

2025/26

# ANNUAL REPORT

Metroland Cultures Limited
Report of the Trustees and
Financial Statements
For the year ended 31 March 2026

Charity number: 1185414
Company number:
11876428
(England and Wales)




# METROLAND CULTURE LIMITED

## LEGAL AND ADMINISTRATIVE INFORMATION

Moira Lascelles (Chair)
Matthew Bennetts (Appointed 17 September 2025) (Secretary)
Roshni Hirani
Turab Shah
Adam Saad (Appointed 1 July 2025)
Chris Prempeh (Appointed 1 July 2025)
Melissa Gronlund (Appointed 17 September 2025)
Sehr Sarwar (Appointed 17 September 2025)
Eamonn Maxwell (Appointed 17 September 2025)
Nisha Matthew (Appointed 17 September 2025)
Nicole Kaiser (Appointed 17 September 2025)
Jacob Parker

Country of incorporation United Kingdom (England and Wales)
11876428
1185414

91 Kilburn Square
London
England
NW6 6PS

For the Year Ended 31 March 2026

Independent examiner
Tom Wilcox
Counterculture Partnership LLP 23 St Leonards Road Bexhill-on-Sea
East Sussex
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**EXECUTIVE SUMMARY**
**FOR THE YEAR ENDED 31 MARCH 2026**

2025/26 has been a defining year for Metroland Cultures.
At a time of significant financial challenge across the cultural sector, we have continued to strengthen our role as a steward of cultural and community infrastructure in Kilburn. Over the past year we have invested in the people, partnerships and shared spaces that enable artists, communities and organisations to come together through culture, research, learning and collective action. In doing so, we have not only sustained our programme but developed a clearer sense of our purpose and the organisation we are becoming.

At the heart of this work is 91 Kilburn Square. Over the past year the building has continued to evolve beyond a collection of artist studios into a shared cultural resource, bringing together artists, organisers, researchers, community groups and local residents. Investment in the building's shared infrastructure—including a new community garden, expanded library and archive, improved social spaces and new studio provision—has strengthened its role as a place for making, learning, organising and belonging.
Alongside this, Metroland delivered an ambitious programme of exhibitions, artist development and collaborative research. The third Brent Biennial brought artists and audiences together across the borough, while the launch of RUSHES, alongside the continued development of Justice & Change, Voices of Places and the Kilburn Print Workshop, demonstrated our commitment to long-term research, community collaboration and the preservation of local histories.



Perhaps the most significant development has been the continued growth of stewardship within the organisation itself. Increasingly, the artists and organisations based at 91 Kilburn Square are not simply participants in Metroland's work but active contributors to the life of the building. Through mentoring, broadcasting, publishing, education, community organising and artistic practice, they are creating opportunities for others and helping shape a resilient cultural ecology rooted in Kilburn.

The year also marked an important period of organisational renewal. We were delighted to welcome Eamonn Maxwell, Nisha Matthew, Nicole Estilo Kaiser, Melissa Gronlund, Sehr Sarwar and Matthew Bennetts to the Board of Trustees, and to welcome Moira Lascelles as Chair. Together, they have strengthened the organisation's governance and will play an important role in supporting the next phase of Metroland's development. We would also like to acknowledge the extraordinary commitment of our staff team. Throughout a year of significant change they have continued to lead the organisation with generosity, care and determination. Their dedication has sustained Metroland through a challenging period and ensured that artists, communities and partners continued to receive thoughtful and ambitious support. As we look ahead, one of our most important responsibilities is to ensure that this commitment is properly recognised, fairly resourced and supported over the long term.

This year was also one of the most financially challenging in Metroland's history. Following the loss of Brent Council's management fee and against an increasingly difficult fundraising environment, the organisation was required to reduce staffing capacity and make difficult decisions about how resources were prioritised. While these challenges have been significant, they have also reinforced the importance of building a more resilient organisation with a stronger and more diverse funding base.

Looking ahead, Metroland Cultures enters its next phase with greater clarity, stronger partnerships and renewed confidence in its purpose. As we approach our tenth anniversary, our ambition is not simply to grow as an arts organisation, but to continue building the cultural infrastructure, relationships and shared stewardship that enable artists and communities to flourish together.



TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)
FOR THE YEAR ENDED 31 MARCH 2026

The Trustees present their annual report together with the audited financial statements of the Charity for the year ended 31st March 2026.

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

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

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

The Charitable Objectives of Metroland Cultures are for:
1. The benefit of the public, the advancement of education in the arts in particular but not exclusively by developing and delivering educational projects that build capacity and knowledge in the cultural sector, creative industries and in the arts generally.

2. For the benefit of the public, the promotion of the arts, culture and heritage of the London Borough of Brent by encouraging public participation in the arts, the presentation of concerts, performances, exhibitions and festivals and by supporting and representing the arts and heritage sector through promotion, representation and development provided that the promotion of such like is undertaken solely for the public benefit.

3. To advance in life and relieve needs of young people through:
 a. The provision of recreational and leisure time activities provided in the interest of social welfare, designed to improve their conditions of life;
 b. Providing support and activities within the arts which develop their skills, capacities and capabilities to enable them to participate in society as mature and responsible individuals.

Vision and Mission

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

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

Our free, year-round public programme includes exhibitions, events, workshops, studio residencies, artist development initiatives, and a biennial festival across our neighbourhood. At our Kilburn site, we host a gallery, a social space, and community-led activities led and shaped by our studio holders, including a printing press, zine library, film school, cinema, and radio station. Stewardship guides how we host, listen, and care for the people, practices, and infrastructures that sustain cultural life in our neighbourhood. Our work is responsive to the community's rhythms and the neighbourhood's spirit of self- determination, holding space for collective creativity and the reimagining of what culture can be in our city.

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

The trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake. Activities undertaken to achieve our objectives Programme Summary: 1 April 2025 – 31 March 2026

Alongside the year-round programme of residencies and activity at 91 Kilburn Square, Metroland Cultures delivered an ambitious programme of exhibitions, events, artist development and collaborative research. Highlights included the third Brent Biennial, the launch of a new gallery exhibition and research programme, two long-term community research commissions, partnerships with national film organisations, and continued investment in artist development and cultural infrastructure.

Throughout the year our work remained rooted in the communities of Brent, supporting artists at every stage of their careers while creating opportunities for local people to participate in contemporary arts and culture.

Artist Development and 91 Kilburn Square

91 Kilburn Square remains at the heart of Metroland Cultures. More than a studio building, it is a shared cultural resource where artists, organisers and local residents come together to create, learn, research, organise and build relationships.

Through our stewardship model we provide free studio space to artists and organisations whose work demonstrates a commitment to community, social justice and the cultural life of the neighbourhood. In return, studio holders contribute to the wider ecology of the building, creating opportunities, resources and support for others.

During 2025/26 we continued to invest in the building's shared infrastructure. This included creating a new community garden, expanding the library and archive, relocating the kitchen into the social space to better support community use, and transforming two disused toilets into a new studio as part of our partnership with The Perimeter. This created an additional rent-free opportunity for an emerging artist.

Today the building brings together a gallery, social space, workshop facilities, library, garden and a growing range of community-led initiatives including Other Cinemas' Film School and cinema programme, K2K Radio, and Heiba Lamara's Kilburn Print Workshop and zine library. Together these initiatives make 91 Kilburn Square a place of learning, creativity and collective exchange rather than simply a site of artistic production.

In April 2025 Metroland welcomed eight new studio holders: Rehana Zaman, Meera Shakti Osborne, Francesca Telling, C.R.Y. Institute, Abbas Zahedi, Granville Community Kitchen, No More Exclusions and the British Arab Writers Group. We also established a new partnership with The Perimeter, supporting artist Jess Heritage through the inaugural Perimeter Studio Award. The award provides a graduating Slade School of Fine Art MA/MFA student with a one-year rent-free studio, professional development, mentoring and a bursary.

One of the year's most significant achievements has been seeing Metroland's ethos of stewardship increasingly adopted by the artists and organisations based within the building. Nathaniel Télémaque has continued mentoring young people through his artistic practice, No More Exclusions has expanded its work with local families, Other Cinemas has developed free film education for filmmakers from non-white backgrounds, and K2K Radio has created accessible drop-in sessions enabling local residents to learn broadcasting skills. Collectively these activities demonstrate how our artist development model creates pathways into cultural participation, artistic practice and community leadership.

As our building community has grown, we have continued to strengthen shared decision-making. During the year we established a Building Committee made up of staff and studio representatives to help shape strategic decisions relating to the building, alongside quarterly studio meetings that support collaboration, feedback and collective responsibility.

Community safety and harm reduction have also become increasingly important strands of our work. During the year we delivered harm reduction training for studio holders and developed a shared handbook setting out expectations, values and ways of working together. As the diversity and number of people using the building continues to grow, this work has strengthened collective ownership while helping ensure that 91 Kilburn Square remains a welcoming, supportive and inclusive space for everyone.

Brent Biennial 2025: *Bones, stones, and calling the four elements*

In 2025, Metroland Cultures presented the third edition of the Brent Biennial, running from 22 June to 24 October and curated by Annie Jael Kwan. Titled *Bones, stones, and calling the four elements*, the Biennial unfolded through four 'rituals'—WATER, EARTH, FIRE and AIR—bringing together 27 artists, practitioners and community organisers across four sites: Brent Reservoir, Barham Park, a former medical facility, and the University of Westminster's Harrow Campus.

Spanning the borough from Kilburn to Harrow and Wembley, the Biennial presented exhibitions, performances, workshops and talks in free, publicly accessible spaces, creating opportunities for residents to encounter contemporary art within their everyday environments.

The curatorial framework drew on the elemental and the universal—bones and stones as carriers of ancestral knowledge, and water, earth, fire and air as symbols of transformation—to invite communities to reflect on memory, collective imagination and the futures they wished to create. Participating artists included Yarli Allison, David Blandy, Youngsook Choi, Jesse Jones, Harun Morrison, Francesca Telling and many others from both local and international contexts.

The Biennial also played an important role in introducing new audiences to Metroland Cultures and increasing the visibility of our work across Brent and beyond. At the same time, it prompted reflection on the relationship between large-scale festivals and our long-term, community-rooted practice. As we look ahead, we will explore how future editions can build more directly from sustained relationships with artists and local communities, ensuring the Biennial strengthens—and grows from—our year-round programme of stewardship, research and cultural participation.

Art & Research

Art and Research at Metroland Cultures is a collaborative process through which artists, residents and community partners explore the histories, experiences and aspirations of our neighbourhood. Rooted in long-term relationships, shared authorship and accountability, our projects begin with research, conversation and exchange before developing into exhibitions, publications, performances and new commissions.

Rather than making work for communities, we support artists to create work with communities, recognising that meaningful cultural participation takes time to build. Through this approach, we seek to strengthen the cultural life of Brent while creating opportunities for underrepresented artists, preserving local knowledge and expanding who gets to shape contemporary culture.

During 2025/26 this work was expressed through four interconnected programmes.

RUSHES: A New Exhibition and Research Programme

During 2025/26 Metroland launched RUSHES, a new exhibition and research programme in the Metroland gallery. Taking its name from both unedited film footage and the resilient plants that thrive in difficult conditions, RUSHES presents artistic research in progress, creating space for experimentation, dialogue and collective learning.

The inaugural exhibition, RUSHES 01.1: The Year of the Beaver (1 August–13 September 2025), explored the 1976–78 Grunwick Strike and the wider history of political printmaking and community filmmaking in North West London. Bringing together Steve Sprung's 1985 film The Year of the Beaver, archival material, posters from the Poster Film Collective and research by studio artist Francesca Telling, the exhibition reflected on the role of media in documenting collective resistance.

The second exhibition, RUSHES 01.2: The Park (Dancing on the Rubble of Empire) (21 November–20 December 2025), examined the dismantling of the 1924–25 British Empire Exhibition and its continuing impact on the landscape of North West London. Centred on a new moving-image commission by Arwa Aburawa and Turab Shah, the exhibition combined 16mm film, digital video, archival material and conversations with local residents and archivists to explore the enduring legacies of empire.

RUSHES has quickly become a central part of Metroland's public programme, making visible histories of social justice, organising and cultural change that are often overlooked. Alongside our growing library and archive, it creates opportunities for artists, residents and researchers to learn together while ensuring local histories of resistance and solidarity remain accessible to future generations.

Voices of Places

In 2025 Metroland secured funding to begin Voices of Places, an ongoing research collaboration developed with The Open University. The project invites artists, residents and organisers to respond to the work of radical geographer and long-time Kilburn resident Doreen Massey (1944–2016), exploring displacement, resistance and belonging through contemporary visual culture.

Artists Heiba Lamara, Francesca Telling and Nathaniel Télémaque were commissioned to develop new work informed by Massey's writing and legacy, creating new ways for local communities to engage with ideas that continue to shape debates around place, identity and social change.

Justice & Change

In August 2025 Metroland Cultures received a two-year grant from the National Lottery Heritage Fund to develop Justice & Change, a long-term research programme exploring how communities create justice beyond the formal legal system.

Beginning with the history of Brent Community Law Centre—one of the UK's first community law centres, founded in 1971—the project examines the relationship between law, community organising and social change. Working alongside community partners including No More Exclusions and Redthread, the programme will commission new work by Francesca Telling and Rehana Zaman while supporting extensive community research and public engagement. Funding also enabled the appointment of a new Project Coordinator working three days a week.

Kilburn Print Workshop

Throughout the year Metroland continued to develop the Kilburn Print Workshop with studio resident Heiba Lamara. Inspired by the radical community print workshops of North West London during the 1970s and 1980s, the project explores how printmaking and publishing can continue to support community organising today.

The workshop's first publication, Meet the Traders: Issue 01, was developed in partnership with traders at Kilburn Market, documenting the voices and experiences of those who shape one of Brent's most important civic spaces. Further workshops were delivered with Ashford Place, supporting people experiencing homelessness, mental ill-health, dementia and social isolation.

Together these projects demonstrate how Metroland uses artistic practice as a means of building relationships, preserving local knowledge and supporting communities to tell their own stories. Whether through exhibitions, publishing, commissions or collaborative research, each programme contributes to the long-term cultural infrastructure of Brent while creating new opportunities for artists and residents to shape its future.

Partnerships and External Collaborations

Partnerships continued to play an important role in extending the reach of Metroland Cultures' programme and connecting our work to wider national conversations.
In January 2026 we partnered with the London Short Film Festival, hosting two programmes as part of the festival's 23rd edition. Through free and pay-what-you-can screenings, audiences explored themes of grief, ritual, identity and belonging, reflecting the festival's wider focus on memory and self-invention.

Alongside our long-term partnerships with artists, community organisations and educational institutions, collaborations such as these continue to broaden access to our programme while creating new opportunities for artists and audiences to engage with contemporary practice in Brent.

Priorities for 2026/27

During 2026/27 Metroland Cultures will continue to deliver the ambitions set out in our five-year business plan, To Hold On (2025–2030). As we move towards our tenth anniversary in 2029, our focus is on strengthening the organisation's foundations so that artists, communities and cultural activity can thrive over the long term.

Following a period of significant organisational change, the coming year will focus on five strategic priorities.

Strengthening organisational resilience
Securing increased unrestricted and core funding remains our highest organisational priority. Alongside preparations for a future application to Arts Council England's National Portfolio, we will develop major funding applications to Arts Council England and the National Lottery Community Fund to strengthen our core infrastructure and deepen our community-rooted programme.

We will also continue to expand our Holding patron scheme while developing relationships with individual supporters, strategic partners and philanthropic networks. This work will be supported by the Trustee Fundraising Committee, which will play an active role in advocacy, introductions and fundraising.

Securing the future of 91 Kilburn Square
91 Kilburn Square has become central to Metroland's role within the neighbourhood, providing affordable and free space for artists, community organisations, learning, research and cultural activity.

During the year we will continue discussions around our long-term tenure, with the ambition of securing a lease of ten years or more. Achieving greater security for the building will provide stability for both the organisation and the communities who depend upon it, while supporting our longer-term vision for cultural infrastructure in North West London.

Deepening stewardship
We will continue to develop 91 Kilburn Square as a shared community resource by strengthening the governance and stewardship structures that support the building. This includes expanding opportunities for artists and residents to shape its future, embedding community safety and harm reduction across our work, and investing in the shared spaces, resources and relationships that underpin our programme.
As our community continues to grow, we will build on the strong sense of collective ownership that has emerged within the building, ensuring it remains welcoming, accessible and resilient for future generations.

Building organisational capacity
Alongside programme development, we will continue strengthening the organisation's leadership, governance and operational capacity. Subject to funding, we will increase staff capacity to ensure that fundraising, programme delivery, stewardship of the building and organisational management can be sustained over the long term.
We will also continue embedding our expanded Board of Trustees, strengthening the relationship between governance, evaluation and community insight.

# KILBURN MARKET

## ISSUE 0: MEET THE TRADERS

MON 9-5, TUE-SAT 9-6

**QUALITY FINDS, AFFORDABLE PRICES - ALL UNDER ONE ROOF!**




***TRESSES EXCEL*** hair and beauty unisex salon is a high street hidden gem. Specialising in contemporary hair care and styling for Afro and European hair, Charlotte offers a wide portfolio of outstanding services to meet her clients' needs. For braiding to balayage head to Unit 1. www.tressesexcel.com



Hat emporium ***TOP THAT*** has traded in the market for 30+ years, keeping the fine heads of Kilburn adorned with a wide range of high-quality pieces for every outfit, occasion and personality! Head to George and Monica's shop for fedoras to fascinators, beanies to berets and a variety of accessories. Unit 7-8.



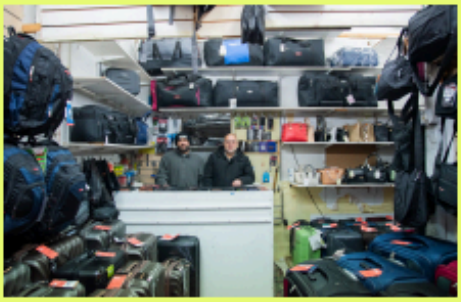
***RAINBOW FABRICS*** ethically sources deadstock fabric by luxury designers and high-street retailers, making them locally available at a fraction of the price. Est.1994, this family-run business continues to supply dressmakers and crafters with all the latest fabrics. Visit Unit 4-5 or order online www.rainbowfabrics.co.uk.



***MAX CLASSIC SHOES*** loyal customers have been returning for years. This independent shoe store offers all styles from casual to formal, trainers to slippers for men, women and children. With a focus on quality and style you'll always find a comfortable fit for a comfortable price. Unit 36.




Ever tasted the difference between a Dominican and a Peruvian mango? ***JSC MR.MANGO***'s monthly rotation of mangoes, tropical fruits and herbs from across the world has customers travelling from across London. Fresh high-quality fruit that's juicy, sweet and ready to eat. Unit 16.



***AZAM LUGGAGE & HANDBAGS*** specialises in high-quality bags, suitcases and trolleys ensuring you're well-prepared for any journey. With durable and sturdy suitcases to functional and fashionable backpacks and weekend-bags head to Azam's to begin your trip with ease. Unit 3.



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***ROSKY'S CORNER*** creates juices, smoothies and shots blended from a cocktail of fruit and veg of your choice to provide a refreshing drink packed full of goodness. From caffeine free green juices to berry-boost energy smoothies, you won't find any concentrate here. Unit 35.




The highly skilled ***AARSH*** salon will perfectly sculpt and shape your eyebrows leaving a neat, defined brow. With threading and waxing services for brows, upper lip, chin & face this technique will always leave you with long-lasting results. Walk-ins welcome or call 07887331463. Unit 2.




Situated at the front of the market, ***Nicole*** offers a bright, seasonal selection of ladies' clothing that cater to every taste and occasion. With soft, stretchy materials and flowy cottons and linens their affordable designs offer a perfect balance of comfort and style.




***AVON*** specialises in cosmetics and skincare products, offering a wonderful friendly service and a range of items to help you look and feel your best. Whether you need everyday essentials to nourish and hydrate your skin or makeup for a special occasion, Magda can advise. Unit 39.

DESIGNED AND PRINTED BY THE KILBURN PRINT WORKSHOP, MAY 2025. PHOTOGRAPHY BY NATHANIEL TÉLÉMAQUE.

Looking ahead

Metroland Cultures was established from the belief that cultural organisations can do more than present artistic programmes: they can steward places, build relationships and strengthen the social infrastructure that enables communities to flourish.

As we approach our tenth anniversary, we remain committed to building an organisation that provides artists and communities with the space, resources and relationships they need to imagine and create more just futures together.

Financial review

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

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

a. Going concern

After making appropriate enquiries, the Trustees have a reasonable expectation that the Charity has adequate resources to continue in operational existence for the 2026/27 financial year. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the accounting policies.

b. Reserves policy

The reserves policy is to have 3 months operations costs in reserves, at the end of 2025/26 we have £135,896 in our reserves, exceeding our policy requirements. The board, via the Finance Audit and Risk committee continues to monitor the reserves for the organisation.

c. Principal risks and uncertainties

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

The Risk management strategy comprises:
annual review by the Trustees of the risks the charity may face;
quarterly meeting of a Finance, Audit and Risk Committee to review Risk Register and financial and operational risks to the organisation;

- annual review of the charity's finances;
- annual review of the general purposes of the charity and of the charity's business continuity plan; establishment and ongoing review of the Charity's risk register;
implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

Financial risk management objectives and policies:
2025/26 was the seventh 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 must be agreed at board level.

Last year, the Charity had a governance issue raised with the Charity Commission, but after investigations and discussions – it was closed 1st May 2026.

In the year ended 31 March 2026, Metroland Cultures received a total income of £193,199. Total expenditure for the year was £252,560, this resulted in a year-end deficit of £59,361.

d. Fundraising
Metroland Cultures is not currently part of a voluntary fundraising regulatory scheme. During 2025/26, fundraising focused on strengthening the organisation's long-term financial resilience through a balanced approach to trusts and foundations, public funding and individual philanthropy. Alongside securing significant new grants, the charity took important steps towards diversifying its income and reducing reliance on project-based funding.

The year's most significant fundraising achievement was securing a three-year grant from the Paul Hamlyn Foundation through its Arts Fund programme. As one of the UK's leading supporters of socially engaged arts practice, this investment represents a significant endorsement of Metroland's vision and long-term approach to stewardship. During the year the charity received the first instalment of the £144,000 award (£38,000), providing unrestricted funding to strengthen organisational capacity, develop new partnerships and support the continued growth of the organisation beyond the Borough of Culture programme.

Metroland Cultures also secured £78,000 from Arts Council England towards the delivery of the 2025 Brent Biennial. This funding enabled the festival to proceed in a financially sustainable form while maintaining the quality and ambition of its artistic programme. Alongside grants awarded directly to participating artists, it ensured that the Biennial could continue as a significant platform for contemporary art across Brent despite the increasingly challenging funding environment for the cultural sector.

Alongside institutional fundraising, 2025/26 marked the launch of Holding, Metroland Cultures' new supporter scheme. Developed as a values-led approach to individual giving, Holding invites supporters to invest in artists, cultural infrastructure and community-rooted cultural practice over the long term

The scheme launched through a series of intimate events bringing together artists, trustees and supporters within 91 Kilburn Square. These gatherings offered opportunities to experience Metroland's work first-hand and develop deeper relationships with the organisation and its community. Early results have been encouraging, with supporters joining at a range of contribution levels and demonstrating a strong commitment not only to the artistic programme, but also to Metroland's ethos of stewardship, social justice and place-based cultural practice.

While still in its early stages, Holding represents an important shift in the organisation's fundraising strategy. Alongside trust and foundation income, it begins to establish a broader base of long-term supporters who share responsibility for sustaining Metroland's work and advocating for its future.

Looking ahead, trusts and foundations will remain central to the charity's fundraising strategy as preparations begin for future applications to Arts Council England's National Portfolio and other major funding programmes. Alongside continued applications to trusts, foundations and the National Lottery, the ongoing development of Holding will help build a more resilient and diversified funding model capable of supporting Metroland's long-term stewardship of 91 Kilburn Square and its community-rooted artistic programme.

# ANTI-UNION... NON-UNION!

the dispute took place when he was [illegible] picket [illegible] following [illegible] picketing [illegible] decision of management [illegible] was [illegible] by Grunwick against [illegible] manager. Things had been very [illegible] on the picket lines and it has even been [illegible] government ministers had joined [illegible]. However, the recent stories [illegible] coupled with the prospect of help fr[illegible] Scottish miners, a group not noted [illegible] their subtlety) have threatened t[illegible] those of the Saltley coke depot in 197[illegible]. Over 150 picket have been ar[illegible] many police and pickets injured.

The measure of police [illegible] is gauged by the fact that in the w[illegible] between 13-18 June arrests were made so indiscriminately that [illegible] included those of [illegible] 'official' photographers from the BBC. Most [illegible] asked returned to the picket lines immediately following a brief [illegible]. However, the treasurer-secretary of the strike committee, Mahmmood Ahmed, shows that the police are deliberately picking out prominent figures in the dispute. Instead of allowing him to return to the picket lines, as all the others have done, the police took him to Willesden Green magistrates court. There the magistrates were to hear police applications for conditions of bail (which would have meant [illegible] not being allowed within half a mile of the factory) before he was allowed legal representation. A solicitor from the Brent Law Centre advised him and [illegible] picket and they were released. There have been widespread complaints against the heavy handed tactics of the police (who have included members of the Special Patrol Group) from groups including the Haldane Society and Brent Trades Council.

The second most important reason why the firm has been able to [illegible]




*I only give the example of the [illegible] legislation [illegible] that will [illegible] brought in [illegible]*




# THE GRUNWICK STRIKE

## THE TRADE UNIONS FAIL TO DELIVER

In May, the strike of the Asian workers at Grunwick Processing Laboratories and Grunwick Mail Order Ltd in Brent, North London, enters its ninth month. The 250 Asian workers, most of them Gujerati, picket the gates of Grunwick night and day.

The striking workers have received wide press coverage in their dispute with the management and have gained the verbal support of the Trades Union Congress. Len Murray, head of the TUC, himself walked the picket line mouthing hot air about standing side by side with Asian workers. They have enlisted the favourable verdict of the gov[illegible] and Conciliation Agency (ACAS) nearer to getting what they wan[illegible]

The dispute began on August [illegible] whose two shop-floors are situat[illegible] Dollis Hill tube station, the othe[illegible] factory in Willesden, started life [illegible] laboratory and then took up a p[illegible] order work. They deal in such i[illegible] radios, photo-albums, cassettes. In both the mail order house an[illegible]




Race Today
VOICE OF THE BLACK COMMUNITY IN BRITAIN
NOVEMBER DECEMBER 1977 25P

GRUNWICK STRIKE
THE BITTER LESSONS

Our Collaborators, Partners & Supporters in 2025/26

Metroland Cultures success lies in our partnerships. We would like to extend our warmest thanks and gratitude to the many supporters, cultural partners and artists engaged throughout the year.

Paul Hamlyn Foundation, Edward Harvist Trust Fund, Elephant Trust, Brent Council Becoming Brent, Antipode, National Lottery Heritage Fund, Arts Council English Serpentine, Zero Together, Love Where You Live (LWYL): Celebrating Diversity Fund. ACAVA, Ambika P3, Ashford Place, Kilburn Market Traders, Northwick Park Hospital, Release Harm Reduction Hub, The Open University, University of Westminster, Welsh Harp Sailing Club, Willesden Trades Hall. Metroland Cultures Studio Residents: Adam Farah-Saad, Akwaaba, The British Arab Writers Group, C.R.Y Institute, Dhelia Snoussi, Elvis Universe, Francesca Telling, Granville Community Kitchen, Heiba Lamara, Jess Heritage, K2K Radio, Kilburn Streets Kitchen, Meera Shakti Osborne, Nathaniel Télémaque, No More Exclusions, Other Cinemas. Rehana Zaman, Tom James. Peer-to-Peer Artists Amanda Colares Silva, Daisy Jones, Eileen Perrier, ESEA unseen (Kim Chin + Sue Man), Francesca Telling, JAYKOE, Krystyna & Sabina (Kasia Kuzka and Mateusz Piekarski), Ngo Chun Tse, Rose Nordin, Zish. Brent Biennial 25 Artists: Aaron Lim, Abbas Zahedi, Adeline Kueh, Akira Takaishi, Alexa Seligman, Alfredo Jaar, Alisa Oleva, Anne Duffau, Annie Jael Kwan, Amanprit Sandu, Amrita Dhallu, Becky Lyon, Capri Jiang, Caren Wynn-Owen David Blandy, Dee Mulrooney, Forms of Circulation (Sarah Perks and Paul Stewart), Gisou Golshani, Harun Morrison, Jesse Jones, Joe Grahame, Laura Johanna König, Lynn Lu, Marie Kølbæk Iversen, Nick Murray, Nikki Lam, Ocean Baulcombe-Toppin, Orin Chung, performingborders (Alessandra Cianetti, Xavier de Sousa and Anahí Saravia Herrera), Quek Jia Qi, Sue Man, Sun Park, utopian_realism, Xinyue Tao, Yarli Allison, Youngsook Choi, Yuki Nakamura.



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.

In October 2025, Metroland Cultures welcomed six new trustees to its Board, significantly strengthening the organisation's governance capacity at an important moment of programmatic growth.

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

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

Moira Lacelles
Matthew Bennetts (Appointed 17 September 2025)
Elizabeth Johnson (Resigned 11 February 2026)
Roshni Hirani
Rachel Dedman (Resigned 1 July 2025)
Turab Shah
Adam Saad (Appointed 1 July 2025)
Chris Prempeh (Appointed 1 July 2025)
Melissa Gronlund (Appointed 17 September 2025)
Sehr Sarwar (Appointed 17 September 2025)
Eamonn Maxwell (Appointed 17 September 2025)
Nisha Matthew (Appointed 17 September 2025)
Nicole Kaiser (Appointed 17 September 2025)
Digby Halsby (Resigned 1 July 2025)
Matthew Holt (Resigned 1 July 2025)
Jacob Parker

Recruitment and appointment of trustees
A trustee may not act as a Trustee unless he/she/they has/hae 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/them. Induction and training of Trustees is undertaken through a structured process designed to ensure that Trustees understand both their legal responsibilities and the strategic priorities of the organisation. New Trustees are provided with copies of the Memorandum and Articles of Association, organisational policies, the risk register, the latest annual report and accounts, current management accounts, budgets, and relevant fundraising and other reports. They are also given the Charity Commission's guidance on charitable purposes and public benefit, together with its guide to the role and responsibilities of charity trustees.

During the year, the Board also participated in dedicated trustee training delivered by Metroland Cultures' legal advisors, Girlings Solicitors. This training covered trustee duties and obligations, charity law, governance responsibilities, and Metroland's charitable objects and governing documents. Together, these induction and development processes are designed to ensure that Trustees are well equipped to provide effective oversight, stewardship, and strategic leadership for the charity.

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 Cultures' team from 2025 is made up of a small staff including the Director, Deputy Director, Programmes Curator, Assistant Curator, Building and Studios Coordinator and Project Coordinator for Justice & Change.

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

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

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



.....
Moira Lascelles Chair of the Board
Date: ...14 August 2026.....

I report to the trustees on my examination of the financial statements of Metroland Culture Limited (the charity) for the year ended 31 March 2026.

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

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

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

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

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

Tom Wilcox
Counterculture Partnership LLP 23 St Leonards Road Bexhill-on-Sea
East Sussex
TN40 1HH

Date: 25 August 2026

# METROLAND CULTURE LIMITED

## STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

### *FOR THE YEAR ENDED 31 MARCH 2026*

| Current financial year | Notes | Unrestricted funds general 2026 £ | Unrestricted funds Designated 2026 £ | Restricted funds 2026 £ | Total 2026 £ | Total 2025 £ |
|---|---|---|---|---|---|---|
| **Income from:** | | | | | | |
| Donations and legacies | **3** | 5,400 | - | - | 5,400 | 1,746 |
| Charitable activities | **4** | 41,415 | - | 135,278 | 176,693 | 86,588 |
| Other income | **5** | 11,106 | - | - | 11,106 | 300 |
| Investments | **6** | - | - | - | - | 150 |
| **Total income** | | 57,921 | - | 135,278 | 193,199 | 88,784 |
| **Expenditure on:** | | | | | | |
| Raising funds | **7** | - | - | - | - | 25,800 |
| Charitable activities | **8** | 25,622 | 15,660 | 211,278 | 252,560 | 268,636 |
| **Total expenditure** | | 25,622 | 15,660 | 211,278 | 252,560 | 294,436 |
| **Net income/(expenditure)** | | 32,299 | (15,660) | (76,000) | (59,361) | (205,652) |
| Transfers between funds | | (17,559) | 17,559 | - | - | - |
| **Net movement in funds** | **10** | 14,740 | 1,899 | (76,000) | (59,361) | (205,652) |
| **Reconciliation of funds:** | | | | | | |
| Fund balances at 1 April 2025 | | 103,597 | 15,660 | 76,000 | 195,257 | 400,909 |
| **Fund balances at 31 March 2026** | | 118,337 | 17,559 | - | 135,896 | 195,257 |

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

# METROLAND CULTURE LIMITED

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

### *FOR THE YEAR ENDED 31 MARCH 2026*

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

# METROLAND CULTURE LIMITED

## BALANCE SHEET

### *AS AT 31 MARCH 2026*

| | Notes | 2026 £ | £ | 2025 £ | £ |
|---|---|---|---|---|---|
| **Fixed assets** | | | | | |
| Tangible assets | **13** | | - | | 532 |
| **Current assets** | | | | | |
| Debtors | **14** | 8,201 | | 7,664 | |
| Cash at bank and in hand | | 223,576 | | 217,589 | |
| | | 231,777 | | 225,253 | |
| **Creditors: amounts falling due within one year** | **15** | (95,881) | | (30,528) | |
| **Net current assets** | | | 135,896 | | 194,725 |
| **Total assets less current liabilities** | | | 135,896 | | 195,257 |
| **The funds of the charity** | | | | | |
| Restricted income funds | **18** | | - | | 76,000 |
| Unrestricted funds - general | **20** | | 118,337 | | 103,597 |
| Unrestricted funds - Designated | **19** | | 17,559 | | 15,660 |
| | | | 135,896 | | 195,257 |

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2026.

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

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

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

The financial statements were approved by the trustees on 29 July 2026

.....

Moira Lacelles
**Chair of the Board**

**1 Accounting policies**

**Charity information**

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

**1.1 Basis of preparation**

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

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

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

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

**1.2 Going concern**

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

**1.3 Charitable funds**

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

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

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

**1.4 Income**

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

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

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

### 1 Accounting policies

#### 1.5 Expenditure

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

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

#### 1.6 Tangible fixed assets

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

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

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

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

#### 1.7 Impairment of fixed assets

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

#### 1.8 Cash and cash equivalents

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

#### 1.9 Financial instruments

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

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

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

***Basic financial assets***

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

### 1 Accounting policies

***Basic financial liabilities***

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

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

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

***Derecognition of financial liabilities***

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

**1.10 Employee benefits**

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

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

**1.11 Retirement benefits**

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

### 2 Critical accounting estimates and judgements

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

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

### 3 Income from donations and legacies

| | Unrestricted funds 2026 £ | Restricted funds 2026 £ | Total 2026 £ | Unrestricted funds 2025 £ | Restricted funds 2025 £ | Total 2025 £ |
|---|---|---|---|---|---|---|
| Donations and gifts | 5,400 | - | 5,400 | 246 | 1,500 | 1,746 |

### 4 Income from charitable activities

| | Total 2026 £ | Total 2025 £ |
|---|---|---|
| Grants income received | 176,693 | 86,588 |
| **Analysis by fund** | | |
| Unrestricted funds - general | 41,415 | 86,588 |
| Restricted funds | 135,278 | - |
| | 176,693 | 86,588 |

**Performance related grants analysis**

| | Total 2026 £ | Total 2025 £ |
|---|---|---|
| London Borough of Brent grant | 1,555 | 86,588 |
| ACE project grant | 78,199 | - |
| National Lottery Community Fund | 36,449 | - |
| Serpentine Trust | 3,975 | - |
| Elephant Trust | 2,250 | - |
| Edward Harvest grant | 4,515 | - |
| Antipode grant | 6,900 | - |
| Paul Hamlyn Foundation | 38,000 | - |
| Becoming Brent grant | 2,990 | - |
| Eco grant | 1,860 | - |
| Total grants | 176,693 | 86,588 |

### 5 Income from other income

| | Unrestricted funds 2026 £ | Unrestricted funds 2025 £ |
|---|---|---|
| Studio hire income | 11,106 | 300 |

### 6 Income from investments

| | Unrestricted funds 2026 £ | Unrestricted funds 2025 £ |
|---|---|---|
| Interest receivable | - | 150 |

### 7 Expenditure on raising funds

| | Restricted funds 2026 £ | Restricted funds 2025 £ |
|---|---|---|
| **Fundraising and publicity** | | |
| Raising funds | - | 25,800 |

### 8 Expenditure on charitable activities

| | Total 2026 £ | Total 2025 £ |
|---|---|---|
| **Direct costs** | | |
| Staff costs | 37,469 | - |
| Other Community Engagement | 14,918 | 5,274 |
| Artistic Programmes and Events | 141,645 | 50,777 |
| | 194,032 | 56,051 |
| **Share of support and governance costs (see note 9)** | | |
| Support | 55,028 | 209,241 |
| Governance | 3,500 | 3,344 |
| | 252,560 | 268,636 |
| **Analysis by fund** | | |
| Unrestricted funds - general | 25,622 | 87,778 |
| Unrestricted funds - Designated | 15,660 | - |
| Restricted funds | 211,278 | 180,858 |
| | 252,560 | 268,636 |

**9 Support costs allocated to activities**

| | 2026 | 2025 |
|---|---|---|
| | £ | £ |
| Staff costs | 28,908 | 125,513 |
| Depreciation | 531 | 3,077 |
| Marketing | 175 | 12,980 |
| Consultancy and contractors | 11,983 | 65,575 |
| Overheads | 13,431 | 2,096 |
| Governance costs | 3,500 | 3,344 |
| | 58,528 | 212,585 |
| **Analysed between:** | | |
| Total | 58,528 | 212,585 |

**10 Net movement in funds**

| | 2026 | 2025 |
|---|---|---|
| | £ | £ |
| The net movement in funds is stated after charging/(crediting): | | |
| Fees payable for the independent examination of the charity's financial statements | 3,500 | 2,898 |
| Depreciation of owned tangible fixed assets | 531 | 3,077 |

**11 Employees**

The average monthly number of employees during the year was:

| | 2026 | 2025 |
|---|---|---|
| | Number | Number |
| | 5 | 7 |

| **Employment costs** | 2026 | 2025 |
|---|---|---|
| | £ | £ |
| Wages and salaries | 65,290 | 118,888 |
| Social security costs | - | 4,172 |
| Other pension costs | 1,087 | 2,453 |
| | 66,377 | 125,513 |

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

**12 Taxation**

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

### 13 Tangible fixed assets

| | Computer equipment £ |
|---|---|
| **Cost** | |
| At 1 April 2025 | 11,935 |
| At 31 March 2026 | 11,935 |
| **Depreciation and impairment** | |
| At 1 April 2025 | 11,404 |
| Depreciation charged in the year | 531 |
| At 31 March 2026 | 11,935 |
| **Carrying amount** | |
| At 31 March 2026 | - |
| At 31 March 2025 | 532 |

### 14 Debtors

| | 2026 £ | 2025 £ |
|---|---|---|
| **Amounts falling due within one year:** | | |
| Trade debtors | 382 | 6,971 |
| Prepayments and accrued income | 7,819 | 693 |
| | 8,201 | 7,664 |

### 15 Creditors: amounts falling due within one year

| | Notes | 2026 £ | 2025 £ |
|---|---|---|---|
| Other taxation and social security | | - | 7,340 |
| Deferred income | 16 | 79,805 | 9,215 |
| Trade creditors | | 6,526 | 5,322 |
| Accruals | | 9,550 | 8,651 |
| | | 95,881 | 30,528 |

### 16 Deferred income

| | 2026 £ | 2025 £ |
|---|---|---|
| Other deferred income | 79,805 | 9,215 |

**16 Deferred income**

Deferred income is included in the financial statements as follows:

| | 2026 | 2025 |
|---|---|---|
| | £ | £ |
| Deferred income is included within: | | |
| Current liabilities | 79,805 | 9,215 |
| Movements in the year: | | |
| Deferred income at 1 April 2025 | 9,215 | - |
| Resources deferred in the year | 70,590 | 9,215 |
| Deferred income at 31 March 2026 | 79,805 | 9,215 |

**17 Retirement benefit schemes**

| | 2026 | 2025 |
|---|---|---|
| **Defined contribution schemes** | £ | £ |
| Charge to profit or loss in respect of defined contribution schemes | 1,087 | 2,453 |

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

**18 Restricted funds**

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

| | At 1 April 2025 | Incoming resources | Resources expended | At 31 March 2026 |
|---|---|---|---|---|
| | £ | £ | £ | £ |
| Legacy of Brent Culture fund | 76,000 | - | (76,000) | - |
| Becoming Brent | - | 2,990 | (2,990) | - |
| ACE project grant - festival | - | 78,199 | (78,199) | - |
| National Lottery Community Fund | - | 36,449 | (36,449) | - |
| Serpentine Trust | - | 3,975 | (3,975) | - |
| Elephant Trust | - | 2,250 | (2,250) | - |
| Edward Harvest grant | - | 4,515 | (4,515) | - |
| Antipode grant | - | 6,900 | (6,900) | - |
| | 76,000 | 135,278 | (211,278) | - |

**18 Restricted funds**

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

Note to the Restricted funds

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

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

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

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

ACE project grant (festival) - this is the remainder of ACE grant to deliver the Brent Biennial 2025.

Serpentine Trust - Funds for community Commissions which relates to final delivery of a schools project support by Serpentine Gallery (artist fees and production).

Elephant Trust - Funds for Community Commissions relating to the final delivery of a artwork commission with artist Francesca Telling (artist fees and production).

Edward Harvest grant - Funds received by the charity for Studio improvements.

Antipode grant - Funds for Community Commissions relating to final delivery of Kilburn Manifesto project (artist fees and production).

**19 Unrestricted funds - Designated**

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

| | At 1 April 2025 £ | Resources expended £ | Transfers £ | At 31 March 2026 £ |
|---|---|---|---|---|
| Studio | 1,900 | (1,900) | - | - |
| Festival | 4,000 | (4,000) | - | - |
| Community Commissions programme | 9,760 | (9,760) | 17,559 | 17,559 |
| | 15,660 | (15,660) | 17,559 | 17,559 |

| **Previous year:** | At 1 April 2024 £ | Resources expended £ | Transfers £ | At 31 March 2025 £ |
|---|---|---|---|---|
| Studio | - | - | 1,900 | 1,900 |
| Festival | - | - | 4,000 | 4,000 |
| Community Commissions programme | - | - | 9,760 | 9,760 |
| | - | - | 15,660 | 15,660 |

**20 Unrestricted funds**

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

| | At 1 April 2025 £ | Incoming resources £ | Resources expended £ | Transfers £ | At 31 March 2026 £ |
|---|---|---|---|---|---|
| General funds | 103,597 | 57,921 | (25,622) | (17,559) | 118,337 |

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

### 21 Analysis of net assets between funds

| | Unrestricted funds general 2026 £ | Unrestricted funds Designated 2026 £ | Restricted funds 2026 £ | Total 2026 £ |
|---|---|---|---|---|
| **At 31 March 2026:** | | | | |
| Current assets/(liabilities) | 118,337 | 17,559 | - | 135,896 |
| | 118,337 | 17,559 | - | 135,896 |

| | Unrestricted funds general 2025 £ | Unrestricted funds Designated 2025 £ | Restricted funds 2025 £ | Total 2025 £ |
|---|---|---|---|---|
| **At 31 March 2025:** | | | | |
| Tangible assets | 532 | - | - | 532 |
| Current assets/(liabilities) | 103,065 | 15,660 | 76,000 | 194,725 |
| | 103,597 | 15,660 | 76,000 | 195,257 |

### 22 Related party transactions

There were no related party transactions this year but last year, £49,262 was paid to a company in which a trustee of this charity is the sole director for services provided.