

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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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

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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

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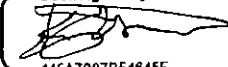
Chair's Statement (continued)
For the Year Ended 31 March 2023

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:

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K Hirani
Chair of Metroland Culture Limited

Date: 1 December 2023

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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.

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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.

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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 Residences

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

Metroland Culture Limited
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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.

Metroland Culture Limited
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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.

Metroland Culture Limited
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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.

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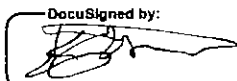
Trustees' Report (continued)
For the Year Ended 31 March 2023

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
(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 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
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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

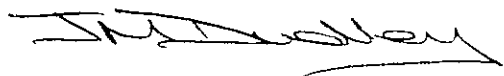
Metroland Culture Limited
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Independent Auditors' Report to the Members of Metroland Culture Limited (continued)

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.

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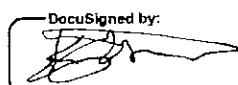
Company number: 11876428
Balance Sheet
As at 31 March 2023

	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:

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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.

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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.

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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>

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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

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Notes to the Financial Statements
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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>

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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).

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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.

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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.

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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

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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.