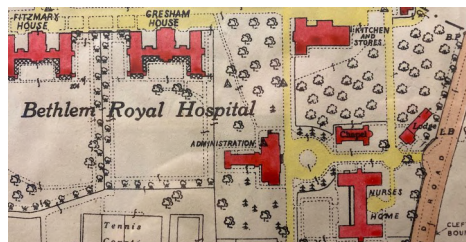




Impact Report 2024-25
Bethlem Museum of the Mind

Keeping mental health on the map



Bethlem Museum of the Mind is a unique resource for reflection, inspiration, and challenge. Its literal bricks-and-mortar existence functions to keep mental health on the agenda of UK society and culture.

The Museum's displays and collections, both historic and contemporary, improve the visibility and serve the interests of mental health service user communities. They also engage the wider public with issues of shared concern, promote compassion for all who suffer mental distress, provide assurance that it's OK to seek support for one's own mental health, and build communities of trust.

I am delighted to succeed Jill Lockett as Chair of Trustees at Bethlem Museum of the Mind. Under Jill's leadership, alongside Colin Gale, the Museum's Director, the dedicated staff team and trustee board, the Museum has become a vital repository of information and reflection about mental health. Our exceptional schools learning programme works to demystify mental health services and normalise the seeking of support. I look forward to working with Colin and the board to further expand our impact.

John Curran, Chair of Trustees

Who are our visitors?

The Museum opens its doors to all with an interest in the past, present and future of mental healthcare. 13,666 people visited between 1 April 2024 and 31 March 2025, the highest annual figure that the Museum has ever achieved in 55 years of opening. This includes 3,324 school, university, and other learning group participants.

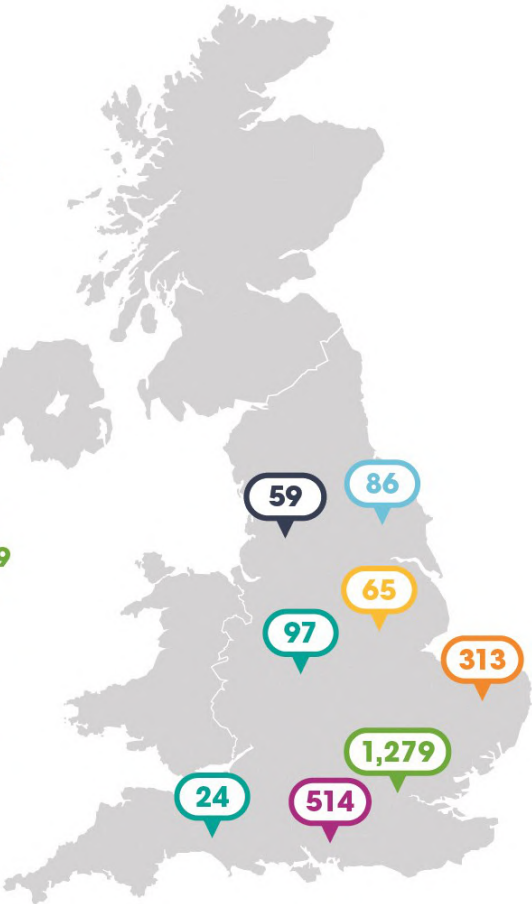
Our analysis of in-house surveys and school census data shows that for the second year running, the ethnic profile of our *individual* visitors mirrors that of the London Borough of Bromley, and the ethnic profile of our *learning group* visitors approaches that of Greater London as a whole. As the map opposite indicates, group visitors came from all across England, as well as from a wide range of places abroad.

77.1% of individual survey respondents did not consider themselves to have a disability; 17.4% did; 5.5% chose not to answer. These figures closely match the proportion of disabled people living in the London Boroughs of Bromley, Croydon, Lambeth, Lewisham, and Southwark.

13.2% of individual survey respondents disclosed a history of contact with mental health services provided by SLam NHS Foundation Trust (the remaining 86.8% disclosed no such contact). However, 58% disclosed experience of mental health difficulties (the remaining 42% disclosed no such experience). The 45% point difference between these statistics speaks to the Museum's reach into the community of those with undiagnosed / untreated mental health conditions.

Where our 2024-25 learning group participants came from

South West	24
South East	514
London	1,279
East of England	313
East Midlands	65
Yorkshire & the Humber	86
North West	59
West Midlands	97



US and Canada	627
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Channel Islands	55
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China	22
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India	49
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Sweden	15
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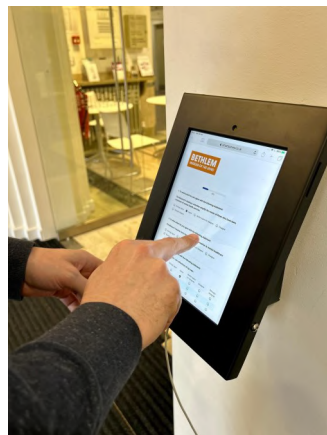
Unclassified - 119
Total - 3,342

What do our visitors think?

Throughout the year under review, the Museum surveyed its learning group and individual visitors to find out what difference the experience of visiting the Museum made to them.

1033 learning group participants completed brief QR code surveys, representing about a third the total who visited through the year, and 103 individual visitors completed extended online surveys, representing 1% of individual visitors in this period.

These sample sizes give us reasonable (90%) confidence that survey responses were representative, with a margin of error of 2.14% (for learning groups) and 8.1% (for individuals).



The Museum has no responsibility for making clinical interventions, but the results outlined below and opposite are outcomes with real significance in mental health terms. Our surveys tell us that 13.2% of the Museum's audiences have had contact with mental health services provided by SLaM, but this is just the tip of a large iceberg, since 58% of visitors disclosed experience of mental distress. For the second year in a row, over 90% of respondents said that the Museum amplifies the voices of mental health service users, and 84.5% were motivated to understand and support others with mental health issues.

Learning Groups – Survey Results

74.5%

agreed (52%) or strongly agreed (22.5%)
with the statement that

**“as a result of my visit to the Museum, I am more confident
to seek any mental health support I may need”.**

22% neither agreed nor disagreed with the statement,
and the remaining 3.5% disagreed (2.6%) or strongly
disagreed (0.9%).

92%

agreed (43%) or strongly agreed (49%)
with the statement that

**“as a result of my visit to the Museum, I am more highly motivated
to understand and support others with mental health issues”.**

6% neither agreed nor disagreed with the statement,
and the remaining 1% disagreed (0.4%) or strongly
disagreed (0.6%).

Individual Visitors – Survey Results

94.7%

agreed (44.3%) or strongly agreed (50.4%)
with the statement that

**“The Museum’s displays/activities
amplify the voices of those who
have been recipients of mental
health services”.**

4.4% neither agreed nor disagreed with
the statement, and the remaining
0.9% strongly disagreed.

81.4%

agreed (41.6%) or strongly agreed (39.8%)
with the statement that

**“the Museum inspires me to be open to
new approaches to mental healthcare”.**

12.5% neither agreed nor disagreed with
the statement, and the remaining 6.1%
disagreed (3.5%) or strongly disagreed (2.6%).

62.1%

agreed (45%) or strongly agreed (17.1%)
with the statement that

**“they saw reflections of their own
identity in the Museum’s displays”.**

27.9% neither agreed nor disagreed
with this, and the remaining 10% disagreed
(4.6%) or strongly disagreed (5.4%).

61.8%

agreed (41.8%) or strongly agreed (20%)
with the statement that

**“as a result of my visit to the Museum,
I am more confident to seek any mental
health support I may need”.**

33.7% neither agreed nor disagreed with the
statement, and the remaining 4.5% disagreed
(2.7%) or strongly disagreed (1.8%).

64.3%

agreed (50.5%) or strongly agreed (13.8%)
with the statement that

**“as a result of my visit to the
Museum/attendance at a Museum event,
I have a better understanding of what is
good for my own mental health”.**

29.3% neither agreed nor disagreed with the
statement, and the remaining 6.4% disagreed
(4.6%) or strongly disagreed (1.8%).

56.4%

agreed (38.2%) or strongly agreed (18.2%)
with the statement that

**“they saw reflections of their own
community in the Museum’s displays”.**

34.6% neither agreed nor disagreed with
this, and the remaining 9% disagreed (4.5%)
or strongly disagreed (4.5%).

62.4%

agreed (37.6%) or strongly agreed (24.8%)
with the statement that

**“they saw reflections of their own
experience in the Museum’s displays”.**

23.8% neither agreed nor disagreed with this,
and the remaining 13.8% disagreed (9.2%)
or strongly disagreed (4.6%).

84.5%

agreed (47.5%) or strongly agreed (45.5%)
with the statement that

**“as a result of my visit to the Museum, I am
more highly motivated to understand and
support others with mental health issues”.**

12.7% neither agreed nor disagreed with the
statement, and the remaining 2.7% disagreed
(0.9%) or strongly disagreed (1.8%).

Our exhibitions

In the year under review, the Museum hosted three ground-breaking temporary exhibitions, running alongside its permanent displays:

Lost in Parys, details of which were contained in the Museum's Impact Report for 2023-24, but which ran through to June 2024.

A World Apart: the work of Charles Lutyens (June–November 2024) which foregrounded the experiences of residents in old age psychiatric care through the eyes of the artist and art therapist Charles Lutyens.

What It Felt Like: the Maudsley Hospital paintings of Charlotte Johnson Wahl (December 2024– March 2025) showcased the resilience, talent and powers of observation of the matriarch of the Johnson clan, a resident of the Maudsley's anxiety disorders unit 50 years ago.

During the year, a backlit facsimile of one of the Museum's most iconic artworks returned to the Museum, after having supported exhibitions in Bonn and Berlin. William Kurelek's **The Maze** is now installed in the Maudsley Hospital Boardroom, a highly appropriate and strategic location for an unmissable reminder of the experience of mental health service users.



“ Absolutely stunning depictions of her experience. Please let our approaches now be more humane. So thought provoking. Charlotte—thank you. ”

Visitor comment, *What It Felt Like* exhibition, 2025

Flights of fancy

The work of Charles Lutyens documents realities of life within hospital walls that, in the late twentieth century, were still largely hidden from public view. But the imagination runs free and unconstrained in the artistic output of many asylum patients of that era across the world. Louis Marcussen (1894-1985), the self-styled 'Ovartaci' (uber-patient) of the Danish mental health system, was a prime exponent of fantastical art and there is a museum in Aarhus (Museum Ovartaci) devoted to his visions.

The Museum says, 'Ovartaci can wonder and he can dream, and he can share his wonderings and dreams with us, in descriptions of a magical world where life is constantly reinterpreted through the prism of imagination. It is a world where everyone can be transformed, a liberated world full of opportunities.'



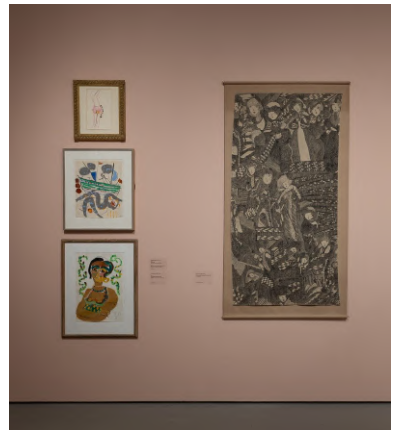
Borrowing and lending

The Museum was privileged to have an artwork by the Danish artist Ovartaci on show for 8 months of 2024, thanks to a loan from our friends at Museum Ovartaci in Aarhus.

In 2024-2025, the Museum's own treasures were on show well beyond its location in south London. Works from the Museum's collections supported exhibitions at

- the Scottish National Portrait Gallery (seen by 27,684),
- Towner Eastbourne (seen by 14,000),
- Royal College of Nursing, London (seen by 2,997) and Edinburgh (seen by 279),
- Museum Dr Guislain, Gent (seen by 58,263), and
- Medizinhistorisches Museum, Charité, Berlin (seen by 48,717)

— making a grand total of 151,940.



Enhancing the Collections



Though not in an active collection-building phase—and already in possession of over 1,000 works of art—from time to time, the Museum does consider new acquisitions that will enhance its exhibitions. In FY 2024-25 it received by donation:

- four works by Charles Bronson (1952-), which went on display in spring 2025 in a temporary exhibition about forensic mental health services,
- an artwork by Charles Lutyens entitled *The Group* (see opposite), which will support an exhibition on care (or lack of care) in the community opening at the end of 2025, and
- Two ceramic artworks by Bibi Herrera (1956-), to add to eight already in the Museum's collections.

I want these important artworks to return to their roots where Bibi made them and finally found some mental peace & rehabilitation in the art workshop.

Donor

Deracialising the Collections

Previous impact reports have documented a widening representation in the Museum's collections, in acquisition of work by Benji Reid and Patricia Smith for example. Alongside this, and as part of the Museum's work in implementing the recommendations of its watershed 2023 EDI review, work to deracialise its collections has been taking place.

This has resulted in the removal of dated and offensive language from internal catalogue descriptions, and the deaccessioning of one artwork depicting a racist lynching in the American South. Following research and consultation, this work was transferred to the care of the Jim Crow Museum of Racist Imagery in Big Rapids, Michigan, a sensitive and carefully contextualized environment for it to be stored and made available for research.

The statue of the chained man in the entrance hall struck me immediately as defining my experience as a severely depressed person for many years.

Visitor comment book entry

What our visitors say

Even though we don't ask them to be (honest!), our visitors are our greatest advocates. If they wrote our publicity and press releases, no-one would believe that it wasn't us!

Remarkable, dignified, informative, immersive & superbly curated.
Google review, 2024

Knowledgeable and approachable staff ...

On a travel note, getting the SL5 which drops you right outside is an added bonus!

Google review, 2024

I cried in parts, felt hopeful in parts, for my own condition and the help I receive. Thank you, I feel less alone.

Visitor comment, 2025

A unique, rare jewel of a museum.
Comment book entry, 2024

To visit this museum is extremely humbling ... the artwork of those that have suffered is beautiful but sad...
Google review, 2024



**My heart is full,
my mind is
stimulated.
Thank you for
the opportunity
to learn, view
and think.**

*Comment book
entry, 2024*

In 2024-25 we welcomed

13,665

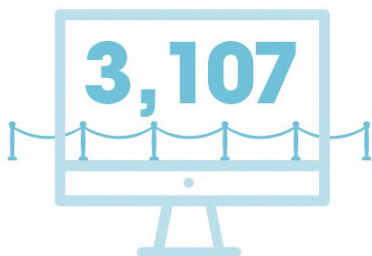
in-person visitors to
Bethlem Museum of the Mind

(12,760 in 2023-24)

f 4,075

7,087

5,867



visitors to online exhibitions

(3,783 in 2023-24)



114,000

unique visits

There were



participants in the
Museum's learning

(3,783 in 2023-24)



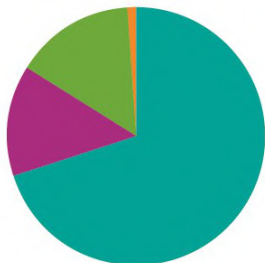
151,940

visitors to exhibitions to which
the Museum lent artworks

(429,673 in 2023-24)

Income

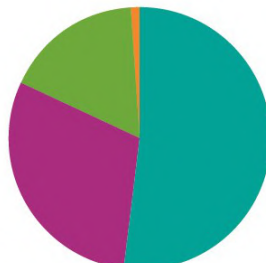
£532k



- Maudsley Charity £373k
- South London and Maudsley NHS Foundation Trust £75.5k
- Internally generated £79.5k
- Other Grants £4k

Expenditure

£533k



- Salaries £276k
- Building / services £161k
- Museum operations £90.5k
- Cleaning £5.5k

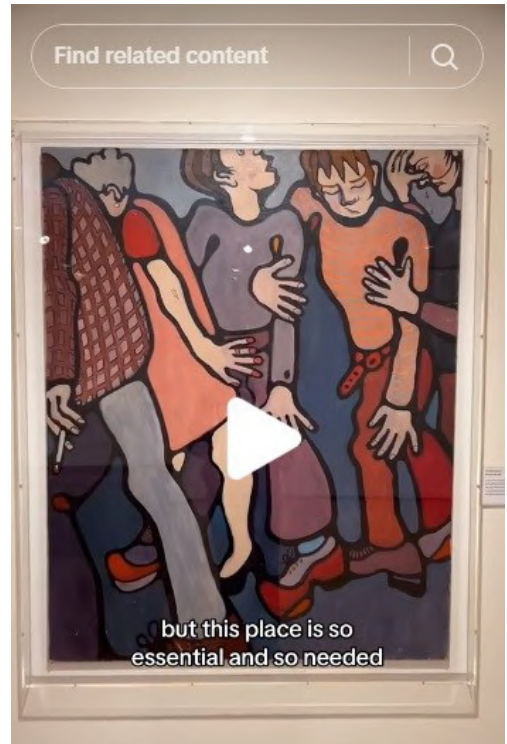
Social Media

The social media subscriber statistics opposite represent the tip of an iceberg as far as the Museum's online profile is concerned.

In 2024-25, to complement our engagement with existing Facebook, Instagram, YouTube and X audiences, we launched new channels on TikTok, LinkedIn, and Bluesky.

We also partnered with key content creators and influencers such as YouTuber Tom Rees (Vaguely Mundane) and TikTokker Jess Dawson (Secret London).

There were **4.5K** views of Tom's film on the Museum in the month of March 2025, and an astonishing **174.5K** views of Jess' film (at bit.ly/JessSecret) about the Museum in two months (Feb-March 2025).



“... Genuinely one of the best museums I have ever been to ... this place is so essential and so needed, and as someone that has struggled with various mental health disorders, I feel so seen.”

Jess Dawson, Secret London, 2025

Our Finances

The Museum is grateful for the ongoing support of the Maudsley Charity, our principal funder, and the South London and Maudsley NHS Foundation Trust. Without their support, it would not be possible to do the work and deliver the outcomes this report details. Over the 2024-25 financial year, the Museum's income totalled £532K, and expenditure was £533K, resulting in a year-end deficit of £1K. Income and expenditure are set out in the pie charts opposite. These figures are subject to accounting adjustments by independent examiners.

Once finalised by independent examiners, the Museum's accounts will be lodged with the Charity Commission, and can be accessed online at www.charitycommission.org.uk using charity number 1190303. Further details of our work, forthcoming exhibitions and an electronic copy of this impact report can be accessed at www.museumofthemind.org.uk.

'Stanley would bring the children over from Brussels, and I'd see them running down the passage to find me. And the awful thing was, I had to say goodbye to them.'



Stanley Kubrick
Self-portrait
c. 1974
June



BETHLEM
MUSEUM OF THE MIND

is proud to be
supported by



Backing
Better
Mental
Health.

NHS
South London
and Maudsley
NHS Foundation Trust