

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	<p>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</p>
Borough Representative in year	K Hirani
Chief executive officer	Lois Stonock
Registered office	<p>Metroland Studios 91 Kilburn Square London England NW6 6PS</p>
Auditor	<p>PKF Littlejohn LLP 15 Westferry Circus Canary Wharf London E14 4HD</p>

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 Metroland 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
		<hr/>	<hr/>
		1,240,498	71,677
Creditors: amounts falling due within one year	8	(539,508)	(5,880)
		<hr/>	<hr/>
Net Current Assets		700,990	65,797
		<hr/>	<hr/>
Net Assets		700,990	65,797
		<hr/> <hr/>	<hr/> <hr/>
Funds			
Restricted funds	10	-	-
Unrestricted funds	9	700,990	65,797
		<hr/>	<hr/>
Total Charity Funds		700,990	65,797
		<hr/> <hr/>	<hr/> <hr/>

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	-
	<hr/>	<hr/>
	291,669	15
	<hr/>	<hr/>

6. Total Resources Expended**Analysis of Charitable Expenditure**

	Direct costs	Support costs	Total	Total Period
	£	£	2021	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
	<hr/>	<hr/>	<hr/>	<hr/>
	642,183	1,456,615	2,098,798	2,264,708
	<hr/>	<hr/>	<hr/>	<hr/>

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
	£	£	2021	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
	<hr/>	<hr/>	<hr/>	<hr/>
	555,712	900,903	1,456,615	1,180,631
	<hr/>	<hr/>	<hr/>	<hr/>

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

2021	2020
£	£

8. Creditors: Amounts falling due within one year

9. Unrestricted Funds

	Incoming resources £	Outgoing expenditure £	Transfers £	Balance at 31 March 2020 £
Unrestricted Funds	2,330,505	(2,264,708)	-	65,797

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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.