

Company Registration Number: 11253032
Charity Number: 1180240

Queer Britain Museum Ltd
(A company limited by guarantee, not having a share capital)

Annual Report and Unaudited Financial Statements
for the financial year ended 31 March 2025

Queer Britain Museum Ltd
(A company limited by guarantee, not having a share capital)
CONTENTS

	Page
Trustees' and Other Information	3
Trustees' Annual Report	4 - 15
Statement of Trustees' Responsibilities	16
Independent Examiner's Report	17
Statement of Financial Activities	18
Balance Sheet	19
Statement of Cash Flows	20
Notes to the Financial Statements	21 - 27

Queer Britain Museum Ltd
(A company limited by guarantee, not having a share capital)
TRUSTEES' AND OTHER INFORMATION

Trustees	Anjum Farnaz Mouj Lisa Power MBE Dan Hoang Le Vo Richard Craig Duncalf OBE (Appointed 19 September 2024) Robert Taylor (Resigned 4 June 2025) Anthony Wayne Snow Ian Mehrrens Antonia Denise Belcher (Resigned 12 July 2024) Katy Ashton (Resigned 8 October 2024) Krishna Omkar
Company Secretary	Lynne Bradley
Chief Executive Officer	Andrew Given
Charity Number in England and Wales	1180240
Company Registration Number	11253032
Registered Office	2 Granary Square London N1C 4BH GB
Independent Examiner	Mark Sasta & Associates Ltd Devonshire House 582 Honeypot Lane Middlesex Stanmore HA7 1JS GB
Principal Bankers	Natwest 10 Station Road Essex CO15 1TA GB

Queer Britain Museum Ltd
(A company limited by guarantee, not having a share capital)
TRUSTEES' ANNUAL REPORT
for the financial year ended 31 March 2025

The trustees present their Trustees' Annual Report, combining the Directors' Report and Trustees' Report, and the unaudited financial statements for the financial year ended 31 March 2025.

The financial statements are prepared in accordance with the Companies Act 2006, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

The Trustees' Report contains the information required to be provided in the Trustees' Annual Report under the Statement of Recommended Practice (SORP) guidelines. The trustees of the charity are also charity trustees for the purpose of charity law and under the charity's constitution are known as members of the board of trustees.

In this report the trustees of Queer Britain Museum Ltd present a summary of its purpose, governance, activities, achievements and finances for the financial year 31 March 2025.

The charity is a registered charity and hence the report and results are presented in a form which complies with the requirements of the Companies Act 2006 and, although not obliged to comply with the Statement of Recommended Practice applicable in the UK and Republic of Ireland FRS 102, the organisation has implemented its recommendations where relevant in these financial statements.

Mission, Objectives and Strategy

Mission Statement

The objects of the museum will operate by establishing and maintaining a museum for the benefit of the public and primarily focussed on the education of LGBTQ+ issues including:

- (1) The advancement of human rights, conflict resolution or reconciliation of religious or racial harmony or equality and diversity.
- (2) The advancement of the arts, culture, heritage or science; and
- (3) The advancement of education.

Our vision is to progress Britain's understanding of itself by giving queer stories and experiences their rightful place.

Our mission is to Reclaim and Preserve queer people's stories and objects and Inspire by celebrating and educating about LGBTQ+ lives, impact and culture.

In shaping the objectives of the charity, the Trustees have considered the Charity Commission's guidance on public benefit. The following paragraphs describe the activities undertaken to deliver public benefit and the impact that these have had on the communities we serve.

Review of Activities, Achievements and Performance

1. Introduction

The 2024-2025 reporting period marked a pivotal phase in Queer Britain's evolution – a phase characterised by growth, organisational transformation and enriched cultural significance. Now going into our third year of operating a physical museum and seventh year as a registered charity, the museum has continued to grow in stature, reach and impact.

Over the course of the year, we welcomed almost 29,000 visitors and in March of 2025, we proudly welcomed our 100,000th visitor, a moment of symbolic and institutional significance. In January 2025, we launched a 'Pay What you Can' admission policy, reaffirming our commitment to accessibility and community-led sustainability. We were honoured to be named among Time Out's *Best of the City, 2024*, a testament to our growing cultural relevance.

This year saw us take a significant step toward institutional maturity with the submission of our application for UK Museum Accreditation with Arts Council England. Programmatically, we completed our Community Residency Programme, hosting three marginalised groups. We returned to King's Cross Summer Sounds music festival for a second year, curating a vibrant evening of Queer expression. Our special exhibitions included the Heartstopper Pride flag, the immersive virtual reality Tom House installation, and marking the 40th anniversary of Bronski Beat's, *The Age of Consent* album, with a dedicated tribute of Jimmy Sommerville and the band's cultural impact. In addition, we also launched our podcast, in partnership with Aunt Nell, amplifying queer voices and narratives through a digital platform whilst producing a free toolkit to download for to Galleries, Libraries, Archives and Museum (GLAM) professionals to better engage with historically underrepresented groups. In March 2024, we launched our new five-year strategic plan alongside the news that Elton John and David Furnish are now supporting the museum as Patrons.

This period also marked a significant leadership change; we said farewell to our Co-Founder and Director, Joseph Galliano-Doig, and welcomed Andrew Given as our new Chief Executive – a new chapter of vision and stewardship for Queer Britain.

Queer Britain Museum Ltd
(A company limited by guarantee, not having a share capital)
TRUSTEES' ANNUAL REPORT
for the financial year ended 31 March 2025

As we reflect on this year of change and achievement we do so with gratitude for our communities, our patrons, our corporate partners, our volunteers and our supporters who continue to shape and sustain Queer Britain.

2. Visitor Overview

This is a place for anyone, regardless of sexuality or gender identity.

Our visitor number for the reporting period is 28,834, giving us an average of 2,403 people per month. These metrics are a critical tool for Queer Britain; they not only reflect public interest, but also our cultural relevance, accessibility and impact. As with our usual seasonal pattern, the data shows our highest months are June (for the start of the Pride season), the summer months (July and August), with a peak in October 2024 which correlates with the exhibitions, Tom House (in partnership with Tom of Finland) and the Heartstopper Pride Flag (in partnership with Netflix).

When our visitors pre-book their visit to the museum, we now follow up with a visitor survey to enable us to understand our visitors and their motivations. A QR code is displayed for drop-in visitors within the gallery. From the survey, we have discovered the following:

- 30% of our visitors live in London; 36% of visitors are from around the UK; 34% are international visitors
- 60% of our visitors are aged 20-40; 32% are aged 40-60; 8% aged over 60
- 44% of our visitors identify as a global majority; 66% are white/ British
- 44% of our visitors identify as female, 25% as male, 11% as non-binary, 3.7% as trans
- 14% of our visitors identify as lesbian, 22% as gay, 33% as bisexual and 7.4% as heterosexual.

In addition to the visitor survey, we like to encourage feedback via various alternative methods – an email account especially for questions/feedback; our guest book, Google; Trip Advisor and Facebook reviews, and via our social media platforms.

Collecting and analysing these metrics gives us valuable insight into the demographics, identities and motivations of our audience. The data informs our understanding of what resonates with visitors and guides where we focus future efforts. We can also identify and address gaps in representation, allowing us to better serve underserved communities through our exhibitions, programming, and the things we sell in the museum store, through to our team of staff and volunteers. By grounding decisions on real visitor data, we ensure Queer Britain remains culturally significant and responsive to the lived experiences of the communities we aim to serve.

3. Collection, Exhibitions and Programming

We Are Queer Britain

Our inaugural showcase exhibition commemorates the 50th anniversary of the UK's first Pride march and represents a landmark in the cultural documentation of LGBTQ+ life in Britain. Through a rich array of artefacts, the exhibition bridges historical and modern Queer narratives celebrating struggle and triumph. Interactive elements such as the multilingual visitor response wall have fostered public engagement, and dialogue around visibility and representation. Now in its final year, the exhibition has attracted widespread media attention and earned the museum an award. Since 2022, the exhibition has had significant cultural impact, attracting our 100,000th visitor since opening.

As the exhibition is in its final few months, we have returned loans back to their owners. We have added the Vivienne Westwood T-shirt donated to our collection by Lisa Power - this limited-edition T-Shirt detailing a vulva was designed by Vivienne Westwood as an early fundraising initiative for Stonewall. The shirt presented (edition 1/125) was purchased by Stonewall's co-founder Lisa Power.

Other loan items include pieces from the Museum of London, Charleston Trust and Bishopsgate Institute, as well as many individuals. Special thanks go to private lenders Guy Burch, David Shenton, Sadie Lee, Rachael House, Dawn Hoskin, Jon Lys Turner, EJ Scott, Kate Charlesworth and Oily Alexander.

Our Collection:

Central to any Museum is its Collection

So far, we have been opportunistic in collecting, from community members, high profile individuals and community organisations. We hold our collections across two sites; our main collection is stored with Bishopsgate Institute, and the smaller part is held onsite at the museum.

In this phase of our development, collection is focused on loans, donations and community collecting. As we progress, we will assign budget and fundraise to preserve specific items

Queer Britain Museum Ltd

(A company limited by guarantee, not having a share capital)

TRUSTEES' ANNUAL REPORT

for the financial year ended 31 March 2025

Significant additions to the collection include:

- ❖ **Masturbating Woman Sculpture** – this piece comes from the Adamson Collection, comprising artworks created largely by patients with whom Adamson worked with at Netherne Psychiatric Hospital, Surrey.
- ❖ **Jimmy Sommerville Archive** – Jimmy personally donated the following pieces into the Queer Britain collection:
 - Hand typed lyrics (by Jimmy) to 'Screaming.'
 - 'Why? 1984 Denim Jacket
 - Read my Lips Tour Book
 - Read my Lips Postcard
 - Smalltown Boy Posters x 2
 - Smalltown Boy T-shirt
 - ACT UP T-shirts x 3
 - NME Reader's Poll Disc, 1984
 - Typed Lyrics
 - Bronski Beat Laminates
 - Newspaper Cuttings
 - The Age of Consent Sheet Music Book by Bronski Beat

Accreditation Status

In February 2025, Queer Britain applied to Arts Council England (ACE) for the UK Museum Accreditation Scheme; this is the nationally agreed standards to ensure the museum is sustainable, focused and trusted, inspiring the confidence of the public and funding and governing bodies. Our application has been recognised in March 2025, with 'Working Towards Accreditation' status; we have until March 2028 to complete the full accreditation process.

Public Programming

The studio space within Queer Britain is multi-faceted, used for workshops, events, talks, panels, meetings and screenings. The activities in the studio have proved to be a central way for the museum to ensure we:

- Deepen the understanding of the museum's mission and collection.
- Engage with and encourage diverse audiences who may not otherwise visit a (Queer) Museum.
- Enables the museum to foster community connection, whilst responding to the communities' needs and interests.
- Provides informal learning opportunities.

Our Programming and Community Events Manager ensures, through forward planning, that there is a varied mix of activities to engage and encourage people in the communities; our visitors, members, donors, and neighbours, alongside people who live and work in the Borough. Across the reporting year 24/25, the following events were delivered in the Studio:

- **ACE workshop** – the workshop invited attendees to explore LGBTQ+ archive images and use them to make their own zine or collage to represent what ARO and/or ACE means to the individual. The space for ARO and/or ACE identifying or questioning people to explore their identities creatively.
- ***We are LGBTQ+ Travellers+** - this marked the public opening of the exhibition that resulted from the community residency.
- **Pride Panel** – During Pride month, QB joined forces with representatives from Trans Pride and Dyke March (amongst others) to discuss the importance of Pride for communities; it gave attendees the opportunity to learn about the history of each Pride, the challenges and the hopes for the future.
- **Cartoon workshop with David Shenton** – Joining with the cartoonist, David Shenton, attendees explored cartoon elements and ways to develop storytelling.
- ***We are Migrant Men** – this marked the public opening of the exhibition that resulted from the community residency.
- **Desi Lesbians** – Exploring the theme, '*Free to be me*,' this event highlighted the powerful and intersectional narratives of South Asian Queer Women – these women helped shape Brown Queer narratives in Britain.
- **The Landscape of Bi-Activism Panel** – the panel, including representatives from Bi-Survivors Network, Glitter Cymru, Trans Activism UK and the author of *Bisexual Men Exist*, discuss their activism and how it furthers the Bi movement, the importance of intersectionality in activism and how attendees can get involved.
- **Building the Blueprint: A collage workshop with Bambi** – The event took place during Black History month and centred Trans+ femmes of colour. The artist led the workshop for attendees to explore experiences through creativity and art
- ***We are LGBTQIA+ EASEA Opening** - this marked the public opening of the exhibition that resulted from the community residency.
- **Dreaming Matrix** – This workshop looked to explore dreams for their collective and social meanings; it also looked at stories of Queer ancestors, elders and community histories represented by the museum.
- **New Lunar Year Queer Celebration and Lantern Workshop** – Working in collaboration with Queer China UK, a celebration of the Lunar new year and lantern festival. This event is dedicated to bringing together, supporting and advocating for Chinese LGBTQ+ diasporas.

TRUSTEES' ANNUAL REPORT

for the financial year ended 31 March 2025

- **We are LGBTQIA+ EASEA Tours** – To compliment the ESEA community residency programme, attendees of the event get to experiment with calligraphy, couplets writing, paper lantern decorating and riddle writing to accompany the lanterns
- **80's Activism: Jimmy Sommerville and Bronski Beat** – An in-conversation between Dan Glass and Barney Ashton-Bullock around the legacy of Jimmy Sommerville and Bronski Beat's debut album, '*The Age of Consent*.' This album was a response to the age of consent for a gay man in the UK being 21; in direct contrast to that of people in heterosexual relationships being 16. Attendees heard the panellists talk about the historical context and the LGBTQ+ activist impact and connection to current political contexts.

Many of these events have been made possible using the *Dr Martens* grant funding of £20,000 to enable Queer Britain to promote inclusion, broaden our audience, tackle loneliness in the Communities; and support marginalised groups (see section for 7 for further details).

Across the thirteen events, there was 472 attendees, an average of approx. 36 attendees at each session.

Those events marked with a * are the outcomes from the Community Residencies highlighted in the last annual report, 2023/24. Queer Britain received funding from Arts Council England, match funded by a successful Crowdfunding campaign (a collaboration with Art Fund). Each residency consisted of 7 weeks of creative sessions where participants explore their identities and learn artistic skills through expert-led workshops, as well as archiving, curation and conservation.

- For our first residency, we partnered with *Traveller Pride* to provide a platform for voices that are often marginalised. All 26 participants expressed how the residency helped them feel recognised and valued, fostering a sense of belonging.
- For our second residency we partnered with *Love Tank* to deliver creative sessions with 22 gay, migrant men. The group stated that the residency was an empowering experience; allowing participants to express individual stories and connect with others who have similar experiences. In addition to this, they agreed the experience created a safe and welcoming space for them to engage with their community and explore their creative potential.
- The third and final residency saw a collaboration with *Queer China UK* where 24 East Asian LGBTQ+ attendees came together to connect with their heritage while exploring their LGBTQ+ identity in a supportive, affirming environment.

Across all three residencies, we see how essential creative spaces are for fostering a sense of belonging and community for under-represented LGBTQ+ individuals. All 72 participants have consistently shared how the residencies had not only been an opportunity for artistic expression, but also for personal growth, empowerment and a connection to the wider LGBTQ+ network. The final showcases at Queer Britain provided an important opportunity to share the work of the residencies with a broader audience, including many visitors from the communities we engaged with. This public exhibition not only celebrated the participants' work but also helped raise visibility for the issues and experiences of these communities within the cultural sector. Many attendees expressed how meaningful it was to see people from their own backgrounds represented in a museum in a highly visible and impactful way.

4. Events, Activities and Projects

Throughout the reporting year, Queer Britain hosted over 140 events for corporates, charities, educational institutions (both schools and universities), other museums, publishers and private individuals. The types of events ranged from private tours of the museum, receptions, tours, panel talks, workshops, book launches and a meeting venue.

Over the course of the reporting year, we have provided support to *Red Flagged*—a community organisation serving Queer East and South-East Asian (ESEA) individuals. The initiative, titled *Asians Anonymous (AA)*, is a mental health platform offering free, in-person group therapy sessions led by queer ESEA therapists, held monthly at Queer Britain. The programme has had a demonstrable positive impact, as evidenced by published articles that have elevated our profile as an authentically inclusive organisation.

Other notable events and projects through 2024-25:

Madame F Queer Britain Art Award 2024

2024 marks the third year of Queer Britain and Madame F's Art Award. This year we saw over 80 submissions that celebrate Queer Creativity, the theme inspired by illustrator Justin Kemp who designed Susy the Frog image featured on the Madame F wine labels. Entries were illustrations, paintings, drawings and tapestry with an artist statement explaining what Queer Creativity means to them.

Our judging panel in 2024 are looking for originality, overall artistic impression and response to the theme – the top three winners receive prizes of £1500, £1000 and £500 at a special reception on 4 June 2024. The winning artworks also help support Queer Britain by featuring on merchandise.

Queer Britain Museum Ltd

(A company limited by guarantee, not having a share capital)

TRUSTEES' ANNUAL REPORT

for the financial year ended 31 March 2025

Special thanks go to our judging panel: Alia Romagnoli (photographer and artist); Asifa Lahore (UK's first out Muslim drag queen); Iain Muggoch (Founder of Madame F wine); Kate Charlesworth (cartoonist and artist); Mark King (Head of Design and Special Projects at Queer Britain); Oliver Freeston (artist and winner in 2023); Paul Harflett (artist and winner in 2022); Robert Taylor (photographer and artist) and; Roxy Bourdillon (Editor-in-chief, DIVA magazine).

UAL Student End-of-Year Showcase

Queer Britain's Head of Design and Special Projects, Mark King, was asked to curate a collection from our neighbour, Central St Martins' student's end of year projects. Students were given the theme, *Being Seen*, and were asked to put their Queer identities centre stage, to show how who they are informs the art that they make. The collection was a joyous ode to queerness featuring photography, fashion, film, craft, magazines and more.

Summer Sounds 2024

Working alongside King's Cross, Arts Trust and Sounds Queer, a live music showcase that champions diverse music and sounds from the LGBTQ+ community, Queer Britain took over a night of King's Cross Summer Sounds, the annual 12-day free music festival in Coal Drops Yard for a second year. It is an inclusive festival that celebrates community, and the incredible talent and diversity in the local areas. Queer Britain curated performances from performers Toby Corton, Aux and Charles.

Tom of Finland – Tom House

Working in collaboration with the Finnish Institute and the Tom of Finland Foundation, the exhibition showcased Tom of Finland's work, his home and the foundation that continues to advocate for him and support erotic artists. The starting point for the exhibition was *Tom House the VR experience*, a documentary virtual reality piece that immerses the visitor into Tom's LA residence where Tom lived in the last decade of his life.

The exhibition ran from 11 September through to the 10 November – during this time, we had nearly 6,000 visitors come to experience it.

Heartstopper

During October 2024, Queer Britain hosted a room-sized Pride flag, commissioned by Netflix, to celebrate the launch of season three of their drama, Heartstopper. The flag, designed by Raph Dilhan (Movie Textile Artist and Great British Sewing Bee finalist in 2021) was a vibrant and intricate tapestry featuring hand embroidered love notes from Heartstopper fans around the world, representing the diverse spectrum of identities within the LGBTQIA+ community. The pop-up exhibition was visited by cast members on launch day, which also included a life-size recreation of character Charlie's bedroom in Granary Square.

Over the launch weekend we had nearly 1,000 visitors and the pop-up exhibition mentioned in several publications with large followings/ readership: Scene magazine; Diva magazine; Pink News; Netflix News; Virgin Radio Entertainment and Tik Tok.

The Quilt Podcast and Toolkit

In our previous annual report, Queer Britain talked about a Mindsets and Missions grant (funded by the UK Research and Innovation and administered by the Museum's Association) that enabled a partnership with Aunt Nell (a podcast production company) focussing on preserving overlooked LGBTQ+ histories to make them accessible to a broader audience; to promote oral history as a valid form of research; and help GLAM (Galleries, Libraries, Archives and Museums) sites to become more inclusive towards their local LGBTQ+ communities.

In the second and final year of the project, the *Story Discovery* workshops took place in 8 GLAM sites across the UK for LGBTQ+ individuals to share their personal histories. We welcomed 106 workshop participants, collaborating with 9 Community Groups and 8 GLAM institutions. 5 out of 7 respondents from our GLAM partners reported increased confidence in collaborating with LGBTQ+ individuals on research projects in the future. Our community group partners also reported increased confidence in collaborating with GLAM institutions.

Excerpts from the workshops were developed into a podcast series; by adapting the oral histories to a popular, on demand and globally available format, we increased access to and raised awareness of LGBTQ+ history in the UK. Since launching in November 2024, the Quilt has had over 13,000 listeners across every continent (except Antarctica). One episode was runner up in the Sandford St Martin 2025 awards which promotes broadcasting excellent about religion, ethics and spirituality.

Finally, a new toolkit to help GLAM professionals to better engage with historically underrepresented groups, is free to download on the Queer Britain website. The toolkit provides detailed guidance on how to organise workshops that cater specifically to LGBTQ+ individuals and groups, although much of the content is applicable when working with other marginalised communities.

Jimmy Sommerville and Bronski Beat

(This exhibition overlaps two reporting periods).

In 1984, Bronski Beat released their debut album, *The Age of Consent*. The album title was a response to the age of

Queer Britain Museum Ltd

(A company limited by guarantee, not having a share capital)

TRUSTEES' ANNUAL REPORT

for the financial year ended 31 March 2025

consent for gay men which at the time was 21 in the United Kingdom; for heterosexual relationships the age of consent was 16.

The exhibition contained a large amount of material recently donated by Jimmy Sommerville to the Queer Britain collection and included t-shirts from the Act Up campaign in New York and London, an award from NME and various ephemera relating to the age of consent. Other pieces in the exhibition came in from activist Lisa Power and Lord Michael Cashman. In the screening room, the short documentary *Why?* (2024) was presented; a reimagined video for Bronski Beat's enduring LGBTQ+ anthem, originally released in 1984.

From the 12th to the 31st of March (the end of the reporting period), nearly 1,800 visitors viewed the exhibition.

Queer Britain Exhibition Launch for 2025/26

On 20 March 2025, Queer Britain held an exhibition launch event for key stakeholders, including our corporate partners, journalists, patrons, board members, amongst many others. During the event, our CEO presented Queer Britain's new exhibition plan, the new public events programme, our new five-year strategic plan and announced the names of our newest patrons, Elton John and David Furnish.

A gallery redesign was announced, advising the six themes of the modular displays to launch in February 2026:

- Resist!
- The World Around Us
- Live, Laugh, Love
- Queer Creativity
- Club Kids
- Body and Mind

5. Volunteers

We recognise our volunteers as an integral part of Queer Britain; their contributions go far beyond staffing and logistics, they help shape Queer Britain's culture, outreach and impact. We always aim to encourage and support volunteer involvement and are committed to fostering an inclusive and supportive environment where volunteering is a mutually beneficial experience.

We currently recruit two cohorts of volunteers per year, in April and then again in October. Our Welcome Team manage the end-to-end process consisting of recruitment, induction and training while in position. The formal parts of the training are around health and safety, fire and evacuation, and our process/ policy around safeguarding under 18's and vulnerable adults. The expectation is that volunteers can give us at least one shift per month, and to begin with are involved in all aspects of the front of house (FoH) experience, from warmly welcoming our visitors into the museum, to supporting purchases in the gift shop, to invigilating the galleries. From FoH we have many volunteers who also assist with event support, special projects and speaking at events on Queer Britain's behalf – volunteers can do as much or as little as they choose.

We are very conscious that recognising and rewarding volunteer efforts is essential for sustaining motivation, building community and showing our appreciation for their time. Alongside a discount in the gift shop, travel and lunch expenses (to a value of £20 per shift), and invites to events, we have developed a social calendar including a summer picnic and Christmas party, karaoke evening and museum/exhibition visits.

We have over 120 volunteers and through the reporting period, these wonderful people have contributed a total of 1,026 shifts (FoH and events), giving approx. 6,156 hours to the museum.

Queer Britain Trustees, Committees and Steering Group Members

It is important to remember that our Board members for both Queer Britain Museum Limited and Queer Britain Trading Ltd are also volunteers. Alongside our Board members, we also have external volunteers on our Audit and Risk Committee and the Property Steering Group. These volunteers play a vital role in guiding the strategic direction of Queer Britain, ensuring the museum remains true to its mission, values and charitable objectives.

Queer Britain would like to thank every one of our volunteers for their invaluable contributions and continued support – we would not be able to do this without them all.

6. Communications and Publicity

At Queer Britain, we are continually striving to build our community whilst ensuring its visibility, both in person and online. Through the following channels, we like to ensure we are amplifying marginalised voices, building a sense of belonging, promoting events and initiatives whilst storytelling and learning collaboratively.

Mailing List:

We ended the year with 5,826 subscribers, a 4.9% increase to our mailing list compared to last year. Of our standard

Queer Britain Museum Ltd

(A company limited by guarantee, not having a share capital)

TRUSTEES' ANNUAL REPORT

for the financial year ended 31 March 2025

newsletters, we sent 5 general newsletters, 5 members newsletters and 2 events newsletters.

Having previously sent members, general and events newsletters on a quarterly basis, towards the end of the year, the decision was taken to send the general and members newsletter monthly and discontinue the events newsletter. We also

introduced a separate patron's newsletter, with one sent before the year-end. In addition, we sent two special announcements to our subscribers to reflect the news of the outgoing Director and the name of our new CEO.

Social Media:

Our strategy for the reporting year has been to focus on the communities, online visibility of the museum and platform-specific goals to broaden the reach of Queer Britain's work, both to visitors and those who are not able to visit us in person.

Through the reporting period, Queer Britain's social media presence across Instagram, Tik Tok, LinkedIn, X and Facebook have continued to grow, as follows:

- We reached over 2.1 million people through our posts.
- Our community grew to 68,598 followers.
- We gained 13,551 new followers.
- With 1,347 posts created and 6,361 posts re-shared.
- We maintained a strong average post engagement rate of 7.89% (the industry average is 3%).

X (formerly Twitter):

Due to safety concerns and the mass movement of LGBTQ+ users and allies from X, Queer Britain made a conscious decision to reduce platform activity. Due to the lack of posting frequency and the community leaving the platform, we had a drop in followers.

Instagram:

Instagram is our strongest platform – we have gained 11.7K followers meaning at the end of the period, we have 32.7K followers. Our page and profile reach is at 1.4M with 987 posts published.

During the year we have concentrated on the following:

- showcasing our exhibitions and events.
- ensure we are visually compelling, whilst being emotionally relatable to drive offline/online community connection.
- using reels and stories to highlight behind-the-scenes movements, volunteer stories and cultural commentary.

Our most engaged posts featured a mix of community, identity and culture i.e. behind the scenes of the Heartstopper Pride flag, Charlie's bedroom pop up and our 100,000th-visitor celebration. Video content and volunteer spotlights help bring the space to those who cannot visit. We utilised collaboration to further our community work and reach, with collaborations from Netflix, LGBTQ+ activists, Tom of Finland and Jimmy Sommerville.

LinkedIn:

This platform positions Queer Britain as a professional, cultural institution within the museum and heritage sector. We tend to share content about partnerships, staff news and organisational updates; our posts are met with great engagement from our 5.7K followers, an increase of 2,000. 105 posts were published over the year, and our page and profile reach was to 101.5K people.

Facebook:

With Facebook, we tend to reach older audiences and local community members with museum updates and events invites. We also share longer form content and material that encourages engagement. We have maintained a consistent presence here, using the platform as a noticeboard for museum news.

We have gained 740 followers, totalling 3.4K in all; we have published 150 posts and our page and profile reach is at 201.6K.

TikTok:

This platform enables us to reach a younger audience with fun, informal and creative content. It makes the museum feel human, accessible and personal, and we can embrace trends and informative story-telling that invites people into the space – even if they are only visiting through the screen.

As a relatively new platform for Queer Britain, we have gained nearly 2K followers and have posted 23 posts, reaching nearly 34K people. We continue to increase our posting schedule.

Notable dates and events on social media include:

- **ACE week with Yasmin Benolt:** spotlighting ACE history via a collaboration with an activist - received over 49K views and 3.1K 'likes' on Instagram.

Queer Britain Museum Ltd

(A company limited by guarantee, not having a share capital)

TRUSTEES' ANNUAL REPORT

for the financial year ended 31 March 2025

- **Lesbians and Gays Support the Migrants:** powerful activist messaging – received over 41.4K views and over 3K 'likes' on Instagram.
- **Museum of Transology, 'Nice Gender' T-Shirt:** received over 39.5K views and over 2.3K 'likes' on Instagram.
- **Heartstopper Flag Reveal:** Received 841 'likes' and 114 comments, 22 shares and 977 total engagements on Facebook.
- **Jimmy Sommerville Exhibition Launch:** Received 117 'likes' and 23 comments, 64 shares and 204 total engagements on Facebook.
- **Ambassador Announcement** – Introducing our new ambassadors. The post received 1.9K impressions, 809 clicks and 880 total engagements on LinkedIn.
- **2025 Upcoming Exhibition Preview** – behind the scenes insight into the upcoming exhibition and a new patron announcement generated excitement and engagement. The post received 1.1K impressions, 142 reactions, 392 clicks and 550 total engagements on LinkedIn.

QB Website:

The Queer Britain website traffic shows an incredible 275.2K total visits (new visits and visitors who have visited more than once that month) to the website with 110.2K unique visits (visitors that has never been to the site before); as with every year, there is a massive spike in visitors to the website in May/June to coincide with Pride season.

7. Fundraising

The political and financial landscape make this an especially challenging year for fundraising. From the outset, our incoming CEO initiated meetings with our existing corporate supporters and patrons, and worked alongside an external consultant, to start identifying grants and foundations to fund projects and opportunities.

Corporate Sponsorship

Corporate sponsorship is a powerful way for businesses to support Queer Britain; their unrestricted funding allows us to continue with our invaluable work with, and for the communities. Corporate sponsorship came from: our principal sponsor, Diageo; Ernst and Young; Capital Group; Queer Brewing, Madame F; Good-Loop; and A&O Shearman LLP. We continue to work on our pipeline for the next reporting year.

Pro-Bono and In-Kind Support

We would like to thank Matteo Yoon and Herbert Smith Freehills Kramer LLP for providing legal support to the museum, ensuring our Articles of Association were fit for purpose around Queer Britain holding a collection.

Individual Giving

OUR PATRONS:

We held a Patrons evening in February 2025, with our current patrons invited to bring a friend or colleague that may have an interest in becoming a patron of Queer Britain. During the event, we unveiled three items not currently on display and gave a case for support about conservation and display.

We are indebted to our Patrons; they are, and always have been, vital to our sustainability and growth and enable us to fulfil our mission to Reclaim, Preserve and Inspire Queer history.

Our Current Patrons:

Elton John and David Furnish
Richard Duncalf and Oscar Pinto-Hervia
Brian Bickell
Wayne Snow and Allister Dennis
Michael Anderson
Neil and Stephen Bentley-Gockmann
Guy Burch
Jim Ford
Jeremy Grose and Marwan Badran
Nick Major
Huw Morris
John Normand
Sir Nick Partridge
Oskar Yasar and David Broome

Membership

Our members are a loyal and engaged community who make regular donations on a monthly or quarterly basis – members give between £1 through to £1,000. We currently have 220 members, and by the end of the reporting period, this was increasing due to a new tiered scheme launched in March 2025. All existing members received a digital membership card by email; when members now visit the museum, we scan their membership card and not only can they

Queer Britain Museum Ltd
(A company limited by guarantee, not having a share capital)
TRUSTEES' ANNUAL REPORT
for the financial year ended 31 March 2025

receive a discount in the museum store, but we can also track frequency of member visits.

Our members were invited to 4 Queer Britain Private Events throughout the year; In addition to this, we organised two special events that were exclusively for members:

- *The Power of Queer Stories* with Polari Prize, featuring the 2024 Booker Prize winner, Jon Ransom.
- A tour of the Museum of the Home's new exhibition, 'Rooms Through Time,' provided by the exhibition's curator.

Funding

During the year, we received both final payments from the following projects described in Section 4 of this report and in the previous annual report:

- Mindsets and Missions for *The Quilt* and Toolkit project.
- Arts Council England for the Community Residency project.

In addition to this, we have had some notable successes with grant applications, including the following project funding:

- Johnathan Ruffer Curatorial Grant (via The Art Fund) - £1,400: a grant to enable our Programming and Community Events Manager to travel to New York to build relationships and gather research about similar / comparative LGBTQ+ heritage organisations.
- Dr Martens Foundation - £20,000: a grant for a public events programme at Queer Britain to promote inclusion, broaden our audience, tackle loneliness in the Communities; and support marginalised groups.

In the last quarter of the reporting period, seven grant applications had been submitted to support planned project work in the programming and curatorial area of the museum.

8. Income Generation

Income generation for the museum and charity is pivotal, especially due to the climate we find ourselves in, including increasing operational costs. Queer Britain uses both traditional and innovative strategies to diversify and increase our revenue streams:

Retail Operation

As well as being an extension of the museum's galleries and the visitor experience, the shop increases revenue for the museum through its carefully curated products that are specific to the exhibitions we produce and reflect the stories/objects within the galleries. With the ethos of supporting as many Queer creatives and/or Queer owned businesses as possible, our offering is mostly Queer, e.g. Good Boi, Fox Fisher, Reijka amongst many others. As with previous years, our retail offering has proved to be profitable for the store and therefore the charity.

Private Tours and Venue Hire

Much work has been done in this area, including benchmark research on our venue hire charges and options compared to those in the immediate area and cultural venues of a similar size. A contact list for LGBTQ+ community groups has been compiled to enable us to approach with our private tour product. While this project work has been happening, we have continued to hire out the space to other charities, educational institutions, private hires and corporates for meetings, panel discussion, tours, workshops, screenings, talks and informal gatherings.

Photography Exhibition Loan

Using the prints that were donated to Queer Britain in 2019 by Getty Images and M&C Saatchi and that were used in Queer Britain's very first temporary display, *Welcome to Queer Britain*, organisations can loan up to ten of the images within their own venue. Already, two organisations have used this service.

Admission by Donation

In order to remove as many barriers as possible, Queer Britain has always been free at the point of entry museum. As a way of diversifying our income, the decision was taken to adopt a 'Pay What You Can' model using a ticketing platform and for stronger messaging in inviting our visitors to use the contactless donation boxes within the galleries. The proposal was to operate this model for 6 months to test engagement and income. In the first three-months of its initiation, 24% of our visitors made an admission donation, resulting in an average of £5.1K per month, whilst still being free to access for those that wish. With such a strong response, we have decided to carry this initiative on.

9. Staffing and Trustees

The Trustees of Queer Britain, who also serve as the organisation's Directors, are listed on page 1 of the report. During the financial year, the Board started with nine members identifying as four women and five men. By the end of the financial year, two Trustees had stepped down and we had recruited a new member. A skills audit is planned in the near future to ensure the Board remains resilient, sustainable, and equipped to support an organisation that must be agile and responsive through this rapidly changing and challenging financial landscape.

Trustee recruitment is conducted through an open application process with vacancies advertised on the charity's website, relevant job boards and on LinkedIn. When specific expertise is required, targeted headhunting may be

Queer Britain Museum Ltd
(A company limited by guarantee, not having a share capital)
TRUSTEES' ANNUAL REPORT
for the financial year ended 31 March 2025

undertaken to address identified skills gaps. All applications are reviewed by delegated members of the Board, and those shortlisted are invited to interview with selected Trustees. The selection process is conducted entirely by the Board, without external participation.

The museum operations team ended the year with a core team of nine (8FTE), with the leadership team consisting of the Chief Executive, Head of Operations, Head of Design & Special Projects, and the Head of Programming and Collection

(Curator) with 2.5 managers and 2.5 Welcome Team, who work Front of House. The team have regular 1:1's with their line manager and there are regular monthly team meetings to keep everyone informed, engaged and working towards common goals.

In early February 2025, the Trustees and the Senior Leadership Team held a strategy day, kindly hosted by the London Transport Museum. With presentations and discussion on our five-year strategy that included programming, income generation, audience development and property; feedback and comments have been embedded into the strategy and action plans going forward.

10. Governance

The Charity is a charitable company limited by guarantee, governed by its Memorandum and Articles of Association.

The museum is overseen by a Board of Trustees which is chaired by Ian Mehrtens, it meets quarterly and is governed by its Articles of Association. Queer Britain Museum Ltd is a charitable company limited by guarantee.

The Trustees have established an Audit and Risk Committee, which convenes quarterly and is chaired by Wayne Snow, Trustee. This sub-committee has delegated responsibility to oversee systems and procedures to manage risk and reviews and recommends the annual report and accounts to the Board of Trustees. The recommendations of the Audit and Risk Committee are sent to quarterly Board meetings for the Trustees to debate and approve or reject.

In early 2023, the charity Board delegated responsibilities for identifying and locating Queer Britain's next physical home to the Property Steering Group; the group is made up of the Chair of the Board (Ian Mehrtens) and the CEO of the museum; alongside external members Brian Bickell, Ollie Saunders and Glenn Dunn, with backgrounds in real estate, expertise in property and a commercial real estate lawyer. Regular updates are fed into the quarterly meetings of the Trustees.

Queer Britain's Trading Limited, the trading subsidiary is chaired by Lycia Lobo, Commercial Director at English Heritage, and meets quarterly. In September 2024, Oscar Pinto-Hervia, a luxury fashion entrepreneur joined the Board, increasing numbers to seven. The Board now numbers four males and three females with expertise in finance, commercial heritage operations, investment management and visual merchandising. The Board works closely and collaboratively with the CEO and the senior leadership team.

Future plans for the Trading Board include launching an e-store in November 2025 to initially focus on QB branded merchandise (t-shirts, mugs and totes); an updated retail strategy; a Board performance review and brand collaborations/licensing.

Risk Management

The risk register is managed and maintained by the Head of Operations and the CEO and is reviewed at every meeting of the Audit and Risk Committee and then reported on at the following Board meeting. Our strategic risks fall under the following themes:

- Environment and External Risk
- Operational
- Financial
- Compliance

As with many charities, financial risks are the highest on Queer Britain's register; we do not receive any Government or Arts Council funding and so rely heavily on the generosity of our visitors, members, patrons, sponsors and grant funding to ensure that we have sufficient annual income across all income streams to cover costs and maintain our reserves. Although the risk remains, we ensure mitigations to lower this risk.

There is a similar risk register for Queer Britain Trading, and this is reviewed quarterly by the Trading Board.

11. Plans for the Future

As we look ahead into 2025/26, our strategic priorities include:

- **ACE Accreditation:** progressing with our plans for accreditation status.
- Applying to become a **National Portfolio Organisation** with Arts Council England to enable us to secure core funding from 2028.

Queer Britain Museum Ltd

(A company limited by guarantee, not having a share capital)

TRUSTEES' ANNUAL REPORT

for the financial year ended 31 March 2025

- Refresh our **Community Residency** programme to foster collaboration with marginalised communities.
- Expand our **Public Events Programme** to enrich our visitor experience and community participation.
- Deinstall our inaugural exhibition, **We Are Queer Britain** and launch our new rolling, thematic exhibition in **February 2026**.
- Investing in a **Volunteer Management Platform** to ensure a seamless, end to end, experience for our brilliant volunteers.
- To initiate a **Development Committee** to enhance the charities fundraising.
- To **extend our current lease** until 2030, whilst pursuing our next home through a **Section 106 partnership** with property developers and local authorities.
- Invest in the team's professionalism and capacity through a **formal performance review process** and an **upgraded IT infrastructure** – this will help ensure the museum remains resilient, responsive and forward thinking.

12. Constitution

Queer Britain Museum Ltd (the Charity) was established at the Charity Commission by a Memorandum of Association on 8 October 2018, and our number is 1180240. The charitable company was incorporated at Companies House on 13 March 2018, company number 11253032.

Queer Britain Trading Limited was incorporated at Companies House on 16 September 2021, company number 13626046.

13. Financial Review

The 2024/25 financial year has been the most challenging yet in the history of Queer Britain. In an increasingly competitive environment and amid a broader shift away from the Diversity, Equity and Inclusion agenda, we saw a drop in revenue; in addition to this, the cost-of-living environment has caused a significant increase in the charitable grant applications with a number of funders pausing their grant making for policy review.

In response to these pressures, we have taken proactive steps to diversify our funding sources and implement cost-saving measures. We have secured new corporate partners and welcomed new Patrons; in addition, we have a new (formalised) services offer to help with income generation e.g. curatorial services, exhibition loans and event speakers. A 'Pay what you can' admission initiative was launched in January 2025, which has proven to be most effective. Despite this activity, the charity incurred a loss of £90,578 for the financial year but remains financially sound and closes the year with total net funds of £128,953.

While this outcome reflects a degree of financial vulnerability, it also underscores the critical importance of securing sustainable funding mechanisms to support the museum's mission and long-term resilience.

14. Post-Year Narrative

The first five months of the new financial year 25/26 have seen notable successes in fundraising through new grants, patrons and corporate partners. As at 31 August 2025, we are on track to deliver a small year-end surplus.

15. 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.

Financial Results

At the end of the financial year the charity has assets of £195,026 (2024 - £293,812) and liabilities of £66,073 (2024 - £74,281). The net assets of the charity have decreased by £(90,578).

Reserves Position and Policy

Queer Britain's Reserves Policy is in place to help us balance the need to spend money on its mission, balanced with the need to protect the charity against financial uncertainty. Our Reserves Policy is reviewed annually, and most recently at our Audit and Risk Meeting in February 2025. At this meeting, members agreed that three months reserves for Queer Britain means unrestricted funds of approx. £180K.

Queer Britain Museum Ltd

(A company limited by guarantee, not having a share capital)

TRUSTEES' ANNUAL REPORT

for the financial year ended 31 March 2025

Trustees

The trustees who served throughout the financial year, except as noted, were as follows:

Anjum Farnaz Mouj
Lisa Power MBE
Dan Hoang Le Vo
Richard Craig Duncalf OBE (Appointed 19 September 2024)
Robert Taylor (Resigned 4 June 2025)
Anthony Wayne Snow
Ian Mehrtens
Antonia Denise Belcher (Resigned 12 July 2024)
Katy Ashton (Resigned 8 October 2024)
Krishna Omkar

The secretary who served during the financial year was:

Lynne Bradley

Compliance with Sector-Wide Legislation and Standards

Queer Britain Museum Ltd subscribes to and is compliant with the following:

- The Companies Act 2006
- The Charities SORP (FRS 102)

Approved by the Board of Trustees on 27 November 2025 and signed on its behalf by:

Can Mehroze

Queer Britain Museum Ltd

(A company limited by guarantee, not having a share capital)

STATEMENT OF TRUSTEES' RESPONSIBILITIES

for the financial year ended 31 March 2025

The trustees, who are also directors of Queer Britain Museum Ltd for the purposes of company law, are responsible for preparing the financial statements in accordance with applicable law and regulations.

Company law requires the trustees as the directors to prepare financial statements for each financial year. Under that law the trustees have elected to prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law) including FRS102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland". 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 the net income or expenditure of the charity for that period.

In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and apply them consistently;
- make judgements and estimates that are reasonable and prudent;
- state whether the financial statements have been prepared in accordance with the relevant financial reporting framework, identify those standards, and note the effect and the reasons for any material departure from those standards; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees confirm that they have complied with the above requirements in preparing the financial statements.

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.

Approved by the Board of Trustees on 27 November 2025 and signed on its behalf by:

Can Melvise

Queer Britain Museum Ltd

(A company limited by guarantee, not having a share capital)

INDEPENDENT EXAMINER'S REPORT TO THE BOARD OF TRUSTEES OF QUEER BRITAIN MUSEUM LTD

I have examined the financial statements of the charity for the financial year ended 31 March 2025, which comprise the Statement of Financial Activities (incorporating an Income and Expenditure Account), the Balance Sheet, the Statement of Cash Flows and the related notes.

This report is made solely to the charity's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. My work has been undertaken so that I might compile the financial statements that I have been engaged to compile, report to the Board of Trustees that I have done so, and state those matters that I have agreed to state to them in this report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the charity and the charity's members, as a body, for my work, or for this report.

Respective responsibilities of trustees and examiner

The charity's trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006. The charity's trustees consider that an audit is not required for this financial year under Chapter 3 of Part 16 of the Companies Act 2006 and that an independent examination is required.

It is my responsibility to:

- examine the financial statements under section 145 of the Act;
- follow the procedures laid down by the general Directions given by the Charity Commission under section 145(5) of the Charities Act 2011; and
- state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with the general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the financial statements presented with those records. It also includes consideration of any unusual items or disclosures in the financial statements and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention which gives me cause to believe that in, any material respect:

- accounting records were not kept in accordance with section 386 of the Companies Act 2006
- the financial statements do not accord with those accounting records
- the financial statements do not comply with the accounting requirements of the Charities Act
- the financial statements have not been prepared in accordance with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the 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 (FRS102)
- there is further information needed for a proper understanding of the accounts to be reached.

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.



Mark Staszewski
MARK SASTA & ASSOCIATES LTD
Devonshire House 582 Honeyput Lane
Middlesex
Stanmore
HA7 1JS
GB

Date: 3rd December 2025

Queer Britain Museum Ltd
(A company limited by guarantee, not having a share capital)
STATEMENT OF FINANCIAL ACTIVITIES
(Incorporating an Income and Expenditure Account)
for the financial year ended 31 March 2025

	Notes	Unrestricted Funds 2025 £	Restricted Funds 2025 £	Total Funds 2025 £	Unrestricted Funds 2024 £	Restricted Funds 2024 £	Total Funds 2024 £
Income							
Donations and legacies	3.1	396,262	65,581	461,843	500,637	52,833	553,470
Charitable activities	3.2	115,822	-	115,822	114,275	-	114,275
Other income	3.3	11,126	-	11,126	2,942	-	2,942
Total Income		523,210	65,581	588,791	617,854	52,833	670,687
Expenditure							
Raising funds	4.1	1,037	-	1,037	12,819	-	12,819
Charitable activities	4.2	612,751	65,581	678,332	626,115	52,833	678,948
Total Expenditure		613,788	65,581	679,369	638,934	52,833	691,767
Net Income/(expenditure)		(90,578)	-	(90,578)	(21,080)	-	(21,080)
Transfers between funds		-	-	-	-	-	-
Net movement in funds for the financial year		(90,578)	-	(90,578)	(21,080)	-	(21,080)
Reconciliation of funds:							
Total funds beginning of the year	14	219,531	-	219,531	240,611	-	240,611
Total funds at the end of the year		128,953	-	128,953	219,531	-	219,531

The Statement of Financial Activities includes all gains and losses recognised in the financial year.
All income and expenditure relate to continuing activities.

Queer Britain Museum Ltd

(A company limited by guarantee, not having a share capital)

Company Number: 11253032

BALANCE SHEET

as at 31 March 2025

	Notes	2025 £	2024 £
Fixed Assets			
Tangible assets	8	293	1,824
Investments	9	100	100
		<u>393</u>	<u>1,924</u>
Current Assets			
Debtors	10	88,466	44,965
Cash at bank and in hand	11	106,167	246,923
		<u>194,633</u>	<u>291,888</u>
Creditors: Amounts falling due within one year	12	<u>(66,073)</u>	<u>(74,281)</u>
Net Current Assets		<u>128,560</u>	<u>217,607</u>
Total Assets less Current Liabilities		<u>128,953</u>	<u>219,531</u>
Funds			
General fund (unrestricted)		128,953	219,531
Total funds	14	<u>128,953</u>	<u>219,531</u>

These financial statements have been prepared in accordance with the special provisions relating to small companies within Part 15 of the Companies Act 2006.

For the financial year ended 31 March 2025 the charity was entitled to exemption from audit under section 477 of the Companies Act 2006; and no notice has been deposited under section 476.

The trustees confirm that the members have not required the company to obtain an audit of its financial statements for the financial year in question in accordance with section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 and for preparing financial statements which give a true and fair view of the state of affairs of the charity as at the end of the financial year and of its profit and loss for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charity.

Approved by the Board of Trustees and authorised for issue on 27 November 2025 and signed on its behalf by

Can Mehmet

Queer Britain Museum Ltd
STATEMENT OF CASH FLOWS
for the financial year ended 31 March 2025

	Notes	2025 £	2024 £
Cash flows from operating activities			
Net movement in funds		(90,578)	(21,080)
Adjustments for:			
Depreciation		1,861	2,025
		<u>(88,717)</u>	<u>(19,055)</u>
Movements in working capital:			
Movement in debtors		(43,501)	29,118
Movement in creditors		(8,208)	71,119
		<u>(140,426)</u>	<u>81,182</u>
Cash flows from investing activities			
Payments to acquire tangible assets		(330)	-
		<u>-</u>	<u>-</u>
Cash flows from financing activities			
Advances to subsidiaries/group companies		-	(488)
		<u>-</u>	<u>(488)</u>
Net (decrease)/increase in cash and cash equivalents		(140,756)	80,694
Cash and cash equivalents at the beginning of the year		246,923	166,229
Cash and cash equivalents at the end of the year	11	<u>106,167</u>	<u>246,923</u>

Queer Britain Museum Ltd

(A company limited by guarantee, not having a share capital)

NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 March 2025

1. GENERAL INFORMATION

Queer Britain Museum Ltd is a company limited by guarantee incorporated in the United Kingdom. The registered office of the charity is 2 Granary Square, London, N1C 4BH, GB which is also the principal place of business of the charity. The financial statements have been presented in Pound (£) which is also the functional currency of the charity.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

The following accounting policies have been applied consistently in dealing with items which are considered material in relation to the charity's financial statements.

Basis of preparation

The financial statements have been prepared under the historical cost convention, modified to include certain items at fair value. The financial statements have been prepared in accordance with the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland FRS 102".

As permitted by the Companies Act 2006, the charity has varied the standard formats in that act for the Statement of Financial Activities and the Balance Sheet. Departures from the standard formats are to comply with the requirements of the Charities SORP and are in compliance with section 4.7, 10.6 and 15.2 of that SORP.

Statement of compliance

The financial statements of the charity for the financial year ended 31 March 2025 have been prepared on the going concern basis and in accordance with the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland FRS 102".

Fund accounting

The following are the categories of funds maintained:

Restricted funds

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 use of each restricted fund is set out in the notes to the financial statements.

Unrestricted funds

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.

Income

Income is recognised by inclusion in the Statement of Financial Activities only when the charity is legally entitled to the income, performance conditions attached to the item(s) of income have been met, the amounts involved can be measured with sufficient reliability and it is probable that the income will be received by the charity.

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.

Tangible fixed assets and depreciation

Tangible fixed assets are stated at cost or at valuation, less accumulated depreciation. The charge to depreciation is calculated to write off the original cost or valuation of tangible fixed assets, less their estimated residual value, over their expected useful lives as follows:

Fixtures, fittings and equipment	- 33% Straight line
----------------------------------	---------------------

Investments

Investments held as fixed assets are stated at cost less provision for any permanent diminution in value.

Queer Britain Museum Ltd

(A company limited by guarantee, not having a share capital)

NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 March 2025

Debtors

Debtors are recognised at the settlement amount due after any discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due. Income recognised by the charity from government agencies and other co-funders, but not yet received at financial year end, is included in debtors.

Creditors

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.

Cash at bank and in hand

Cash at bank and in hand comprises cash on deposit at banks requiring less than three months notice of withdrawal.

3. INCOME					
3.1 DONATIONS AND LEGACIES		Unrestricted Funds	Restricted Funds	2025	2024
		£	£	£	£
Donations		295,492	65,581	361,073	465,185
Crowdfunding		1,216	-	1,216	29,127
Legacies		50,000	-	50,000	35,000
Gifts in Kind		7,693	-	7,693	6,140
Gift Aid		41,861	-	41,861	18,018
		<u>396,262</u>	<u>65,581</u>	<u>461,843</u>	<u>553,470</u>
3.2 CHARITABLE ACTIVITIES		Unrestricted Funds	Restricted Funds	2025	2024
		£	£	£	£
Learning and Engagement		14,666	-	14,666	29,206
Membership income		28,861	-	28,861	49,489
Patron Scheme		72,295	-	72,295	35,580
		<u>115,822</u>	<u>-</u>	<u>115,822</u>	<u>114,275</u>
3.3 OTHER INCOME		Unrestricted Funds	Restricted Funds	2025	2024
		£	£	£	£
Other income		495	-	495	-
Venue hire		10,631	-	10,631	2,942
		<u>11,126</u>	<u>-</u>	<u>11,126</u>	<u>2,942</u>
4. EXPENDITURE					
4.1 RAISING FUNDS	Direct Costs	Other Costs	Support Costs	2025	2024
	£	£	£	£	£
Raising funds	<u>1,037</u>	<u>-</u>	<u>-</u>	<u>1,037</u>	<u>12,819</u>

continued

Queer Britain Museum Ltd

(A company limited by guarantee, not having a share capital)

NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 March 2025

4.2 CHARITABLE ACTIVITIES	Direct Costs £	Other Costs £	Support Costs £	2025 £	2024 £
Expenditure on charitable activities	454,097	-	172,213	626,310	601,257
Learning and Engagement costs	30,985	-	-	30,985	63,017
Gifts in Kind	7,693	-	-	7,693	-
Museum expenses	10,602	-	-	10,602	14,674
Collections - conservation & preservation services	2,742	-	-	2,742	-
	<u>506,119</u>	<u>-</u>	<u>172,213</u>	<u>678,332</u>	<u>678,948</u>

See note 7 re Expenditure on charitable activities

4.3 SUPPORT COSTS	Charitable Activities £	2025 £	2024 £
Recruitment expenses	12,843	12,843	-
Stationery	592	592	1,235
Irrecoverable VAT	10,408	10,408	-
IT and software	11,293	11,293	9,970
Accounting fees	1,848	1,848	3,000
Rent, rates and service charges	93,586	93,586	137,476
Insurance	3,325	3,325	2,823
Travel and entertainment	5,233	5,233	4,724
Building running costs	15,578	15,578	20,285
Venue hire & costs	828	828	572
Depreciation	1,861	1,861	2,025
Staff training	384	384	192
Bank charges	2,998	2,998	6,603
General expenses	374	374	388
Other legal & professional	487	487	3,504
Consultancy	9,797	9,797	18,460
Subscriptions	778	778	926
	<u>172,213</u>	<u>172,213</u>	<u>212,183</u>

5. NET INCOME	2025 £	2024 £
----------------------	-------------------	-------------------

Net Income is stated after charging/(crediting):

Depreciation of tangible assets	<u>1,861</u>	<u>2,025</u>
---------------------------------	--------------	--------------

6. INVESTMENT AND OTHER INCOME	2025 £	2024 £
---------------------------------------	-------------------	-------------------

Other income	495	-
Venue hire	10,631	2,942
	<u>11,126</u>	<u>2,942</u>

Queer Britain Museum Ltd

(A company limited by guarantee, not having a share capital)

NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 March 2025

7. EMPLOYEES AND REMUNERATION**Number of employees**

The average number of persons employed (including executive trustees) during the financial year was as follows:

	2025 Number	2024 Number
Full time	11	11
The staff costs comprise:	2025 £	2024 £
Wages and salaries	405,753	344,816
Social security costs	37,156	28,881
Pension costs	11,188	9,237
	<u>454,097</u>	<u>382,934</u>

Included in the above are employment benefits for the key management personnel that totaled £135,810 (2024: £110,931).

No employee earned in excess of £60,000 in 2025. (One employee's full-time equivalent annual salary would have exceeded this threshold; however, the individual left in the final quarter of the year.)

8. TANGIBLE FIXED ASSETS

	Fixtures, fittings and equipment £	Total £
Cost		
At 1 April 2024	6,572	6,572
Additions	330	330
At 31 March 2025	<u>6,902</u>	<u>6,902</u>
Depreciation		
At 1 April 2024	4,748	4,748
Charge for the financial year	1,861	1,861
At 31 March 2025	<u>6,609</u>	<u>6,609</u>
Net book value		
At 31 March 2025	<u>293</u>	<u>293</u>
At 31 March 2024	<u>1,824</u>	<u>1,824</u>

continued

Queer Britain Museum Ltd

(A company limited by guarantee, not having a share capital)

NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 March 2025

9.1. Holdings of 20% or more

The charity holds 20% or more of the share capital of the following entity:

Name	Country of incorporation	Nature of business	Details of investment	Proportion held by company
Subsidiary undertaking				
Queer Britain Trading Limited	United Kingdom	Museum shop	Ordinary	100%

The aggregate amount of capital and reserves and the results of these undertakings for the last relevant financial year were as follows:

	Year ended	Capital and reserves £	Profit for the year £
Queer Britain Trading Limited	31 March 2025	54,564	53,696

In the opinion of the trustees, the value to the charity of the unlisted investments is not less than the book amount shown above.

10. DEBTORS

	2025 £	2024 £
Trade debtors	11,520	26,763
Amounts owed by participating interests	488	488
Other debtors	19,217	17,714
Taxation and social security costs	24,409	-
Prepayments and accrued income	32,832	-
	88,466	44,965

11. CASH AND CASH EQUIVALENTS

	2025 £	2024 £
Cash and bank balances	106,167	246,923

12. CREDITORS

Amounts falling due within one year	2025 £	2024 £
Trade creditors	44,735	1,693
Taxation and social security costs	9,862	27,530
Other creditors	5,305	1,881
Accruals and deferred income	6,171	43,177
	66,073	74,281

13. RESERVES

	2025 £	2024 £
At the beginning of the year	219,531	240,611
Deficit for the financial year	(90,578)	(21,080)
At the end of the year	128,953	219,531

Queer Britain Museum Ltd
(A company limited by guarantee, not having a share capital)
NOTES TO THE FINANCIAL STATEMENTS
for the financial year ended 31 March 2025

14. FUNDS

14.1 RECONCILIATION OF MOVEMENT IN FUNDS

	Unrestricted Funds £	Total Funds £
At 1 April 2023	240,611	240,611
Movement during the financial year	(21,080)	(21,080)
At 31 March 2024	219,531	219,531
Movement during the financial year	(90,578)	(90,578)
At 31 March 2025	<u>128,953</u>	<u>128,953</u>

14.2 ANALYSIS OF MOVEMENTS ON FUNDS

	Balance 1 April 2024 £	Income £	Expenditure £	Transfers between funds £	Balance 31 March 2025 £
Dr Martens	-	16,620	16,620	-	-
The Community Residence Series	-	25,803	25,803	-	-
Missions + Mindset	-	23,158	23,158	-	-
	<u>-</u>	<u>65,581</u>	<u>65,581</u>	<u>-</u>	<u>-</u>
Unrestricted funds					
Unrestricted General	219,531	522,173	612,751	-	128,953
Total funds	<u>219,531</u>	<u>587,754</u>	<u>678,332</u>	<u>-</u>	<u>128,953</u>

14.3 ANALYSIS OF NET ASSETS BY FUND

	Fixed assets - charity use £	Financial fixed assets £	Current assets £	Current liabilities £	Total £
Restricted trust funds	-	-	-	(3,381)	(3,381)
Unrestricted general funds	293	100	194,633	(62,692)	132,334
	<u>293</u>	<u>100</u>	<u>194,633</u>	<u>(66,073)</u>	<u>128,953</u>

The restricted fund current liability relates to deferred income from the Dr Martens fund / grant.

15. STATUS

The charity is a company limited by guarantee not having a share capital.

Queer Britain Museum Ltd is a charitable company limited by guarantee and registered in England and Wales.

16. RELATED PARTY TRANSACTIONS

During the year donations of £11,645 (2024: £6,300) were received by the Charity from the Trustees / Directors or entities under their control.

There is also £54,722 of donation income this year that were received from the Charity's trading subsidiary Queer Britain Trading Ltd.

Queer Britain Museum Ltd

(A company limited by guarantee, not having a share capital)

NOTES TO THE FINANCIAL STATEMENTS

for the financial year ended 31 March 2025

17. POST YEAR-END EVENT – VAT RECLAIM

After the year end, the charity sought specialist VAT advice regarding certain costs incurred during the current and prior financial years. Following this review, the Charity confirm that HMRC has agreed the VAT repayment is due to the charity.

The total repayment amounts to £27,324, comprising £18,509 relating to the year ended 31 March 2025 and £8,815 relating to the year ended 31 March 2024. The full debtor balance of £27,324 has been recognised in these financial statements.