVF's care-experienced co-researchers collaborated with movement artist Richard James Neale, sound and music artist Lakeisha Lynch-Stevens, and postgraduate student Hannah Dennet, who has been researching children of colours' histories in the 18th century, and curated the *Tiny Traces: African and Asian Children* exhibition at the Foundling Museum. These workshops culminated in a performance that was part of the Being Human Festival.

TVF has been awarded a QMUL Impact grant to develop this work, and will be returning to the Foundling Museum in January 2024 with more CEYP. The team will creatively explore issues specific to how information is recorded about them in a project called 'Our Files: Recording Care', and the impact these systems and procedures have on them.

Organisational Development

January 2023-present

Development of organisational strategy, funding structures, and project activity.

In January 2023 TVF was awarded a yearlong grant from QMUL's English and Drama faculty to enable organisational development. This involves researching sustainable funding structures; writing a business plan with financial and fundraising strategy; consulting with care-experienced young people and partners to understand the potential value of strands of activity; and drafting and submitting bids to Trusts and Foundations and/or a Research Council to secure funding for a further phase of activity, including new impact.

This grant enabled TVF to change its methodology to be more in line with our values of shifting power dynamics to the young people involved in our work. We have done this by creating a Working Group, which involves seven of our care-experienced young adults and people.

As a result, we have agreed that TVF's work, its evaluation, and future directions will be developed via our methodology of inclusive, collective planning, evaluation and reflection sessions, or 'Working Groups', in which we discuss the work we are doing together and how we determine its value in ways that matter most to our CEYP associates. In 2023, a series of facilitated sessions clarified our co-creation structures and approaches:

- Co-Design and Co-Production: collaborative design and administration of creative activities and events by the Working Groups.

- Co-Creation: between professional artists, researchers and CEYP takes place through co-facilitated workshops.
- Inclusive Participation: CEYP of diverse backgrounds are engaged through the events as participants and potential collaborators.
- Training and Mentorship: facilitation skills, holding space, running events and project planning takes place throughout the programme.

Slaying Your Dragons

May 2023

Event celebrating TVF.

In May 2023, TVF held a 'Slaying the Dragons' event in QMUL's Drama new BLOC facility. The event's aim was to celebrate and showcase TVF's last year of outputs. The event was planned and facilitated by the care-experienced co-researchers, who chose to share the parts most important for them. This included the screening of our short film, About Love, performing aspects of the work, and running workshops for the participants and event attendees to participate in. The event was for young people who have experienced the care system and adults working in the services to support them. We connected with two local boroughs who attended and brought some CEYP, extending TVF's network.

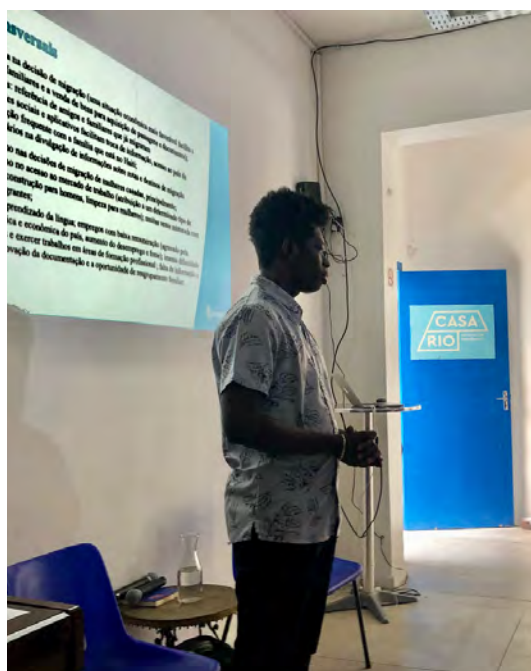
Photo: TVF archive



MIGRATION FOR DEVELOPMENT AND EQUALITY (MIDEQ)

2019-2024

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.



Photos: MIDEQ archive

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.

IMJA and PPP took part in MIDEQ's annual symposium in Nepal in September 2022 where delegates from the 12 countries involved in the MIDEQ research, plus representatives from partner organisations, gathered for a week of knowledge sharing and brainstorming. PPP UK also supported PPP do Brasil and IMJA in welcoming MIDEQ's director, Heaven Crawley to Brazil in November 2022. The visit was for Heaven to get to know IMJA's work more closely, and also to start planning MIDEQ's 2023 symposium which will be held in Rio de Janeiro in September. PPP do Brasil is already actively involved in preparing for the symposium.

As the research project draws to a close in 2024, People's Palace Projects is focused on fostering a cultural exchange between Haitians, Afro-Brazilians and African migrants in Brazil to help change narratives about migration. To this end, it has set up a choir with Haitian and other migrant singers with presentations planned for the second semester of 2023.

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. Our Toolkit offers creative, interactive activities that can lead to earlier identification, greater understanding, and the moral courage to act in response to real time situations of 'othering,' like exclusionary and discriminatory behaviour, or bullying. Our 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 and 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.



Photo: Stages archive

This year, *Stages* began adapting the exercises in the Toolkit for primary school teachers (Key Stage 2, 8-11-year-olds) and held a pilot workshop in Bexhill-on-Sea. A head teacher from a primary school noted it to be “[a] very practical session with resources that can transfer well into the classroom. The ideas can be adapted quickly and easily...a very useful session reminding us how drama can be used to support all areas of the curriculum.” Elsewhere, David Ajibade produced a four-minute film entitled ‘On Using the Stages Toolkit’.

Stages is networking the Toolkit with schools, charities, and community groups in the UK and internationally. It is being used at De Montfort University in Leicester and at the Eastern Mediterranean University in Northern Cyprus. Genocide Watch has included the Toolkit on its website. Sections of the Toolkit have been translated into Bengali, Bulgarian, Chinese, French, Greek, Polish, and Spanish.

We also have a new collaboration with *Remembering Srebrenica*, a UK charity that works with educators and community groups to tackle issues arising from hatred, discrimination, and prejudice. Our Toolkit’s interactive learning activities on themes such as Identity, Diversity, and Stereotyping were shared with the UK schools participating in Remembering Srebrenica’s Memorial Week activities in July.



Photo: Stages archive



SPLIT BRITCHES

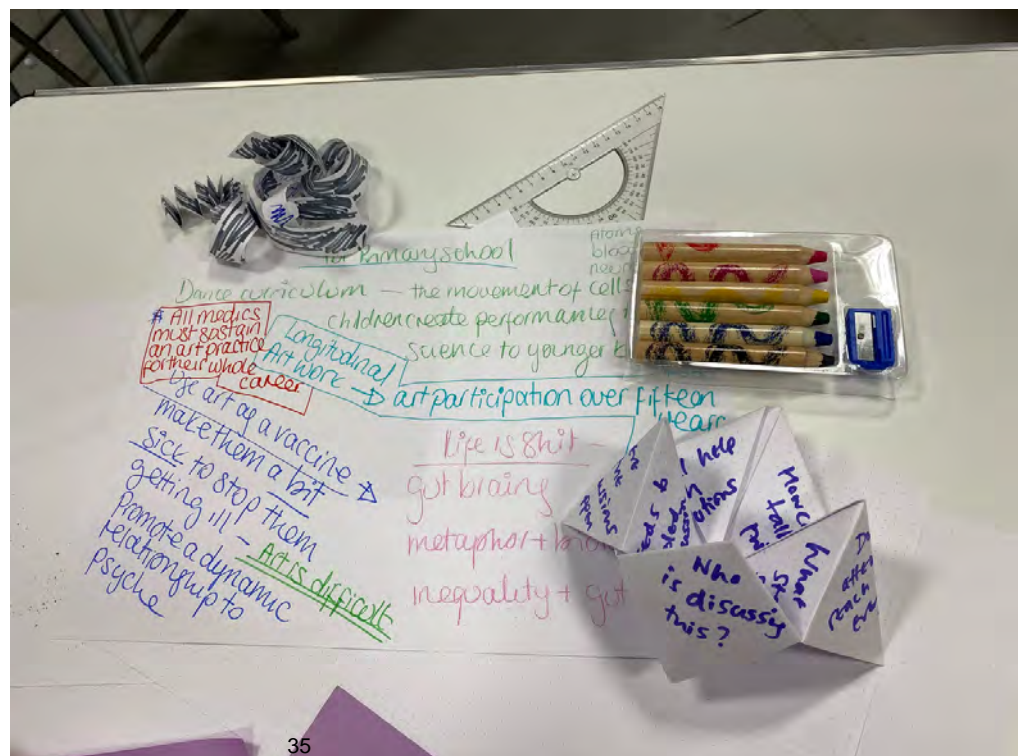
1980 - present

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+ people, and elders, and develop Public Address Systems that experiments with performance as a means of public engagement. These include Long Tables, Porch Sitzings, and Care Cafes.



Photo: Carolina Retrespo

Photo: Split Britches archive



Last Gasp

2021 - present

Project contemplating demise and questions of togetherness in the face of crisis.

In 2022-23, Split Britches continued the distribution of their film *Last Gasp*, WFH (2020), and their hybrid live-digital performance *Last Gasp: A Recalibration*; the latter had its American premiere and a three-week run at La MaMa Experimental Theatre Club, NYC, in October 2022.

Subsequently, the performance toured the United Kingdom in the following venues: OutBurst Queer Arts Festival, Mac Theatre, Belfast (18th November 2022); Colchester Arts Centre, Colchester (23rd November); Contact Theatre, Manchester (30th November-1st December, 2022; and Hasting Pride, Stables Theatre and Arts Centre, Hastings (April 2023).

Sheltered in Place

2021 - present

Digital house for art, performance and conversation.

Sheltered in Place is still in development with several ongoing projects including an Instagram project *I Love My Block*, a photo series by Peggy Shaw; a collection of paintings by Shaw of NYC and London elders wearing masks; recordings on subject of 'what makes me feel at home' for a Care Radio podcast by Weaver's persona Tammy WhyNot; an online gallery of photographs of community members experiencing homelessness by Lori E. Seid; and edited dance films by Stormy Brandenberger of an isolated body moving though public recorded during the lockdown.

Public Address Systems

2023 - present

Open-source series of projects centred on public engagement.

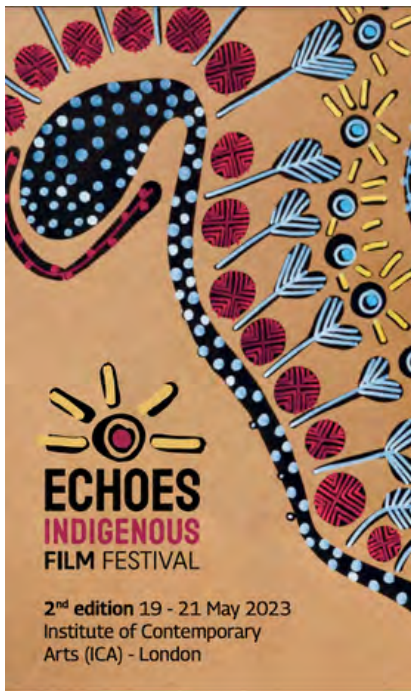
Lois Weaver set up several Public Address Systems events at this year's Peopling the Palaces Festival, QMUL, in June 2023. These included Long Tables on 'Women/Theatre/Justice', 'Care and Solidarity' and 'Fragility, Festivals, Funding and other F-words in Live Art'. The newer protocol, Public Studio, was trialled in a Public Studio on Neurological Disease Prevention and Risk Assessment, developed in collaboration with the Wolfson Institute.

The company began work on an anthology of their last five scripts plus Public Address System protocols, to be published by Michigan Press in 2025.



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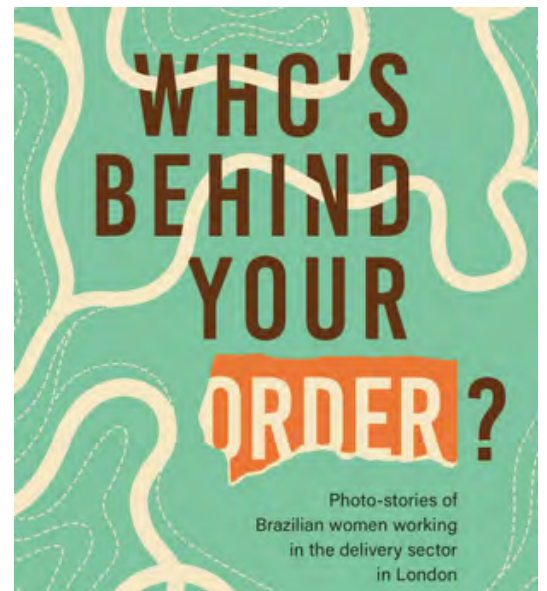
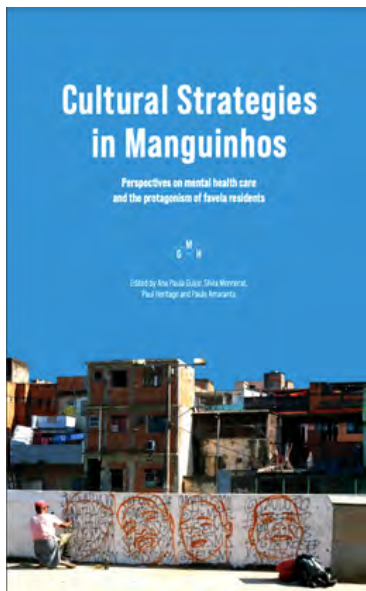
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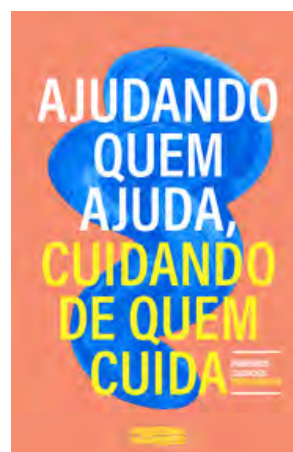
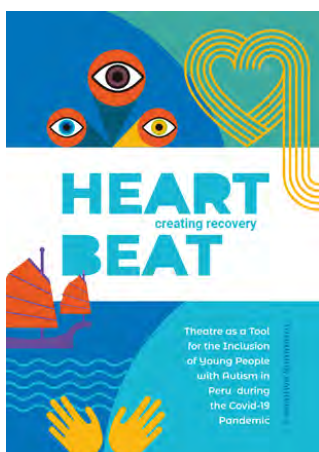
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PARTNERS AND FUNDERS

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 funders who made it possible:

Agencia de Redes Pela Juventude
Amazonie Immersive
Arts and Humanities Research Council
Arts Council England
Bodleian Libraries
Brazilian Embassy (UK)
British Library
Casa de Cultura Cidade de Deus
Coletivo de Pesquisa Construindo Juntos
Cooperative Innovations
Escola de Arte e Tecnologia
Esmée Fairbairn Foundation
Evam
Exeter City Council
Factum Foundation
Foundling Museum
Foyle Foundation
Fundação Getulio Vargas
Fundação Oswaldo Cruz
Fundación Crear Vale la Pena
Fundación Nacional Batuta
Fusion Arts
Inhotim Institute
Instituto de Desenvolvimento Sócio Cultural e Econômico de Favelas

Instituto Guimaraes Rosa
Instituto Maria e João Aleixo (IMJA)
Interactive Resource Centre
International Resource for Impact and Storytelling Foundation
Iron Mountain
Manchester Poetry Library
Migrate Art
National Lottery Heritage Fund
Nia Tero
Paul Hamlyn Foundation
Peace Development Fund
Redes da Maré
Renaissance One
Roddick Foundation
Royal Albert Memorial Museum and Art Gallery
Schizophrenia Research Foundation
Spectaculu
Strange Cargo
Teatro La Plaza
The Caring Family Foundation
Unit for Social and Community Psychiatry
University of Manchester
Words of Colour



PEOPLE TRUSTEES

who served for the financial year ending 31st July 2023

Amy Casterton,
Chair

Shane Boyle,
Trustee

Penny Green,
Trustee

Maggie Inchley,
Trustee

Resigned 23rd March 2023

Catrin John,
Trustee

Scott McCracken,
Trustee

STRATEGIC PLANNING AND GOVERNANCE GROUP



Paul Heritage
Artistic Director and
Chief Executive
Officer

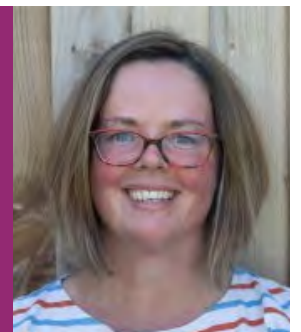


Rosie Hunter
Executive Director
and Deputy
Executive Officer

Mariana Steffen
Project Manager and
Research Assistant
*Creativity and
Mental Health*



Sam Moloney
General Manager



Thiago Jesus
Senior Project
Manager
*Indigenous
Exchange and
Climate Action*



Yula Rocha
Communications
Manager and Senior
Project Manager
*Indigenous
Exchange and
Climate Action*

PPP PEOPLE (UK)



Alexandra Araujo Alvarez
Project Manager
Creativity and Mental Health



Cormac Whitney Low
Fundraising Assistant



Darcey Williamson
Research Assistant
The Verbatim Formula



Germma Orleans-Thompson
Project Coordinator
Museum of Colour



Lizet Chavez
Project Manager
Creativity and Mental Health



Poppy Spowage
Research and Development Associate



Renata Pepli
Project Manager
Creativity and Mental Health



Samenua Seshar
Founder and Director
Museum of Colour



Sangavi Sugumar
Finance and Administration Officer
People's Palace Projects // Museum of Colour



Shana Swiss
Project Manager
Stages

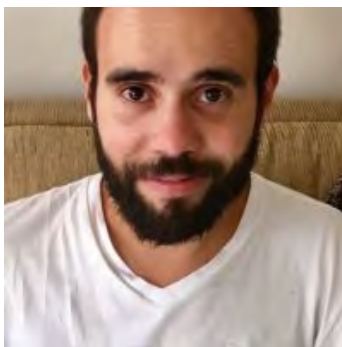


Siobán Whitney Low
Executive Director
Museum of Colour

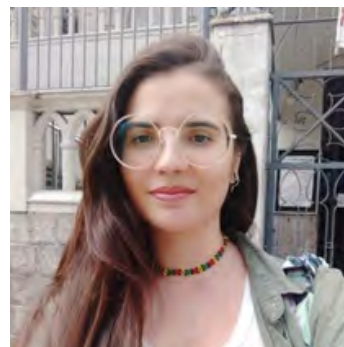
PPP PEOPLE (Brazil)



Aline Navegantes
Project Coordinator
*Creativity and Mental
Health*



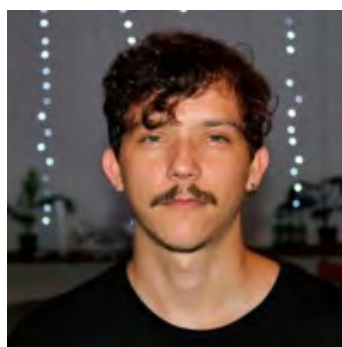
Brenno Erick
Production Manager



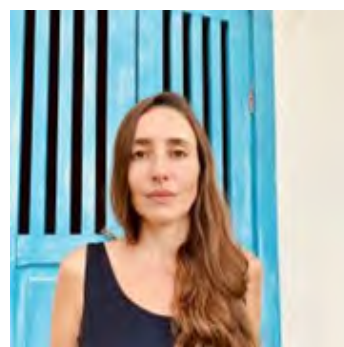
Bruna Dantas Ribeiro
Project Manager
*Creativity and Mental
Health*



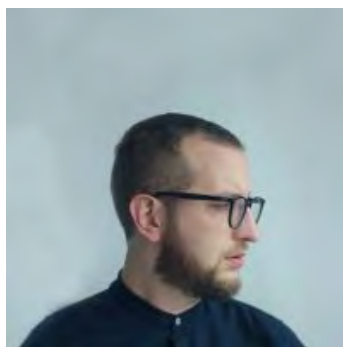
Eduardo Ferreira
Executive Director



Elquires Sousa
Casa Rio Manager



Fabiana Comparato
Project Manager
*Cultural Value and
Heritage*



Gustavo Möller
Project Manager
*Cultural Value and
Heritage*



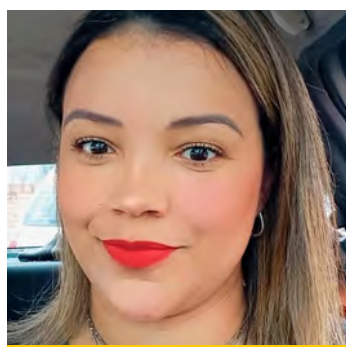
Jan Onoszko
Project Manager and
Interpreter
MIDEQ



Mayra Mota
Project Manager
*Indigenous Exchange and
Climate Action*



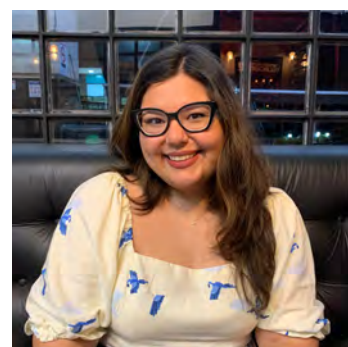
Natália Aguiar
Research Assistant
*Cultural Value and
Heritage*



Patricia Azevedo
Administrative Assistant



Vitória Kramer
Research Assistant
*Cultural Value and
Heritage*



Vitória Lobo
Communications Assistant

INCOME, CASH FLOWS AND RESERVES

INCOME AND EXPENDITURE

Total incoming resources for the year amounted to £1,025,655 (2021/22, £1,106,225).

Total resources expended in the year amounted to £1,059,954 (2021/22, £1,012,373).

PPP made a surplus on unrestricted funds of £17,660 in 2022/23 (2021/22, £17,785).

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.

RESERVES

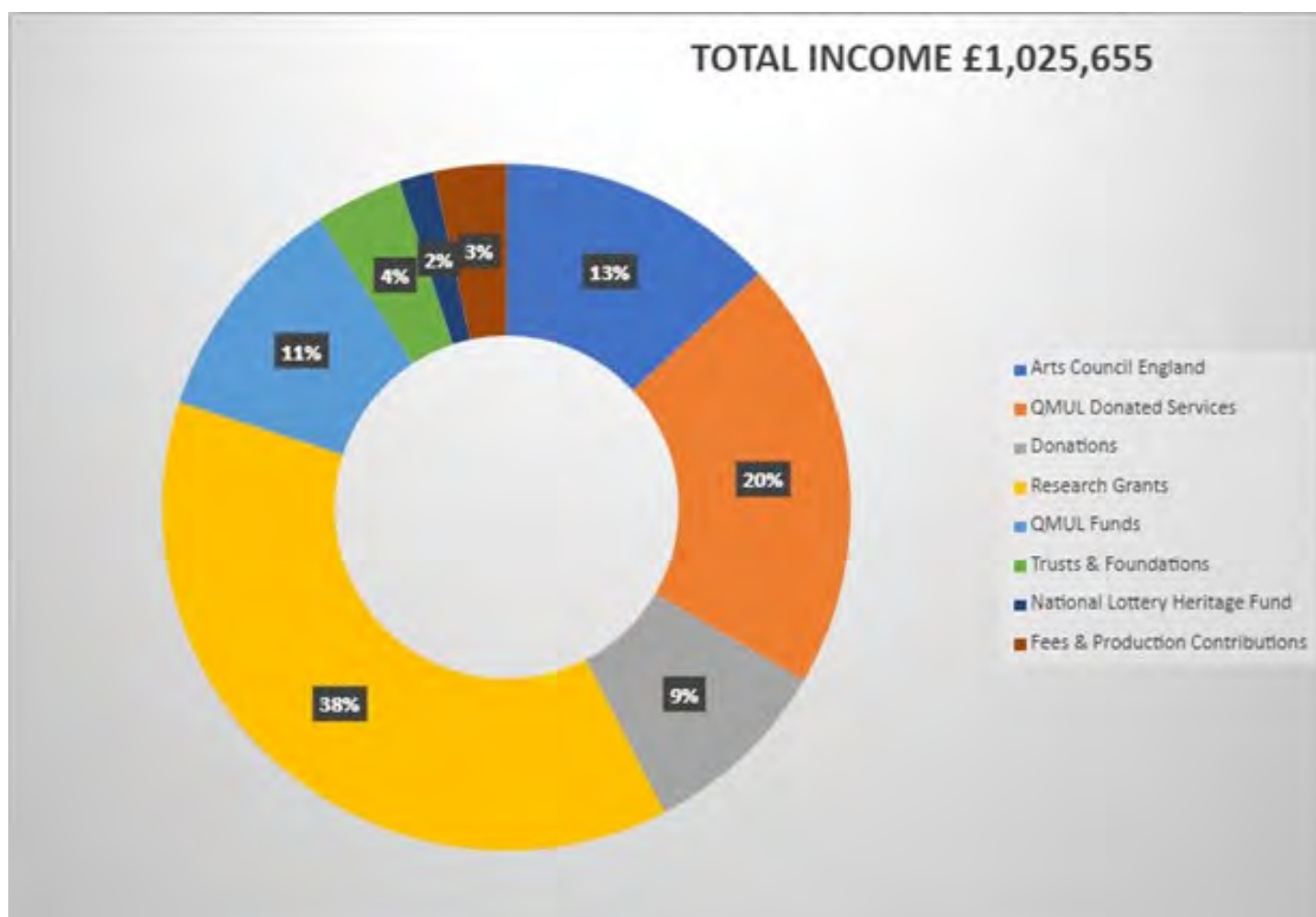
The charity's reserve policy, reviewed annually, is to have sufficient free reserves to meet three months' salary costs including the statutory entitlements of all permanent staff support costs set for the financial year 2022/2023 at a level of £79,411 (2021/22 £61,951).

The charity's unrestricted reserves at 31st of July 2023 were £102,877 (31st July 2022: £85,217).

The charity's restricted reserves at 31st of July 2023 were £129,238 (2021/22, £181,197). The restricted reserves represent grants and donations received.

The complete financial statements for the year ended 31st of July 2023 form the final part of this report.

INCOME ANALYSIS



Income category	2023 Total	2023 %
Arts Council England	£134,575	13%
QMUL Donated Services	£207,994	20%
Donations	£92,481	9%
Research Grants	£385,006	38%
QMUL Funds	£111,667	11%
Trusts & Foundations	£41,992	4%
National Lottery Heritage Fund	£17,032	2%
Fees & Production Contributions	£34,908	3%

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 in partnership with governmental organisations and others.

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

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

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

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

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

FUNDRAISING

In 2022-23, we continued our investment in PPP's fundraising capacity, with a dedicated part-time Fundraising Assistant (Cormac Whitney Low) for the first six months of the year, who continued to work with the Research and Development Associate (Poppy Spowage). Throughout the year, this small team supported the Executive and Artistic Directors in making the most of fundraising opportunities, with a particular focus on impact and engagement follow-on applications, which built on the successful and ongoing UKRI research projects and have a proven high success rate. Alongside the OCA Red team's significant success in UK and international trust and foundation fundraising for their work with the Xingu and the Echoes Film Festival, we submitted several larger research grants to funders including AHRC and NIHR in collaboration with the Youth Resilience Unit and Centre for Community Psychiatry. In June 2023, we commenced recruitment for new Fundraising Assistants from QMUL Drama's doctoral programme, who are scheduled to begin training in August 2023, working part-time throughout the year to support PPP's fundraising and further increase capacity.

Over the past year, PPP submitted or partnered on submitting 14 grant applications totalling over £16.5 million, resulting in a total of £1,791,886 in funding to support six new projects and an additional £518,021 for three more projects following the year end. In addition, PPP supported Museum of Colour in securing grants from National Lottery Heritage Fund and Arts Council England totaling £210,389, and since the year end, from Foyle Foundation for £16,500 and Paul Hamlyn Foundation for multi-year core funding totalling £240,000, which will support the delivery of projects co-produced with PPP. We also supported a number of large interdisciplinary research bids in collaboration with teams at QMUL, including partnering on the Youth Resilience Unit's UKRI Mental Health Hub application (£3,321,370), which was secured following the year end. The high success rate, despite an extremely uncertain funding context, is testament to the strategic investment made, which has enabled PPP to grow steadily and to sustain fifteen staff until the year end. We have recently had funding confirmed for two follow-on impact and engagement programmes for 2023-24 (£130,000) and secured a consultancy tender for £50,000 for the AHRC and DCMS, which has enabled us to continue investment in the fundraising team early in the new financial year. We are currently awaiting decisions on six applications totalling £181,715, and have several further applications under development, including an AHRC/FAPESP UK-Brazil grant.

INCOME GENERATION

PPP has five different income streams: research grants, Arts Council England, other public funds such as local councils, earned income in the shape of production fees, and trusts and foundations.

Looking forward to 2023-24, the fundraising team are focusing on securing two new multi-year research projects led by PPP, but also increasing engagement with trusts, foundations, and corporate funders to further 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 third year of his PhD with QMUL/Calouste Gulbenkian Foundation, Project Manager Mariana Steffen begins the second year of her PhD with PPP/Youth Resilience Unit QMUL, and Poppy Spowage submits grant applications to buy time for new research work.

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?

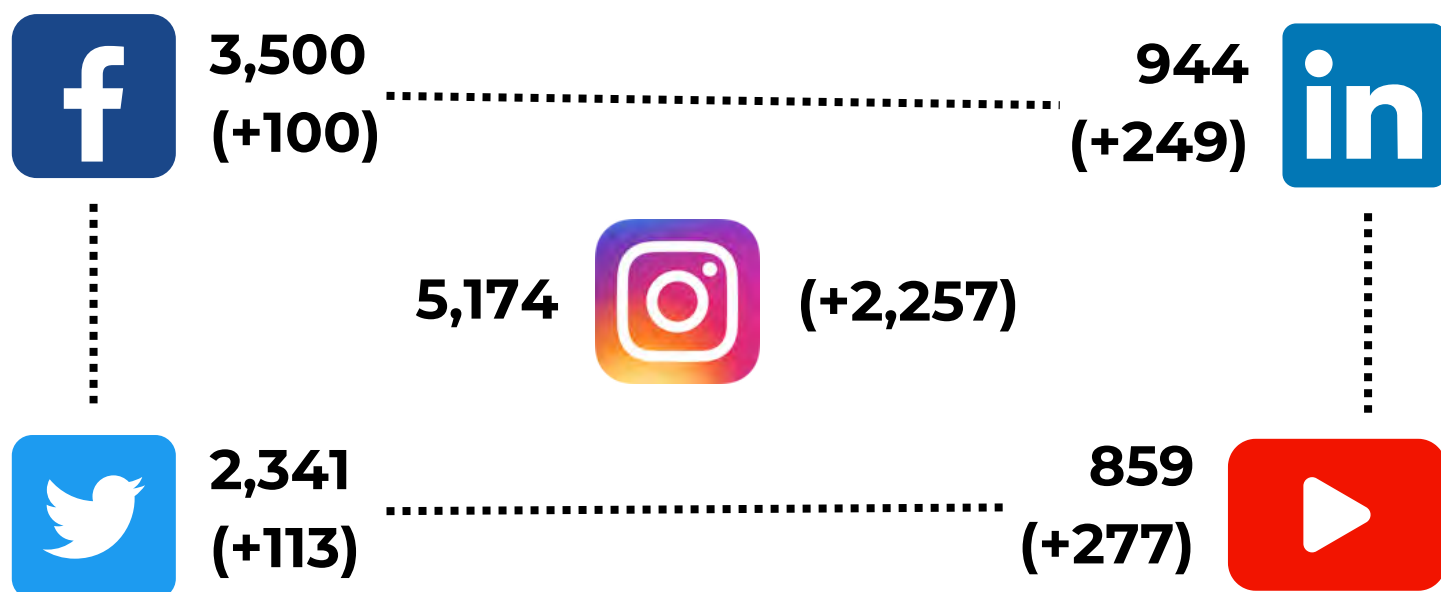
PPP is a reflective organisation, whether that be as part of a specific project, partnership, initiative, or as a whole. We believe that a commitment to organisational self-reflection not only enhances and improves our working practices across all areas, but gives our projects the strongest chance of 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 a quarterly 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. Being 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, 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 31st July 2023, our social media statistics are as follows:



This past year, we reached more than five thousand followers on Instagram where we grew exponentially, doubling the number of followers and engagements. We invested in collaborative posts with our partners, bringing attention to People's Palace Projects from contacts who otherwise would not have known our work. We also produced brilliant video content, uploading 24 new webinars, films, and documentaries on our YouTube channel, and had over 108,000 views of our content. Elsewhere, our presence on LinkedIn has been steadily increasing. However, we are less active on Facebook, a strategic decision in conjunction with turning our efforts to Instagram, and Twitter engagement has lost some traction since Elon Musk took over the platform last October (a trend among charities in the UK and elsewhere). Notably, as PPP has not paid for advertisement, these numbers reflect entirely organic growth on social media.

Newsletters

We have been investing in segmented communication at PPP, tailoring content in English and Portuguese to contacts based on areas of interest and countries. This year, we consolidated our mailing list of about 5,000 contacts, and sent 24 bulk emails including invitations to our events, webinars, festivals, and screenings, as well as highlights of our work.

Press

PPP's projects – especially the Indigenous Film Festival in London, the AMA Rio programme, and the Vale? documentary in Brazil – were widely covered in the UK and Brazilian mainstream media, such as BBC World Service, Times Radio, Monocle (UK), Radio France International (France), TV Cultura, O Globo, and Globo TV (Brazil).

Fundraising

Communications Manager Yula Rocha has been working closely with project managers from project conception to delivery, developing the narratives and telling relevant stories in different formats. By involving her in fundraising work, PPP can shape proposed project outcomes with our audiences in mind, particularly if these are public facing such as exhibitions, performances, and webinars. Integrating communications with fundraising supports PPP's goal of diversifying our funding to private donors and trusts.

STRUCTURE, GOVERNANCE AND 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:

- Dr Shane Boyle (appointed 14th June 2023)
- Amy Casterton
- Professor Penny Green
- Dr Margaret Josephine Inchley (resigned 23rd March 2023)
- Catrin John
- Professor Scott McCracken (appointed 14th June 2023)
- Rowena Dean (appointed 18th October 2023)
- Cristiane Fontes (appointed 18th October 2023)
- Karim Mijal (appointed 18th October 2023)
- Alison Sutton (appointed 18th October 2023)

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 dated 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 INFORMATION

Company registration number: 03705562

Charity registration number: 1085607

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

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
25 Kings Hill Avenue
Kings Hill
West Malling
Kent, NE19 4JQ

Independent auditor:

BDO LLP
City Place
2 Beehive Ring Rd
Crawley, Gatwick RH6 0PA

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 open recruitment is undertaken to increase diversity. 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 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 AND 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. The Board normally meets four times a year to receive reports from senior staff, review financial and other performance against objectives, and approve future plans and annual and project budgets. Trustees delegate the day-to-day management and operation of PPP to its paid staff, who make approaches, commitments, and decisions on future projects in line with agreed strategic objectives.

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

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.

As PPP's programme has expanded, since 2021 we have appointed a lead and coordinator for each of our 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 and Senior Management Team members, who then pick up any issues requiring resource approval or balancing between strands, policy decisions, discussion of risks, or stakeholder or Board engagement. 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 & Administration – 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 KPIs, 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.

During the main part of the year reported on, the charity had two full-time employees (Executive Director and Communications Manager) and thirteen part-time employees (General Manager, four Project Managers, a Research & Development Associate, two Project Directors, two Project Coordinators, one Project Executive Director, one Fundraising Assistant, and one Finance & Administration Officer). 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 2022/23.

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 three trustees (Professor Penny Green, Professor Scott McCracken and Dr Shane Boyle) 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. Furthermore, 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 Director of Museum of Colour CIC, along with Samenua Seshier, 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 (2021/22: £0).

TRUSTEES' OTHER INTERESTS

- Professor Penny Green – (none)
- Catrin John – Trustee, Daedalus Theatre Company
- Dr Margaret Josephine Inchley – Director, Comedians Theatre Company Limited
- Amy Casterton – Director, Graviola Limited, Business Development Director, ES Global Ltd
- Dr Shane Boyle – (none)
- Professor Scott McCracken (none)
- Cristiane Fontes (none)
- Karim Mijal (none)
- Rowena Dean (none)
- Alison Sutton - Trustee, Proteknôn Foundation for Innovation and learning (PFIL), registered in Canada

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 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 2022/23 continued to be the pressures on the fundraising climate, meaning that the risk level around sustaining the team at its current size has been higher. To mitigate this, we have recruited a small team of three part-time fundraising assistants to work with PPP's Associate Researcher on submitting funding bids and developing a fundraising strategy to diversify PPP's income streams.

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 AHRC-DCMS 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 activity delivery if necessary.

PPP DO BRASIL

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

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 a going concern basis.

INDEPENDENT AUDITOR

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 15th February 2024
and signed on behalf of the directors by

Ms Amy Casterton
Trustee



Dr Shane Boyle
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 2023 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 2023 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.

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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:

Non-compliance with laws and regulations

Based on:

- Our understanding of the Charitable Company and the sector in which it operates;
- Discussion with management and those charged with governance; and
- Obtaining and understanding of the Charitable Company's policies and procedures regarding compliance with laws and regulations.

we considered the significant laws and regulations to be the applicable accounting framework.

The Charitable Company is also subject to laws and regulations where the consequence of non-compliance could have a material effect on the amount or disclosures in the financial statements, for example through the imposition of fines or litigations. We identified such laws and regulations to be employment law, health and safety laws and data protection.

Our procedures in respect of the above included:

- Review of minutes of meeting of those charged with governance for any instances of non-compliance with laws and regulations;
- Review of correspondence with regulatory and tax authorities for any instances of non-compliance with laws and regulations; and
- Review of legal expenditure accounts to understand the nature of expenditure incurred.

Fraud

We assessed the susceptibility of the financial statements to material misstatement, including fraud. Our risk assessment procedures included:

- Enquiry with management and those charged with governance any known or suspected instances of fraud;
- Obtaining an understanding of the Charitable Company's policies and procedures relating to:
- Detecting and responding to the risks of fraud; and
- Internal controls established to mitigate risks related to fraud.
- Review of minutes of meeting of those charged with governance for any known or suspected instances of fraud;
- Discussion amongst the engagement team as to how and where fraud might occur in the financial statements;
- Performing analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud; and

- Considering any associated risks with monies sent to overseas entities for charitable activities.

Based on our risk assessment, we considered the areas most susceptible to fraud to be revenue recognition and management override.

Our procedures in respect of the above included:

- Testing a sample of journal entries throughout the year, which met a defined risk criteria, by agreeing to supporting documentation;
- 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.

We also communicated relevant identified laws and regulations and potential fraud risks to all engagement team members and remained alert to any indications of fraud or non-compliance with laws and regulations throughout the audit.

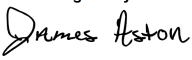
Our audit procedures were designed to respond to risks of material misstatement in the financial statements, recognising that the risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from error, as fraud may involve deliberate concealment by, 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 2024

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 2023

		Year ended 31 July 2023			Year ended 31 July 2022		
		Restricted funds	Unrestricted funds	Total	Restricted funds	Unrestricted funds	Total
	Note	£	£	2023 £	£	£	2022 £
Income and endowments from :							
Donations and legacies	2	88,481	346,569	435,050	1,710	348,622	350,332
Charitable activities	4	555,697	34,908	590,605	739,656	16,237	755,893
Total		644,178	381,477	1,025,655	741,366	364,859	1,106,225
Expenditure on:							
Charitable activities	6	696,137	253,558	949,695	665,299	249,500	914,799
Raising funds	6	-	110,259	110,259	-	97,574	97,574
Total		696,137	363,817	1,059,954	665,299	347,074	1,012,373
Net income/(deficit)		(51,959)	17,660	(34,299)	76,067	17,785	93,852
Transfers between funds	13	-	-	-	-	-	-
Net movement in funds		(51,959)	17,660	(34,299)	76,067	17,785	93,852
Reconciliation of funds:	13						
Total funds brought forward		181,197	85,217	266,414	105,130	67,432	172,562
Total funds carried forward		129,238	102,877	232,115	181,197	85,217	266,414

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 2023

	Note	Restricted Funds £	Unrestricted Funds £	Total Funds 2023 £	Total Funds 2022 £
Current assets:					
Debtors	11	110,859	16,880	127,739	197,921
Cash at bank and in hand		23,970	134,659	158,629	142,036
Total Current Assets		134,829	151,539	286,368	339,957
Current liabilities:					
Creditors: amounts falling due within one year	12	(5,591)	(48,662)	(54,253)	(73,543)
Net Current Assets		129,238	102,877	232,115	266,414
Total assets less current liabilities		129,238	102,877	232,115	266,414
Total net assets		129,238	102,877	232,115	266,414
The Funds of the Charity					
Restricted income funds	13	129,238	-	129,238	181,197
Unrestricted funds	13	-	102,877	102,877	85,217
Total Charity Funds		129,238	102,877	232,115	266,414

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

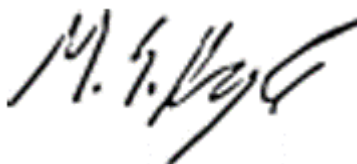
Notes 1 to 16 form part of these financial statements.

The financial statements of People's Palace Projects, company number 03705562 and registered charity number 1085607, were approved

by the Board of Trustees on 15th February 2024 and signed on its behalf by:



Ms Amy Casterton
Trustee



Mr Shane Boyle
Trustee

People's Palace Projects Financial Statements

Notes to the financial statements for the year ended 31 July 2023

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 9 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 received excellent annual review feedback and the NPO funding for 2023-26 was confirmed by Arts Council England 4 November 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 2023 (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 2023 were £5,336 (2022: £4,364) 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 2023 were £NIL (2022: £NIL).

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 2023 (continued)

2. Donations and legacies

Note	Year ended 31 July 2023			Year ended 31 July 2022		
	Restricted funds	Unrestricted funds	Total 2023	Restricted funds	Unrestricted funds	Total 2022
	£	£	£	£	£	£
Arts Council England (as a Regularly Funded/National Portfolio Organisation)	-	134,575	134,575	-	135,387	135,387
Queen Mary University of London	-	4,000	4,000	-	9,682	9,682
Donated services (Queen Mary University of London) - support in kind	3	207,994	207,994	-	203,553	203,553
Donations received (restricted)	5	88,481	-	1,710	-	1,710
Total	88,481	346,569	435,050	1,710	348,622	350,332

Arts Council England made grants to People's Palace Projects as a National Portfolio Organisation which covered the year from 1 August 2022 to 31 July 2023. £134,576 was received for the year and was fully expended in the year.

3. Donated Services from Queen Mary University of London

	2023 £	2022 £
Statutory audit Fee	19,842	15,000
Staff Salaries	117,305	123,436
Office Costs	70,847	65,117
	207,994	203,553

All donated services income is unrestricted

4. Income from Charitable Activities

Note	Year ended 31 July 2023			Year ended 31 July 2022		
	Restricted funds	Unrestricted funds	Total 2023	Restricted funds	Unrestricted funds	Total 2022
	£	£	£	£	£	£
Fees and production contributions	-	34,908	34,908	-	16,237	16,237
Restricted income	5	555,697	-	739,656	-	739,656
Total	555,697	34,908	590,605	739,656	16,237	755,893

People's Palace Projects Financial Statements

Notes to the financial statements for the year ended 31 July 2023 (continued)

5. Restricted income

Project	Principal funder	2023	2023	2023	2022
		Donations and Legacies	Charitable Activities		
		£	£	£	£
Arts and Culture	QMUL	-	25,321	25,321	-
Arts and Health Festival	QMUL	-	5,000	5,000	-
Building the Barricades	AHRC/ESRC/UKRI	-	-	-	93,808
Communicating through Covid	AHRC	-	-	-	6,358
Creative Climate Connections	UKRI/AHRC	-	-	-	10,081
Cultural Evaluation	QMUL	-	-	-	14,018
Far Apart Latin America	AHRC	-	-	-	2,765
Far Apart UK	AHRC	-	-	-	125,941
FUEL	ACE (via Fuel Theatre Company)	-	630	630	11,491
HSS Collaboration & Strategic Impact Fund	QMUL	-	-	-	8,509
HSS Cradle of Learning	QMUL	-	-	-	693
Kamukuwaká Caves	Iron Mountain	80,506	-	80,506	-
Lois Weaver: Public Engagement Fellowship	Wellcome Trust	-	-	-	32,300
Manguinhos: Cultural Strategies	QMUL	-	7,000	7,000	-
Museum of Colour: A Very British Rhythm (NLHF)	NLHF	-	4,914	4,914	-
Museum of Colour: core funds	Esmée Fairbairn Foundation	-	5,500	5,500	55,000
Museum of Colour: My Words	Foyle Foundation	-	-	-	10,000
Museum of Colour: My Words (NLHF)	NLHF	-	12,118	12,118	6,622
Museum of Colour: Respect Due (Part 2)	NLHF	-	-	-	34,700
Museum of Colour: These Things Matter	Paul Hamlyn Foundation	-	36,492	36,492	27,224
Oca Red: ECHOES	Various funders	-	42,298	42,298	-
OLA: Building Resilience	MRC/GCRF	-	41,611	41,611	17,748
OLA: Building Resilience (Follow on Fund)	AHRC	-	5,564	5,564	-
PIECES	NIHR	-	12,427	12,427	11,332
Roots of Resilience	AHRC / GCRF / DCMS	-	61,377	61,377	98,116
Roots of Resilience 2023	AHRC	-	82,110	82,110	-
Roots of Resilience Follow on Fund	AHRC	-	53,794	53,794	-
SED Impact 2023	QMUL	-	50,000	50,000	-
Stages	Peace Development Fund	7,975	24,280	32,255	42,933
The Agency	Battersea Arts Centre	-	-	-	10,584
The Loneliness Project	MRC	-	4,592	4,592	-
The Verbatim Formula	AHRC	-	35,873	35,873	26,254
TVF Business Plan (SED)	QMUL	-	20,450	20,450	-
TVF: Impact Fund	QMUL	-	3,441	3,441	12,197
TVF: Impact Fund Venice Biennale	QMUL	-	-	-	39,120
VAWG: Dignity	Kings College London	-	20,905	20,905	11,992
VAWG: Slingshot	Kings College London	-	-	-	13,994
Active Ingredients	Wellcome Trust	-	-	-	15,876
Total		88,481	555,697	644,178	739,656

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

	2023	2022
	£	£
Arts Council England (via Fuel)	630	-
Arts and Humanities Research Council (AHRC)	177,341	329,382
Economic and Social Research Council (ESRC)	-	33,941
Heritage Lottery Fund (NHLF)	17,032	41,322
Medical Research Council (MRC)	4,592	17,749
National Institute for Health and Care Research (NIHR)	12,427	11,332
UK Research and Innovation Fund (UKRI)	-	70,519
Medical Research Council (MRC) with support from Global Challenges Research Fund (GCRF)	41,611	-
Arts and Humanities Research Council (AHRC) with support from Dept for Digital Culture, Media and Sport (DCMS) and Global Challenges Research Fund (GCRF)	61,377	-

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.

People's Palace Projects Financial Statements

Notes to the financial statements for the year ended 31 July 2023 (continued)

6. Analysis of expenditure

	Charitable Activities £	Raising Funds £	Total 2023 £	2022 £
Direct staff costs	249,391	83,629	333,020	347,564
Donated Staff Services	90,436	4,412	94,848	109,008
Fees, including production Fees	70,907	-	70,907	91,585
Grants to institutions	-	-	-	-
Grants to individuals	-	-	-	-
Other grants given	-	-	-	-
Travel, accommodation and subsistence	58,203	-	58,203	67,277
Production and technical	310,425	-	310,425	264,574
Website costs	4,639	-	4,639	5,737
Support and governance costs	165,694	22,218	187,912	126,628
Total	949,695	110,259	1,059,954	1,012,373

Expenditure on charitable activities in the year was £949,695 (2022: £914,799) of which £253,558 was unrestricted (2022: £249,500) and £686,137 was restricted (2022: £665,299). All expenditure on raising funds is unrestricted.

7. Analysis of support and governance costs

Activity	Basis of Apportionment	Support activities 2023 £	Governance 2023 £	Total 2023 £	Total 2022 £
Direct staff costs	Staff time	43,605	11,766	55,371	14,672
Donated staff services	Staff time	14,337	1,103	15,440	4,543
Office and administration	100% Support	88,474	-	88,474	87,035
Donated staff services - Accountancy	100% Governance	-	8,785	8,785	5,010
Legal and professional fees	100% Governance	-	-	-	368
Statutory audit fee	100% Governance	-	19,842	19,842	15,000
Total support and governance costs		146,416	41,496	187,912	126,628

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

	2023 £	2022 £
Wages and salaries	351,387	333,064
Social security costs	31,668	24,808
Pension Costs	5,336	4,364
Total emoluments to staff	388,391	362,236

No employees had employee benefits in excess of £60,000: nil (2022: nil).

The charity trustees were not paid or received any other benefits from employment with People's Palace Projects in the year (2022: £nil) neither were they reimbursed expenses during the year (2022: £nil). No charity trustee received payment for professional or other services supplied to the charity (2022: £nil).

The key management personnel of People's Palace Projects, comprise the trustees and the Strategic Planning and Governance Group

The cost of the key management personnel to the Charity was £264,040 (2022: £267,246). However this includes an amount of £110,288

(2022: £118,760) 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 £153,752 (2022: £148,146)

People's Palace Projects Financial Statements

Notes to the financial statements for the year ended 31 July 2023 (continued)

9. Staff numbers

	2023			2022		
	Full time	Part time	Total	Full time	Part time	Total
Average monthly headcount of employees	3	11	14	3	13	16

Full time is defined as any member of staff working more than 25 hours per week

Number of full time equivalent staff in year 8.5 8.6

10. Net income is stated after charging:

	2023 £	2022 £
Statutory audit fee	19,842	15,000

11. Debtors: amounts falling due within one year

	2023 Total £	2022 Total £
Trade debtors	1,799	14,725
Amounts owed by Queen Mary University of London	78,554	130,019
Other Debtors	-	578
Prepayments and accrued income	47,386	27,333
PPP do Brasil	-	25,266
Total	127,739	197,921

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

	2023 £	2022 £
Taxation and social security	7,069	(406)
Pension	-	983
Other Creditors	1,094	9,389
Accruals	15,879	17,924
Deferred income	30,211	45,653
Total	54,253	73,543

	2023 £	2022 £
Brought forward at 1 August	45,653	43,625
Released in the year	(45,653)	(43,625)
Deferred in the year	30,211	45,653
Carried forward at 31 July	30,211	45,653

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 2023 (continued)

13. Movement of funds

Current year		Balance 01 Aug 2022	Income	Expenditure	Transfers	Balance 31 Jul 2023
		£	£	£	£	£
Unrestricted funds						
Undesignated		85,217	381,477	(363,817)	-	102,877
Total		85,217	381,477	(363,817)	-	102,877
Restricted income funds	Funder					
Arts and Culture	QMUL	-	25,321	-	-	25,321
Arts and Health Festival	QMUL	-	5,000	-	-	5,000
Cultural Evaluation	QMUL	9,816	-	(9,816)	-	-
Far Apart Latin America	AHRC	6,765	-	(6,765)	-	-
FUEL	ACE (via Fuel Theatre Co)	-	630	(630)	-	-
HSS Cradle of Learning	QMUL	2,164	-	-	-	2,164
Kamukuwaká Caves	Iron Mountain	-	80,506	(64,405)	-	16,101
Lois Weaver: Public Engagement Fellowship	Wellcome Trust	35,537	-	(8,311)	-	27,226
Manguinhos: Cultural Strategies	QMUL	-	7,000	(7,000)	-	-
Museum of Colour: A Very British Rhythm (NLHF)	NLHF	-	4,914	(4,914)	-	-
Museum of Colour: core funds	Esmée Fairbairn Founda	50,322	5,500	(51,629)	-	4,193
Museum of Colour: My Words	Foyle Foundation	10,000	-	(10,000)	-	-
Museum of Colour: My Words (NLHF)	NLHF	-	12,118	(12,118)	-	-
Museum of Colour: Respect Due (Part 2)	NLHF	647	-	(647)	-	-
Museum of Colour: Respect Due (Part 1)	Paul Hamlyn Foundation	1,200	-	-	-	1,200
Museum of Colour: These Things Matter	Paul Hamlyn Foundation	-	36,492	(36,492)	-	-
Oca Red: ECHOES	Various funders	4,197	42,298	(40,695)	-	5,800
OLA: Building Resilience	MRC/GCRF	10,185	41,611	(45,881)	-	5,915
OLA: Building Resilience (Follow on Fund)	AHRC	-	5,564	(5,564)	-	-
PIECES	NIHR	4,000	12,427	(16,427)	-	-
Roots of Resilience	AHRC / GCRF / DCMS	-	61,377	(61,377)	-	-
Roots of Resilience 2023	AHRC	-	82,110	(82,110)	-	-
Roots of Resilience Follow on Fund	AHRC	-	53,794	(53,794)	-	-
SED Impact 2023	QMUL	-	50,000	(50,000)	-	-
Stages	Peace Development Fun	9,036	32,255	(41,291)	-	-
The Agency	Battersea Arts Centre	4,388	-	(4,388)	-	-
The Loneliness Project	MRC	-	4,592	(4,592)	-	-
The Verbatim Formula	AHRC	-	35,873	(35,873)	-	-
TVF Business Plan (SED)	QMUL	-	20,450	(11,046)	-	9,404
TVF: Impact Fund	QMUL	11,603	3,441	(3,441)	-	11,603
VAWG: Dignity	Kings College London	6,026	20,905	(26,931)	-	-
Verbatim Law	Kings College London	15,311	-	-	-	15,311
Total		181,197	644,178	(696,137)	-	129,238
All funds		266,414	1,025,655	(1,059,954)	-	232,115

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.

People's Palace Projects Financial Statements

Notes to the financial statements for the year ended 31 July 2023 (continued)

13. Movement of funds (continued)

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

ECHOES Indigenous Film Festival (International Resource for Impact and Storytelling (IRIS), Nia Tero,

The Caring Family Foundation, The Roddick Foundation)

Film festival developed in collaboration with artists, filmmakers and partners in celebration of Indigenous artists.

Grants from multiple funders enabled development, promotion, and operation of festival, showcasing 18 Indigenous productions,

Q&A panels with filmmakers, and screenings in London and Paris.

(The ECHOES project is part of the OCA Red initiative)

Kamukuwaká (Iron Mountain: Living Legacy)

Developing replica of Kamukuwaká cave, following criminal destruction of original sacred site in 2018

\$100,000 grant (£80,506) from Iron Mountain enabled PPP to begin sustainably developing Monitoring

and Cultural Centre at Ulupuene village in Xingu Indigenous territory, which will house Kamukuwaká.

Loneliness Project (Medical Research Council)

MRC-funded project measuring experience of loneliness in young people. Collaboration between

PPP, QMUL, and the University of Manchester, working with young people based in London and

Manchester. PPP granted total of £67,560. £4,592 received in current year.

Mental Health Toolkit (SED Impact 2023 Fund)

Toolkit on mental health first aid for arts and culture professionals working with vulnerable communities;

collaboratively developed with mental health researchers and professionals.

QMUL Impact Grant of £50,000 helped support creation and development of toolkit, as well as dissemination and training sessions

among numerous local and international organisations.

Museum of Colour: core costs (Esmée Fairbairn Foundation)

Museum of Colour CIC (MoC): arts and heritage enterprise incubated at PPP, building digital museum to explore the contributions of people of colour to British culture.

Team has grown to include Finance and Administration Officer and is recruiting for Project Manager.

Continued to invest original funding from Esmée Fairbairn Foundation in capacity and skills development; received

additional £5,500 to support cost-of-living increases.

Museum of Colour: These Things Matter (Paul Hamlyn Foundation)

Collaborative exhibition curated in partnership between MoC, PPP, Bodleian Libraries, and Fusion Arts.

Featured six objects relating to slavery and empire, and six responses from contemporary artists.

Awarded £118,000 by Paul Hamlyn Foundation; in 2022-23, PPP spent £36,492.

Museum of Colour: My Words (National Lottery Heritage Fund, Arts Council England, Foyle Foundation)

Artform exhibition developed by MoC to celebrate British poets and spoken word artists of colour.

This financial year saw two live launches, poetry and archiving workshops, and a Listening Party; PPP expended £22,118 during this time

12,118 funded by National Lottery Fund and £10,000 funded by Foyle Foundation

OLA: Building Resilience (Medical Research Council)

Long-term project on mental health, resilience and recovery among young people in Latin America.

This year saw preparation for final phase of work in collaboration with arts partners, including planning arts activities

and discussing preliminary research findings, and additional studies on arts-based intervention in Buenos Aires and Lima.

PPP spent £45,881 on this project during 2022-23.

People's Palace Projects Financial Statements

Notes to the financial statements for the year ended 31 July 2023 (continued)

13. Movement of funds (continued)

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

PIECES: Participatory Theatre for Psychosis (National Institute for Health and Care Research)

Project seeking to improve wellbeing among people with psychosis in India and Pakistan using participatory theatre.

This year saw immense expansion of community engagement and dissemination of information in Karachi.

During 2022-23, £16,427 was expended on this project.

Roots of Resilience (Arts and Humanities Research Council)

Project working in Minas Gerais' Quadrilátero Ferrífero (Iron Quadrangle), exploring heritage value and cultural references, resilience of local communities, and creative potential of local artists and traditional practices.

This year saw collaborative workshops and training sessions, artist performances, development and dissemination of educational toolkit, and creation of short film (premiered in Rio de Janeiro and London).

Supported by UKRI AHRC funding.

Lois Weaver and Stages (Wellcome Trust, Peace Development Fund)

Split Britches - Participatory education and theatre initiative combining creative activities with collaborative research and intergenerational conversations to bring human rights lens to local, national, and global issues.

Peace Development Fund has awarded £32,355 to fund salary of Stages Project Manager.

In 2022-23, Stages launched online toolkit for schools and community groups to develop interactive theatre productions.

The Verbatim Formula: Follow-On (Arts and Humanities Research Council, Queen Mary University of London)

Project following on from The Verbatim Formula (TVF). Total UKRI AHRC funding of £62,127 to PPP, with £35,873 spent in 2022-23 to complete grant. This year, TVF ran series of workshops at The Foundling Museum exploring rich historical legacies, culminating in performance at Being Human festival.

TVF awarded total grant of £20,450 (to PPP) in January 2023 by QMUL English and Drama faculty to enable organisational development.

Research undertaken into developing sustainable funding structures, writing business plan, and consulting with care-experienced young people and partners on activity strands.

People's Palace Projects Financial Statements

Notes to the financial statements for the year ended 31 July 2023 (continued)

13. Movement of funds (continued)

Prior year to 31 July 2022

		Balance 01 Aug 21	Income	Expenditure	Transfers	Balance 31 Jul 22
		£	£	£	£	£
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						
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 Fu	-	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 Health	-	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.

People's Palace Projects Financial Statements

Notes to the financial statements for the year ended 31 July 2023 (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 2023		Income in year £	Expenditure in year £	Debtor Balance at 31 July £	Creditor Balance at 31 July £
Name	Role, Related party				
Paul Heritage	Executive Director, PPP Do Brasil	-	144,549	-	-
Rosie Hunter	Director, Museum of Colour	53,522	16,028	-	-

Year ended 31 July 2022					
Name	Role, Related party				
Paul Heritage	Executive Director, PPP Do Brasil	17,960	200,231	25,267	-

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 related to monies held by PPP do Brasil was fully reimbursed in 2023 and therefore, the balance at 31 July 2023 is nil.

Rosie Hunter is a Director of the Museum of Colour. The Museum of Colour is a Community Interest Company that People's Palace Projects is incubating through the support of various funders including Esmée Fairburn Foundation, Paul Hamlyn Foundation, National Lottery Heritage, Foyle Foundation and Arts Council England. All expenditure on Museum of Colour and its related projects is fully funded by third parties.

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 People's Palace Projects, it is treated as a subsidiary in the University's consolidated financial statements on the basis that the University as sole member of the charity can appoint trustees and by virtue of this relationship, Queen Mary University of London is able to govern the financial and operating policies of the charity and obtain benefits from its activities.

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.