



CHARITY COMMISSION  
FOR ENGLAND AND WALES

## Trustees' Annual Report for the period

From 01/04/2024 To 31/03/2025

Charity name: East End Women's Museum

Charity registration number: 1188775

## Objectives and Activities

	SORP reference	
Summary of the purposes of the charity as set out in its governing document	Para 1.17	To establish and maintain a museum for the public benefit dedicated to recording and displaying the histories of women and girls from London's East End through a variety of collections, exhibitions and events.
Summary of the main activities in relation to those purposes for the public benefit, in particular, the activities, projects or services identified in the accounts.	Para 1.17 and 1.19	<p>The East End Women's Museum carried out its charitable objects through creating opportunities for people to learn about and share stories of local women. In 2023/24 this was delivered through:</p> <ol style="list-style-type: none"><li>1. <i>Sinners, Saints and Saviours</i> walking tour, delivered in collaboration with Herstorical Tours</li><li>2. <i>Women in Focus</i> exhibition, displayed at the entrance of Shoreditch Town Hall in October, in collaboration with artist Meg Khan</li><li>3. Co-delivered workshop on gender themes at the Skaped Activism Festival in August</li><li>4. Research collaboration with historian Charo Havermans on <i>Back Behind the Bar: Pub Landladies of East London</i>, which resulted in interviews and online content published in September</li><li>5. <i>Old Wives' Tales</i>, a collaborative creative workshop with the Vagina Museum in April, using arts, crafting, writing and collage to explore long-standing beliefs that shape everyday life</li><li>6. Talks and workshops with community</li></ol>

		<p>groups</p> <ol style="list-style-type: none"> <li>7. Creative workshops and community gatherings for family and adult audiences, including zinemaking in partnership with the Vagina Museum</li> <li>8. An Art Market &amp; Culture Mash Up Event and film screening in partnership with the Modern Cockney Festival</li> <li>9. Collaboration with the Guildhall School of Music &amp; Drama's to write a feminist themed piece of music and host a discussion</li> <li>10. Worked with Online Content Volunteers to research and write women's stories for the Museum's website</li> <li>11. Worked with the Museum's Steering Group of 12 local volunteers to help us to connect to diverse audiences and hold us to account</li> </ol>
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Statement confirming whether the trustees have had regard to the guidance issued by the Charity Commission on public benefit	Para 1.18	The Trustees have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives and in planning future activities.
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#### **Additional information (optional)**

You may choose to include further statements where relevant about:

	SORP reference	
Policy on grant making	Para 1.38	Not applicable
Policy on social investment including program related investment	Para 1.38	Not applicable

Contribution made by volunteers	Para 1.38	The Museum has 12 current volunteers, who support its work through researching and writing up women's stories, supporting at events, giving talks, and being part of the Steering Group.
Other		

## Achievements and Performance

	SORP reference	
Summary of the main achievements of the charity, identifying the difference the charity's work has made to the circumstances of its beneficiaries and any wider benefits to society as a whole.	Para 1.20	<p>Continued to explore options for community partnerships with community groups, artists, higher education organisations, researchers in London's East End</p> <p>Commissioned new pieces of music by students from the Guildhall School of Music &amp; Drama's Electronic and Produced Music department leading to a public performance.</p> <p>Partnered with East London based community organisations such as the Vagina Museum and the Modern Cockney Festival, Shoreditch Town Hall, Skaped Festival to deliver community activities engaging a large number East Londoners.</p> <p>Retained strong online presence of the museum on social media promoting the stories of East End women to large online audiences.</p>

**Additional information (optional)**

You may choose to include further statements where relevant about:

Achievements against objectives set	Para 1.41	
Performance of fundraising activities against objectives set	Para 1.41	
Investment performance against objectives	Para 1.41	Not applicable
Other		

## Financial Review

Review of the charity's financial position at the end of the period	Para 1.21	The trustees believe that the reserves are just adequate so fundraising will be necessary to increase activities.
Statement explaining the policy for holding reserves stating why they are held	Para 1.22	The Museum's policy is to hold three months' operating costs in unrestricted reserves, plus an additional 10% of capital project costs to reflect the risks involved in taking on physical premises and the level of fit out the premises may require.  The Trustees review this policy on a yearly basis
Amount of reserves held	Para 1.22	At the end of the financial period, the charity held a statement balance of £1,647.09 in unrestricted reserves. The trustees consider this sufficient to meet short-term commitments given the charity's low operating costs.
Reasons for holding zero reserves	Para 1.22	
Details of fund materially in deficit	Para 1.24	
Explanation of any uncertainties about the charity continuing as a going concern	Para 1.23	Fundraising efforts required going forward.

### Additional information (optional)

You may choose to include further statements where relevant about:

The charity's principal sources of funds (including any fundraising)	Para 1.47	Individual donors  Commercial income for running workshops Trusts and foundations
Investment policy and objectives including any social investment policy adopted	Para 1.46	Not applicable
A description of the principal risks facing the charity	Para 1.46	The trustees regularly review risks to the organisation. Key risks identified during the period included: <ul style="list-style-type: none"> <li>• Board capacity and continuity, particularly in light of trustee turnover and the departure of the Museum Lead</li> <li>• Staff and volunteer capacity, with the team working at full stretch</li> <li>• The need to develop a sustainable fundraising strategy and raise unrestricted operating income</li> </ul>

		<ul style="list-style-type: none"> <li>• Review and updating of HR and volunteer policies</li> <li>• Finalisation of a serious incident policy and social media policy</li> </ul>
Other		The Museum has an ethical fundraising policy in place.

## Structure, Governance and Management

Description of charity's trusts:		
Type of governing document (trust deed, royal charter)	Para 1.25	Constitution
How is the charity constituted? (e.g unincorporated association, CIO)	Para 1.25	Charitable Incorporated Organisation
Trustee selection methods including details of any constitutional provisions e.g. election to post or name of any person or body entitled to appoint one or more trustees	Para 1.25	Open recruitment process, appointed by current Trustees

### Additional information (optional)

You may choose to include further statements where relevant about:

Policies and procedures adopted for the induction and training of trustees	Para 1.51	A thorough trustee induction process is in place.
The charity's organisational structure and any wider network with which the charity works	Para 1.51	The charity is governed by a Board of Trustees, and employs a museum development lead to carry out day-to-day activities.
Relationship with any related parties	Para 1.51	none
Other		

## Reference and Administrative details

Charity name	East End Women's Museum
Other name the charity uses	EEWM
Registered charity number	1188775
Charity's principal address	c/o International House 776-778 Barking Road London

	E13 9PJ



### Names of the charity trustees who manage the charity

		Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
	1	Cecile Communal			
	2	Olivia Ahmad		Up to 02 June 2024	
	3	Korantema Anyimadu			
	4	Catherine Bourke		Up to 01st January 2025	
	5	Rebecca Scalzo			
	6	Alex Runswick	Chair	Up to 01 June 2024	
	7	Gulshun Rehman		Up to 31 December 2023	
	8	Catherine Owen	Chair from 01.25		
	9	Aishwarya Jain	Fundraising Trustee 09.25		
	10				
	11				
	12				
	13				
	14				
	15				
	16				
	17				
	18				
	19				
	20				

### Corporate trustees – names of the directors at the date the report was approved

Director name		

### Name of trustees holding title to property belonging to the charity

Trustee name	Dates acted if not for whole year	


## Funds held as custodian trustees on behalf of others

Description of the assets held in this capacity	
Name and objects of the charity on whose behalf the assets are held and how this falls within the custodian charity's objects	
Details of arrangements for safe custody and segregation of such assets from the charity's own assets	

### Additional information (optional)

#### Names and addresses of advisers (Optional information)

Type of adviser	Name	Address

#### Name of chief executive or names of senior staff members (Optional information)

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## Exemptions from disclosure

Reason for non-disclosure of key personnel details

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## Other optional information

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Declarations

The trustees declare that they have approved the trustees’ report above.

Signed on behalf of the charity’s trustees

Signature(s)

Full name(s)

Catherine Owen

Aishwarya Jain

Position (eg Secretary,  
Chair, etc)

Chair of the Board of Trustees

Fundraising Trustee

Date

29.01.2026



## **East End Women's Museum Trustees' Annual Report**

**Reporting period: 31/03/2025**

**Date approved by trustees: June 2025**

### **Reference and administrative details**

**Charity name:** East End Women's Museum

**Charity type:** Community-based museum without walls

**Area of benefit:** East London and wider public

### **Structure, governance and management**

The East End Women's Museum is governed by a Board of Trustees who are responsible for the strategic direction, financial oversight and governance of the organisation. Trustees meet regularly and work closely with the Museum Lead to deliver the organisation's charitable aims.

Recruitment for a new Chair and additional trustees began in May 2024 in order to strengthen governance, broaden expertise and support the organisation's future development. Strengthening board capacity remains a priority as the museum prepares for its tenth anniversary in 2026.

### **Public benefit**

The trustees confirm that they have complied with their duty to have due regard to the Charity Commission's guidance on public benefit. The museum's activities provide public benefit by increasing access to women's histories, supporting education and research, empowering women and girls to tell their own stories, and encouraging civic participation and community engagement.

### **Objectives**

The museum's objectives are to:

- research and share the histories of women in East London
- challenge gender stereotypes and historical inequality
- provide inclusive and accessible cultural programming
- empower communities through storytelling and participation

These objectives are delivered through public programmes, partnerships, workshops, walking tours and online content.

### **Programme and activities**

During the reporting period, the East End Women's Museum delivered a wide range of public-facing activities and collaborations, including:

- *Sinners, Saints and Saviours* walking tour, delivered in collaboration with Herstorical Tours in October
- *Women in Focus* exhibition, displayed at the entrance of Shoreditch Town Hall in October, in collaboration with artist Meg Khan
- Co-delivered workshop on gender themes at the Skaped Activism Festival in August
- Research collaboration with historian Charo Havermans on *Back Behind the Bar: Pub Landladies of East London*, which resulted in interviews and online content published in September
- *Old Wives' Tales*, a collaborative creative workshop with the Vagina Museum in April, using arts, crafting, writing and collage to explore long-standing beliefs that shape everyday life
- *A Feminist Dream*, a musical performance and discussion delivered in collaboration with the Guildhall School of Music
- *Radical Women of Bow and Bethnal Green* walking tours in May
- *Women of the Water* walking tour, delivered in collaboration with Rebel Tours in May

These activities supported the museum's mission to make women's histories visible, accessible and relevant to contemporary audiences.

### **People**

During the period, Asma Istwani, Museum Lead, left the organisation due to funding constraints. Asma remains in contact with the museum and continues to support its aims. The trustees place on record their deep thanks for her leadership and for the high-quality programming delivered during her time with the organisation.

Securing funding to employ a Museum Lead on an ongoing basis is a key priority for the trustees.

### **Office**

The museum does not maintain a physical office. A PO Box is retained for postal correspondence.

### **Financial review**

#### **Income and expenditure**

During the reporting period, the East End Women's Museum received total income of £858 and incurred total expenditure of £19,190. Expenditure primarily related to programme delivery and essential operational costs. The charity did not employ staff during the year and operated with low and largely fixed overheads.

#### **Financial position**

At the end of the financial period, the charity held a statement balance of £1,647.09. The trustees consider this sufficient to meet short-term commitments given the charity's low operating costs.

#### **Financial management**

The charity is largely volunteer-led and benefits from in-kind support and partnership working. The trustees maintained close oversight of finances throughout the year and ensured that expenditure was controlled and directly supported the charity's charitable objectives.

## **Reserves and sustainability**

The charity does not hold significant reserves. Given the low level of overheads and the absence of staffing costs, the trustees consider the current reserves policy to be appropriate. Fundraising and income development remain priorities in order to support future programming and organisational resilience.

## **Income prospects**

The trustees recognise a clear fundraising challenge. Current prospects included:

- £5,000 from Tower Hamlets Community Engagement Funding and capacity building support

## **Risk management**

The trustees regularly review risks to the organisation. Key risks identified during the period included:

- Board capacity and continuity, particularly in light of trustee turnover and the departure of the Museum Lead
- Staff and volunteer capacity, with the team working at full stretch
- The need to develop a sustainable fundraising strategy
- Review and updating of HR and volunteer policies
- Finalisation of a serious incident policy and social media policy

Risk mitigation planning remains a work in progress and will continue to be strengthened.

## **Plans for the future**

The trustees' forward focus is on strengthening governance, securing sustainable funding and preparing for the museum's tenth anniversary in 2026. Priorities for the coming year include:

- Recruiting and supporting trustees and a new Chair
- Developing fundraising capacity and income diversification
- Securing funding for a Museum Lead role
- Strengthening policies and governance frameworks

The trustees view the tenth anniversary in 2026 as an opportunity to celebrate the museum's achievements and lay the foundations for an ambitious and sustainable future.



## East End Women's Museum Receipts and Payments Accounts

*For the period 1 April 2024 to 13 March 2025*

### Reference and administrative information

**Charity name:** East End Women's Museum

**Reporting period:** 1 April 2024 to 31 March 2025

**Basis of accounts:** Receipts and payments

**Governing document:** Constitution

**Charity activity:** Community-based museum and heritage organisation

### Receipts and Payments Account

#### Receipts

Description	Amount (£)
All incoming payments (per bank statements)	867.14

**Total receipts £867.14**

#### Payments

Description	Amount (£)
All outgoing payments (per bank statements)	19,276.40
<b>Total payments</b>	<b>19,014.05</b>

#### Net movement in funds

**Excess of payments over receipts £18,146.91**

### Statement of balances

<b>Balance at start of financial period</b>	<b>£19,979.09</b>
Net movement in the period	£-18,408.86
<b>Balance at end of period (per bank)</b>	<b>£1,570.23</b>

### Statement of assets and liabilities

As at 13 February 2025 (see Note 1)

#### Assets

<b>Cash at bank</b>	<b>£1,570.23</b>
Liabilities	None disclosed



### Notes to the accounts

1. The figures have been compiled from the bank statements provided, which cover 1 April 2024 to 31 March 2025.
2. These accounts have been prepared on a receipts and payments basis in accordance with Charity Commission guidance for charities with income under £25,000.
3. The charity did employ 1 member of staff directly during much of the reporting period resulting in higher operating costs from October 2024 it operated on a volunteer-led basis; reducing ongoing overhead costs considerably
4. The charity has low overheads. Expenditure during the period primarily related to programme delivery and essential operational costs (e.g., subscriptions and services).
5. The charity does not hold designated or restricted funds at the end of the financial period.

### Trustee approval

The trustees acknowledge their responsibility for preparing accounts that give a true and fair view of the charity's financial activities during the period.

These accounts were approved by the trustees on 17 June 2026.

#### **Signed on behalf of the trustees:**

Name: Catherine Owen

Role: Chair of the Board of Trustees

A handwritten signature in black ink that reads "Catherine Owen". The script is cursive and elegant, with the first letter of each word being capitalized and prominent.