

METROLAND CULTURE LIMITED

England & Wales · Charity number 1185414

Details

Status	Registered
Legal form	Charitable company
Company number	11876428
Registered	2019-09-20
Register	View on the Charity Commission register

Contact

Address	Metroland Cultures Ltd 91 Kilburn Square London NW6 6PS
Phone	07896299754
Email	hello@metrolandcultures.com
Website	www.metrolandcultures.com

Activities

Objects: 1. FOR THE BENEFIT OF THE PUBLIC, THE ADVANCEMENT OF EDUCATION IN THE ARTS IN PARTICULAR BUT NOT EXCLUSIVELY BY DEVELOPING AND DELIVERING EDUCATIONAL PROJECTS THAT BUILD CAPACITY AND KNOWLEDGE IN THE CULTURAL SECTOR, CREATIVE INDUSTRIES AND IN THE ARTS GENERALLY. 2. FOR THE BENEFIT OF THE PUBLIC, THE PROMOTION OF THE ARTS, CULTURE AND HERITAGE OF THE LONDON BOROUGH OF BRENT BY ENCOURAGING PUBLIC PARTICIPATION IN THE ARTS, THE PRESENTATION OF CONCERT, PERFORMANCES, EXHIBITIONS AND FESTIVALS AND BY SUPPORTING AND REPRESENTING THE ARTS AND HERITAGE SECTOR THROUGH PROMOTION, REPRESENTATION AND DEVELOPMENT PROVIDED THAT THE PROMOTION OF SUCH LIKE IS UNDERTAKEN SOLELY FOR THE PUBLIC BENEFIT. 3. TO ADVANCE IN LIFE AND RELIEVE NEEDS OF YOUNG PEOPLE THROUGH: A) THE PROVISION OF RECREATIONAL AND LEISURE TIME ACTIVITIES PROVIDED IN THE INTEREST OF SOCIAL WELFARE, DESIGNED TO IMPROVE THEIR CONDITIONS OF LIFE; B) PROVIDING SUPPORT AND ACTIVITIES WITHIN THE ARTS WHICH DEVELOP THEIR SKILLS, CAPACITIES AND CAPABILITIES TO ENABLE THEM TO PARTICIPATE IN SOCIETY AS MATURE AND RESPONSIBLE INDIVIDUALS

Activities: Metroland Cultures works to build, maintain and share art and culture in Brent. We amplify and support the communities who are already telling their stories of life here in Brent, and work with artists and ideas to help tell new ones.

Classification

- **How:** Makes Grants To Organisations, Provides Buildings/facilities/open Space, Provides Services, Provides Advocacy/advice/information
- **What:** Education/training, Arts/culture/heritage/science, Economic/community Development/employment
- **Who:** Children/young People

Geography

- Throughout London

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£88,784	£294,436	-	-
2024-03-31	£584,618	£401,157	£400,909	7
2023-03-31	£631,687	£1,139,017	£217,448	5
2022-03-31	£593,906	£570,118	£724,778	3
2021-03-31	£2,733,991	£2,098,798	£700,990	0

Trustees

Name	Role	Appointed
Adam Saad		2024-07-10
Christopher Prempeh		2024-07-10
Eamonn Maxwell		2025-09-17
Henry Matthew Bennetts		2025-09-17
Jacob Parker Barnes		2024-06-24
Melissa Gronlund		2025-09-17
Moiria Kristina Sybille Lacelles		2024-06-25
Nicole Kaiser		2025-09-17
Nisha Matthew		2025-09-17
Roshni Hirani		2023-01-16
Sehr Sarwar		2025-09-17
Turab Shah		2024-07-10

METROLAND CULTURE LIMITED

England & Wales - Charity number 1185414

Accounts

Company registration number 11876428 (England and Wales)

Charity registration number 11854414 (England and Wales)

METROLAND CULTURE LIMITED
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

METROLAND CULTURE LIMITED

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Moira Kristina Lacelles	(Appointed 25 June 2024)
	Jacob Barnes	(Appointed 24 June 2024)
	Elizabeth Johnson	(Appointed 25 June 2024)
	Roshni Hirani	
	Rachel Dedman	
	Jacob Parker	(Appointed 25 June 2024)
	Turab Shah	(Appointed 1 July 2024)
	Adam Saad	(Appointed 1 July 2025)
	Chris Prempeh	(Appointed 1 July 2025)
Secretary	Roshni Hirani	
Country of incorporation	United Kingdom (England and Wales)	11876428
Charity registration	England and Wales	11854414
Registered office	91 Kilburn Square London NW6 6PS	
Independent examiner	Tom Wilcox Counterculture Partnership LLP 23 St Leonards Road Bexhill-on-Sea East Sussex TN40 1HH	

METROLAND CULTURE LIMITED

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METROLAND CULTURE LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2025

The Trustees present their annual report together with the audited financial statements of the Charity for the year 1 April 2024 to 31 March 2025.

The Annual Report serves the purposes of both a Trustees' report and a directors' report under company law. The Trustees confirm that the Annual Report and financial statements of the charitable company comply with the current statutory requirements, the requirements of the charitable company's governing document and the provisions of the Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019).

Since the Charity qualifies as small under section 382 of the Companies Act 2006, the Strategic Report required of medium and large companies under the Companies Act 2006 (Strategic Report and Directors' Report) Regulations 2013 has been omitted.

Objectives and activities

a. Policies and objectives

The Trustees have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the Charity's aims and objectives and in planning our future activities.

The Charitable Objectives of Metroland Cultures are for:

1. The benefit of the public, the advancement of education in the arts in particular but not exclusively by developing and delivering educational projects that build capacity and knowledge in the cultural sector, creative industries and in the arts generally.
2. For the benefit of the public, the promotion of the arts, culture and heritage of the London Borough of Brent by encouraging public participation in the arts, the presentation of concerts, performances, exhibitions and festivals and by supporting and representing the arts and heritage sector through promotion, representation and development provided that the promotion of such like is undertaken solely for the public benefit.
3. To advance in life and relieve needs of young people through:
 - a. The provision of recreational and leisure time activities provided in the interest of social welfare, designed to improve their conditions of life;
 - b. Providing support and activities within the arts which develop their skills, capacities and capabilities to enable them to participate in society as mature and responsible individuals.

Vision and Mission

Metroland Cultures is a studio and arts organisation in a former health clinic behind Kilburn Market in Brent, North West London. Inspired by the building's legacy of community care, our work is led by an ethos of stewardship. Stewardship enables us to ask questions about how we build and prioritise community through and around the resources that we maintain and nurture.

Through this approach we work collectively with others to produce art and research responding to the lived realities, imaginations, and organising histories of our neighbourhood.

Our free, year-round public programme includes exhibitions, events, workshops, studio residencies, artist development initiatives, and a biennial festival across our neighbourhood. At our Kilburn site, we host a gallery, a social space, and community-led activities led and shaped by our studio holders, including a printing press, zine library, film school, cinema, and radio station.

Stewardship guides how we host, listen, and care for the people, practices, and infrastructures that sustain cultural life in our neighbourhood. Our work is responsive to the community's rhythms and the neighbourhood's spirit of self-determination, holding space for collective creativity and the reimagining of what culture can be in our city.

METROLAND CULTURE LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) **FOR THE YEAR ENDED 31 MARCH 2025**

As a growing organisation, our work moves at different rhythms. We give time, space, and support for ideas to grow slowly through care, conversation, and research — but we're also able to act quickly when needed, responding to the energy and urgency of artists and our community. Scaling what we do enables us to pay closer attention to artists' and organisers' needs within our building, and be responsive within our programming to reflect and react to the changes within our communities and immediate context. A focus on collaborative projects to produce art and research enables us to support artists and communities to create new work together—reflecting local stories, histories, and hopes for the future.

Public benefit

The trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake.

METROLAND CULTURE LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

Activities undertaken to achieve objectives and to deliver on this vision and mission included:

Programme Summary: 1 April 2024 – 31 March 2025

During the period 1 April 2024 to 31 March 2025, Metroland Cultures delivered a rich programme of exhibitions, events, and artist development activity. Our work continued to be rooted in the communities of Brent, while supporting artists at all stages of their careers and developing audiences for contemporary art.

Artist Development and Peer-to-Peer Programme

2024/25 marked the second iteration of Metroland Culture's Peer-to-Peer programme - an artist support programme for 10 artists, who are all based in, or connected to, Brent. It was developed in response to conversations with artists across the borough which highlighted three things:

- A scarcity of financial support
- A lack of opportunities for peer support
- The difficulty of gaining visibility as an artist in Brent

The programme provides ten peer-group learning sessions, a bursary, mentoring and the opportunity for a group project.

The Peer-to-Peer 2024/25 cohort, comprised ten Brent-connected artists: Amanda Colares Silva, Eileen Perrier, Francesca Telling, JAYKOE, Krystyna & Sabina, Daisy Jones, ESEA unseen (Kim Chin + Sue Man), Rose Nordin, Zish, and Ngo Chun Tse. Over the year, participants engaged in structured workshops on collaboration, communication, and mutual practice-sharing. Activities included a creative visit to Rabbits Road Press, led by Peer-to-Peer artist Heiba Lamara, where artists collaboratively produced risograph prints. All cohort members presented work publicly as part of the year's exhibitions programme.

At the end of March 2025 our second Peer-to-Peer cohort finished up their year-long residencies with Metroland Cultures.

Exhibitions and Public Programmes

Metroland's exhibitions programme reflected our commitment to showcasing diverse practices and perspectives:

- *Do You Believe In Divine Intervention?* by Emmanuel Shogbolu (24 May – 14 June 2024): A collaborative, multi-disciplinary installation of film, sound, and research created in partnership with Harlesden High Street that explores faith, resilience, testimony, and spiritual grounding amid adversity.
- *'the face of you, my substitute for love'* by Adam Farah-Saad & Elvis Universe (5–25 April 2024): An immersive installation blending sculpture, poetry, and found objects to explore themes of loss, identity, and healing through overlapping narratives of longing and trauma.
- *Other Cinemas Film School Showcase* (18 July – 4 August 2024): Short films by emerging filmmakers from the Other Cinemas programme, highlighting radical pedagogy and collaborative practice.
- *Paradise Close* by Daisy Jones (8 – 18 August 2024): An immersive installation exploring Caribbean cultural memory and Black British identity.
- *Dae Of Harlesden* by Amanda Colares Silva (13 – 22 September 2024): Sculpture and printed costume works narrating emotional and community-based storytelling.
- *Sharp Eyes for the Invisible* by Rose Nordin (11–20 October 2024): A layered installation weaving paper, tin, limestone, and print to trace Southeast Asian ritual languages that connect materiality, magic, and memory.
- *Bass Tone Regeneration: Building Community* (8-22 November 2024): A Peer-to-Peer exhibition exploring regeneration and sonic culture.

METROLAND CULTURE LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

- Through a Glass Darkly by Ngo Chun Tse (5 – 15 December 2024): An installation combining projections and soundscapes to explore hauntology, displacement, and uncertainty.
- Emergency by Francesca Telling (10-19 January 2025): An archival research-based exhibition interrogating colonialism, linguistics, and education.
- Unravelling Regeneration: Stories of a Community by Capri Jiang (22–26 January 2025): An immersive visual-timeline revealing South Kilburn's hidden stories of regeneration, resilience, and community activism.
- Connecting Threads by Kim Chin (7 –16 Feb 2025): A participatory, archive-based exhibition exploring shared memory and regeneration through collaborative interventions with the Cloth of Gold archive.
- Kin-Aesthetic Mother Tongue. A Ritual to Derive Divinity from Displacement by Zish (7–16 March 2025): An expanded cinema project blending automatic drawing, found imagery, and ritual performance to explore Isma'ili diaspora, colonial complicity, and embodied knowledge through speculative world-building.
- Trapped: Hairy Matter(S) by Sue Man (4–6 April 2025): A micro solo installation using hair suspended in gelatin within takeaway boxes to evoke memory, identity, and the quiet anxieties of aging and grief.

Performance, Screenings, and Special Events

- Choreography for the Hundred Thousand (11 October 2024): A performance exploring collective movement and political gesture.
- Film Screening + Q&A with Hark1karan (22 October 2024): Screenings of A Portrait of Central Hill and Zimmers of Southall 1 & 2, followed by audience discussion.
- Metroland Cultures' building hosted and continues to host regular workshops and events led by our studio residents, including **Other Cinemas Film School**, **Other Cinemas events**, **K2K First Friday open-air radio events**, **Stitch Social workshops**, and **Copy Club Zine workshops** supported by Community Champions Camden, as well as closed workshops, meetings, and events.

In June 2024, Metroland Cultures hosted its annual Open Studios event at Metroland Studios in Kilburn, London. The event provided the public with a rare opportunity to explore 27 artist studios and engage directly with resident artists about their creative practices. Participating artists included Bill Daggs, Heiba Lamara, Francesca Telling, ESEA Unseen (Kim Chin & Sue Man), Zish, and others. Throughout the day, visitors could participate in various workshops, such as badge-making with Heiba Lamara, fort-building for children led by Tom James, film screenings by Other Cinemas, hectograph print-making with Francesca Telling, and textile workshops from ESEA Unseen. The event also featured live DJ sets from K2K Radio and a bake sale to raise funds for communities in Palestine and Sudan. All proceeds supported charities including Medical Aid for Palestinians, SUNBIRDS AID, and the Islamic Relief Sudan Emergency Appeal. The Open Studios event exemplified Metroland Cultures' commitment to fostering community engagement and supporting global humanitarian efforts through the arts.

Collective Enquiries – Brent Biennial 2025 Development

In preparation for the 2025 Brent Biennial, we hosted four "Divinations" – one-day thematic gatherings designed to engage local participants and collaborators:

- Water Divinations (18 September 2024) at Brent Reservoir and Wembley Sailing Club.
- Earth Divinations (19 September 2024) at Barham Park and ACAVA Studios.
- Fire Divinations (2 December 2024) at Wing Yip Superstore and Metroland Studios.
- Air Divinations (3 December 2024) at Westminster University Harrow Campus.

Profile and Sector Engagement

Metroland Cultures welcomed the London Chapter of the Contemporary Visual Arts Network (CVAN London) as a studio holder. This collaboration aimed to deepen connections within the visual arts sector by providing a shared space for artists, arts professionals, and organisations, fostering community and facilitating a series of workshops and events for both CVAN's London-wide network and Metroland's local community.

METROLAND CULTURE LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

Metrolands is happy to have been a part of collective work towards 'Policy for Policy', a published outcome from the AREVA Writers' Room — a 9-month writing programme for organisations wanting to evaluate the institutional language they use and to create new vocabularies of equity and care. Led by artist Dr Jack Ky Tan as part of CVAN London's equality programme, the Writers' Room aimed to address one systemic cause of inequality—the use of language—in the London and wider visual arts sector. The publication was designed by Metroland Peer-to-Peer artist Rose Nordin.

In April 2024, our Director, Lois Stonock and the Chair of Trustees Rachel Dedman, were both profiled by CVAN London's "Spotlight" series, acknowledging Metroland Cultures' innovative approach to socially engaged arts programming.

In May 2024, Metroland Cultures' Director, Lois Stonock, wrote 'A Hostile Environment for Artists' for Arts Professional which critiqued the art market's exclusivity and advocated for free, community-rooted spaces that empowered artists to drive social change.

Also in May, Assistant Curator Christy O'Beirne and Director Lois Stonock discussed Metroland's transformation of a former healthcare centre into a vibrant cultural hub, emphasizing the integration of arts into public policy, titled Too Far In and published in Curatorial Affairs.

In June 2024, Writer, filmmaker, researcher and academic Juliet Jacques' spoke to Metroland Cultures director Lois Stonock, and Metroland residents, artist Adam Farah Saad, and co-founder of Other Cinemas Arwa Aburawa, for Novara Media.

In July Assistant Curator Christy Eóin O'Beirne was supported by a-n Curator Bursary, to Northern Ireland focusing on themes of collective memory, diaspora, and cultural regeneration.

In August 2024, Layne Waerea and Youngsook Choi presented on their research and artistic practices during a talk at Busan Museum of Contemporary Art as part of Metroland Cultures' Brent Biennial and the British Council's Biennials Connect programme.

Impact:

This programme year demonstrated Metroland Cultures' ability to integrate artist development, high-quality public exhibitions, and community engagement into a coherent offer. The interplay between the Peer-to-Peer programme and public-facing exhibitions strengthened the relationship between local audiences and contemporary artistic practice.

In setting objectives and planning for activities, the Trustees have given due consideration to general guidance published by the Charity Commission relating to public benefit, including the guidance 'Public benefit: running a charity (PB2)'.

Artist Commission: Heiba Lamara Kilburn Print Workshop

In November 2024, Metroland Cultures launched the Kilburn Print Workshop, a community-focused initiative led by artist and MC Studio Resident Heiba Lamara. Drawing inspiration from radical print workshops of 1970s and 1980s North/West London, such as The Poster Workshop and Crest Press, the project aims to reimagine and map out the landscape of community print and publishing in Kilburn today.

The project has engaged local residents through mobile printing facilities and participatory workshops, facilitating the creation of zines, artist books, and other printed materials that documented community stories and oral histories. Working with Ashford Place, Asian Women's Resource Centre and Kilburn Market.

Building upon this foundation, Metroland Cultures envisions the Kilburn Print Workshop as the beginning of an ongoing, expansive community commission. Future phases will continue to involve local residents in the exploration of print and design education, aiming to establish a sustainable, community-driven platform for creative expression and historical documentation.

This initiative underscores Metroland Cultures' commitment to fostering community engagement through artistic practices, reflecting the organisation's broader mission to use art as a tool for social change and cultural preservation.

METROLAND CULTURE LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

Priorities going forward into 2025/26

Metroland Cultures is at a critical moment. The organisation we were in 2018—tasked with delivering the London Borough of Culture and amplifying Brent Council's civic narrative—is not the organisation we are today. Over the past six years, we have radically transformed into an independent charity rooted in Kilburn, built around the needs of artists and communities too often excluded from cultural infrastructure. This shift has been deliberate, difficult, and deeply values-led. It has reshaped not only what we do, but how we do it—where we place our alliances, and where we choose to speak out, invest, and act. It has also required us to redefine our relationship with the local authority, expand our understanding of what a cultural programme can be, and ask ourselves difficult questions about who we truly serve in a context of shrinking resources.

Our strategic priorities for the coming year articulate the long-term changes we seek to make, grounded in our ethos of stewardship, collaboration, and cultural equity. Each priority is a pathway to strengthening Metroland's role as a neighbourhood-rooted, artist-led organisation and as a model for just, relational cultural work.

- **Rooted & Resilient** – Stabilise income and operations; reduce dependency on single leaders; diversify funding sources and work towards Arts Council England NPO status in 2028.
- **People Make the Practice** – Build a collaborative team structure with shared authorship and sustainable roles, grounded in a clear leadership model.
- **Stewarding Culture, Together** – Deepen the practice of community-rooted art & research and embedded stewardship.
- **Holding Space** – Secure a long-term physical home that reflects our values and serves our community.
- **Learning Out Loud** – Develop a robust evaluation and advocacy framework to inform and influence the sector with integrity and courage.

Financial review

The year has been a challenging one for Metroland financially. The removal of the recurring management fee from Brent Council, combined with the unsuccessful outcome of several key funding applications, created a period of significant financial pressure. In response, the charity undertook a comprehensive budget overhaul, reducing overheads, restructuring staff, and making difficult decisions around the Brent Biennial budget and staffing.

These measures were necessary to safeguard the organisation's long-term sustainability and to ensure that Metroland could continue to deliver its core activities. This has been a year marked by financial precarity, careful prioritisation, and strategic decision-making to navigate an exceptionally challenging environment.

a. Going concern

After making appropriate enquiries, the Trustees have a reasonable expectation that the Charity has adequate resources to continue in operational existence for the 2025/26 financial year. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the accounting policies.

b. Reserves policy

The reserves policy is to have 3 months operations costs in reserves, at the end of 2023/24 we have £400,909 in our reserves exceeding our policy requirements. The board, via the Finance Audit and RISK committee continues to monitor the reserves for the organisation and as our turnover grows, we will review whether the policy needs to be increased to 6 months operating cost and thus doubling the reserves.

METROLAND CULTURE LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

c. Principal risks and uncertainties

The Board of Trustees has conducted a review of the major risks to which the charity is exposed; this review is presented to the Board. A risk register has been established and is updated bi-annually and reviewed in each Trustees meeting. Where appropriate, systems or procedures have been established to mitigate the risks.

The Risk management strategy comprises:

annual review by the Trustees of the risks the charity may face;

quarterly meeting of a Finance, Audit and Risk Committee to review Risk Register and financial and operational risks to the organisation;

- annual review of the charity's finances;

- annual review of the general purposes of the charity and of the charity's business continuity plan; establishment and ongoing review of the Charity's risk register;

implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

Financial risk management objectives and policies:

2024/25 was the sixth year of independent operations for the Metroland Culture team after its incorporation as a stand-alone charity. Metroland Culture uses the Xero system and has established controls which are supported in kind by the Council. All expenditure over £25,000 and beyond what was agreed at board level.

The Charity has engaged with the Charity Commission as a result of certain matters relating to the governance of the Charity having been raised with the Commission. The Charity is committed to good governance and will comply with any agreed actions once the investigations and discussion with the Commission are concluded

On 2 September 2024, Metroland Cultures was informed by Brent Council that the Management Fee for 91 Kilburn Square, previously set at £10,000 per month, would be discontinued. The final full payment was received in October 2024, followed by a reduced monthly contribution of £3,317.66 from November 2024 to March 2025, after which the fee will reduce to zero.

In the year ended 31 March 2025, Metroland Cultures received total income of £89k, £32k below budget due to a reduction in Brent Council's management fee from October 2024. Core expenditure savings of £20k were achieved, including waived VAT interest, unspent fundraising budgets, and the Evaluation Report not being required, alongside a further £6k net savings on projects. This resulted in a year-end deficit of £205k, slightly above the budgeted deficit of £199k.

METROLAND CULTURE LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

d. Fundraising

Fundraising is led by the Director and Deputy Director, with some support from Fundraising consultant Barbara O'Brien and Ed Gilman. Metroland Culture is not currently part of a voluntary fundraising regulatory scheme and has not raised funds from individuals in this period.

Metroland was honoured to receive a three-year grant from the Paul Hamlyn Foundation through their Arts Fund stream. This sustained commitment from one of the UK's most respected and visionary funders represents a powerful endorsement of the charity's work. It provides not only vital financial stability but also the confidence to grow its ambitions, build stronger connections with other organisations, and establish its programme independently of the Borough of Culture framework. In 2024/25, Metroland received £38,000 which is the first installment of the £144,000 grant.

Metroland Cultures received a £78,000 project grant from Arts Council England to support the Brent Biennial, securing the realisation of the festival in 2025, albeit at a reduced scale. The feasibility of the festival has been a constant agenda point, but this funding, together with individual grants awarded to many of the exhibiting artists, ensures that the event can go ahead. Planning is now underway to determine how best to manage and resource the festival, with its reduced scale carefully factored into operational and financial decisions. This support represents a crucial step in enabling Metroland to continue delivering high-quality artistic programming despite the wider financial challenges faced by the organisation.

Fundraising from trusts and foundations remains a key priority for Metroland Cultures. Towards the end of the 2024/25 financial year, bids are being prepared for the Heritage Lottery Fund, Arts Council England, and the National Lottery. In addition, further applications are being developed for a range of other trusts and foundations. These efforts aim to secure vital support for the charity's core activities and future projects, helping to strengthen financial resilience and sustain artistic programming.

Structure, governance and management

a. Constitution

Metroland Culture charity is a company limited by guarantee with no share capital. None of the Trustees has any beneficial interest in the company. Metroland Culture charity business is conducted under the framework of its governing Memorandum and Articles of Association, prepared under the Companies Act 2006. The Trustees, as charity trustees, have control of the Charity and its property and funds.

The Trustees when complete consist of up to 11 individuals over the age of 18, all of whom must support the charitable company's Objects. All other trustees shall be 'Appointed Trustees' selected by the Trustees from time to time. They may be a representative of or for a Local Authority or funders, are appointed for a fixed term (such as the duration of a significant grant) or of one year and retire automatically at that time but may offer themselves up for reappointment.

The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

Moira Kristina Lacelles	(Appointed 25 June 2024)
Jacob Barnes	(Appointed 24 June 2024)
Elizabeth Johnson	(Appointed 25 June 2024)
Roshni Hirani	
Rachel Dedman	
Matthew Holt	(Resigned 1 July 2025)
Digby Laurence Halsby	(Resigned 1 July 2025)
Lois Stonock	(Resigned 31 March 2025)
Jacob Parker	(Appointed 25 June 2024)
Turab Shah	(Appointed 1 July 2024)
Adam Saad	(Appointed 1 July 2025)
Chris Prempeh	(Appointed 1 July 2025)

METROLAND CULTURE LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

Recruitment and appointment of trustees

A trustee may not act as a Trustee unless he/she has signed a written declaration of willingness to act as a charity trustee of the Charity and the Participating Local Authority has the right from time to time and at any time to appoint one Trustee for a fixed term of one year, or such other period as may be set by the relevant Participating Local Authority prior to their appointment. A Nominated Trustee may be removed at any time by the Participating Local Authority who appointed him/her.

Induction and training of Trustees is undertaken by providing new Trustees with copies of the Memorandum and Articles of Association, policies of the organisation, risk register, the last available annual report and accounts, current management accounts, budgets and relevant Fundraising and other reports as well as a copy of the Charity Commission's Charitable Purposes and Public Benefits documents together with the guide to the role and responsibilities of charity trustees.

The induction programme is designed to ensure that Board Members are familiar with their responsibilities, both legally and operationally, that they understand the constitutional and financial framework within which Metroland Culture operates, and that they have a good understanding of the Company's strategic objectives. The Director provides introductions to other Trustees, Metroland staff, policies and procedures as required.

b. Methods of appointment or election of Trustees

The management of the Charity is the responsibility of the Trustees who are elected and co-opted under the terms of the Trust deed.

c. Organisational structure and decision-making policies

In August 2024, Metroland appointed a new Deputy Director, working three days a week, to provide strategic governance and fundraising support to the charity.

Throughout 2024/25, the charity faced significant financial pressures due to the loss of the recurring management fee from Brent Council, several unsuccessful funding applications, and a difficult fundraising environment.

In November 2024, the charity reduced overheads, including staffing costs. This resulted in the redundancy of the Digital Content Curator and the Marketing and Communications Assistant posts. These changes were made purely on financial grounds, Metroland remains committed to careful decision-making and to building a more resilient and sustainable future. The remaining team members also had their working days reduced to two days per week, with fundraising underway to restore these positions to full capacity over time.

Metroland Cultures' team from 2025 is made up of a small staff including the Director, Deputy Director, Programmes Curator, Assistant Curator, Studios Coordinator and Brent Biennial Curator.

The Board delegates day-to-day running of the organisation and the achievement of its strategic interventions to the Director and the Deputy Director. The Board also provides support through ad-hoc advisory on marketing, fundraising, governance and HR from time to time.

d. Related party relationships

Related party transactions are noted in the notes to the accounts.

The trustees' report was approved by the Board of Trustees.



.....
Rachel Dedman
Chair of the Board

Date: 14th November 2025
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METROLAND CULTURE LIMITED

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF METROLAND CULTURE LIMITED

I report to the trustees on my examination of the financial statements of Metroland Culture Limited (the charity) for the year ended 31 March 2025.

Responsibilities and basis of report

As the trustees of the charity (and also its directors for the purposes of company law), you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006.

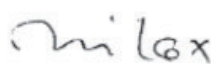
Having satisfied myself that the financial statements of the charity are not required to be audited under Part 16 of the Companies Act 2006 and are eligible for independent examination, I report in respect of my examination of the charity's financial statements carried out under section 145 of the Charities Act 2011. In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the Charities Act 2011.

Independent examiner's statement

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- 1 accounting records were not kept in respect of the charity as required by section 386 of the Companies Act 2006.
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the accounting requirements of section 396 of the Companies Act 2006 other than any requirement that the financial statements give a true and fair view, which is not a matter considered as part of an independent examination; or
- 4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.



Tom Wilcox

Counterculture Partnership LLP

23 St Leonards Road

Bexhill-on-Sea

East Sussex

TN40 1HH

Date: 18 November 2025.....

METROLAND CULTURE LIMITED

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2025

Current financial year		Unrestricted funds general	Unrestricted funds Designated	Restricted funds	Total	Total
	Notes	2025 £	2025 £	2025 £	2025 £	2024 £
Income from:						
Donations and legacies	3	246	-	1,500	1,746	28,756
Charitable activities	4	86,588	-	-	86,588	555,000
Other income	5	300	-	-	300	862
Investments	6	150	-	-	150	-
Total income		<u>87,284</u>	<u>-</u>	<u>1,500</u>	<u>88,784</u>	<u>584,618</u>
Expenditure on:						
Raising funds	7	-	-	25,800	25,800	17,411
Charitable activities	8	87,778	-	180,858	268,636	383,746
Total expenditure		<u>87,778</u>	<u>-</u>	<u>206,658</u>	<u>294,436</u>	<u>401,157</u>
Net income/(expenditure)		<u>(494)</u>	<u>-</u>	<u>(205,158)</u>	<u>(205,652)</u>	<u>183,461</u>
Transfers between funds		<u>(15,660)</u>	<u>15,660</u>	<u>-</u>	<u>-</u>	<u>-</u>
Net movement in funds	10	<u>(16,154)</u>	<u>15,660</u>	<u>(205,158)</u>	<u>(205,652)</u>	<u>183,461</u>
Reconciliation of funds:						
Fund balances at 1 April 2024		<u>119,751</u>	<u>-</u>	<u>281,158</u>	<u>400,909</u>	<u>217,448</u>
Fund balances at 31 March 2025		<u>103,597</u>	<u>15,660</u>	<u>76,000</u>	<u>195,257</u>	<u>400,909</u>

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

METROLAND CULTURE LIMITED

STATEMENT OF FINANCIAL ACTIVITIES (CONTINUED) INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2025

Prior financial year		Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
	Notes			
Income from:				
Donations and legacies	3	28,756	-	28,756
Charitable activities	4	120,000	435,000	555,000
Other income	5	862	-	862
Total income		149,618	435,000	584,618
Expenditure on:				
Raising funds	7	17,411	-	17,411
Charitable activities	8	229,904	153,842	383,746
Total expenditure		247,315	153,842	401,157
Net income/(expenditure) and movement in funds		(97,697)	281,158	183,461
Reconciliation of funds:				
Fund balances at 1 April 2023		217,448	-	217,448
Fund balances at 31 March 2024		119,751	281,158	400,909

METROLAND CULTURE LIMITED

BALANCE SHEET

AS AT 31 MARCH 2025

	Notes	2025 £	£	2024 £	£
Fixed assets					
Tangible assets	14		532		3,608
Current assets					
Debtors	15	7,664		61,000	
Cash at bank and in hand		217,589		545,970	
		225,253		606,970	
Creditors: amounts falling due within one year	16	(30,528)		(209,669)	
Net current assets			194,725		397,301
Total assets less current liabilities			195,257		400,909
The funds of the charity					
Restricted income funds	19	76,000		281,158	
Unrestricted funds - general	21	103,597		119,751	
Unrestricted funds - Designated	20	15,660		-	
			195,257		400,909

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2025.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the trustees on 14th November 2025



Rachel Dedman
Chair of the Board

METROLAND CULTURE LIMITED

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

Charity information

Metroland Culture Limited is a private company limited by guarantee incorporated in England and Wales. The registered office is 91 Kilburn Square, London, NW6 6PS.

1.1 Basis of preparation

The financial statements have been prepared in accordance with the Charities SORP "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019).

The charity is a Public Benefit Entity as defined under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

METROLAND CULTURE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

(Continued)

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Computer equipment	25% at cost
--------------------	-------------

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.9 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

METROLAND CULTURE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

(Continued)

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.10 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.11 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Income from donations and legacies

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
Donations and gifts	246	1,500	1,746	28,756	-	28,756

METROLAND CULTURE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

3 Income from donations and legacies

(Continued)

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
Donations and gifts						
Artists in residence	-	-	-	28,500	-	28,500
Private donations	246	1,500	1,746	256	-	256
	<u>246</u>	<u>1,500</u>	<u>1,746</u>	<u>28,756</u>	<u>-</u>	<u>28,756</u>

4 Income from charitable activities

	Total 2025 £	Total 2024 £
London Borough of Brent	86,588	420,000
National Lottery Community Fund	-	130,000
British Council	-	5,000
	<u>86,588</u>	<u>555,000</u>
Analysis by fund		
Unrestricted funds - general	86,588	120,000
Restricted funds	-	435,000
	<u>86,588</u>	<u>555,000</u>

5 Income from other income

	Unrestricted funds 2025 £	Unrestricted funds 2024 £
Studio hire income	300	-
Merchandise income	-	862
	<u>300</u>	<u>862</u>
Other trading activities		

METROLAND CULTURE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

6 Income from investments

	Unrestricted funds 2025 £	Unrestricted funds 2024 £
Interest receivable	150	-

7 Expenditure on raising funds

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
Fundraising and publicity						
Raising funds	-	25,800	25,800	17,411	-	17,411

8 Expenditure on charitable activities

	Total 2025 £	Total 2024 £
Direct costs		
Other Community Engagement	5,274	79,134
Artistic Programmes and Events	50,777	144,139
	56,051	223,273
Share of support and governance costs (see note 9)		
Support	209,241	158,473
Governance	3,344	2,000
	268,636	383,746
Analysis by fund		
Unrestricted funds - general	87,778	229,904
Restricted funds	180,858	153,842
	268,636	383,746

METROLAND CULTURE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

9 Support costs allocated to activities

	2025 £	2024 £
Staff costs	125,513	83,135
Depreciation	3,077	2,921
Marketing	12,980	19,364
Consultancy and contractors	65,575	23,365
Overheads	2,096	29,688
Governance costs	3,344	2,000
	<u>212,585</u>	<u>160,473</u>
Analysed between:		
Total	<u>212,585</u>	<u>160,473</u>

10 Net movement in funds

	2025 £	2024 £
The net movement in funds is stated after charging/(crediting):		
Fees payable for the independent examination of the charity's financial statements	2,898	2,000
Depreciation of owned tangible fixed assets	<u>3,077</u>	<u>2,921</u>

11 Trustees

During the year, Ms L. Stonnock, who was a trustee until her resignation on 31st March 2025, received payments totalling £26,870, with additional VAT amounting to £5,374.12. These payments were not made in respect of her duties as a trustee, but for services provided to the Charity in her professional capacity as Artistic Director.

This payment was made in accordance with the Charity's governing documents and approved by the Board in Ms Stonnock's absence in line with the Charity's Conflict of Interest Policy. The Board confirms that after careful consideration it concluded that engaging Ms Stonnock during this period was in the best interests of the Charity, reflecting her proven expertise and understanding of the specific needs of the Charity.

12 Employees

The average monthly number of employees during the year was:

2025 Number	2024 Number
<u>7</u>	<u>7</u>

METROLAND CULTURE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

12 Employees (Continued)

Employment costs	2025 £	2024 £
Wages and salaries	118,888	81,488
Social security costs	4,172	536
Other pension costs	2,453	1,111
	<u>125,513</u>	<u>83,135</u>

There were no employees whose annual remuneration was more than £60,000.

13 Taxation

The charity is exempt from taxation on its activities because all its income is applied for charitable purposes.

14 Tangible fixed assets

	Computer equipment £
Cost	
At 1 April 2024	<u>11,935</u>
At 31 March 2025	<u>11,935</u>
Depreciation and impairment	
At 1 April 2024	8,326
Depreciation charged in the year	<u>3,077</u>
At 31 March 2025	<u>11,403</u>
Carrying amount	
At 31 March 2025	<u>532</u>
At 31 March 2024	<u>3,608</u>

15 Debtors

	2025 £	2024 £
Amounts falling due within one year:		
Trade debtors	6,971	36,000
Other debtors	-	25,000
Prepayments and accrued income	693	-
	<u>7,664</u>	<u>61,000</u>

METROLAND CULTURE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

16 Creditors: amounts falling due within one year

	Notes	2025 £	2024 £
Other taxation and social security		7,340	(300)
Deferred income	17	9,215	-
Trade creditors		5,322	9,578
Other creditors		-	182,676
Accruals		8,651	17,715
		<u>30,528</u>	<u>209,669</u>

17 Deferred income

	2025 £	2024 £
Other deferred income	9,215	-
	<u>9,215</u>	<u>-</u>

Deferred income is included in the financial statements as follows:

	2025 £	2024 £
Deferred income is included within:		
Current liabilities	9,215	-
	<u>9,215</u>	<u>-</u>
Movements in the year:		
Deferred income at 1 April 2024	-	-
Resources deferred in the year	9,215	-
	<u>9,215</u>	<u>-</u>
Deferred income at 31 March 2025	<u>9,215</u>	<u>-</u>

18 Retirement benefit schemes

	2025 £	2024 £
Defined contribution schemes		
Charge to profit or loss in respect of defined contribution schemes	2,453	1,111
	<u>2,453</u>	<u>1,111</u>

The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.

METROLAND CULTURE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

19 Restricted funds

The restricted funds of the charity comprise the unexpended balances of donations and grants held on trust subject to specific conditions by donors as to how they may be used.

	At 1 April 2024 £	Incoming resources £	Resources expended £	At 31 March 2025 £
	-	-	-	-
Legacy of Brent Culture fund	225,291	-	(149,291)	76,000
National Lottery Community fund	50,867	-	(50,867)	-
British Council	5,000	-	(5,000)	-
Donations	-	1,500	(1,500)	-
	<u>281,158</u>	<u>1,500</u>	<u>(206,658)</u>	<u>76,000</u>

Previous year:

	At 1 April 2023 £	Incoming resources £	Resources expended £	At 31 March 2024 £
	-	-	-	-
Legacy of Brent Culture fund	-	300,000	(74,709)	225,291
National Lottery Community fund	-	130,000	(79,133)	50,867
British Council	-	5,000	-	5,000
	<u>-</u>	<u>435,000</u>	<u>(153,842)</u>	<u>281,158</u>

Note to the Restricted funds

John Lyons - Funds received specifically for supporting Metroland young associates programme.

National Lottery Community Fund - Fund received specifically for supporting community engagement work and development opportunities across the programme.

Legacy of Brent Culture Fund - Fund received specifically for supporting Metroland establish a cultural offer in Brent post the Borough of Culture.

British Council grant - Funds have supported the production, delivery and presentation of a co-commissioned artwork for both the Busan Biennial 2024 and the Brent Biennial 2025 by London based Korean artist Youngsook Choi.

METROLAND CULTURE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

20 Unrestricted funds - Designated

During the year, the charity designated reserves of £15,660 towards project costs in 2025/26. The breakdown of costs is listed below;

	At 1 April 2024 £	Transfers £	At 31 March 2025 £
Studio	-	1,900	1,900
Festival	-	4,000	4,000
Community Commissions programme	-	9,760	9,760
	-	15,660	15,660

21 Unrestricted funds

The unrestricted funds of the charity comprise the unexpended balances of donations and grants which are not subject to specific conditions by donors and grantors as to how they may be used. These include designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes.

	At 1 April 2024 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2025 £
General funds	119,751	87,284	(87,778)	(15,660)	103,597

Previous year:	At 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2024 £
General funds	217,448	149,618	(247,315)	-	119,751

22 Analysis of net assets between funds

	Unrestricted funds general 2025 £	Unrestricted funds Designated 2025 £	Restricted funds 2025 £	Total 2025 £
At 31 March 2025:				
Tangible assets	532	-	-	532
Current assets/(liabilities)	118,725	-	76,000	194,725
	119,257	-	76,000	195,257
Per balance sheet	103,597	15,660	76,000	195,257
Balance to allocate	(15,660)	15,660	-	-

METROLAND CULTURE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

22 Analysis of net assets between funds

(Continued)

	Unrestricted funds general 2024 £	Unrestricted funds Designated 2024 £	Restricted funds 2024 £	Total 2024 £
At 31 March 2024:				
Tangible assets	3,608	-	-	3,608
Current assets/(liabilities)	116,143	-	281,158	397,301
	<u>119,751</u>	<u>-</u>	<u>281,158</u>	<u>400,909</u>

23 Pension commitments

The charity operates a defined contribution pension scheme. The pension cost charge represents contributions payable by the charity to the fund and amounted to £2,453 (2024 - £1,111). There were no outstanding contributions at the year end.

24 Related party transactions

During the year, £49,262 (2024: £45,000) was paid to a company in which a trustee of this charity is the sole director for services provided.

METROLAND CULTURE LIMITED

England & Wales - Charity number 1185414

Accounts

Charity registration number 11854414

Company registration number 11876428 (England and Wales)

METROLAND CULTURES LIMITED
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

METROLAND CULTURES LIMITED

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Moira Kristina Lacelles	(Appointed 25 June 2024)
	Jacob Barnes	(Appointed 24 June 2024)
	Elizabeth Johnson	(Appointed 24 June 2024)
	Roshni Hirani	
	Rachel Dedman	
	Matthew Holt	
	Digby Laurence Halsby	
	Lois Stonock	
Secretary	Roshni Hirani	
Charity number	11854414	
Company number	11876428	
Registered office	91 Kilburn Square London NW6 6PS	
Independent examiner	Tom Wilcox Counterculture Partnership LLP Bank Chambers Main Street Hawes North Yorkshire DL8 3QL	

METROLAND CULTURES LIMITED

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METROLAND CULTURES LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2024

The trustees present their annual report and financial statements for the year ended 31 March 2024.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's memorandum of association, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019).

Objectives and activities

a. Policies and objectives

The Trustees have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the Charity's aims and objectives and in planning our future activities.

The Charitable Objectives of Metroland Cultures are for:

1. The benefit of the public, the advancement of education in the arts in particular but not exclusively by developing and delivering educational projects that build capacity and knowledge in the cultural sector, creative industries and in the arts generally.
2. For the benefit of the public, the promotion of the arts, culture and heritage of the London Borough of Brent by encouraging public participation in the arts, the presentation of concerts, performances, exhibitions and festivals and by supporting and representing the arts and heritage sector through promotion, representation and development provided that the promotion of such like is undertaken solely for the public benefit.
3. To advance in life and relieve needs of young people through:
 - a. The provision of recreational and leisure time activities provided in the interest of social welfare, designed to improve their conditions of life;
 - b. Providing support and activities within the arts which develop their skills, capacities and capabilities to enable them to participate in society as mature and responsible individuals.

Vision and Mission

Metroland Cultures is an arts charity based in and serving the London Borough of Brent. Our vision is that Brent is known globally for its arts and culture, and its people and communities are recognised and celebrated for shaping it. Our mission is to build, share and support art and culture in Brent: supporting communities to amplify stories of Brent life, and working with artists to tell new stories. Four building blocks inform our approach:

1. We start with Brent people and celebrate what's already here. Our work is grounded in the stories, needs and histories of people. We listen, learn and act with our community. A big part of Brent cultural life is people doing it for themselves. We find ways to support people who are doing this.
2. We connect artists with communities. We bring artists and grassroots organisations together, to hold conversations about what the borough needs, and use art to make it happen.
3. We stand for social justice. We make space for difficult conversations, and work towards dismantling inequality anywhere we find it including at Metroland. We want everyone to be able to access the culture we make.
4. We're on the side of the future. Brent has one of the youngest populations in London, so our work has to equip young people with the skills and confidence that they have the right to make art and culture.

Our intention is for our programme to sit at the intersection of art and community, testing and pioneering new approaches that centre partnerships, strategies and approaches for community and artist collaboration. We do this through the Brent Biennial, a young people's programme, and an artist development programme. At the heart of everything is a culture of learning, development, and transparency with our constituencies.

METROLAND CULTURES LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

Public benefit

The trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake.

Activities undertaken to achieve objectives and to deliver on this vision and mission included:

- 12 artists being supported with year-long residencies at Metroland Studios through the Peer to Peer programme.
- An international curatorial residency hosted between Metroland Cultures, Delfina Foundation and Te Tuhi — with support from Kent Gardner, Creative New Zealand, and British Council Aotearoa New Zealand and Pacific.
- Collective Rhythms festival achieved a cumulative online and physical audience of 130,000 and created 93 paid opportunities for Brent-connected artists and creative practitioners.
- Metroland Cultures cross-promoted 12 music and sound events with organisations across the borough.
- Major new commission by Sean Roy Parker launched with Sufra Food Bank and Kitchen after 18-month community-collaboration.
- 3 local cultural organisations are now based at Metroland Studios.
- Landmark exhibition by local artist Bill Daggs taking over Metroland Studios, commissioned for Collective Rhythms.

In setting objectives and planning for activities, the Trustees have given due consideration to general guidance published by the Charity Commission relating to public benefit, including the guidance 'Public benefit: running a charity (PB2)'.

Collective Rhythms

In 2023 Collective Rhythms continued our celebration of the sounds of Brent that started with No Bass Like Home, a day-long celebration of the reggae revolution held during Brent's year as Borough of Culture in 2020.

Collective Rhythms was a festival of music, sound and healing which took place across the borough from July to September 2023. As well as exhibitions, artist support and development opportunities for young people. The 'Collective Rhythms' programme — an exploration of sound and music across Brent — provided a thematic context for the year framing Metroland Cultures' work with young people, three signature commissions and a summer festival of multiple cross-promotions and partnerships with other organisations across the borough.

Collective Rhythms was a programme of 21 exhibitions, performances, family-events and screenings billed as a 'festival of music, sound and healing' which took place between July and September. Among others, Metroland Cultures worked in partnership with The Lexi Cinema, Brent Music Service, K2K radio and Shubbak Festival. Highlights included:

- Metroland Studios hosted Shubbak Festival, a day of workshops for children and families attracting 300 people over the day and bringing a Middle Eastern audience to the space. The day included childcare from a registered childcare provider, a feast for families and had theatre, dance and art workshops throughout the day exploring Middle Eastern heritage.
- Cross-promotion of Navratri, a festival that aims to provide a sense of belonging and pride to second and third generation British Gujaratis.
- A walking tour of the Willesden Trades Hall, a venue with a proud history as a meeting place for the labour movement and for one of Brent's longest running venues for reggae music - The Apollo Club.
- Allegorhythms, a major Metroland Cultures commission and 2-week exhibition for former Peer-to-Peer 2022 artist Bill Daggs, enabling him to take over the Metroland Studios' spaces in a series of sound sculptures, rhythmic paintings, sonic compositions and moving image works.

METROLAND CULTURES LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

- A K2K community day with food, children's activities and music inviting members of the Kilburn and Kensal community into the radio station and the studio building. Participants could learn how to make a radio show, go live on air and listen to the DJs and MCs that were performing.

Artist Commission: With Us All

On November 4th Metroland Cultures launched the With Us All glasshouse at St Raphael's Edible Garden. This was a major new work resulting from an 18-month, in-depth collaboration between Sufra Food Bank and Kitchen, Metroland Cultures and the artist Sean Roy Parker, with community involvement from conception to launch. Perhaps more than anything else in 2023, the launch symbolised where the organisation wants to operate in Brent's cultural landscape - at the point where art and community intersect. It also happened, a year to the day, after Metroland Cultures discovered that it would not be added to Arts Council England's list of continuously funded organisations.

Although this has been a busy year, it has also been a little pared-down compared to what it might have been possible had we received that funding and has also been conducted during the cost of living crisis which has made it harder for all small arts organisations to operate. The original ambition of the summer's Music Biennial had to be scaled back and some full-time posts became part-time. But although Metroland Cultures did less, what it did do was with the same sense of purpose and commitment to communities shown in previous years. And because of this, the organisation has continued to learn, refine its programmes and grow.

Peer to Peer

2023/24 marked the second iteration of Metroland Culture's Peer-to-Peer programme - an artist support programme for 10 artists, who are all based in, or connected to, Brent. It was developed in response to conversations with artists across the borough which highlighted three things:

- A scarcity of financial support
- A lack of opportunities for peer support
- The difficulty of gaining visibility as an artist in Brent

The programme provides ten peer-group learning sessions, a bursary, mentoring and the opportunity for a group project.

In May 2023 our first Peer-to-Peer cohort finished up their year-long residencies with Metroland Cultures, closing their time with us by organising 'Loops Made 2 Hold Us // Take Care 2gether.wav' which took over Metroland's gallery on the 15th & 16th July 2023. The exhibition featured new and existing works by artists: Ocean Baulcombe-Toppin, Bediah, Bill Daggs, Dita Hashi, James Jordan Johnson, Nilik Khimani, Becky Lyon and Yasmin Nicholas. It was amazing to see a group show from so many of our talented studio residents and to bring the Metroland community together to celebrate this incredible joint creation.

The 2024 Peer-to-Peer group is: Amanda Colares Silva, Eileen Perrier, Francesca Telling, JAYKOE, Krystyna & Sabina (Kasia Kuzka and Mateusz Piekarski), Daisy Jones, ESEA unseen (Kim Chin + Sue Man), Rose Nordin, Zish, and Ngo Chun Tse.

METROLAND CULTURES LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

Connections with Community

Metroland Cultures operates where art and communities intersect. It sets out to produce artworks and artistic projects which express the desires of Brent communities and directly address their practical and organisational needs. There is no formula for this work, Metroland Cultures is engaged in an ongoing process of finding new ways to undertake it.

This is partly about fostering an organisational ethos. Metroland Cultures' staff are all committed to socially engaged practice and many have a background in the borough. Likewise all of the artists Metroland Studios hosts are from local communities and their practice is connected to local heritage and culture.

Over the last year, Metroland Studios has become more porous to the community surrounding the building. It hosts the Kilburn Streets Kitchen who use it as a base for their work providing food and support to homeless people in the local area. Metroland Cultures has also started a series of conversations with the Kilburn Square Housing Cooperative (the Tenant Management Organisation of the Kilburn Square housing estate that surrounds Metroland Studios) exploring the desires and aspirations of residents with a view to developing a project with them in 2024. Of the ten studio residents interviewed for this report, eight answered an open-ended question about what Metroland Cultures should be doing next year, by saying that artists in the building should be finding ways to work more closely with people living around it.

As well as developing an ethos, over the past 18 months Metroland Cultures has also been refining a model for partnerships between artists and community organisations. These were originally conceived as 'community commissions' for the Brent Biennial - but they have been allowed to float-free from the Biennial, affording community organisations the time and flexibility they need to develop work with artists.

Exhibitions Programme

Ten exhibitions took place at the Metroland Cultures gallery space which included:

Loops Made 2 Hold Us // Take Care 2gether.wav
15th & 16th July 2023

Loops Made 2 Hold Us // Take Care 2gether.wav was an exhibition that brought together the collective offerings from the inaugural group of Brent-based artists from Metroland's Peer-to-Peer programme. The exhibition was a family portrait, reflecting the 20-week period of artist development that took place over the Brent Biennial 2022. The exhibition featured new and existing works by artists: Ocean Baulcombe-Toppin, Bediah, Bill Daggs, Dita Hashi, James Jordan Johnson, Nilik Khimani, Becky Lyon and Yasmin Nicholas.

We Were Here – MYA 2023
6th – 13th Aug 2023

We Were Here was a cumulative showcase of sound and visual artworks, conceived and curated entirely by the 2023 MYA group. The MYAs designed their exhibition to share the work and collaborative practices that they had developed throughout the course of the programme. You can read all about the 2023 MYA programme and the journey the Young Associates took to creating their exhibition on the MYA 2023 archive page.

Sometimes I live in a Shell
19th – 27th August 2023

'Sometimes, I Live In A Shell' was a mixed media exhibition created by artist Yasmin Nicholas. The show delved into the complexities of black womanhood through a collection of diary entries. The work sought to offer a nuanced and personal portrayal of the black female experience. It reflected both the struggles and joys of navigating a world that often fails to understand – or appreciate – the perspectives of black women.

METROLAND CULTURES LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

Allegorhythms

8th – 24th Sept 2023

In September, Artist Bill Daggs took over Metroland Studios' gallery, creating a space for listening, rest, and meditation. This music and sound-based commission was part of Collective Rhythms, a summer of music, sharing the sound of Brent. Combining handmade sound sculptures, rhythmic paintings, sonic compositions, and a collection of moving image work. Alongside these were meaningful items from Bill's family home and his formative years in Brent. The installation aimed to create a space focused on supporting healing and relaxation through listening. Alongside the exhibition was a curated series of events including an artist talk with Abbas Zahedi, a screening of artist Bill Daggs' film works, and a live music event with inviting a plethora of guests, musicians, poets, and artists.

You know how to interpret the appearance of the sky, but not the ripples of the time – Amanda Camenisch and Terese Westin

29th Sept – 8th Oct 2023

For this exhibition artists Amanda Camenisch and Therese Westin created 5 large sound sculptures. The artworks were housed inside Metroland's gallery space, for people to come in and play and listen to. The exhibition offered a space for people to write down their anecdotes, wishes, hopes and desires for Kilburn. This gallery show was paired with a performance artwork by the artists, dedicated to the lost Westbourne River.

Send to Print: A Dispatch from the OOMK Archive

14th – 29th October 2023

Send to Print: A Dispatch from the OOMK Archive, was an evolving exhibition that celebrated over a decade of printed matter, zine-making and artistic collaborations by the publishing collective OOMK Zine. The show explored a roundabout journey in DIY publishing, from the early 2010s to the present day. It took OOMK's base in South Kilburn Studios in 2013 as a loose starting point. Visitors explored existing publications and projects, ephemera, original artwork, collaborations and internal communications.

I am sure, Circumsure – Arsalan Isa

4th – 19th November 2023

A personal show about the titillating world of male circumcision. With 80s love songs, velcro, Frank Ocean and DIY kits. Arsalan Isa's first solo show was the artist working through his own cuts and personal memories, searching for what it means to stick together. The exhibition opened with a dance performance by Arsalan Isa and Krystyna & Sabina which explored the topics of bio-ethics, dissociation and somatic exclusion.

Soft-Tissue: Feeling-through precarious times – Squishy Collective

25th Nov – 10th December 2023

For their exhibition Soft-Tissue: Feeling-through precarious times, the Squishy Collective curated a circle of sensory sculptures, materials, films, sounds and texts that offered and opened up gestures, rituals and ideas for navigating precarious times. Alongside the exhibition the artists curated an accompanying programme of events and gatherings which invited participants into a world of tactile and sensory exploration. Amongst these were an Air-tasting workshop, Photographic divining, and Intestinal knitting. You can learn more in the retrospective article about this exhibition.

Sukoon – Zine Launch and Exhibition

3rd - 4th February

The intention behind Sukoon is to bring together the voices of people from different walks of life. The project explores the theme of Home and how we can build one in the place we reside.

"Moving beyond traditional interviews, we sought to explore the different ways these voices found their home. Using themes of home, diaspora and displacement, but also friendship, sisterhood, religion, souls and the self, the exhibition will guide you through a sequence of different discoveries of what Home could possibly mean and if there ever really is an answer to understanding it."

Sukoon is: Diaspora people interviewing diaspora people. Featuring works by André Anderson, Mellozwrld, Hanifah Sogbanmu, Heiba Lamara and Sondliwe.

METROLAND CULTURES LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

Achievements and performance

Significant activities and achievements against objectives

International Residency

One way Metroland Cultures shares this activity is through an international residency. Its first iteration took place between April-June this year. The residency - available to a mid-career curator interested in testing and developing new approaches to collaborative practice bridging artists and communities - was awarded to James Tapsell-Kururangi (Te Arawa, Tainui, Ngāti Porou) from Aotearoa New Zealand. It was delivered with the Delfina Foundation and supported by Kent Gardner and the British Council Aotearoa New Zealand and Pacific. Funding has been secured for another residency in summer 2024.

The residency was awarded following an open call to emerging / mid-career curators interested in testing and developing new approaches to a collaborative practice bridging artists and communities. Over 30 applications were received from which Delfina Foundation and Metroland Cultures selected five for interviews.

James worked at Metroland Cultures to develop concepts for Papatūnga, learning from Metroland Cultures' own artist support programmes, such as Peer to Peer, and how we work within the Brent community. James also spent time getting to know the artists in Metroland Studios with a view to future exchanges between artists in New Zealand and the United Kingdom. The residency closed with a public event with Other Cinemas, an event presenting moving image works from Aotearoa New Zealand.

Metroland's Assets and Contribution to Community

Metroland Cultures' mission to build, share and support art and culture in Brent requires the organisation to work in partnership with venues, grassroots cultural organisations and community arts groups across the borough. Metroland Cultures does not view itself as a sole-provider of culture but rather as a connector, partner and supporter strengthening organisations and spaces for culture across Brent.

In this period Metroland Cultures has had three assets to work with.

- First, the Metroland Studios building which functions as a venue, an office for Metroland Cultures and a studio space for 14 artists and three small arts organisations. It physically anchors the organisation in Kilburn and symbolically grounds it in the borough's communities.
- Metroland Cultures also has a growing network. This includes former staff, mentors, participants, collaborators and friends - which stretches from grassroots organisations to national arts institutions and employers.
- Lastly, Metroland Cultures also has its Biennial which, every 2-3 years, galvanises the efforts of the organisation to situate visual art in every-day spaces across Brent and injects the organisation with the energy it needs to sustain itself in the years in between. The next will be in 2025.

In 2023 Metroland Studios provided studio space to: K2K Radio - a community radio station; Other Cinemas - a project supporting black and non-white film-makers; and OOMK, a DIY community publishing collective. Each organisation benefits from the community Metroland Studios provides and Metroland Cultures' collective network.

METROLAND CULTURES LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

The Collective Rhythms programme provided multiple ways for Metroland Cultures to work with cultural organisations across the borough and to drive attention to events across it. The previous year's Brent Biennial predominantly featured exhibitions in the Borough's south so 'Collective Rhythms' consciously promoted more events in the north of Brent. As well as creating events in partnership with local organisations, Collective Rhythms also opened a window in which Metroland Cultures could cross-promote 12 other thematically related events in the borough. It also made use of Metroland Studios as a venue space, capitalising on audiences developed for the previous two Brent Biennials.

Priorities going forward into 2024/25

Metroland Cultures is committed to refining and improving our activities. Learning from the 2023/24 year, the team, trustees, and evaluators have recommended that we improve our activities in four ways:

First, in 2024/25 studio residents will seek a deeper connection with those living within the immediate surroundings of Metroland Studios.

Almost universally, without being asked directly, all studio residents - especially those who have been in the studios longest - have expressed a desire to deepen the connection between the building and its surrounding community. Many recognise that this might require stepping outside their artistic practice, but see it as part of what being in Metroland Studios is about. They think that a clearer sense of how long Metroland Cultures' use of the building will last would give them the security to build those relationships.

Second, in 2024/25 we will build upon the legacy of Metroland Young Associates.

The fact that: the last cohort are still in touch with one another now; that MYAs are finding roles within Metroland Cultures and on the programme; and that the mentoring relationships have informally continued - suggests that the MYAs continue to experience the practical legacy of the programme, long after it has finished. As an organisation Metroland Cultures may need to find new ways of lightly supporting this expanding community of young people as it aids their transitions between school, university, work and a career.

Third, in 2024/25 Metroland Cultures will embed itself further in its community.

Metroland Cultures' energy is directed at finding ways to work in Brent. There is now a member of staff charged with Community Commissions and building long term relationships with communities in our vicinity. In addition, work on devising the 2025 Brent Biennial has this principle at the centre of all work to date. In the run up to the Biennial, there are four day long action research sessions with local publics being run in partner venues across the borough.

Fourth, in 2024 Metroland Cultures will become newly able to articulate its long term outcomes and build financial resilience.

Metroland Cultures is currently able to evaluate what it delivers and the immediate results. As it grows older it will become easier for it to articulate its longer-term contribution to culture in Brent, both as the delivery organisation for Brent 2020 and as the organisation that emerged from the lockdown in 2021. In the last 12-months culture in Brent has been on the up: Raheem Sterling's Foundation have worked with the National Portrait Gallery, Zadie

Smith's play *The Wife of Willesden* opened in New York, Punchdrunk Enrichment relocated to Wembley and Arts Council England tripled the number of organisations it regularly funds in Brent. Metroland Cultures could legitimately claim - either directly or indirectly - to have made these outcomes more likely. As it continues to build enduring relationships with young people, community organisations, emerging and established artists, it will become better equipped to explain how it has made an enduring contribution to culture in Brent and life of its many cultures.

Notwithstanding this, in order for Metroland Cultures to survive into the future it needs to diversify its income streams and become self-sustaining in a way that means it can withstand volatile funding landscapes such as that which is being experienced currently.

Financial review

Going concern

a. Going concern

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 the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the accounting policies.

METROLAND CULTURES LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

Reserves policy

b. Reserves policy

The reserves policy is to have 3 months operations costs in reserves, at the end of 2023/24 we have £400,909 in our reserves exceeding our policy requirements. The board, via the Finance Audit and RISK committee continues to monitor the reserves for the organisation and as our turnover grows, we will review whether the policy needs to be increased to 6 months operating cost and thus doubling the reserves.

Major risks

c. Principal risks and uncertainties

The Board of Trustees has conducted a review of the major risks to which the charity is exposed; this review is presented to the Board. A risk register has been established and is updated bi-annually and reviewed in each Trustees meeting. Where appropriate, systems or procedures have been established to mitigate the risks.

The Risk management strategy comprises:

annual review by the Trustees of the risks the charity may face;

quarterly meeting of a Finance, Audit and RISK Committee to review RISK Register and financial and operational risks to the organisation;

- annual review of the charity's finances;

- annual review of the general purposes of the charity and of the charity's business continuity plan; establishment and ongoing review of the Charity's risk register;

implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

A key element in the management of financial risk is the creation and expansion of a general unrestricted reserves policy and its regular review by Trustees. The Trustees have an ambition to accumulate general reserves, until these reserves represent at least 3 months' worth of core operating costs, which is in line with Charity Commission recommendations for an organisation of this size.

The main risk to the charity would be failure by the management team to produce successful programmes that attract audiences and participants from the prioritised demographic sector in Brent leading to the loss of sponsors or funders. To that end, the Board requires regular and comprehensive reporting and evaluation of the executive team's efforts at board meetings. As part of its assessment of risk, it is the Board's expectation that projects could fail and it encourages the experimental and enterprising approach taken by the leadership team. The Board consists of individuals who bring extensive experience in the objectives of the Charity and support the delivery team to navigate these risks.

The Board is deeply grateful to the London Borough of Brent that continues to support our efforts, and has supported the charity to establish itself. However, we do recognise the need for Metroland Culture to continue to support and promote their individual and collective initiatives in the cultural field if we are to ensure their support in years to come. This area of risk is subject to regular review by the Board.

METROLAND CULTURES LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

d. Financial risk management objectives and policies

2023/24 was the fifth year of independent operations for the Metroland Culture team after its incorporation as a stand-alone charity. Metroland Culture uses the Xero system and has established controls which are supported in kind by the Council. All expenditure over £25,000 and beyond what was agreed at board level.

Its activity focused on establishing Metroland's programme independent of the Borough of Culture. The National Lottery Communities Fund contributed £130,000, Brent Council contributed £420,000 and additional funding was utilised from reserves.

The costs for managing the projects were all treated as restricted expenditure linked directly to the commissioning of the agreed events and community interactions and were noted as incurred against the revenue received within the year.

Total incoming resources amounted to £584,618 compared with total expenditure of £401,157 and a surplus of £183,461. This is largely explained by the nature of the cash flow accounting system used for our projects which recognised income and expenditure on an accruals basis and which is supported by Brent Council.

The reserves, representing funds available for projects, had an opening balance of £217,448 available funding at the start of the year which has increased to £400,909 representing the funding required to complete delivery of the projects. All excess funds will be invested in delivering projects that are in keeping with Metroland's objectives and for the benefit of the Brent community.

e. Principal funding

The fifth year has been delivered independently of Brent Council who previously supported us with a team, HR advice and Financials systems in kind. They remain an important funder and we present regular updates on the programme and hear suggestions from the funders. The National Lottery Community Fund was also important contributors to the 2023 programme, and we hold regular meetings with our relationship managers.

Fundraising

Fundraising is led by the Director, supported by Fundraising consultant Barbara O'Brien. Metroland Culture is not currently part of a voluntary fundraising regulatory scheme and has not raised funds from individuals in this period. No complaints have been received in the period and Metroland has a robust Safeguarding policy to protect children and vulnerable adults from behaviour in connection with activities, including fundraising.

Structure, governance and management

a. Constitution

Metroland Culture charity is a company limited by guarantee with no share capital. None of the Trustees has any beneficial interest in the company. Metroland Culture charity business is conducted under the framework of its governing Memorandum and Articles of Association, prepared under the Companies Act 2006. The Trustees, as charity trustees, have control of the Charity and its property and funds.

The Trustees when complete consist of up to 11 individuals over the age of 18, all of whom must support the charitable company's Objects. All other trustees shall be 'Appointed Trustees' selected by the Trustees from time to time. They may be a representative of or for a Local Authority or funders, are appointed for a fixed term (such as the duration of a significant grant) or of one year and retire automatically at that time but may offer themselves up for reappointment.

METROLAND CULTURES LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

Moira Kristina Lacelles	(Appointed 25 June 2024)
Jacob Barnes	(Appointed 24 June 2024)
Elizabeth Johnson	(Appointed 24 June 2024)
Roshni Hirani	
Rachel Dedman	
Matthew Holt	
Digby Laurence Halsby	
Lois Stonock	

Recruitment and appointment of trustees

A trustee may not act as a Trustee unless he/she has signed a written declaration of willingness to act as a charity trustee of the Charity and the Participating Local Authority has the right from time to time and at any time to appoint one Trustee for a fixed term of one year, or such other period as may be set by the relevant Participating Local Authority prior to their appointment. A Nominated Trustee may be removed at any time by the Participating Local Authority who appointed him/her.

Induction and training of Trustees is undertaken by providing new Trustees with copies of the Memorandum and Articles of Association, policies of the organisation, risk register, the last available annual report and accounts, current management accounts, budgets and relevant Fundraising and other reports as well as a copy of the Charity Commission's Charitable Purposes and Public Benefits documents together with the guide to the role and responsibilities of charity trustees.

The induction programme is designed to ensure that Board Members are familiar with their responsibilities, both legally and operationally, that they understand the constitutional and financial framework within which Metroland Culture operates, and that they have a good understanding of the Company's strategic objectives. The Director provides introductions to other Trustees, Metroland staff, policies and procedures as required.

b. Methods of appointment or election of Trustees

The management of the Charity is the responsibility of the Trustees who are elected and co-opted under the terms of the Trust deed.

Organisational structure

c. Organisational structure and decision-making policies

Metroland Culture maintains a small staff all year round including the Director and 7 additional roles across Curatorial, Producing, Operations, Marketing & Communications and Administration. During Metroland's key activity periods, temporary staff members may be engaged to support the delivery and management of the programme.

The Board delegates day-to-day running of the organisation and the achievement of its strategic interventions to the Executive Director and the Head of Programmes. The Board also provides support through ad-hoc advisory on marketing, programming, young people, fundraising, governance and HR from time to time.

d. Related party relationships

Related party transactions are noted in the notes to the accounts.

The trustees' report was approved by the Board of Trustees.



.....
Rachel Dedman

Chair of the Board

Date: 3 December 2024
.....

METROLAND CULTURES LIMITED

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF METROLAND CULTURES LIMITED

I report to the trustees on my examination of the financial statements of Metroland Cultures Limited (the charity) for the year ended 31 March 2024.

Responsibilities and basis of report

As the trustees of the charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the charity are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

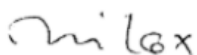
Independent examiner's statement

Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of Fellow Member of the Association of Charity Independent Examiners, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- 1 accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
- 4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.



Tom Wilcox

Counterculture Partnership LLP
Bank Chambers
Main Street
Hawes
North Yorkshire
DL8 3QL

Dated: 5 December 2024

METROLAND CULTURES LIMITED

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2024

		Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
	Notes						
Income from:							
Donations and legacies	3	28,756	-	28,756	-	-	-
Charitable activities	4	120,000	435,000	555,000	120,000	510,024	630,024
Other income	5	862	-	862	1,663	-	1,663
Total income		149,618	435,000	584,618	121,663	510,024	631,687
Expenditure on:							
Raising funds	6	17,411	-	17,411	17,700	-	17,700
Charitable activities	7	229,904	153,842	383,746	609,045	512,272	1,121,317
Total expenditure		247,315	153,842	401,157	626,745	512,272	1,139,017
Net income/(expenditure) and movement in funds		(97,697)	281,158	183,461	(505,082)	(2,248)	(507,330)
Reconciliation of funds:							
Fund balances at 1 April 2023		217,448	-	217,448	722,530	2,248	724,778
Fund balances at 31 March 2024		119,751	281,158	400,909	217,448	-	217,448

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

METROLAND CULTURES LIMITED

BALANCE SHEET

AS AT 31 MARCH 2024

	Notes	2024 £	£	2023 £	£
Fixed assets					
Tangible assets	12		3,608		5,405
Current assets					
Debtors	13	61,000		282,006	
Cash at bank and in hand		545,970		302,787	
		606,970		584,793	
Creditors: amounts falling due within one year	14	(209,669)		(372,750)	
Net current assets			397,301		212,043
Total assets less current liabilities			400,909		217,448
Net assets excluding pension liability			400,909		217,448
The funds of the charity					
Restricted income funds	15	281,158		-	
Unrestricted funds		119,751		217,448	
		400,909		217,448	

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2024.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the trustees on

.....
Rachel Dedman
Chair of the Board

Company registration number 11876428 (England and Wales)

METROLAND CULTURES LIMITED

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

Charity information

Metroland Cultures Limited is a private company limited by guarantee incorporated in England and Wales. The registered office is 91 Kilburn Square, London, NW6 6PS.

1.1 Accounting convention

The financial statements have been prepared in accordance with the Charities SORP "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019).

The charity is a Public Benefit Entity as defined under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

METROLAND CULTURES LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

(Continued)

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Computer equipment	25% at cost
--------------------	-------------

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.9 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

METROLAND CULTURES LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

(Continued)

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.10 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Income from donations and legacies

	Unrestricted funds 2024 £	Unrestricted funds 2023 £
Donations and gifts	28,756	-
Donations and gifts		
Artists in residence	28,500	-
Private donations	256	-
	28,756	-

METROLAND CULTURES LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

4 Income from charitable activities

	Total 2024 £	Total 2023 £
London Borough of Brent	420,000	420,000
John Lyon's Charity	-	2,000
National Lottery Community Fund	130,000	208,024
British Council	5,000	-
	<u>555,000</u>	<u>630,024</u>
Analysis by fund		
Unrestricted funds	120,000	120,000
Restricted funds	435,000	510,024
	<u>555,000</u>	<u>630,024</u>

5 Income from other income

	Unrestricted funds 2024 £	Unrestricted funds 2023 £
Merchandise income	862	1,663
	<u>862</u>	<u>1,663</u>

6 Expenditure on raising funds

	Unrestricted funds 2024 £	Unrestricted funds 2023 £
Fundraising and publicity		
Raising funds	17,411	17,700
	<u>17,411</u>	<u>17,700</u>

METROLAND CULTURES LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

7 Expenditure on charitable activities

	Direct costs 2024 £	Support costs 2024 £	Total 2024 £	Direct costs 2023 £	Support costs 2023 £	Total 2023 £
Other Community Engagement	79,133	-	79,133	88,926	-	88,926
Artistic Programmes and Events	144,139	160,474	304,613	843,940	188,451	1,032,391
	223,272	160,474	383,746	932,866	188,451	1,121,317
	2024 £	2023 £				
Analysis by fund						
Unrestricted funds	229,904	609,045				
Restricted funds	153,842	512,272				
	383,746	1,121,317				

8 Analysis of Support costs

	Charitable activities 2024 £	Total funds 2024 £	Total funds 2023 £
Marketing	19,364	19,364	18,952
Consultancy and contractors	106,501	106,501	125,377
Overheads	32,609	32,609	34,032
Independent examiner fees	2,000	2,000	10,090
	160,474	160,474	188,451
	2024 £	2023 £	
Staff costs			
Wages & salaries	81,488	111,874	
Social security costs	536	4,066	
Pension contributions	1,111	1,901	
	83,135	117,841	

9 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

METROLAND CULTURES LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

10 Employees

The average monthly number of employees during the year was:

2024 Number	2023 Number
7	5

There were no employees whose annual remuneration was more than £60,000.

11 Taxation

The charity is exempt from taxation on its activities because all its income is applied for charitable purposes.

12 Tangible fixed assets

	Computer equipment £
Cost	
At 1 April 2023	10,810
Additions	1,124
At 31 March 2024	11,934
Depreciation and impairment	
At 1 April 2023	5,405
Depreciation charged in the year	2,921
At 31 March 2024	8,326
Carrying amount	
At 31 March 2024	3,608
At 31 March 2023	5,405

13 Debtors

	2024 £	2023 £
Amounts falling due within one year:		
Trade debtors	36,000	-
Other debtors	25,000	277,000
Prepayments and accrued income	-	5,006
	61,000	282,006

METROLAND CULTURES LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2024

14 Creditors: amounts falling due within one year

	Notes	2024 £	2023 £
Bank overdrafts		-	4
Other taxation and social security		(300)	29,152
Trade creditors		9,578	84,706
Other creditors		182,676	220,678
Accruals and deferred income		17,715	38,210
		<u>209,669</u>	<u>372,750</u>

15 Restricted funds

The restricted funds of the charity comprise the unexpended balances of donations and grants held on trust subject to specific conditions by donors as to how they may be used.

	At 1 April 2023 £	Incoming resources £	Resources expended £	At 31 March 2024 £
	-	-	-	-
Legacy of Brent Culture fund	-	300,000	(74,709)	225,291
National Lottery Community fund	-	130,000	(79,133)	50,867
British Council	-	5,000	-	5,000
	<u>-</u>	<u>435,000</u>	<u>(153,842)</u>	<u>281,158</u>

Previous year:

	At 1 April 2022 £	Incoming resources £	Resources expended £	At 31 March 2023 £
Legacy of Brent Culture fund	2,248	300,000	(302,248)	-
National Lottery Community fund	-	208,024	(208,024)	-
John Lyons	-	2,000	(2,000)	-
	<u>2,248</u>	<u>510,024</u>	<u>(512,272)</u>	<u>-</u>

Note to the Restricted funds

John Lyons - Funds received specifically for supporting Metroland young associates programme.

National Lottery Community Fund - Fund received specifically for supporting community engagement work and development opportunities across the programme.

Legacy of Brent Culture Fund - Fund received specifically for supporting Metroland establish a cultural offer in Brent post the Borough of Culture.

British Council grant - Funds have supported the production, delivery and presentation of a co-commissioned artwork for both the Busan Biennial 2024 and the Brent Biennial 2025 by London based Korean artist Youngsook Choi.

METROLAND CULTURES LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

16 Unrestricted funds

The unrestricted funds of the charity comprise the unexpended balances of donations and grants which are not subject to specific conditions by donors and grantors as to how they may be used. These include designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes.

	At 1 April 2023 £	Incoming resources £	Resources expended £	At 31 March 2024 £
General funds	217,448	149,618	(247,315)	119,751
Previous year:	At 1 April 2022 £	Incoming resources £	Resources expended £	At 31 March 2023 £
General funds	722,530	121,663	(626,745)	217,448

17 Analysis of net assets between funds

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
At 31 March 2024:			
Tangible assets	3,608	-	3,608
Current assets/(liabilities)	116,143	281,158	397,301
	119,751	281,158	400,909
	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
At 31 March 2023:			
Tangible assets	5,405	-	5,405
Current assets/(liabilities)	212,043	-	212,043
	217,448	-	217,448

18 Pension commitments

The charity operates a defined contribution pension scheme. The pension cost charge represents contributions payable by the charity to the fund and amounted to £1,111 (2023 - £1,901). There were no outstanding contributions at the year end.

19 Related party transactions

METROLAND CULTURES LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2024

19 Related party transactions

(Continued)

During the year, £45,000 (2023: £124,320) was paid to a company in which a trustee of this charity is the sole director for services provided. At the year end, there were no amounts outstanding was outstanding in relation to this balance (2023: £68,160).

There were no payments to trustees for the services provided during the year to March 2024 (2023: £2,205).

METROLAND CULTURE LIMITED

England & Wales - Charity number 1185414

Accounts

Registered number: 11876428
Charity number: 1185414

Metroland Culture Limited

Trustees' Report and Financial Statements

For the Year Ended 31 March 2023



Metroland Culture Limited
(A Company Limited by Guarantee)

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Metroland Culture Limited
(A Company Limited by Guarantee)

Reference and Administrative Details of the Charity, its Trustees and Advisers
For the Year Ended 31 March 2023

Trustees	H Abrams Z Alsukhny I Dahir R Dedman E Donald K Hirani, Chair M Holt T James S Mullings-Johnson L Stonock A Zafirakou J Williams D Halsby
Company registered number	11876428
Charity registered number	1185414
Registered office	Metroland Studios 91 Kilburn Sqaure London England NW6 6PS
Company secretary	K Hirani
Chief executive officer	L Stonock
Independent auditors	Dains Audit Limited Suite 2, Albion House 2 Etruria Office Village Forge Lane Stoke on Trent ST1 5RQ

Metroland Culture Limited
(A Company Limited by Guarantee)

Chair's Statement
For the Year Ended 31 March 2023

The chair presents his statement for the year.

As Chair of Metroland Cultures, I am delighted to report on the fourth year of the Charity's work. It has been a busy period delivering the second edition of the Brent Biennial.

Our vision is that Brent is known globally for its arts and culture, and its people and communities are recognised and celebrated for shaping it. Our mission is to build, share and support art and culture in Brent; supporting communities to amplify stories of Brent life and working with artists to tell new stories. Our programme is at the intersection of art and community – testing and pioneering new approaches that centre partnerships, strategies and approaches for community and artist collaboration. We achieve this through an annual festival, a young people's programme, and an artist development programme. At the heart of everything we do is a culture of learning, development, and transparency with our constituencies.

The focus of the year can be summarised across 3 key areas we have delivered on:

1. Delivering the second edition of the Brent Biennial which welcomed over 100,000 visitors to the borough to see the exhibitions.
2. Building and strengthening our governance, recruiting additional trustees, and establishing additional away days with the board and staff team.
3. Building and strengthening engagement with Brent young people and artists.

The 2022/23 year has seen many successes. We have continued to expand our reach both locally, nationally, and internationally. The Brent Biennial Hosts welcomed over 100,000 people to Brent to see the Biennial and an independent visitor survey showed that 82% of the visitors either lived in, had previously lived in, or had friends or family living in Brent. Our fantastic audience numbers were underpinned with positive press coverage in The Guardian, Apollo and The Art Newspaper - a total of 4,288 words of coverage which referred consistently to the thematic framing of the Biennial. Hettie Judah in The Guardian in July 2022 said the 'Brent Biennial has reimaged that international monster, the art biennial, as a simple expression of ongoing commitment to creative engagement.

We are proud of our work with communities. We established a framework under the title 'Desires, possibilities and offerings' for the realisation of community-led commissions. The workshops and process has been hailed by the artists and participants involved for pioneering new ways of working and centring the communities in the decision-making process. This has seen three partnerships with community organisations in Brent: Sufra, Mosaic Trust and the Asian Women's Resource Centre.

Artistic success has also been a major theme for the year; Three works by Katarzyna Perlak, shown in St Matthew's Church in Willesden, have been acquired by Arts Council England for the national collection; Alex Baczynski-Jenkins' commission has been entered to the Sundance Film Festival. An Arwa Aburawa and Turab Shah film has been selected for the prestigious LUX collection of artist-made films and has been entered for the Cannes Film Festival; Zinzi Minott & Rebecca Bellantoni were nominated for the prestigious Max Mara Art Prize for Women in 2022; Mahmoud Khaled was awarded the Focus Prize at the Frieze Art Fair in October; Rebecca Bellantoni's commission was chosen to be part of a show at Le Magasin in Grenoble (The National Centre for Contemporary Art in France) - the artist's first ever touring exhibition and presentation in France. Finally, as a result of the Biennial project, Artist Linett Kamala is now in conversation with Tate Britain Curators about her Biennial commission, and the inclusion of her series of paintings in an upcoming exhibition.

We have also continued to seek out and support progression roots for participants across all our programme. Notable successes include Brent Biennial Host Hanifah Sogbanmu who now has a free studio at Metroland Cultures and Metroland Young Associates participant Santo Da Silva who has gone on to be an Assistant Producer on the programme for the 2023/24 year.

Finally, Metroland has continued to set pace for best practice. Lord Norton of Louth invited Metroland and the Mosaic Trust to present their work for the Biennial at a reception in the Houses of Parliament. Off the back of the Brent Biennial, Metroland was approached to host a fully funded Resident Curator from New Zealand in the 2023/24 year in acknowledgement of our work which established best practice and in collaboration with the

Metroland Culture Limited
(A Company Limited by Guarantee)

Chair's Statement (continued)
For the Year Ended 31 March 2023

Delfina Foundation. Metroland also received a Global Cities award for the Seen and Heard project it conceived and delivered for the London Borough of Culture programme in 2020.

It has been a year in which our approach has solidified and a year in which the Charity has begun to gain recognition for its work. For this I want to send my sincere thanks go to all the committed Trustees of Metroland Cultures who are generous in contributing guidance, experience, time, and insight. To the team I offer my thanks for their achievements, my admiration and continued support. And to the artists, communities and partners who are generous with their team and feedback as we evolve into an ally within the borough and sector for the type of work we are striving to make.

Finally, I want to thank the funders who helped us Metroland Cultures to deliver a programme that has been grounded and rooted in the borough. They are Brent Council, National Lottery Communities Fund, and the John Lyon's Charity.

Thank you

DocuSigned by:

445A7087B54645F...

K Hirani
Chair of Metroland Culture Limited

Date: 1 December 2023

Metroland Culture Limited
(A Company Limited by Guarantee)

Trustees' Report
For the Year Ended 31 March 2023

The Trustees present their annual report together with the audited financial statements of the Charity for the year 1 April 2022 to 31 March 2023. The Annual Report serves the purposes of both a Trustees' report and a directors' report under company law. The Trustees confirm that the Annual Report and financial statements of the charitable company comply with the current statutory requirements, the requirements of the charitable company's governing document and the provisions of the Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019).

Since the Charity qualifies as small under section 382 of the Companies Act 2006, the Strategic Report required of medium and large companies under the Companies Act 2006 (Strategic Report and Directors' Report) Regulations 2013 has been omitted.

Objectives and activities

a. Policies and objectives

The Trustees have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the Charity's aims and objectives and in planning our future activities.

The Charitable Objectives of Metroland Cultures are for:

1. The benefit of the public, the advancement of education in the arts in particular but not exclusively by developing and delivering educational projects that build capacity and knowledge in the cultural sector, creative industries and in the arts generally.
2. For the benefit of the public, the promotion of the arts, culture and heritage of the London borough of Brent by encouraging public participation in the arts, the presentation of concert, performances, exhibitions and festivals and by supporting and representing the arts and heritage sector through promotion, representation and development provided that the promotion of such like is undertaken solely for the public benefit.
3. To advance in life and relieve needs of young people through:
 - a. The provision of recreational and leisure time activities provided in the interest of social welfare, designed to improve their conditions of life;
 - b. Providing support and activities within the arts which develop their skills, capacities and capabilities to enable them to participate in society as mature and responsible individuals.

Vision and Mission

Metroland Cultures is an arts charity based in and serving the London Borough of Brent. Our vision is that Brent is known globally for its arts and culture, and its people and communities are recognised and celebrated for shaping it. Our mission is to build, share and support art and culture in Brent: supporting communities to amplify stories of Brent life, and working with artists to tell new stories. Four building blocks inform our approach:

1. We start with Brent people and celebrate what's already here. Our work is grounded in the stories, needs and histories of people. We listen, learn and act with our community. A big part of Brent cultural life is people doing it for themselves. We find ways to support people who are doing this.
2. We connect artists with communities. We bring artists and grassroots organisations together, to hold conversations about what the borough needs, and use art to make it happen.
3. We stand for social justice. We make space for difficult conversations, and work towards dismantling inequality anywhere we find it including at Metroland. We want everyone to be able to access the culture we make.
4. We're on the side of the future. Brent has one of the youngest populations in London, so our work has to equip young people with the skills and confidence that they have the right to make art and culture.

Our intention is for our programme to sit at the intersection of art and community, testing and pioneering new approaches that centre partnerships, strategies and approaches for community and artist collaboration. We do this through the Brent Biennial, a young people's programme, and an artist development programme. At the heart of everything is a culture of learning, development, and transparency with our constituencies.

Metroland Culture Limited
(A Company Limited by Guarantee)

Trustees' Report (continued)
For the Year Ended 31 March 2023

Objectives and activities (continued)

To deliver on this vision and mission over 2022/23 period we delivered across our four programme strands:

1. The annual festival programme.
2. Programming targeted at young people.
3. Programming supporting artist development.
4. Programming centring partnership and Constituency with the community

We are continuously learning how to do this and regularly refine and improve our approach. Eighteen months ago, we reflected on what we had learnt during Brent's year as Borough of Culture (Brent 2020) and wrote a 'Theory of Change' to frame our work in 2022. The theory defined four complementary approaches: first, we develop culture, people and energy that are connected to Brent; second, we find ways to connect artists to communities; third, we support and nurture young people and fourth, we strive to be a locally valued organisation.

Our work in 2022/23 year channelled this approach and we measured the extent to which this has made a difference to the culture of Brent through an independent evaluation with M2 Consultants.

The year centred the activities of the second Brent Biennial - a two-month festival of visual art made by Brent-connected artists in everyday spaces across the borough that took place between July and September last summer. The Biennial sets the tempo for Metroland Cultures' rhythms of work providing deadlines, energy and thematic structure for all our activities supporting young people, artists and the wider community.

In setting objectives and planning for activities, the Trustees have given due consideration to general guidance published by the Charity Commission relating to public benefit, including the guidance 'Public benefit: running a charity (PB2)'.

b. Activities undertaken to achieve objectives

The 2022/23 year has seen a continued focus on 4 programmes strands:

The annual 'summer programme' for this period – The 2022 Brent Biennial

The central programme for the 2022/2023 year was the Brent Biennial which was the second iteration of Brent Biennial. Titled 'In the House of my Love' curated by Eliel Jones with a Curatorial panel composed of Abbas Zahedi, Adam Farah and Jamila Prowse. The show took place this year between Friday 8 July – Sunday 11 September 2022 and situated artworks in everyday spaces.

There were 12 exhibitions across Kilburn, Willesden, and Harlesden, as well as four billboard exhibitions. Exhibitions were open Thursday - Sunday and staffed by a paid-team of Hosts, recruited, and trained especially for the role. The Biennial explored the experiences of people at the margins of society trying to make their home and find community in Brent. The Biennial programme commissioned 14 new art commissions from 17 artists both as a way of platforming voices from the borough and as a way of creating transformative opportunities for them. Artists included: Arwa Aburawa & Turab Shah, Rasheed Araeen, Alex Baczynski-Jenkins, Rebecca Bellantoni, Jorrell Bonnick, Ed Webb-Ingall, Sadia Pineda Hameed, Linett Kamala, Mahmoud Khaled, Zinzi Minott, Shenece Oretha, Kamile Ofoeme, Katarzyna Perlak, Mohammed Zaahidur Rahman, Sarah Rose, and Theo White. Thirteen of the artists were connected to Brent - either because they live here or because they previously lived in the borough. For all but Rasheed Araeen, who is a well-established conceptual artist, the Brent Biennial was the biggest commission of the artists' careers to date and their most intensive experience of working with a curator.

Metroland Culture Limited
(A Company Limited by Guarantee)

Trustees' Report (continued)
For the Year Ended 31 March 2023

Objectives and activities (continued)

Programming specifically targeting young People – Metroland Young Associates.

This is Metroland's work to invest into the future of the creative industries, into the borough, and into the development and future of our organisation through tangible, paid and accessible programmes. It is about equipping young people with skills and confidence to join the creative industries. And it is about succession planning for our organisation, in 10 years (hopefully sooner) our team will represent the makeup of the borough. *Activities over 2022/23 included the Metroland Young Associates programme, 3 young people taking roles on the board and actively creating development opportunities for young people across all our work such as offering free studios and supporting them to deliver existing programmes.*

Programming supporting artist development – Peer 2 Peer and Studio Residencies

This is about Metroland sharing the relationships, experiences, partnerships and resources with the borough's artists, particularly those working in the visual arts and music in their widest senses. It is about ensuring the curators, programmers, partners and artists that contribute to our programme can share their learning and expertise with those that are invested in the future of the borough. It recognises that artists need to be paid for their contribution and is committed to developing a cohort of artists that will be the future of the Festival Programme.

Activities over 2022/23 included the Peer to Peer programme, artist commissioning opportunities across the Biennial Programme and public programme.

Programming centring partnership and Constituency with the community- Community Commissions, Hosts and Volunteer Programme

This is about a deep commitment to our audiences. It is about ensuring we are listening to those that we work with, collaborate with and those that are leaders in our community. It is ensuring that we are part of a network across the borough of Brent that works together to make Brent a better place to live and work. It is also about ensuring Metroland adds value and doesn't duplicate work that is already happening across the vast grass roots network in the borough. This strand of work sees our contribution to working groups, supporting our audiences to come closer into the heart of decision making and makes room for different approaches to the work we do- no matter where they come from.

Activities over 2022/23 included Biennial Commissions in collaboration with community organisations, community venue partners, the Hosts and Volunteer Programme and our partnership with Citizens UK.

c. Public benefit statement

Our 2022/23 programme was evaluated by independent consultants M2 against the Theory of Change and Evaluation Framework established to monitor the impact the organisation makes.

The evaluation process extended across the year and included collecting data from audience members through a questionnaire in the venues as well as focus groups with participants including the commissioned artists, MYA participants, Peer to Peer participants, Hosts, Volunteers, Partners and staff members. 1-2-1's were conducted with many of the beneficiaries. This data was then used to produce evaluations for funders and the board of trustees and is available to the public on our website. Our evaluation

The Biennial encouraged a conversation about what it means to make home in an atmosphere of state-enabled hostility, a topic intended to resonate in a borough where migration, mutual-aid and self-organisation has been a central part of so many people's experience. The Biennial also centred queer and feminist experiences and other groups bonded by shared experiences of 'unbelonging'. The impact of a curatorial theme is in the extent to which this topic was discussed and organisations who address it were supported.

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Trustees' Report (continued)
For the Year Ended 31 March 2023

Achievements and performance

a. Key performance indicators

Key Outcome for the organisation 'Develop what already exists'

Brent is rich in cultures and talent but in the past much of the Borough's cultural energy has gone unnoticed and been unsupported. Metroland Cultures' work is grounded in the stories, needs and histories of people connected to the borough. A big part of Brent cultural life is people doing it for themselves, so we find ways to support people who are doing this through supporting and nurturing talent we already have in the borough. Key Achievements for the charity and its public benefit over 2022/23 include:

- The Brent Biennial was reviewed in The Guardian, Apollo, and The Art Newspaper - a total of 4,288 words of coverage which referred consistently to the thematic framing of the Biennial with digital reach of over 30 million.
- Three grassroots organisations, active in supporting communities in the borough, have been supported by the Biennial.
- Records in visitor books show that visitors to the Biennial related the artworks and thematic content of the Biennial to their own experiences in Brent.
- The second edition of the Brent Biennial reflected on ten years since the conception of the Hostile Environment policy in the UK, working with Lesbians and Gays Support the Migrants to create a meaningful platform for solidarity. Through this, the biennial created awareness and advocated for the rights of migrant communities.
- Based on the feedback of the on-the-ground staff and hosts, the many commissioned projects and events helped open conversations with visitors about hostile experiences that have occurred to them or those around them, and that too often are unchallenged in our communities.
- Through the practices of a diverse group of artists, the Brent Biennial was more generally able to foreground and celebrate queer, feminist and immigrant traditions of resistance and survival, centring narratives and voices that are at times overlooked and less visible in the art world, and society at large.

Key Outcome for the organisation 'Commissioning Brent Connected Artists'

Some of the biggest challenges that artists in Brent face, ones that lead them to leave the borough, is the lack of workspace and meaningful career opportunities. Public consultations for Brent 2020 frequently referred to Brent's lack of studio space, exhibition space and mentoring for people in the Borough. The Brent Biennial commissioned 14 new art commissions from 17 artists both as a way of platforming voices from the borough and as a way of creating transformatory opportunities for them. Thirteen of the artists were connected to Brent - either because they live here or because they previously lived in the borough. For all but Rasheed Araeen, who is a well established conceptual artist, the Brent Biennial was the biggest commission of the artists' careers to date and their most intensive experience of working with a curator.

During the 2022/23 period we provided 14 free studio-residences to artists living in or connected to Brent. The year's list of residents includes: Taymah Anderson, Kes-Tchaas Eccleston, Adam Farah, Tom James, Linett Kamala, Yasmin Nicholas, Zeinab Saleh, Pesolife Art Collective, Betty Leung, Shenece Oretha, Antia Safowaa, Mohammed Zaahidur Rahman and Henry Coleman. The residents have all made important contributions to Metroland Cultures' programmes as mentors, artists and providers of facilitation and photography services. The residents all moved out in November 2023, but since, plans for redeveloping the building were paused by the Council many artists have returned; including a group of artists from the Peer-to-Peer programme, who now have a temporary space to continue the development of their practices as well as the invaluable relationships between the cohort.

Key Achievements for the charity and its public benefit over 2022/23 include:

- Alex Baczynski-Jenkins' commission has been entered to the Sundance Film Festival, Arwa Aburawa & Turab Shah film has been selected for the prestigious LUX collection of artist- made films and has been entered for the Cannes Film Festival.

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Trustees' Report (continued)
For the Year Ended 31 March 2023

Achievements and performance (continued)

- Zinzi Minott & Rebecca Bellantoni were nominated for the prestigious Max Mara Art Prize for Women for their Brent Biennial Commission's.
- In 2022, Mahmoud Khaled was awarded the Focus Prize at the Frieze Art Fair in October for his Brent Biennial commission.
- Rebecca Bellantoni's commission was chosen to be part of a show at Le Magasin in Grenoble (The National Centre for Contemporary Art in France) - the artist's first ever touring exhibition and presentation in France.
- Artist Linett Kamala is in conversation with Tate Britain Curators about her Biennial commission, and the inclusion of her series of paintings in an upcoming exhibition.
- Three works by Katarzyna Perlak, shown in St Matthews Church in Willesden, have been acquired by Arts Council England for the national collection.

Key Outcome for the organisation 'Supporting young emerging Brent based artists'

During 2022 Metroland Cultures launched a new programme called Peer-to-Peer which provided support to ten emerging Brent-based and connected artists of varying ages. The programme was a response to the lack of support for artists in Brent, which tends to draw them elsewhere in London. The support included a bursary of £2,500, 10 support- workshops, two mentoring sessions with an industry professional: a budget for a commission and regular meetings. The Peer-to-Peer members used their commission budget to go on a retreat to the Bidston Observatory Artistic Research Centre in Liverpool and are producing a zine providing advice and support to emerging artists in Brent. Peer-to-Peer is intended to support the growth of artists, who will be able to contribute to future Biennials.

Key Achievements for the charity and its public benefit over 2022/23 include:

- We have established a replicable programme model which, in the future, will provide a step between being an MYA and having a Biennial Commission.
- Biennial 2022 has helped to signal the presence of Metroland to aspiring artists in the borough.
- A network of emerging artists has been established which will last beyond the end of the programme and a new zine will express its perspective.
- Three Peer-to-Peer alumni were supported with their Develop Your Creative Practice (DYCP) applications from Arts Council England, with the curatorial team writing recommendation letters. Outcomes expected in the autumn of 2023.

Key Outcome for the organisation 'Connecting Artists with Communities'

Artists play important roles in many of Brent's communities. They entertain, challenge and reflect shared hopes and fears. Metroland seeks to work with these artists and at the point where communities and art intersect. We hope to create time and space for communities to reflect in a borough where it can feel there is little. The first Brent Biennial — created during Brent 2020 — put artwork primarily in libraries and other venues around the borough. The second Biennial expanded the range of places that artworks could be situated to include offices, shop units and places of worship. The programme also included a series of community-led commissions that paired artists with grassroots organisations and piloted a support programme for hosts, designed both to deepen the public's relationship with the artworks and develop the skills and capacities of hosts themselves in managing these conversations.

The Biennial showcased artistic collaborations with three grassroots organisations supporting communities across the borough: Asian Women's Resource Centre (AWRC) who support global majority women experiencing domestic abuse; Mosaic LGBT+ Young Person's Trust who support young LGBTQI+ young people and Sufra NW Foodbank and Kitchen, who support people experiencing extreme poverty. Each organisation went through the same process of developing a partnership with an artist/artists. In the first phase, the groups held workshops to explore possibilities and techniques with a facilitator. Then, in the second phase, they considered proposals from artists and which they would like to work with. Then, finally, they worked with an artist to develop an artistic work. Most of the collaborations lasted beyond the biennial dates, meaning that (apart from Ed Webb-Ingall's work with Mosaic) the final work arrived after the Biennial ended - however the story of these commissions was an important part of the curatorial story of the Brent Biennial and they were explained in-depth

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Trustees' Report (continued)
For the Year Ended 31 March 2023

Achievements and performance (continued)

in its programme. Many of the groups felt excited to be part of a contemporary art Biennial and having time to work with an artist.

The second Biennial made use of new locations not used in the first including a defunct fish and chip shop, a bowling green hut and a catholic church. The choice of venues was informed by a desire to take the Biennial's artworks closer to the lives of people living in the borough. Clicks recorded by hosts at Biennial venues and records from public buildings show that the Biennial attracted an audience of 100,000 people. This brought new attention to venues and new conversations among the people who already used them. There is anecdotal evidence from gallery hosts that many local visitors were discovering venues in their neighbourhood for the first time, deepening their connection with their neighbourhood.

Key Achievements for the charity and its public benefit over 2022/23 include:

- The Biennial attracted the attention of a local audience. Visitor survey shows 82% of visitors to the Biennial either lived in, had previously lived in, or had friends or family living in Brent.
- The Tin Tabernacle is now working with a University who became known to them through the Brent Biennial.
- Six new venues (Tin Tabernacle, Roundwood Park, Newman Catholic College, 2C Maygrove Road, Design Works, St Matthew's Church) that hosted Biennial commissions and are interested in continuing to host Biennial exhibits in the future.

The venues, artworks and installations of the Biennial were cared for by teams of specially trained hosts. Hosts were paid and supported with three sessions covering the basics of looking after an artwork as well as rehearsing different scenarios that can occur when the public encounter art works. The training also provided space for discussing different interpretations of home making. Hosts were encouraged to have conversations with visitors about the work and equipped with journals to record and reflect on these. They held regular, end-of-day zoom calls to reflect on their days. Most hosts were under-25 and used the opportunity to develop their work-readiness or to make their next move in higher-education.

Key Achievements for the charity and its public benefit over 2022/23 include:

- We have established a template for a hosting programme which will deepen community engagement with Biennial commissions and gathers important feedback for the rest of the Metroland team.
- One host found full-time work through an interaction she had while hosting a Biennial exhibit.
- 14 especially trained hosts deepened the experience of 100,000 visitors to the Brent Biennial
- One of the Brent-based hosts has taken up a temporary studio at Metroland where she is developing her practice as an artist. Metroland is also facilitating training for her to deliver Arts Award qualifications, and she has been invited for paid work to support the next cohort of Metroland Young Associates path towards achieving their Arts Awards.

The Biennial showcased artistic collaborations with three grassroots organisations supporting communities across the borough: AWRC who support BME women experiencing domestic abuse; Mosaic LGBT+ Young Person's Trust who support young LGBTQI+ young people and Sufra NW Foodbank and Kitchen, who support people experiencing extreme poverty. Each organisation went through the same process of developing a partnership with an artist/artists. In the first phase, the groups held workshops to explore possibilities and techniques with a facilitator. Then, in the second phase, they considered proposals from artists and which they would like to work with. Then, finally, they worked with an artist to develop an artistic work. Most of the collaborations lasted beyond the biennial dates, meaning that (apart from Ed Webb-Ingall's work with Mosaic) the final work arrived after the Biennial ended - however the story of these commissions was an important part of the curatorial story of the Brent Biennial and they were explained in-depth in its programme. Many of the groups felt excited to be part of a contemporary art Biennial and having time to work with an artist.

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Trustees' Report (continued)
For the Year Ended 31 March 2023

Achievements and performance (continued)

Key Achievements for the charity and its public benefit over 2022/23 include:

- Three artworks developed within three community organisations.
- Further funding from Arts Council England secured Amanda Camenisch, Therese Westin and AWRC to continue working together.
- Lord Norton of Louth invited Metroland and the Mosaic Trust to present their work at a reception in the Houses of Parliament.
- Willesden Green Library accessioned 100 new books by LGBTQI+ writers in conjunction with Ed Webb-Ingall's 'Growing up B(r)ent' commission.
- We have established a framework under the title 'Desires, possibilities and offerings' for the realisation of community-led commissions. The workshops and process has been hailed by the artists and participants involved for pioneering new ways of working and centering the communities in the decision-making process.

Key Outcome for the organisation 'Supporting and Nurturing Young People'

The average age of a Brent-resident is 35. Against the national picture, this is a young borough and for that reason, teenagers, school and university leavers - those on the cusp of the adult world - were at the heart of Brent 2020. Initially this took the form of the Blueprint Collective, a group of young people from the borough who shaped the Brent 2020 bid and influenced the programme. Their perspectives were celebrated in projects like 'Vent', a youth-centric podcast; 'Brent Locked In', a YouTube interview series with famous Brent residents and 'Seen and Heard', a public space redesign programme. Metroland Cultures has taken this work forward. Many young people who first encountered Metroland Cultures during Brent 2020 now have studios and help with the Biennial and associated programmes. Kes-Tchaas Eccleston was a host in 'Brent Locked In' - now he works from Metroland Studios and is regularly commissioned to work for Metroland Cultures and for other associated organisations. Nathaniel Télémaque was a former recipient of a Brent 2020 community grant and now has a residency at Metroland Studios. Yasmin Nicholas work was featured in the first Biennial, now she is part of Peer-to-Peer. And Santos, who hosted the 'Vent' podcast has been part of Metroland's new signature programme for young people.

Over the 2022/23 period the Metroland Young Associates programme supported 20 young people, aged 18-25 and from Brent, to engage with and learn through the Brent Biennial. This was a diverse group - 90% were from global majority backgrounds and came from neighbourhoods across Brent. The group also included neurodivergent members and people with a range of different gender identities and sexual orientations. It combined school-leavers, students, graduates, and those not in employment, education or training.

They worked together to plan the closing event of the Biennial, acted as hosts for Biennial exhibits and were supported by mentors to think about their future. The curriculum lasted five months with creative sessions on alternate Saturdays including trips to galleries, group-work and talks from artists. For final event planning, the MYAs had specific sessions on marketing, curating and event management. Each MYA was supported with a bursary to reflect the fact that they were working as hosts and to make the programme accessible to young people from a range of economic backgrounds. The programme was supported with a youth worker and conducted in a culture of care - the MYAs ate together, travelled outside London together and were supported to facilitate one another.

Key Achievements for the charity and its public benefit over 2022/23 include:

- Curriculum model for a summer school running alongside Biennial successfully piloted.
- 18 young people complete - only two, dropped out.
- High level of satisfaction reported among MYA.
- Four MYAs successfully completed their Arts Award process, receiving formal qualifications.
- One of the MYA alumni is becoming an Assistant Producer for the next MYA Cohort 2023, providing him with a valuable professional development opportunity whilst also embedding their learning within the programme going forward.

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Trustees' Report (continued)
For the Year Ended 31 March 2023

Achievements and performance (continued)

Key Outcome for the organisation 'Be a locally valued organisation'

All cultural organisations — especially ones like Metroland Cultures — require a close relationship to people living in their surroundings. They need to continually develop structures, practices and organisational culture that attracts local people, responds to local concerns and platforms local culture. Brent 2020 experimented with ways of doing this using community workshops to generate programming ideas, engagement boards to oversee project planning and youth panels for feedback and project design.

Metroland Cultures has continued in this spirit of working for, by and with the borough: the board and the Biennial's curatorial committee both now comprise predominantly of Brent residents and former residents; Metroland Cultures is situated in a tapestry of suppliers and freelancers in the Kilburn area and Metroland Studios, with its artist residencies programme for local and Brent-connected artists, has helped deepen the relationship. In 2022 Metroland Cultures also developed new partnerships with local arts organisations.

During 2022 Metroland Cultures has become more grounded in Brent, bringing more people with a background in the borough into roles in the organisation and onto its board. Metroland Cultures has continued to make friends around Kilburn - we regularly use the Lebanese restaurant Soor for catering and have developed a close working relationship with our Tenant Management Organisation which enables us to plan outdoor events outside Metroland Studios. Although it was not part of a structured programme, we also worked in partnership with two locally-invested arts organisations. Harlesden High Street (a gallery in Harlesden) staged a group exhibition, featuring eight local artists, reflecting on the cultural and aesthetic legacies of music in Harlesden. Action Space, who support artists with learning disabilities, staged a group show featuring six artists from their Brent studio in Barham Park, at The Kiln.

Key Achievements for the charity and its public benefit over 2022/23 include:

- Metroland's board is made up entirely of residents or former residents of the London Borough of Brent.
- Brought local artists with learning disabilities into the Biennial programme with an expert arts agency.
- Harlesden High Street reported that they were able to programme categories of art that resonated better with black audiences and broke with received wisdom about what art is.

Priorities going forward into 2023/24

Metroland Cultures is committed to refining and improving our activities. Learning from the 2022/23 year, the team, trustees, and evaluators have recommended that we improve our activities in four ways:

1. Developing impact around key objective of 'improving what already exists'
In 2022 we tested and refined a series of programmes which we will use again in future years. Participants and organisers have noted the abrupt way that these programmes have finished. We now need to develop a common approach to 'what happens next' after Metroland's projects end, that clarifies to artists, MYAs, hosts and partners how we intend to stay in touch, when we will be regathering people and why. As Metroland Cultures we need to do this in a way that supports our need to evaluate projects, signposting of future opportunities and find people and services.
2. Developing impact around key objective of 'connecting artists and communities'
Many of the participants in the Biennial valued having a local springboard to the art world, but we need to find a way of achieving that while also being able to have a Biennial that makes sense to people outside that world, unfamiliar with art language. We will make solving this part of the creative process in the next Biennial and will explore ways of radically simplifying our vocabulary with artists, writers, poets and other communicators.
3. Developing impact around key objective of 'supporting and nurturing young people'
Feedback from the MYA programme showed high satisfaction with the programme among MYAs but also a concern that some aspects of the programme came as an unwelcome surprise - many participants said they didn't feel they had enough time to work on the final event and found the transition between experiences that were 'fun' and ones that felt like 'work' unexpected. We need to put an understanding of young people's

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Trustees' Report (continued)
For the Year Ended 31 March 2023

Achievements and performance (continued)

progression at the heart of the MYA programme which frames the experience and clearly clarifies what they will learn, how and what it will lead to. This will help clarify the MYAs expectations while also improving how we evaluate and assess progression in the programme.

4. Developing impact around key objective of 'being a locally valued organisation'
Metroland Cultures now has a series of interlocking development programmes and partnerships with Brent-based organisations and artists. In the next year we need to visually communicate how these programmes feed into one another and elevate cultural activity and expression throughout the borough. This will help convey Metroland Culture's distinctive approach to other similar organisations around the UK and beyond and show our community and stakeholders the standards to which we wish to be held in the future.

Financial review

a. Going concern

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 the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the accounting policies.

b. Reserves policy

The reserves policy is to have 3 months operations costs in reserves, as the end of 2022/23 we have £217,448 in our reserves exceeding our policy requirements. The board, via the Finance Audit and RISK committee continues to monitor the reserves for the organisation and as our turnover grows, we will review whether the policy needs to be increased to 6 months operating cost and thus doubling the reserves.

c. Principal risks and uncertainties

The Board of Trustees has conducted a review of the major risks to which the charity is exposed; this review is presented to the Board. A risk register has been established and is updated bi-annually and reviewed in each Trustees meeting. Where appropriate, systems or procedures have been established to mitigate the risks.

The Risk management strategy comprises:

- annual review by the Trustees of the risks the charity may face;
- quarterly meeting of a Finance, Audit and RISK Committee to review RISK Register and financial and operational risks to the organisation;
- annual review of the charity's finances;
- annual review of the general purposes of the charity and of the charity's business continuity plan; establishment and ongoing review of the Charity's risk register;
- implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

A key element in the management of financial risk is the creation and expansion of a general unrestricted reserves policy and its regular review by Trustees. The Trustees have an ambition to accumulate general reserves, until these reserves represent at least 3 months' worth of core operating costs, which is in line with Charity Commission recommendations for an organisation of this size.

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Trustees' Report (continued)
For the Year Ended 31 March 2023

The main risk to the charity would be failure by the management team to produce successful programmes that attract audiences and participants from the prioritised demographic sector in Brent leading to the loss of sponsors or funders. To that end, the Board requires regular and comprehensive reporting and evaluation of the executive team's efforts at board meetings. As part of its assessment of risk, it is the Board's expectation that projects could fail and it encourages the experimental and enterprising approach taken by the leadership team. The Board consists of individuals who bring extensive experience in the objectives of the Charity and support the delivery team to navigate these risks.

The Board is deeply grateful to the London Borough of Brent that continues to support our efforts, and has supported the charity to establish itself. However, we do recognise the need for Metroland Culture to continue to support and promote their individual and collective initiatives in the cultural field if we are to ensure their support in years to come. This area of risk is subject to regular review by the Board.

d. Financial risk management objectives and policies

2022/23 was the fourth year of independent operations for the Metroland Culture team after its incorporation as a stand-alone charity. Metroland Culture uses the Xero system and has established controls which are supported in kind by the Council. All expenditure over £25,000 and beyond what was agreed at board level.

Its activity focused on establishing Metroland's programme independent of the Borough of Culture. The National Lottery Communities Fund contributed £208,024, Brent Council contributed £300,000 and additional funding was utilised from reserves.

The costs for managing the projects were all treated as restricted expenditure linked directly to the commissioning of the agreed events and community interactions and were noted as incurred against the revenue received within the year.

Total incoming resources amounted to £631,687 compared with total expenditure of £1,139,017 and a deficit of £507,330. This is largely explained by the nature of the cash flow accounting system used for our projects which recognised income and expenditure on an accruals basis and which is supported by Brent Council.

The reserves, representing funds available for projects, had an opening balance of £724,778 available funding at the start of the year which has decreased to £217,448 representing the funding required to complete delivery of the projects. All excess funds will be invested in delivering projects that are in keeping with Metroland's objectives and for the benefit of the Brent community.

e. Principal funding

The fourth year has been delivered independently of Brent Council who previously supported us with a team, HR advice and Financials systems in kind. They remain an important funder and we present regular updates on the programme and hear suggestions from the funders. The National Lottery Community Fund and John Lyons are important contributors to the programme, and we hold regular meetings with our relationship managers.

Fundraising

Fundraising is led by the Director, supported by Fundraising consultant Barbara O'Brien. Metroland Culture is not currently part of a voluntary fundraising regulatory scheme and has not raised funds from individuals in this period. No complaints have been received in the period and Metroland has a robust Safeguarding policy to protect children and vulnerable adults from behaviour in connection with activities, including fundraising.

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Trustees' Report (continued)
For the Year Ended 31 March 2023

Structure, governance and management

a. Constitution

Metroland Culture charity is a company limited by guarantee with no share capital. None of the Trustees has any beneficial interest in the company. Metroland Culture charity business is conducted under the framework of its governing Memorandum and Articles of Association, prepared under the Companies Act 2006. The Trustees, as charity trustees, have control of the Charity and its property and funds.

The Trustees when complete consist of up to 14 individuals over the age of 18, all of whom must support the charitable company's Objects. All other trustees shall be 'Appointed Trustees' selected by the Trustees from time to time. They may be a representative of or for a Local Authority or funders, are appointed for a fixed term (such as the duration of a significant grant) or of one year and retire automatically at that time but may offer themselves up for reappointment.

A trustee may not act as a Trustee unless he/she has signed a written declaration of willingness to act as a charity trustee of the Charity and the Participating Local Authority has the right from time to time and at any time to appoint one Trustee for a fixed term of one year, or such other period as may be set by the relevant Participating Local Authority prior to their appointment. A Nominated Trustee may be removed at any time by the Participating Local Authority who appointed him/her.

Induction and training of Trustees is undertaken by providing new Trustees with copies of the Memorandum and Articles of Association, policies of the organisation, risk register, the last available annual report and accounts, current management accounts, budgets and relevant Fundraising and other reports as well as a copy of the Charity Commission's Charitable Purposes and Public Benefits documents together with the guide to the role and responsibilities of charity trustees.

The induction programme is designed to ensure that Board Members are familiar with their responsibilities, both legally and operationally, that they understand the constitutional and financial framework within which Metroland Culture operates, and that they have a good understanding of the Company's strategic objectives. The Director provides introductions to other Trustees, Metroland staff, policies and procedures as required.

b. Methods of appointment or election of Trustees

The management of the Charity is the responsibility of the Trustees who are elected and co-opted under the terms of the Trust deed.

c. Organisational structure and decision-making policies

Metroland Culture maintains a small staff all year round including the Director and 7 additional roles across Curatorial, Producing, Operations, Marketing & Communications and Administration. During Metroland's key activity periods, temporary staff members may be engaged to support the delivery and management of the programme.

The Board delegates day-to-day running of the organisation and the achievement of its strategic interventions to the Executive Director and the Head of Programmes. The Board also provides support through ad-hoc advisory on marketing, programming, young people, fundraising, governance and HR from time to time.

d. Related party relationships

Related party transactions are noted in the notes to the accounts.

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Trustees' Report (continued)
For the Year Ended 31 March 2023

Plans for future periods

Going into 2023/24 a key objective of Metroland will be to grow and maintain relationships and firmly establish Brent as a visitor attraction and cultural capital in London. It will work to a 4-year plan to secure a successful legacy of Brent's year as the Borough of Culture by building on the projects and relationships built over 2020. It will fundraise, maximise, and leverage new partnerships with and for the community and Council to celebrate Brent's cultural heritage and grow its creative future. Through a Visual Arts and Music Biennial it will present outward facing programmes to platform stories and artists to local, national and international audiences. In addition, Metroland Young Associates will continue to offer a skills and careers development programme to young people from Brent who want to work in the arts and the creative industries. In order to achieve this as a sustainable offer in the borough, Metroland needs investment while it establishes itself as a viable model. The next financial year will focus on the development of Metroland's programme and offer to Brent communities over the 4 years. Proposed activity over the next 4 years will cover two Visual Arts Biennial, and 4 cohorts of Metroland Young Associates and Peer to Peer and where possible a free studios programme for Brent based or connected artists.

Statement of Trustees' responsibilities

The Trustees (who are also the directors of the Charity for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the Charity and of its incoming resources and application of resources, including its income and expenditure, 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 of the Charities SORP (FRS 102);
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Charity will continue in business.

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

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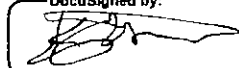
Trustees' Report (continued)
For the Year Ended 31 March 2023

Disclosure of information to auditors

Each of the persons who are Trustees at the time when this Trustees' Report is approved has confirmed that:

- so far as that Trustee is aware, there is no relevant audit information of which the charity's auditors are unaware, and
- that Trustee has taken all the steps that ought to have been taken as a Trustee in order to be aware of any relevant audit information and to establish that the charity's auditors are aware of that information.

Approved by order of the members of the board of Trustees and signed on their behalf by:

DocuSigned by:

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K Hirani
Chair of Trustees
Date: 1 December 2023

Metroland Culture Limited
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Independent Auditors' Report to the Members of Metroland Culture Limited

Opinion

We have audited the financial statements of Metroland Culture Limited (the 'charity') for the year ended 31 March 2023 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and the related notes, 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).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2023 and of its incoming resources and application of resources, including its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

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

Conclusions relating to going concern

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

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

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

Metroland Culture Limited
(A Company Limited by Guarantee)

Independent Auditors' Report to the Members of Metroland Culture Limited (continued)

Other information

The other information comprises the information included in the Annual Report other than the financial statements and our Auditors' Report thereon. The Trustees are responsible for the other information contained within the Annual Report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinion on other matters prescribed by the Companies Act 2006

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

- the information given in the Trustees' Report for the financial year for which the financial statements are prepared is consistent with the financial statements.
- the Trustees' Report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of our knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Report.

We have nothing to report in respect of the following matters in relation to which 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 Trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the Trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the Trustees' Report and from the requirement to prepare a Strategic Report.

Responsibilities of trustees

As explained more fully in the Trustees' Responsibilities Statement, the Trustees (who are also the directors of the charitable company for the 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.

Metroland Culture Limited
(A Company Limited by Guarantee)

Independent Auditors' Report to the Members of Metroland Culture Limited (continued)

Auditors' responsibilities for the audit of the financial statements

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

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:

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, was as follows:

- the senior statutory auditor ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations;
- we identified the laws and regulations applicable to the charitable company through discussions with directors and other management, and from our commercial knowledge and experience of the sector;
- we focused on specific laws and regulations which we considered may have a direct material effect on the financial statements or the operations of the charitable company, including the financial reporting legislation, Companies Act 2006, taxation legislation, anti-bribery, employment, and environmental and health and safety legislation;
- we assessed the extent of compliance with the laws and regulations identified above through making enquiries of management and inspecting legal correspondence; and
- identified laws and regulations were communicated within the audit team regularly and the team remained alert to instances of non-compliance throughout the audit.

We assessed the susceptibility of the company's financial statements to material misstatement, including obtaining an understanding of how fraud might occur, by:

- making enquiries of management as to where they considered there was susceptibility to fraud, their knowledge of actual, suspected and alleged fraud; and
- considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

To address the risk of fraud through management bias and override of controls, we:

- performed analytical procedures to identify any unusual or unexpected relationships;
- tested journal entries to identify unusual transactions;
- assessed whether judgements and assumptions made in determining the accounting estimates were indicative of potential bias; and
- investigated the rationale behind significant or unusual transactions.

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- agreeing financial statement disclosures to underlying supporting documentation;
- reading the minutes of meetings of those charged with governance;
- enquiring of management as to actual and potential litigation and claims; and
- reviewing correspondence with HMRC, relevant regulators and the charitable company's legal advisors

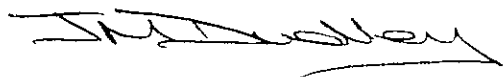
Metroland Culture Limited
(A Company Limited by Guarantee)

Independent Auditors' Report to the Members of Metroland Culture Limited (continued)

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our Auditors' 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 Auditors' 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 its members, as a body, for our audit work, for this report, or for the opinions we have formed.



Jonathan Dudley (Senior Statutory Auditor)
for and on behalf of
Dalns Audit Limited

Statutory Auditor
Chartered Accountants

Suite 2, Albion House
2 Etruria Office Village
Forge Lane
Stoke on Trent
ST1 5RQ

1 December 2023

Metroland Culture Limited
(A Company Limited by Guarantee)

Statement of financial activities (incorporating income and expenditure account)
For the Year Ended 31 March 2023

	Note	Unrestricted funds 2023 £	Restricted funds 2023 £	Total funds 2023 £	Total funds 2022 £
Income from:					
Charitable activities	4	120,000	510,024	630,024	593,906
Other income	5	1,663	-	1,663	-
Total income		121,663	510,024	631,687	593,906
Expenditure on:					
Raising funds	6	17,700	-	17,700	17,450
Charitable activities:	7				
Artistic Programmes and Events		609,045	423,346	1,032,391	515,872
Other Community Engagement		-	88,926	88,926	36,796
Total expenditure		626,745	512,272	1,139,017	570,118
Net movement in funds		(505,082)	(2,248)	(507,330)	23,788
Reconciliation of funds:					
Total funds brought forward		722,530	2,248	724,778	700,990
Net movement in funds		(505,082)	(2,248)	(507,330)	23,788
Total funds carried forward		217,448	-	217,448	724,778

The Statement of Financial Activities includes all gains and losses recognised in the year.

The notes on pages 24 to 34 form part of these financial statements.

Metroland Culture Limited
(A Company Limited by Guarantee)

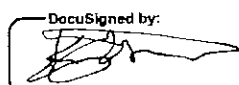
Company number: 11876428
Balance Sheet
As at 31 March 2023

	Note	2023 £	2022 £
Fixed assets			
Tangible assets	11	5,405	8,107
		<u>5,405</u>	<u>8,107</u>
Current assets			
Debtors	12	282,332	319,354
Cash at bank and in hand		302,787	991,109
		<u>585,119</u>	<u>1,310,463</u>
Creditors: amounts falling due within one year	13	(373,076)	(593,792)
Net current assets		<u>212,043</u>	<u>716,671</u>
Total assets less current liabilities		<u>217,448</u>	<u>724,778</u>
Total net assets		<u>217,448</u>	<u>724,778</u>
Charity funds			
Restricted funds	14	-	2,248
Unrestricted funds	14	217,448	722,530
Total funds		<u>217,448</u>	<u>724,778</u>

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small companies regime.

The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:

DocuSigned by:

 445A7087B54845F...

K Hirani
 Chair of Trustees
 Date: 1 December 2023

The notes on pages 24 to 34 form part of these financial statements.

Metroland Culture Limited
(A Company Limited by Guarantee)

Statement of Cash Flows
For the Year Ended 31 March 2023

	2023	2022
	£	£
Cash flows from operating activities		
Net cash provided by operating activities - see note 15	(688,322)	482,328
Cash flows from investing activities		
Purchase of tangible fixed assets	-	(10,810)
Net cash provided by/(used in) investing activities	-	(10,810)
Net cash provided by financing activities	-	-
Change in cash and cash equivalents in the year	(688,322)	471,518
Cash and cash equivalents at the beginning of the year	991,109	519,591
Cash and cash equivalents at the end of the year	302,787	991,109

The notes on pages 24 to 34 form part of these financial statements

Metroland Culture Limited
(A Company Limited by Guarantee)

Notes to the Financial Statements
For the Year Ended 31 March 2023

1. General information

Metroland Culture Limited is a company limited by guarantee in the United Kingdom. In the event of the Charity being wound up, the liability in respect of the guarantee is limited to £10 per member of the Charity. The address of the registered office is given in the charity information on page 2 of these financial statements. The nature of the Charity's operations and principal activities are set out in the Report of the Trustees.

2. Accounting policies

2.1 Basis of preparation of financial statements

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Metroland Culture Limited meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

2.2 Going concern

The Trustees assess whether the use of going concern is appropriate i.e. whether there are any material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern. The Trustees make this assessment in respect of a period of at least one year from the date of authorisation for issue of the financial statements and have concluded that the academy trust has adequate resources to continue in operational existence for the foreseeable future and there are no material uncertainties about the academy trust's ability to continue as a going concern, thus they continue to adopt the going concern basis of accounting in preparing the financial statements.

2.3 Income

All income is recognised once the Charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably. Such income is only deferred where the donor has specified that the grant or donation must be used in a future accounting period.

Grants are included in the Statement of Financial Activities on a receivable basis. The balance of income received for specific purposes but not expended during the period is shown in the relevant funds on the Balance Sheet. Where income is received in advance of entitlement of receipt, its recognition is deferred and included in creditors as deferred income. Where entitlement occurs before income is received, the income is accrued.

Donated services and facilities, including amounted funded directly by the London Borough of Brent, are recognised at their estimated value to the Charity where the value is measurable and quantifiable. Where a basis of valuation is required, this is the price the Charity estimates it would pay in the open market for a service or facility of equivalent utility.

Where a grant has been made for the Charity's benefit by another grant funder to London Borough of Brent, a gift in kind is recognised for these services that grant has funded.

Metroland Culture Limited
(A Company Limited by Guarantee)

Notes to the Financial Statements
For the Year Ended 31 March 2023

2. Accounting policies (continued)

2.3 Income (continued)

Other income is recognised in the period in which it is receivable and to the extent the goods have been provided or on completion of the service.

2.4 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use.

Expenditure on raising funds includes all expenditure incurred by the Charity to raise funds for its charitable purposes and includes costs of all fundraising activities events and non-charitable trading.

Expenditure on charitable activities is incurred on directly undertaking the activities which further the Charity's objectives, as well as any associated support costs.

Support costs represent central function costs, governance costs and overheads and have been allocated between activities using an apportionment percentage calculated by comparing the direct costs attributable to each of those categories in the year.

2.5 Taxation

The Charity is considered to pass the tests set out in Paragraph 1 Schedule 6 of the Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the Charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

The Charity is registered for Value Added Tax (VAT); irrecoverable VAT (where applicable) is included in the cost of those items to which it relates.

2.6 Tangible fixed assets and depreciation

Tangible fixed assets costing £1,000 or more are capitalised and recognised when future economic benefits are probable and the cost or value of the asset can be measured reliably.

Tangible fixed assets are initially recognised at cost. After recognition, under the cost model, tangible fixed assets are measured at cost less accumulated depreciation and any accumulated impairment losses. All costs incurred to bring a tangible fixed asset into its intended working condition should be included in the measurement of cost.

Metroland Culture Limited
(A Company Limited by Guarantee)

Notes to the Financial Statements
For the Year Ended 31 March 2023

2. Accounting policies (continued)

2.6 Tangible fixed assets and depreciation (continued)

Depreciation is charged so as to allocate the cost of tangible fixed assets less their residual value over their estimated useful lives, using the straight-line method.

Depreciation is provided on the following basis:

Computer equipment	-	25% at cost
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2.7 Debtors

Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

2.8 Liabilities and provisions

Liabilities are recognised when there is an obligation at the Balance Sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably.

Liabilities are recognised at the amount that the Charity anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

2.9 Financial instruments

The Charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

2.10 Pensions

The Charity operates a defined contribution pension scheme and the pension charge represents the amounts payable by the Charity to the fund in respect of the year.

2.11 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Charity for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

Metroland Culture Limited
(A Company Limited by Guarantee)

Notes to the Financial Statements
For the Year Ended 31 March 2023

3. Critical accounting estimates and areas of judgment

Estimates and judgments are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

Critical accounting estimates and assumptions:

The Charity makes estimates and assumptions concerning the future. The resulting accounting estimates and assumptions will, by definition, seldom equal the related actual results. There are no estimates or judgements that have a material effect on amounts recognised in the financial statements.

4. Income from charitable activities

	Unrestricted funds 2023 £	Restricted funds 2023 £	Total funds 2023 £
London Borough of Brent	120,000	300,000	420,000
John Lyon's Charity	-	2,000	2,000
National Lottery Community Fund	-	208,024	208,024
Other grants	-	-	-
	<u>120,000</u>	<u>510,024</u>	<u>630,024</u>

	Unrestricted funds 2022 £	Restricted funds 2022 £	Total funds 2022 £
London Borough of Brent	120,000	400,000	520,000
John Lyon's Charity	-	20,000	20,000
National Lottery Community Fund	-	51,976	51,976
Other grants	1,930	-	1,930
	<u>121,930</u>	<u>471,976</u>	<u>593,906</u>

Metroland Culture Limited
(A Company Limited by Guarantee)

Notes to the Financial Statements
For the Year Ended 31 March 2023

5. Other incoming resources

	Unrestricted funds 2023 £	Total funds 2023 £	Total funds 2022 £
Merchandise income	1,663	1,663	-
Interest	-	-	-
	<u>1,663</u>	<u>1,663</u>	<u>-</u>

6. Expenditure on raising funds

Raising funds expenses

	Unrestricted funds 2023 £	Total funds 2023 £
Raising funds	17,700	17,700

	Unrestricted funds 2022 £	Total funds 2022 £
Raising funds	17,450	17,450

Metroland Culture Limited
(A Company Limited by Guarantee)

Notes to the Financial Statements
For the Year Ended 31 March 2023

7. Analysis of expenditure by activities

	Direct costs 2023 £	Support costs 2023 £	Total funds 2023 £
Other Community Engagement	88,926	-	88,926
Artistic Programmes and Events	843,940	188,451	1,032,391
	<u>932,866</u>	<u>188,451</u>	<u>1,121,317</u>

	Direct costs 2022 £	Support costs 2022 £	Total funds 2022 £
Other Community Engagement	36,796	-	36,796
Artistic Programmes and Events	390,844	125,028	515,872
	<u>427,640</u>	<u>125,028</u>	<u>552,668</u>

Support costs are allocated on a basis consistent with the use of resources.

8. Analysis of Support Costs

	Raising funds 2023 £	Charitable activities 2023 £	Total funds 2023 £
Marketing	-	18,952	18,952
Consultancy and contractors	17,700	125,377	143,077
Overheads	-	34,032	34,032
Audit	-	10,090	10,090
	<u>17,700</u>	<u>188,451</u>	<u>206,151</u>

Metroland Culture Limited
(A Company Limited by Guarantee)

Notes to the Financial Statements
For the Year Ended 31 March 2023

	Raising funds 2022 £	Charitable activities 2022 £	Total funds 2022 £
Marketing	-	-	-
Consultancy and contractors	17,450	33,413	50,863
Overheads	-	82,515	82,515
Audit	-	9,100	9,100
	<u>17,450</u>	<u>125,028</u>	<u>142,478</u>

9. Staff costs

	2023 £	2022 £
Wages and salaries	111,874	89,865
Social security costs	4,066	4,324
Contribution to defined contribution pension schemes	1,901	1,073
	<u>117,841</u>	<u>95,262</u>

The average number of persons employed by the Charity during the year was as follows:

	2023 No.	2022 No.
Employees	<u>5</u>	<u>3</u>

No employee received remuneration amounting to more than £60,000 in either year.

10. Trustees' remuneration and expenses

During the year, no Trustees received any remuneration or other benefits (2022 - £NIL).

During the year ended 31 March 2023, no Trustee expenses have been incurred (2022 - £NIL).

Metroland Culture Limited
(A Company Limited by Guarantee)

Notes to the Financial Statements
For the Year Ended 31 March 2023

11. Tangible fixed assets

	Computer equipment £
Cost or valuation	
At 1 April 2022	10,810
At 31 March 2023	<u>10,810</u>
Depreciation	
At 1 April 2022	2,703
Charge for the year	2,702
At 31 March 2023	<u>5,405</u>
Net book value	
At 31 March 2023	<u>5,405</u>
At 31 March 2022	<u>8,107</u>

12. Debtors

	2023 £	2022 £
Due within one year		
Amount due from Brent Council	252,000	-
Other debtors	326	149,600
Prepayments and accrued income	30,006	169,754
	<u>282,332</u>	<u>319,354</u>

Included with prepayment and accrued income is £25,000 due from Brent Council in relation to the National Lottery Heritage Fund.

Metroland Culture Limited
(A Company Limited by Guarantee)

Notes to the Financial Statements
For the Year Ended 31 March 2023

13. Creditors: Amounts falling due within one year

	2023 £	2022 £
Trade creditors	84,705	192,039
Other taxation and social security	29,157	83,786
Other creditors	221,004	196,003
Accruals and deferred income	38,210	121,964
	<u>373,076</u>	<u>593,792</u>

14. Statement of funds

Statement of funds - current year

	Balance at 1 April 2022 £	Income £	Expenditure £	Balance at 31 March 2023 £
Unrestricted funds				
Unrestricted funds	722,530	121,663	(626,745)	217,448
	<u>722,530</u>	<u>121,663</u>	<u>(626,745)</u>	<u>217,448</u>
Restricted funds				
John Lyons	-	2,000	(2,000)	-
National Lottery Community fund	-	208,024	(208,024)	-
Legacy of Brent Culture Fund	2,248	300,000	(302,248)	-
	<u>2,248</u>	<u>510,024</u>	<u>(512,272)</u>	<u>-</u>
Total of funds	<u>724,778</u>	<u>631,687</u>	<u>(1,139,017)</u>	<u>217,448</u>

Unrestricted funds

The general funds represent the unrestricted funds of the charity that are not designated for particular purposes.

Restricted funds

John Lyons - Funds received specifically for supporting Metroland young associates programme.

National Lottery Community Fund - Fund received specifically for supporting community engagement work and development opportunities across the programme.

Legacy of Brent Culture Fund - Fund received specifically for supporting Metroland establish a cultural offer in Brent post the Borough of Culture.

Metroland Culture Limited
(A Company Limited by Guarantee)

Notes to the Financial Statements
For the Year Ended 31 March 2023

14. Statement of funds (continued)

Statement of funds - prior year

	Balance at 1 April 2021 £	Income £	Expenditure £	Balance at 31 March 2022 £
Unrestricted funds				
Unrestricted funds	700,990	121,930	(100,390)	722,530
Restricted funds				
John Lyons	-	20,000	(20,000)	-
National Lottery Community Fund	-	51,976	(51,976)	-
Legacy of Brent Culture Fund	-	400,000	(397,752)	2,248
	-	471,976	(469,728)	2,248
Total of funds	700,990	593,906	(570,118)	724,778

15. Reconciliation of net movement in funds to net cash flow from operating activities

	2023 £	2022 £
Net income/expenditure for the year (as per Statement of Financial Activities)	(507,330)	23,788
Adjustments for:		
Depreciation charges	2,703	2,703
Decrease in debtors	37,021	401,553
Increase/(decrease) in creditors	(220,716)	54,284
Net cash provided by/(used in) operating activities	(688,322)	482,328

Metroland Culture Limited
(A Company Limited by Guarantee)

Notes to the Financial Statements
For the Year Ended 31 March 2023

16. Analysis of cash and cash equivalents

	2023 £	2022 £
Cash in hand	302,787	991,109
Total cash and cash equivalents	302,787	991,109

17. Analysis of changes in net debt

	At 1 April 2022 £	Cash flows £	At 31 March 2023 £
Cash at bank and in hand	991,109	(688,322)	302,787

18. Pension commitments

The charity operates a defined contribution pension scheme. The pension cost charge represents contributions payable by the charity to the fund and amounted to £1,901 (2022 - £1,073). There were no outstanding contributions at the year end.

19. Related party transactions

During the year, £124,320 (2022: £117,000) was paid to a company in which a trustee of this Charity is the sole director for services provided. At the year end, £68,160 (2022: £Nil) was outstanding in relation to this balance.

During the year, £2,205 (2022: £Nil) was paid to a trustee of this Charity for services provided. At the year end, £Nil (2022: £Nil) was outstanding in relation to this balance.

During the year, £Nil (2022: £23,600) was paid to a trustee of this Charity for services provided. At the year end, £Nil (2022: £Nil) was outstanding in relation to this balance.

During the year, £Nil (2022: £200) was paid to a trustee of this Charity for services provided. At the year end, £Nil (2022: £Nil) was outstanding in relation to this balance.

During the year, £Nil (2022: £200) was paid a company in which a trustee of this Charity is a director for services provided. At the year end, £Nil (2022: £Nil) was outstanding in relation to this balance.

METROLAND CULTURE LIMITED

England & Wales - Charity number 1185414

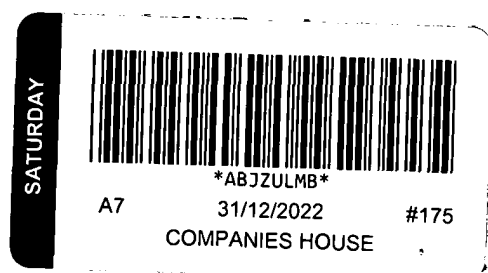
Accounts

Registered number: 11876428
Charity number: 1185414

Metroland Culture Limited

Trustees' report and financial statements

For the year ended 31 March 2022



Metroland Culture Limited
(A company limited by guarantee)

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Metroland Culture Limited (A company limited by guarantee)

Reference and administrative details of the Charity, its Trustees and advisers
For the year ended 31 March 2022

Trustees	H Abrams Z Alsukhny I Dahir R Dedman E Donald K Hirani, Chair M Holt T James S Mullings-Johnson L Stonock A Zafirakou J Williams D Halsby
Company registered number	11876428
Charity registered number	1185414
Registered office	Metroland Studios 91 Kilburn Sqaure London England NW6 6PS
Borough Representative in year	K Hirani
Chief executive officer	L Stonock
Independent auditors	Dains Audit Limited Suite 2, Albion House 2 Etruria Office Village Forge Lane Stoke on Trent ST1 5RQ

Chair's statement
For the year ended 31 March 2022

The chairman presents his statement for the year.

As Chair of Metroland Cultures, I am happy to report on the third year of the Charity's work. It has been a busy period across both governance and the set-up of the team and programmes to deliver on the objectives of the Charity.

The focus of the year can be summarised across 4 key areas we have delivered on:

1. Wrapping up Brent 2020, London Borough of Culture for Brent Council by leading, developing, writing, and delivering all the evaluation for Brent's year of Culture, balancing the final budget and closing off all partnerships and reports to funders and reflecting on what we have delivered with the artists and partners who took part.
2. Taking Metroland on a new course post Brent 2020 through the establishment of a Vision, Mission, Theory of Change and evaluation framework to further support, develop and gain visibility for Brent's artists, community.
3. Building a new team, establishing a new organisational structure with systems, policies, board members and fundraising.
4. Deliver a programme to our beneficiary's as well as setting up the programmes for the Summer of 2022- Metroland's first significant project since the Borough of Culture.

We can confidently articulate our Vision is that Brent is known globally for its arts and culture, and its people and communities are recognised and celebrated for shaping it. Our mission is to build, share and support art and culture in Brent: supporting communities to amplify stories of Brent life, and working with artists to tell new stories. Our programme is at the intersection of art and community, testing and pioneering new approaches that centre partnerships, strategies and approaches for community and artist collaboration. We do this through music and visual arts with an annual festival, young people's programme, and artist development programme. At the heart of everything is a culture of learning, development, and transparency with our constituencies. Four building blocks inform our approach:

1. We start with Brent people and celebrate what's already here. Our work is grounded in the stories, needs and histories of people. We listen, learn and act with our community. A big part of Brent cultural life is people doing it for themselves. We find ways to support people who are doing this.
2. We connect artists with communities. We bring artists and grassroots organisations together, to hold conversations about what the borough needs, and use art to make it happen.
3. We stand for social justice. We make space for difficult conversations, and work towards dismantling inequality anywhere we find it including at Metroland. We want everyone to be able to access the culture we make.
4. We're on the side of the future. Brent has one of the youngest populations in London so our work has to equip young people with the skills and confidence that they have the right to make art and culture.

Key achievements have included the delivery of Making Myself Visible programme, an inaugural programme in the Metroland Studio building hosting 5 exhibitions, alongside a programme of talks and events with Studio artists alongside other Brent based artists. We continued to host 14 Brent artists in residence in the Kilburn building. In January 2022 we announced the theme, title 'In the House of My Love' and artists that would be taking part in the second iteration of the Brent Biennial to happen over the summer of 2022. We launched the recruitment for Peer to Peer, our artist development programme targeted at Brent artists providing a bursary and professional development to 10 artists and, Metroland Young Associates (MYA), our paid programme for young people aged 18- 25 living in Brent has recruited 20 young people to take part in the programme that will begin in May 2022.

We have fundraised from John Lyons Charity and National Lottery Communities Fund, Jack Arts and submitted a National Portfolio application to the Arts Council England which, should we be successful will secure 3 years funding from 25/26. In addition we developed partnerships with Young Brent Foundation, Sufra, Young Roots, Mosaic Trust, Action Space, Catholic Newman College, Young Brent Foundation, Brent Council Museum and Libraries, Tin Tabernacle, TFL, GLA, Harlesden High Street and Studio Voltaire.

Metroland Culture Limited
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Chairman's statement (continued)
For the year ended 31 March 2022

Further to this we refined and developed 6 programme strands for Metroland to underpin a 4-year strategic and financial plan supported by a Theory of Change and Evaluation framework. These programmes will be the focus of Metroland's work over the next 5 years and include:

- An Annual summer Festival Programme which in 2022/23 will be the Brent Biennial.
- A programme of training and Learning for Young People from Brent offering a suite of paid opportunities to learn about the Creative Industries.
- An Artist development programme for artists from and connected to Brent offered through a residency scheme, bursaries and professional development support.
- A programme of partnership and constituency with the community offering paid and voluntary work opportunities alongside participation in our programmes.
- A programme of research and learning to understand and share with others our approach.
- The Brent Huddle a business model and operational model that is suitable for the borough.

The last year has seen the organising solidify its approach and priorities post the London Borough of Culture. It has been a pivotal year for setting the organisation on course and has defined the way we want to work and the priorities of who we will work with. And for this I want to send my sincere thanks go to all the committed Trustees of Metroland Culture who are generous in contributing guidance, experience, time and insight. To the executive team I offer my thanks for their achievements, my admiration and continued support. And to the artists, communities and partners who are generous with their time and feedback as we evolve into an ally within the borough and sector for the type of work we are striving to make.

Finally, we want to thank the funders who helped Metroland Cultures to deliver a programme that has been grounded and rooted in the borough. They are Brent Council, National Lottery Communities Fund and John Lyon's Charity.

Thank you.



K Hirani
Chair of Metroland Culture Limited

Date: 21 December 2022

Trustees' report
For the year ended 31 March 2022

The Trustees present their annual report together with the audited financial statements of the Charity for the year 1 April 2021 to 31 March 2022. The Annual report serves the purposes of both a Trustees' report and a directors' report under company law. The Trustees confirm that the Annual report and financial statements of the charitable company comply with the current statutory requirements, the requirements of the charitable company's governing document and the provisions of the Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019).

Objectives and activities

a. Policies and objectives

The Trustees have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the Charity's aims and objectives and in planning our future activities. The Charitable Objectives of Metroland Culture are for:

- The benefit of the public, the advancement of education in the arts in particular but not exclusively by developing and delivering educational projects that build capacity and knowledge in the cultural sector, creative industries and in the arts generally.
- For the benefit of the public, the promotion of the arts, culture and heritage of the London borough of Brent by encouraging public participation in the arts, the presentation of concert, performances, exhibitions and festivals and by supporting and representing the arts and heritage sector through promotion, representation and development provided that the promotion of such like is undertaken solely for the public benefit.
- To advance in life and relieve needs of young people through:
 - a. The provision of recreational and leisure time activities provided in the interest of social welfare, designed to improve their conditions of life;
 - b. Providing support and activities within the arts which develop their skills, capacities and capabilities to enable them to participate in society as mature and responsible individuals.

The year has seen board and team collaboration set our vision for Brent to be known globally for its arts and culture, and its people and communities are recognised and celebrated for shaping it. Metroland's mission towards that vision is to build, share and support art and culture in Brent: supporting communities to amplify stories of Brent life, and working with artists to tell new stories. This has seen us focus on 6 programmes strands:

Annual Festival Programme

This is Metroland's big annual visible moment for everyone to get involved with across the borough. This strand is bringing together research, relationships, projects & programmes that happen year round to showcase Brent. In summer 2022, this is the Brent Biennial and in 2023 it will be a summer Music Programme. This strand is about attracting people into Brent to visit us and creating a moment that can mobilise the borough to showcase artists, communities and what is most important.

Training and Learning from and for Young People

This is about Metroland investing into the future of the creative industries, into the borough, and into the development and future of our organisation through tangible, paid and accessible programmes. It is about equipping young people with skills and confidence to join the creative industries. And it is about succession planning for our organisation, in 10 years (hopefully sooner) our team will represent the makeup of the borough.

Artist development

This is about Metroland sharing the relationships, experiences, partnerships and resources with the borough's artists, particularly those working in the visual arts and music in their widest senses. It is about ensuring the curators, programmers, partners and artists that contribute to our programme can share their learning and expertise with those that are invested in the future of the borough. It recognises that artists need to be paid for their contribution and is committed to developing a cohort of artists that will be the future of the Festival Programme

Objectives and activities (continued)

Partnership and Constituency with the community

This is about a deep commitment to our audiences. It is about ensuring we are listening to those that we work with, collaborate with and those that are leaders in our community. It is ensuring that we are part of a network across the borough of Brent that works together to make Brent a better place to live and work. It is also about ensuring Metroland adds value and doesn't duplicate work that is already happening across the vast grass roots network in the borough. This strand of work sees our contribution to working groups, supporting our audiences to come closer into the heart of decision making and makes room for different approaches to the work we do no matter where they come from.

Research and Learning

This is about researching, learning and sharing the work we do and the approaches we take across the organisation, the Borough, London and the UK. This takes the form of programming to open up the discussion about the future of the intersection of art, culture and community in Brent. It is also iterative and learns from and with others that are trying similar approaches across the voluntary sector both in the borough and across the globe and looks to find learning. It is also about ensuring the team and organisation is constantly learning and reflecting on the work we do both together as a team and supporting individuals to learn and grow their careers.

Brent Huddle

The Huddle'- used by Brent creatives- meaning finding ways to be able to continue to be an artist be that multiple jobs, commercial work, fundraising, lobbying the council or just turning up for together. It is about finding ways to get by in this borough. Brent needs a new business model, one that brings along all the community over building a new institution. It is about recognising the challenges of the community we serve and being sensitive to the way we generate income and how and where we get our money from. Beyond this it is about supporting the sector to grow with us and ensuring we are sharing the skills, resources and knowledge we have in the borough. It is about looking beyond transactional partnership towards long term investment into relationships and ensure we grow with the community and bring people, organisations and funders with us as we pioneer this new approach.

This has translated into 3 areas over the last 12 months:

- Wrapping up Brent 2020, leading, developing and delivering all the evaluation for Brent's year of Culture, balancing the final budget and closing off all partnerships and reports to funders.
- Taking on the learning of Brent 2020 to set Metroland on a new course post Brent 2020 to further support, develop and gain visibility for Brent's artists, community, culture and history. Alongside building a new team, establishing a new organisational structure with systems, policies, board members and fundraising.
- Setting up the programmes for the Summer of 2022- Metroland's first significant project since the borough of culture.

b. Public benefit

The Trustees have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the Charity's aims and objectives and in planning our future activities.

Objectives and activities (continued)

Strategic report

Achievements and performance

a. Main achievements of the Charity

Key Achievements for the charity and its public benefit include:

Establishing a yearly cultural offer for residents and communities;

Metroland has established 3 annual programmes (Peer to Peer, Brent Biennial, Metroland Young Associates) that will be delivered every year in the borough and will create offers year on year for artists, communities and young people to access and get involved in. These programmes have all been established and recruited for and are due to begin in June 2022.

Establishing Brent as a place, a visitor destination and as culture centre in London;

- The Biennial is London's only Biennial and the vision and mission of the organisation has been set to ensure that we attract Brent based, National and international audiences to the borough.
- We have established partnerships locally, nationally and internationally to ensure that we attract new audiences to Brent and establish it as a cultural destination in London.
- We have built a new partnership with the GLA and VICE to help us attract 100,000 visits (online and in person) to the Biennial.

Building in job opportunities for Brent artists and freelancers;

- In this period we have generated 12 job opportunities for hosts to work with Metroland on the delivery of the Biennial which equates to 4 days work a week at London Living Wage. This is alongside a programme of training and development opportunities of hosts.
- We recruited 20 Metroland Young Associates, all who will work towards delivering the closing weekend of the Biennial through a series of events and public programmes. The programme is geared towards supporting them to learn about the arts and events programming then to deliver the final event. To get to this stage they have 8 professional development day long sessions, each have a mentor from the arts sector and they work to host the Biennial at weekends.
- Peer to Peer - This programme supports 10 Brent based artists with a professional development programme and will end in an exhibition and series of events to collate their learnings to share with Brent Audiences. Throughout their programme they meet professionals, learn how to build budgets and get a mentor tailored to their career aspirations.
- 73 paid opportunities have been allocated since June 2021 and 60 of those have been to Brent based or connected artists and practitioners so that is 82% of all opportunities. And 80% of all opportunities have been allocated to PoC.

Establishing pathways and professional development opportunities:

We have 4 programmes that create pathways to jobs and professional development, all which prioritise the Brent Community.

- Hosts - 12 job opportunities to work with Metroland on the delivery of the Biennial which equates to 4 days work a week at London Living Wage. This is alongside a programme of training and development opportunities of hosts.

Trustees' report (continued)
For the year ended 31 March 2022

Strategic report (continued)

Achievements and performance (continued)

- MYA- the 20 MYA's all work towards delivering the closing weekend of the Biennial through a series of events and public programmes. The programme is geared towards supporting them to learn about the arts and events programming then to deliver the final event. To get to this stage they have 8 professional development day long sessions, each have a mentor from the arts sector and they work to host the Biennial at weekends.
- Peer to Peer - This programme supports 10 Brent based artists with a professional development programme and will end in an exhibition and series of events to collate their learnings to share with Brent Audiences. Throughout their programme they meet professionals, learn how to build budgets and get mentors.
- Team development - each team member in Metroland has a tailored programme of professional development. This year this is done in partnership with Brent Citizens and is focused on the theme of community organising.

Promoting opportunities for Brent's Young People;

Metroland continues to act as a voice, mobiliser and supporter of the arts and culture in Brent to date they have sat on:

- Sat on Brent's cultural network and the Creative Education Partnership.
- Built a programme with Young Roots to deliver a programme for newly arrived young people in the borough. This will be delivered in December 2022.
- Built a partnership with Young Brent Foundation to support the delivery of the Metroland Young Associates programme and have provided us with a youth worker to provide pastoral support.
- We are working with Brent Citizens to get a broader understanding of key issues being put forward by young people in the borough
- We have supported the Blueprint Collective from Brent 2020 with 3 spaces on the Metroland Board and have recruited from the wider pool to gain paid opportunities supporting as Mentors to the MYAs
- We have established a new Critical Youth Network which is aimed at young people giving critical feedback directly to the board on Metroland's programmes.

Establishing an accessible platform to bring grass roots culture organisations, stories and initiatives to a national and international platform;

- To date we have built our website and our social media to access new audiences and have appointed a press agency to support the reach of the biennial.
- We have also signed MOU's with 4 Brent organisations to support them to reach new audiences nationally and internationally: Young Roots, Asian Women's Resource Centre, Sufra Food Bank and The Mosaic LGBTQI's Young Peoples' Trust

Supporting artists in the borough

In response to feedback from the Brent Artist Network we have established programmes that are specifically geared to supporting Brent Artists. This includes:

- Developing the Peer to Peer programme to provide 10 Brent based or connected artists with a £2,500 non-restricted bursary; the space in Brent to learn, collaborate and find support from peers; and the opportunity to expand their network and gain visibility as a Metroland Cohort artist in perpetuity, we will offer an infrastructure of tailored, meaningful support for artists, the results of which we hope will last beyond the programme itself. Running alongside the Brent Biennial 2022, the cohort will also have the opportunity for

Trustees' report (continued)
For the year ended 31 March 2022

Strategic report (continued)

Achievements and performance (continued)

close engagement with other artists, curators, writers and arts professionals throughout the programme. The 2022 artists are: Ocean Baulcombe-Toppin, Bill Daggs., Heiba Lamara, Yasmin Nicholas., James Jordan Johnson, Nilik Khimani, Bediah, Arsalan Isa, Dita Hashi

- Providing free studio space to 14 Brent artists by creating a new space in a disused building and sharing the assets of the organisation.
- Generating commissioning opportunities for Brent Based artists across the programme.
- To date 73 paid opportunities have been allocated since June 2021 and 60 of those have been to Brent based or connected artists and practitioners so that is 82% of all opportunities. And 80% of all opportunities have been allocated to PoC.

b. Fundraising, matching and leveraging more money and partnerships into Brent for Brent Communities

Fundraising has been a priority for Metroland. To date this has included:

- Submitting an NPO application to the Arts Council England that would provide secure support for 3 years to cover core costs.
- Secured funding from the National Lottery Communities are supporting Metroland for the 3 years with a grant of £350k.
- As of April 2022 we are preparing applications to the National Lottery Heritage Fund and the Paul Hamlyn Foundation.
- Developing the Brent Hustle which included white label consultancy and a merchandising arm to generate additional income into the organisation.

In summary our key programme achievements have included:

- Writing and delivering the full Brent 2020 evaluation (which has been the basis for the organisational development for Brent 2020) to be used to further strategic work.
- Delivered interim 'set up programme' - Making Myself Visible
- Hosted 14 Brent artists in residence in the Kilburn building
- Programmed 5 exhibitions
- Recruited a new team and grown board
- Developed 6 programme strands for Metroland, a 4-year strategic and financial plan underpinned by a Theory of Change and Evaluation framework with the team and board
- Trustee Training programme delivered covering legal, finance, responsibilities etc.
- Developed and ready to launch our first major summer festival – Brent Biennial
- Launched and in progress our 2 development Programmes MYA and Peer to Peer
- Submitted an NPO application for Metroland which should we be successful will secure 3 years funding from 25/26
- Fundraised from John Lyon's Charity and National Lottery Communities Fund, Jack Arts
- Developed partnerships with Young Brent Foundation, Sufrá, Young Roots, Mosaic Trust, Action Space, Tin Tabernacle, TFL, GLA, Harlesden High Street & Studio Voltaire

Trustees' report (continued)
For the year ended 31 March 2022

Strategic report (continued)

a. Going concern

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 the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the accounting policies.

b. Reserves policy

The reserves, representing funds available for projects, had an opening balance of £700,990 available funding at the start of the year which has increased to £724,778 representing the funding required to complete delivery of the projects. All excess funds will be invested in delivering projects that are in keeping with Metroland's objectives and for the benefit of the Brent community.

As outlined in the RISK chapter, the Board will seek to grow its reserves until it is at least equal to 3 months' operating costs in future years.

Financial review

2021/22 was the third year of independent operations for the Metroland Culture team after its incorporation as a stand alone charity. Metroland Culture uses the Zero system and has established controls which are supported in kind by the Council. All expenditure over £25,000 and beyond what was agreed at board level.

Its activity focused on establishing Metroland's programme independent of the Borough of Culture. The National Lottery Communities Fund contributed £130,000, Brent Council contributed £400,000 and additional funding was utilised from reserves.

The costs for managing the projects were all treated as restricted expenditure linked directly to the commissioning of the agreed events and community interactions and were noted as incurred against the revenue received within the year.

Total incoming resources amounted to £593,906 compared with total expenditure of £570,118 and a surplus of £23,788. This is largely explained by the nature of the cash flow accounting system used for our projects which recognised income and expenditure for projects at the time received or expended rather on an accruals basis and which was supported by Brent Council.

Principal Funding Source and Fundraising

The third year has been delivered independently of Brent Council who previously supported us with a team, HR advice and Financials systems in kind. They remain an important funder and we present regular updates on the programme and hear suggestions from the funders. The National Lottery Community Fund and John Lyons are important contributors to the programme and we hold regular meetings with our relationship managers.

Fundraising

Fundraising is led by the Director, supported by Fundraising consultant Barbara O'Brien. Metroland Culture is not currently part of a voluntary fundraising regulatory scheme and has not raised funds from individuals in this period. No complaints have been received in the period and Metroland has a robust Safeguarding policy to protect children and vulnerable adults from behaviour in connection with activities, including fundraising.

c. Financial risk management objectives and policies

The Board of Trustees has conducted a review of the major risks to which the charity is exposed; this review is presented to the Board. A risk register has been established and is updated bi-annually and reviewed in each Trustees meeting. Where appropriate, systems or procedures have been established to mitigate the risks.

The Risk management strategy comprises:

- annual review by the Trustees of the risks the charity may face;
- quarterly meeting of a Finance, Audit and RISK Committee to review RISK Register and financial and operational risks to the organisation
- annual review of the charity's finances;
- annual review of the general purposes of the charity and of the charity's business continuity plan; establishment and ongoing review of the Charity's risk register;
- implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

A key element in the management of financial risk is the creation and expansion of a general unrestricted reserves policy and its regular review by Trustees. The Trustees have an ambition to accumulate general reserves, until these reserves represent at least 3 months' worth of core operating costs, which is in line with Charity Commission recommendations for an organisation of this size.

The main risk to the charity would be failure by the management team to produce successful programmes that attract audiences and participants from the prioritised demographic sector in Brent leading to the loss of sponsors or funders. To that end, the Board requires regular and comprehensive reporting and evaluation of the executive team's efforts at board meetings. As part of its assessment of risk, it is the Board's expectation that projects could fail and it encourages the experimental and enterprising approach taken by the leadership team. The Board consists of individuals who bring extensive experience in the objectives of the Charity and support the delivery team to navigate these risks.

The Board is deeply grateful to the London Borough of Brent that continues to support our efforts, and has supported the charity to establish itself. However, we do recognise the need for Metroland Culture to continue to support and promote their individual and collective initiatives in the cultural field if we are to ensure their support in years to come. This area of risk is subject to regular review by the Board.

Structure, governance and management

a. Constitution

Metroland Culture charity is a company limited by guarantee with no share capital. None of the Trustees has any beneficial interest in the company. Metroland Culture charity business is conducted under the framework of its governing Memorandum and Articles of Association, prepared under the Companies Act 2006. The Trustees, as charity trustees, have control of the Charity and its property and funds.

Structure, governance and management (continued)

b. Methods of appointment or election of Trustees

The Trustees when complete consist of up to 15 individuals over the age of 18, all of whom must support the charitable company's Objects. All other trustees shall be 'Appointed Trustees' selected by the Trustees from time to time. They may be a representative of or for a Local Authority or funders, are appointed for a fixed term (such as the duration of a significant grant) or of one year and retire automatically at that time but may offer themselves up for reappointment.

A trustee may not act as a Trustee unless he/she has signed a written declaration of willingness to act as a charity trustee of the Charity and the Participating Local Authority has the right from time to time and at any time to appoint one Trustee for a fixed term of one year, or such other period as may be set by the relevant Participating Local Authority prior to their appointment. A Nominated Trustee may be removed at any time by the Participating Local Authority who appointed him/her.

Induction and training of Trustees is undertaken by providing new Trustees with copies of the Memorandum and Articles of Association, policies of the organisation, risk register, the last available annual report and accounts, current management accounts, budgets and relevant Fundraising and other reports as well as a copy of the Charity Commission's Charitable Purposes and Public Benefits documents together with the guide to the role and responsibilities of charity trustees.

The induction programme is designed to ensure that Board Members are familiar with their responsibilities, both legally and operationally, that they understand the constitutional and financial framework within which Metroland Culture operates, and that they have a good understanding of the Company's strategic objectives. The Director provides introductions to other Trustees, Metroland staff, policies and procedures as required.

c. Organisational structure

Metroland Culture maintains a small staff all year round including the Director and 7 additional roles across Curatorial, Producing, Operations, Marketing & Communications and Administration. During Metroland's key activity periods, temporary staff members may be engaged to support the delivery and management of the programme.

The Board delegates day-to-day running of the organisation and the achievement of its strategic interventions to the Executive Director and the Head of Programmes. The Board also provides support through ad-hoc advisory on marketing, programming, young people, fundraising, governance and HR from time to time.

Plans for future periods

Going into 2022/23 a key objective of Metroland will be to grow and maintain relationships and firmly establish Brent as a visitor attraction and cultural capital in London. It will work to a 4-year plan to secure a successful legacy of Brent's year as the Borough of Culture by building on the projects and relationships built over 2021. It will fundraise, maximise and leverage new partnerships with and for the community and Council to celebrate Brent's cultural heritage and grow its creative future. Through a Visual Arts and Music Biennial it will present outward facing programmes to platform stories and artists to local, national and international audiences. In addition, Metroland Young Associates will continue to offer a 5-month skills and careers development programme to young people from Brent who want to work in the arts and the creative industries. In order to achieve this as a sustainable offer in the borough, Metroland needs investment while it establishes itself as a viable model. The next financial year will focus on the development of Metroland's programme and offer to Brent communities over the 4 years. Proposed activity over the next 4 years will cover two Visual Arts Biennial, one Music Biennial and 4 cohorts of Metroland Young Associates and Peer to Peer.

Trustees' report (continued)
For the year ended 31 March 2022

Statement of Trustees' responsibilities

The Trustees (who are also the directors of the Charity for the purposes of company law) are responsible for preparing the Trustees' report including the Strategic report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare financial statements for each financial year. Under company law, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the Charity and of its incoming resources and application of resources, including its income and expenditure, 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 of the Charities SORP (FRS 102);
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Charity will continue in business.

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

in preparing this report, the Trustees have taken advantage of the small companies exemptions.

Disclosure of information to auditors

Each of the persons who are Trustees at the time when this Trustees' report is approved has confirmed that:

- so far as that Trustee is aware, there is no relevant audit information of which the charity's auditors are unaware, and
- that Trustee has taken all the steps that ought to have been taken as a Trustee in order to be aware of any relevant audit information and to establish that the charity's auditors are aware of that information.

Approved by order of the members of the board of Trustees and signed on their behalf by:



.....
K Hirani
Chair of Trustees
Date: 21 December 2022

Metroland Culture Limited
(A company limited by guarantee)

Independent auditors' report to the Members of Metroland Culture Limited

Opinion

We have audited the financial statements of Metroland Culture Limited (the 'charity') for the year ended 31 March 2022 which comprise the Statement of financial activities, the Balance sheet, the Statement of cash flows and the related notes, 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).

In our opinion the financial statements:

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

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

Conclusions relating to going concern

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

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

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

Independent auditors' report to the Members of Metroland Culture Limited (continued)

Other information

The other information comprises the information included in the Annual report other than the financial statements and our Auditors' report thereon. The Trustees are responsible for the other information contained within the Annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinion on other matters prescribed by the Companies Act 2006

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

- the information given in the Trustees' report including the Strategic report for the financial year for which the financial statements are prepared is consistent with the financial statements.
- the Trustees' report and the Strategic report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of our knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' report including the Strategic report.

We have nothing to report in respect of the following matters in relation to which 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 Trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the Trustees were not entitled to prepare the financial statements in accordance with the small companies regime.

Independent auditors' report to the Members of Metroland Culture Limited (continued)

Responsibilities of trustees

As explained more fully in the Trustees' responsibilities statement, the Trustees (who are also the directors of the charitable company for the 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.

Auditors' responsibilities for the audit of the financial statements

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

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:

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, was as follows:

- the senior statutory auditor ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations;
- we identified the laws and regulations applicable to the company through discussions with directors and other management, and from our commercial knowledge and experience of the charity sector;
- we focused on specific laws and regulations which we considered may have a direct material effect on the financial statements or the operations of the company, including the financial reporting legislation, Companies Act 2006, taxation legislation, anti-bribery, employment, and environmental and health and safety legislation;
- we assessed the extent of compliance with the laws and regulations identified above through making enquiries of management and inspecting legal correspondence; and
- identified laws and regulations were communicated within the audit team regularly and the team remained alert to instances of non-compliance throughout the audit.

We assessed the susceptibility of the company's financial statements to material misstatement, including obtaining an understanding of how fraud might occur, by:

- making enquiries of management as to where they considered there was susceptibility to fraud, their knowledge of actual, suspected and alleged fraud; and
- considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

Independent auditors' report to the Members of Metroland Culture Limited (continued)

To address the risk of fraud through management bias and override of controls, we:

- performed analytical procedures to identify any unusual or unexpected relationships;
- tested journal entries to identify unusual transactions;
- assessed whether judgements and assumptions made in determining the accounting estimates were indicative of potential bias; and
- investigated the rationale behind significant or unusual transactions.

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- agreeing financial statement disclosures to underlying supporting documentation;
- reading the minutes of meetings of those charged with governance;
- enquiring of management as to actual and potential litigation and claims; and
- reviewing correspondence with HMRC, relevant regulators and the company's legal advisors.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our Auditors' 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 Auditors' 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 its members, as a body, for our audit work, for this report, or for the opinions we have formed.



Jonathan Dudley (Senior statutory auditor)
for and on behalf of
Dains Audit Limited

Statutory Auditor
Chartered Accountants

Suite 2, Albion House
2 Etruria Office Village
Forge Lane
Stoke on Trent
ST1 5RQ

21 December 2022

Metroland Culture Limited
(A company limited by guarantee)

Statement of financial activities (incorporating income and expenditure account)
For the year ended 31 March 2022

	Note	Unrestricted funds 2022 £	Restricted funds 2022 £	Total funds 2022 £	Total funds 2021 £
Income from:					
Donations and legacies	4	-	-	-	1,814,789
Charitable activities	5	121,930	471,976	593,906	627,533
Other income	6	-	-	-	291,669
Total income		121,930	471,976	593,906	2,733,991
Expenditure on:					
Raising funds	7	17,450	-	17,450	800,711
Charitable activities:	8				
Artistic Programmes and Events		82,940	432,932	515,872	1,261,319
Other Community Engagement		-	36,796	36,796	36,768
Total expenditure		100,390	469,728	570,118	2,098,798
Net movement in funds		21,540	2,248	23,788	635,193
Reconciliation of funds:					
Total funds brought forward		700,990	-	700,990	65,797
Net movement in funds		21,540	2,248	23,788	635,193
Total funds carried forward		722,530	2,248	724,778	700,990

The Statement of financial activities includes all gains and losses recognised in the year.

The notes on pages 20 to 32 form part of these financial statements.

Metroland Culture Limited
(A company limited by guarantee)

Company number: 11876428
Balance sheet
As at 31 March 2022

	Note	2022 £	2021 £
Fixed assets			
Tangible assets	12	8,107	-
		<u>8,107</u>	<u>-</u>
Current assets			
Debtors	13	319,354	720,907
Cash at bank and in hand		991,109	519,591
		<u>1,310,463</u>	<u>1,240,498</u>
Creditors: amounts falling due within one year	14	(593,792)	(539,508)
Net current assets		<u>716,671</u>	<u>700,990</u>
Total assets less current liabilities		<u>724,778</u>	<u>700,990</u>
Total net assets		<u><u>724,778</u></u>	<u><u>700,990</u></u>
Charity funds			
Restricted funds	15	2,248	-
Unrestricted funds	15	722,530	700,990
Total funds		<u><u>724,778</u></u>	<u><u>700,990</u></u>

The financial statements have been prepared in accordance with the provisions applicable to entities subject to the small companies regime.

The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:



K Hirani
Chair of Trustees
Date: 21 December 2022

The notes on pages 20 to 32 form part of these financial statements.

Metroland Culture Limited
(A company limited by guarantee)

Statement of cash flows
For the year ended 31 March 2022

	2022 £	2021 £
Cash flows from operating activities		
Net cash provided by operating activities - see note 16	482,328	449,323
Cash flows from investing activities		
Purchase of tangible fixed assets	(10,810)	-
Net cash (used in)/provided by investing activities	(10,810)	-
Net cash provided by financing activities	-	-
Change in cash and cash equivalents in the year	471,518	449,323
Cash and cash equivalents at the beginning of the year	519,591	70,268
Cash and cash equivalents at the end of the year	991,109	519,591

The notes on pages 20 to 32 form part of these financial statements

Metroland Culture Limited
(A company limited by guarantee)

Notes to the financial statements
For the year ended 31 March 2022

1. General information

Metroland Culture Limited is a company limited by guarantee in the United Kingdom. In the event of the Charity being wound up, the liability in respect of the guarantee is limited to £10 per member of the Charity. The address of the registered office is given in the charity information on page 2 of these financial statements. The nature of the Charity's operations and principal activities are set out in the Report of the Trustees.

2. Accounting policies

2.1 Basis of preparation of financial statements

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Metroland Culture Limited meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

2.2 Going concern

The Trustees assess whether the use of going concern is appropriate i.e. whether there are any material uncertainties related to events or conditions that may cast significant doubt on the ability of the charity to continue as a going concern. The Trustees make this assessment in respect of a period of at least one year from the date of authorisation for issue of the financial statements and have concluded that the academy trust has adequate resources to continue in operational existence for the foreseeable future and there are no material uncertainties about the academy trust's ability to continue as a going concern, thus they continue to adopt the going concern basis of accounting in preparing the financial statements.

2. Accounting policies (continued)

2.3 Income

All income is recognised once the Charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably. Such income is only deferred where the donor has specified that the grant or donation must be used in a future accounting period.

Grants are included in the Statement of financial activities on a receivable basis. The balance of income received for specific purposes but not expended during the period is shown in the relevant funds on the Balance sheet. Where income is received in advance of entitlement of receipt, its recognition is deferred and included in creditors as deferred income. Where entitlement occurs before income is received, the income is accrued.

Donated services and facilities, including amounted funded directly by the London Borough of Brent, are recognised at their estimated value to the Charity where the value is measurable and quantifiable. Where a basis of valuation is required, this is the price the Charity estimates it would pay in the open market for a service or facility of equivalent utility.

Where a grant has been made for the Charity's benefit by another grant funder to London Borough of Brent, a gift in kind is recognised for these services that grant has funded.

Other income is recognised in the period in which it is receivable and to the extent the goods have been provided or on completion of the service.

2.4 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use.

Expenditure on raising funds includes all expenditure incurred by the Charity to raise funds for its charitable purposes and includes costs of all fundraising activities events and non-charitable trading.

Expenditure on charitable activities is incurred on directly undertaking the activities which further the Charity's objectives, as well as any associated support costs.

Support costs represent central function costs, governance costs and overheads and have been allocated between activities using an apportionment percentage calculated by comparing the direct costs attributable to each of those categories in the year.

2. Accounting policies (continued)

2.5 Taxation

The Charity is considered to pass the tests set out in Paragraph 1 Schedule 6 of the Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the Charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

The Charity is registered for Value Added Tax (VAT); irrecoverable VAT (where applicable) is included in the cost of those items to which it relates.

2.6 Tangible fixed assets and depreciation

Tangible fixed assets costing £1,000 or more are capitalised and recognised when future economic benefits are probable and the cost or value of the asset can be measured reliably.

Tangible fixed assets are initially recognised at cost. After recognition, under the cost model, tangible fixed assets are measured at cost less accumulated depreciation and any accumulated impairment losses. All costs incurred to bring a tangible fixed asset into its intended working condition should be included in the measurement of cost.

Depreciation is charged so as to allocate the cost of tangible fixed assets less their residual value over their estimated useful lives, using the straight-line method.

Depreciation is provided on the following basis:

Computer equipment	-	25% at cost
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2.7 Debtors

Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

2.8 Liabilities and provisions

Liabilities are recognised when there is an obligation at the Balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably.

Liabilities are recognised at the amount that the Charity anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

2.9 Financial instruments

The Charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

Notes to the financial statements
For the year ended 31 March 2022

2. Accounting policies (continued)

2.10 Pensions

The Charity operates a defined contribution pension scheme and the pension charge represents the amounts payable by the Charity to the fund in respect of the year.

2.11 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charity and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Charity for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

3. Critical accounting estimates and areas of judgment

Estimates and judgments are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

Critical accounting estimates and assumptions:

The Charity makes estimates and assumptions concerning the future. The resulting accounting estimates and assumptions will, by definition, seldom equal the related actual results. There are no estimates or judgements that have a material effect on amounts recognised in the financial statements.

4. Income from donations and legacies

	Unrestricted funds 2022 £	Total funds 2022 £
In kind funding from London Borough of Brent	-	-
Grant funding received by London Borough of Brent	-	-
	-	-

Notes to the financial statements
For the year ended 31 March 2022

4. Income from donations and legacies (continued)

	Unrestricted funds 2021 £	Total funds 2021 £
Grant funding received by London Borough of Brent		
Greater London Authority	450,000	450,000
Paul Hamlyn Foundation	193,000	193,000
NLHF	250,000	250,000
Quintain	200,000	200,000
Infosys	125,000	125,000
	<u>1,218,000</u>	<u>1,218,000</u>
 In kind funding from London Borough of Brent	 596,789	 596,789
	 -	 -
	<u>1,814,789</u>	<u>1,814,789</u>

5. Income from charitable activities

	Unrestricted funds 2022 £	Restricted funds 2022 £	Total funds 2022 £
National Art Gallery	-	-	-
Quintain	-	-	-
Arts Council	-	-	-
London Borough of Brent	120,000	400,000	520,000
Art Fund	-	-	-
John Lyon's Charity	-	20,000	20,000
National Lottery Community Fund	-	51,976	51,976
Other grants	1,930	-	1,930
	<u>121,930</u>	<u>471,976</u>	<u>593,906</u>

Notes to the financial statements
For the year ended 31 March 2022

5. Income from charitable activities (continued)

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total funds 2021 £
National Art Gallery	9,000	-	9,000
Quintain	125,000	-	125,000
Arts Council	60,000	-	60,000
London Borough of Brent	330,533	-	330,533
Art Fund	-	63,000	63,000
John Lyon's Charity	-	40,000	40,000
	<u>524,533</u>	<u>103,000</u>	<u>627,533</u>

6. Other incoming resources

	Total funds 2022 £
Sponsorship contracts	-
Interest	-
	<u>-</u>

	Unrestricted funds 2021 £	Total funds 2021 £
Sponsorship contracts		
Quintain	150,000	150,000
St Georges	83,335	83,335
Network Homes	16,666	16,666
Wates	41,666	41,666
Interest	2	2
	<u>291,669</u>	<u>291,669</u>

7. Expenditure on raising funds

Raising funds expenses

	Unrestricted funds 2022 £	Total funds 2022 £
Raising funds	17,450	17,450

	Unrestricted funds 2021 £	Total funds 2021 £
Raising funds	800,711	800,711

8. Analysis of expenditure by activities

	Direct costs 2022 £	Support costs 2022 £	Total funds 2022 £
Other Community Engagement	36,796	-	36,796
Artistic Programmes and Events	390,844	125,028	515,872
	<u>427,640</u>	<u>125,028</u>	<u>552,668</u>

Notes to the financial statements
For the year ended 31 March 2022

8. Analysis of expenditure by activities (continued)

	Direct costs 2021 £	Support costs 2021 £	Total funds 2021 £
Other Community Engagement	11,250	25,518	36,768
Artistic Programmes and Events	385,934	875,385	1,261,319
	<u>397,184</u>	<u>900,903</u>	<u>1,298,087</u>

9. Analysis of Support Costs

	Raising funds 2022 £	Charitable activities 2022 £	Total funds 2022 £
Costs of individuals employed by the Council	-	-	-
Consultancy	17,450	33,413	50,863
Overheads	-	82,515	82,515
Audit	-	9,100	9,100
	<u>17,450</u>	<u>125,028</u>	<u>142,478</u>

	Raising funds 2021 £	Charitable Activities 2021 £	Total funds 2021 £
Cost of individuals employed by the Council	473,426	765,908	1,239,334
Consultancy	47,908	77,206	125,114
Overheads	34,378	47,259	81,637
Audit	-	10,530	10,530
	<u>555,712</u>	<u>900,903</u>	<u>1,456,615</u>

Support costs are allocated on a basis consistent with the use of resources.

Notes to the financial statements
For the year ended 31 March 2022

10. Staff costs

	2022	2021
	£	£
Wages and salaries	89,865	3,590
Social security costs	4,324	-
Contribution to defined contribution pension schemes	1,073	-
	<u>95,262</u>	<u>3,590</u>

The average number of persons employed by the Charity during the year was as follows:

	2022	2021
	No.	No.
Employees	<u>3</u>	<u>-</u>

No employee received remuneration amounting to more than £60,000 in either year.

11. Trustees' remuneration and expenses

During the year, no Trustees received any remuneration or other benefits (2021 - £NIL).

During the year ended 31 March 2022, expenses totalling £Nil were reimbursed or paid directly to no Trustees (2021 - £Nil).

12. Tangible fixed assets

	Computer equipment £
Cost or valuation	
Additions	10,810
At 31 March 2022	<u>10,810</u>
Depreciation	
Charge for the year	2,703
At 31 March 2022	<u>2,703</u>

Notes to the financial statements
For the year ended 31 March 2022

12. Tangible fixed assets (continued)

	Computer equipment £
Net book value	
At 31 March 2022	8,107
At 31 March 2021	-

13. Debtors

	2022 £	2021 £
Due within one year		
Amount due from Brent Council	-	328,107
Other debtors	149,600	179,600
Prepayments and accrued income	169,754	213,200
	319,354	720,907

14. Creditors: Amounts falling due within one year

	2022 £	2021 £
Trade creditors	192,039	149,805
Other taxation and social security	83,786	71,533
Other creditors	196,003	207,933
Accruals and deferred income	121,964	110,237
	593,792	539,508

Notes to the financial statements
For the year ended 31 March 2022

15. Statement of funds

Statement of funds - current year

	Balance at 1 April 2021 £	Income £	Expenditure £	Balance at 31 March 2022 £
Unrestricted funds				
Unrestricted funds	700,990	121,930	(100,390)	722,530
Restricted funds				
John Lyons	-	20,000	(20,000)	-
National Lottery Community Fund	-	51,976	(51,976)	-
Legacy of Brent Culture Fund	-	400,000	(397,752)	2,248
	-	471,976	(469,728)	2,248
Total of funds	700,990	593,906	(570,118)	724,778

Unrestricted funds

The general funds represent the unrestricted funds of the charity that are not designated for particular purposes.

Restricted funds

John Lyons - Funds received specifically for supporting Metroland young associates programme.

National Lottery Community Fund - Fund received specifically for supporting community engagement work and development opportunities across the programme.

Legacy of Brent Culture Fund - Fund received specifically for supporting Metroland establish a cultural offer in Brent post the Borough of Culture.

Notes to the financial statements
For the year ended 31 March 2022

15. Statement of funds (continued)

Statement of funds - prior year

	Balance at 1 April 2020 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2021 £
Unrestricted funds					
Unrestricted funds	65,797	2,630,991	(1,852,044)	(143,754)	700,990
Restricted funds					
Biennial (Arts Fund)	-	63,000	(207,051)	144,051	-
Blueprint (John Lyons Charity)	-	40,000	(39,703)	(297)	-
	-	103,000	(246,754)	143,754	-
Total of funds	65,797	2,733,991	(2,098,798)	-	700,990

16. Reconciliation of net movement in funds to net cash flow from operating activities

	2022 £	2021 £
Net income for the year (as per Statement of Financial Activities)	23,788	635,193
Adjustments for:		
Depreciation charges	2,703	-
Decrease/(increase) in debtors	401,553	(719,498)
Increase in creditors	54,284	533,628
Net cash provided by operating activities	482,328	449,323

Notes to the financial statements
For the year ended 31 March 2022

17. Analysis of cash and cash equivalents

	2022 £	2021 £
Cash in hand	991,109	519,591
Total cash and cash equivalents	991,109	519,591

18. Analysis of changes in net debt

	At 1 April 2021 £	Cash flows £	At 31 March 2022 £
Cash at bank and in hand	519,591	471,518	991,109

19. Pension commitments

The charity operates a defined contribution pension scheme. The pension cost charge represents contributions payable by the charity to the fund and amounted to £1,073 (2021 - £nil). There were no outstanding contributions at the year end.

20. Related party transactions

A trustee is an employee of London Borough of Brent. The Borough met costs and provided services to the charitable company during the year totalling £Nil (2021: £596,789). At the year end, £Nil (2021: £328,107) was due from the London Borough of Brent in relation to these costs and services.

During the year, £117,000 was paid to a company in which a trustee of this Charity is the sole director for services provided. At the year end, £Nil was outstanding in relation to this balance.

During the year, £23,600 was paid to a trustee of this Charity for services provided. At the year end, £Nil was outstanding in relation to this balance.

During the year, £200 was paid to a trustee of this Charity for services provided. At the year end, £Nil was outstanding in relation to this balance.

During the year, £200 was paid a company in which a trustee of this Charity is a director for services provided. At the year end, £Nil was outstanding in relation to this balance.

METROLAND CULTURE LIMITED

England & Wales - Charity number 1185414

Accounts

METROLAND CULTURE LIMITED

**ANNUAL REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

Company Registration No. 11876428 (England and Wales)

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Charity registration number	1185414
Company registration number	11876428
Trustees	H Abrams (appointed 29 March 2021) Z Alsukhny (appointed 29 March 2021) I Dahir (appointed 29 March 2021) R Dedman (appointed 29 March 2021) E Donald D Halsby K Hirani M Holt (appointed 29 March 2021) T James (appointed 29 March 2021) J Mensah (resigned 18 January 2021) S Mullings-Johnson (appointed 29 March 2021) R Natalegawa (resigned 18 January 2021) J Newbiggin (resigned 18 January 2021) W Orpin (resigned 6 May 2020) I Rubasingham (resigned 18 January 2021) L Stonock J W Williams (appointed 29 March 2021) A Zafirakou
Borough Representative in year	K Hirani
Chief executive officer	Lois Stonock
Registered office	Metroland Studios 91 Kilburn Square London England NW6 6PS
Auditor	PKF Littlejohn LLP 15 Westferry Circus Canary Wharf London E14 4HD

As Chair of Metroland Culture London, I am happy to report on the second year of the Charity's work. For the second year we have continued to deliver Brent, London Borough of Culture as the delivery organisation for the programme. The Covid 19 Global Pandemic brought huge challenges but despite this we continued to deliver a programme against our charitable objectives and were able to meet the original ambition we set out in the bid to be Borough of Culture.

Brent 2020, the Borough of Cultures was a road map to building upon what was already there, identifying the gaps and drawing on the rich creative resourcefulness of its people to create an ecology that would widen access and increase participation for years to come.

Brent's year as London Borough of Culture 2020 was also the year that changed everything. It was a year planned with care, hope and ambition designed to put Brent on the map and bring a new sense of optimism to people and place. With Brexit owning the news headlines bringing a degree of uncertainty, nobody could foresee that 2020 would go down in history for a virus that took lives and livelihoods, changed the future of a generation, closely followed by the Black Lives Matter global movement that further highlighted the need to redress systemic racism. Brent 2020 therefore became a year of supporting rather than celebration, a sensitive programme navigating a lockdown world and connecting communities through computer screens. There was a lot achieved and much to be proud of, with still more to do as the programme moves into its legacy years.

Two ideas have been continuous throughout the programme. Firstly, that Brent 2020 would be the beginning of something: that we would use the platform and its planning to work with our communities and think about what culture means to Brent, then use these experiences to shape new approaches to culture in the borough. Secondly, that it would be a year in which young people would take centre stage. Together, these two ideas created the basis for a five-year programme of change, which began with the writing of the bid in 2017 and continues now in the first stage of the legacy into 2021/ 22.

A year during which we planned to bring people together in theatres and arenas, and which started with a performance for 3,000 people in front of Wembley Stadium, ended up with a programme delivered on screens and on streets, in libraries and online. We couldn't host a street party on the Kilburn High Road, stage a reggae festival in Harlesden or present a free gig at Wembley Arena. Instead, we had to pause, withdraw, and rearrange.

There were the 256 volunteers, 335 educators, the countless library staff who brought their time, energy and commitment to make the year happen despite the pandemic. There were the 41 Community Advisors, 9 engagement boards, and 163 members of the Blueprint Collective who worked with the Brent 2020 team to shape the character and tone of the programme. And, perhaps most importantly of all, there were more than 1,000 artists, musicians and performers who brought the year to life. And together, we put art on the streets and Brent's heroes on our screens, not least with a reggae festival that travelled from Brent to Jamaica to Florida and back. Brent's year as the official London Borough of Culture was a reminder of who we are as a community – and that together, we are stronger. We remain the London Borough of Culture.

The latter part of the year has been focused on building a legacy for the year of Culture by ensuring Metroland can establish itself as a sustainable organisation at the heart of civic life in Brent. We are delighted to have secured an unprecedented grant of £1,000,000 from Brent Council that will support the organisation to establish itself in the community over the next 3 years. This has allowed us to begin recruitment for a new legacy team that will be in place in the next financial year.

We built Brent 2020, the London Borough of Cultures, with our community – those that live here, grew up here or were shaped by our borough. Despite a global pandemic, uncertainty and fear unprecedented in the borough's history, they worked together to make it all happen, giving their energy and heart when we most needed it. They came with the ideas, the people, the stories and the histories, and they reminded us of Brent's spirit of resilience, care and rebellion. At a time when we weren't able to come together, they kept us together.

Along with the people of Brent, we want to thank the funders who helped us to make Brent 2020 happen, working with us as we adapted the programme to the new parameters of 2020. They are The Mayor of London and the Greater London Authority, Wembley Park, National Lottery Heritage Fund, Arts Council England, Paul Hamlyn Foundation, St George, Infosys, Wates, John Lyon's Charity, Network Homes and Art Fund.

Finally, my sincere thanks go to all the committed Trustees of Metroland Culture who are generous in contributing guidance, experience, time and insight. To the executive team I offer my thanks for their achievements, my admiration and continued support.

Thank you

A handwritten signature in blue ink, appearing to read 'Krupesh Hirani', with a stylized, flowing script.

Krupesh Hirani

The Trustees are pleased to present the audited consolidated Financial Statements of Metroland Culture, ('the Charity') together with the annual report for the year ended 2021. The Financial Statements have been prepared in accordance with the Statement of Recommended Practice – Accounting and Reporting by Charities (FRS102).

The Trustees confirm that the Annual Report and financial statements of the charitable company comply with the current statutory requirements, the requirements of the charitable company's governing document and provisions of the Charities Act 2011, Accounting and Reporting by Charities: Statement of Recommended Practice (SORP) (applicable from 1 January 2019).

The charitable company qualifies as small under section 383, the strategic report required of medium and large companies under the Companies Act 2006 (Strategic Report and Directors' Report) Regulations 2013 is not required.

Public Benefit

The Trustees have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the Charity's aims and objectives and in planning our future activities.

Objectives and activities

The Charitable Objectives of Metroland Culture are for:

1. The benefit of the public, the advancement of education in the arts in particular but not exclusively by developing and delivering educational projects that build capacity and knowledge in the cultural sector, creative industries and in the arts generally.
2. For the benefit of the public, the promotion of the arts, culture and heritage of the London borough of Brent by encouraging public participation in the arts, the presentation of concert, performances, exhibitions and festivals and by supporting and representing the arts and heritage sector through promotion, representation and development provided that the promotion of suchlike is undertaken solely for the public benefit.
3. To advance in life and relieve needs of young people through:
 - 1) The provision of recreational and leisure time activities provided in the interest of social welfare, designed to improve their conditions of life;
 - 2) Providing support and activities within the arts which develop their skills, capacities and capabilities to enable them to participate in society as mature and responsible individuals.

We have translated these objectives into the Metroland Framework which is a way of accounting for and directing what Metroland Culture does in Brent and is about building on the Brent 2020 programme to begin a journey of change in the borough through to its legacy. At its core it recognises Brent has many cultures – and this framework can help to create permanent platforms for them. The Metroland Framework expresses a belief that these platforms come from four building blocks:

- **Pride:** Telling lesser-known stories from the borough through ambitious and exciting programmes.
- **Skills:** Empowering young people, artists, communities, schools and teachers with creative and cultural skills.
- **Infrastructures:** Opening up new places, resources and equipment for supporting creative and cultural activity.
- **Movements:** Galvanising groups, networks and communities who will support the borough's future cultural life.

Objectives and activities (continued)

These blocks were the foundation of the programming which in turn built the following audiences for the charity's activities. However, with a number of major amplified moments cancelled due to the pandemic such as a Street Party on the Kilburn High Road, a No Bass Like Home Weekender event in Harlesden, and a gig in the SSE Arena, Wembley in Wembley Park. The team tried to respond resourcefully through bringing some activities online, consolidating a number of programme strands and introducing new borough wide programmes that were more agile to fluctuations in government safeguarding guidelines as follows:

Anthem: Led by Brent's Music Service, the Royal Philharmonic Orchestra (RPO) worked with 29 primary schools to write songs about Brent to inspire the creation of 'Sparks Fly' receiving 10,225 viewings as of December 2020.

Brent 2020 Education Programme: A New Direction, London's sector support organisation for cultural Education worked in partnership with Brent Council to build the skills and confidence of educators to connect with the Brent 2020 programme and the wider arts and cultural sector through creating a set of resources. The ABC of Brent (2000 downloads) that supported children and young people to connect with Brent and build their cultural capital.

Brent Artist Network: The development of an Artist Network was designed to test the appetite for a local forum that brought Brent creatives together and explore ways to invest, support and retain local talent in the borough, resulting in 489 sign-ups.

Culture Fund was a ring fenced budget for £3,000 - £10,000 'micro-commissions' designed to nurture ideas and capacity-build local artists, arts and non-arts organisations resident within or working in the borough resulting in 52 projects being commissioned.

Metroland Culture Fund was launched in response to Covid-19 with £25,000 made available in 25 grants of £1,000 to support the resilience of a diverse range of Brent artists.

Blueprint Collective: A membership group designed to empower young people to shape and advocate the programme, access training and development and deliver their own social impact projects namely;

- **Seen and Heard**, a research and engagement project commissioned by Brent 2020, London Borough of Culture delivered by the Blueprint Collective with Brent Youth Parliament and the London School of Economics, funded by Quintain. Seen and Heard emerged from a 2019 project initiated by members of the Blueprint Collective, a network of young people brought together to help shape the Brent 2020 programme, along with other young people from the borough. The project explored urban public spaces in Brent, which are too often restrictive and dangerous – just as they are across London. Through the Seen and Heard initiative, 19 young people from Brent have teamed up with the design and masterplanning teams at Quintain, alongside urban design researchers at the London School of Economics to create the Blueprint Charter, a new manifesto for public spaces.
- **VENT** in partnership with VICE – a global media company that worked with young people to produce a series of podcasts on wide ranging topics such as identity, love, justice, masculinity, health relationships, mental health and back to school, whilst also responding to current affairs most notably the Black Lives Matter movement and the creation of Covid-19 Fact Checkers. VENT content reached a total audience of 13.3 million people and was positively reviewed in NME and by Miranda Sawyer in The Observer. In November 2020, VENT was awarded the Silver Medal in the Grassroots Production category at the Audio Production Awards and won 4 awards at the 2021 ARIAS, the Audio & Radio Industry Awards including GOLD for The Grassroots Award.
- **Brent Locked In** - a series of 18 interviews that captured the history and stories of notable people from Brent such as Nikesh Shukla, the actor Patterson Joseph, footballer Rachel Yankey the poet Ian Duhig, and author Zadie Smith.

The Agency delivered by Kiln Theatre with 15 young entrepreneurs aged 15-25 developed ideas for social change within Brent. Of the 12 pitches, three projects were selected for investment; a podcast that tells the story of a care leaver, a programme model that supports young people to make films about issues that affect their lives, and an archive about people in Harlesden who are experiencing regeneration.

No Bass Like Home (NBLH) was designed to put the spotlight on Harlesden's role in the reggae movement that emerged from the borough and swept across the UK. Local people were recruited and trained to capture an archive of oral histories and a Reggae Map which invited people to visit Harlesden and follow a trail that spotlighted iconic people and places behind Brent's reggae history. NBLH culminated with No Bass Like Home Online Festival – a seven-hour online celebration of reggae culture bringing acts from London, Jamaica and USA reaching a live digital audience of 71,000 and a total audience of 129,200 visits up to December 2020 which far exceeded online expectations.

Brent Biennial titled 'On The Side Of The Future' invited local artists and voluntary and community sector organisations such as Crisis and ActionSpace to present work alongside international artists on an equal footing. It looked to reimagine spaces and places across the borough where people go about their everyday lives, such as libraries, food banks, community centres, high streets, laundrettes, markets, Willesden Jewish cemetery, homeless shelters, schools, parks, digital billboards and online, reaching 125,802 people.

Volunteering Programme: Active citizenship and civic leadership was designed as a core part of Brent 2020, where volunteers would develop new skills, knowledge and experience through working in a range of capacities such as; gathering oral histories, researching, transcribing and moderating online sessions.

Across these programmes we reached the following numbers:

- 843,481 audiences (209,338 live physical and live digital audiences and a further 634,143 reached through non-live digital platforms)
- Vent podcasts reached 13.3m across all platforms with 74,450 listens at a 73% listen through rate.
- Brent Locked In films made by the Blueprint Collective achieved 447,890 views
- 256 volunteers signed up and gave 1,281 hours of support
- 489 artists joined the Artist Network
- 446 young people took part in a range of activities and
- a further 8342 pupils engaged in Anthem via schools.
- 1021 artists engaged with the programme.
- Brent 2020 grew a mailing list from zero to 10,000+ and 11,000+ on social media, with 125,000 visits to the new website since its launch in November 2019 -with the highest traffic generated by NBLH in November 2020 when visits more than tripled.
- 649 items of media coverage

Achievements

The Metrolanding Framework grouped objectives into four distinct and yet overlapping areas: Pride, Skills, Infrastructures and Movements. These four blocks support one another and build on the principles that a proud borough is more likely to be a borough where movements form; that a borough with more infrastructure for creative and cultural life will be a place more able to support skills; and a borough with pride, skills, infrastructures and movements will be better placed to sustain platforms and spaces for culture that endure into the future. The years activity has been evaluated against these blocks and a summary of notable indicators are as follows:

Pride: To amplify the often unheard and under-recognised voices of Brent through platforming the rich social and cultural heritage past and present and create a more representative narrative that shapes Brent's future.

Cultural heritage is more representative and better protected.

- 61% of the RISE audience from Brent and 77% from beyond Brent testified to learning more about the culture and heritage of Brent.
- Through the Biennial, Brent's Museum and Archives were able to make their archives more representative through acquiring Yasmin Nicolas posters, Rasheed Araeen's Library and Dhelia Shoussi's zine.
- Through NBLH volunteers were trained to capture 100 oral histories to create an archive of Brent's reggae heritage, and an updated and republished Encyclopaedia of Brent Black Music History by local activist and music historian Kwaku which will continue to invite the community to add new entries
- NBLH University hosted four discussions chaired by pioneers from the community covering sound system, pirate radio, women and reggae's impact on Black British music which has been archived and available online.
- Orlando Gili captured a photo series of 14 reggae/ Black British artists and donated it to Brent Archives.
- The Cultural Leads network facilitated by A New Direction developed an education resource 'The ABC of Brent' to enable children to shape their own story of Brent.

Positive experiences and perception of Brent have been fostered:

- 81% of RISE participants said they still talk about their experience of taking part 6 months on, and 55% of audiences said they would recommend Brent 2020 events to others.
- Media coverage despite the pandemic was successful with 649 press articles driven largely by the Biennial, VENT podcast series and the mural of George Michael.
- NBLH documentary show reached number one in the Ska chart and number 11 on the reggae chart on Mixcloud.
- The Artist Network created an Instagram profile to collectively show the breadth and diversity of local talent.
- Survey data shows one of the biggest motivators for young people in taking part in the Blueprint
- Collective is their commitment to giving back to their borough.
- 82% of educators would recommend the programme to a colleague.

Increased sense of ownership and 'place attachment':

- Kensal Rise residents campaigned to have the yellow plaques for the John Rogers project as part of the Biennial to be made permanent.
- A 12 year old student makes a stop motion Lego animation of the making of the George Michael mural and receives its own press coverage and 1500+ views on YouTube.
- Volunteers and Artists when interviewed testify to an increased sense of belonging.

Skills: To develop the skills, capacities and capabilities of Brent's people and communities and especially young people, that strengthens and empowers them to make Brent the best place to live, work and study.

- 81% of RISE participants had never taken part in a large-scale community show before with 87% stating it contributed to their creative development, and 78% stating it increased their confidence.
- Brent Council staff testifies to Brent 2020 increasing their confidence in engaging with cultural organisations and working with communities.
- 71% of educators agreed their confidence increased, 93% testified to an increase in knowledge of arts and culture, and 76% increased their knowledge on the history of Brent.
- 256 local people learned about volunteering including accessing training in heritage skills such as transcribing, interviewing and research.

- 90% of respondents from the Artists Network said the online workshops 'surpassed', 'met all' or 'met most' of their expectations with 59% testifying to increasing their confidence in their creative career.
- 833 individuals (artists and non-artists) benefited from 1:1 sessions on developing a proposal to the Culture Fund programme.
- 163 young people joined the Blueprint Collective to access a range of training and development opportunities such as site visits to cultural organisations, mentoring support, workshops and masterclasses, as well as developing their own social action projects.
- 100% of Seen and Heard participants said the project improved their self-esteem, awareness and knowledge of the culture sector.

Infrastructures: To harness Brent's assets in the material and social realm and breathe creativity into places and spaces that reach all corners of society, and particularly those that face barriers to engagement.

Building communities, partnerships and networks

- A database of local artists has been created with 489 artists and organisations as members. 90% of the members surveyed said CPD sessions were inspiring, well presented, useful, relevant to them and a good use of their time.
- A New Direction connected with 120 education settings and cultivated a group of 58 educators as Cultural Leaders to form a network to shape and develop the Brent 2020 education resources. This catalysed a further group of 65 educators as 'Cultural Champions' advocating for a creative curriculum. 'Cultural Connection' events brought educators into contact with 42 cultural organisations resulting in new partnerships and opportunities for teachers, pupils and families. 96% of educators testified to making new connections and 86% confirming they are more likely to engage in future cultural activities.
- Case studies captured across strands of the Blueprint Collective social action projects (VENT, Seen and Heard, Locked In) testify to young people building their social capital such as new friendships with people outside their usual social circle, building their professional and 'near to peer' networks leading to paid opportunities and informal mentoring.

Governance

Metroland Culture charity is a company limited by guarantee with no share capital. None of the Trustees has any beneficial interest in the company. Metroland Culture charity business is conducted under the framework of its governing Memorandum and Articles of Association, prepared under the Companies Act 2006. The Trustees, as charity trustees, have control of the Charity and its property and funds.

The Trustees when complete consist of up to 15 individuals over the age of 18, all of whom must support the charitable company's Objects. All other trustees shall be 'Appointed Trustees' selected by the Trustees from time to time. They may be a representative of or for a Local Authority or funders, are appointed for a fixed term (such as the duration of a significant grant) or of one year and retire automatically at that time but may offer themselves up for reappointment.

A trustee may not act as a Trustee unless he/she has signed a written declaration of willingness to act as a charity trustee of the Charity and the Participating Local Authority has the right from time to time and at any time to appoint one Trustee for a fixed term of one year, or such other period as may be set by the relevant Participating Local Authority prior to their appointment. A Nominated Trustee may be removed at any time by the Participating Local Authority who appointed him/her.

Induction and training of Trustees is undertaken by providing new Trustees with copies of the Memorandum and Articles of Association, policies of the organisation, risk register, the last available annual report and accounts, current management accounts, budgets and relevant Fundraising and other reports as well as a copy of the Charity Commission's Charitable Purposes and Public Benefits documents together with the guide to the role and responsibilities of charity trustees.

The induction programme is designed to ensure that Board Members are familiar with their responsibilities, both legally and operationally, that they understand the constitutional and financial framework within which Metroland Culture operates, and that they have a good understanding of the Company's strategic objectives. The Director provides introductions to other Trustees, Metroland staff, policies and procedures as required.

Organisational Structure

Metroland Culture maintains a small staff all year round including the Executive Director and 7 additional roles across Curatorial, Producing, Operations, Marketing & Communications and Administration. During Metroland's key activity periods, temporary staff members may be engaged to support the delivery and management of the programme.

The Board delegates day-to-day running of the organisation and the achievement of its strategic interventions to the Executive Director and the Head of Programmes. The Board also provides support through ad-hoc advisory on marketing, programming, young people, fundraising, governance and HR from time to time.

Risk Management

The Board of Trustees has conducted a review of the major risks to which the charity is exposed; this review is presented to the Board. A risk register has been established and is updated bi-annually and reviewed in each Trustees meeting. Where appropriate, systems or procedures have been established to mitigate the risks.

The Risk management strategy comprises:

- annual review by the Trustees of the risks the charity may face;
- annual review of the charity's finances;
- annual review of the general purposes of the charity and of the charity's business continuity plan;
- establishment and ongoing review of the Charity's risk register;
- implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

A key element in the management of financial risk is the creation and expansion of a general unrestricted reserves policy and its regular review by Trustees. The Trustees have an ambition to accumulate general reserves, until these reserves represent at least 3 months' worth of core operating costs, which is in line with Charity Commission recommendations for an organisation of this size.

The main risk to the charity would be failure by the management team to produce successful programmes that attract audiences and participants from the prioritised demographic sector in Brent leading to the loss of sponsors or funders. To that end, the Board requires regular and comprehensive reporting and evaluation of the executive team's efforts at board meetings. As part of its assessment of risk, it is the Board's expectation that projects could fail and it encourages the experimental and enterprising approach taken by the leadership team. The Board consists of individuals who bring extensive experience in the objectives of the Charity and support the delivery team to navigate these risks.

The Board is deeply grateful to the London Borough of Brent that continues to support our efforts, and has supported the charity to establish itself. However, we do recognise the need for Metroland Culture to continue to support and promote their individual and collective initiatives in the cultural field if we are to ensure their support in years to come. This area of risk is subject to regular review by the Board.

Financials

2020/21 was the second year of independent operations for the Metroland Culture team after its incorporation as a stand alone charity. Metroland Culture uses the Sage systems and has established controls which are supported in kind by the Council. All expenditure over £25,000 and beyond what was agreed in the grant agreement to be the London Borough of Culture is agreed at board level.

Its activity focused solely on delivering the Brent 2020, London Borough of Culture programme. The Greater London Authority contributed £450,000, Brent Council contributed £330,553 and additional funding was raised from Trusts and Foundations £1,515,000. These enabled the delivery of the Brent 2020 programme set out in the application for Brent to be the London Borough of Culture. This supported the charity's main objective of organising, promoting, managing and conducting artistic and other projects with communities in Brent and beyond, attracting total audiences and participants of over 843,481.

Fundraising and earned income from diversification activities was negatively affected by Coronavirus. The organisation responded by reducing public events across the programme, cutting spend and redirecting funds to online programming whilst continuing to review its position and business model going forward. This was done in close consultation with our funders to ensure we kept within the budget envelope.

The costs for managing the projects were all treated as restricted expenditure linked directly to the commissioning of the agreed events and community interactions and were noted as incurred against the revenue received within the year.

Total incoming resources amounted to £2,733,991 compared with total expenditure of £2,098,798 and a surplus of £635,193. This is largely explained by the nature of the cash flow accounting system used for our projects which recognised income and expenditure for projects at the time received or expended rather than on an accruals basis and which was supported by Brent Council.

The reserves, representing funds available for projects, had an opening balance of £65,797 available funding at the start of the year which has increased to £700,990 representing the funding required to complete delivery of the projects. All excess funds will be invested in delivering projects that are in keeping with Metroland's objectives and for the benefit of the Brent community.

As outlined in the RISK chapter, the Board will seek to grow its reserves until it is at least equal to 3 months' operating costs in future years. Given the nature of the company's surpluses the Board recognise that it may take a few years more to realise this aspiration.

Principle Funding Source**Brent Council & GLA**

The second year has been delivered in close collaboration with Brent Council who have supported us with a team, HR advice and Financials systems in kind. As the major funder of the year of culture we attend Senior Responsible Officer meetings (SRO Meetings) where we present updates on the programme and hear suggestions from the funders. Brent Council are the recipients of funding from the Greater London Authority (GLA) and in turn pass this funding on to Metroland to deliver the Programme. Metroland Culture sit on the governance board with Brent Council and the GLA. This relationship was continued to be underpinned by a Service Level Agreement with Brent Council.

Fundraising

Fundraising is conducted through the Brent 2020, Artistic Director, supported by Fundraising consultant Barbara O'Brien. Metroland Culture is not currently part of a voluntary fundraising regulatory scheme and has not raised funds from individuals in this period. No complaints have been received in the period and Metroland has a robust Safeguarding policy to protect children and vulnerable adults from behaviour in connection with activities, including fundraising.

Plans for Future Periods

The Brent 2020 programme has been the first step in a systemic change to an approach to arts and culture for the council and borough. The year has established arts and culture as a viable approach for Community Engagement, Regeneration, Place making and has demonstrated a method to engage and challenge young people from across the borough.

While the programme has responded to the impact of Covid-19, so has the Legacy plans. Our approach pre-Covid had been to secure multi-year funding bids for the year and the legacy. As funding opportunities have been withdrawn and repurposed to the Covid response we have had to re-think the approach to ensure we can continue to build relationships across the community, giving voice and opportunity.

Going into 2021 a key objective of Metroland will be to maintain these and grow these relationships and firmly establish Brent as a visitor attraction and cultural capital in London. It will work to a 4-year plan to secure a successful legacy of Brent's year as the Borough of Culture by building on the projects and relationships built over 2020. It will fundraise, maximize and leverage new partnerships with and for the community and Council to celebrate Brent's cultural heritage and grow its creative future. Through a Visual Arts and Music Biennial it will present outward facing programmes to platform stories and artists to local, national and international audiences. In addition, Metroland University will offer a 2-month skills and careers development programme to young people from Brent who want to work in the arts and the creative industries.

In order to achieve this as a sustainable offer in the borough, Metroland needs investment (that we have not been able to secure as a result of Covid) while it establishes itself as a viable model and works towards achieving National Portfolio Organisation status with Arts Council England. The next financial year will focus on the development of Metroland's programme and offer to Brent communities over the 4 years. Proposed activity over the next 4 years will cover two Visual Arts Biennial, one Music Biennial and 4 cohorts of Metroland University.

Statement of Trustees' Responsibilities

The Trustees (who are also Directors of Metroland Culture Limited for the purposes of company law) are responsible for preparing the Trustees' Report and the Financial Statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company and Charity law requires the Trustees to prepare Financial Statements for each financial year. Under that law the Trustees have elected to prepare the Financial Statements in accordance with the Charities' Statement of Recommended Practice, Accounting and Reporting by Charities and United Kingdom Financial Reporting and Accounting Standards. Under Company and Charity law the Trustees must not approve the Financial Statements unless they are satisfied that they give a true and fair view of the state of affairs of the 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 of the Charities' SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the Financial Statements; and
- prepare the Financial Statements on the going concern basis unless it is inappropriate to presume that the 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 accordance with company law, as the Company's Directors, we confirm that:

- so far as we are aware, there is no relevant audit information of which the Company's auditors are unaware; and
- as the Directors of the Company, we have taken all steps that we ought to have taken in order to make ourselves aware of any relevant audit information and to establish that the Company's auditors are aware of that information.

Auditors

PKF Littlejohn LLP are appointed as auditors to the Charitable Company and have indicated their willingness to continue in office.

This report was approved by order of the Board of Directors on 17 December 2021 and signed on its behalf by:

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



Krupesh Hirani
Trustee

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF METROLAND CULTURES LIMITED**Opinion**

We have audited the financial statements of Metroland Cultures Limited (the 'charitable company') for the year ended 31 March 2021 which comprise Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2021 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

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

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

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

Other information

The other information comprises the information included in the report of the trustees, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the report of the trustees. 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.

Opinions on other matters prescribed by the Companies Act 2006

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

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

Matters on which we are required to report by exception

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

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.

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

- We obtained an understanding of the charitable company and the sector in which it operates to identify laws and regulations that could reasonably be expected to have a direct effect on the financial statements. We obtained our understanding in this regard through discussions with management, industry research, application of cumulative audit knowledge and experience of the sector.
- We determined the principal laws and regulations relevant to the charitable company in this regard to be those arising from Companies Act 2006.
- We designed our audit procedures to ensure the audit team considered whether there were any indications of non-compliance by the charitable company with those laws and regulations. These procedures included but were not limited to enquiries of management and review of minutes.
- We also identified the risks of material misstatement of the financial statements due to fraud. We considered, in addition to the non-rebuttable presumption of a risk of fraud arising from management override of controls, that the measurement of donations in kind would also be a risk. We reviewed the assumptions made and concluded that donations in kind are fairly stated.
- As in all of our audits, we addressed the risk of fraud arising from management override of controls by performing audit procedures which included, but were not limited to: the testing of journals; reviewing accounting estimates for evidence of bias; and evaluating the business rationale of any significant transactions that are unusual or outside the normal course of business.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: 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.



Alastair Duke (Senior Statutory Auditor)

For and on behalf of PKF Littlejohn LLP

Statutory Auditor

15 Westferry Circus

Canary Wharf

London E14 4HD

23 December 2021

				2021	Period 12 March 2019 to 31 March 2020
	Note	Unrestricted funds	Restricted funds	Total funds £	Total funds £
Incoming Resources					
Grants	4	524,533	103,000	627,533	75,000
Donations and gifts	4	1,814,789	-	1,814,789	2,255,490
Other income	5	291,669	-	291,669	15
Total Income		2,630,991	103,000	2,733,991	2,330,505
Expenditure on:	6				
Raising funds		800,711	-	800,711	86,824
Charitable Activities					
Artistic Programmes and Events		1,014,565	246,754	1,261,319	2,141,952
Other Community Engagement		36,768	-	36,768	35,932
Total Expenditure		1,852,044	246,754	2,098,798	2,264,708
Net Income before transfers		778,947	(143,754)	635,193	65,797
Transfers	10	(143,754)	143,754	-	-
Net income		635,193	-	635,193	65,797
Total funds brought forward		65,797	-	65,797	-
Total funds carried forward		700,990	-	700,990	65,797

All income and expenditure derives from continuing activities.

The statement of financial activities includes all gains and losses recognised during the year.

The Accounting Policies and Notes on pages 20 to 25 form part of these Financial Statements.

	Note	2021 £	2020 £
Current Assets			
Debtors	7	720,907	1,409
Cash at bank and in hand		519,591	70,268
		1,240,498	71,677
Creditors: amounts falling due within one year	8	(539,508)	(5,880)
Net Current Assets		700,990	65,797
Net Assets		700,990	65,797
Funds			
Restricted funds	10	-	-
Unrestricted funds	9	700,990	65,797
Total Charity Funds		700,990	65,797

The accounts have been prepared in accordance with the provisions applicable to the small companies regime.

The financial statements have been approved by the Board and authorised for issue on 17 December 2021 and signed on its behalf by:



Krupesh Hirani
Trustee

The Accounting Policies and Notes on pages 20 to 25 form part of these Financial Statements.

	2021 £	Period 12 March 2019 to 31 March 2020 £
Cash flow provided from operating activities	449,323	70,268
Change in cash and cash equivalents in the period	449,323	70,268
Cash and cash equivalents at start of period	70,268	-
Cash and cash equivalents at end of period	519,591	70,268
Reconciliation of net income to net cash flow from operating activities		
Net income for period	635,193	65,797
Increase in debtors	(719,498)	(1,409)
Increase in creditors	533,628	5,880
Net cash flow provided from operating activities	449,323	70,268

The Accounting Policies and Notes on pages 20 to 25 form part of these Financial Statements.

1. General information and basis of preparation

Metroland Culture Limited is a company limited by guarantee in the United Kingdom. In the event of the Charity being wound up, the liability in respect of the guarantee is limited to £10 per member of the Charity. The address of the registered office is given in the charity information on page 2 of these financial statements. The nature of the Charity's operations and principal activities are set out in the Report of the Trustees.

The Charity constitutes a public benefit entity as defined by FRS 102. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Practice as it applies from 1 January 2019.

The financial statements are prepared on a going concern basis under the historical cost convention, modified to include certain items at fair value. The financial statements are prepared in sterling which is the functional currency of the Charity.

The significant accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all periods presented unless otherwise stated.

Going Concern

As a result of Covid-19 the Charitable Company has had to adapt its activities due to the restrictions after the year end. The Trustees have confirmed ongoing funding arrangements with a number of the funders. Cashflow forecasts and budgets have been produced, on a prudent basis, and these support the going concern basis of preparation as liabilities are able to be met for at least twelve months from the date of approval of the financial statements and no material uncertainties exist.

2. Accounting Policies**2.1 Incoming Resources**

Income including donations and grants is recognised where there is entitlement, probability of receipt and the amount can be measured with sufficient reliability. Such income is only deferred where the donor has specified that the grant or donation must be used in a future accounting period.

Donated services and facilities, including amounts funded directly by the London Borough of Brent, are recognised at their estimated value to the Charity where the value is measurable and quantifiable. Where a basis of valuation is required, this is the price the Charity estimates it would pay in the open market for a service or facility of equivalent utility.

Where a grant has been made for the Charity's benefit by another grant funder to London Borough of Brent, a gift in kind is recognised for those services that grant has funded.

2.2 Resources Expended

Expenditure is recognised when a liability is incurred.

The costs of raising funds reflects the marketing and other expenditure in promoting the Charity to donors and funders.

Charitable activities include expenditure associated with delivering the Charity's objects. These include both the direct costs and support costs relating to these activities.

Support costs represent central function costs, governance costs and overheads and have been allocated between activities using an apportionment percentage calculated by comparing the direct costs attributable to each of those categories in the year.

2. Accounting Policies (continued)**2.3 Funds****Restricted Funds**

Biennial fund – Funds received specifically for an event titled 'On The Side Of The Future' that invited local artists and voluntary and community sector organisations such as Crisis and ActionSpace to present work alongside international artists on an equal footing.

Blueprint fund – Funds received specifically for a membership group designed to empower young people to shape and advocate the programme, access training and development and deliver their own social impact projects.

Fund Transfers

Transfers are made between funds as and when the Trustees deem them necessary, within the limits of any restrictions that are in place.

2.4 Taxation

The Charitable Company is exempt from Corporation Tax as all of its income is charitable and is applied for charitable purposes. The Charitable Company is registered for Value Added Tax (VAT); irrecoverable VAT (where applicable) is included in the cost of those items to which it relates.

2.5 Financial Instruments

Cash and cash equivalents include cash at bank and deposits with a short term maturity.

Debtors and creditors receivable or payable within one year of the reporting date are carried at their transaction price. The Charity had no other (i.e. non-basic) financial instruments at the year end.

2.6 Critical accounting estimates and areas of judgement

In preparing financial statements it is necessary to make certain judgements, estimates and assumptions that affect the amounts recognised in the financial statements. There are no estimates or judgements that have a material effect on amounts recognised in the financial statements.

3. Net income

	2021 £	Period 12 March 2019 to 31 March 2020 £
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This is stated after charging:

Auditors' remuneration	10,530	4,900
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4. Incoming Resources

	£	£
Grants	627,533	75,000
This consists of direct funding from:		
John Lyon's Charity	40,000	-
London Borough of Brent	330,533	75,000
Quintain	125,000	-
National Art Gallery	9,000	-
Art Fund	63,000	-
Arts Council	60,000	-
	627,533	75,000
Donations and gifts		
In kind funding from London Borough of Brent	596,789	1,298,490
Grant funding received by London Borough of Brent (see below)	1,218,000	957,000
	1,814,789	2,255,490
Grant funding received by London Borough of Brent:		
Greater London Authority	450,000	900,000
Paul Hamlyn Foundation	193,000	57,000
NLHF	250,000	-
Quintain	200,000	-
Infosys	125,000	-
	1,218,000	957,000

Included within grants are restricted grants of £103,000 (2020: NIL) relating to amounts from the Art Fund and John Lyon's Charity and unrestricted grants of £524,533 (2020: £75,000).

5. Other income	£	£
Interest	2	15
Sponsorship contracts		
Quintain	150,000	-
St Georges	83,335	-
Network Homes	16,666	-
Wates	41,666	-
	291,669	15

6. Total Resources Expended**Analysis of Charitable Expenditure**

	Direct costs	Support costs	Total	Total Period 12 March 2019 to 31 March 2020
	£	£	£	£
Raising funds	244,999	555,712	800,711	86,824
Charitable activities				
Artistic Programmes and Events	385,934	875,385	1,261,319	2,141,952
Other Community Engagement	11,250	25,518	36,768	35,932
	642,183	1,456,615	2,098,798	2,264,708

Included within expenditure are restricted expenditure of £246,754 relating to the Biennial and Blueprint projects which are explained further in note 2.3. The remainder of £1,852,044 related to unrestricted expenditure.

Analysis of Support Costs

	Raising Funds	Charitable Activities	Total	Total Period 12 March 2019 to 31 March 2020
	£	£	£	£
Costs of individuals employed by the Council	473,426	765,908	1,239,334	660,736
Consultancy	47,908	77,206	125,114	475,222
Overheads	34,378	47,259	81,637	38,793
Audit	-	10,530	10,530	5,880
	555,712	900,903	1,456,615	1,180,631

Support costs are allocated on a basis consistent with the use of resources.

2020
£

Amounts due from Brent Council	328,107	-
Accrued income	213,200	-
Other debtors	179,600	1,409
	<u>720,907</u>	<u>1,409</u>

Trade creditors	149,805	-
Accruals and deferred income	110,237	5,880
Other creditors	279,466	-
	<u>539,508</u>	<u>5,880</u>

The income funds of the Charitable Company include the following:

	Balance at 1 April 2020	Incoming resources	Outgoing expenditure	Transfers	Balance at 31 March 2021
	£	£	£	£	£
Unrestricted Funds	65,797	2,630,991	(1,852,044)	(143,754)	700,990

	Incoming resources £	Outgoing expenditure £	Transfers £	Balance at 31 March 2020 £
Unrestricted Funds	2,330,505	(2,264,708)	-	65,797

At both year ends, net assets were represented by unrestricted funds.

10. Restricted Funds

The income funds of the Charitable Company include the following:

	Balance at 1 April 2020	Incoming resources	Outgoing expenditure	Transfers	Balance at 31 March 2021
	£	£	£	£	£
Restricted Funds					
Biennial (Arts fund)	-	63,000	(207,051)	144,051	-
Blueprint (John Lyons Charity)	-	40,000	(39,703)	(297)	-
Total	-	103,000	(246,754)	143,754	-

11. Related Party Relationships and Transactions

During the year, the following Trustees have been connected with organisations that have provided services to the Charitable Company:

A Trustee is an employee of London Borough of Brent. The Borough met costs and provided services to the charitable company during the year totalling £596,789 (2020: £1,298,490). At the year end, £328,107 was due from the London Borough of Brent.