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Map inner
Detail from the Modern Plague of London map published in the mid
1880s by the National Temperance Movement which marks the location
of every public house in London. Many Victorians saw alcohol as the
major cause of ill health, poverty and moral degradation.
This has been a particularly important year for the Museum of London, as it continues to work towards a major transformation. The architectural work on the new Galleries of Modern London was completed early in 2009 and Museum staff have been focusing on preparing displays for these impressive new spaces. Fundraising for this major project has also made steady progress, nearing our £20.5m target.

With all this work going on, visitor numbers were expected to suffer but we are delighted to have been proved wrong. At the Museum of London, visitor numbers reached 268,469 – only 4% below target – while the Museum of London Docklands recorded its best year ever, attracting 158,035 visits. This was 32% above target and is a great achievement. One of the reasons for the success of the Museum of London Docklands this year was the Jack the Ripper exhibition. The first major temporary exhibition to be held at this site, it received a great deal of positive publicity and exceeded its visitor targets significantly.

These successes notwithstanding, 2008/09 has been a turbulent year economically. Museum of London Archaeology (MOLA) has been particularly exposed to the downturn of the commercial property sector. However, turnover remained healthy at £8.6m, only slightly below the previous year.

From 6 April 2008, the governance of the Museum of London has changed with the Greater London Authority (GLA) and the City of London Corporation as joint co-sponsors. The GLA took over responsibilities previously held by the Department for Culture Media and Sport (DCMS), including funding and the appointment of members to the Board of Governors of the Museum. This change helps the Museum to be more tuned into London itself, strengthening our links with tourism and preparation for the 2012 Olympic Games.

I would like to thank all the Governors for their support to the Board and its committees. I would particularly like to acknowledge the contribution of Denise Jones, Tom Jackson and Patrick Roney who all retired from the Board, and to welcome Councillor Maurice Groves.

We are also deeply grateful for the ongoing support of the Secretary of State for Culture, Media and Sport, the City of London, and the Greater London Authority.

Along with all the Governors, I would like to congratulate the Director and all of the Museum’s staff for the success of 2008/09 and I look forward to an exciting year ahead.
The year under review was one during which everyone involved in the life of the Museum of London faced the challenge of continuing to maintain standards of excellence in service to the public while confronted by the most extensive physical transformation process in the Museum’s history. It is no small accomplishment that, despite the fact that virtually half of the Museum precinct was not accessible to the public during this time, visitor numbers continued to grow. I am proud to be part of a dedicated and resilient team who continue to display high standards of professionalism and the best of the spirit of London. It is a spirit which is revealed not only in their telling of the stories of London past but also in their tenacity as Londoners who today continue to tell the story of this great city’s present and future.

An increasing number of members of staff participated in the staff development programme. We congratulate the ten staff members who successfully completed the diploma in management and the twelve who completed the certificate in management. During this period, we said farewell to Dr Darryl McIntyre who returned to Australia after five years as Director of Public Programmes. His contribution to the ongoing development of our museum is deeply appreciated. My thanks to all the directors: Francesca Mahoney, Taryn Nixon, Cathy Ross, David Spence and Kate Starling for their valuable support and commitment.

I am equally grateful for the support of our Chairman, Michael Cassidy CBE, and the Board of Governors for their guidance and advice.

The changes at the Museum of London have not only been that of the extensive infrastructural redevelopment affected at the lower galleries. An equally significant transformation has been that of the Museum’s identity. The Museum of London Group has rebranded itself. We have a new logo befitting a museum tasked with telling the story of a world city continuously in the making. The three venues which comprise the group, namely, Museum of London, Museum of London Docklands and Museum of London Archaeology plot the ongoing narrative of London and Londoners in ways that reflects the energy and diversity of our activities and yet presents a single mission, common values and shared passion.

The architectural work for the new galleries undertaken in the period under review has brought us closer to the realisation of the Clore Learning Centre, the Weston Theatre and the Galleries of Modern London. The Clore Learning Centre will comprise of two large flexible activity spaces - a seminar room and an e-learning studio as well as a theatre and all of these will cater for the current 115,000 learners comprising of families, community and school groups with about 65,000 of this number coming from schools. We will be able to extend these facilities and programmes to universities, other museums as well as educators and local authorities.

At the heart of the design of this 21st century state-the-art learning facility are the principles of flexibility (attracting and catering for the most comprehensive and inclusive range of audiences) and connectivity (imaginative linking of audience to the collections to inspire learning and appreciation).

December saw the installation of the John de Vaere neo-classical sculpture depicting destitute women and children seeking help from a heroic figure of a Roman centurion as the first object in the redeveloped gallery area. The work, originally situated at the office of Pelican Life Insurance, provides a pertinent comment on the insecure state of the global financial system. This together with other exhibitions such as the ‘London, Sugar and Slavery’ gallery at Museum of London Docklands, the ‘Homeless in London’ and ‘Shutting up Shop’ exhibitions (among others), continue to link the past to the present global realities of human trafficking, poverty and economic uncertainty. The Museum of London Docklands was also the venue for the very popular and successful Jack the Ripper exhibition.

In anticipation of the 2012 London Olympics, the 2008 Beijing Olympics provided us with the opportunity to assist the Beijing Municipality with an exhibition in the Confucius Temple in Beijing depicting the story of photography in the cities of London and Beijing. Historic objects from the 1948 London Olympics were presented at London House in Beijing during this exchange and we were honoured to participate in a UNESCO conference on transnational collaboration at Shanghai’s Fudan University.

The 2012 London Olympics also provided Museum of London Archaeology with an opportunity to undertake the most extensive archaeological dig in its history. Over 100 trenches have been dug and investigated. Recorded among the findings to date are cobbled streets dating back 150 years, late Bronze Age to Middle Iron Age settlements as well as numerous findings from Roman and late Middle Age periods. Excavations on the site of the Olympic Park have also helped archaeologists develop an understanding of, among other things, how climate change has affected the area, a subject which has global significance. More than a thousand East Londoners have attended the Museum’s Discover Programme at the site in 2008.

Space does not allow for a full and proper recording of activities in this brief personal review of a most exciting and productive period in the life of the Museum of London. The uncovering of Shakespeare’s first theatre in Shoreditch and the opportunity this creates for the consolidation of our knowledge of the Shakespearean era and of Elizabethan Playhouses must also be numbered among the many exciting moments of this period. Therein may be connection: It is a privilege to be part of an unfolding drama which is the story of London and part of a team of which has the responsibility and privilege to tell this story as it unfolds.
The Museum of London is undergoing a complete transformation. In a process which started in 2002, we are reinventing ourselves for a new century.

Our focus over the past year continues to be on creating the new Galleries of Modern London. Due to open in 2010, these galleries are a pivotal point in our transformation. They lay the foundation for our future work, taking us further on our mission to create a revitalised, world-class museum which inspires a passion for London, its people and its stories.

Galleries of Modern London

In December 2008, an important neo-classical sculpture – the Coade Stone pediment from 70 Lombard Street – became the first object to be installed in the Museum of London’s new Galleries of Modern London.

Building construction was then still underway but with this installation, we reached a significant new milestone in the Museum’s £20.5m redevelopment of the lower galleries.

The Galleries of Modern London are the biggest investment project ever undertaken by the Museum. When they open, we will finally have a permanent space to showcase our contemporary collections, and our entire presentation of the social history of London will be refreshed.

The transformed Museum of London will feature:

- The Galleries of Modern London, covering 1666 to 2012
- The City Gallery, with a dramatic window onto London Wall
- The Sackler Hall, a multifunctional information hub
- Inspiring London, a showcase for art inspired by London
- Clore Learning Centre

Construction was completed in February 2009. In the meantime, our curators, conservators, and designers have all devoted themselves to preparing the 7000 objects which will be displayed. Gallery texts have been written, displays trialled, and designs developed and agreed.

The Lord Mayor’s Coach – one of London’s most iconic objects – will find a new home in the City Gallery, overlooking London Wall (see case study). The Sackler Hall’s headline feature will be a major LED installation, immersing visitors in a newly commissioned film environment.

£20.5m invested in developing the new Galleries of Modern London and Clore Learning Centre

The Fanshawe dress has been conserved with the help of our donors and will be displayed in the new Galleries of Modern London

Transforming the Museum
When the Lord Mayor’s Coach left the Museum of London in November 2008 for the annual procession, no one was quite sure how it would get back in.

Previously, it could be moved in and out of the galleries with a winch down a ramp to the road. But after this procession, the coach was not coming straight back. Instead, it was going into temporary storage for a year while the new Galleries of Modern London were being built and there lay the challenge.

The design of the City Gallery – the coach’s new home in the Galleries of Modern London – created a dogleg layout, and a 3D computer simulation showed that it might need to make a rather complicated 25-point turn to get into position, which would have been risky for the 252 year old coach.

The solution has been to commission a special set of skates to be placed under the coach. The skates rotate 360-degrees, allowing the coach to be carefully rolled into place.

The coach is due to return to the new City Gallery, on its skates, after the November 2009 Lord Mayor’s procession.

Clare Learning Centre
With the opening of the Clare Learning Centre in September 2009 – supported by the Clore Duffield Foundation, Heritage Lottery Fund and others - a major part of the development will be complete.

Our aim for the new Clare Learning Centre is to combine modern technology with traditional learning methods to refresh the overall learning experience and bring it right up to date. An e-learning studio equipped with iPads, iPhones and PSPs makes activities and tours fully interactive, allowing visitors to immerse themselves in the Museum’s collections. The Centre also includes multi-purpose activity spaces and a 230-seat theatre, to be named after the Weston family.

The Clare Learning Centre is free for daytime school groups and is also available to other groups during evenings, weekends and holidays.

Rebranding
A new brand for the Museum was unveiled in October 2008 as part of our overall transformation. The Museum is now identified by its three constituent parts: Museum of London, Museum of London Docklands and Museum of London Archaeology.

Our aim in doing this was to clarify to the public how the Museum is structured and to reinforce the links between the component parts. A new logo, designed by award-winning agency Coley Porter Bell, represents London’s thumbprint. With its vibrant layers of colour, the logo evokes the layers of diverse history which make up London, and links the different parts of the Museum.

Retail and catering are two major parts of this. In September 2008 benugo were awarded the contract to launch a new café in the Museum foyer. This opened in December 2008 and has proved successful, attracting a higher percentage of visitors than before and becoming a destination for local workers as well.

A new shop opened in the foyer in January 2009, and the entrance area has also been improved with a stylish new visitor reception desk.
Despite the tough economic climate, Museum of London Archaeology (MOLA) recorded another successful year with a turnover of £8.6m.

The recession has hit the building construction industry particularly hard. Housing and commercial developments have both seen major downturns, and this is inevitably having an impact on MOLA’s work.

Our success over the past year is in part due to the continued high level of activity in commercial archaeology generated by the property development boom but we have anticipated a reduction in this area of work. London’s historic core of the City, Southwark and Westminster – until now also the core of MOLA’s work – have been particularly exposed to a combination of over-supply and a sudden collapse in demand for commercial office space.

However, publicly funded infrastructure programmes are continuing more or less on track, and accordingly we are targeting more non-commercial developments and schemes to ensure MOLA’s ongoing success as a commercial organisation.

Discoveries
Fortunately, the recession has not stopped MOLA from making some extraordinary discoveries. One of them, in the summer of 2008, made headlines around the world. A Shoreditch site being prepared for the construction of a new theatre unearthed the remains of what is believed to be Shakespeare’s first theatre – the open-air playhouse known as The Theatre.

This venue was one of London’s first dedicated playhouses when it opened in 1576, and it was here that Shakespeare himself trod the boards and had his first plays performed. MOLA found the footings of part of a polygonal structure, thought to form the north-eastern corner of the building.

Another exciting find was London’s first ever medieval tide mill, discovered at Greenwich. The huge structure, measuring 20m by 12m at its base, would have had a wheel diameter of more than 12m and has been dated to the 12th century.

In November 2008, during archaeological investigations at 150 Stratford High Street/Warton Road, MOLA also found the substantial remains of an 18th-century watermill. The sluice gates, waterwheel house (which housed a large waterwheel of nearly 5m), cofferdam and pump house (dating from 1746) were found intact. Earlier phases dating to the 15th and 17th centuries were also revealed.

Publications
MOLA’s specialist research and publishing teams were extremely busy throughout the year, with over 150 projects leading to new educational books in the MOLA Monograph and Studies Series, as well as journal articles.

From Jack the Ripper to 21st century fashion, our exhibitions and programmes engage visitors with the story of one of the world’s greatest cities.

Exhibitions
More than a century after the Whitechapel murders, the popularity of Jack the Ripper and the East End showed that public interest in this chapter of London’s history hasn’t waned.

This exhibition – the first to be held at Museum of London Docklands – was an outstanding success, attracting a total of 56,236 visitors against a target of 36,000.

Jack the Ripper has an almost iconic status in London’s history. The exhibition went far beyond the usual macabre examination of the murders, placing events in the context of life in London’s East End during the 1880s. Without diluting the horror of the story, it linked Jack the Ripper to broader issues such as poverty, prostitution and violence against women.

Curators, conservators, designers and technicians were kept busy with this exhibition, which featured more than 200 items – from wax heads to police uniforms – brought together for the first time. Paper conservators were particularly busy with the many documents on display.

An innovative marketing campaign with specially commissioned virals and podcasts reaching new audiences helped stoke publicity ahead of the opening day. The Museum was short-listed in the final round of the Visit London Awards 2008 for this campaign.

Displays
The temporary closure of the lower galleries in the Museum of London has limited the scope for exhibitions. There has, however, been a varied programme of smaller displays at both museums.

Museum of London
Weather Permitting (15 February – 15 June) explored Londoners’ obsession with the weather, tracing how we have dealt with floods, heatwaves and freezes for the past 2000 years. This was followed by Big Smoker (26 June – 31 September), which looked at London’s relationship with tobacco from the 17th century tobacco trade to the 2007 smoking ban.

Mandela in London 1962 (20 June – 3 August) documented Nelson Mandela’s first visit to London, shortly before his imprisonment, using photos and footage from private collections not seen in public before.


Homeless in the Capital (4 December – 22 February) was a collaborative oral history project with The Connection Day Centre at St Martins-in-the-Fields. The display told the stories of homeless people, who designed and created the exhibition using diaries, personal objects, poetry and artworks.

56,236 visitors to the Jack the Ripper exhibition against a target of 36,000
Museum of London Docklands

**LandFall (6 February – 31 May)** used the Atlantic Ocean as a springboard to explore the complex relationships between continents, and the notions of departure and arrival, particularly in the context of the transatlantic slave trade and today’s related issues.

The Rum Store at Museum of London Docklands hosted the Port of London Authority centenary exhibition (30 March – 19 April), with images, films and archive material documenting the importance of the River Thames and the PLA’s role on those waters.

**Changing displays in London, Sugar & Slavery**

Journey to Accompong showed the forgotten story of the Maroons, a remote self governed community group living in Jamaica who resisted slavery. The Maroons were photographed by six young Londoners to produce this stunning set of 50 photographs and one short film.

**Slavers of Harley Street** lifted the lid on London’s middle-class investments in slavery, dispelling myths about the archetypal slave-owners. The new research offered a snapshot of some of the individuals and businesses based in Marylebone who received government compensation when slavery was abolished in the 1830s.

**External exhibitions**

A group of 26 skeletons were displayed in a fascinating and popular exhibition at the Wellcome Collection. Skeletons: London’s Buried Bones (23 July – 28 September) drawn from a collection of 17,000 skeletons archived at the Museum of London’s Centre for Human Bioarchaeology, revealed how much we can learn about past Londoners from their bones.

To coincide with the Beijing Olympics in 2008, the Museum of London staged a photographic exhibition in Beijing’s Confucius Temple Museum. London and Beijing, covering 170 years of London’s history, was visited by both the Prime Minister and Mayor of London.

**Events**

From comedy to music and fashion, the Museum’s programme of events takes its cues from our exhibitions and our passion for London.

**Jack the Ripper**

The high-profile Jack the Ripper exhibition spawned a wide range of supporting events, including screenings of films based on the Jack the Ripper story, a panel discussion on the Jewish East End, and a series of free lunchtime walks.

**Lates**

On the first Thursday of every month, the Museum of London’s doors stayed open late for events, including a pub quiz, an arts and crafts evening, a celebration of London’s Queer history, and a stand-up comedy evening.

**Fashion Diversity**

The foyer of the Museum of London was transformed into a catwalk during London Fashion Week in September 2008, when it hosted Fashion Diversity – a partnership with Mahogany Model Management and Untold Design. The event featured workshops on fashion careers, a tour of the Museum’s fashion archives, and showcased emerging designers.

**In Conversation With...**

A new evening talk series, ‘In Conversation With...’ began in February. Taking place at both Museum sites, the series features well-known Londoners speaking to broadcaster Robert Elms about their relationship with the capital. Guests planned include Peter Tatchell, Diane Abbott and Alan Rusbridger.

**Community engagement**

Part of our vision as a museum is to play an active role in London life. Our work on the new Galleries of Modern London is a great opportunity to deepen our links with London’s communities, and their input is helping us shape the galleries.

**London Beneath**

Twelve Londoners who were unfamiliar with the Museum volunteered for this project, themed around the hidden social history of London. After searching the Museum’s archives for objects, the participants worked with staff to create case layouts for two large underfloor display cases.

**Community Dig**

East London is being transformed in preparation for the 2012 Olympics and the Museum of London is taking this opportunity to engage with communities around the site. The Community Dig, on East Marsh in Hackney, saw 300 participants examine London artefacts and consider their uses in the past.

**LAARC Volunteer Inclusion Project**

Thanks to a group of 19 volunteers, the London Archaeological Archive and Research Centre (LAARC) has tidied up a huge backlog of archaeological finds. This Hub-funded project saw the volunteers spend six months rebagging, reboxing, and relabelling items to improve the archive.

**Late: Create**

In June 2008, the Museum launched a new monthly event for people at risk of social exclusion. Late: Create uses the collections as inspiration for workshops on poetry, photography and ceramics.

**Podcasts from the Past**

Over several weeks, 7 people who had never been to the Museum before created 10 podcasts describing objects from the London before London and Medieval collections. The podcasts – aimed at the visually impaired but suitable for anyone – are available to download from iTunes and from our website.
Learning

In January 2009, we launched a pilot outreach programme with Islington Council to encourage adults who had never been to the Museum (or any museum) to visit with their children.

The five-week programme introduced a group of adults – all of whom spoke English as an additional language – to the Museum and helped them plan visits with their children. Guided visits and group sessions demystified the Museum and suggested ways to help children engage with the exhibitions and displays. The success of this pilot means it will be repeated over the coming year.

Learning is a cornerstone of the Museum’s work, with programmes aimed at every age group – from babies to adults. Over the year, more than 167,000 adults and children took part in learning programmes at the Museum. The new Clore Learning Centre will open in September 2009, providing new activity spaces, a seminar room and an e-learning studio.

Schools

With the lower galleries and old education rooms at the Museum of London closed for complete transformation this year, school visits were expected to drop. Instead, we recorded a remarkable increase – particularly at the Museum of London Docklands. Almost 100,000 school children visited the Museum’s two sites: 65,040 at the Museum of London (up from 56,950), and 34,473 at Museum of London Docklands (up from 18,310). Unsurprisingly, Jack the Ripper struck a chord with young people, and both the exhibition and its related learning sessions were a major pull for secondary school groups at Docklands. This bodes well for the future, as our target at Museum of London for the first full year with the Galleries of Modern London and the Clore Learning Centre is 75,000 pupils.

In addition to our ongoing primary, secondary and special educational needs programmes, we also ran a number of longer-term projects with schools. One example of these was a series of osteology workshops, delivered by Museum of London Archaeology and the Learning department for primary schools in Tower Hamlets. Three skeletons were used as inspiration for a music programme being run in the schools by Music Platform. The school groups eventually performed their songs in the galleries at Museum of London Docklands.

Families

Every day, thousands of Londoners pass monuments and landmarks without really seeing them. Alternative London Landmarks, part of our May half-term programme for families, drew attention to the Kinder transport monument at Liverpool Street, the Animals in War Memorial near Hyde Park, and much more. Art activities and storytelling sessions were based on the significance of these landmarks.

At Christmas, 1382 people took part in family learning events themed around homelessness, inspired by the Homeless in the Capital display at the Museum of London. Object-handling sessions drew parallels between homelessness caused by the Great Fire of London and the experience of homeless Londoners today, putting the issue in a larger context.
February half-term events attracted 5500 people at the Museum of London, with activities themed around the Tudors, while parallel events at the Museum of London Docklands focused on Victorian London.

Under-5s
You are never too young to visit the Museum of London, as our recent figures prove. A new range of dedicated activities for under-5s, funded by Renaissance London, attracted a total of 8000 children over the past year. Museum of London Docklands has led the way, with weekly groups for babies and toddlers drawing on galleries and displays. The Museum of London also offers a very popular toddlers and carers group.

Outreach programmes have visited local playgroups to deliver play sessions and invite carers and their children back to the Museum, drawing in people who previously had not visited. A separate Foundation Stage outreach programme also delivered sessions for nurseries and reception classes in primary schools.

Young computer users have also been targeted. Two online interactive games for 3-5 year olds – Move & Make and Create a Costume – aim to provide a fun experience for young children based on the Museum’s collections. The games will also be used for family sessions in the new Clore Learning Centre’s e-Learning Studio.

Special Educational Needs
The Museum of London is increasingly recognised for the quality of its learning programmes aimed at special schools. Our on-site SEN services include a range of stimulating, multi-sensory sessions including musical storytelling, puppet shows, art workshops and object handling, and we also offer a programme of school-based sessions. Demand for these services has outstripped capacity this year.

We recently completed a SEN e-learning pilot project in collaboration with Ian Mikardo School, a special school for secondary age boys with particularly challenging learning disabilities. This involved five sessions at the school to trial various digital technologies, and as a result two programmes have been developed for the 2009/10 schools programme.

Adults
Our informal adult learning programme already features lunchtime talks, gallery tours, workshops and debates, with formal learning offered through accredited adult learning courses delivered in partnership with Birkbeck College. These courses continue to be popular, and developing our formal adult learning programmes is a priority for the future.

A new course called ‘Hidden Treasures’ was piloted this year, aimed at older local residents in partnership with City of London’s Adult and Community Learning team. The course involved a mixture of object handling, walks around the City, and instruction in how to use digital cameras, download the pictures onto a computer and then produce a final slide show. The course was so successful and in such demand that we will be running two more in 2009/10.
The Museum of London acquires, restores, researches and lends thousands of objects every year. Much of our work over the past year has focused on improving access to our collections, on site and on the web.

Collecting
During the year the Museum added 165 acquisitions (representing over 800 separate items) to its core collections. Contemporary collecting continued to be a strength, with oral history accounting for a high proportion of new acquisitions. Some poignant material related to homelessness in London came in as part of the Homeless in the Capital exhibition in December 2008.

Diversity continued to inform collecting decisions and the Museum was delighted to be given an archive of 200 items related to Pastor Kemal Chunchie (1886 – 1953), Methodist minister and race relations campaigner in East London between the wars.

Items from earlier periods of London’s history acquired during 2008/9 included 13 medieval gold coins, part of a hoard buried at Upper Norwood in the mid-1760s and dug up in 1953. The London Archaeological Archive and Research Centre continued to acquire and process site archives from archaeological excavations across London.

Collections Online
Like all museums, we are working to significantly improve online access to our collections. Parts of the Museum’s collection are already online in 50 separate ‘microsites’ but it is not currently possible to search across our collections as a whole or in depth.

A major project to address this has been underway for the last few years, and gathered pace in 2008/09 with the work for the Galleries of Modern London. Collections Online will eventually allow the public to search or browse the entire collections database. Phase 1 will be launched in 2010 and will deliver an initial tranche of 14,000 objects, from penny toys to Biba dresses, with good quality images and helpful information.

Loans
The loans restriction policy remained in place during 2008/09 but activity continued. Over the year the Museum had 1471 objects on long term loan to other institutions and made short-term loans to 83 venues in the UK and overseas.

Collections care & conservation
Knitted Tudor caps, a spangled bolero jacket from Primark, top hats and 1920s flapper dresses are among 24,000 items held in the Museum of London’s costume store. It is one of the Museum’s most heavily used collections, and this year it underwent a much-needed £300,000 upgrade.

Every item was audited and moved out to temporary storage, while a racking company built state-of-the-art roller and fixed racking on the two levels of the store. The project enabled the Museum to meet national standards (‘Benchmarks in Collections Care’) and raised the profile of the collection nationally and internationally.

The flurry of publicity around Jack the Ripper led to an interesting addition to the Museum’s collection. A member of the public got in touch to say she had a letter from 1888 in which the writer referred to one of the murders, and offered the letter as a donation to the Museum.

George Noble, a resident of East London, emigrated to Canada for two years from 1888 – 1890. His mother wrote to him, describing the murder of Mary Jane Kelly in Whitechapel.

“There was another fearful murder yesterday morning, if possible worse than ever. It is not too much to say that all London is in a fearful state of excitement about it. As old as I am I never saw anything like it.”

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“There was another fearful murder yesterday morning, if possible worse than ever. It is not too much to say that all London is in a fearful state of excitement about it. As old as I am I never saw anything like it.”
As the lead partner in the London Museums Hub, we are playing an active role in transforming the capital’s museum sector to make it more vibrant, accessible and sustainable.

The London Museums Hub is a partnership between the Geffrye Museum, Horniman Museum, London Transport Museum and Museum of London. This partnership – one of nine regional Hubs around the country – delivers the Museums, Libraries and Archives Council’s Renaissance programme of investment in museums for London.

Many of our internal strands of work with schools, young people, families, and local communities are funded through the Renaissance programme. As Hub lead we also engage in regional programmes. A small selection of this work is highlighted below.

**Stories of the World**
The London 2012 Cultural Olympiad places culture at the heart of the Games. One of its outputs is Stories of the World, which is made up of 10 major projects around the country.

‘London: World City’ is one of the 10 projects, and the Museum of London has been chosen as one of the partners to deliver it through the Hub. Each of the four Hub partners will create a programme based on a particular theme, which for the Museum of London will be ‘Place’. We will be working with young people and community groups to look at how people create a sense of place, starting with the Romans. This will form the basis of displays and exhibitions from 2010 to 2012.

**National: Regional Loans Scheme**
Small museums often lack the capacity to host touring exhibitions, and they may struggle to meet the criteria for borrowing important items from national collections.

The National: Regional Loan Scheme is a pilot scheme to address this issue. The idea is to broker partnerships between national and regional museums, encouraging small-scale but high-profile loans.

In 2008 the London Museums Hub approached the British Museum, which agreed to take part and suggested the Gayer-Anderson Cat, one of the British Museum’s most popular Egyptian artefacts, dating from 600BC. Brent Museum was chosen as the regional partner, and the Gayer-Anderson Cat left its home for the first time in 60 years to be temporarily exhibited there.

The British Museum hopes to continue working with Brent Museum on local community schemes, and the Hub is working on a proposal to extend the scheme over the next two years.

**Marketing Advisory Visits**
Even the best displays and exhibitions will fail if no one knows they are there. The Marketing Advisory Visits are a Hub-funded scheme to share knowledge and best practice with smaller museums on how to devise marketing initiatives. This year, 10 museums received free advisory visits from marketing staff working at Hub museums. The museums were then given a grant from the Hub to implement the advice. In some cases, this has resulted in visitor levels increasing by more than 50%.
The Museum’s external relationships are of immense importance. Our donors and commercial sponsors have helped us to further the Museum’s ambitions by supporting us in three main areas.

**Galleries of Modern London and the Clore Learning Centre**

The Development Department generated £3,220,511 in 2008/9 through public and private philanthropy in cash receipts and pledges, including £2,164,988 towards the £20.5 million campaign for the new Galleries of Modern London and Clore Learning Centre. This brought the total raised towards the campaign to £16,091,345.

Highlights of the year included a significant donation from the Wolfson Foundation, on top of their major benefactions to us in the past. We aim to associate this with the 18th Century Pleasure Gardens display in the Expanding City: 1666-1850 Gallery.

The Timeline Years of London’s history have been a great success. Many donors have secured a year for £5,000 and started a relationship with the Museum, which we hope will endure.

It is heartening to find that the economic downturn has not led to a significant drop in support. The Development Board, under the Chairmanship of Michael Hoffman, has taken a robust and pragmatic view of who should and could be engaged.

**Programmes and learning**

Although our focus has been on the new galleries, we have also been able to start planning four or five years ahead to get support for temporary exhibitions. There has been a particular emphasis on the centenary exhibition of the discovery of the Cheapside Hoard, scheduled for autumn 2012 in the Museum of London.

In a tough economic climate, we managed to start up the Docklands Development Committee, which will strive to develop substantial relationships with the corporate community. One highlight has been our new schools programme in the Museum of London Docklands, sponsored by Citi, which saw the introduction of our first finance related study days entitled ‘Money Makes the World go Round.’

**Membership**

The Harcourt Group – our influential patrons who make substantial annual gifts to the Museum – maintained numbers despite fears that these would contract during the recession. Their loyalty and commitment have remained high throughout the year. Highlights have included the Family Tour to Egypt in April 2008 and the Director’s Tour to Moscow in October, as well as Lord Rogers of Riverside speaking about the future of urbanism at the second Harcourt Lecture in November 2008.

The Friends of the Museum of London continued to be involved in a highly varied programme, including a trip to the Old Vic Theatre and a guided tour St Bartholomew’s Hospital. The first promotion we have offered to Friends – a Christmas discount for new members when ‘London: The Illustrated History’ was launched – resulted in a significant 10% increase in total membership.

£3.2m was generated in 2008/09 through public and private philanthropy in cash receipts and pledges.
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