## Contents

<table>
<thead>
<tr>
<th>Page</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>02</td>
<td>Chairman’s Introduction</td>
</tr>
<tr>
<td>04</td>
<td>Director’s Introduction</td>
</tr>
<tr>
<td>06</td>
<td>Capital City</td>
</tr>
<tr>
<td>10</td>
<td>Visitor Knowledge</td>
</tr>
<tr>
<td>12</td>
<td>London, Sugar &amp; Slavery</td>
</tr>
<tr>
<td>16</td>
<td>Exhibitions</td>
</tr>
<tr>
<td>20</td>
<td>Collections</td>
</tr>
<tr>
<td>24</td>
<td>Research</td>
</tr>
<tr>
<td>26</td>
<td>Programmes for Schools</td>
</tr>
<tr>
<td>30</td>
<td>Community and Audience Engagement</td>
</tr>
<tr>
<td>34</td>
<td>London Museums Hub</td>
</tr>
<tr>
<td>36</td>
<td>Museum of London Archaeology Service</td>
</tr>
<tr>
<td>40</td>
<td>Thanking our Supporters</td>
</tr>
<tr>
<td>48</td>
<td>Finance</td>
</tr>
<tr>
<td>50</td>
<td>Governors</td>
</tr>
<tr>
<td>52</td>
<td>Publications</td>
</tr>
</tbody>
</table>
As ever this has been a busy and productive year. During 2007-08 Museum of London has continued to focus on the major initiatives that will see it transform itself into one of the greatest urban history museums in the world. These include:

- The productive discussions between the Museum and the Greater London Authority regarding the transfer of responsibility from the Department of Culture Media and Sport to the Greater London Authority. The Greater London Authority assumed responsibility in April 2008 prior to the Mayoral elections in May.
- Major development work for the Capital City project which has involved a large number of staff and will continue to be the highest priority for many of them. We thank our donors and supporters for their help in realising our ambitions in this area.
- The allocation of £9.6 million over the next three years from the City of London and the Department of Culture, Media and Sport to the Museum for its capital programme. A detailed building maintenance plan will be implemented in 2008-09 and subsequent years.
- The review of the Museum’s brand, including development of new names and logos which will embrace Museum of London Docklands and Museum of London Archaeology. These will be launched in October 2008.
- The adoption of a new business model for the Museum of London Archaeology Service, which has included a focus on improving business practice and profitability with a new organisational structure.
- Continuing progress made by the Development Department in its capital campaign to raise funds for the Capital City project, as well as acquisitions, learning programmes and galleries such as London, Sugar & Slavery at the Museum in Docklands.
- The recruitment of an excellent team of visitor hosts at the Museum of London who are actively welcoming people and engaging with them during their visit.
- The approval of the London Museums Hub business plan for 2008-09. The Museum benefits through this with funding for staff and various work programmes. A major focus will be planning for the Cultural Olympiad in 2012 as well as a large number of work packages which are overseen by the five Hub programme boards.

Other work has included the implementation of the strategic plan for 2007-11 and the annual business plan, which involved extensive consultation with senior staff.

Visit numbers at both Museums have been very encouraging with 317,106 visits made to the Museum of London and 107,819 visits to the Museum in Docklands, making a total of 424,925 visits for the year.

I would like to express my appreciation to all Governors for their dedicated contribution to the deliberations of the Board and its committees. My thanks in particular to Greg Hutchings, Diane Henry Lepart and Barbara Newman for all their many years service while Governors and whose terms ended in November 2007. I am delighted to welcome Jennette Arnold, Rev Dr Martin Dudley, Tom Hoffman, Eric Sorensen and Michael Welbank to the Board.

The Governors are most grateful for the support of the Secretary of State for Culture, Media and Sport, the City of London Corporation and the Greater London Authority for their continuing and deep interest in the Museum’s activities. Finally, I know that all Governors will join me in congratulating the Director and his staff on the Museum’s continuing success and increasingly high profile.

Michael Cassidy CBE
Chairman
Best ever year at Museum in Docklands
107,819 visits

107,819
Great cities are characterised by great cultural institutions, which define and express them. There can be no better example of this than London. Over the last year, the Museum of London with its rich portfolio of responsibilities has played its part in shaping London’s profile regionally, nationally and internationally. Whether researching London’s story, conserving and presenting its collections or simply sharing recently discovered archaeological finds, the Museum continues to be an asset for the capital. Admired for its exhibitions, academic standing, learning programmes, curators, conservators and archaeologists, the Museum has pushed itself further towards the goal of becoming the most significant urban history museum in the world and a focal London destination where young people and adults can be welcomed, enthralled and engaged.

There are important milestones both internally and externally that chart our progress. Internally, our goal to become a model example of a well-managed and driven institution with the appropriate technological resources and systems to ensure effectiveness was assisted by a greater investment in these areas. However, the Museum will always depend on highly qualified, motivated and committed staff as its backbone. In the year under review, we provided an unprecedented level of investment in skills training, allowing for personal and professional growth. In this way, and through performance management, improved communication and enhanced collaboration, the Museum continues to raise standards and expectations.

Our work on the Capital City project is both exciting and demanding. This £20.5 million programme seeks to refresh and re-present our collections from 1666 to the present day to create an even more comprehensive story of London, and to provide a new street-facing gallery, as well as deliver a world class learning facility complete with e-learning and broadcasting studios. A huge amount of work has been undertaken on the design of the new galleries and the completion of their content, as well as on the commencement of content for the new media installations and online collections for public access by the curatorial team, and on the preparation of display collections by conservators. This ambitious work, which amounts to the equivalent of preparing seven simultaneous major exhibitions, would be unthinkable without the continuing support of the Harcourt Group and the Development Board, led respectively by Felicity Osborne and Michael Hoffman (and previously John Crompton). Their inspiring leadership has allowed us to engage new individual donors, corporations and foundations, increase our supporters’ enthusiasm for our major capital project and set realistic targets for completing the £3 million we still have to raise. We aim to have our new Clore Learning Centre finished by summer 2009 and our new galleries completed in spring 2010.

In parallel to the Capital City project, we have delivered an exciting programme of foyer displays at London Wall and numerous community outreach projects, including our popular annual community dig which marks National Archaeology Week. The London, Sugar & Slavery gallery at the Museum in Docklands attracted international praise for its approach and has proved a useful model for testing ideas for our new galleries. Through these projects and new initiatives such as our late night openings, the Museum continues to reflect the increasing diversity of London and to engage with new audiences.

This year we restructured the way we present ourselves to the public across our three sites by specifying a new brand architecture. This clarifies the nature of the relationships between each of our two sub brands through the design and production of a new visual...
identity. It offers greater clarity and synergy, and will allow us to strengthen our visibility: the Museum of London remains the primary frame of reference for what had previously been known as the Museum of London Group, and the endorsement for both the Museum of London Docklands, (which in name replaces Museum in Docklands), and the Museum of London Archaeology, (which in name replaces Museum of London Archaeology Service). A phased introduction of the new identity will start in October 2008.

As we approach the London 2012 Olympics, I am delighted that the Museum, in its role as lead partner of the London Museums Hub, is playing a major role in shaping the Cultural Olympiad, working with the City of London, the Barbican and with national and non-national museums across London to help support the delivery of a four year festival around the theme of Stories of the World. We have carefully captured the transformation of London’s East End through specially commissioned photographs as a lasting legacy of Olympic-driven change. The Museum of London Archaeology Service has played a major part in the preparation for the Olympics by carefully excavating the entire Olympic landscape with Pre Construct Archaeology, and by presenting the finds in partnership with the Olympic Delivery Authority.

The Museum of London Archaeology Service had one of its most successful and productive years in its history following the introduction of a new business model. The business delivered professional archaeology on over two hundred projects, employing a workforce of over 220 staff and achieved record profits in the year. Work across London and key urban sites in the south of England yielded important new knowledge which was published in twelve academic and popular books and numerous reports and educational articles.

All this work has been underpinned by a close relationship with the City of London, the Department for Culture, Media and Sport and the Greater London Authority. Together in a series of ground-breaking meetings, our three stakeholders have helped us move towards a new framework partnership that will serve us well in the future. These negotiations resulted in a transfer of responsibility for the Museum on 6 April 2008 from the Department of Culture, Media and Sport to the Greater London Authority.

I am hugely grateful to our Governors, volunteers, Friends and supporters, but above all to our staff for their hard work. Our pride and our purpose are clear for all to see.

Professor Jack Lohman
Director
Capital City

Capital City is the next major phase in a step-by-step transformation of the Museum of London that started in 2000. It is the largest and most complex project to be undertaken by the Museum since its foundation. It will be a major leap forward in our work, giving us the spaces and infrastructure we need to pursue our mission of inspiring a passion for London through our magnificent collections and expertise. It will significantly enhance our presentation of the social history of London. Capital City will not only reassert our core values, but will change the way in which we engage with our audiences. It is a progression from the earlier phases, laying the foundation for our future development.

With significant support from Heritage Lottery Fund, the Capital City project will have enormous impact on the Museum’s audiences because it addresses several factors that have inhibited our development in recent years. Chief among these is the absence of permanent display space for our 20th century and contemporary collections. The second significant need is the improvement of facilities available on-site for schools and learning activities. Capital City will realise a long overdue refurbishment of our learning rooms and theatre through the creation of the Clore Learning Centre. A third strategic thread is to move the Museum more fully into the digital age by significantly improving electronic access, including online access, to our internationally important collections, enlivening the visitor’s experience of history through the creative use of new technology.

Over the next two years Capital City will deliver:

- Three Galleries of Modern London: telling the story of London from 1666 to 2012
- The City Gallery: constructing a dramatic ‘shop window’ onto London Wall
- The Sackler Hall: providing a multi-functional information hub
- The Clore Learning Centre (including the theatre): creating a flexible suite of spaces for schools, adult learners and community groups
- Inspiring London: a showcase for art inspired by London life

Inspiring a passion for
Although the collections remain firmly at the heart of the Museum’s purpose, we believe that innovative and attractive design and technology will enhance them as never before. We have a commitment to embrace the newest technology and to push forward the boundaries of museum design to tell the story of London in new ways, so that our galleries really bring history to life for all our visitors by means of inspiring spaces and engaging displays. The Capital City project is the essential lynchpin ensuring that we continue to be the leading authority on the public presentation of London’s history.

Clore Learning Centre
Teachers and pupils have been consulted and the National Curriculum has been taken into account in the development of the content of the galleries and the design of our new learning spaces. The multi-media and interactive nature of the galleries will engage children and there will also be performance areas for drama characters or storytelling, and spaces for activity trolleys.

The Clore Learning Centre will include an e-learning studio where schools and other audiences will be able to use computers and other digital technologies to explore the collections and enrich their learning.

Capital City and Time Out
Discussions with the Time Out Group have explored a partnership for the inclusion of archive material in the galleries to reflect Time Out’s creative contribution to London’s cultural life. An agreement between the two parties has been made which defines the principles and intentions of this partnership.

The Hintze Family Charitable Foundation supported the Museum’s expert conservation of this dress worn by Ann Fanshawe in 1752-53, the daughter of the first Lord Mayor to live in the Mansion House.
Visitor Knowledge

A total of 424,925 visits were made to both museums in the last year. Overall, our Department for Culture, Media and Sport qualifying visits were 19% above target. Museum of London attracted 317,106 visits, despite the closure of more than half the Museum’s galleries for major redevelopment – which meant we could only provide a limited offering for schools and had to suspend all corporate hire. Museum in Docklands had its best ever year with 107,819 visits. This was an increase of 6.7% on last year and, significantly in the five months following the opening of the new permanent gallery London, Sugar & Slavery, visit numbers recorded an average 33% uplift. They peaked in March 2008 with over 14,000 visits, with the free admission weekend over the Easter holiday attracting 4,527 visits in four days.

Audience awareness

We pride ourselves on the fact that considerable resources have been invested in improving our understanding of the Museums’ audiences, their motivations and how they valued their experiences. The findings from our annual visitor survey showed that the Museum has a more comprehensive understanding of the visitors to both venues.

- 66% of Museum of London and 73% of visits to Museum in Docklands were first time visits. This is a reflection of the large number of tourist visits. Of the other London museums, only the British Museum has a higher proportion of one-off tourist visits.
- Visits to Museum of London continue to be popular with people from overseas (51%) while 32% said they ‘lived or worked in London’. Visits made by overseas residents to Museum in Docklands account for 20% of the total, while those made by people ‘living or working in London’ dominate at 57%.
- 37% of visitors to Museum in Docklands and 28% of those at Museum of London were made by children. These figures highlight how dedicated areas like Mudlarks at Museum in Docklands, the London’s Burning: the Great Fire of 1666 at Museum of London and programmes of school holiday events are popular with families. The increase at Museum of London is particularly significant this year, up from 21% in 2006-07, as building works have limited the number of visits that can be made by children in school groups.
- 81% of overseas visitors came to see the general collections, while those from London (26%) and the rest of the UK (29%) were often motivated by a specific exhibition or gallery at Museum of London. At Museum in Docklands the pattern was less pronounced since there was a limited programme of special exhibitions and the London, Sugar & Slavery gallery opened too late in the year to make a marked impact on the annual research findings.
- Visitors to both Museums were likely or very likely to make a return visit (Museum in Docklands 88%, Museum of London 87%).

We carried out a visitor profiling exercise to analyse the findings of the past three years of visitor research and gain greater insights into the visiting patterns and motivations of visitors. These findings have informed the marketing strategy for 2008-09, providing clear direction for future campaigns focusing on the Museums’ audience segments. For example, with adults (20-54 years of age) dominating Museum of London visits and often looking for a social and uplifting rather than an intellectual visit, we are now better placed to develop programming and target marketing that will capture these potential repeat visitors. One initiative to do this has been the introduction of a popular series of monthly late night openings at both Museums.
Who we are

The Museum has undertaken a major brand review in order to improve the effectiveness and consistency of our brand and how it is communicated. A key objective of this was to modernise the presentation so that we can maximise the value of our brand across all parts of the Museums’ activities. Design consultancy Coley Porter Bell, worked with the in-house team to refine the Museum’s positioning and to design a new visual identity – which was developed after extensive internal and external research. A new naming ‘architecture’ was chosen to link our names and visual identities.

A phased roll out programme will start in October 2008, with Museum of London as the name to be used for all corporate (formerly Group) activities as well as continuing to be the name of our major visitor venue. Museum of London Docklands is the new name for Museum in Docklands, making it clear that this is sub-brand of Museum of London. Museum of London Archaeology will be the name used for former Museum of London Archaeology Service activity.

A new multi-coloured logo and associated sub-brand logos were developed to reflect the Museum’s ever changing and vibrant character. Its intriguing shape represents the ever-changing nature of London, through layers of past, present and future. It reflects ‘London’s thumbprint’ – since it is people who have left their mark on London over time.

Since branding is not simply about re-badging with a new logo, the Museum is using the opportunity of a new visual identity to communicate its ambitions and world-class status. The identity helps us to position ourselves as fundamentally London: expert, innovative, inspiring, human, provocative and vibrant.
The origins of the early 19th century warehouse, which is now the Museum in Docklands but was once where sugar produced by enslaved Africans was stored, are explored in the London, Sugar & Slavery gallery. This project is multi-faceted in that its main output is the new permanent gallery, but the funding granted to it from the Heritage Lottery Fund and London Museums Hub (Renaissance London) allows for six community involvement projects. Each of these runs for three years and contributes directly to the gallery’s temporary display space as well as an innovative online project involving three partner museums in London. The project is a major first step to re-position the Museum in terms of both visibility and content by renewing its permanent displays and enhancing its visitor profile by attracting a more diverse audience.

The gallery was created with the active involvement of a consultative group of academics and community advocates. The exhibition has benefitted greatly from the community involvement in terms of content and visitor perception. In a year when numerous institutions were exploring this history, the Museum was challenged to be ‘different’. Focusing on London proved the starting point in terms of the narrative content, with the exhibition looking at the continuous African presence in the capital, the impact of enslavement and abolition, and the legacy that both have had on the city.

The opening of the gallery has seen Museum in Docklands embrace a previously unrecognised aspect of London’s history. The effort that has gone into this gallery has paid dividends for the Museum at the most basic level – since its opening we have seen a 33% increase in visitors over the same period in the previous year. We hope to make central to all our projects the attitudes embraced in the development of this exhibition through community inclusion, attracting new audiences, exposing hidden heritage and the highest standards of innovation and quality in our exhibitions.
‘The enthusiasm and passion of the consultative group was an inspiration’
Launch campaign
A comprehensive, coordinated press and marketing campaign attracted almost 14,500 additional visits to Museum in Docklands in the four months following its opening on 9 November 2007. Coming towards the end of a busy press year celebrating the 2007 bicentenary of the parliamentary abolition of the British slave trade, the press team focused their efforts on a campaign about how the gallery was uniquely created in partnership with a diverse consultative group.

With a campaign devised to attract all Londoners, including those from black communities, there was coverage in titles from *Metro* to *City AM*, *The Voice to Lloyds List*, broadcast time on *Sierra Leone TV* to *Voice of America* and *Choice FM* to *CNN* and online coverage from *Nation News Barbados* to *This is London*. Excluding online, the press campaign reach was over seven million people within the UK.

Careful media buying, enabled by the Heritage Lottery Fund, saw the gallery advertised in *Metro*, *Time Out* and on the London Underground. The tactical use of free admission to the Museum for the opening weekend, Christmas and Easter holidays and postcards offering two-for-one offers on admission were popular with visitors, especially those new to the Museum. Visitor research highlighted the effectiveness of the use of *Metro*, in particular in attracting black and minority ethnic visitors, and that they were inclined to recommend the gallery to friends and family.

Community engagement
The creation of the new gallery was an inclusive process, involving people from beyond the Museum on many levels. The project built on the trust and partnerships that have been established with individual members of London’s African Caribbean communities through sustained commitment to exploring the African Caribbean history. Nearly a hundred Londoners were actively involved in creating content for the gallery, which included displays, gallery text, artwork, interpretation for children and film.

This approach had benefits which extended far beyond the participants themselves. The gallery’s opening was widely anticipated and the Museum was able to field spokespeople who resonated with a wide range of audiences and community organisations, that distributed information about the Museum to their members.

Free admission over Easter attracted 4,527 visits in just four days
Exhibitions

Our recent programme of temporary exhibitions has taken us to places as diverse as rush hour in Sierra Leone to the East End streets of London in 1888. Drawing on a huge variety of exhibits, from Saxon grave goods to the very buildings in which our Museums are housed, these fascinating stories are brought to life.

Major Exhibition

Jack the Ripper and the East End
Preparations for opening in May 2008

The first major special exhibition at the Museum in Docklands, this places the Whitechapel murders in the broader context of London’s East End in 1888 and uses them as a window onto the social history of the period. It also examines the various suspects, and the cultural and social impact of the murders.

The intention is to deliver a serious interpretation of Jack the Ripper and the social history of the late Victorian East End, given that our understanding of the subject to date has been formed by the chamber of horrors style of interpretation found at attractions such as the London Dungeon. This exhibition intends to convey complex issues relating to poverty, prostitution, violence against women and the human fascination with horror and death, while at the same time appealing to as wide a visitor profile as possible. Key objects include a large selection of original material, including actual police files from the case and letters purportedly sent from the murderer. This treasure trove of material has never been on display together before.

Temporary Exhibitions

The Missing Link
24 May – 19 August 2007

The extraordinary archaeological finds from a dig at the church of St Martin-in-the-Fields, Trafalgar Square brought together Roman and Saxon London. Finds included a stone sarcophagus containing the skeleton of a middle-aged Roman man and exquisite Saxon grave goods. Visitors were able to see one of the very last Roman Londoner’s in a specially designed display, reflecting the Museum’s commitment to the value and respect of human remains.

Rush Hour
6 July 2007 – 1 November 2007

Across three large screens in the temporary exhibition at Museum in Docklands, this video installation by artists David Matthews and Paul Howard used a montage of real-time and still-time photography, and a bustling soundtrack to capture a rush hour moment in Sierra Leone. A multi-sensory experience, Rush Hour deconstructed stylistic clichés of news reportage, documentary and fictional dramas and drew the viewer into disarming questions about African and Western identities; about poverty, peace, and the complex legacies of slavery.
Out of India
22 June – 23 September 2007

This small foyer exhibition celebrated the 60th anniversary of the independence of India and Pakistan, and was part of a London-wide Indian festival throughout the summer of 2007.
Feliks Topolski
10 November 2007 – 13 January 2008

This foyer exhibition celebrated the work of the artist, Feliks Topolski (1907-1989). Polish born Topolski lived and worked in London for over 50 years, drawing inspiration from its cultural and social diversity. As well as being a centenary celebration the show provided a foretaste of the major Topolski retrospective which the Museum is preparing for 2010, in collaboration with the Muzeum Narodowe, Warsaw, and the International Cultural Centre, Krakow, Poland.

Archaeology at Drapers Gardens

Showcasing an exceptional collection of 19 metal vessels from the late Roman period, found at Drapers Gardens. The objects were viewed as the most significant find in 30 years of excavations in the Upper Walbrook valley, in the heart of what is now the City of London. These well-preserved artefacts offered a rare glimpse into the last days of Londinium. The press conference was one of the best attended at the Museum, with Roman specialists and conservators explaining their theories about this exceptional hoard.
Weather Permitting:  
London’s Changing Climate  
15 February 2008 – 15 June 2008

An examination of the changing nature of the capital’s climate over the last 2000 years, using a colourful timeline filled with intriguing objects and quirky facts alongside stunning paintings to explore the changeable weather of the past and consider the unpredictable weather of the future.

Outside Edge  
7 February – 4 April 2008

This small exhibition examined the history of black gay, lesbian and trans-gendered communities (LGBT) in London from the 1970s to the present. The display was co-curated with a member of rukus! Federation, a community based group which is actively recording and collecting the experiences of the black LGBT communities. A study day about black LGBT histories and collecting and preserving collections was held in conjunction with both the display and to mark LGBT History Month. This included talks, discussions and debate with a range of speakers including Ajamu from rukus! and Steven G Fullwood, project director of Black, Gay and Lesbian Archive, New York (pictured). Features in thelondonpaper’s art roundup, easyjet.com What’s On, The Times Knowledge listings and securing a full page authored article by singer David McAlmont in Time Out brought this show to the attention of a wide audience, making explicit the Museum’s commitment to featuring the stories of all London’s diverse communities.

Ajamu, co-founder of the rukus! Federation has been recognised with the ‘Man of the Year’ award at the black LGBT community awards for his work on this exhibition.
Collections

Work has focused on preparing the Galleries of Modern London as part of the Capital City project.

Collecting the Olympics

In 2012 London will host the Olympic Games, making it the third time that the Capital has been the venue for the games (it did so in 1908 and 1948). It is an obvious subject for the Museum to collect and this will revolve around three strands: regeneration, participation and legacy. Regeneration will focus on recording the Lower Lea Valley site as it gradually takes shape. The Museum commissioned two photographers to record the commercial firms due to be displaced by the Olympics project, and an oral historian was commissioned to record the views and lives of the displaced communities.

The Museum also began talks with visual artists about their responses to the disappearing landscapes on the Olympic site. In June 2007 a well-attended event took place in East London, at the premises of SPACE (a leading provider of artists’ studios in London). The day was a joint venture between the Museum and SPACE to discuss a contemporary artist’s response to the 2012 Olympics. Presentations were given by a range of academics and artists.

This Matthew Williamson beaded cocktail dress was purchased with the support of the Museum’s Friends of Fashion.
Collection loans policy

The loans restriction policy that the Museum introduced in 2006 to assist with preparations for the Capital City project was still in place this year. Even with the restriction in place, the Museum continued to exceed its collections loan targets. This year, there were 1,666 objects on long and short-term loan to 89 venues in the UK and four venues overseas.

Contemporary collecting subject specialist network

The Museum is a lead partner in the contemporary collecting and urban social history subject specialist network, a Museums Association sponsored curatorial network. The steering group of the network met at the Museum twice during the past year to discuss matters of mutual interest, including large capital projects.

Digitising the photographic collection

A programme was implemented in December 2007 to digitise the historic photograph collection. The aim is to deliver content for the Capital City databases, and potentially for the picture library. The programme also signifies a new commitment to opening up access to our collections.

Exploring 20th Century London

This on-line project has been expanded, with more partners and a version of the site for children aged 7-12. This programme also signifies continued commitment to opening up access to our collections.

The project has added over 1,000 new object records and more than 90 new information pages to the website from seven new partners. The new records are of a very high quality and greatly increase the breadth of material available to the public.

The main site (www.20thcenturylondon.org.uk) has received 535,627 unique visits over the year. The children’s version of the site – Tales of London (www.talesoflondon.org.uk) – was launched on 31 March 2008.

London’s screen heritage

With its strong history of interest in London film, the Museum was well placed to help drive a new collaborative network. London Screen Archives has emerged to fill a regional gap in film heritage provision, as London is the only region without its own regional film archive. The network, a collaboration with MLA London, Film London and 28 London museums, archives and film libraries, went ‘live’ in June with the launch of its web pages, hosted on the Film London website.

An early output of this ongoing partnership was Capital Tales, a London Film Festival event on 19 October 2007. A giant screen in Trafalgar Square presented a 90 minute programme of clips from archive film of London, held in repositories across London. Museum collections were represented by Peter Davis’s 1966 film Chelsea Bridge Boys. The free event was a great success, attracting a largely young audience of thousands.

The London Museums Hub funded a small consultancy to survey the spread and location of film heritage across the capital. It is intended that this will be followed with a second consultancy and scoping project in 2008-09, with a view to preparing solid ground for an eventual on-line catalogue of London’s large and rich screen heritage.
Fashion and decorative arts

The Museum’s outstanding fashion and dress collections were re-opened to researchers at the beginning of October 2007 providing an opportunity for students from 30 fashion colleges and 15 London designers to visit. Meanwhile improvements in the costume store facilities and systematic work to conserve and catalogue the costume collections are underway.

Collections management system upgrade

A major upgrade to the collections management system (MiMSY XG) has been made, which necessitated the re-training of 85 users over a five-week period. The programme proved to be a success with evaluation showing a high satisfaction rating among those taking part.

In parallel with the upgrade, the Museum began a re-evaluation of its acquisitions procedure. A small focus group of users was set up in 2007 to analyse the current system and explore what could be improved. The result was a draft procedure, published in January 2008. After further consultation in March, the final version was rolled-out in April 2008.
Research

LONDON: The Illustrated History

Research continued this year with a major co-publication with Penguin Books, *London: The Illustrated History*. Museum staff worked with and briefed the artist to produce this compendium of London’s history. The book will be published in November 2008.

Community Archaeology and Portable Antiquities Scheme

Working with the Museum’s Archaeological Archive has created opportunities for people to actively get involved with archaeology in the form of the summer community dig. In 2007 the site was the Michael Faraday Primary School in Southwark where a trench was opened in the playground. Over the two-week excavation several local schools, Young Archaeology Clubs and other community groups visited and discovered how to dig, process finds and, crucially, find out more about their local history and archaeology of the area and its relevance to them.

The Portable Antiquities Scheme is a voluntary scheme to record archaeological objects found by members of the public. The Finds Liaison Officer for Greater London has been working with various groups, searching both the foreshore and cultivated land, to identify and record archaeological objects. Hundreds of finds have been recorded during the last year and highlights include an early medieval bone counter and a fragment of a Roman stone inscription.
A successful joint funding bid was submitted to the AHRC collaborative doctoral awards scheme in November 2007. The bid was to fund a study into ‘Curating the Global City’ and it is proposed that this be integrated into the Museum’s Capital City programme.

Sainsbury Study Centre

Use of the research and enquiry services for both archives has continued to increase over the year – particularly the Sainsbury Archive figures, which are up by over 250% on use prior to the move to the Museum in Docklands in 2005. A number of highly successful events have been held in the study centre over the past year, including a workshop about using archive sources for Birkbeck College history access students and talks for Sainsbury staff.

In May The Story of Millwall Docks, a touring exhibition using Museum archive images, went on display. Additionally, two new displays were installed in the Sainsbury study centre in September including Window onto the Archives, featuring a cross-section of material from both the Museum in London Docklands and Sainsbury archives.

A variety of new resources have been developed for visitors over the past year, some of which were created in conjunction with a group of retired volunteers. This generated a series of topic folders, which are now available for browsing in the study centre and will help to open up access to the archive collections for Museum visitors.

A major new web resource for the Sainsbury Archive was produced, available within the Museum in Docklands website at www.museumindocklands.org.uk/sainsburyarchive. The site includes substantial historical content arranged by theme, and a range of resources for schools and families, as well as an area for retired staff and customers to add their memories to the archive.
Programmes for Schools

Schools are a key audience for the Museum and so a special effort has been made to maintain a high quality learning programme during the closure of the lower galleries and learning centre at London Wall. Working with only half the Museum’s galleries, two temporary learning rooms and restricted practical facilities has been a challenge, but 78,358 pupils still visited our Museums or took part in outreach activities in schools – just 86 fewer pupils than last year. Encouragingly, over 300 of the schools that visited the Museums were doing so for the first time.

Schools programmes at the Museum in Docklands were a particular success and the Museum saw a 10% increase in the number of pupils visiting. This is partly due to the popularity of the London, Sugar & Slavery gallery and a number of Museum of London sessions being moved to Museum in Docklands during the Capital City project, but also reflects the well-deserved reputation the Museum is gaining with local schools.

Online learning

The learning section of the Museum’s website received 783,628 visits in the last year – over 130,000 more that in 2006-07. With funding from the Renaissance in the Regions programme the Museum created a number of important new web resources for schools.

Over 300 schools visiting for the first time
State Street became members of the Museum’s Partnership Programme for the first time, helping the Museum in Docklands deliver its outstanding schools programme, which reached 20,459 students in 2007-08.
Outreach to secondary schools

Many secondary schools find it difficult to visit museums because of timetable and examination pressures. Recognising this, the Museum’s Renaissance funded secondary programme included many sessions that were available as outreach in schools.

Programmes for special schools

The Museum’s service for special and hospital schools continues to thrive through Renaissance funding and reached almost 2,000 pupils through drama, storytelling, art and object handling sessions at the Museums and in schools – 94% of teachers rated the sessions as good or very good. A major development this year was the introduction of ‘packages’ combining a museum visit and an outreach session which offer opportunities to build on pupils’ learning.

Teacher training

Almost 300 teachers and student teachers took part in training events at the Museums. The Museum took part in the Understanding Freedom project, which was co-ordinated by MLA London. A group of student teachers spent three days studying the London, Sugar & Slavery gallery and exploring approaches to teaching about slavery in the classroom. The Museum of London worked with Livery Schools Link to hold a ‘museum marketplace’ that promoted museums in and around the City to schools. The Museum also hosted a Citizenship event in collaboration with MLA London and London Metropolitan University.

Foundation stage learning

The appointment of the Museums’ first Early Years officer provided the impetus to introduce provision for nursery and reception groups (3-5 year olds). Three new sessions are in development as part of the primary schools programme, on object handling, storytelling and an introduction to the role of museums.
The Museum continues to deliver a range of community, inclusion and audience development programmes. The projects featured here are just some examples of work that benefits both the Museum as an institution and Londoners on an individual level.

Social inclusion
Part of the Museum’s social inclusion programme, the ‘Podcasts from the past’ project was supported by The Golden Bottle Trust. This initiative involved adults who are long-term unemployed, enabling them to create a series of podcasts for visually impaired visitors to the Museum of London. The participants, many of who had never visited a museum before, came together to work as a team to realise their abilities, gain new skills and develop their self-confidence. In the first two weeks that Podcasts from the past were on the Museum’s website there were 1,200 downloads and the project was featured in The Guardian newspaper.

Adults with learning difficulties
A successful London Museums Hub funded project piloted approaches to engaging adults with learning disabilities. In partnership with the Coborn Opportunities Project in Tower Hamlets a scheme was developed which would foster an engagement with London’s past through creativity and direct contact with artefacts.

In preparation, staff were trained in the Makaton signing system. Once a shared language had been established the eight adults and their tutor embarked on a six-week project at the Museum in Docklands, where they explored the Museum’s collections as an inspiration to create a sculpture for their centre.

The Harold Hyam Wingate Foundation made Inspiration London possible – a project supporting former homeless adults, long-term unemployed, young adults and ex-offenders – to create artworks inspired by paintings and prints from our collections.
Adult and family programmes

The Museum has a strong reputation for its informal learning programmes and, despite the lack of facilities at the Museum of London this year, there has been more work in this area. In 2007-08 the Museum has engaged with 59,572 adults and children in Museum programmes which combine enjoyment with learning.

Families

Family programme attendance peaks during the school holiday periods, especially in the autumn and spring months, with steady weekend attendances throughout the year. The Roman themed programme in October half term was the busiest time for families at the Museum of London, engaging 5,922 attendees. At Museum in Docklands the public weekend launch for London, Sugar & Slavery was the busiest period. During the two days the gallery was at full capacity, and 3,040 people attended events based on themes of the new gallery. For many this was their first visit to the Museum.

The Sing London festival provided a new type of event for the Museum of London as 100 adults and 32 children gathered outside the Museum to celebrate London in song. At the Museum in Docklands the Chinese New Year Festival has achieved an established reputation, and attracted over 1,000 children and adults this year.

Under 5s

Although a popular family destination the Museum has not previously had the resources to develop provision for the youngest family members so funding for this area from the London Museums Hub has been of great benefit. This year events for under 5 have had 5,310 young attendees. Despite higher family programme users at Museum of London this group has been evenly split across the two Museums, underlining the importance of the Mudlarks gallery as a permanent resource for young children.

Adults

An initiative to extend our reach with Londoners saw the creation of a series of monthly late openings at both Museums. Marketed as ‘Late’, these events on the first Thursday of each month were programmed and marketed to appeal to adults working in the City and Canary Wharf/Docklands. Local workers were encouraged to make a first visit to the Museums, initiated by a varied programme including music, comedy and storytelling, all with a London twist as well as exhibitions and programmes linking to London, Sugar & Slavery which attracted many first time and culturally diverse visitors. This was in the hope that it would lead them to consider the Museums as places they would return to either at lunchtime or with their families.

Evaluations and attendances for adult events have been encouraging. Despite the reduction in available facilities at the Museum of London during the redevelopment 7,470 attendees have attended the adult event programme, while the Museum in Docklands has welcomed 4,778.

The average attendance at Lates was around 150 at Museum of London and 170 at Museum in Docklands. A Facebook group was established to communicate with Late audiences, as well as marketing through regular email invitations, pick-up postcards and posters. There was also press and listings coverage, in particular in thelondonpaper and Time Out, which was as a result of initiatives supported by the Greater London Authority and Arts Council England.

Initial research is showing that on average 35% of the audiences for Late are making their first ever visit to the Museum, and that 88% are London residents.
The London Museums Hub business plan for 2008-09 was approved by the Museums, Libraries and Archives Council, and work programmes were implemented in learning, collections, workforce development and organisational change, audience development and diversity and the regional roll-out. Programme boards were established for each of these sectors and the Museum is represented on each board. Many of these programmes are multi-institutional bringing a stronger collegiate approach to delivering the work and working with both national and smaller museums.

Major leadership programmes included online project Exploring 20th Century London (website artwork pictured), museums and refugees – including the hosting of an international conference which attracted 130 participants and whose proceedings will be published in 2009 – volunteer management, learning programmes, addressing sustainable storage solutions, and progressing with Investors in People status through management training for staff.

Hub records project

Current business records management practices were assessed and evaluated as part of the Hub records project, and a strategy for improvements was developed across the Hub museums. In addition to the strategic report, action plans for next steps towards establishing a records management programme at each Hub museum were agreed for the coming year – to include development of records management policies and procedures as well as costings for the staff and facilities resources required.
This was the busiest year in decades for the commercial archaeological service, Museum of London Archaeology Service. The increase in archaeological fieldwork was a direct result of the surge in property development, as increasing numbers of developers turned to the Museum of London for help in securing planning permission and in dealing with archaeological planning conditions that required excavation. The staff complement therefore rose to over 230 archaeologists, specialists and professional support staff with a record turnover of nearly £9 million.

Discoveries

A small excavation on the eastern edge of the City of London’s Leadenhall Market turned out to be the site of a beautiful Roman town house. The wall plaster, with its beautiful images of grapes, birds and horses, is some of the finest Roman domestic decoration yet found in London. Nearby, at Crosby Square off Bishopsgate, came the discovery of what was almost certainly a Roman plunge bath, and may well have been part of a suite of Roman baths.

Further to the south, at the edge of the Roman walled city of London on what was probably the site of Londinium’s first military fort, our excavations uncovered a late Roman masonry cellar. Along Cheapside and Gresham Street there was an unprecedented amount of development taking place. Excitingly, a new picture has begun to emerge about this part of Roman London that involves temples and religious and public buildings. We now have the opportunity to tie together the analysis from several sites in this area.

At Walbrook, archaeologists carried out two major projects very near each other. While the discoveries from these sites included major structures – early Roman buildings and remains of the Temple of Mithras – it is not always the case that the dramatic finds are the most photogenic. A very important double ditch at Walbrook may yet turn out to be the very earliest evidence of the first defended settlement of Londinium.

While new evidence came to light about Londinium’s beginnings, equally important information was revealed about the late Roman period. At St Martin-in-the-Fields, by Trafalgar Square, a Roman limestone sarcophagus containing a human skeleton was dated to the late 4th or 5th century AD. The sarcophagus, as well as evidence for a late Roman tile kiln and what appears to be the latest known structure in Roman London, may well lead to the complete rethinking of the elusive period around the decline of Roman influence and before the arrival of the Angles and Saxons later in the 5th century AD.
Record turnover of nearly £9 million
Uncovering the past

In preparation for the London 2012 Olympic Games we have been engaged in one of the most comprehensive site investigations in years, on the vast 500 acre Olympic Park site. This part of the Lea Valley has been more or less continually occupied or used since the end of the last Ice Age – circa 12,000 years ago. Traces of human activity from all periods have been found, from Neolithic farms to Roman roads, Saxon fish ponds and medieval monasteries. There are also lots of historic structures – the built remains of London’s incredibly important industrial heritage – including factories, warehouses, gasworks, railways, canals and bridges. Our geoarchaeology team carried out one of the biggest, most innovative mapping projects – feeding data about soils from hundreds of borehole samples into our database, and using that data to reconstruct hidden, buried landscapes from prehistory. There are substantial alluvial deposits, several metres thick in places, in which are preserved insects, snails and seeds, as well as pollen and other microscopic remains. We have therefore extracted information about the environment at different periods in time, like ‘time slices’. What we have in the Lea Valley is a complex history of environmental change over the course of around 12,000 years – where we can track settlement and changes from prehistoric lakeside dwelling and marshland, to Bronze Age round houses, right through to the rich industrial landscape of the 18th, 19th and 20th centuries.

Museum of London Archaeology Service were also asked to investigate a major 50 hectare site near Andover, where the archaeologists excavated a cluster of Early or Middle Bronze Age ring ditches. The finds also included human burials and cremations, across this open landscape. A major fieldwork project was begun in Bath. This massive development required over 75 archaeologists on site at one stage, and revealed important, rare information about early prehistory – including a rich assemblage of Mesolithic flints, and early medieval properties. Throughout the year we also continued to make new discoveries ‘excavating’ in the London Archaeological Archive and Research Centre.

Publications

Museum of London Archaeology Service has a strong reputation in the heritage sector for its ambitious scholarly publication programme. Of particular note were the academic monographs and studies papers produced as the culmination, in some cases, of years of analysis and multi-disciplinary research. The tenth anniversary of the acclaimed monograph series was marked last year with a new format of publication, reporting on major excavations undertaken at London’s Guildhall in the 1980s and 1990s. Two hardback volumes describe the archaeological history of this important site, the home of the City of London’s government, from early medieval to modern times.
Importantly, the internal business development programme last year also signalled the need to consider the corporate structure of Museum of London Archaeology Service and ensure it is positioned in future to achieve its full commercial potential as a professional services organisation in a fiercely competitive market. This is to be addressed in the coming year.

Business development programme

Internally, Museum of London Archaeology Service underwent a major transformation during the year. Beginning with a thorough overhaul of business processes and culminating in a new organisational structure, this was a programme aimed at underpinning its commercial capability. Museum of London Archaeology Service is already one of the UK’s leading archaeology practices and it measures itself by the quality and exciting nature of its work, carrying out large, complex, prestigious projects and research and delivering consistently excellent services and results. In order to do that, our aim is to ensure that archaeology is properly valued, by our clients and by ourselves.
Thanking our Supporters

Museum of London would like to thank all our donors and supporters for continuing to help us most generously in 2007-08. The total raised in philanthropic and sponsored support during the year was £1,430,146 in cash and forward pledges.

Completing the £20.5 million Capital City project has been our main focus: during 2007-08, our donors and sponsors gave us £861,019 in cash and forward pledges for the campaign. By the end of the year, £3.15 million was still outstanding, which we are confident of securing with the continued support of donors, friends and sponsors.

The Museum’s Development Board has been enormously helpful in this task, firstly under the chairmanship of John Crompton, Head of Equity Capital Markets EMEA at Merrill Lynch. We are immensely grateful for the leadership he provided for three years and for his continued support as a member of the board. The Museum was lucky to recruit Michael Hoffman (pictured), Chairman of Palamon Capital Partners, who took over from John Crompton as Chair in December 2007 and brings enormous experience in private philanthropy. While the Board is concentrating on securing the remaining funds for Capital City, it is also looking to the future and has agreed to set up a Docklands Development Committee to prepare for the future funding needs of the Museum in Docklands.

Fundraising for our programme is only one part of our development picture. In 2007-08 we raised £569,127 in cash and forward pledges for a wide range of programmes covering conservation, learning, archaeology, osteoarchaeology, costume, and community and audience development: all essential in making the Museum of London an institution that truly reflects the diversity of London and delivers excellence both in research and its public presentation. Added to this list are the 28 donors who have generously given us important additions to our collections.

The ‘Year of London’s History’ timeline has proved popular with businesses and individuals. The John Lewis Partnership secured 1864 to mark the year John Lewis opened his first shop in Oxford Street, while Standard Chartered, C. Hoare & Co and Johnson Matthey have each supported the Museum with the years relevant to their own history in London.

A special word of thanks is due to Felicity Osborne, Chair of the patrons of the Museum – the Harcourt Group. This has gone from strength to strength during the year, with the first family tour to Rome in May 2007 and an adult tour to Berlin in September 2007, both of which were successful and enjoyable and very much strengthened the links between the members and the Museum. Sandwiched between the Harcourt’s Great Fire party (to launch our exhibition London’s Burning: the Great Fire of London 1666) and the Hard Hat Party (to show our supporters the progress on the redevelopment) was the first Harcourt Lecture at the Museum’s Annual Dinner in November 2007, given with immense erudition and humour by Simon Schama. Many of the members of the Harcourt Group have also made a donation for a ‘Year of London’s History’, which further underlines their commitment to the Museum.

We would also like to thank the loyalty of our 600 Friends (including the Friends of Fashion), who have been on an incredible 48 events in and around the Museum which link to our work. Their support really helps spread the word about the wonderful things to see and do here.
£1,430,146 raised to support Museum activities

61 individuals, businesses and charitable trusts have each donated £5,000 for their own ‘Year of London’s History’
## Development Board

### 2007/2008

- John Crompton (Chair up to November 2007)
- Michael Hoffman (Chair from December 2007)
- Katharine Doré
- Robert Dufton
- James Hickman
- Camilla Mash
- Poonam Melwani (up to March 2008)
- Mark Warham

## Capital City Campaign

### Donors and Supporters 2007/08

#### £25,000 - £100,000

- DCMS/ Wolfson Foundation Museums & Galleries Improvement Fund
- The Hintze Family Charitable Foundation
- The Leathersellers’ Company
- Julian & Camilla Mash*
- Mark & Samantha Mifsud*
- OCS Group Limited*
- David & Susanna Peake*
- NM Rothschild & Sons Limited*
- Michael & Yvonne Uva*
- Weil, Gotshal & Manges*

#### £5,000 – £25,000

- The 29th May 1961 Charitable Trust
- Beachcroft LLP*
- Rosemary Brown OBE*
- British Telecom*
- Michael Cassidy CBE*
- The Charles Hayward Foundation
- John & Jennifer Crompton*
- Drivers Jonas*
- The Girdlers’ Company
- The Grocers’ Company
- Henderson Group plc*
- The Hickman Family*
- Michael & Mercedes Hoffman*
- Imperial Hotels*
- Martin Kaufman*
- Bill & Kristen Kennish*
- The Kirby Laing Foundation
- Brian & Lesley Knox*
- We are grateful for the many other donations we have received
## Capital City Campaign

**Donors and Supporters 2007/08**

### £2 million and above
- Heritage Lottery Fund
- Christopher Allen & Katharine Doré*
- Robert Dufton*
- James & Laura Duncan
- Kathleen Frenchman*
- Freshfields Bruckhaus Deringer*
- The Fry Family*
- The Gibbs Family*
- Grange Farm Centre Trust*
- Rupert & Robin Hambro*
- C. Hoare & Co*
- John Lewis Partnership*
- Johnson Matthey plc*
- JP Morgan Cazenove*
- Kingston Smith*
- Lloyd’s Agency Network*
- Lloyd’s of London*
- Professor Jack Lohman*
- Man Group plc*
- The Märit and Hans Rausing Charitable Foundation
- Poonam Melwani*
- The Morgan Crucible Company plc*
- Peter & Felicity Osborne*
- Luke Parsons QC*
- Rio Tinto plc*
- The Ritchie Family*
- Felix Rosenstiel’s Widow & Son Ltd*
- Royal Mail Group plc*
- The Saddlers’ Company
- Slaughter and May*
- Standard Chartered plc*
- Kate Starling*
- The Wedon Family*
- The Westminster Foundation*
- Geoffrey & Marilyn Wilson*

* Indicates donor to ‘A Year of London’s History’ timeline

### £750,000 – £2 million
- City of London Corporation
- The Clore Duffield Foundation
- Department for Culture, Media and Sport
- The Dr Mortimer and Theresa Sackler Foundation

### £500,000 – £750,000
- The Weston Family

### £100,000 – £500,000
- British Telecom
- Davidson Family Charitable Trust
- Fidelity UK Foundation
- Hugh and Catherine Stevenson

### £25,000 – £100,000
- DCMS/ Wolfson Foundation Museums & Galleries Improvement Fund
- London Development Agency
- The Rayne Foundation

### £5,000 – £25,000
- Anonymous
- Adam & Tracey-Jane Afriyie*
- Ashurst*
- The Basketmakers’ Company*
- Berwin Leighton Paisner*
- Board of Governors*
- The British Land Company plc*
- Christie’s*
- Coutts & Co*
- John & Jennifer Crompton*
- Colin & Helen David

**£750,000 – £2 million**

- City of London Corporation
- The Clore Duffield Foundation
- Department for Culture, Media and Sport
- The Dr Mortimer and Theresa Sackler Foundation

**£500,000 – £750,000**

- The Weston Family

**£100,000 – £500,000**

- British Telecom
- Davidson Family Charitable Trust
- Fidelity UK Foundation
- Hugh and Catherine Stevenson

**£25,000 – £100,000**

- DCMS/ Wolfson Foundation Museums & Galleries Improvement Fund
- London Development Agency
- The Rayne Foundation

**£5,000 – £25,000**

- Anonymous
- Adam & Tracey-Jane Afriyie*
- Ashurst*
- The Basketmakers’ Company*
- Berwin Leighton Paisner*
- Board of Governors*
- The British Land Company plc*
- Christie’s*
- Coutts & Co*
- John & Jennifer Crompton*
- Colin & Helen David

* Indicates donor to ‘A Year of London’s History’ timeline
### Museum of London Archaeology Service

| English Heritage |

### Museum Programmes

#### Conservation Student Internships

| The Radcliffe Trust |

#### Costume

| Friends of Fashion |

#### Learning Programmes

| Allen & Overy Foundation |
| Canary Wharf Group plc |
| Citi Foundation |
| The Leathersellers’ Company |
| The Lehman Brothers Foundation Europe |
| London Chamber of Commerce and Industry |
| Commercial Education Trust |
| Morgan Stanley International Foundation |
| The Portman Foundation |

### Museum in Docklands

- Canary Wharf Group plc
- Citi
- Credit Suisse
- Isle of Dogs Community Foundation

#### Creation of ‘London, Sugar & Slavery Gallery’

- Department for Culture, Media & Sport
- Heritage Lottery Fund
- The Museums, Libraries & Archives Council
- Renaissance London

### The Partnership Programme

#### Founding Partner

| Port of London Authority |

#### Partners

| The Bank of New York |
| Credit Suisse |
| State Street |

### £250 – £5,000

- The Apothecaries’ Company
- Lord & Lady Ashburton
- The Blacksmiths’ Company
- The Builders Merchants’ Company
- The RM Burton 1998 Charitable Settlement
- The Carpenters’ Company
- The Cutlers’ Company
- Louis & Sarah Elson
- Foster + Partners
- The Glass Sellers’ Company
- The Innholders’ Company
- The Makers of Playing Cards’ Company
- The Pennycrew Trust
- The Tax Advisers’ Company

### London Archaeological Archive and Research Centre

| Anonymous |

### Osteoarchaeology

| Anonymous |

---

44
Social Inclusion

The Helen & Geoffrey De Freitas Charitable Trust
The Golden Bottle Trust
The Hackney Parochial Charities
Harold Hyam Wingate Foundation

Upkeep of Museum Buildings

The Rose Foundation

Harcourt Group

Felicity Osborne (Chair)

Honorary members

Manny & Brigitta Davidson
Dame Vivien Duffield
Rupert & Robin Hambro
Max Hebditch CBE
David & Susanna Peake
Martin & Nevine Rose
Dr Mortimer & Theresa Sackler
Lord & Lady Sainsbury of Preston Candover
Coral Samuel CBE
Bruno Schroder
Hugh & Catherine Stevenson
Dr Simon Thurley
The Weston Family
Lord & Lady Wolfson of Marylebone

£5,000 + per annum

John & Jennifer Crompton
Michael & Mercedes Hoffman
Bill & Kristen Kennish
David & Debra Reuben

£1,000 + per annum

Adam & Tracy-Jane Afriyie
Christopher Allen & Katherine Doré
Lord & Lady Ashburton
Gary & Dawn Baker
David & Patty Bassett
Simon & Maggie Baynes
Tony & Gisela Bloom
Charles & Rosamond Brown
Peter & Rosemary Brown
Peter & Ravida Clay
Sir Terence & Lady Conran
Colin & Helen David
Rob & Gillian Day
Andre & Natalia De Cort
Matthew & Kate Dobbs
Gilbert & Victoria Dunlop
Pascal & Françoise Duval
Kathleen Frenchman
Anthony & Anne Fry
Thomas & Anthea Gibson
David & Judy Green
The Lady Hamlyn
Greg Hutchings
Titus & Maggie Kendall
James & Clare Kirkman
Keith & Fiona Lindblom
Simon & Sophia Lofthouse
Mark & Liza Loveday
John & Tessa Manser
Terry & Helen Mansfield
Julian & Camilla Mash
Matthew McEvoy & Amanda Yi
Hardy & Helle McLain
Pradeep & Beena Menon
Mark & Samantha Mifsud
Philip & Christine Miles
Hilali & Samiya Noordeen
Sir Peter & Lady Osborne
Mark Palmer-Edgecumbe
Reid Perper & Clara Tucci
Friends of the Museum of London

Tudor Friends

Kate Barclay
Catherine Barber
Brian Marsh OBE

Saxon Friends

Nicholas Aleksander
Naomi Jump
Valerie Metcalf
Sally Walton

Donors to the collection

Rudolph Acton
Falah Hashim Ahmad
Fouzi Bellalem
Jane Bowden-Dan
Janet Brooke
Jane Brunning
Marcus Carlton
John Clark
Roy Clifton

Donors of gifts in kind

Champagne Gosset
Katharine Doré
Camilla Mash
Felicity Osborne
Serco Docklands

Marcus Cornish
Mary Dittrich
The Dutch Church
Maggie Ellenby
Andrew Fionda
Alan Gilbey
Rupert Hambro
Emma Hope
Sweety Kapoor
Mary Maddocks
The Maersk Company Limited
Maria Misas
Johnny Moke
Thelma Morris
Audrey Kathleen Noon
Eugene Sarsfield
Peter Stockwell
Jonathan Stone
Lui Ying
Finance

Income 2007/08
Total: £40,476,000

- London Museums Hub (Ring-fenced Programmes)
  £1,942,000; 5%
- Department for Culture, Media and Sport
  £8,809,000; 22%
- City of London Corporation
  £5,394,000; 13%
- Archaeology and Non-commercial Activities
  £9,078,000; 22%
- Commercial Trading
  £1,813,000; 4%
- Public and Private Philanthropy (Development Department)
  £12,757,000; 32%
- Investment Income
  £683,000; 2%

This includes an £11,253,000 capital donation from the Heritage Lottery Fund in support of the Capital City project.
This summary financial information may not contain sufficient information to allow for a full understanding of the financial affairs of the charity. For further information the full annual financial statements, the auditor’s report on those financial statements and the trustees’ annual report should be consulted; copies of these can be obtained from 150 London Wall.

On behalf of the Board

Michael Cassidy CBE
Chairman
Museum of London Board of Governors and Committee Membership 2007-2008

Board of Governors of the Museum of London and the Council of Trustees of the Museum of the Port of London and Docklands

Michael Cassidy CBE (Chairman)
Jennette Arnold AM (appointed 19/03/08)
Kenneth Ayers
Reverend Dr Martin Dudley (appointed 08/11/07)
Robert Dufton
Tom Hoffman (appointed 08/11/07)
Tom Jackson
Cllr Denise Jones
Lesley Knox
Julian H Malins QC
Camilla Mash
Sir Michael Oliver
Mark Palmer-Edgecumbe
Dr Mark Patton
Patrick Roney CBE
Eric Sorensen (appointed 19/03/08)
Michael Welbank (appointed 08/11/07)
Geoffrey Wilson OBE

Past Governors with terms that ended in 2007/08

Greg Hutchings (served from 04/11/99 to 30/11/07)
Diane Henry Lepart (served from 11/09/03 to 30/11/07)
Barbara Newman CBE (served from 1994 to 30/11/07)

Sub Committee Membership

Archaeology Committee

Lesley Knox (chair from March 08)
Geoffrey Wilson OBE
Greg Hutchings (chair to November 07)
Diane Henry Lepart (to November 07)
Tom Hoffman (from June 08)
Eric Sorensen (from June 08)
Jennette Arnold (from September 08)
Audit Committee
Tom Jackson (chair)
Patrick Roney CBE
Barbara Newman CBE (to November 07)
Reverend Dr Martin Dudley (from June 08)

Building Development Committee
Geoffrey Wilson OBE (chair)
Michael Cassidy CBE
Lesley Knox
Jack Lohman
Barbara Newman CBE (to November 07)
Michael Welbank (from April 08)

Docklands Committee
Mark Palmer-Edgecumbe (chair from March 08)
Kenneth Ayers
Cllr Denise Jones
Michael Welbank (from March 08)

Finance and General Purposes Committee
Michael Cassidy (chair)
Kenneth Ayers
Robert Dufton
Julian Malins QC
Dr Mark Patton
Barbara Newman CBE (to November 07)
Publications

Books, monographs and studies series


Cowie, R, Bekvalac, J & Kausmally, T, 2008, Late 17th-to 19th-century Burial and Earlier Occupation at All Saints, Chelsea Old Church, Royal Borough of Kensington and Chelsea, Museum of London Archaeology Service Archaeology Studies Series 18

Lohman, J, Goodnow K, & Marfleet P (eds), 2007, Museums, the Media and Refugees: Stories of Crisis, Control and Compassion, UNESCO

Lyon, J, 2007, Within these Walls: Roman and medieval defences north of Newgate, at the Merrill Lynch Financial Centre, City of London, Museum of London Archaeology Service Monograph Series 33

Miles, A & White, W, with Tankard, D, 2008, Burial at the Site of the Parish Church of St Benet Sherehog before and after the Great Fire: Excavations at 1 Poultry, City of London, Museum of London Archaeology Service Monograph Series 39


Swift, D, 2008, Roman Waterfront Development at 12 Arthur Street, City of London, Museum of London Archaeology Service Archaeology Studies Series 19

Zakrzewski, S R & White, W (eds), 2007, Proceedings of the Seventh Annual Conference of the British Association for Biological Anthropology and Osteology, British Archaeological Reports International Series 1712
Journal articles and reviews


Davidson, H & Hodson, A, 2007, ‘Joining forces: The intersection of two replica objects’, in M Hayward & E Kramer (eds), Textiles and Text: Re-establishing the links between archival and object-based research [conference postprint], Archetype Publications, p 204-12

Journal articles and reviews


Powers, N, 2008, “All the outward tinsel which distinguishes man from man will have then vanished…”, an assessment of the value of post-medieval human remains to migration studies, in M Brickley & M Smith (eds), Proceedings of the Eighth Annual Conference of the British Association for Biological Anthropology and Osteoarchaeology, British Archaeological Reports International Series 1743, p 41-9


Journal articles and reviews


White, B, 2007, ‘Face to face with the past’, in D Gaimster, S McCarthy & B Nurse (eds), Making History: Antiquaries in Britain 1707-2007, Royal Academy, p 221-3