

Charity registration number 1200753 (England and Wales)

MIMOSA HOUSE CIO
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

MIMOSA HOUSE CIO

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Alice Dyke Francesca Malloggi Lea Herbeth Carine Harmand Nayrouz Tatanaki Marcelle Joseph Benjamin Pass Kimiya Minoukadeh (Appointed 24 September 2024)
Charity number (England and Wales)	1200753
Principal address	47 Theobalds Road London Greater London WC1X 8SP
Independent examiner	Shelley Twitchin FCCA Counterculture Partnership LLP 23 St Leonards Road Bexhill-on-Sea East Sussex TN40 1HH

MIMOSA HOUSE CIO

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MIMOSA HOUSE CIO

TRUSTEES' REPORT

FOR THE YEAR ENDED 31 MARCH 2025

The trustees present their annual report and financial statements for the year ended 31 March 2025.

The Trustees have pleasure in presenting their report and the financial statements for the charitable company for the year ended 31 March 2025. The Trustees have adopted the provisions of 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 the Republic of Ireland (FRS 102) (effective 1 January 2019).

Definitions

The term 'queer' is used throughout as an umbrella term for LGBTQIA+ identifying people, or those wanting to reject specific terms for sexual orientation and/or gender identity.

The term 'of colour', e.g. artist of colour, is used throughout to describe any person from the global majority.

Objectives and activities

Purposes and aims

Our Charity's purposes as set out in the objects contained in our Constitution are:

(a) For the public benefit to promote the visual arts of painting, drawing, sculpture, performance, film and sound art, in particular by artists who are female and queer who engage with the topics and issues of identity, social exclusion, diversity and gender inequality through the operation of an art gallery in London.

(b) To advance the education of the public in all aspects of the aforementioned visual arts through the operation of a programme of art exhibitions, workshops, resources and presentations for the general public.

The Charity is dedicated to providing a space for artistic experimentation and collaboration by supporting dialogue between intergenerational women and queer artists. The Charity aims to embrace inclusivity and sensitivity by providing a safe and empowering space which focuses on the fluidity of identity and recognises the need for change.

MIMOSA HOUSE CIO

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

Ensuring our work delivers our aims

We review our aims, objectives and activities each year. This review looks at what we achieved and the outcomes of our work in the Period. The review looks at the success of each key activity and the benefits they have brought to those groups of people we are set up to help. The review also helps us ensure our aims, objectives and activities remain focused on our stated purposes. We have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing our aims and objectives and in planning our future activities. In particular, the trustees consider how planned activities will contribute to the aims and objectives they have set.

The focus of our work

The main objective for the Period was the programming of 5 exhibitions curated by Mimosa House of artwork made by intergenerational women and queer artists and generating public programme events around those exhibitions.

How our activities deliver public benefit

Mimosa House is committed to creating opportunities for female and queer artists to experiment and collaborate in order to push the boundaries of their practices. Mimosa House exists to give agency and space to the voices of these often-under-represented artists and to promote visual culture both in the UK and internationally. We present exhibitions of high quality visual contemporary arts in free and accessible spaces.

Alongside and during exhibitions, the staff at Mimosa House organise talks, discussions and other programmes for the general public to attend for free. The staff also welcome Higher and Further Education groups and give them tours of their exhibitions.

The Trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a Charity (PB2)'.

MIMOSA HOUSE CIO

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

Achievements and performance

Significant activities and achievements against objectives

Activities during the Period:

1) Promoting the visual contemporary arts of painting, drawing, sculpture, performance, film and sound art, in particular by artists who are female and queer who engage with the topics and issues of identity, social exclusion, diversity and gender inequality through the operation of an art gallery in London.

Overview:

In this Period Mimosa House curated a total of five interlinking exhibitions under the title of 'transfeminisms'. Originally conceived to mark Mimosa House's five-year anniversary as a global survey of feminist art practice, 'transfeminisms' was a major year-long exhibition featuring over 30 international artists, which prioritised women and queer artists with an emphasis on artists of colour as per our charitable objectives.

'transfeminisms' was curated by an internationally-recognised team of high-profile curators comprising Christine Eyene (Senior Lecturer in Contemporary Art at Liverpool John Moores University & Research Curator at Tate Liverpool), Jennifer McCabe (Director and Chief Curator of the Scottsdale Museum of Contemporary Art, USA), Maura Reilly (Director of Zimmerli Art Museum at Rutgers University, New Jersey & the Founding Curator of the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum) and Mimosa House's Founding Director & Curator Daria Khan. The curatorial team was supported by global curatorial advisors: Camille Auer, Giulia Casalini, Natasha Ginwala, Snejana Krasteva, Natalia Sielewicz, Gabriela Rangel, Lucía Sanromán, Olia Sosnovskaya, Stefanie Hessler, and Indira Ziyabek.

The five chapters were presented in London between March and December 2024 before a version of the show toured to the Scottsdale Museum of Contemporary Art, Arizona, USA in June 2025.

The title 'transfeminisms' was deliberately provocative. The prefix "trans" implies 'across, beyond, through, on the other side of'; while the 's' in 'feminisms' recognises the innumerable definitions of feminism worldwide. The intention was for 'transfeminisms' to be understood within an inclusive and decolonial context – one that takes us across feminisms and encompasses various 'trans' possibilities.

The Charity also offered its platform and venue space to host the group exhibition Burned House Horizon, a project created by a guest curator Giulia Casalini. This project's objectives and values aligned with those of Mimosa House.

The exhibition programme and public programme events were free of charge for visitors. These activities reached a live audience of 4,416 over the Period.

Exhibitions programmed:

'transfeminisms'

Chapter I: Activism and Resistance

8 March–20 April 2024

transfeminisms outlined strategies of resistance through propositions of collective action, care and radical imagination, in order to generate a more equitable future. The exhibition explored the lineage of feminist art practices by facilitating dialogue between emerging and more established artists, most of which were shown in the UK for the first time.

The first chapter featured artists whose work engaged with political protest, in both public and private spheres, unpacking complexities related to freedom of speech, sexual and reproductive freedom, and struggles against state violence and Western colonisation. The artists included were Zainab Fasiki, Kyuri Jeon, Alex Martinis Roe, Fatima Mazmouz, Ada Pinkston, Bahia Shehab and Lorena Wolffer.

MIMOSA HOUSE CIO

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

'transfeminisms'

Chapter II: Radical Imaginations

15 May – 29 June 2024

The second chapter's artists re-envisioned canons and icons of the past through a prism of dystopian futurism, feminist, and queer empowerment. They engaged with questions of religion and ritual, mythology and conspiracy, subverting conventional views. Futures were reimagined beyond gender, race, religion, and patriarchy in an attempt to challenge collective consciousness. It featured works by Chiara Fumai, Martine Gutierrez, Juliana Huxtable, Jesse Jones, Josèfa Ntjam and Naomi Rincón Gallardo.

During Chapter II, the Charity presented three public-facing educational events. For the first, 'transfeminisms' co-curator Christine Eyene presented 'Women and anti-colonial activism in Cameroon', a talk that discussed Josèfa Ntjam's video work *Dislocations* (2022) in relation to the figure of Cameroonian anti-colonialist Marthe Ekemeyong Moumié (1931-2009). The talk explored narratives of resistance, mutism, generational trauma, and how the artist uses oral history, archive, and fictional imagery to address these topics in her work.

The second event was an in-conversation between artist Jesse Jones and 'transfeminisms' co-curator Maura Reilly. This was followed by a performance by Jesse Jones and Stephanie Lamprea. During the performance Jones' new sculpture *Thurible* was activated by burning frankincense, sage, Palo Santo, human hair, and nard, also known as spikenard - an aromatic plant associated with Mary Magdalene.

The third was a screening of two moving image works by Sophie Al-Maria that looked at the connection between film, memory and knowledge production in the context of colonialism and the patriarchy.

'transfeminisms'

Chapter III: Fragile Archives

5 July – 17 August 2024

Fragile Archives explored the survival of histories and narratives in non-institutional archives or embodied forms and practices. These ranged from personal, family, or community archives to painting, photography, written text, voice, and performance. The artists in this chapter investigated the origins and transformation of self and methods of archiving, challenging dominant and singular historical narratives and common assumptions about gender and identity. Chapter III presented the work of artists Victoria Cantons, Elsa James, Yuki Kihara, Myriam Omar Awadi, Irene Antonia Diane Reece and Agnes Questionmark.

Six public facing educational events were programmed to give further insight into the ideas behind 'transfeminisms' and the artists' practices. This included an in-conversation between artist Victoria Cantons and writer and curator Hettie Judah, a performance by Myriam Omar Awadi, an in conversation between artist Ada Pinkston and curator Christine Eyene, a performance by artist Elsa James, a zine-making workshop with artist Rachel House and a performance and talk by artist Mahsa Salali.

transfeminisms

Chapter IV: Care and Kinship

12 September – 26 October 2024

Care and Kinship celebrated community, collective ritual, and ancestors with artists working across various media including felt and weaving, film and sound, language and acts of collective making. Drawing on the sacred interconnectedness, the exhibition featured acts of resilience, spirituality, and healing.

The fourth chapter featured works by Sonia Boyce, Marcia Harvey Isaksson, Lubaina Himid, Gulnur Mukazhanova, SaVĀge K'lub and Buhlebezwe Siwani.

MIMOSA HOUSE CIO

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

During Chapter IV, five public-facing events were programmed. The first was a panel discussion 'Curating Feminisms', which brought together Christine Eyene, Daria Khan, Jennifer McCabe, Lindsey Young (independent curator) to talk about feminist-activist curating and the challenges of running a feminist institution. The panel was moderated by Natasha Boas (independent curator).

The second was an embroidery and mark-making workshop run by artist Marcia Harvey Isaksson that focused on remembrance through the sharing of stories of those whom the participants wished to remember, while their names were materialised with needle and thread.

The third was a durational performance also presented by Marcia Harvey Isaksson in partnership with the British Museum. Mbuya, Muripi? Mbuya, Muripi! (Grandmother, where are you? Grandmother, the atoner!) that remembered the unknown fate of their ancestors at the hands of British colonialists of Southern Africa.

The fourth was an in-conversation between artist Buhlebezwe Siwani and Christine Eyene. The fifth was an immersive experience In.VÄ.TÄ.tion by artist duo SaVÄge K'lub and the sixth a workshop by artist Gulnur Mukazhanova.

transfeminisms

Chapter V: Hidden Labours

8 November–14 December 2024

Hidden Labours unveiled the unrecognised and often invisible gendered and emotional labours performed by women and LGBTQIA+ individuals. The exhibition addressed the complex intersections of resilience, struggle, and celebration within these labours, challenging the stereotypes that have long shaped their histories and representation. Focusing on unseen and, at times, coerced work related to activism, resistance, and survival in informal economies, the exhibition featured performance, photography, and video to examine the labour of representation—how simply being visible in public can itself be a form of work. The fifth chapter of 'transfeminisms' featured works by Cassils, Liz Cohen, Selma Selman and Elena Tejada-Herrera.

An important loan was secured from the Victoria & Albert Museum, London, of Cassils' work, a process which involved implementing new security measures in the gallery, which has better equipped Mimosa House for future museum loans.

One public-facing event was programmed during Chapter V comprising an Artist's Talk by Cassils.

The 'transfeminisms' project was made possible through the generous support of Lubiana Himid Projects, the 'transfeminisms' Exhibition Circle or individual donations from Marcelle Joseph, Muriel Salem and Nayrouz Tatanaki, and grants from British Council New Zealand and The Pacific, Canada Council, Culture Ireland, Fluxus Art Projects, Mondriaan Fund and The Ashley Family Foundation. Additional in-kind sponsorship support was secured from Crozier Fine Art Logistics, Grange Hotels and Hallett Independent Art & Heritage Insurers.

Burned House Horizon

18 January - 9 February 2025

Burned House Horizon looked at the Neolithic civilisation known as Cucuteni-Trypillia (present day Ukraine, Romania and Moldova) to process contemporary trauma via current myths, communal rituals, ancestral healing & speculative fiction. The Cucuteni-Trypillia lived in circular settlements, which they mysteriously cyclically burned down, leaving behind only clay sculptures. The exhibition took its name from this extensive phenomenon, which archaeologists call 'Burned House Horizon'.

The curators wanted to connect to and learn from this civilisation as a way of talking about experiences of homelessness, displacement and (forced) migration alongside the transformative potential of home-making, kinship formation and land-based spirituality from a queer perspective. Describing the Cucuteni-Trypillia as ancestral guides, seven transnational artists were invited to see themselves as 'future ancestors', leaving artistic gestures and traces behind, for future generations. The exhibition acted as a 'time capsule', which created a speculative future time that held the archaeology of a queer, transnational community that created works based on intimacy, shared intents and healing, spiritual practices.

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TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

The works included were created as a result of a residency at the Bidston Observatory Artistic Research Centre (October 2024) and a series of community workshops at QUEERCIRCLE (November 2024). Alongside the interactive installations and art works by the artists included, pottery figurines of queer deities that were created by participants in a ritual clay-making workshops from United Queerdom, The Outside Project and other LGBTQIA+ participants.

Artists included Byuka aka Fortune Tailed Beast, Alex Hincapié, Ayshe-Mira Yashin, Gisou Golshani, n:u (fka melissandre varin) and Sym Stellium V(A). Curated by Giulia Casalini and Byuka.

During the show, five public-facing events were presented including: one-to-one performances with V (A); a performance evening with n:u (fka melissandre varin), Sym Stellium, Gisou Golshani and Byuka aka Fortune Tailed Beast; and three workshops led by Ayshe-Mira Yashin and Byuka aka Fortune Tailed Beast.

Artists featured in this Period included:

Ada Pinkston
Agnes Questionmark
Alex Hincapié
Alex Martinis Roe
Ayshe-Mira Yashin
Bahia Shehab
Buhlebezwe Siwani
Byuka aka Fortune Tailed Beast
Cassils
Chiara Fumai
Elena Tejada-Herrera
Elsa James
Fatima Mazmouz
Gisou Golshani
Gulnur Mukazhanova
Irene Antonia Diane Reece
Jesse Jones
Josèfa Ntjam
Juliana Huxtable
Kyuri Jeon
Liz Cohen
Lorena Wolffer
Lubaina Himid
Mahsa Salali
Marcia Harvey Isaksson
Martine Gutierrez
Myriam Omar Awadi
Naomi Rincón Gallardo
n:u (fka melissandre varin)
Rachel House
SaVÅge K'lub
Selma Selman
Sonia Boyce
Sophie Al-Maria
Stephanie Lamprea
Sym Stellium
V(A)
Victoria Cantons
Yuki Kihara
Zainab Fasiki

MIMOSA HOUSE CIO

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

Media coverage:

Digital audiences through Instagram (Mimosa House's main social media channel) grew by 8% from 22.9K regular followers to 24.7K.

In particular Chapter V had an online engagement of 46.2K online across all our channels and online media.

Notable marketing and press coverage in this Period included the following:

Frieze: Juliette Jacques interviewed Daria Khan, April 2024

FAD Magazine: Named us 'Gallery of the Week', April 2024

Overstandard: 'Feminisms Across Cultures, Identities, Languages, Genders', Mollie Barnes interviewed Daria Khan, October 2024

Dazed: 'Transfeminisms: The radical exhibitions reframing feminist art practices', article, November 2024

Aware: 'FEMINIST CRUelties. AGENCY AND POLITICS OF THE PAIN IN THE WORK OF ALYONA TOKOVENKO AND ANTIGONNA' December 2024

Southwest Contemporary: 'Are an Arizona Museum's Changes to Transfeminisms Exhibitions "Violent" or Pragmatic?', article, March 2025

2) Advancing education of the public in all aspects of the aforementioned visual arts through the operation of a programme of art exhibitions, workshops, resources and presentations for the general public

In addition to activities outlined above, the Charity achieved the following:

Mimosa House welcomed visiting groups from higher education institutions. Founding Director and Curator Daria Khan and other staff directly engaged in dialogue about the programme and exhibitions. In this Period we welcomed and gave curatorial tours to student groups from Birkbeck, City & Guilds, Chelsea College of the Arts, Central Saint Martins - University of the Arts London, Courtauld, Goldsmiths University of London, Sotheby's Art Institute and Royal College of Art. University and College visits brought a total of 310 students to the gallery in this Period.

We continued to work on providing professional development opportunities to women and queer students seeking to develop careers in the arts. We hosted a new opportunity for Goldsmiths MFA Curatorial students to curate and produce a series of public programme events around the 'transfeminisms' exhibition with guidance and support from Mimosa House team.

An additional opportunity for a recent graduate to develop skills through hands-on experience was also offered during 'transfeminisms', through the creation of a paid three-month Curatorial Assistant role.

Throughout the Period, we continued our partnership with Voice of Domestic Workers, offering free venue space for their workshops and counselling sessions as well as devising tailored artist-led creative workshops (felting, storytelling, choir) for their members to increase their engagement with our exhibitions programme.

Curators, writers and academics featured in this Period included:

Camille Auer
Christine Eyene
Gabriela Rangel
Giulia Casalini
Hettie Judah
Indira Ziyabek
Jennifer McCabe
Lindsey Young
Lucía Sanromán
Maura Reilly
Natalia Sielewicz

MIMOSA HOUSE CIO

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

Natasha Boas
Natasha Ginwala
Olia Sosnovskaya
Snejana Krasteva
Stefanie Hessler.

Financial review

Significant events

- The transition to CIO status has strengthened the Charity's financial management, through improved strong control and responsiveness.
- Over the Period, the Charity's fund balances reduced from £40,879 at 31 March 2024 to £22,218 at 31 March 2025. This is attributable to the challenging fundraising landscape that the Charity is operating in, which meant that Mimosa House fell short of some of its projected income targets for grants and other contributed income. A major re-forecasting and cost saving exercise was undertaken to minimise the impact of this reduction in available funds.
- Over the Period, grants from Arts Council England (£100,000), British Council New Zealand (£5,000), Canada Council (£13,678), Culture Ireland (£2,123), Fluxus Art Projects (£3,500), Goldsmiths (£750), Mondriaan Fund (£5,943), Scottsdale Museum (£7,616) and The Ashley Family Foundation (£6,000) were secured towards the exhibitions programme and overheads.
- This year all restricted funding was allocated to expenditure during the Period.
- In-kind support was secured from the gallery's landlords (approximately £150,000 rent in-kind and £10,523 buildings and fine art insurance per annum).
- The Charity continued to develop its patrons programme for individual giving. This comprises two tiers of annual support: Supporters Circle (£1,000); and Directors Circle (£2,500). As benefits of the Patrons scheme, and in order to cultivate new patrons, a number of visits were organised to exhibitions at other arts charity organisations and artists' studios.
- The Charity launched an Exhibitions Circle for individuals to support the 'transfeminisms' exhibition, taking this as a model for future support.
- The Charity continues to generate income through commercial activities including venue hires for corporate and private events.
- Two limited edition prints were produced by Ada Pinkston and Zainab Fasiki to raise income to cover core costs.
- The Charity continues to diversify its funding streams and takes an entrepreneurial approach to this that meets charity law and follows Charity Commission guidance in best practice.
- The Charity also worked with a freelance fundraising consultant to increase its development capacity.
- The Charity continues to operate a Finance Subcommittee and a Fundraising Subcommittee, made up of staff and Trustees, to help steer key decisions around financial management and fundraising targets, respectively. Both subcommittees met every quarter during this Period ahead of the Board of Trustees meetings.

Principal Funding Sources

The principal funding source for the Charity is currently grant income of £100,000 from Arts Council England (ACE), received through its National Portfolio of Organisations. Mimosa House was one of the very few organisations in London to enter the 2023 -2026 portfolio in an incredibly competitive funding round and as such is a reflection of the important work carried out by the Charity.

The awarded amount from ACE is to cover the majority of overhead costs, leaving exhibition projects to be fundraised for separately. ACE has extended the National Portfolio Investment Programme for a further year, from 1 April 2026 to 31 March 2027, which Mimosa House has secured. At the time of writing, it is anticipated that the Charity will benefit from a further NPO extension year funding for 1 April 2027 to 31 March 2028, pending an application to ACE for this further extension.

The ACE funding received represents 26% of the Charity's income (inc in-kind support). The rest comprises financial support received from Trusts, Foundations, Private Companies, and donations from individuals through our Patrons scheme.

MIMOSA HOUSE CIO

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

Reserves policy

- Our reserves target relates to unrestricted reserves which will be designated for the following essential costs: 3 months' salaries and administration costs (including 6 months' utilities bills to allow for contract breaks), which would enable the Charity to wind down activity in the event of having to close.
- We have designated a Reserve of £6,000 in our 2024/25 accounts. Our aim is to reach £12,000 by end 2025/26.

Bankers

(principle account) CAF Bank Ltd, 25 Kings Hill Avenue, Kings Hill, West Malling ME19 4JQ

Wise Payments Ltd, 56 Shoreditch High Street, London E1 6JJ

Major risks

The Board of Trustees is aware of the main risks to which the Charity is exposed. Where appropriate, systems or procedures have been established to mitigate the risks the Charity faces. Internal control risks are minimised by the implementation of procedures for authorisation of all transactions and projects. Procedures are in place to ensure compliance with health and safety of staff, volunteers, clients and visitors to the centre. The continuing implementation of the procedures to ensure a consistent quality of delivery for all operational aspects of the Charity. These procedures are periodically reviewed to ensure that they continue to meet the needs of the Charity.

Plans for future periods

- 2024/25 was a challenging and uncertain time globally for arts organisations. Shifting geopolitics and down turns in the amount of financial support available for the arts has made for a difficult fundraising landscape to operate with. With increased competition for reduced funds or the same sources of support. These challenges are set to continue in 2025/26. However, the core support from ACE along with the significant in-kind contributions make a solid base for the Charity to fundraise from.
- The Charity's Founding Director and Curator Daria Khan is taking a sabbatical from Mimosa House during 2025/26 to complete her PhD and a leadership programme. To mitigate any risks related to strategic leadership and programme continuity during this period, Mimosa House has appointed an Interim Director with full support from the Board. The Founding Director will remain actively involved in patron relations throughout her sabbatical. Additionally, the Charity will strengthen its leadership capacity with the appointment of a new Deputy Director in June 2025.
- Several trustees, including the Chair, are nearing the end of their first 3-year term. To ensure continuity in governance, any potential departures will be staggered. A board skills audit has been completed, and the Charity is actively seeking new trustees with business development, PR and marketing expertise to strengthen their Board.
- The Charity has a rent-free lease of its current premises until 31st December 2028. The Charity plans on continuing the activities outlined above in the forthcoming years subject to satisfactory funding arrangements. Plans are being developed to work on a number of projects with artists and partners.
- Mimosa House will celebrate its 10th anniversary in 2027. During 25/26, the Board and team will discuss the most appropriate ways to celebrate this milestone, including the planning of a fundraising event.

MIMOSA HOUSE CIO

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

Structure, governance and management

Constitution

The organisation is a charitable incorporated organisation (CIO) registered as a Charity on 19th October 2022 (the 'Charity'). The Charity was established under a Constitution which established the objects and powers of the Charity and is governed under its Constitution. In the event of the company being wound up, members are required to contribute an amount not exceeding £1 for each member.

The trustees who served during the year and up to the date of signature of the financial statements were:

Alice Dyke

Svetlana Leu

(Resigned 1 July 2024)

Francesca Malloggi

Lea Herbeth

Carine Harmand

Nayrouz Tatanaki

Marcelle Joseph

Benjamin Pass

Kimiya Minoukadeh

(Appointed 24 September 2024)

Recruitment and appointment of trustees

The Charity is governed by the Trustees registered with the Charity Commission. Under the requirements of the Constitution, Trustees are elected to serve for a Period of 2 or 3 years after which they must be re-elected at the next Annual General Meeting.

All Trustees give their time voluntarily and receive no benefits from the Charity.

The Board of Trustees seeks to ensure that the needs of artists and our local communities are appropriately reflected through the diversity of the Trustee body. To enhance the potential pool of Trustees, the Charity regularly reviews its recruitment procedures in dialogue with the Arts Council England.

In an effort to maintain a broad skill mix, Trustees are requested to provide a list of their skills (and update it each year). In the event of particular skills being lost due to retirements, a recruitment for new Trustees holding these skills is embarked upon.

Trustee Induction and Training

Most Trustees are already familiar with the practical work of the Charity having been encouraged to take up the post.

Additionally, new trustees are invited and encouraged to attend a Quarterly Board Meeting to familiarise themselves with the Charity and the context within which it operates. These are led by the Chair of the Board of Trustees and the Director.

The Charity's Trustees will make available to each new Trustee, on or before their first appointment:

(a) a copy of the current version of the Constitution; and

(b) a copy of the CIO's latest Trustees' Annual Report and statement of accounts.

MIMOSA HOUSE CIO

TRUSTEES' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

Organisational structure

Mimosa House has a Board of Trustees who meet at least four times per year and are responsible for the strategic direction and policy of the Charity. At present the Board has eight members from a variety of professional backgrounds relevant to the work of the Charity. During the Period the Board met four times.

A scheme of delegation is in place and day to day responsibility for the provision of the services rests with the Director/Interim Director along with the Deputy Director. The Director is responsible for ensuring that the Charity delivers the services specified and that key performance indicators are met. The Deputy Director has responsibility for the day-to-day operational management of the Gallery, individual supervision of the staff team and also ensuring that the team continue to develop their skills and working practices in line with good practice.

Related Parties

Insofar as it is complementary to the Charity's objects, the Charity is guided by both local and national policy.

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



.....

Alice Dyke

Trustee

Date: ...07.10.25.....

MIMOSA HOUSE CIO

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF MIMOSA HOUSE CIO

I report to the trustees on my examination of the financial statements of Mimosa House CIO (the charity) for the year ended 31 March 2025.

Responsibilities and basis of report

As the trustees of the charity you are responsible for the preparation of the financial statements in accordance with the requirements of the Charities Act 2011.

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

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

Your attention is drawn to the fact that the charity has prepared the financial statements in accordance with the relevant version of the 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) in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has now been withdrawn. I understand that this has been done in order for the financial statements to provide a true and fair view in accordance with UK Generally Accepted Accounting Practice.

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 130 of the Charities Act 2011.
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the applicable requirements concerning the form and content of financial statements set out in the Charities (Accounts and Reports) Regulations 2008 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.

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.



Shelley Twitchin FCCA

Counterculture Partnership LLP

23 St Leonards Road

Bexhill-on-Sea

East Sussex

TN40 1HH

Date: 28/10/2025

MIMOSA HOUSE CIO

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2025

Current financial year		Unrestricted funds general 2025 £	Unrestricted funds Designated 2025 £	Restricted funds 2025 £	Total 2025 £	Total 2024 £
	Notes					
Income from:						
Donations and grants	3	319,725	-	40,610	360,335	512,283
Charitable activities	4	15,287	-	-	15,287	22,730
Investments	5	342	-	-	342	241
Total income		335,354	-	40,610	375,964	535,254
Expenditure on:						
Raising funds	7	34,728	-	71,334	106,062	164,417
Charitable activities	6	288,683	-	(120)	288,563	329,958
Total expenditure		323,411	-	71,214	394,625	494,375
Net income/(expenditure)		11,943	-	(30,604)	(18,661)	40,879
Transfers between funds		(9,391)	1,500	7,891	-	-
Net movement in funds	9	2,552	1,500	(22,713)	(18,661)	40,879
Reconciliation of funds:						
Fund balances at 1 April 2024		13,666	4,500	22,713	40,879	-
Fund balances at 31 March 2025		16,218	6,000	-	22,218	40,879

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

MIMOSA HOUSE CIO

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

FOR THE YEAR ENDED 31 MARCH 2025

Prior financial Period		Unrestricted funds general 2024 £	Unrestricted funds Designated 2024 £	Restricted funds 2024 £	Total 2024 £
	Notes				
Income from:					
Donations and grants	3	411,825	-	100,458	512,283
Charitable activities	4	22,730	-	-	22,730
Investments	5	241	-	-	241
Total income		434,796	-	100,458	535,254
Expenditure on:					
Raising funds	7	63,751	-	100,666	164,417
Charitable activities	6	328,419	-	1,539	329,958
Total expenditure		392,170	-	102,205	494,375
Net income/(expenditure)		42,626	-	(1,747)	40,879
Transfers between funds		(28,960)	4,500	24,460	-
Net movement in funds	9	13,666	4,500	22,713	40,879
Reconciliation of funds:					
Fund balances at 19 October 2022		-	-	-	-
Fund balances at 31 March 2024		13,666	4,500	22,713	40,879

MIMOSA HOUSE CIO

STATEMENT OF FINANCIAL POSITION

AS AT 31 MARCH 2025

	Notes	2025 £	£	2024 £	£
Current assets					
Debtors	13	25,563		14,672	
Cash at bank and in hand		31,575		61,124	
		<u>57,138</u>		<u>75,796</u>	
Creditors: amounts falling due within one year	14	(34,920)		(34,917)	
Net current assets			22,218		40,879
			<u>22,218</u>		<u>40,879</u>
The funds of the charity					
Restricted income funds	17		-		22,713
Unrestricted funds - general	19		16,218		13,666
Unrestricted funds - Designated	18		6,000		4,500
			<u>22,218</u>		<u>40,879</u>

The financial statements were approved by the trustees on 7 October 2025



.....
Alice Dyke
Trustee

MIMOSA HOUSE CIO

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

1.1 Accounting convention

The financial statements have been prepared in accordance with the Charities Act 2011, FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" ("FRS 102") and 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 by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities not to prepare a Statement of Cash Flows.

The financial statements have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a true and fair view. This departure has involved following the Statement of Recommended Practice for charities applying FRS 102 rather than the version of the Statement of Recommended Practice which is referred to in the Regulations but which has since been withdrawn.

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, [modified to include the revaluation of freehold properties and to include investment properties and certain financial instruments at fair value]. 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.

Designated funds comprise funds which have been set aside at the discretion of the trustees for specific purposes. The purposes and uses of the designated funds are set out in the notes to the financial statements.

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.

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.

MIMOSA HOUSE CIO

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2025

1 Accounting policies

(Continued)

1.5 Expenditure

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

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

1.6 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.

1.7 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.

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.

MIMOSA HOUSE CIO

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

1 Accounting policies (Continued)

1.8 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.

1.9 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 grants

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
Donations and gifts	201,883	-	201,883	259,413	-	259,413
Grants	99,250	40,610	139,860	131,079	100,458	231,537
Memberships and subscriptions	18,592	-	18,592	21,333	-	21,333
	<u>319,725</u>	<u>40,610</u>	<u>360,335</u>	<u>411,825</u>	<u>100,458</u>	<u>512,283</u>
Donations and gifts						
Exhibition circle - individual giving	-	-	-	9,500	-	9,500
Other donations	41,360	-	41,360	92,913	-	92,913
Donations in kind	160,523	-	160,523	157,000	-	157,000
	<u>201,883</u>	<u>-</u>	<u>201,883</u>	<u>259,413</u>	<u>-</u>	<u>259,413</u>

MIMOSA HOUSE CIO

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

3 Income from donations and grants (Continued)

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
Grants						
ACE grant	99,250	-	99,250	112,579	-	112,579
Fluxus grant	-	3,500	3,500	1,500	-	1,500
Esmee Fairbairn grant	-	-	-	10,000	-	10,000
British council NZ	-	1,000	1,000	-	7,000	7,000
Italian council	-	-	-	7,000	70,384	77,384
Flanders Institute of Art	-	-	-	-	23,074	23,074
Ashley Family Foundation	-	6,000	6,000	-	-	-
Canada Council Cassils	-	13,678	13,678	-	-	-
Mondriaan Fund	-	5,943	5,943	-	-	-
Scottsdale Museum of Contemporary Art	-	7,616	7,616	-	-	-
Other	-	2,873	2,873	-	-	-
	<u>99,250</u>	<u>40,610</u>	<u>139,860</u>	<u>131,079</u>	<u>100,458</u>	<u>231,537</u>

Other includes grants received from Goldsmiths - £750 & Culture Ireland - £2,123.

4 Income from charitable activities

	Total 2025 £	Total 2024 £
Sales	82	120
Commercial income	925	998
Venue Hire	13,530	17,029
Other revenue	750	4,583
	<u>15,287</u>	<u>22,730</u>
Analysis by fund		
Unrestricted funds - general	<u>15,287</u>	<u>22,730</u>

MIMOSA HOUSE CIO

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

5 Income from investments

	Unrestricted funds 2025 £	Unrestricted funds 2024 £
Interest receivable	342	241

6 Expenditure on charitable activities

	Total 2025 £	Total 2024 £
Direct costs		
Staff costs	86,084	132,457
Other staff costs	509	25
Advertising	258	1,486
Rates, light, power & heating	14,493	22,675
Travel & subsistence	-	75
Printing & stationery	322	604
IT software & consumables	4,500	4,214
Telephone & internet	835	1,428
Subscriptions	33	18
Repairs & maintenance	7,061	466
Sundry expenses	3,282	1,039
Bank fees	60	581
Legal & professional fees	8,383	3,450
Rent and insurance in kind	160,523	157,000
	286,343	325,518
Share of support and governance costs (see note 8)		
Governance	2,220	4,440
	288,563	329,958
Analysis by fund		
Unrestricted funds - general	288,683	328,419
Restricted funds	(120)	1,539
	288,563	329,958

MIMOSA HOUSE CIO

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

7 Expenditure on raising funds

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
Fundraising and publicity						
Artistic and cultural costs	10,813	26,959	37,772	17,587	17,204	34,791
Programme costs	8,319	741	9,060	14,166	35,558	49,724
Other direct costs	15,596	43,634	59,230	31,998	47,904	79,902
	<u>34,728</u>	<u>71,334</u>	<u>106,062</u>	<u>63,751</u>	<u>100,666</u>	<u>164,417</u>

8 Support costs allocated to activities

	2025 £	2024 £
Governance costs	<u>2,220</u>	<u>4,440</u>
Analysed between:		
Total	<u>2,220</u>	<u>4,440</u>

9 Net movement in funds

	2025 £	2024 £
The net movement in funds is stated after charging/(crediting):		
Fees payable for the independent examination of the charity's financial statements	<u>2,220</u>	<u>4,440</u>

10 Trustees

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

11 Employees

The average monthly number of employees during the year was:

2025 Number	2024 Number
<u>3</u>	<u>3</u>

MIMOSA HOUSE CIO

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

11 Employees (Continued)

Employment costs	2025 £	2024 £
Wages and salaries	80,726	125,563
Social security costs	2,392	3,558
Other pension costs	2,966	3,336
	<u>86,084</u>	<u>132,457</u>

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 Debtors

Amounts falling due within one year:	2025 £	2024 £
Trade debtors	<u>25,563</u>	<u>14,672</u>

14 Creditors: amounts falling due within one year

	Notes	2025 £	2024 £
Other taxation and social security		-	8,030
Deferred income	15	20,000	1,000
Trade creditors		4,647	10,738
Other creditors		7,661	10,909
Accruals		2,612	4,240
		<u>34,920</u>	<u>34,917</u>

15 Deferred income

	2025 £	2024 £
Other deferred income	<u>20,000</u>	<u>1,000</u>

Deferred income is included in the financial statements as follows:

£1,000 relates to British Council grant

£19,000 relates to Garfield Weston Foundation grant

MIMOSA HOUSE CIO

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

15 Deferred income

(Continued)

	2025 £	2024 £
Deferred income is included within:		
Current liabilities	20,000	1,000
Movements in the year:		
Deferred income at 1 April 2024	1,000	-
Resources deferred in the year	19,000	1,000
Deferred income at 31 March 2025	20,000	1,000

16 Retirement benefit schemes

Defined contribution schemes

	2025 £	2024 £
Charge to profit or loss in respect of defined contribution schemes	2,966	3,336

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.

17 Restricted funds

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

	At 1 April 2024 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2025 £
Flanders Institute of Art	-	-	(325)	325	-
Italian Council	18,713	-	(18,713)	-	-
British Council NZ	4,000	1,000	(4,929)	(71)	-
Ashley Family Foundation	-	6,000	(6,728)	728	-
Canada Council Cassils	-	13,678	(18,048)	4,370	-
Culture Ireland	-	2,123	(2,187)	64	-
Dazed/Burberry	-	-	27	(27)	-
Fluxus	-	3,500	(3,580)	80	-
Goldsmiths	-	750	(2,918)	2,168	-
HCJ ACE Grant	-	-	(45)	45	-
Mondriaan Fund	-	5,943	(5,886)	(57)	-
Scottsdale Museum of Contemporary Art	-	7,616	(7,882)	266	-
	22,713	40,610	(71,214)	7,891	-

MIMOSA HOUSE CIO

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

17 Restricted funds

(Continued)

Previous Period:	At 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2024 £
	-	-	-	-	-
British Council	-	3,000	(3,000)	-	-
Flanders Institute of Art	-	23,074	(27,003)	3,929	-
Italian Council	-	70,384	(72,202)	20,531	18,713
British Council NZ	-	4,000	-	-	4,000
	-	100,458	(102,205)	24,460	22,713

MIMOSA HOUSE CIO

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

17 Restricted funds

(Continued)

Notes to the Restricted funds

British Council - £3,000 (received 16 Dec '22) transferred out directly to Sophie Williamson (project curator) for reimbursement of additional costs.

Flanders - total 26,000 EUROS (1st tranche received May '23 + 2nd tranche Jan'24) + £371.09 top up for event refreshments (Oct '23).

Italian Council funding - total 59,369 EUROS (received Dec '22 + Apr '23) for the realisation of the first international monographic exhibition by Italian artist, Adelaide Cioni.

British Council (New Zealand) - £5,000 - officially 17 January - 19 October 2024, but actual activity will be Sept/Oct ('transfeminisms ch 4'). £4,000 of this received in the Period, £1,000 to be received in 23/24 financial year.

Ashley Family Foundation - funding for Transfeminisms Chapter 4 artists Gulnur Mukazhanova and Marcia Harvey Ikasson to present their work in the show and support them to visit and deliver community workshops.

Canada Council Cassils - funding for Transfeminisms Chapter 5 to show Cassils new installation and bring them to London for the opening and a talk.

Culture Ireland - funding for Transfeminisms Chapter 2 to ship Jessie Jones' work and support her visit to Mimosa House.

Dazed/Burberry - funding for Dazed/Burberry Pride event that included performances at Mimosa House and a performance by Agnes Questionmark at Strand 180.

Fluxus - funding to support showing work by French artists Myriam Omar Awadi and Fatima Mazmouz in Transfeminisms Chapter 1 and 3.

Goldsmiths - Match funding to support placement students curating public programme events to coincide with each chapter.

HCJ ACE Grant - Funding for Hannah Catherine Jones' solo show Owed to Chiron.

Mondriaan Fund - Funding to support showing work by Amsterdam based artists Buhlebezwe Siwani and Selma Selman in transfeminisms Chapter 4 and 5.

Scottsdale Museum of Contemporary Art - Terra Funding for artist fees for both Mimosa House and SMOCA presentations of Transfeminisms - SMOCA transferred MH portion of the funds to directly pay artists.

MIMOSA HOUSE CIO

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

18 Unrestricted funds - Designated

These are funds designated by the charity to cover 3 months' salaries and administration costs (including 6 months' utilities bills to allow for contract breaks). The funds would enable the Charity to wind down activity in the event of having to close (as per Directors' Report in accounts). The £6K designated in 24/25 is the first step in building this.

	At 1 April 2024 £	Transfers £	At 31 March 2025 £
Designated funds	4,500	1,500	6,000
Previous Period:	At 1 April 2023 £	Transfers £	At 31 March 2024 £
Designated funds	-	4,500	4,500

19 Unrestricted funds

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

	At 1 April 2024 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2025 £
Unrestricted funds	13,666	335,354	(323,411)	(9,391)	16,218
Previous Period:	At 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2024 £
Unrestricted funds	-	434,526	(375,815)	(28,960)	29,751
General funds	-	270	(16,355)	-	(16,085)
	-	434,796	(392,170)	(28,960)	13,666

MIMOSA HOUSE CIO

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

20 Analysis of net assets between funds

	Unrestricted funds general 2025 £	Unrestricted funds Designated 2025 £	Restricted funds 2025 £	Total 2025 £
At 31 March 2025:				
Current assets/(liabilities)	16,218	6,000	-	22,218
	<u>16,218</u>	<u>6,000</u>	<u>-</u>	<u>22,218</u>
	<u><u>16,218</u></u>	<u><u>6,000</u></u>	<u><u>-</u></u>	<u><u>22,218</u></u>
	Unrestricted funds general 2024 £	Unrestricted funds Designated 2024 £	Restricted funds 2024 £	Total 2024 £
At 31 March 2024:				
Current assets/(liabilities)	13,666	4,500	22,713	40,879
	<u>13,666</u>	<u>4,500</u>	<u>22,713</u>	<u>40,879</u>
	<u><u>13,666</u></u>	<u><u>4,500</u></u>	<u><u>22,713</u></u>	<u><u>40,879</u></u>

21 Related party transactions

There were no disclosable related party transactions during the year (2024 - none).