



people's
palace
projects

Queen Mary University of London

COMPANY NO. 03705562

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COMPANY LIMITED BY GUARANTEE

ANNUAL REPORT AND FINANCIAL STATEMENTS



2023-24

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INTRODUCTION

Professor Kathryn Richardson
Head of the School of the Arts
Queen Mary University of London

The establishment of Queen Mary's new School of the Arts (STA) has provided an important opportunity to affirm the relationship between People's Palace Projects (PPP) and the School. The School's disciplines range from Drama to Film, from English to Comparative Literatures, from Linguistics to Languages and from Creative Writing to Liberal Arts. PPP was founded in STA's Department of Drama in 1997, and across the organisation, the Department of Drama and the School we share a vision of the arts and cultural practice as a way to create meaningful change in the lives of local and global communities, as a way to advocate for social and environmental justice, and as a means for the inclusion, visibility and audibility of marginal identities and histories. These shared values infuse our decision-making and behaviours and inspire colleagues in their daily work.

As a newly established school we are actively exploring new educational and research opportunities made possible by our range of disciplines. In this regard, PPP's long-standing commitment to interdisciplinary research, carried out in partnership with communities and other organisations, is a guiding light. The success of PPP's work within Drama's REF 2021 submission provides important insight for how STA can maximise the impact of its research. In PPP's practice-led approach, research results in change, and meaningful impact is embedded in its research projects from the very start. In education, STA is looking at opportunities to draw upon PPP's work more directly within our teaching, whether in the use of case studies, workshops, masterclasses or lectures across our existing curricula and in developing areas such as environmental and health humanities.

PPP's vision continues to inspire the School, and the School is honoured to embrace PPP and affirm and nurture our relationship as we embody creativity, research and education to change lives.



THIS YEAR

Queen Mary University of London (QMUL)

In May 2024, PPP was honoured to receive an Impact Award (Culture, Civic, Community and Policy) from QMUL in recognition of our work in climate action and Indigenous cultural exchange. The Verbatim Formula was also nominated for an Impact Award, as was Madison Stephen's research project about the feasibility of using photovoice as a research method working with young people on mental health.

2023-24 was PPP's first year of Humanities & Social Sciences (HSS) faculty support, during which we have begun to develop our transition plan towards the development of new leadership for PPP's two key strands of work – arts and mental health and climate action and Indigenous culture – to support and prepare for Paul's retirement from PPP in 2028-29.

PPP's relationship with the School of English & Drama (SED) continued to flourish during the year. Of the seven years of research grant applications submitted via Worktribe, PPP has been involved with a quarter of all those led by or partnered with SED. Moreover, we have been involved in 33 of the school's 85 successful grant awards. 2023-24 ended with the anticipation of a new academic home for PPP at QMUL, the School of the Arts (STA). PPP is looking forward to working within this new School and bridging new partners across different disciplines.

Governance

We thank Amy Casterton, who retired as PPP's Chair of Trustees this year, for her commitment and work steering PPP to its current position over the last several years. PPP was delighted to welcome Alison Sutton as our new Chair this year. Alison brings a mixture of senior international NGO experience and decades of knowledge and understanding of PPP's work, particularly in Brazil. Over the year, Alison helped us to plan and lead a series of strategic development discussions which will inform PPP's new business plan.

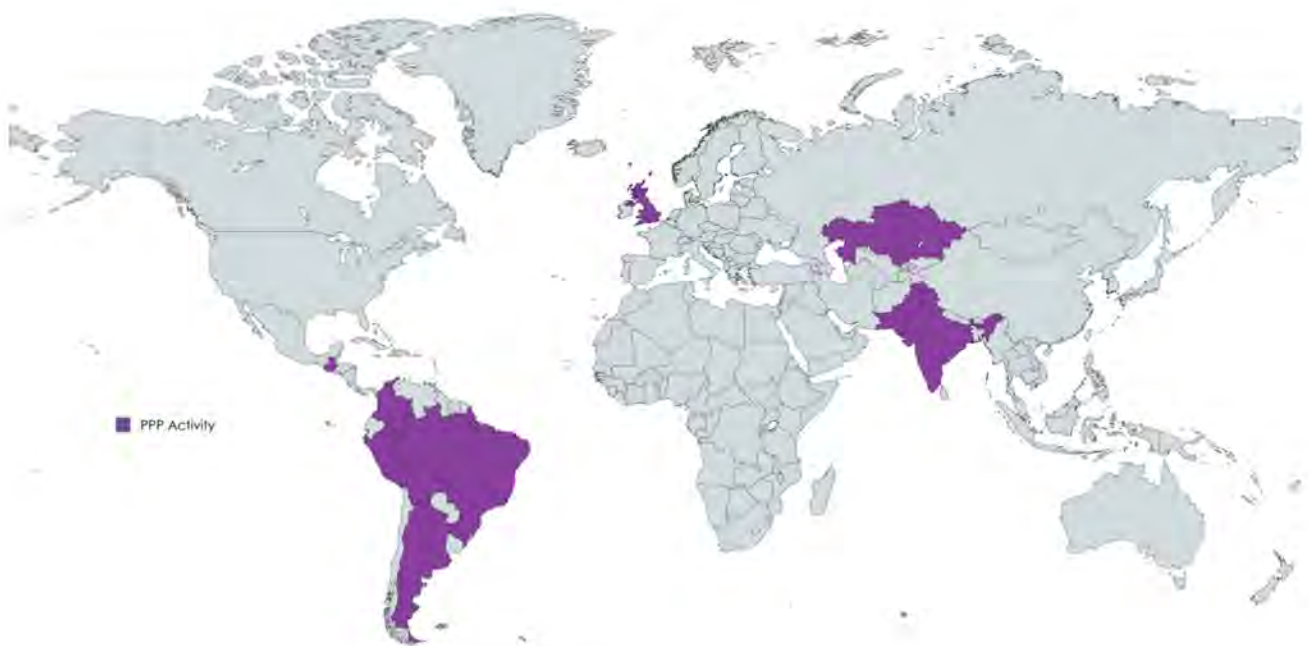
Arts Council England (ACE)

This is the first full year of PPP delivery under the ACE NPO agreement 2023-26, during which ACE confirmed that there will be an extension until 2027. ACE's steer on improving charitable governance encouraged us to increase the size and skillset of our board, and to reimagine how we work with our board. PPP's current board of eight directors has begun working much more closely with the staff team throughout the year to support strategic growth and development.

At the beginning of the year, we were delighted to have been awarded a significant consultancy by the Arts and Humanities Research Council (AHRC) and the Department for Culture, Media and Sport (DCMS) to review and make recommendations for the future of their cultural heritage protection research portfolio.

DEVELOPMENT, ACTIVITIES AND ACHIEVEMENTS

PPP produced practice-based arts research projects with academics, artists, care-experienced young people, Indigenous communities, teachers, people experiencing homelessness, favela residents, and people with experience of psychosis.



10

countries worked in

583

artists employed, across

22

projects

2,965

people at an educational workshop, seminar, or talk

153,419

people reached worldwide

27

YouTube films uploaded

134,462

channel views

9

co-authored research publications.

PROJECT ACTIVITY

INDIGENOUS EXCHANGE AND CLIMATE ACTION

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

Featured projects include:

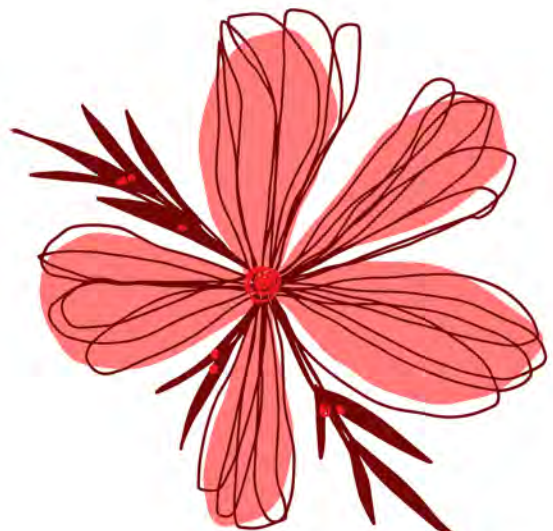
*Cultural and Monitoring Centre
in the Wauja Ulupuwene Village*

From the Ashes

Kamukuwaká VR

Vale?

COP28



In 2023-2024, PPP strategically deepened its commitment to climate justice, expanding its role in policy and advocacy. Our focus on positioning culture as a central element in addressing the global climate crisis resulted in PPP being invited to moderate, chair, and participate in international panels and webinars, amplifying our voice in the climate discourse - including at COP28. We have strengthened relationships with key stakeholders and funders in the US and UK, expanded our network of partners, and reinforced PPP's standing in national and international dialogues on climate action and cultural heritage preservation.

Project delivery focused mainly on pre-production for the delivery and inauguration of the replica of the Sacred Cave of Kamukuwaká, a project made possible by intense and detailed collaboration with the Wauja people and with Factum Foundation and by funding from Iron Mountain Foundation and Queen Mary University of London. We were also commissioned to undertake a review for the Arts and Humanities Research Council and Department of Digital, Culture, Media and Sport of their funded research portfolio in Cultural Heritage Protection and recommend a future strategy in this area.

Kamukuwaká Cave: Cultural and Monitoring Centre and VR

The new Cultural and Monitoring Centre in the Wauja village of Ulupuwene in the Brazilian Xingu was completed in November 2023, with PPPdoBrasil's climate coordinator supervising construction on-site for two months. This centre, which will house the re-materialized Kamukuwaká Cave, is now fully equipped with solar power and internet connectivity, enabling the community to monitor their territory and preserve their cultural heritage.

The Kamukuwaká story inspired us to write a script for a new VR experience for non-Indigenous audiences in partnership with a studio in Rio de Janeiro. PPP took the developer to work with Piratá Waurá in the Xingu Indigenous territory after he secured funding from Itaú Cultural Rumos in Brazil. The VR experience will amplify Indigenous voices about the climate emergency and hopefully connect us – non-Indigenous people – to nature.

From the Ashes



In collaboration with Migrate Art, we raised £176,000 through an auction at Christie's featuring artworks created with ashes from trees burned near Indigenous territory. Works made with the pigments were donated by distinguished visual artists from around the world. The proceeds will be directed to the Kuikuro and Wauja people, helping them build capacity to face escalating climate threats.

The accompanying exhibition, *From the Ashes*, drew over 500 visitors to a London gallery in February 2023, amplifying awareness of our work and the urgent significance of Amazon forest fires driven by climate change.

'From the Ashes' by Antonio Tarsis.
Photo: PPP archive

VALE? Film Screenings

Our documentary *Vale? (Is It Worth It?) – five artists in the front line against Brazil's worst environmental crime* received nine screenings in the UK and Brazil, including in four cinema festivals in Brazil, Canada, and the UK, and at various open events with academic and community partners, to audiences of over 350.

In the documentary, through music, poetry and circus performances, five Brazilian artists talk about their grief, fears, and hopes four years after the Brumadinho dam collapsed, killing 272 people. Directed by Paul Heritage and Marcelo Barbosa, the documentary focuses on the impact of the collapse on the artistic and cultural heritage of this rich mining region in Brazil and asks: *is it worth it?*



Photo: PPP archive

A mini-tour in October 2023 included events at King's College London, in Oxford, Manchester, and Wrexham, followed by engaging Q&A sessions. The film was exhibited in additional cities in Brazil, at Cine SESC São Paulo (March 2024) and in Curitiba (May). A special screening took place at Queen Mary University's new cinema, BLOC, for survivors and victims of another dam collapse who are facing ongoing legal battles against mining companies. PPP and BLOC also marked the second anniversary of journalist Dom Phillips' murder with a screening of *Account of a War Correspondent in the Amazon*, featuring a panel with the filmmakers and The Guardian's environmental editor.

These screenings brought together artists and specialists to debate with the public on urgent themes arising in the film, including environmental crimes, mining, arts, and cultural heritage. They strengthened established partnerships and created new ones.

Photo: PPP archive



COP28

We brought Indigenous leader Piratá Waurá to Dubai as part of Queen Mary University of London's COP28 delegation to present the Kamukuwaká project at the Resilience Hub.



Use the QR code to go to PPP's YouTube channel and watch a video of Thiago Jesus, Strand Lead for Indigenous Culture and Climate Action, speaking at COP28 in Dubai.

Behind the scenes, PPP engaged with the Brazilian Ministry of Culture and UAE representatives, contributing to the launch of the Group of Friends for Culture-Based Climate Action at the UNFCCC (GFCBCA).



Photo: PPP archive

In early 2024, we travelled to Belém to begin preparatory work for COP30 in the Amazon, Brazil. We aim to build strategic relationships with local cultural stakeholders, continuing this work through 2025 and beyond, elevating PPP's profile on the world stage. This work will be supported by QMUL and by a new AHRC research grant which was confirmed at the end of the financial year.

Recognition

In May 2023, PPP won the inaugural Queen Mary Research & Innovation Award for Cultural, Civic, Community and Policy Impact, voted on by an external jury, in recognition of our work in climate and Indigenous cultural exchange. A second PPP project, PhD student Madison Stephens' PhotoVoice work with *favela* communities, was also shortlisted in the same category.

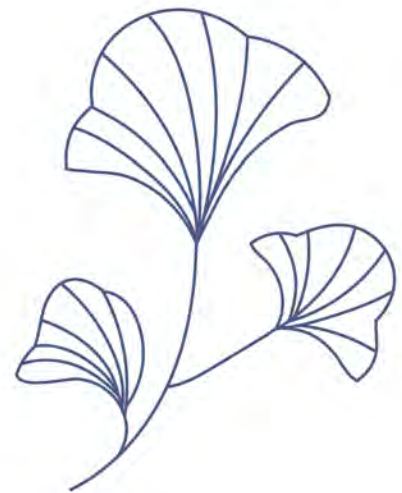
Photos: PPP archive



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.



Featured projects include:

*Loneliness
OLA
Heartbeat
BRIDGES
Cultural Strategies
LATAM Centre
PIECES
RFPI*

Loneliness

Investigations into youth mental health continued to be the strongest focus of our arts and mental health work, with workshops in London and Manchester in collaboration with QMUL's Faculty of Medicine and Dentistry's Youth Resilience Unit. Within these, PPP worked to shape creative spaces that inspired young people to explore and articulate their experiences of loneliness in powerful ways that helped to inform the planning of surveys and interviews by psychiatrists researching young people's experience of loneliness.

OLA

New funding from AHRC enabled us to appoint young ambassadors (YAs) working in our partner arts organisations in Lima, Bogota and Buenos Aires. We commissioned the YAs to create new pieces of performance work that would support the communication of what we have learned during the OLA study about how young people can support their own mental health. With extra funding from the QMUL Impact Fund, we were able to plan and shoot a documentary film documenting the work of the YAs and the three arts outputs. We have now planned a series of screenings of the film in Argentina, Colombia, Peru and Chile, with discussion sessions for young audiences led by the YAs.

Heartbeat

In Peru, our OLA partner, La Plaza, created a touring production of Shakespeare's *La Tempestad*, created in partnership with PPP and Flute Theatre, which brought theatre games to city and rural audiences especially designed to support playful communication and interactions between non-verbal autistic children and their families.

Photo: PPP archive



BRIDGES

In Newham, East London, we were delighted to work in three primary schools as a result of a new partnership with Newham Council and AHRC to pilot a series of creative exercises with Year 5 children designed to support their emotional literacy and mental wellbeing.

Cultural Strategies and LATAM Centre

Our Cultural Strategies project involved us working in two favelas in Rio de Janeiro, developing the mapping of the arts and cultural resources available within these local communities. We are expanding the methodology developed originally for this project to Latin America. Paul Heritage visited Colombia, Guatemala and Bolivia as part of the early set up stages of the LATAM Centre, NIHR's Global Mental Health Research Centre on Community Management of Long-term Conditions. This project has a particular focus on working with Indigenous communities in these three countries.

Participatory Theatre for Psychosis (PIECES) and Resilient Futures Pakistan Initiative

We continued to work in India and Pakistan on PIECEs, investigating how theatre resources can support people with experience of psychosis. We are looking forward to relations with Pakistan growing in the coming year. The connections we made in Pakistan since 2020 have blossomed into 3 new projects of cultural exchange between UK and Pakistani artists that will take place in 2024-25.

Photos: PPP archive



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.



Featured projects include:

MIDEQ
Museum of Colour
Split Britches
Stages
The Verbatim Formula

MIDEQ: Moving Mindsets: Changing Migration Narratives in Brazil and Beyond

Funded by UKRI and GCRF, and run by Coventry University Centre for Trust, Peace, and Social Relations, MIDEQ ('Migration for Development and Equality') 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. PPP has been a partner since 2021 supporting the work on the Haiti-Brazil migration corridor. In 2023-4 it received AHRC funding to develop a new initiative.

In 2023-24, PPP developed a unique arts-based programme bringing together Haitian migrants and Afro-Brazilian artists. One of the findings from the MIDEQ research, for which *Moving Mindsets* was a follow on, was that Haitians suffered racism and barriers to employment and education because of their status as migrants. The intention behind *Moving Mindsets* was to challenge dominant representations of Haitians and other (Black) migrants as lacking the skills and capabilities to contribute to Brazilian society and their own futures.

Moving Mindsets established a choir of Haitians and other migrants, as well as a dance group in order for Black artists to explore their shared culture and points of similarity, and showcase the richness of Haitian culture, bringing it to audiences in Rio. Performances were held at the Museum of Tomorrow, the Pontal Museum, and the Bank of Brazil Cultural Centre (CCBB).

We also produced Brazil's first Haitian Film Festival, curated by Haitians, and staged with debates at the CCBB in May 2024. This was the first time some of these films had been screened in Brazil and offered an opportunity for Brazilian audiences to watch six productions by filmmakers from Haiti and Brazil and learn more about the Caribbean country. It was developed with the intention of making the public reflect on the forgotten country and on the presence of 161,000 Haitians in Brazil who are trying to integrate into their new environment, in the face of racism and discrimination. The festival was one of the best-attended at CCBB, averaging 65% occupancy overall compared to the typical 40%, with more than 500 people watching the films and hundreds more watching the dance and music performances.



Photos: MIDEQ archive

MUSEUM OF COLOUR



Museum of Colour CIC (MoC) is a heritage and creativity social enterprise company incubated at People's Palace Projects under the creative directorship of Samenua Seshier OBE.

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 2023-24, MoC completed delivery of its fifth exhibition *A Very British Rhythm*, with live launches in Leeds and London as well as multiple participatory dance workshops, community classes with elders, and a specially choreographed dance performance. This was supported by a grant from Foyle Foundation, as well as funding previously secured from National Lottery Heritage Fund and Arts Council England. The Portal Trust awarded funding towards an additional element, involving stop-motion animation with young people, for delivery in autumn 2024. Elsewhere, MoC launched *My Words Encore*, offering visitors the opportunity to view unseen portraits and content from the *My Words* exhibition.

MoC sought to expand and improve its virtual experience over the course of the year. They worked with Cooperative Innovations to develop a virtual gallery of *Respect Due*, which was presented at both exhibition launches and met with enthusiastic responses. Elsewhere, as part of AVBR, UX researcher Ezinda Franklin-Houtzager was commissioned to conduct user research and provide key audience insights on their experiences exploring the museum. Drawing on recommendations from communications consultant Liz North, MoC has begun developing a microsite to accompany the digital museum and provide more information about the organisation and its breadth of work.

The team expanded this year to include project manager Emily Crouch and communications manager Feng Ho, as well as new CIC directors and Advisory Board members to provide ideas, advocacy, and governance support.

Importantly, MoC developed its business plan and was awarded two multi-year core funding grants by Paul Hamlyn Foundation and Esmée Fairbairn Foundation. These will contribute enormously to MoC's development of organisational structures, audience relationships, and future sustainability.



Dancer, choreographer, teacher, and dance movement therapist Anusha Subramanyam.

Portrait: Hope Sandati

A Very British Rhythm

An 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 Seshar OBE and Farooq Chaudhry OBE. Produced by Museum of Colour and PPP in collaboration with Strange Cargo, Southbank Centre, Northern School of Contemporary Dance, and Stepney All Saints School. Funded by and with thanks to National Lottery Heritage Fund, Arts Council England, Foyle Foundation, and the Portal Trust.

This year, Museum of Colour delivered its second artform exhibition, *A Very British Rhythm* (AVBR), in celebration of global dance. The exhibition comprises still and in-motion photographic portraits of 29 groundbreaking dancers of colour pivotal in UK dance, alongside donated artefacts connected to their lives, and films and podcasts featuring discussion of their creative journeys, research into the world of dance, and the future of dance. These were created and developed at Theatre Royal Stratford East and the BLOC production facilities at Queen Mary University of London. MoC also commissioned illustrated portraits of influential dancers who have passed away in recognition of their pioneering work.



“

I found it really exhilarating, I enjoyed myself, and it was such fun, so thank you so much!

”

- participant, Mix And Move (November 2023)

Photo: Feng Ho

Museum of Colour delivered multiple live events throughout the course of AVBR. Following the success of the Charivari carnival, MoC and Strange Cargo held *A Very British Collaboration*, a conversation between the organisations' directors on participatory arts, global heritage, and collaboration. During the winter of 2023-24, MoC worked with Southbank Centre and various dance artists to deliver three editions of Mix & Move, a series of free participatory dance workshops, in celebration of Indian, Afrobeats, and classical Chinese dance forms. On 10th December, the performance *Ageless* premiered in Leeds, with six women aged 50+ participating in a dance piece specially choreographed by Sharon Watson MBE to showcase the inclusive, joyful, and timeless nature of dance. Audiences also saw a discussion with the founders of Phoenix Dance, a flyby of the virtual gallery *Respect Due*, and a preview of the AVBR exhibition.



Premiere of *Ageless* at the Riley Theatre, Northern Contemporary Dance School.
Photo: Feng Ho

“*‘Ageless’ stands as a testament to the fact that the love for dance knows no bounds and that it truly is an art form that transcends age, color, and time.*

– Jhanvi
Charkhawala, The
Culture Vulture

”

AVBR launched at Sadler’s Wells in April 2024, offering guests an in-depth exploration of the final exhibition as well as the Respect Due virtual gallery. The evening also featured a conversation between co-curators Samenua Seshier and Farooq Chaudhry, a presentation from researcher Debanjali Biswas, and a screening of the *Ageless* film. It was attended by over 100 people, including dancers and choreographers, arts and culture leaders and funders, and long-time advocates of Museum of Colour. Feedback was overwhelmingly positive for the event, with guests speaking to the importance of MoC’s work in recognising such creative legacies.

My Words

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 produced by MoC and PPP in collaboration with Royal Albert Memorial Museum and Art Gallery, Manchester Poetry Library, and the British Library. Funded by and with thanks to National Lottery Heritage Fund, Arts Council England, and Foyle Foundation.

In September 2023, *My Words Encore*, the final element of the *My Words* exhibition, launched to coincide with its first anniversary. This saw the release of previously unseen portraits and content from *My Words*, including illustrated portraits of poets who have passed on, podcasts discussing creative processes, and items donated to the British Library by featured poets. The release of *My Words Encore* featured a social media campaign with recordings of poets reading their own work.



Claude McKay, poet, whose collections *Songs of Jamaica* and *Constab Ballads* were first published in London in 1912. Portrait: Naki Narh.

SPLIT BRITCHES

Since 1980, Split Britches (Lois Weaver, PPP Associate, 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.



During 2023-24, Lois and Peggy received two lifetime achievement awards. They were awarded the Ellen Stewart Career Achievement in Professional Theatre Award by the Association for Theatre in Higher Education (ATHE) in August 2023 and an OBIE Lifetime Achievement Award in NYC, February 2024. To celebrate the Ellen Stewart Award, they presented a public performance of *Last Gasp: A Recalibration*, to an audience of 340 international delegates at ATHE Conference in Austin, Texas.

From January to June 2024, Lois collaborated with the Live Art Development Agency on a series of Long Tables designed to address issues of post-pandemic arts recovery. These six Long Tables were held monthly and attracted an audience of 20-60 for each event.

Peopling the Palaces Festival



Photos: QMUL archive

Lois Weaver produced the annual *Peopling the Palaces* Festival again this year at QMUL, for the final time before her retirement from teaching. This was an eight-day festival that profiled the practice and research of academic staff, the developing creative work of students, and showcased the work of associated artists. The festival also celebrated continuing collaborations and partnerships and cultivated new communities.

Events programmed in the festival included:

- *Diverse Bodies, Sex and Menopause*: a day of events celebrating different sexual bodies and asking questions about sex and menopause with Lois Weaver, artist Imogen Ashby, and sexual health consultant Dr. Ali Mears. This also included a Long Table on Sex and Health with Joyce Harper (UCL) and Heather McMullen (QMUL);
- *A Public Studio on Radical Hope in a Time of Crisis*: a creative problem-solving conversation between Catherine Nash (Geography, QMUL), Sarah Faulkner (Drama, QMUL) and the audience, facilitated by Lois Weaver;
- *The Value of Theatre*: a book launch and discussion that argues the case for Theatre Studies, coordinated by Jen Harvie (QMUL) and Dan Rebelatto (Royal Holloway).
- *Mad Hearts 2024*: a two-day collaborative conference coordinated by Drama and PyschArts on the subject of Insider/Outsider;
- *A Day and Evening of Live Art*: with artists Martin O'Brien (video), Julia Bardsley (performance), Aaron Williamson (site work), Ansuman Biswas (performance), Shabnam Shabazi (performance), Selina Bonelli (performance), Pianka Parna (performance), and Regina Agard-Brathwaite (installation);
- Various workshops on Afrofuturism, Queer Flower Arranging, Performance Poetry, Hip Hop Dance, and Drawing for Research.

STAGES

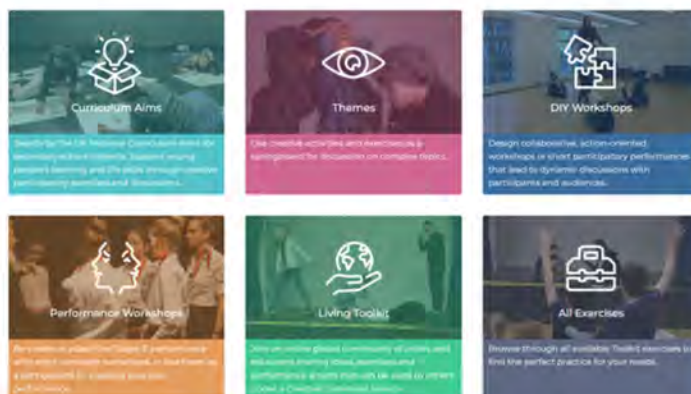


Education and theatre initiative that combines an arts-based learning methodology with collaborative research and intergenerational conversations to bring a human rights lens to local, national and global issues.

Use this QR code to find the Stages Toolkit

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.

The Stages Toolkit includes 100 interactive activities, organised in easy-to-search thematic categories, which engage users in powerful learning experiences. These experiences can generate greater understanding of social issues, aid earlier identification of discriminatory or unjust behaviours, and cultivate the moral courage to act in response to real life situations of ‘othering,’ like exclusionary actions or bullying. Stages methodology encourages participants to become more aware of how we are all influenced by social pressures and can also become willing to try out new behaviours that challenge mistreatment at an early stage.



Stages Toolkit website

Teachers, drama facilitators, and group leaders can choose a single activity to bring to their class or event, design a workshop for their group, or create a short performance on a relevant topic for their community.

Photos: Stages archive



Schools and Universities

All photos on this page: Paula Siqueira



Following a successful workshop with secondary school teachers, Stages responded to a request from Hastings and Rother Arts Education Network (HRAEN) and created a CPD workshop for primary school teachers working with 8-11-year-olds. Dominique Gerrard, a local community artist, ran this Stages Workshop at Chantry Community Primary School. Teachers were introduced to the Stages Toolkit methodology using creative activities to build educational and life skills and effectively engage students with social issues. We launched our new Primary School Toolkit book with over 60 exercises adapted for 8-11-year-olds.

In April, Dr. Canan Salih, Stages' theatre director, was invited to lead a workshop at an AISEC Leadership Lab event at Eastern Mediterranean University in Northern Cyprus, guiding over 100 students through exercises aimed at enhancing communication, leadership, and teamwork utilising exercises from the online Stages Toolkit, to refine their leadership abilities via hands-on learning through creative exercises.

Theatre and Performance



Stages began piloting the performance section of the Toolkit, which enables participants to create socially engaged theatre events on a relevant topic for their group or community. In July and August, Canan used the Stages Toolkit for research and devising activities within the 'Performing London' drama project. Young women in Tower Hamlets expanded their research and critical thinking skills by exploring online identities and how youth use digital platforms like social media to navigate their online and offline 'selves'.

Activism and Volunteering: Mental Health and Wellbeing

Regular collaborators Remembering Srebrenica included a dedicated section in the Education Zone on their website, offering the Stages' primary and secondary school resources to their network of teachers across the UK, in time for their annual Memorial events.

The Stages Toolkit was also used by volunteers in the creation and delivery of workshops for young people in Plovdiv, organised by Big Brothers, Big Sisters (BBBS) – Bulgaria. The workshops were a part of BBBS – Bulgaria's new project 'Behind the Smiles', aimed to support mental health education by raising awareness on topics like stress, social media influence, anxiety and coping strategies, relationships, self-care and mental health wellbeing.



THE VERBATIM FORMULA

Participatory arts collective based within PPP that works creatively with cohorts of care-experienced young people, engaging them as co-investigators within its practice-led research activities.

Since 2015, The Verbatim Formula (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. Centering the voices and creative potential of the most marginalized and disadvantaged of the UK's young people through participatory practice, 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.

TVF uses verbatim theatre techniques and strategies to acknowledge the expertise of the young people 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 our recent work with young people, we have been exploring new ways to blend the testimonies of CEYP with other performance practices including movement, beatboxing, and poetry. TVF 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.

All photos on this page: Paula Siqueira



Progress (2023-24)

In 2023, TVF was awarded a yearlong grant from QMUL's English and Drama faculty to support organisational development. This grant enabled us to research sustainable funding structures, develop a business plan with a financial and fundraising strategy, and consult with CEYP and partners to assess the potential value of strands of activity. We also drafted and submitted funding bids to trusts, foundations, and research councils to secure resources for future phases of our work and expand its impact.

A key outcome of this grant was an evolution in our methodology to better align with TVF's core values of shifting power dynamics to the young people involved in our work. To achieve this, we established a 'Working Group', comprising seven of our care-experienced young adults and giving them an active role in shaping TVF's activities. These young adults are now part of PPP's staff team as a creative force.

This shift allowed TVF's work, evaluation, and strategic direction to be developed via our methodology of inclusive, collective planning, evaluation and reflection sessions ('Working Groups'), in which we discuss our work and how we determine its value in ways that matter most to CEYP associates.



At the end of 2023, TVF was awarded a QMUL Impact Grant to build on the work initiated during the Being Human Festival in November 2022. That year, TVF ran a series of workshops at The Foundling Museum, exploring the museum's rich historical legacy and its connection to contemporary issues. In January 2024, TVF returned to the Foundling Museum with more CEYP to 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.

All photos on this page: Paula Siqueira

From January to April 2024, TVF delivered a series of workshops for care-experienced young adults, where they collaborated with creative industry professionals, such as movement artist Richard James Neale, sound and music artist Nadine Rose Johnson and photographer Dominique Nok. Care-experienced Co-Researchers received training to facilitate the workshops with support from TVF Core Team. The workshops culminated in the 'Creative Care: Our Files' event, featuring performances in 2 sessions at The Foundling Museum in April. The event included conversations with the audience that advocated for more democratic and positive record keeping practices in children's care. Two workshop participants from The Foundling Museum were invited to join the 'Working Group', which now includes nine care-experienced young adults.

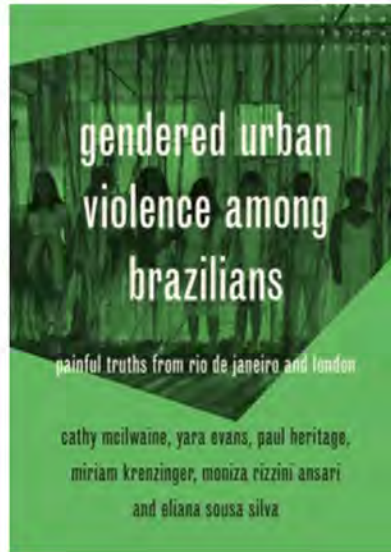
Following the success of these workshops and events, TVF embarked on a new phase of the Creative Care Project in April 2024, funded by a two-year grant from the Portal Trust. The TVF Core Team and Co-Researchers began running steering groups and participating in monthly professional development and co-design meetings. Their efforts will culminate in an event at the Clore Learning Studio at the National Theatre in January 2025, celebrating and advocating for accessible arts practices and learning opportunities for all young people, regardless of their backgrounds.

TVF has also strengthened its partnerships and collaboration with the Newham Youth Empowerment Service and Wandsworth Children in Care Council, to develop a resource to support Participation Officers in Children in Care Councils to engage collaboratively and creatively with care-experienced young people.

Awards

In September 2023, TVF won the TaPRA Transformative Research Award at the TaPRA annual conference 2023. It was shortlisted for The London Higher Awards in March 2024, in the category of Best Research/Knowledge Exchange Collaboration in London. Furthermore, TVF was shortlisted for the 2024 Knowledge Exchange Awards in the category of Innovation in Equality, Diversity and Inclusion through Knowledge Exchange.

PUBLICATIONS

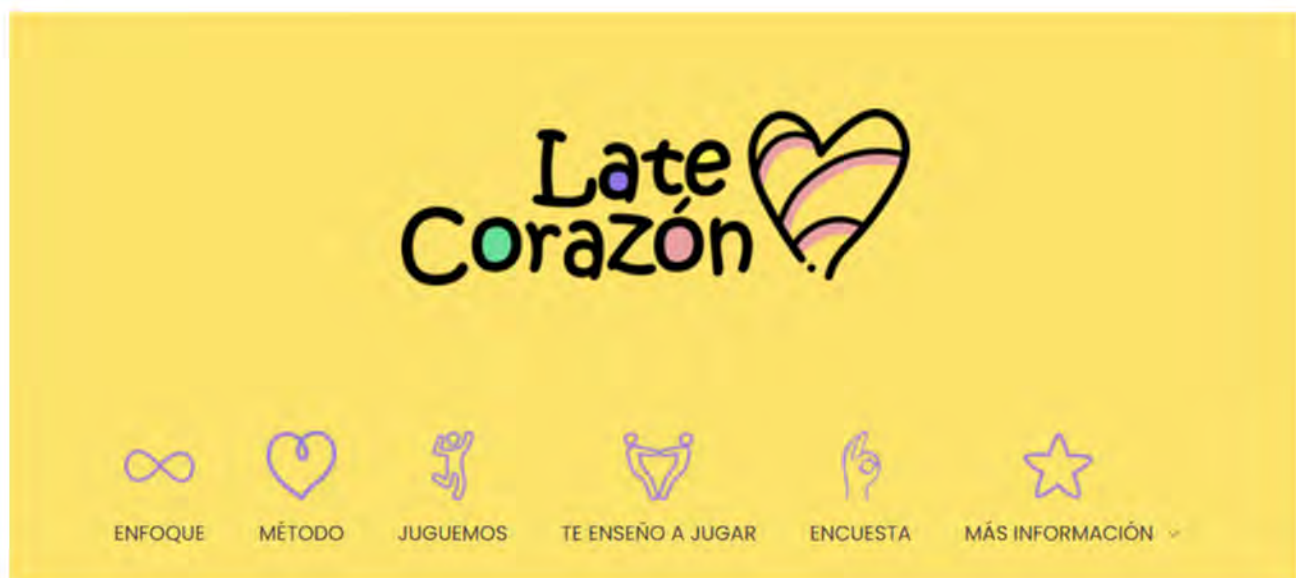


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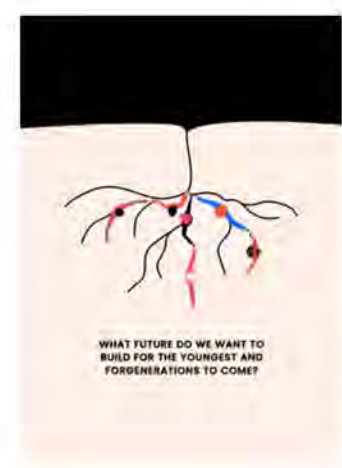
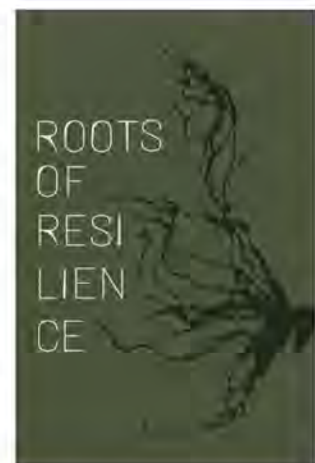
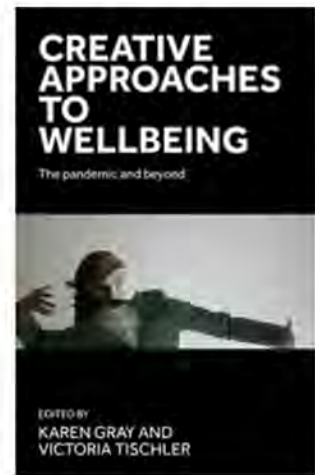
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PARTNERS AND FUNDERS

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:

Arts and Humanities Research Council
Arts Council England
Arts without Borders
Battersea Arts Centre
Central School of Speech and Drama
Centro Cultural Banco do Brasil
Centro de Pesquisa e Formação
Christie's
Coletivo de Pesquisa Construindo Juntos
Cooperative Innovations
Dirty Protest
Esmée Fairbairn Foundation
Factum Foundation
Foyle Foundation
Fundação Getúlio Vargas
Fundação Oswaldo Cruz
Fundación Crear Vale la Pena
Fundación Nacional Batuta
Hastings and Rother Arts Education Network
Interactive Research and Development Pakistan
Iron Mountain Crozier
Islington Council
Medical Research Council
Migrate Art
Museu do Amanhã

Museu do Pontal
Museum of Tomorrow
National Institute for Health Research
National Lottery Heritage Fund
Newham Council
Newham Youth Empowerment Service
Northern School of Contemporary Dance
Paul Hamlyn Foundation
Pontificia Universidad Javeriana
Portal Trust
Redes da Maré
Queen Mary University of London
Schizophrenia Research Foundation
Southbank Centre
Strange Cargo
Teatro La Plaza
The Foundling Museum
Unit for Social and Community Psychiatry (QMUL)
Universidad de Buenos Aires
Universidad Franz Tamayo
Universidad Peruana Cayetano Heredia
Universidad Rafael Landívar
Wandsworth Children in Care Council
Youth Resilience Unit (QMUL)









*Photo: PPP
archive*

PEOPLE TRUSTEES

who served for the financial year ending 31st July 2024

Shane Boyle , Trustee	Amy Casterton , Chair <i>Resigned 27th March 2024</i>	Rowena Dean , Trustee <i>Appointed 18th October 2023</i>
Cristiane Fontes , Trustee <i>Appointed 18th October 2023</i>	Penny Green , Trustee	Catrin John , Trustee
Scott McCracken , Trustee	Karim Mijal , Trustee <i>Appointed 18th October 2023</i>	Alison Sutton , Chair <i>Appointed 18th October 2023</i>

STRATEGIC PLANNING AND GOVERNANCE GROUP

	Paul Heritage Artistic Director and Chief Executive Officer		Rosie Hunter Executive Director and Deputy Chief Executive
Mariana Steffen Project Lead <i>Creativity and Mental Health</i>		Sam Moloney General Manager	
	Thiago Jesus Project Lead <i>Indigenous Exchange and Climate Action</i>		Yula Rocha Communications Manager and Project Manager <i>Indigenous Exchange and Climate Action</i>

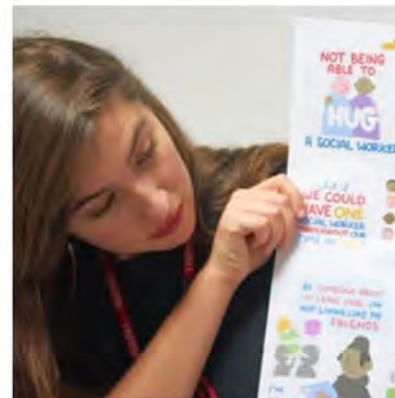
PPP PEOPLE (UK)



Bettine Solf
Assistant Project Manager
Creativity and Mental Health



Canan Salih
Theatre Director
Stages



Darcey Williamson
Research Assistant
The Verbatim Formula



David Ajibade
Project Producer
Stages



Drashti Shah
Project Manager
Creativity and Mental Health



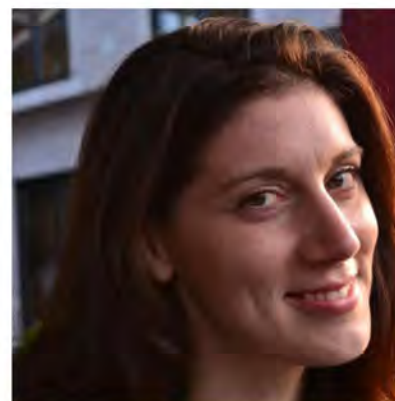
Germma Orleans-Thompson
Lead Facilitator
Newham Schools Project



Isabel Stuart
Fundraising Officer



Kalina Toromanova
Project Coordinator
Stages



Kristina Nilles
Research Assistant

PPP PEOPLE (UK)



Lizet Chavez
Project Manager
Creativity and Mental Health



Lucy Freedman
Fundraising Officer



Magali Hochberg
Executive Producer
The Verbatim Formula



Pedro Rothstein
Project Manager
Creativity and Mental Health



Poppy Spowage
Research and Development
Associate



Samenua Seshier
Founder and Director
Museum of Colour



Sangavi Sugumar
Finance & Admin Officer
PPP and *Museum of Colour*



Shana Swiss
Project Director
Stages



Siobán Whitney Low
Executive Director
Museum of Colour

PPP PEOPLE (Brazil)



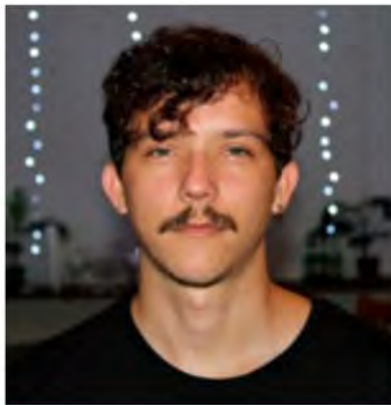
Brenno Erick
Production Manager



Bruna Dantas Ribeiro
Project Manager
Creativity and Mental Health



Eduardo Ferreira
Executive Director,
PPPdoBrasil



Elquires Sousa
Casa Rio Manager



Jan Onoszko
Project Manager &
Interpreter, *MIDEQ*



Mayra Mota
Project Coordinator
*Indigenous Exchange and
Climate Action*



Patricia Azevedo
Administrative Assistant



Vitória Lobo
Communications Assistant

PPP PEOPLE (Associates)



Cat Fallow



Eliana Sousa Silva



Gary Stewart



Jerry Brotton



Leandro Valiati



Lois Weaver



Nathaniel Mann



Shalyce Lawrence-Bell



Suzy Willson



Sylvan Baker



Takumã Kuikuro



Tobi Poster-Su



MinA Theatre Company



Stage 3 Theatre Company

INCOME, CASHFLOW, AND RESERVES

INCOME AND EXPENDITURE

Total incoming resources for the year amounted to £1,356,447 (2022/23, £1,025,655).

Total resources expended in the year amounted to £1,282,028 (2022/23, £1,059,954).

PPP made a surplus on unrestricted funds of £54,799 in 2023/24 (2022/23, £17,660).

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 Queen Mary University of London (QMUL) (cash and in-kind) and Arts Council England (ACE) (NPO) were critical to PPP's organisational sustainability in this year.

Revenue funding from ACE (London) has been confirmed until 31st March 2026.

RESERVES

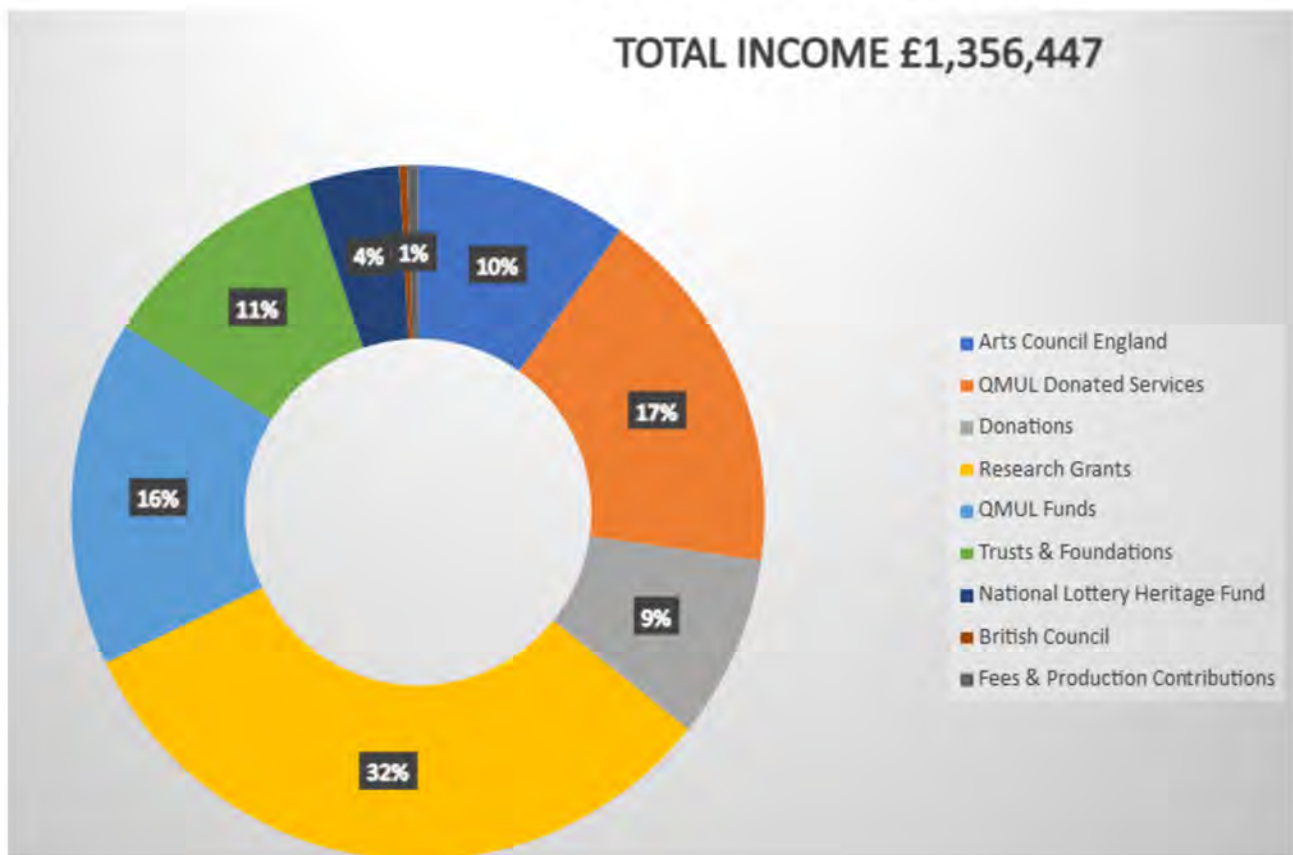
The charity's reserve policy, reviewed annually, is to have sufficient free reserves to meet three months' salary costs including the statutory entitlements of all permanent staff support costs set for the financial year 2023/2024 at a level of £79,411 (2022/23, £61,951).

The charity's unrestricted reserves at 31st July 2024 were £157,676 (31st July 2023: £102,877). The charity's unrestricted reserves is expected to reduce in 2024/2025 to the same level as 2022/2023 due to increased consultancy and communications costs during 2024/2025 as the charity prepares and communicates a new business plan for the next 4 years.

The charity's restricted reserves at 31st July 2024 were £148,858 (2022/23, £129,238). The restricted reserves represent grants and donations received.

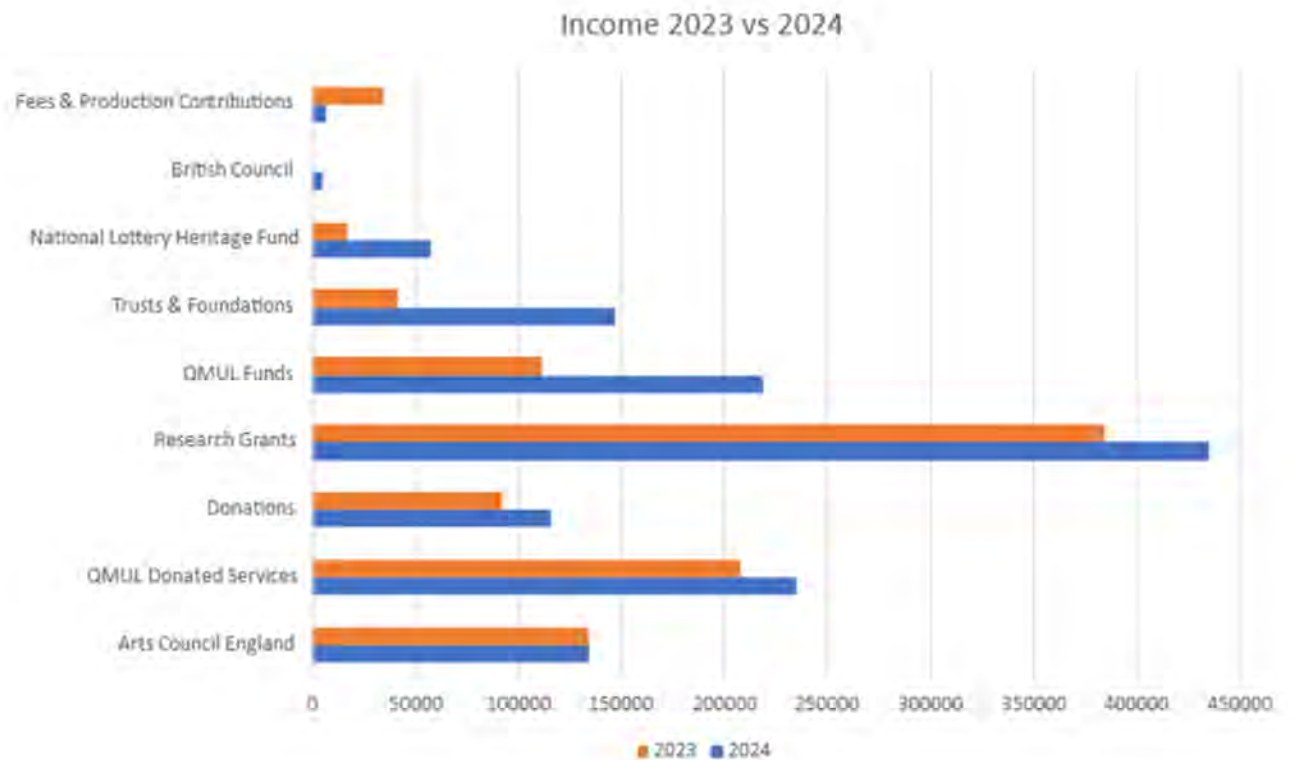
The complete financial statements for the year ended 31st July 2024 form the final part of this report.

INCOME ANALYSIS



Income Category	2024 (total)	2024 (%)
Arts Council England	£134,575	10%
QMUL Donated Services	£234,892	17%
Donations	£115,718	9%
Research Grants	£435,279	32%
QMUL Funds	£218,762	16%
Trusts and Foundations	£147,618	11%
National Lottery Heritage Fund	£57,856	4%
British Council	£5,000	0%
Fees and Production Contributions	£6,747	1%

The chart below shows the difference in income generation between 2022-23 and 2023-24. We are pleased to note that Trusts and Foundations income represented 11% of our income this year, compared to 4% last year.



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

The development of our practice-based research projects depends on continued success with funding applications. In 2023-24, we continued our investment in PPP's fundraising capacity, with three new Fundraising Assistants from QMUL Drama's doctoral programme: Souradeep Roy, Isabel Stuart and Lucy Freedman who joined in August 2023. Both Isabel and Lucy have since been awarded their PhDs but continue working 2 days per week alongside our part-time Research and Development Associate, Poppy Spowage. Throughout the year, this small team supported the Executive and Artistic Directors and strand teams in making the most of fundraising opportunities, with an increased focus on developing interdisciplinary collaborations for international research grants with partners in QMUL and beyond that led to several larger research grant submissions to funders including Arts and Humanities Research Council (AHRC), Economic and Social Research Council (ESRC), and National Institute for Health and Care Research (NIHR) together with the Youth Resilience Unit and Unit for Social and Community Psychiatry (USCP) in QMUL's Faculty of Medicine and Dentistry (FMD). Alongside the Indigenous and Climate strand's significant success in individual, trust and foundation fundraising for international climate and Indigenous work, we also applied to Trusts and Foundations for UK work.

The PPP team continues to engage with colleagues across QMUL, as well as external academics and HEIs, supporting a wide variety of research grant applications and programmes and sharing our expertise and experience on impact, civil society partnerships, research management, grant writing, and practice-based research management. From August 2023-July 2024, PPP submitted or partnered on submitting 32 applications totalling £11,857,874: an almost 100% increase from 2022-23, when 14 applications were submitted in the same period. Since August 2023, applications totalling £7,714,664 have been successful (some in collaboration with our partners in QMUL FMD), and we are waiting for the outcome of seven applications totalling £5,577,012. We also have 13 applications totalling £7,500,000 in development.

This included supporting the Museum of Colour in securing grants from the Esmée Fairbairn Foundation, Portal Trust, Arts Council England (ACE), National Lottery Heritage Fund (NLHF), Paul Hamlyn Foundation and Foyle Foundation, totalling £553k. We worked closely with The Verbatim Formula team, supported successful bids of £98k, and are still awaiting decisions on grants totalling £660k in this period (AHRC and CSSD/QMUL Impact funds). Through our ongoing partnership with PPPdoBrasil, we can support the engagement of civil society partners and individuals who would otherwise be unable to participate in research programmes. During this period, this has included working with partners across QMUL, such as the Centre for Law and Justice application (£4,707,468), and beyond: for example our partnership with Jos Barlow (University of Lancaster) and Joice Ferreira (Embrapa Amazonia Oriental) for the Amazon +10 initiative (£2M). We also supported a number of large interdisciplinary research bids in collaboration with USCP, including the NIHR Centre for Community Management of Non-Communicable Diseases in Latin America (£3,144,419), which was secured this financial year.

The high success rate of research bids, despite an extremely uncertain funding context, is testament to the strategic investment made, which has enabled PPP to grow steadily and to sustain twenty-three full- and part-time staff until the year end. It also reflects the times: COP30 will be hosted in Bélem (Brazil) in November 2025, and we have embarked on a range of new programmes with partners such as Amazônia de Pé ahead of this milestone. This included submitting two successful applications for work in this region to AHRC/DCMS (£60k) and QMUL Impact Fund (£50k). Alongside our arts and research programme, the fundraising team will continue to focus on more strategic grants in 2024-25 to support PPP's development and resilience. This year, that included an application to AHRC Mission Awards Pilot (£2,892,482) which was unsuccessful but highly rated with an invitation to resubmit, and opening discussions with QMUL around an application to Research England's Development Fund, now underway.

INCOME GENERATION

PPP has traditionally had 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. Over the last two years, PPP's main income has derived from research grants, QMUL (in-kind and project grants), trusts and foundations, and Arts Council England.

Looking forward to 2024-25, the fundraising team are aiming to focus on securing two new multi-year research projects led by PPP, but also increasing engagement with trusts, foundations, and corporate funders to begin to diversify income and increase the sustainability of the larger core team. We are also continuing to build the capacity of early career researchers in our team, as Indigenous Culture and Climate Action Strand leader Thiago Jesus begins the fourth year of his PhD with QMUL/Calouste Gulbenkian Foundation, Arts and Health Strand leader Mariana Steffen begins the third 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 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. PPP's Board monitors reviews performance directly against our funding agreement with Arts Council England at each Board meeting to ensure the high standard of PPP's delivery is maintained.

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

In 2023-2024, PPP led a series of international events in Brazil and the UK, including the celebration of the 20th anniversary of PPP do Brasil at Casa Rio. With growing communications demands, our team expanded: we made our Communications Coordinator full-time to support our Communications Manager as she led climate action and Indigenous exchange work and oversaw PPP's internal and external communications.

The team strengthened PPP's communication operation, boosting our mailing list, growing our social media audiences, securing press coverage, and promoting online and in person events. In collaboration with project managers and editors, we supported the production of engaging new video content. This year, we shared 20 newsletters, invitations, and project updates with our contacts.

PRESS COVERAGE

This year, PPP secured considerable media coverage in Brazil and the UK, featuring quotes from Paul Heritage, Thiago Jesus, Yula Rocha, Eduardo Ferreira, and partners in newspapers and on TV and radio, with major outlets such as TV Globo and BBC Radio London.

Our communications manager worked closely with external PR agencies on major projects. For instance, at the Haitian Film Festival in Rio de Janeiro, a R\$7,000 investment led to over R\$9 million in media coverage.



The MIDEQ international seminar, Haitian choir Uma Só Voz, and Clamor! dance group brought over a hundred academics, migrants, Afro-Brazilians, and youth from Rio's favelas to the Museum of Tomorrow, prompting Brazilian media to cover important conversations on racism and shifting narratives around migration in Brazil. *Clamor! promotional video*

In London, the *From the Ashes* exhibition drew media interest from specialized art publications and cultural listings, highlighting PPP's role at the intersection of climate and the arts and amplifying Indigenous voices on the impact of climate change.



SOCIAL MEDIA GROWTH

Over the past year, our Instagram followers neared 6,000, with continued steady growth. Collaborative posts with partners expanded our reach, connecting PPP with new audiences. We created impactful video content, uploading 27 new webinars, films, and documentaries from our research onto YouTube, where we received over 135,000 views. Meanwhile, our presence on LinkedIn continues to grow. Notably, these numbers reflect entirely organic growth, as PPP has not invested in paid advertising.

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
- Amy Casterton (resigned 27th March 2024)
- Rowena Dean
- Cristiane Fontes
- Professor Penny Green
- Catrin John
- Professor Scott McCracken
- Karim Mijal
- Alison Sutton

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 exiting 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 (Rosie) 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
55 Baker Street
London, W1U 7EU

APPOINTMENT OF NEW TRUSTEES

The Trustees review their membership on an annual basis, and gaps in skills and representation are identified. Trustees research potential new members and 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.

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

People's Palace Projects was founded 27 years ago, registered as a UK charity in 1999, and has been a charitable subsidiary of Queen Mary University of London (QMUL) for 16 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 it has 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 and 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 three full-time employees (Executive Director, Communications Manager and Finance and Administration Officer) and twenty part-time employees (General Manager, three Project Managers, a Research and Development Associate, two Project Directors, two Project Coordinators, three Fundraising Assistants, one Executive Producer, and seven co-researchers). It employed key freelancers and short-term 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 2023/24.

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 for catering supplies, printing, 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 (CEO) is an Advisory Board member of the QMUL Global Policy Institute and an Associate Professor at the Institute of Population Health Sciences, and during the year served as Director of QMUL's Resilient Futures Pakistan Initiative. Rosie Hunter (Deputy CEO) is a member of QMUL's Centre for Creative Collaboration Strategy Steering Group and of the BLOC Media Studio Steering Group. Both have been invited to serve on the Faculty of Humanities & Social Sciences' Centre for Digital Collections Project Board.

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. In May 2024, PPP received the award Impact: Culture, Civic, Community and Policy by the Queen Mary University of London in recognition of our work in climate and Indigenous cultural exchange.

Paul Heritage is Executive Director of People's Palace Projects do Brasil (PPP do Brasil), a separate NGO established in Brazil. PPP do Brasil has no constitutional link to People's Palace Projects and is not a related party 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 the Kamukuwaká Cave project.

Paul Heritage is 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.

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), Gemma Orleans-Thompson, Deborah Sawyerr, Saif Chaudhry, and Shveta Shah.

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 (2022/23: £0).

TRUSTEES' OTHER INTERESTS

- Dr Shane Boyle (none)
- Amy Casterton (none)
- Rowena Dean (none)
- Cristiane Fontes (none)
- Professor Penny Green (none)
- Catrin John – trustee, Daedalus Theatre Company
- Professor Scott McCracken (none)
- Karim Mijal (none)
- Alison Sutton: Proteknon 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 2023/24 continued to be the pressures on the fundraising climate, meaning that the risk level around sustaining the PPP 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 Research Associate on submitting funding bids and developing a fundraising strategy to diversify PPP's income streams.

Another important risk for the Charity to manage is Paul Heritage's planned retirement in 2028. PPP's Trustees and senior management team have started work on a five-year strategic plan to carry us through this transition period with confidence and a clear path to future success.

Arts Council England NPO funding has been confirmed until the end of March 2026 and the Arts Council has announced its intention to issue a one-year extension to funded organisations until March 2027.

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. These include Esmée Fairbairn Foundation, Paul Hamlyn Foundation and Foyle Foundation, who have funded Museum of Colour through PPP, but have also indicated they are open to future approaches from PPP for other projects. We will work with a development consultant in 2024/25 to review our fundraising potential and clarify our fundraising ask.

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 the senior management Governance Group 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.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

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

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgments and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the Trustees are aware:

- There is no relevant audit information of which the charitable company's auditor is unaware; and
- the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

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

GOING CONCERN STATEMENT

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

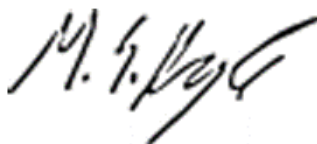
A resolution will be proposed at a meeting of the board of directors that BDO LLP, Statutory Auditor, be re-appointed as auditor for the Charity for the ensuing year.

Approved/authorised for issue by the board of directors on 10th February 2025
and signed on behalf of the directors by

(Alison Sutton)
Trustee

A handwritten signature in black ink, appearing to read 'Alison Sutton', written in a cursive style.

(Shane Boyle)
Trustee

A handwritten signature in black ink, appearing to read 'Shane Boyle', written in a cursive style.

People's Palace Projects Financial Statements

Statement of Financial Activities (including income and expenditure account)

for the year ended 31 July 2024

		Year ended 31 July 2024			Year ended 31 July 2023		
		Restricted funds	Unrestricted funds	Total	Restricted funds	Unrestricted funds	Total
	Note	£	£	2024 £	£	£	2023 £
Income and endowments from :							
Grants, donations and legacies	2	1,967	486,218	488,185	88,481	346,569	435,050
Charitable activities	4	864,515	3,747	868,262	555,697	34,908	590,605
Total		866,482	489,965	1,356,447	644,178	381,477	1,025,655
Expenditure on:							
Charitable activities	6	846,862	188,999	1,035,861	696,137	253,558	949,695
Raising funds	6	-	246,167	246,167	-	110,259	110,259
Total		846,862	435,166	1,282,028	696,137	363,817	1,059,954
Net income/(deficit)							
		19,620	54,799	74,419	(51,959)	17,660	(34,299)
Transfers between funds							
	13	-	-	-	-	-	-
Net movement in funds							
		19,620	54,799	74,419	(51,959)	17,660	(34,299)
Reconciliation of funds:							
	13						
Total funds brought forward		129,238	102,877	232,115	181,197	85,217	266,414
Total funds carried forward		148,858	157,676	306,534	129,238	102,877	232,115

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 2024

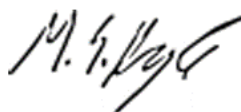
	Note	Year ended 31 July 2024			Total Funds
		Restricted Funds	Unrestricted Funds	Total Funds 2024	2023
		£	£	£	£
Current assets:					
Debtors	11	145,438	77,273	222,711	127,739
Cash at bank and in hand		16,964	89,702	106,666	158,629
Total Current Assets		162,402	166,975	329,377	286,368
Current liabilities:					
Creditors: amounts falling due within one year	12	(13,544)	(9,299)	(22,843)	(54,253)
Net Current Assets		148,858	157,676	306,534	232,115
Total assets less current liabilities		148,858	157,676	306,534	232,115
Total net assets		148,858	157,676	306,534	232,115
The Funds of the Charity					
Restricted income funds	13	148,858	-	148,858	181,197
Unrestricted funds	13	-	157,676	157,676	85,217
Total Charity Funds		148,858	157,676	306,534	266,414

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 10th February 2025 and signed on its behalf by:



Alison Sutton
Trustee



Shane Boyle
Trustee

People's Palace Projects Financial Statements

Notes to the financial statements for the year ended 31 July 2024

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 School of the Arts. 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 2027 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. A further extension year from Arts Council England with funding until end of March 2028 will be confirmed in 2025.

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 2024 (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 2024 were £6,569 (2023: £5,336) 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 2024 were £NIL (2023: £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 2024 (Continued)

2. Grants, donations and legacies

Note	Year ended 31 July 2024			Year ended 31 July 2023		
	Restricted funds	Unrestricted funds	Total 2024	Restricted funds	Unrestricted funds	Total 2023
	£	£	£	£	£	£
Arts Council England (as a Regularly Funded/National Portfolio Organisation)	-	134,575	134,575	-	134,575	134,575
Queen Mary University of London	-	113,751	113,751	-	4,000	4,000
London Borough of Newham	-	3,000	3,000	-	4,000	4,000
Donated services (Queen Mary University of London) - support in kind	3	-	234,892	-	207,994	207,994
Donations received (restricted)	5	1,967	-	88,481	-	88,481
Total	1,967	486,218	488,185	88,481	350,569	439,050

Arts Council England made grants to People's Palace Projects as a National Portfolio Organisation which covered the year from 1 August 2023 to 31 July 2024. £134,576 (2023: £134,576) was received for the year and was fully expended in the year.

3. Donated Services from Queen Mary University of London

	2024 £	2023 £
Statutory audit Fee	20,670	19,842
Staff Salaries	138,841	117,305
Office Costs	75,381	70,847
	234,892	207,994

All donated services income is unrestricted

4. Income from Charitable Activities

Note	Year ended 31 July 2024			Year ended 31 July 2023		
	Restricted funds	Unrestricted funds	Total 2024	Restricted funds	Unrestricted funds	Total 2023
	£	£	£	£	£	£
Fees and production contributions	-	3,747	3,747	-	34,908	34,908
Restricted income	5	864,515	-	555,697	-	555,697
Total	864,515	3,747	868,262	555,697	34,908	590,605

People's Palace Projects Financial Statements

Notes to the financial statements for the year ended 31 July 2024 (Continued)

5. Restricted income

Project	Principal funder	2024	2024	2024	2023
		Donations and Legacies £	Charitable Activities £	£	£
Arts and Culture	QMUL	-	17,646	17,646	25,321
Arts and Health Festival	QMUL	-	-	-	5,000
Building Inclusive Recovery Through Theatre (BIRTH)	AHRC	-	71,147	71,147	-
Catalyse: FAPESP	QMUL	-	19,927	19,927	-
Creative Care	Portal Trust	-	16,964	16,964	-
Cultural Heritage and Climate Change Consultation	AHRC	-	51,923	51,923	-
Culture, Community, Civic and Policy Award	QMUL	-	6,000	6,000	-
Follow on: Communicating through Covid in General Practice	AHRC	-	4,425	4,425	-
HSS Cradle of Learning	QMUL	-	53,526	53,526	-
Indigenous Exchange & Climate Action	Individual donations	1,967	-	1,967	-
IRD Pakistan Youth Resilience Toolkit	QMUL	-	15,000	15,000	-
Kamukuwaká Caves	QMUL	-	83,918	83,918	80,506
Lois Weaver: Public Engagement Fellowship	Wellcome Trust	-	7,000	7,000	-
Manguinhos: Cultural Strategies	QMUL	-	7,000	7,000	7,000
Monitoring and evaluation framework for social prescribing for young people with mental health difficulties	QMUL	-	19,760	19,760	-
Moving mindsets: changing migration narratives in Brazil	AHRC	-	88,212	88,212	-
Museum of Colour	Paul Hamlyn Foundation	-	31,694	31,694	-
Museum of Colour: A Very British Rhythm	ACE/Foyle Foundation	-	8,994	8,994	-
Museum of Colour: A Very British Rhythm (NLHF)	NLHF	-	55,508	55,508	4,914
Museum of Colour: core funds	Esmée Fairbairn Foundation	-	-	-	5,500
Museum of Colour: My Words (NLHF)	NLHF	-	2,348	2,348	12,118
Museum of Colour: Respect Due (Part 1)	Paul Hamlyn Foundation	-	-	-	-
Museum of Colour: These Things Matter	Paul Hamlyn Foundation	-	1,416	1,416	36,492
Newham Schools: Creative tools for building emotional literacy and resilience amongst children	AHRC	-	17,891	17,891	-
NIHR Global Mental Health: Community Management of Long-term Conditions	NIHR	-	11,911	11,911	-
Oca Red: ECHOES	Various funders	-	1,876	1,876	42,298
OLA - Building Resilience: Young Ambassador Film	QMUL	-	49,921	49,921	-
OLA: Building Resilience	MRC/GCRF	-	80,748	80,748	41,611
OLA: Building Resilience (Follow on Fund)	AHRC	-	61,996	61,996	5,564
Pakistan Audio Drama	QMUL	-	20,000	20,000	-
PIECES	NIHR	-	7,544	7,544	12,427
Stages	Peace Development Fund	-	6,626	6,626	32,255
The Loneliness Project	MRC	-	28,612	28,612	4,592
Towards COP30: develop cultural heritage strategies to strengthen climate related resilience in Brazil	QMUL	-	14,982	14,982	-
TVF Business Plan (SED)	QMUL	-	-	-	20,450
TVF: Impact Fund	QMUL	-	-	-	3,441
FUEL	ACE (via Fuel Theatre Company)	-	-	-	630
Roots of Resilience	AHRC / GCRF / DCMS	-	-	-	61,377
Roots of Resilience 2023	AHRC	-	-	-	82,110
Roots of Resilience Follow on Fund	AHRC	-	-	-	53,794
SED Impact 2023	QMUL	-	-	-	50,000
VAWG: Dignity	Kings College London	-	-	-	20,905
The Verbatim Formula	AHRC	-	-	-	35,873
Total		1,967	864,515	866,482	644,178

People's Palace Projects Financial Statements

Notes to the financial statements for the year ended 31 July 2024 (Continued)

5. Restricted income (continued)

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

	2024 £	2023 £
Arts Council England (ACE)	8,994	630
Arts and Humanities Research Council (AHRC)	295,594	177,341
Economic and Social Research Council (ESRC)	-	-
Heritage Lottery Fund (NHLF)	57,856	17,032
Medical Research Council (MRC)	28,612	4,592
National Institute for Health and Care Research (NIHR)	19,455	12,427
UK Research and Innovation Fund (UKRI)	-	-
Medical Research Council (MRC) with support from Global Challenges Research Fund (GCRF)	80,748	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.

6. Analysis of expenditure

	Charitable Activities £	Raising Funds £	Total 2024 £	Charitable Activities £	Raising Funds £	Total 2023 £
Direct staff costs	243,207	150,135	393,342	249,391	83,629	333,020
Donated Staff Services	32,888	96,032	128,920	90,436	4,412	94,848
Fees, including production Fees	78,713	-	78,713	70,907	-	70,907
Grants to institutions	-	-	-	-	-	-
Grants to individuals	-	-	-	-	-	-
Other grants given	-	-	-	-	-	-
Travel, accommodation and subsistence	75,614	-	75,614	58,203	-	58,203
Production and technical	421,604	-	421,604	310,425	-	310,425
Website costs	-	-	-	4,639	-	4,639
Support and governance costs	183,835	-	183,835	165,694	22,218	187,912
Total	1,035,861	246,167	1,282,028	949,695	110,259	1,059,954
Unrestricted expenditure	188,999	246,167	435,166	253,558	110,259	363,817
Restricted expenditure	846,862	-	846,862	696,137	-	696,137
	1,035,861	246,167	1,282,028	949,695	110,259	1,059,954

Support and governance costs includes auditor's remuneration of £20,670 (2023: £19,842)

All expenditure on raising funds is unrestricted.

7. Analysis of support and governance costs

Activity	Basis of Apportionment	Support activities 2024 £	Governance 2024 £	Total 2024 £	Total 2023 £
Direct staff costs	Staff time	48,047	6,306	54,353	55,371
Donated staff services	Staff time	-	2,631	2,631	15,440
Office and administration	100% Support	97,697	-	97,697	88,474
Donated staff services - Accountancy	100% Governance	-	7,682	7,682	8,785
Legal and professional fees	100% Governance	-	802	802	-
Statutory audit fee	100% Governance	-	20,670	20,670	19,842
Total support and governance costs		145,744	38,091	183,835	187,912

People's Palace Projects Financial Statements

Notes to the financial statements for the year ended 31 July 2024 (Continued)

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

	2024 £	2023 £
Wages and salaries	406,200	351,387
Social security costs	34,926	31,668
Pension Costs	6,569	5,336
Total emoluments to staff	447,695	388,391

No employees had employee benefits in excess of £60,000: nil (2023: nil).

The charity's directors (trustees) were not paid and did not receive any other benefits from employment with People's Palace Projects in the year (2023: £nil) neither were they reimbursed expenses during the year (2023: £nil). No charity trustee received payment for professional or other services supplied to the charity (2023: £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 £291,283 (2023: £264,040). However this includes an amount of £131,550

(2023: £110,288) 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 £159,733 (2023: £153,752)

9. Staff numbers

	2024			2023		
	Full time	Part time	Total	Full time	Part time	Total
Average monthly headcount of employees	3	20	23	3	11	14

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

10. Net income is stated after charging:

	2024 £	2023 £
Statutory audit fee	20,670	19,842

11. Debtors: amounts falling due within one year

	2024 Total £	2023 Total £
Trade debtors	2,000	1,799
Amounts owed by Queen Mary University of London	120,633	78,554
Other Debtors	908	-
Prepayments and accrued income	99,170	47,386
PPP do Brasil	-	-
Total	222,711	127,739

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

	2024 £	2023 £
Taxation and social security	-	7,069
Pension	-	-
Other Creditors	2,026	1,094
Accruals	20,817	15,879
Deferred income	-	30,211
Total	22,843	54,253
	2024 £	2023 £
Brought forward at 1 August	30,211	45,653
Released in the year	(45,653)	(45,653)
Deferred in the year	-	30,211
Carried forward at 31 July	(15,442)	30,211

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 2024 (Continued)

13. Movement of funds

Current year		Balance 01 Aug 2023	Income	Expenditure	Transfers	Balance 31 Jul 2024
		£	£	£	£	£
Unrestricted funds						
Undesignated		102,877	489,965	(435,166)	-	157,676
Total unrestricted		102,877	489,965	(435,166)	-	157,676
Restricted funds	Funder					
Arts and Culture	QMUL	25,321	17,646	(31,244)	-	11,723
Arts and Health Festival	QMUL	5,000	-	(5,000)	-	-
Building Inclusive Recovery Through Theatre (BIRTh)	AHRC	-	71,147	(71,147)	-	-
Catalyse: FAPESP	QMUL	-	19,927	(19,927)	-	-
Creative Care	Portal Trust	-	16,964	-	-	16,964
Cultural Heritage and Climate Change Consultation	AHRC	-	51,923	(51,923)	-	-
Culture, Community, Civic and Policy Award	QMUL	-	6,000	-	-	6,000
Follow on: Communicating through Covid in General Practice	AHRC	-	4,425	(4,425)	-	-
HSS Cradle of Learning	QMUL	2,164	53,525	(41,215)	-	14,474
Indigenous Exchange & Climate Action	Individual donations	-	1,968	(1,957)	-	11
IRD Pakistan Youth Resilience Toolkit	QMUL	-	15,000	(15,000)	-	-
Kamukuwaká Caves	QMUL	16,101	83,918	(93,453)	-	6,566
Lois Weaver: Public Engagement Fellowship	Wellcome Trust	27,226	7,000	(9,435)	-	24,791
Manguinhos: Cultural Strategies	QMUL	-	7,000	-	-	7,000
Monitoring and evaluation framework for social prescribing for young people with mental health difficulties	QMUL	-	19,760	(10,687)	-	9,073
Moving mindsets: changing migration narratives in Brazil	AHRC	-	88,212	(88,212)	-	-
Museum of Colour	Paul Hamlyn Foundation	-	31,694	(31,694)	-	-
Museum of Colour: A Very British Rhythm	ACE/Foyle Foundation	-	8,994	(8,994)	-	-
Museum of Colour: A Very British Rhythm (NLHF)	NLHF	-	55,508	(55,508)	-	-
Museum of Colour: core funds	Esmée Fairbairn Foundation	4,193	-	(4,193)	-	-
Museum of Colour: My Words (NLHF)	NLHF	-	2,348	(2,348)	-	-
Museum of Colour: Respect Due (Part 1)	Paul Hamlyn Foundation	1,200	-	(1,200)	-	-
Museum of Colour: These Things Matter	Paul Hamlyn Foundation	-	1,416	(1,416)	-	-
Newham Schools: Creative tools for building emotional literacy and resilience amongst children	AHRC	-	17,891	(17,891)	-	-
NIHR Global Mental Health: Community Management of Long-term Conditions	NIHR	-	11,911	(9,681)	-	2,230
Oca Red: ECHOES	Various funders	5,800	1,876	(7,676)	-	-
OLA - Building Resilience: Young Ambassador Film	QMUL	-	49,921	(49,921)	-	-
OLA: Building Resilience	MRC/GCRF	5,915	80,748	(85,247)	-	1,416
OLA: Building Resilience (Follow on Fund)	AHRC	-	61,996	(61,996)	-	-
Pakistan Audio Drama	QMUL	-	20,000	(517)	-	19,483
PIECES	NIHR	-	7,544	(7,544)	-	-
Stages	Peace Development Fund	-	6,626	(5,725)	-	901
The Loneliness Project	MRC	-	28,612	(24,913)	-	3,699
Towards COP30: develop cultural heritage strategies to strengthen climate related resilience in Brazil	QMUL	-	14,982	(14,952)	-	30
TVF Business Plan (SED)	QMUL	9,404	-	(9,404)	-	-
TVF: Impact Fund	QMUL	11,603	-	(2,417)	-	9,186
Verbatim Law	Kings College London	15,311	-	-	-	15,311
Total restricted		129,238	866,482	(846,862)	-	148,858
All funds		232,115	1,356,447	(1,282,028)	-	306,534

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 2024 (Continued)

13. Movement of funds (continued)

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

Heartbeat FOF (AHRC follow on to Heartbeat Creating Recovery)

Creating Recovery post-pandemic with and for young people with Autism in Peru.

Partnership between Theatre La Plaza (Peru), Flute Theatre (UK) and PPP develop to deliver an inclusive, participatory, and interactive Spanish language, in-person production of The Tempest (La Tempestad). The production opened at La Plaza (Lima) in October 2023 and toured rural communities across Peru in November December. In addition to the performances, the company of five performers also ran arts workshops with young people with autism and their carers.

Kamukuwaká (Iron Mountain: Living Legacy)

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

\$80,000 grant (£64,446) from Iron Mountain enabled PPP to complete construction of a Cultural Centre at Ulupuene village in

Xingu Indigenous territory, and plan for return of the replica to be housed in this centre. Inauguration planned for October 2024.

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. £28,612 received in current year.

Museum of Colour: core costs (Paul Hamlyn 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 Project Manager and Finance and Administration Officer, and is recruiting for General Manager.

Paul Hamlyn Foundation offered 4-year funding for core costs to enable MoC to become more independent and financially sustainable.

Total grant awarded for 4 years: £240,000. £31,695 awarded in this financial year, and fully spent out of core MoC staff salaries.

Museum of Colour: A Very British Rhythm (National Lottery Heritage Fund, Arts Council England, Foyle Foundation)

Artform exhibition developed by MoC to celebrate British dancers and choreographers of colour, including portraits, podcasts, donations, and films.

This financial year saw free participatory dance workshops and two live launches in London and Leeds.

National Lottery Heritage Fund granted £55,508, Arts Council England granted £7,494 and Foyle Foundation funded £1,500.

Total expended on this project in 2023-24 was £64,502, predominantly on core MoC staff salaries.

OLA: Building Resilience (Medical Research Council)

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

This year saw final phase of work in collaboration with 3 Latin American arts partners, including original art created by young people based in Latin America.

Further funds from OLA Follow on Fund and QMUL funded a film made with the young ambassadors showing the arts projects created as part of this project.

OLA MRC grant income was £78,747, OLA FOF (AHRC) grant income was £61,996 and QMUL granted £49,921 towards the film. £197,164 was expended on

this project during 2023-24

MIDEQ Follow on Fund (AHRC)

In 2023-24, PPP developed a special arts-based programme bringing together Haitian immigrants and afroBrazilian artists.

This programme - funded by AHRC and delivered in partnership with Instituto Maria e João Aleixo, Brazil - established a community choir and dance group which performed at the Museum of Tomorrow, the Museum of Pontal and the Cultural Centre of the Bank of Brazil.

We also produced Brazil's first Haitian Film Festival - curated by Haitians - and staged with debates at the Cultural Centre of the Bank of Brazil.

AHRC granted £88,213 to PPP for this project. PPP expended £88,213 on this project this year.

People's Palace Projects Financial Statements

Notes to the financial statements for the year ended 31 July 2024 (Continued)

13. Movement of funds (continued)

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

The Verbatim Formula: Creative Care (Queen Mary University of London)

Using verbatim theatre techniques, storytelling, photography and spoken word poetry, care-experienced young people reflected on the challenges that files cause individuals in care. Through innovative practices, Creative Care explored strategies and approaches to preserving, honouring and challenging care records, while amplifying the voices and narratives of those in care. This work culminated in two performances at London's Foundling Museum in April 2024. QMUL granted £53,525 towards this project.

PPP AHRC-DCMS: Tender for Cultural Heritage and Climate Change Portfolio Consultation

PPP was awarded £51,923 to carry out research consultancy for DCMS-AHRC. The overall aim of this research consultancy was to provide AHRC and DCMS with recommendations about how the current/expanded portfolio can increase the value and impact of research on cultural heritage within climate planning for the future, by identifying emerging research areas to inform future strategy and advise on the potential shape and structure of future funding opportunities. PPP led one day of a 2-day meeting in September 2023 to reflect on achievements and potential future directions of the strategic funding programme.

PPP spent £51,923 on this research work.

People's Palace Projects Financial Statements

Notes to the financial statements for the year ended 31 July 2024 (Continued)

13. Movement of funds (continued)

Prior year to 31 July 2023

		Balance 01 Aug 22	Income	Expenditure	Transfers	Balance 31 Jul 23
		£	£	£	£	£
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 Compa	-	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 Foundation	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 Fund	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.

People's Palace Projects Financial Statements

Notes to the financial statements for the year ended 31 July 2024 (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:

		Income in year £	Expenditure in year £	Debtor Balance at 31 July £	Creditor Balance at 31 July £
Year ended 31 July 2024					
Name	Role, Related party				
Paul Heritage	Executive Director, PPP Do Brasil	1,357	197,334	-	-
Rosie Hunter	Director, Museum of Colour	99,960	105,353	-	-
Year ended 31 July 2023					
Name	Role, Related party				
Paul Heritage	Executive Director, PPP Do Brasil	-	144,549	-	-
Rosie Hunter	Director, Museum of Colour	53,522	16,028	-	-

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.

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 Esmee 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.

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

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 2024 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 Limited for the year ended 31 July 2024 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 that are 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 Annual 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 course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

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 and the Strategic 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 Strategic report and the Directors' Report, which are included in the Trustees' Report, have been prepared in accordance with applicable legal requirements.

In the light of the knowledge and understanding of the Charitable Company and its environment obtained in the course of the audit, we have not identified material misstatement 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.

Responsibilities of Trustees

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

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

Auditor's responsibilities for the audit of the financial statements

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

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an

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

Extent to which the audit was capable of detecting irregularities, including fraud

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

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 legislation.

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 financial statement disclosures and agreeing to supporting documentation;
- 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 regarding 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 14 February 2025

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