



Bethlem Gallery Annual Review 2024-25

Registered Company No: 08194872 (England and Wales)
Registered Charity No: 1205035

Image: Installation of works by Courtney in exhibition 'Our Eyes Will Dance', Bethlem Gallery 24 July – 5 October 2024.
Photograph by Peter Ball.

Contents

Charity reference and administrative details.....	3
Foreword.....	4
Introduction	5
Objects	5
Public Benefit.....	5
About Bethlem Gallery.....	6
Our Vision and Mission	6
Our Theory of Change	6
The Socio-Economic and Cultural Landscape: Our Context.....	8
Bethlem Gallery in numbers	9
An overview of the year	10
Bethlem Gallery 'Firsts'	10
Programme 2024-25.....	10
Exhibitions	10
Commissions and projects	12
Artist development	14
Our impact	16
Artists.....	16
Bethlem Gallery – Partners and Publics.....	20
Who we are	22
Structure, governance and management	22
Board of Directors	22
Induction and training of trustees	22
Pay policy for key management personnel	23
Organisational structure and decision making.....	23
Advisors	23
Staff and volunteers	23
Collaborators	23
Financial review.....	24
Reserves policy	24
Going concern.....	24
Risk management	25
Plans for future periods.....	25
Signature	26
Independent Examiners Report	27
Statement of Financial Activities (2 pages).....	28
Balance Sheet (1 page)	30
Cashflow (1 page)	31
Notes to the Financial Statements (8 pages	32

Charity reference and administrative details

Charity registration number 1205035

Company registration number 08194872

Directors
Neil Springham
Jessica Hunt
Ashok Mistry
Kate Morris
Shamita Sharmacharja
Sonia Solicari

Key Management Personnel Sophie Leighton Gallery Director

Principal Address

Monks Orchard Road
Beckenham
Bromley
BR3 3BX

Independent Examiner

S Holmes ACA
Azets Audit Services

1 Maidstone Road
Sidcup
Kent
DA14 5RH

Bankers

HSBC
184 High Street
Bromley
Kent
BR1 1HE

Foreword

It is a pleasure and privilege to write on behalf of the board, team and artists at Bethlem Gallery and to introduce our annual report. This report showcases the work of so many incredible artists and partners over 2024-25. We launched our theory of change, co-produced an evaluation plan with artists, and have tested it across the year. The resulting evaluation confirms complex and impressive impact and long-term value.

This year, we have tested out new ways of working, turning our gallery into a performance space for our exhibition Live Lounge. We have delivered a public programme including a music festival, Pride Lounge, Daniel Regan's series of events exploring the theme of belonging, live studios in our gallery space, new commissions in hospital spaces, and our annual art fair. We hosted writer in residence Tom Newlands, we produced a new podcast and also launched our public collection of artwork.

We could not do this work of course without the artists, partners, volunteers, trustee board and colleagues we work with, and their dedication, commitment and support. They make the gallery what it is.

The gallery is hugely grateful to Maudsley Charity for the core funding that enables the long-term impactful work that we do; to Arts Council England, National Heritage Lottery Fund, Wellcome Trust, Peter Sowerby Foundation, Art with Impact, and BFI Doc Society Fund for funding elements of our work this year; to our close partner the Bethlem Museum of the Mind, to South London and Maudsley NHS Foundation Trust for incredible collaborations and in-kind support, and to King's College London as well as the networks of fantastic fellow arts and health organisations we work with.

We are looking forward to our onward programme, with exciting things afoot including a collaboration with New York's Fountain House Gallery, and continuing our mission to make art an everyday practice and mental health an everyday conversation.

Dr Neil Springham, Chair of Bethlem Gallery

Introduction

The Trustees, who are also the directors of the charity, present their report and the financial statements of the charity for the year ending 31 March 2025 which have been prepared in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) including FRS 102 Charities SORP 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'.

Objects

The charity's objects ('Objects') are specifically restricted to the advancement of health particularly by supporting the wellbeing and patient experience of those connected to South London and Maudsley NHS Foundation Trust including but not limited to:

- a. working with NHS patients, carers, artists, staff and researchers to advance education and tackle stigma in issues relating to mental health;
- b. promoting and advancing the arts for the benefit of all through the maintenance and activities of a Gallery and collections of art; and
- c. supporting any other charitable purposes (according to the laws of England and Wales) relating to the NHS as the directors see fit from time to time.

Public Benefit

The Trustees have considered the Charity Commission guidance on public benefit when planning the activities of the charity. The Trustees are satisfied that the objectives and activities of Bethlem Gallery meet the Charity Commission guidance on public benefit. This annual report outlines the ways in which the activities carried out by Bethlem Gallery contribute to public benefit.

About Bethlem Gallery

Bethlem Gallery is a visual arts organisation in south-east London. We programme creative activities, projects and commissions to participate in, look at, talk and think about. Based at Bethlem Royal Hospital and working across London and the UK, we support the professional development and socially engaged practice of our artists, many of whom have experienced mental health services. We bridge communities, aiming to make art an everyday practice and mental health an everyday conversation.

Our Vision and Mission

OUR VISION: An equitable society where art and mental health are a valued part of every day

OUR MISSION: Working with artists to lead change in health and society

Our Theory of Change

This Theory of Change outlines our work. It is both a strategic guide and a living tool - evolving as we continue to learn, reflect, and adapt.

What we do:

- Support artist development and socially engaged practice, particularly with artists who have lived experience of mental health services.
- Maintain a welcoming public space and programme that aims to increase understanding about mental health, advocate for the role of art and artists, and provide a platform for often marginalised artists.
- Deliver coproduced arts commissions and projects.
- Develop and manage our art collection.
- Sell artwork on behalf of the artists we work with, and raise their profiles.

We do this by:

- Coproducing a public programme of exhibitions, events, and workshops.
- Supporting our studio space, collaborations, projects and our artist collective.
- Delivering an annual art fair, pop ups and managing online and onsite sales.
- Working with artists on projects outside of our exhibition programme, such as making films or being part of research teams.

How we do it:

- With care-centred, co-designed, and inclusive practices.

- Sharing with and learning from artists, researchers and culture and health sector colleagues.
- By upholding our values: **Advocacy, Equity, and Ambition.**

Our approach:

- We are artist-led: artists are at the heart of what we do.
- We aim to create a safe, supportive space where art practice is central.
- We aim to break down barriers and flatten hierarchies.
- We walk an ambiguous grey line, often supporting people with complex needs whilst not being, or pretending to be, a clinical service. We aim to look, feel and act like a mainstream art gallery – a safe space to have difficult conversations; for publics to mix; a non-clinical space in a clinical setting.
- We have boundaries and support systems in place and work hard to make our public space feel like any other gallery.
- We work long-term and therefore have a long-term presence and support in people's lives.
- We try to open up different opportunities to artists and share our resources as equitably as possible.
- We support conversations about art and mental health, equity and wider societal issues, as well as other subjects our artists want to engage with as openly as possible.

Who we work with:

- Artists, many of whom are current/former service users
- South London and Maudsley NHS Foundation Trust and other NHS staff, volunteers and carers
- Academics
- Culture sector colleagues
- Publics (local, national, international).

What we aim to achieve:

- Art is recognised and used as a tool for expression, connection, and social change.
- Equitable access to mental health care and creative opportunities.
- People live well with mental ill health.
- Mental health is no longer a basis for stigma or exclusion.
- The gallery enhances hospital environments and contributes to positive patient outcomes.

The Socio-Economic and Cultural Landscape: Our Context

The gallery's work is always intersectional: our community includes people with a range of identities, facing multiple types of marginalisation or discrimination. This is the core of our work as our theory of change shows. We strive to support artists to make positive change in society, and live well with mental ill health.

We are based in South London, on the border between the boroughs of Bromley and Croydon. Our community consists mainly of former or current mental health service users from the South London and Maudsley NHS Foundation Trust, the largest Mental Health Trust in the UK. The Trust services Croydon – London's most populous borough – and Lambeth, Lewisham and Southwark. The following key statistics give insights into the socio-economic and demographic makeup of our communities, and are based on ONS, South London and Maudsley NHS Trust equality data and research by independent charities such as MIND and Trust for London.

- Research from the Trust for London¹ shows health deprivation affecting 'large parts of some South London boroughs such as Lambeth, Southwark and Lewisham'. Deprivation means the risk of premature death and the impairment of quality of life through poor mental and physical health in a neighbourhood.
- ONS data from the most recent census² shows that the highest level of anxiety amongst all London borough residents was in Croydon, followed by Southwark.
- Croydon and Lewisham have some of the lowest numbers of galleries and museums per 100,000 residents in London².
- LGBTQIA+ communities disproportionally experience poor mental health. People in England who identify as LGBTQIA+ are between 2–3 times more likely than heterosexual people to report having a mental health condition³.
- We know that there are links between race and mental health. MIND³ states: 'Evidence suggests that people from Black Asian and Minority Ethnic communities are at higher risk of developing a mental health problem in adulthood. But they're less likely to receive support for their mental health'.
- Twice as many Black or Black British adults have symptoms relating to post-traumatic stress disorder compared with their White British counterparts.
- More Asian and British Asian adults screened positive for PTSD compared to their White counterparts.

¹ Trust for London (2025). 'Health deprivation and disability across London neighbourhoods'. At: <https://trustforlondon.org.uk/data/health-deprivation-and-disability-across-london-neighbourhoods/>. Accessed 26 June 2025.

² Office for National Statistics (2021). 2021 Census. At: <https://www.ons.gov.uk/census>. Accessed 26 June 2025.

³ Mind (n.d.). 'Facts and figures about racism and mental health'. At: <https://www.mind.org.uk/about-us/our-strategy/becoming-a-truly-anti-racist-organisation/facts-and-figures-about-racism-and-mental-health/>. Accessed 26 June 2025.

- In line with the above, South London and Maudsley NHS Foundation Trust's most recent equality report⁴ reports 'a higher proportion of Black service users in inpatient services compared to borough populations.'

Responding to this, the gallery has worked specifically on anti racism and anti discrimination in our practice and programme. We work to be as inclusive as we can be, ensuring a diversity of identities are prioritised at any one time. This year we concluded work with the Trust, artist Sarah Carpenter and focus groups, to communicate Seni's Law and rights around the use of restraint in mental health settings sensitively. We began a collaboration with the National Autism Unit, centring inclusion and creativity with neurodiverse inpatients.

As a team, we needed to improve our data collection, which is particularly sensitive as an independent gallery based on hospital grounds: our relationship with our communities thrives because of the non clinical environment. This year we commissioned research agency Tialt (There Is an Alternative) to help us with implementing ways to measure impact given our specific context. Their findings are embedded in this annual report.

Bethlem Gallery in numbers

We held **805 studio sessions** – these include artist-led sessions such as the Bethlem Artists Collective, as well as artist- and staff-facilitated workshops including the writing, art, 3D-making and photography groups.

We worked closely with over **60 artists**, mentoring and supporting them both one-to-one and in group settings. We supported our wider network of over **150 artists**.

We curated **11 new exhibitions**, welcoming just under **9,000 visitors onsite** and **50,000 visitors** to our off-site exhibitions at the ORTUS centre.

We hosted **200+ events** with a total of **3,400+ participants**.

⁴ South London and Maudsley NHS Foundation Trust (forthcoming). 'Meeting the public sector equality duty at South London and Maudsley Foundation Trust'.

An overview of the year

Bethlem Gallery 'Firsts'

The year saw several firsts at Bethlem Gallery: the launch of our art collection supported by the Peter Sowerby Foundation, featuring over 100 artworks available for loan. We produced our first podcast series and released Bethlem's first Vinyl LP, both accompanying the Bethlem Gallery Live Lounge exhibition programme. We experimented with our first Live Studio hosting three artist residencies in the gallery space. We also tried out a new research model in order to support programme development, commissioning artist Daniel Regan to deliver a public programme that grew his networks and shaped his thinking, practice and research on the theme of his forthcoming exhibition about (be)longing (2026).

Programme 2024-25

Exhibitions

Bethlem Gallery

Planet209 Revisited: Past & Present Relics of Visual Experiments: Sue Morgan

31 January – 27 April 2024

<https://bethlemgallery.com/whats-on/planet209/>

A solo exhibition by artist Sue Morgan exploring imagined and real worlds through exquisitely intricate drawings and sculpture.

Bethlem Live Lounge

8 May – 13 July 2024

<https://bethlemgallery.com/whats-on/live-lounge/>

The Artist Taxi Driver worked with a community of Bethlem Artists to turn our gallery space into a performance space, inviting visitors to listen to or take part in daily music sessions.

Our eyes will dance: Courtney

25 July – 8 October 2024

<https://bethlemgallery.com/whats-on/exhibition-our-eyes-will-dance/>

Celebrating the work of the late Courtney, this exhibition showcased the range of his colourful drawings, clever film, and playful sculptural works exploring identity.

Pathways: Unescorted #12

16 October – 16 November 2024

<https://bethlemgallery.com/whats-on/pathways-unescorted-12/>

This annual group show presented work by 22 artists connected to the criminal justice system.

Bethlem Art Fair 2024

27 November 2024 – 11 January 2025

<https://bethlemgallery.com/whats-on/exhibition-art-fair-2024/>

Every year the gallery accepts around 250 entries for our annual affordable art fair, open to anyone with connections to South London and Maudsley NHS Foundation Trust.

Mr X: illuminating the Soul

Live studio

22-25 January 2025

<https://bethlemgallery.com/whats-on/artist-in-residence-mr-x/>

Performance artist Mr X built a spaceship in the gallery and held events inviting visitors to contribute to his structure.

New Build: Live studio

Partnership with Project Art Works

28 January – 7 February 2025

<https://bethlemgallery.com/whats-on/exhibition-new-build/>

Filling the space with materials, cardboard walls, music and projections, New Build saw the gallery hosting daily workshops for different neurodivergent people and groups as part of a wider project to develop an art strategy and artwork for the National Autism Unit.

Jules Cunningham: Live studio

12-15 February 2025

<https://bethlemgallery.com/whats-on/artist-in-residence-jules-cunningham/>

For their live studio, Julie Cunningham & Co turned the gallery into a soft and inviting space for dance and playfulness, delivered movement and drawing sessions and developed their own choreography with an audience.

Collection Launch: The Bethlem Gallery Art Collection

26 February – 26 June 2025

<https://bethlemgallery.com/whats-on/exhibition-the-bethlem-gallery-art-collection/>

Generously supported by the Peter Sowerby Foundation, Bethlem Gallery celebrated the 2-year project to develop a collection by showcasing a selection of newly acquired works.

Offsite at Maudsley Charity's venue ORTUS

Cognitive Distortions: ArtistJanArden

13 February – 18 June 2024

<https://bethlemgallery.com/whats-on/exhibition-cognitive-distortions/>

ArtistJanArden wowed visitors to the ORTUS with his technically brilliant drawings and poetry on leather jackets and paper.

Ronnie: Pockets of Beauty

20 June – 20 November 2024

<https://bethlemgallery.com/whats-on/exhibition-pockets-of-beauty/>

Artist Ronnie is an established photographer. This solo show focused on photographs of plants, many of which were taken on the site of the Bethlem Royal Hospital.

The Ultra Violets: Three Women Artists

27 November 2024 – 1 September 2025

<https://bethlemgallery.com/whats-on/exhibition-the-ultra-violets/>

United by their daily practice of making art and their joy in using bright colours in their work, artists Fatma Durmush, Kim and Angelique are platformed for this group exhibition of women artists.

Offsite at Maudsley Hospital's Long Gallery

Wednesday: Midweek Works from the Bethlem Studio

20 March – 27 September 2024

<https://bethlemgallery.com/whats-on/wednesday/>

Every Wednesday in Bethlem Gallery's studio, a group of artists come together to draw. This group exhibition demonstrates the skill and humour in a wide range of works produced.

Plot AA: Inside the Walled Garden. An experiment mapping a small plot left to rewild
Sue Morgan

7 October 2024 – 30 April 2025

<https://bethlemgallery.com/whats-on/exhibition-plot-aa-inside-the-walled-garden/>

This exhibition gave a glimpse of the drawings and diary entries from artist Sue Morgan as she works on her research project 'Plot AA' with the gallery team and Horticultural Therapists in the Walled Garden at Bethlem Royal Hospital.

Commissions and projects

Art commissions: South London and Maudsley NHS Foundation Trust Art Strategy

We lead on the art strategy for South London and Maudsley NHS Foundation Trust. We worked with service users, staff, carers and artists to support artist residencies and commission artworks for wards and units across South London. We coproduced this by running art groups across the Trust, both organisation-wide and for specific projects.

We have continued to work on major art commissions for two new hospital buildings due to open in 2026: the Pears Maudsley Centre for Children and Young People, and New Douglas Bennett House. New partners include Mountsfield Recovery House, a community-based crisis-support initiative for people experiencing acute and severe mental health crises, and Greenvale Specialist Care Unit that provides specialist care for people living with dementia and their carers.

This year we also embarked on an Arts Council-funded creative research and engagement programme which explores accessibility, creativity and inclusion within neurodiverse spaces, and informs the Arts Strategy for the National Autism Unit Building at Bethlem Royal Hospital. The first phase this year included a partnership with Project Art Works, residencies in the unit and a live studio at Bethlem Gallery, 'New Build'.

'The residents are now proudly saying to people that this is done for by and for the people, with service users and in collaboration with the people who have been here before. How wonderful it is – it has transformed the house.' Ward Manager, Mountsfield

‘There’s a lot of value in residents feeling part of the art strategy project - lots of them talked about having a really positive relationship with Mountsfield, and how it felt like a different kind of service compared to others they’d experienced. So I think they had this really beautiful sense of loyalty to the space. The idea that they would get to make a prominent mark or a permanent impact - not only on the physical space but also on the experience of future residents - they really liked that. I didn’t have to work at that, it already existed.’ Artist in Residence – Mountsfield

‘It was a really interesting project for me - the kind of transient nature of the residents in the house, and planning a project that could both build and develop for people who were able to come back, but also be able to be dropped into by people who were new each week... In some way that was quite interesting as a way of working. It allowed you to be quite responsive to the individuals who did come back, and the work could be shaped by their interests.’ Artist in Residence – Mountsfield

‘I really hope it sets a welcoming tone to the building. I hope it brings life to the space. This can be really positive for young people like me, maybe it will trigger our minds in a positive way.’ Service User on the Young Peoples Art Group, Pears Maudsley Children and Young People’s Centre (opening in 2026)

Research project: Family Footsteps

We continue to work with a team at Kings College London and artist Amber Roper, and this year ran a series of creative research workshops as part of the ongoing project ‘Family Footsteps’ that aims to respond to key questions parents have about family mental health. The creative workshops proved important to facilitating conversations, connections, developing trust and learning.

<https://www.kcl.ac.uk/research/family-footsteps>

‘Even though we hadn’t met each other before, they made things feel welcoming. The artist was really good, and making something as we were chatting helped... It made it feel real and the fact that the experience is real for everyone in that room got us talking, and we’re not holding back: it was like a little community’. Workshop participant, 2024

Film

The gallery was funded by a grant from Art with Impact to work with producer Lucy Owen and film director Leanne Dimant to produce a short film about Sue Morgan, ‘Where is my thought now?’, that launched at film festivals in June 2024.

<https://www.voiceswithimpact.com/filmfestival>

Voting rights

In 2024 – the year dubbed the biggest election year in history – we worked with Lucy Owen and artist Dolly Sen on a pilot project raising awareness about voting rights and the support that people need in order to exercise that right. Accompanied by a giant sculptural ear, free biscuits and ‘The World’s Biggest Tiny Placard Protest’ Dolly and the Bethlem Gallery team set out to raise awareness, share knowledge and resources that supported people to register to vote.

<https://bethlemgallery.com/projects/voting-rights/>

The Bethlem Gallery Art Collection

The gallery's collection, generously supported by the Peter Sowerby Foundation, launched this year with a selection of works on display in the gallery and studio spaces, and an online catalogue accessible via our website. The collection has been developed by our Collection Advisory Board over 2023-25, who have met ten times and covered themes such as ethics, acquisitions criteria and collections management.

Artist development

This year our artist collective took off, with 15 artists meeting weekly for peer support with their projects and practice. A performance collective of artists evolved from our Live Lounge programme, showcasing their work as a collective both at Bethlem Gallery and other local venues. We held specialist development sessions requested by artists, for example in using the risograph machine, and in earning a living, led by ArtQuest and the NHS Trust's benefits advisor.

Tom Newlands, our writer in residence in partnership with Creative Future, became part of our community, working with our artists who have a writing practice. He reflected:

'I feel proud to have been welcomed into such an inspiring and inclusive space, and to have had an opportunity to read the work of some incredible writers there. I was not surprised by the talent of the members at the Bethlem writers' group, but I was taken aback by their collective spirit, and excited by their commitment to attending regularly and pushing themselves as they explored their own creative visions. The gallery at Bethlem has an open door and a revolving cast of artists and writers from all backgrounds, and at all levels of experience, creating a self-sustaining atmosphere of experimentation and creativity. I learned by the end of day one that there was incredible imaginative power at work here in these few small rooms!'⁵

Analysis of the impact of artist development at Bethlem Gallery is included in our impact section below.

Digital highlights

In February 2024 we launched the digital catalogue for our new art collection, hosted on our website via the collections management system, eHive. This displays over 40 Bethlem artists' works from the collection, including images and artwork details, and is searchable. In the first two months after it was published (February-March 2025), the page had almost 1,200 views.

⁵ Tom Newlands (2024). Reflections on residency, featured on the Creative Future website. At: <https://www.creativefuture.org.uk/news/experimentation-creativity-and-collective-spirit-london-writer-in-residence-tom-newlands-reflections/> . Accessed 27 June 2025.

The website continues to platform our artists, with more than 95 artist profiles now featured, and artist blogs and events updated regularly. During the art fair we displayed a work by every artist who submitted work on the exhibition page in an online gallery, as well as showing a lot of the work across social media through our popular advent calendar campaign.

Across social media, Instagram continues to be our most engaged platform and has reached 125% more people than last year. The best performing posts were the Open Call for the (Be)longing Micro-commissions, a collaborative post with artist Daniel Regan, and the Open Call for an Artist to work on the Mountsfield Recovery House commission. This suggests audiences are keen to work with us, and opportunities for artists are shared widely. This is also seen via our Facebook account where the best performing post of the year was a job advert for our Curator and Operations Manager positions.

We've continued to use our TikTok account to reach a different, younger audience and have created content for social media including three videos with artist Beth Hopkins who talked about drawing in relation to Courtney's work during his retrospective exhibition.

Bethlem Live Lounge (8 May – 13 July 2024), curated by The Artist Taxi Driver, generated huge amounts of online content and interaction as performances were live-streamed across Instagram and Tiktok. We also produced a 7-part podcast series featuring interviews with Bethlem artists and musicians. Available on all good podcast platforms, it has so-far been downloaded 307 times and continues to generate listens.

This year the gallery left X (Twitter) and Bloomberg Connects. Joining like-minded peer organisations, leaving X sends a message to our community that we prioritise the safety, inclusivity and integrity of our digital spaces. We made the decision to leave Bloomberg Connects following concerns expressed to us by partner organisations and artists.

Digital in numbers

	2023-2024	2024-25	% change
Website users	30,004	42,012	+40%
Instagram accounts reached	40,460	90,922	+125%
Facebook accounts reached	34,892	39,076	+12%
TikTok accounts reached	16,272	19,903	+22%
Newsletter open rate	56.9%	57.4%	+0.9%

Press

BBC Radio London, Disability Arts Online, South London News, The Big Issue (online), thevinyldistrict.com, Public Art (South Korean Contemporary Art Magazine), WhatsOnStage, Inside Croydon.

Our impact

This section incorporates evaluation by consultants Tialt (There is an Alternative) who worked with us and a group of our artists to coproduce an evaluation framework in 2024-25. Tialt interviewed artists at the gallery and combined that data with visitor and artist surveys. Here Tialt outlines our intended outcomes, taken from our theory of change, and together we explore how Bethlem Gallery works to achieve these.

Artists

The artist-focused outcomes outlined in this section reflect Bethlem Gallery's commitment to supporting artistic practice that is rooted in lived experience, agency, and care. Over the past year, artists have shared how their engagement with the gallery has catalysed not only creative development, but also peer connection, confidence, wider opportunity and supporting their mental health recovery. From first-time performers to seasoned practitioners, the gallery provides a platform that values experimentation and growth.

Outcome: People develop skills as artists, life skills, have agency, develop profile as artists.

Artists shared that their creative practices have grown significantly through the encouragement, support, and validation they received. Opportunities to present work through exhibitions and performances not only strengthened artistic and technical skills but also supported personal development and artistic identity. These outcomes highlight the gallery's crucial role in nurturing artistic voices and professional growth, both within the hospital context and in wider cultural spaces.

'I think my art has improved a lot since I've been coming to Bethlem Gallery... that's really helped me develop.'

'It's given a lot more confidence... to be recognised as an artist in both poetry and art.'

'The whole kind of workshop environment really helped and I really feel that the gallery sees you first as an artist.'

'I felt more able to try things I haven't done before in a supportive environment, I don't feel like I could have done this in a mainstream space.'

'I got more into regular practice of visual art making in the studio as part of the Wednesday group.'

'I have given more thought to my work and the effect that being creative has on me and my well-being.'

'I had never performed my songs before and didn't believe that was something I was capable of. The gallery has given me the support, confidence and platforms to begin doing that in both the gallery, hospital space and outside in other venues.'

‘For 25 years I have been an artist that primarily uses photography. Since testing out different mediums I've had this sort of imposter syndrome, asking ‘what am I doing? Why am I making these strange drawings? ‘Knowing that I am having an exhibition at the gallery feels like a sense of permission or an invitation to try out and experiment new practices and new materials in a place that I feel safe. That has felt very exciting.’

‘The workshops have given me ideas for things I could implement into my own work.’

Outcome: Artists develop networks of peers who make art and provide peer support.

Peer support is a strong emerging theme, with artists describing how connecting with others who share similar lived experiences has helped strengthen their sense of belonging and resilience. The gallery enables relational and creative peer networks, offering both emotional and professional validation as well as feeling secure in their mental health and artistic identity.

‘We've come really close together as a group, me and the other artists like me, we were all together, and already planning what we can do next.’

‘There’s this central togetherness, everyone’s just on the same wavelength.’

‘I think people here... especially through Live Lounge... felt that kind of solidarity.’

‘You don’t do something extraordinary alone, it happens through collaboration.’

‘The group encouraged me to research and read more about what others mentioned - authors, books, philosophical concepts, and their personal backstories.’

‘I felt vulnerable and a little nervous initially, but after hearing how open everyone’s work is... I felt much more at ease.’

‘Having the network and support of other artists with lived experience of mental health has helped validate my own experiences of mental ill health and my worth despite and within that.’

‘[working with Bethlem Gallery as an artist has] reminded me that I am an artist who has a practice - and reminds other artists about my practice. That’s felt very rich for me to be able to step back into artist identity.’

‘I made new friends, and I’m feeling part of a community.’

‘Participating in the workshops allowed me to engage with other artists. Learning their stories was transformative.’

Outcome: Entry into mainstream art opportunities for artists

Artists described taking their practice beyond the gallery context, from performing at external venues to initiating their own creative projects within the community. These experiences expressed in this emergent data suggests that the gallery not only supports internal development but also encourages outward-looking engagement and ambition.

‘I had six or seven exhibitions so far... I won a competition...’

‘We’re doing a show in January, and that came directly from doing the Live Lounge.’

‘I’ve got a [connected] big two-year project coming up now, mapping people’s thoughts to music.

‘The model of being commissioned to curate a public programme running alongside the work [initiated by the Bethlem Gallery team] has definitely made me think about whether that is a model for me to try and replicate. It’s a model that is really generative and nourishing when tackling such personal things around identity and lived experiences.’

Outcome: Modelling equitable practice and foregrounding Bethlem artists’ perspectives, enabling marginalised artists to feature across and contribute heavily to programme

Bethlem Gallery has demonstrated a strong commitment to modelling equitable practice by placing the needs, voices, and working rhythms of marginalised artists at the centre of its programme. The gallery resists exclusionary practices by allowing artists to define the conditions in which they work best, and by actively challenging assumptions about who gets to be seen and recognised as an artist.

‘This place sees you as an artist first... not through the lens of mental health.’

‘For many of us, it was our first time performing, and then we kept going, that confidence came from this space.’

‘It’s amazing to have access to a studio for free, studios outside are unaffordable.’

‘It’s an important part of lots of people’s recovery... a supportive staff... not always the case elsewhere.’

‘Everyone has value and can do something... everything has value.’

‘The gallery is a platform... inviting people to naturally grow, create, perform.’

‘It’s quite life changing actually, to have an organisation that supports and understands that. I feel really understood and valued.’

One artist noted how their own practices and thought processes have become more considered with regard to access and the diverse needs within a group, highlighting a growing understanding of more equitable and intersectional spaces:

‘I think I learned more about working with different groups of people with different needs, and how that might be held. I don't know if I really came to any conclusions but became more aware of things, like access clash, vulnerability, being with what it is rather than what you want it to be. I became more aware of all the things the gallery does, and got to know the staff, volunteers, and other people who regularly attend.’

This is echoed further through the artist evaluation reflection group, the group offered valuable insight into how Bethlem’s artist-led and care-based approach shapes their sense of inclusion, confidence, and professional development. This was also evident in artists’ reflections:

‘[The team were] very gentle in trying to understand what I needed in order to do this, in a way that made me feel supported and safe and cared for....’

‘Bethlem Gallery workshops will accommodate every need that you have.’

‘This place sees you first as an artist, not your mental health... It’s an important part of lots of people’s recovery... I don’t know if there’s another place that offers such a supportive staff.’

Staff also reflected on the impact of these inclusive practices on public perceptions:

‘You can see a sort of an assumption of somebody who is in a mental hospital will not have the skills, ability to make good art... then they encounter ‘proper art here’... that kind of shifts expectations.’

These reflections illustrate how Bethlem Gallery’s approach is both transformative and strategic, changing not only who participates in the arts, but how the sector defines artistic value, legitimacy, and success.

Outcome: More people are involved in making art, overcome barriers, able to be creative.

Bethlem Gallery continues to play a vital role in enabling access to creative participation and supporting recovery. By reducing stigma and removing structural and social barriers, the gallery fosters an environment where more people feel confident to engage in artmaking, many for the first time. Whether through informal drop-ins, collaborative workshops, or commissioned opportunities, participants feel welcomed and validated.

‘I ended up in the drug and alcohol unit last year... then about September I stopped using and started coming back here a lot more. And yeah, it really helped, that show, but also the whole kind of workshop environment and what they have here, which is really special.’

‘I didn’t used to do that much art before, here is where I discovered my love for it.’

‘There was open mic every Saturday, I was asked to read my poems, that really helped me grow.’

‘I felt more able to try things I haven’t done before in a supportive environment, I don’t feel like I could have done this in a mainstream space.’

‘I got more into regular practice of visual art making in the studio as part of the Wednesday group.

‘I feel more capable of expressing and expanding upon my ideas.’

Displaying and selling work, particularly via the gallery’s annual art fair, has a huge impact on emerging artists. A member of NHS staff spoke about the impact for a service user who won a prize:

‘It’s incredible the joy and confidence it has given him to win that. Another of our group sold two of her paintings last year and she gained enormously as well. Your hard work in getting it all together pays off in ways you probably don’t see. Thank you from all of us.’ NHS employee

Bethlem Gallery – Partners and Publics

Bethlem Gallery’s impact extends beyond individual artists to the broader publics and partners who engage with its work. This section explores how the gallery fosters understanding. Whether through sparking new conversations about mental health, offering inclusive and welcoming experiences for visitors, or shaping perceptions of art’s value in society, Bethlem Gallery has a role as a cultural connector and platform for social change. The outcomes below show how audiences and partners are not only recipients of the work, but active participants in co-creating meaning, reducing stigma, and promoting everyday creativity.

Outcome: More people (audiences) know about more issues/subjects raised by and through art projects and processes, encouraging openness and understanding.

The gallery seems to successfully spark conversations around mental health and lived experience through art. Visitors mentioned it as a space for ‘opening up discussions,’ ‘thoughtful,’ ‘provoking,’ and ‘connecting with experiences of others.’

Descriptions like ‘educational,’ ‘eye-opening,’ and ‘supportive’ suggest the gallery succeeds in positioning art as more than just visual - it’s a conversation starter and reflective tool. Some visitors commented on how the experience expanded their understanding of mental health and creativity, reinforcing the idea of art as a tool for developing practice and ideas:

‘Hearing stories from artists helped me reflect on my own experiences.’

‘A really lovely experience to see work done by hospital occupants. It is a wonderful opportunity to reach to them through their work.’

‘It made me want to find out more about the artists.’

‘It shows different perspectives.’

Outcome: Overcoming stigma around mental health through platforming artists

Visitors consistently recognised the gallery as a non-judgmental, welcoming space that fosters inclusion. Phrases like ‘safe space,’ ‘enlightening,’ ‘inclusive atmosphere,’ and ‘no stigma here’ highlight the gallery’s success in creating an environment where mental health is approached with openness and respect.

‘I’m not defined by my diagnosis.’

‘Mental health issues can impact anyone at any time. We need to show patience and understanding.’

‘The gallery is very inclusive.’

‘It’s the first time I felt I could speak about my experiences creatively and be heard.’

The feedback clearly reflects a dismantling of stigma through platforming diverse lived experiences, making visitors feel welcome, and showcasing mental health through creative and humanising lenses.

Long Term Impact: *Art is valued in society as an everyday practice - a tool for opening conversations, supporting communities, challenging and developing practice and ideas, and enabling sense of agency and worth*

A few responses explicitly mentioned the role of art in supporting community and agency. Visitors see the gallery as a place where art is not passive, but a way of exploring identity, voice, and healing - a means of change. Responses suggest the gallery encourages a practice of everyday creativity that extends beyond the exhibition space.

‘The interest in seeing the art from the patient’s perspective.’

‘Importance of creative freedom especially in mental health complexity.’

‘Art can be such a positive for change.’

‘It’s inspired me in lots of ways. I want to do similar exhibitions and it influences me to hold little community events.’

‘The gallery is amazing and a really creative outlet for us, and allows us to express our creativity, especially in the studio. There are lots of great resources and amazing workshops and it really helps me with my well-being and to meet others and explore my love of art and writing.’

These are excerpts from a longer evaluation report for 2024-25 that will be available on the Bethlem Gallery website. We hope that longer term evaluation using our new framework iteratively will build up a more detailed picture of our impact.

Who we are

Structure, governance and management

Bethlem Gallery is a charitable company limited by guarantee, incorporated on 29 August 2012 and from 26 February 2013 to 24 January 2023 was registered with the Charity Commission but linked to The Maudsley Charity. The gallery has subsequently become an independent charity, with effect from 3 October 2023, which will enable greater visibility. Maudsley Charity remains its principal funder. The guarantee of each member is limited to £10. The governing document of the charity is the Articles of Association. The small and dedicated team of staff are overseen by a board of Directors and various advisory boards.

Board of Directors

Board members who served during the year are:

Ashokkumar Mistry – Artist

Jessie Hunt – Marketing Consultant

Kate Morris (Treasurer) - Finance Director, Morden College

Dr Neil Springham (Chair) – Executive Director of Therapies, Oxleas NHS Foundation Trust

Shamita Sharmacharja – Curator, Wellcome Collection

Sonia Solicari – Director, Museum of the Home

Methods used to appoint trustees

Following a board skills audit, a role description is drawn up and trustee appointments are advertised via a range of platforms. Applicants are shortlisted and interviewed by representatives of the Board, of service users and of the staff team. The chair makes the appointment.

Induction and training of trustees

New trustees observe a Board meeting before beginning and have 1:1 meetings with each of the board members, as well as a visit to the gallery. All trustees are encouraged to complete training via a range of sources including www.gettingonboard.org as well as peer supported learning and attending conferences.

Pay policy for key management personnel

All trustees give of their time freely and no trustee received remuneration in the year. As outlined in the charity's pay policy, the pay of staff is reviewed annually by the Director and the Board of Trustees. The remuneration for the Director is a decision of the Board. The Board take into account a range of benchmarks and criteria when setting pay.

Organisational structure and decision making

The charity is governed by its trustee board which is responsible for setting the strategic direction of the organisation and the policy of the charity. The trustees carry the ultimate responsibility for the conduct of the charity and for ensuring that the charity satisfies its legal and contractual obligations. The board meets quarterly, with other sessions scheduled as needed to focus on particular topics. Trustee Sonia Solicari also sits on the Collections Advisory Board so that there is trustee oversight of the development of the gallery's art collection.

Advisors

The gallery works with advisors and art groups to advise on specific projects and elements of work, such as the young people's art group who are leading on art commissions for the new Pears Maudsley Centre for Children and Young People, the Collections Advisory Board who lead on the development of Bethlem Gallery's collection, the Art Group that leads on art strategy for South London and Maudsley NHS Foundation Trust and our evaluation group that has co-designed our evaluation framework.

Staff and volunteers

As well as an experienced and skilful staff team, we have 19 dedicated volunteers. They are all DBS checked and supported by South London and Maudsley NHS Foundation Trust's volunteer service.

<https://bethlemgallery.com/about/who-we-are/>

Collaborators

South London and Maudsley NHS Foundation Trust, Bethlem Museum of the Mind, Creative Future, Julie Cunningham & Co, Project Artworks, Wellcome Trust, King's College London, Outside In, Science Gallery, Beckenham Business Association, Beckenham Business Association, Bromley Council, Croydon Council, Centre for Society and Mental Health at King's College London, Outside In, Project Art Works, Turf Projects, The A Collective, Beckmead Primary School, Stanley Arts, Contemporary Visual Art Network (CVAN), Fountain House Gallery.

Financial review

The financial statements have been prepared in accordance with the accounting policies set out in notes to the accounts and comply with the charitable company's governing document and 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 published in October 2019.

For the year ending 31 March 2025, as well as a regular programme of exhibitions, events and residencies, Bethlem Gallery continued to deliver a number of projects as well as launching our art collection. A film funded by BFI neared completion, using up some restricted income from 2023-24. Payments for the art commissions for new hospital buildings have been postponed due to delays with the building, hence the remaining balance. In 2024-25 we received income from Peter Sowerby and Wellcome for other projects which are ongoing into 2025-26.

Total income for the year amounted to £687,320 (2024: £713,497). Expenditure amounted to £648,074 (2024: £675,942). The above movements amounted to net surplus for the year of £39,246 (2024: £37,555). This resulted in total funds carried forward of £452,850 (2024: £413,604).

Reserves policy

In accordance with the Charity Commission guidance, the Trustees review on a regular basis the level of income reserves that it considers appropriate. Maudsley Charity are gradually reducing their core grant to Bethlem Gallery from 2025-26 onwards. As a result, the Trustees decided to set up a designated fund to hold funds to cover shortfalls in funding in the coming years as we transition from relying fully on Maudsley Charity for our core funding and secure funds from other sources. Trustees agreed to transfer £150,000 to this designated fund in 2024-25.

At 31 March 2025, the Trustees consider it appropriate to hold free reserves equivalent to 3 months operating expenses because employees have a notice period of three months. Based on budgeted expenditure operating expenses this would amount to £116,800 (2024: £103,000). Excluding the new designated fund, the unrestricted funds carried forward as of 31 March 2025 are £114,286 (2024 : £186,611).

Total restricted funds were £183,064 (2024 : £215,993). Details relating to these funds is set out in note 15.

Designated funds totalled £155,500 (2024: £11,000) and details are set out in note 16.

Going concern

We have a core grant agreed in principle until 2033, strong relationships with our core funder Maudsley Charity and a good track record of fundraising from other funders. We have

reserves in total that are higher than usual, due to our knowledge that our core grant levels will be gradually reduced over the period to March 2033, and grants funding current projects. We also now have an in-house part-time fundraising post. The Trustees are confident that our policies, procedures, practice and forecasts indicate we are in good financial health. Thus the Trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

Risk management

The trustees consider that the key risks faced by the charity are:

We are reliant on the Maudsley Charity for our core grant income and our tenancy agreement. We have a strong relationship with Maudsley Charity and we have a commitment in writing for support in principle to 2033. We have a plan in place to address reducing core income. Our tenancy agreement has been signed for fifteen years with a five-year break clause.

Like all small charities, we are at risk of cyber crime. The gallery has a cyber security insurance policy in place, and mitigations such as 2-factor ID and staff training in place.

We are a small organisation working in a complex context, and dependent on key staff. We have new staff and a slightly bigger team, enabling us to do more. We are confident we have resilient working practices in place. Staff remain positive and strongly committed.

Plans for future periods

We continue to work on artist development, on programming our spaces, and art commissions across the hospital sites. This year we have embarked on partnerships not only with Bethlem Museum of the Mind and South London and Maudsley NHS Foundation Trust, but also with the Centre for Society and Mental Health at Kings College London, the Contemporary Visual Art Network, and with Fountain House Gallery in New York as well as Project Artworks. We launched our art collection in February 2025 and now hope to continue the work of co-curating it across spaces in the hospital, local community and beyond. Alongside this we will be supporting our artist collectives and artists working on our programme. We will be using our designated fund both to ensure continuity as we transition to the planned reduction in our core funding from Maudsley Charity, and to carry out internal work to ensure our longer term sustainability, such as developing a new-look shop and a more commercial approach.

Directors' responsibilities

This report has been prepared in accordance with the special provisions relating to small companies within Part 15 of the Companies Act 2006.

The directors are responsible for preparing a directors' annual report and financial statements in accordance with applicable law and United Kingdom Generally Accepted Accounting Practice.

Company law and the law applicable to charities in England and Wales requires the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for the year. In preparing those financial statements the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume the charitable company will continue in business.

The directors are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

Signed on behalf of the trustees:

Neil Springham

Chair

Date: 21 October 2025

BETHLEM GALLERY

INDEPENDENT EXAMINER'S REPORT TO THE DIRECTORS OF BETHLEM GALLERY

I report to the charity directors on my examination of the accounts of the charitable company for the year ended 31 March 2025 which are set out on pages 28 to 39.

Responsibilities and basis of report

As the charity trustees of the company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

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

Independent examiner's statement

Since the company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of ICAEW, which is one of the listed bodies.

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:

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

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

Signed:

Siobhan Holmes (ACA)
First Floor, River House
1 Maidstone Road
Sidcup
Kent DA14 5RH

Date: 28 October 2025

BETHLEM GALLERY

STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT) FOR THE YEAR ENDED 31 MARCH 2025

	Note	Unrestricted funds £	Restricted funds £	2025 Total funds £	2024 Total funds £
Income from:					
Donations and legacies	2	30,647	-	30,647	70,291
Charitable activities	3	485	558,701	559,186	556,136
Other trading activities	4	15,282	-	15,282	20,226
Investments		7,565	-	7,565	6,860
Museums and Galleries Tax Relief		62,410	-	62,410	49,181
Other	5	4,247	7,983	12,230	10,803
Total income		<u>120,636</u>	<u>566,684</u>	<u>687,320</u>	<u>713,497</u>
Expenditure on:					
Charitable activities		48,461	599,613	648,074	675,942
Total expenditure	6	<u>48,461</u>	<u>599,613</u>	<u>648,074</u>	<u>675,942</u>
Net movement in funds		72,175	(32,929)	39,246	37,555
Reconciliation of funds:					
Total funds brought forward		197,611	215,993	413,604	376,049
Total funds carried forward		<u>269,786</u>	<u>183,064</u>	<u>452,850</u>	<u>413,604</u>

All of the above amounts relate to continuing activities.

All recognised gains and losses are included in the Statement of Financial Activities.

BETHLEM GALLERY
**STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND
EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2025**

Comparative only

	Note	Unrestricted funds £	Restricted funds £	2024 Total funds £
Income from:				
Donations and legacies	2	70,291	-	70,291
Charitable activities	3	479	555,657	556,136
Other trading activities	4	20,226	-	20,226
Investments		6,860	-	6,860
Museums and Galleries Tax Relief		49,181	-	49,181
Other	5	10,803	-	10,803
Total income		<u>157,840</u>	<u>555,657</u>	<u>713,497</u>
Expenditure on:				
Raising funds		-	-	-
Charitable activities		98,563	577,379	675,942
Total expenditure	6	<u>98,563</u>	<u>577,379</u>	<u>675,942</u>
Net movement in funds		59,277	(21,722)	37,555
Reconciliation of funds:				
Total funds brought forward		138,334	237,715	376,049
Total funds carried forward		<u>197,611</u>	<u>215,993</u>	<u>413,604</u>

All of the above amounts relate to continuing activities.

All recognised gains and losses are included in the Statement of Financial Activities.

BETHLEM GALLERY

BALANCE SHEET AS AT 31 MARCH 2025

		2025		2024	
	Note	£	£	£	£
Fixed assets					
Intangible assets	11		5,500		11,000
Current assets					
Stocks	12	2,732		3,102	
Debtors	13	116,107		55,411	
Cash at bank and in hand		359,365		377,641	
		<u>478,204</u>		<u>436,154</u>	
Creditors: amounts falling due within one year	14	<u>(30,854)</u>		<u>(33,550)</u>	
Net current assets			447,350		402,604
Total assets less current liabilities			<u>452,850</u>		<u>413,604</u>
Funds					
Designated funds	16		155,500		11,000
Restricted funds	15		183,064		215,993
Unrestricted funds			114,286		186,611
Total funds	17		<u>452,850</u>		<u>413,604</u>

For the financial year ended 31 March 2025 the charitable company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Trustees' responsibilities

- The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476;
- The trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

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

The financial statements were approved and authorised for issue by the Board of Trustees on 21 October 2025 and signed on its behalf by:

Neil Springham
Chair

Company Number: 08194872

BETHLEM GALLERY**CASH FLOW STATEMENT
FOR THE YEAR ENDED 31 MARCH 2025**

	Note	2025 £	2024 £
Cash flow from operating activities	19	<u>(18,276)</u>	<u>43,049</u>
Net increase in cash and cash equivalents		(18,276)	43,049
Cash and cash equivalents brought forward		377,641	334,592
Cash and cash equivalents carried forward		<u>359,365</u>	<u>377,641</u>
Cash and cash equivalents consists of:			
Cash at bank and in hand		359,365	377,641
Cash and cash equivalents carried forward		<u>359,365</u>	<u>377,641</u>

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

1 Accounting policies

1.1 Basis of accounting

Bethlem Gallery is a charitable company in the United Kingdom. The address of the registered office is given in the charitable company information on page 1 of these financial statements. The nature of the charitable company's operations and principal activities is to assist in the treatment and care and the advancement of the health of patients (including ex-patients) at the Bethlem Royal Hospital or those being treated by the South London and Maudsley NHS Foundation Trust.

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland issued in October 2019, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Accounting Practice.

The financial statements are prepared on a going concern basis under the historical cost convention, modified to include certain items at fair value. The financial statements are prepared in sterling which is the functional currency of the charity.

The significant accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

1.3 Fund accounting

Unrestricted general funds are funds which can be used in accordance with the charitable objects at the discretion of the trustees.

Restricted funds are funds that can only be used for particular restricted purposes within the objects of the charitable company. Restriction arises when specified by the donor or when funds are raised for particular restricted purposes.

Designated funds comprise unrestricted funds that have been set aside by the trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

1.4 Income recognition

All income is included in the Statement of Financial Activities (SoFA) when the charitable company is legally entitled to the income after any performance conditions have been met, the amount can be measured reliably and it is probable that the income will be received.

- Donations are recognised when they are received and any income tax recoverable in relation to donations received under gift aid is recognised at the time of the donation.
- All grant income is recognised when the company is legally entitled to the income and the amount can be reliably estimated. Where grant income received relates to a later period, the appropriate amount is deferred to that period.
- Donated facilities and donated professional services are recognised in income at their fair value when their economic benefit is probable, it can be measured reliably and the charity has control over the item. Fair value is determined on the basis of the value of the gift to the charity. For example, the amount the charity would be willing to pay in the open market for such facilities and services. A corresponding amount is recognised in expenditure.
- Museum and Galleries Tax Relief is recognised once the claim has been processed by HMRC and receipt is probable.

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

1 Accounting policies (continued)

1.5 Expenditure recognition

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Expenditure is recognised where there is a legal or constructive obligation to make payments to third parties, it is probable that the settlement will be required and the amount of the obligation can be measured reliably. It is categorised under the following headings:

- Costs of raising funds are those costs incurred in attracting voluntary income.
- Expenditure comprises those costs incurred by the charitable company in the delivery of its activities and services for beneficiaries. It includes both costs allocated directly to such activities and those costs of an indirect nature necessary to support them.
- Support costs are those that assist the work of the charity but do not directly represent charitable activities and include office costs, governance costs, administrative payroll costs. They are incurred directly in support of expenditure on the objects of the charitable company. Where support costs cannot be directly attributed to particular headings they have been allocated on the basis of direct costs plus staff costs. Staff costs have been allocated according to management's assessment of how staff spend their time.

Irrecoverable VAT is charged as an expense against the activity for which expenditure arose.

1.6 Intangible fixed assets and amortisation

Intangible fixed assets are stated at cost or valuation less accumulated depreciation and accumulated impairment losses. Cost includes costs directly attributable to making the asset capable of operating as intended. Fixed assets below £5,000 are not capitalised.

Website	25% straight line
---------	-------------------

1.7 Stocks

Stocks are stated at the lower of cost and estimated selling price less costs to complete and sell. Cost includes all costs of purchase and other costs incurred in bringing stock to its present location and condition. Cost is calculated using the first-in, first-out formula. Provision is made for damaged, obsolete and slow-moving stock where appropriate.

1.8 Debtors and creditors receivable / payable within one year

Debtors and creditors with no stated interest rate and receivable or payable within one year are recorded at transaction price. Any losses arising from impairment are recognised in expenditure.

1.9 Tax

The charity is an exempt charity within the meaning of schedule 3 of the Charities Act 2011 and is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes.

1.10 Judgements and key sources of estimation uncertainty

Accounting estimates and judgements are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

Useful economic lives of intangible assets

The annual amortisation charge for tangible assets is sensitive to changes in the estimated useful economic lives and residual values of the assets. The useful economic lives and residual values are reassessed annually. They are amended when necessary to reflect current estimates, based on technological advancement, future investments, economic utilisation and the physical condition of the assets. See note 11 for the carrying amount of the property plant and equipment, and note 1.6 for the useful economic lives for each class of assets.

1.12 Going concern

The trustees are of the opinion that Bethlem Gallery is a going concern as at 31 March 2025.

We have a core grant agreed in principle until 2033, strong relationships with our core funder Maudsley Charity and a good track record of fundraising from other funders. We have reserves in total that are higher than usual, due to our knowledge that our core grant levels will be gradually reduced over the period to March 2033, and grants funding current projects. We also now have an in-house part-time fundraising post. The Trustees are confident that our policies, procedures, practice and forecasts indicate we are in good financial health. Thus the Trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

BETHLEM GALLERY

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

2	Donations and Legacies	2025	2024
		£	£
	Donations	647	291
	Donations in kind	30,000	70,000
		<u>30,647</u>	<u>70,291</u>

Income from donations and legacies was £30,647(2024 - £70,291) of which £Nil (2024 - £Nil) was attributable to restricted and £30,647(2024 - £70,291) was attributable to unrestricted funds.

3	Income from charitable activities	2025	2024
	Grants receivable	£	£
	Art with Impact	-	5,789
	BFI - Mr X film	2,150	17,800
	KCL - Live Lounge grant	-	1,840
	KCL - R&D project	-	3,322
	Maudsley Charity - Core grant	427,136	427,136
	Maudsley Charity - New building art strategy	-	66,667
	Maudsley Charity - Rent Uplift	-	14,319
	National Lottery Heritage Fund	-	9,844
	NAU Project for SLAM	33,775	-
	Peter Sowerby grant	73,600	-
	Wellcome Trust	17,880	8,940
	Other grants (less than £5,000)	4,645	479
		<u>559,186</u>	<u>556,136</u>

Income from charitable activities was £559,186 (2024 - £556,136) of which £558,701 (2024 - £555,657) was attributable to restricted and £485 (2024 - £479) was attributable to unrestricted funds.

4	Income from other trading activities	2025	2024
		£	£
	Sales income	14,138	18,407
	Commission income	400	850
	Workshop income	744	919
	Hire of facilities	-	50
		<u>15,282</u>	<u>20,226</u>

Income from other trading activities was £15,282 (2024 - £20,226) of which £15,282 (2024 - £10,803) was attributable to restricted and £0 (2024 - £9,423) was attributable to unrestricted funds.

5	Other Income	2025	2024
		£	£
	Other income	699	9
	Image rights	244	100
	Reimbursement of gallery costs	11,287	10,694
		<u>12,230</u>	<u>10,803</u>

Other income was £12,230 (2024 - £10,803) of which £7,983 (2024 - £Nil) was attributable to restricted and £6,247 (2024 - £10,803) was attributable to unrestricted funds.

BETHLEM GALLERY

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

6 Expenditure	Staff costs £	Direct costs £	Support costs £	2025 Total £	2024 Total £
Current year					
Charitable activities:					
Payments to artists for art sales	40,878	23,244	27,603	91,725	80,723
Curation and exhibition	164,829	85,362	111,301	361,492	330,855
Public events programme (includes artist workshops)	75,026	16,914	50,661	142,601	131,289
Art commissions programme for capital projects	31,193	-	21,063	52,256	133,075
	<u>311,926</u>	<u>125,520</u>	<u>210,628</u>	<u>648,074</u>	<u>675,942</u>
6 Expenditure	Staff costs £	Direct costs £	Support costs £	2024 Total £	2023 Total £
Prior year					
Raising funds					
Fundraising	-	-	-	-	2,370
Charitable activities:					
Payments to artists for art sales	37,321	14,897	28,505	80,723	80,723
Curation and exhibition	149,986	66,314	114,555	330,855	330,855
Public events programme (includes artist workshops)	68,377	10,688	52,224	131,289	131,289
Art commissions programme for capital projects	28,409	82,968	21,698	133,075	133,075
	<u>284,093</u>	<u>174,867</u>	<u>216,982</u>	<u>675,942</u>	<u>678,312</u>
7 Support costs				2025 Total £	2024 Total £
Training and other staff costs				10,124	2,815
Travelling				215	568
Cleaning				2,426	2,371
Rent				70,927	66,543
Insurance				3,402	4,462
Telephone				58	20
Repairs, renewals and equipment				13,601	4,923
Printing, postage & stationery				109	207
IT support and subscription costs				12,917	13,021
Subscriptions				1,877	996
Legal and professional fees				35,000	72,700
Staff life assurance				1,100	1,218
Consultancy fees				23,929	9,159
HR				4,313	2,588
Photography				-	2,800
Advertising, Marketing & Communications				10,346	7,518
Payroll fees				2,774	2,784
Pension fees				540	1,080
Bank charges				81	115
Administration expenses				1,189	3,161
Amortisation				5,500	5,500
Governance:					
Accountancy				3,480	6,764
Finance Support				1,320	581
Independent examiner's fees				5,400	5,088
				<u>210,628</u>	<u>216,982</u>

BETHLEM GALLERY

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

8 Net income for the year	2025	2024
	£	£
This is stated after charging:		
Amortisation	5,500	5,500
Independent examiner's fees	5,400	5,088

9 Staff costs	2025	2024
	£	£
Wages and salaries	278,855	249,314
Social security costs	18,376	16,221
Other pension costs	13,612	12,558
Staff restructuring costs	1,083	6,000
	<u>311,926</u>	<u>284,093</u>

The average number of employees, by headcount, during the year:	2025	2024
	No.	No.
Staff	<u>12</u>	<u>12</u>

No employees earned over £60,000 in the current or preceeding year.

The senior management team comprise the key management personnel of the charitable company in charge of directing and controlling, running and operating the charitable company on a day to day basis. As detailed above, no directors received remuneration during the period. The remuneration to the employees, including employers national insurance and employers pension contributions, total £60,758 (2024: £53,788).

10 Trustee remuneration

The Trustees were not paid remuneration during the year. There were no reimbursed travel expenses during the year (2024: £Nil).

11 Intangible fixed assets	Website
	£
<i>Cost</i>	
As at 1 April 2024 and at 31 March 2025	<u>22,000</u>
<i>Depreciation</i>	
As at 1 April 2024	11,000
Charge	<u>5,500</u>
As at 31 March 2025	<u>16,500</u>
<i>Net book value</i>	
As at 31 March 2025	<u>5,500</u>
As at 31 March 2024	<u>11,000</u>

BETHLEM GALLERY

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

12 Stock	2025	2024
	£	£
Retail stock	2,732	3,102
	<u>2,732</u>	<u>3,102</u>

13 Debtors	2025	2024
	£	£
Trade debtors	37,568	4,389
Accrued income	62,410	51,022
Prepayments	16,129	-
	<u>116,107</u>	<u>55,411</u>

14 Creditors: amounts falling due within one year	2025	2024
	£	£
Trade creditors	6,351	7,691
Other creditors	4,953	2,180
Accruals	19,550	23,679
	<u>30,854</u>	<u>33,550</u>

15 Restricted funds

	As at 1 April				As at 31
2025 current	2024	Income	Expenditure	Transfers	March 2025
	£	£	£	£	£
Arts Council - Sara Haq	8,910	-	(280)	-	8,630
Arts Council - Arts Council					
Elsewhere	868	-	-	-	868
Arts Council - via Artswork	-	7,983	(7,983)	-	-
Art with Impact	1,326	-	(1,326)	-	-
Barings Grant	2,881	-	(2,881)	-	-
BFI - Mr X film	16,750	2,150	(18,776)	-	124
Bromley Grant - Workshops	530	-	(530)	-	-
KCL Live Lounge grant	-	4,160	(4,160)	-	-
Lewisham	941	-	-	-	941
Maudsley Charity - Rent Uplift	7,343	-	-	(7,343)	-
Maudsley Charity - New building art strategy	69,188	-	(13,815)	-	55,373
Maudsley Charity Fundraising Grant	2,758	-	(2,758)	-	-
National Lottery Heritage Fund	7,864	-	(7,864)	-	-
NAU Project for SLAM	-	33,775	(16,201)	-	17,574
Peter Sowerby Grant	394	73,600	(42,772)	-	31,222
SLAM - Phototgraphy projects	3,925	-	-	-	3,925
Wellcome Trust	8,924	17,880	(11,029)	-	15,775
Maudsley Charity - core grant	63,454	427,136	(459,226)	(3,157)	28,207
Maudsley Charity - core art strategy	19,937	-	(10,012)	10,500	20,425
	<u>215,993</u>	<u>566,684</u>	<u>(599,613)</u>	<u>-</u>	<u>183,064</u>

BETHLEM GALLERY

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

15 Restricted funds 2023 - comparative

	As at 1 April 2023 £	Income £	Expenditure £	As at 31 March 2024 £
Arts Council - Sara Haq	8,910	-	-	8,910
Arts Council - Arts Council Elsewhere	20,705	-	(19,837)	868
Art with Impact	-	5,789	(4,463)	1,326
Barings Grant	4,061	-	(1,180)	2,881
BFI - Mr X film	-	17,800	(1,050)	16,750
Bromley Grant - Workshops	580	-	(50)	530
Lewisham	941	-	-	941
KCL - Live Lounge grant	-	1,840	(1,840)	-
KCL - R&D project	-	3,322	(3,322)	-
Maudsley Charity - Rent Uplift	-	14,319	(6,976)	7,343
Maudsley Charity - New building art strategy	75,388	66,667	(72,867)	69,188
Maudsley Charity Fundraising Grant	5,867	-	(3,109)	2,758
National Lottery Heritage Fund	-	9,844	(1,980)	7,864
Peter Sowerby Grant	19,290	-	(18,896)	394
Responsa Foundation	1,175	-	(1,175)	-
SLAM - Capital projects	19,073	-	(19,073)	-
SLAM - Phototgraphy projects	3,925	-	-	3,925
Wellcome Trust	-	8,940	(16)	8,924
Maudsley Charity - core grant	64,650	427,136	(428,332)	63,454
Maudsley Charity - core art strategy	13,150	-	6,787	19,937
	<u>237,715</u>	<u>555,657</u>	<u>(577,379)</u>	<u>215,993</u>

Arts Council - Sara Haq	Funded Sara Haq's 2021 exhibition and a forthcoming book
Arts Council Elsewhere	Funding summer show
Arts Council - via Artwork	Funding to pay for an intern
Art with Impact	Funding to make short film for Arts for Impact
Barings Grant	Ethnically diverse stream to fund trainee producer and anti racism work
BFI - Mr X film	Grant towards production of Something Glamorous, Something Awkward
Bromley Grant - Workshops	Workshops for local communities
Lewisham	Funding for workshops and artwork
KCL - Live Lounge grant	Funding for Live Lounge event
KCL - R&D project	Funding of R&D plot exhibition
Maudsley Charity - Rent Uplift	Funding for the increased rental rate
Maudsley Charity - New building art strategy	This is for new art commissions for a new building - the Pears Maudsley Centre for Children and Young People
Maudsley Charity Fundraising Grant	This grant is to pay for a fundraiser and consultancy support
National Lottery Heritage Fund	Funding for programme to display art
NAU Project for SLAM	Funded by SLAM, this project will have further funding next year.
Peter Sowerby Grant	This is a grant for the gallery to start a collection of art work to loan out to hospital
Responsa Foundation	Support workshops and performances plus documentation of Artist Taxi Driver, Michelle Baharier and Chris Lewis-Jones' work
SLAM - Capital projects	Funding for new artwork commissions
SLAM - Photography projects	Project to install new phototgraphy across the Trust's buildings
Wellcome Trust	Relates to the Mental Health and Justice Public Engagement project
Maudsley Charity - core grant	This is a core grant for funding the gallery
Maudsley Charity - core art strategy	This is a fund for art strategy manager to spend on hospital commissions

16 Designated funds 2025 current

	As at 1 April 2024 £	New designation £	Designation released £	As at 31 March 2025 £
Intangible assets	11,000	-	(5,500)	5,500
Transition and sustainability fund		150,000	-	150,000
	<u>11,000</u>	<u>150,000</u>	<u>(5,500)</u>	<u>155,500</u>

2024 - Comparative

	As at 1 April 2023 £	New designation £	Designation released £	As at 31 March 2024 £
Intangible assets	16,500	-	(5,500)	11,000
	<u>16,500</u>	<u>-</u>	<u>(5,500)</u>	<u>11,000</u>

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

16 Designated funds (continued)

Transition and sustainability fund

Funds set aside to ensure a transition from reliance on funding from Maudsley Charity

Intangible assets

Fund to represent the intangible assets

**17 Analysis of net assets between funds -
2025 - Current**

	Fixed assets	Net current assets	Total
	£	£	£
Unrestricted funds	-	114,286	114,286
Restricted funds	-	183,064	183,064
Designated funds	5,500	150,000	155,500
	<u>5,500</u>	<u>447,350</u>	<u>452,850</u>

**Analysis of net assets between funds -
2024 - Comparative**

	Fixed assets	Net current assets	Total
	£	£	£
Unrestricted funds	-	186,611	186,611
Restricted funds	-	215,993	215,993
Designated funds	11,000	-	11,000
	<u>11,000</u>	<u>402,604</u>	<u>413,604</u>

18 Commitments under operating leases

Total future minimum lease payments under non-cancellable operating leases are as follows:

	2025	2024
	£	£
Within one year	71,409	51,982
Between two and five years	285,636	207,928
In over five years	298,347	269,167
	<u>655,392</u>	<u>529,077</u>

19 Reconciliation of net income to net cash flow from operating activities

	2025	2024
	£	£
Net Income for year	39,246	37,555
Depreciation and impairment of tangible fixed assets	5,500	5,500
Decrease in stocks	370	327
(Increase) in debtors	(60,696)	(15,165)
(Decrease)/increase in creditors	(2,696)	14,832
Net cash flow from operating activities	<u>(18,276)</u>	<u>43,049</u>

20 Related party transactions

There were no related party transactions for the current or preceeding year.

21 Company limited by guarantee

The company is a company limited by guarantee. The members of the company are the trustees named on page 1. In the event of the company being wound up, the liability in respect of the guarantee is limited to £10 per member of the company.



Photograph taken during the Live Studio of Mr X: Illuminating the Soul, Bethlem Gallery, 22-25 January 2025.