I am pleased to record another highly successful year for the Museum of London.

The three major events that took place during the course of 2003–04 were:

• the completion of the Museum in Docklands, which was officially opened by Her Majesty The Queen on 10 June 2003
• the completion of the new entrance foyer and the major temporary exhibitions gallery at the Museum of London at London Wall. We are immensely grateful to Lord and Lady Sainsbury for their generosity in providing us with this new gallery, the Linbury gallery, which has already staged the first major temporary exhibition, 1920s: the decade that changed London
• progress with the conceptual planning of a new modern London gallery and learning centre at London Wall. The new gallery will reinterpret some of the existing galleries and complete the stories of London's history to the present day. This is a major endeavour that will be the Museum's key priority for the next five years.

We have been pleased with the progress in discussions with the Sainsbury Archive Trustees for the transfer of the Sainsbury Archive to the Museum in Docklands as a long-term loan. The loan will be supported by an annual contribution from the Trustees to cover running costs. It is anticipated that, following some conversion work to accommodate the archives, the new facility will open to the public in June 2005.

These achievements and many others are described in more detail in this report.

I should like to acknowledge the support of my fellow Governors in guiding the Museum towards the successes it has achieved during the year. I welcome Ms Diane Henry Lepart and Mr Robert Dufton, both of whom have joined the Board during the year and bring considerable expertise to its deliberations.

The Governors are most grateful for the support of the Secretary of State for Culture, the Minister of State for the Arts and the Corporation of London for their active interest in the Museum’s activities. Finally, all Governors join me in thanking the Director, Jack Lohman, and staff for their enthusiasm, their hard work and their commitment to the Museum’s ambitious objectives.

Rupert Hambro
Chairman
The year 2003–04 has been a very busy and successful one for the Museum of London Group. The key strategic highlights were:

**Museum in Docklands**

The Museum is housed within London's oldest range of dock warehouses. No.1 Warehouse, West India Dock, has been successfully repurposed into a dynamic 21st-century museum. On arrival, visitors are confronted by the warehouse’s stately and imposing elevation and on entering by its dramatic wooden flooring and columns. The sensitive conversion of the building has been widely praised. The Museum won the 2003 Georgian Group's award for the best conversion of a Georgian building.

Within No.1 Warehouse, there are 13 galleries, a 140-seat auditorium, a temporary exhibition space, a library and archive, a shop, a bar/restaurant, a café and staff offices. The capital cost of the Museum was funded principally by the Heritage Lottery Fund with additional funds from the London Docklands Development Corporation, the Isle of Dogs Community Foundation, the Corporation of London and a variety of other corporate and charitable trusts. In February 2003, the Museum of London and the Museum in Docklands agreed to amalgamate subject to parliamentary approval of a Regulatory Reform Order that would allow the Museum of London to operate a museum outside the City of London. The Museum of London assumed day-to-day administration of the Museum in Docklands before opening.

The displays of the Museum in Docklands have made the Museum of London's nationally designated port and river collection publicly accessible for the first time. This collection, covering virtually every trade and operational activity associated with the docks, is a testament to the 20 years of hard work and determination of Museum of London staff.

On 24 May 2003, the Museum in Docklands opened its doors to the public. A grand party for adults and children spread out from No.1 Warehouse on to the quayside. Such was the public's interest in the Museum that over 15,000 people were drawn to it in its first week of operation. In the first year of operation, the staff have been highly praised, noted especially for their professionalism, language skills and friendly and welcoming manner. A very special day for the new Museum was on 10 June when the official opening by Her Majesty The Queen took place. A vast crowd of East Enders turned out on the quayside to greet the Queen on arrival.

The Museum's schools programme was launched in September 2003. Fourteen different school sessions are offered to schools, ranging from storytelling, historic artefact handling and learning through play in the Mudlarks gallery for the youngest school children through to regeneration walks in the Docklands for secondary school pupils studying geography. September also saw the start of evening classes at the Museum set up in collaboration with Birkbeck College. Students were able to choose a 12- or 20-week course studying either the port of London's industrial archaeology or the general history of the port of London from 1700 to 1945.

The Museum held many successful community events during the year. One of the highlights was the Chinese New Year programme organised in partnership with the Chinese Association of Tower Hamlets, the London Chinese Association and Continuum Arts. Another popular event was a reminiscence conference, co-organised with the Tower Hamlets African-Caribbean Mental Health Association, that focused on West Indian seamen who had worked on the Harrison Line ships.

The Museum in Docklands received 105,969 visitors during the 2003–04 financial year. The Museum has an important role to play in fostering a sense of pride in the area’s rich heritage and is developing into a major cultural resource for schools and communities in the East London region.
The Museum in Docklands is currently a separate legal entity although a subsidiary of the Museum of London, and has its own Council of Trustees, the majority of whom are members of the Museum of London’s Board of Governors. Now that the Regulatory Reform Order allowing the Museum of London to operate the Museum in Docklands has been passed by Parliament (July 2004), the process of identifying the various options for amalgamation of the Museum in Docklands with the Museum of London is well under way. A decision will be made in the near future.

The new entrance to the Museum of London was opened to the public on 15 September 2003 with the launch of the London Design Festival as the first formal launch event. On 14 October, the Chairman and Lord Sainsbury jointly hosted a dinner in the new entrance hall. The new temporary exhibition gallery which was substantially funded by the Linbury Trust, opened to the public two days later with the launch of 1920s: the decade that changed London. During the same week the Museum gained a street-level entrance with the Corporation of London’s new bridge across to St Martin’s Le Grand and the escalator built by Hammerson plc in their new building at 1 London Wall.

New modern London gallery and the Clore learning centre

The project team has concentrated on agreeing specifications and priorities of the project brief – such as education spaces, galleries and visitor facilities – and on developing concepts for the new modern London gallery. The architects, Wilkinson Eyre Associates, are preparing their responses to the project brief.

We are now ready to proceed to a programme of public consultation on our proposals. This will include representation from all our target audiences, from families to experts and London commentators. Consultation is of paramount importance to ensure that we develop a truly visitor-friendly and cutting-edge museum and that we can demonstrate a need to potential funders.

Department for Culture, Media and Sport spending review

The Museum made a substantial submission to the Department for Culture, Media and Sport for current and capital funding in 2006–07 and 2007–08. Key priorities are the refurbishment of the London Wall building, the development of the new modern London galleries, the redevelopment of the learning centre, staffing costs associated with a merger with the Museum in Docklands, free admission for adults at the Museum in Docklands and digitisation of the collections held by the London Archaeological Archive and Research Centre.

London Region Museums Hub

The Museum of London is the lead partner of the London Museums Hub, the other partners being the Horniman, Geffrye and London Transport Museums. The Museums, Libraries and Archives Council approved the Hub’s business and education development delivery plans for 2004–06 in February 2004. One of the key aims of the Hub programme is to build capacity and expertise amongst the Hub museums, especially in the areas of an increased skills base, improved education delivery, improved knowledge of and documentation of collections, improved capacity for strategic planning and better developed regional profile and community relationships.
The Museum of London is responsible for the management of the Museum of London at London Wall, the Museum in Docklands and the Museum of London Archaeology Service. The Museum of London’s mission is to Inspire a Passion for London by:

- communicating London’s history, archaeology and contemporary culture to a wider world
- reaching all London’s communities through being London’s memory (collecting, exhibiting, investigating and making accessible London’s culture), discovering and chronicling London’s stories and interpreting them in an educative, entertaining and vibrant manner, explaining and recording change in contemporary London
- playing a role in debate about London, facilitating and contributing to London-wide cultural and educational networks
- setting standards in leadership and learning
- building a 21st-century museum and organisation
- delivering cutting-edge communication and dialogue.

Appointed by both the Prime Minister and the Corporation of London, the 18 members of the Board of Governors are part-time appointees. The Board in turn appoints the Chairman and the Museum’s Director, who directs all the Museum’s activities. The Board sets broad strategic direction, long-term objectives and priorities for the Museum. The Board is also responsible for ensuring that the Museum’s management team fulfills its responsibilities for the effective, efficient and economical management of the organisation. There are seven Board committees:

- Archaeology
- Audit
- Building Development
- Docklands
- Finance and General Purposes
- Remuneration and Terms of Service
- Trust Fund Management and Acquisitions.

Museum functions

The primary functions of the Museum relate to collections, lifelong learning, archaeological services and research, exhibitions and...
Visitor numbers and analysis

The Museums’ total visitor attendance was 487,497. The increase can be attributed to the opening of the Museum in Docklands, the continued effect of free entry, the opening of the new London Wall venue, as well as the increase in the number of school students participating in bookedschools programmes.

Visitor numbers during February and March were particularly good, a consequence of the strong public interest in the Treasures of a Saxon King exhibition. The visitor numbers for the summer months in 2003 were low, which was in keeping with the pattern for all London museums as a result of the extremely hot weather. The building works associated with the new entrance also had an impact on visitor numbers.

Targets and achievements

The three-year funding agreement (2003–06) between the Department for Culture, Media and Sport and the Museum of London have identified the following quantitative targets for 2003–04:

- Unique user means each visit to the Museum’s website that is longer than 10 minutes.

These targets and achievements relate only to the Museum of London’s venue at London Wall. Visitor numbers are counted through various means: electronically, bookings and, in the case of C2DE visitors, regular market surveys.

The internal targets set for the new Museum in Docklands venue for 2003–04, noting that the Museum opened to the public on 24 May 2003, were:

Visitor numbers for the summer months in 2003 were low, which was in keeping with the pattern for all London museums as a result of the extremely hot weather. The building works associated with the new entrance also had an impact on visitor numbers.
The Museum’s strengths include its:

- extensive collections – the Museum’s collections are the largest and most comprehensive resource defining London’s history, archaeological heritage and cultural diversity

- distinctive brand – the Museum of London is the world’s largest urban history museum and people look to it for its scale, the scope of its subject matter, the quality and diversity of its collections and resources, certain iconic exhibits and its scholarly, authoritative interpretation of London’s history

- archaeology – the Museum is unique among national museums in operating its own major archaeological unit, tapping directly into primary archaeological data and providing access to the largest archaeological archive in Europe, containing finds and records from over 5000 excavations

- customer focus – visitors’ comments indicate that they are treated with friendliness and helpfulness by all staff. Visitor assistants have considerable knowledge and understanding of the collections and enhance the visitor experience.

The Museum’s challenges are to:

- complete the story of London – major funding is required to display the story of London’s histories, heritages and culture to the present day, to improve the delivery of information resources, especially information about the collection in electronic format, and to enhance visitor services

- maintain the London Wall facilities – the facility is now almost 30 years old and is becoming worn out. Additional funding will be required to address capital infrastructure repair projects that have been identified as part of a 20-year building maintenance programme

- develop a client-focused approach – using visitor data as well as in-house expertise in access and learning, marketing and visitor services, the Museum is continuing to diversify its audiences. The Museum will continue to evaluate its programmes

- share knowledge with audiences beyond the museum. The Museum, with a collection of 1.2 million objects, has a mandate to make these objects and the supporting information as accessible as possible to public, scholars, students, enthusiasts and special interest groups. The Museum aims to improve its outreach capabilities through electronic technologies, including broadcasting.

The Museum in Docklands

The first year’s visitor figures for the Museum in Docklands are shown in the tables below. The annual visitor figure for 2003–04 was 105,969. The opening event attracted 15,000 people – 6,000 more than expected.

<table>
<thead>
<tr>
<th>Month</th>
<th>Visitor figs target 2003–04</th>
<th>Actual visitor figs 2003–04</th>
</tr>
</thead>
<tbody>
<tr>
<td>April</td>
<td>0</td>
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<tr>
<td>May</td>
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<tr>
<td>June</td>
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<tr>
<td>July</td>
<td>16,522</td>
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<td>August</td>
<td>18,538</td>
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<tr>
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<td>7,562</td>
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<td>December</td>
<td>10,147</td>
<td>5,330</td>
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<tr>
<td>January</td>
<td>13,972</td>
<td>6,980</td>
</tr>
<tr>
<td>February</td>
<td>15,545</td>
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</tr>
<tr>
<td>March</td>
<td>13,516</td>
<td>9,518</td>
</tr>
</tbody>
</table>

Total annual figure: 166,667

Note: the museum opened in May 2003; there were no visitor figures for April 2003.

Looking to the Future

School children working at the Museum in Docklands
In the first six months of the year there was a total review of all the fundraising priorities of the Museum of London as well as the Museum in Docklands. Various recommendations were made to the Museum, resulting in a new department with a new structure and aims. The key priorities for the department have been to:

- to promote the aims and objectives of the Museum to sponsors, grant-making bodies and high-net-worth individuals
- raise at least £500,000 per annum by 2007 for revenue funding for the Museum
- establish new sources of unrestricted income to enable the Museum to support unspecified baseline activities
- ensure that all development activities are efficiently managed and cost effective.

The Museum is grateful to all its funders over the year for their varied and generous support, which is listed in this report. The Museum is also grateful to The Independent newspaper for its support during February and March with full-page advertisements in their magazine for forthcoming exhibition programmes as well as promoting the Museum in Docklands.

In October, the Harcourt Group, the Museum’s patrons group, held their annual dinner at the Museum in Docklands, where Tessa Manser, Chairman of the group for five years, handed the leadership to Camilla Mash. The Museum of London is immensely grateful to Tessa Manser for all her hard work and support over the past five years. Membership of the Harcourt Group remains stable but a new target of doubling the membership during next year has been set. During the next financial year members of the Harcourt Group will be offered their first archaeological tour abroad.

The Museum relaunched the Friends membership with a higher membership fee and a new ‘advisory board’, hosted a ‘Spring Party’ for the Harcourt Group to welcome its new Chairman, Camilla Mash, and to recruit new members, led a concerted push to raise further funds for the Medieval gallery to complete the very successful fundraising effort begun two years ago and initiated the early stages of planning for the next stage in the building programme.

The Friends membership has been declining over the past year and there has been a fall in attendance at Friends events. It is hoped that during the next few years, through a better quality of event, more free events and a proactive recruitment campaign, the Museum will reverse this trend.

The Friends of Fashion continues to be a most supportive group. Their donations have provided an evening gown by Alexander McQueen, which will be one of the key garments for next autumn’s major exhibition, The London Look: fashion from street to catwalk.
Significant progress was made towards reaching the Museum's goal of reviewing and modernising its management and support of human resources. The Board approved a restructuring of the Personnel and Training Department, which included its being rebadged from October 2003 as Group Human Resources. The decision was taken to deliver human resources services centrally to all areas of the Museum's activities, ensuring a consistency of approach and cost-efficient processes.

Other developments included appointments to the posts of senior human resources manager and human resources advisor for employee resourcing. These new posts have responsibility respectively for policy development and oversight of recruitment policies, coaching and advising line managers and other staff on best practice in this crucial area of the Museum's activities. The Group Human Resources Department is working closely with the diversity manager to create a workforce that better reflects the Museum of London's many diverse audiences.

A number of existing policies are under review and will be realigned with the Museum's strategic plan where necessary. The human resources team has already introduced a number of policies intended to improve the working environment for staff.

The contract to run the bar/restaurant at the new Museum in Docklands was awarded to Searcy’s, which managed to set up the 1802 bar within a very tight timescale, opening on the same day as the museum itself. 1802 has been a great success, producing a significant income stream for the museum, and achieved the distinction of being shortlisted by the Evening Standard as Bar of the Year.

The opening of the Museum in Docklands led to the expansion of the commercial hire sales team to promote and sell the attractive facilities within this new venue. Although business was slow at first, the result for the year was a net profit and the efforts put into developing contacts are beginning to generate increased returns.

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The Museums' annual turnover was £20.6m, including grant in aid of £6.6m from the Department for Culture, Media and Sport and £4.9m from the Corporation of London, and £3.1m raised in sponsorships, trusts and other grants. It aims to strengthen its financial and operational viability by:

- increasing fundraising efforts
- maximising net commercial revenues
- continuing to seek new sources of funds.

In the area of operational viability it will achieve this objective by:

- reviewing its corporate performance
- implementing more effective, economical and efficient policies, procedures and processes
- maintaining and repairing the building infrastructure as the facility ages.

Alternative sources of delivery such as emerging technologies, will continue to be used wherever possible. The Museum will also continue to work with private and public sector partners to manage elements of its operations and reduce associated costs.

MoLAS continued to experience adverse trading conditions and this was recognised in the setting of a deficit budget for the financial year. The budgeted deficit was, however, exceeded because the last quarter’s trading, which had been forecast to be strong, fell considerably below expectations.

Sales at the Museum of London shop suffered when it was moved to a temporary location during the work on the new entrance project, but the opening of the new shop has led to improvements in sales figures since September 2003. Sales at the Museum in Docklands shop were lower than anticipated because of a shortfall in visitor numbers. The Retail and Licensing Department was restructured to bring in a retail specialist as department head and to invest more resources in the development of our licensing activities and picture library to generate income in future years.

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My visit to the MoL for the first time was a brilliant experience. All the staff were very, very, very helpful. I was very surprised to find this type of help and polite service anywhere in London.
The Museum continued to deliver a diverse and innovative series of exhibitions, of major importance in the successful achievement of the Museum’s strategic goals. Although requiring a considerable investment of financial and staff resources, they contribute significantly to the gathering and dissemination of knowledge about London’s history and heritage, the establishment of partnerships with other communities, revenue generation, and collection development and conservation.

During the past year the Museum continued to plan the development of new displays and opened a number of exhibitions, including:

Medieval gallery
The year saw the taking shape of plans for the proposed replacement for the current Saxon, Medieval and Tudor galleries. The new gallery, Medieval London, telling the story of London from the end of the Roman occupation in c AD 410 to the Reformation in the mid 16th century is scheduled to open to the public in October 2005.

Fundraising continued during the year with more than £600,000 of the estimated redevelopment budget of £750,000 raised from external sources, including generous grants from the Corporation of London, the Department for Culture, Media and Sport/Wolfson Challenge Fund and from London livery companies.

The design firm At Large has been commissioned to design the gallery and has made considerable progress with the development of design concepts, which take into account also the results of audience focus group consultations. The gallery will draw heavily on the results of archaeological excavations as well as historical research during the past 25 years.

EXHIBITIONS PROGRAMME

It has been a great experience. I have learned a lot about London, how it has grown with time. I never knew there was a London before London. But now I do. There are so many great things you can learn from this museum.

MAJOR TEMPORARY EXHIBITIONS

1920s: the decade that changed London
(17 October 2003 – 18 July 2004)

Designed and installed by a team of in-house staff, this major temporary exhibition provided a panorama of London during the 1920s, with a special emphasis on the processes of change that defined those years. The display drew on the Museum’s extraordinary social history collections and included many audio-visual elements to make the subject accessible to families. This exhibition not only marked the Museum’s successful return to a major programme of temporary exhibitions but also trialled a number of new approaches, such as an adventurous and atmospheric design style, a more visible focus on interactives and children’s trails, an entrance fee for temporary exhibitions and a cross-marketing campaign with the Museum in Docklands.

Reviews and comments from visitors indicate that the exhibition was a major success with both public and critics.
The Capital Concerns series restarted in September 2003 after an absence because of the new entrance project. The series was devised originally as a way of building the Museum’s contemporary profile and takes as its subject matter issues of topical interest.

The first exhibition in the revised series was Urban Grime (19 September 2003 – 18 January 2004), which explored the environment and London’s credentials as a ‘green’ city. It examined five key environmental issues of concern to Londoners today: air quality, energy waste, biodiversity and noise. A historical context was provided using objects from the collection, such as smog masks and archaeological evidence of recycling. The exhibition used recycled materials wherever possible, including chairs made from recycled plastic bottles and plinth surfaces made from crushed CDs. As part of the project a youth group created a graphic panel and a ‘talking heads’ video voicing their views on the exhibition’s themes.

Black History Month was celebrated with a photographic display, Through London’s Eyes (1 – 31 October 2003), devoted to the work of Charlie Phillips, a self-taught photographer who recorded the life of the West Indian and African community in Notting Hill during the 1960s and 1970s. Connected London – 125 Years of the Telephone (30 January – 9 May 2004) told in a simple way the history of telecommunications in the capital, focusing especially on the mobile phone revolution. The display included oral history film, cutting-edge design and web-based interactives to appeal to a broad and diverse audience. For the first time at the Museum visitors were able to “text” in their comments on the issues raised in the exhibition. Objects on display included samples of the Atlantic telegraph cable (1856), a Second World War telephonist’s gas mask and an ‘Astrofon’ phone commemorating the privatisation of BT.

Whatever Happened to Council Housing? (May 2004) explored contrasting case studies and different points of view to raise questions about the impact on London of ceasing to build council housing.

Throughout the exhibition there will be a series of events including lectures by leading figures in the fashion world, study days, gallery talks and workshops exploring the skills associated with clothing trades. Community groups and fashion students will stage fashion shows inspired by the collection, and throughout there will be sessions when visitors can have their photograph taken and added to the exhibition, keeping it alive and up-to-date in the spirit of London fashion.

The London Look: fashion from street to catwalk (29 October 2004 – 8 May 2005)

Preparation for the Museum’s major exhibition for 2004-05, The London Look: fashion from street to catwalk, began in 2003. Scheduled to run from October 2004 to May 2005, the exhibition will be the first in Britain to celebrate the creativity of London’s fashion designers and the unique sense of style for which Londoners are famous. Together with the accompanying book, written by Edwina Ehrman, Christopher Breward and Caroline Evans and published by Yale University Press, it will show how designers have used the history and culture of the city as a springboard for their ideas.

Drawing on the Museum’s internationally recognised dress collection, the exhibition will feature men’s and women’s fashions, oral histories, photographs and films, arranged around four main themes: innovation, tradition, alternative dressing and fusion. Key loans have been made by designers John Galliano and Alexander McQueen, model Kate Moss and style writer Harriosh Bowles, while donations have been made by Burberry Prorsum, Sir Paul Smith and Manolo Blahnik. Over 140 mannequins will be grouped on large plinths to recreate the feel of the catwalk. Music, light, colour and different textures will project the excitement of the fashion scene. Young visitors will have the opportunity to try on garments in specially designed changing rooms.

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The first exhibition in the revised series was Urban Grime (19 September 2003 – 18 January 2004), which explored the environment and London’s credentials as a ‘green’ city. It examined five key environmental issues of concern to Londoners today: air quality, energy waste, biodiversity and noise. A historical context was provided using objects from the collection, such as smog masks and archaeological evidence of recycling. The exhibition used recycled materials wherever possible, including chairs made from recycled plastic bottles and plinth surfaces made from crushed CDs. As part of the project a youth group created a graphic panel and a “talking heads” video voicing their views on the exhibition’s themes.

Black History Month was celebrated with a photographic display, Through London’s Eyes (1 – 31 October 2003), devoted to the work of Charlie Phillips, a self-taught photographer who recorded the life of the West Indian and African community in Notting Hill during the 1960s and 1970s. Connected London – 125 Years of the Telephone (30 January – 9 May 2004) told in a simple way the history of telecommunications in the capital, focusing especially on the mobile phone revolution. The display included oral history film, cutting-edge design and web-based interactives to appeal to a broad and diverse audience. For the first time at the Museum visitors were able to “text” in their comments on the issues raised in the exhibition. Objects on display included samples of the Atlantic telegraph cable (1856), a Second World War telephonist’s gas mask and an “Astrofon” phone commemorating the privatisation of BT.

Whatever Happened to Council Housing? (May 2004) explored contrasting case studies and different points of view to raise questions about the impact on London of ceasing to build council housing.
The Pepys' London (8 May 2003 – 3 November 2003) exhibition presented vivid reminders of the accomplishments, ambitions, dreams and challenges of Samuel Pepys. The Museum launched Pepys’ London simultaneously on its website. Waiting for Fire (18 November 2003 – 18 February 2004), a contemporary art installation by Hungarian artist Balázs Kicsnyi inspired by the Great Fire of London (1666) and objects in the Museum’s collection, opened in the Treasury space. The innovative Women’s Talk exhibition, part of the London’s Voices project and on display from 2 April till 27 June 2004, was the first exhibition by the Museum to include no physical objects. Its content consisted entirely of sound and enabled visitors to eavesdrop on the evocative memories of London women during the past 70 years.

TOURING EXHIBITIONS

Für das Kind
The Museum worked with the World Jewish Relief, Flor Kent, Network Rail and the Imperial War Museum to install and launch at Liverpool Street station the sculpture and showcase commemorating the transport of Jewish children from eastern Europe in the 1930s.

Holidays of a Lifetime
The exhibition of ephemera and graphic panels drew both on the Museum’s social history collections and on holiday memories and souvenirs collected through community workshops. The exhibition had a successful tour at Hillington and Barking libraries in 2002–03, and at Battersea central library and the Idea Store at Bow from 18 March to 28 May 2003.

Faces and Places
Pairs of posters were installed for six months across 22 stations on the London Underground network as well as being on display in the Museum’s new foyer from 15 March to 10 September 2004. The posters were the result of workshops run by the Access and Learning Department with community groups, who selected images from the Museum’s collection and wrote poetry inspired by these images. The exhibition was a collaboration with London Transport under the banner of their Platform for Art initiative.
The Dig

Although designed and built the previous year, this was the overall winner of the Interpret Britain Awards in 2003–04 in recognition of outstanding interpretative practice. It was also a finalist in Museums and Heritage Show Awards for excellence in the educational initiative category.

Throughout the year the Design and Exhibitions Department provided graphic design and technical support to the Museum of London’s programme of events by producing more than 70 flyers, leaflets and posters promoting study days, lectures and festival events. A variety of promotional print material was prepared for the Museum in Docklands.

Treasures of a Saxon King

Following the public announcement of this exciting discovery by Museum of London archaeologists, the finds were exhibited initially at London Wall and subsequently at Southend Central Museum. The exhibition, complemented by an interactive conservation display and a lecture programme, was achieved as a collaboration between Southend Central Museum and MoLAS. Both the discovery and the exhibition attracted very large numbers of visitors and users of the website.

London Wall walk

Working with Foster and Partners, the Museum provided the design for a series of graphic panels interpreting the site of the Roman wall visible after the construction of Sir Norman Foster’s landmark building in Noble Street in the City.

Linked

The Museum provided four themed exhibitions in east London libraries following the route of the Linked project. These exhibitions told the story of the M11 link road, celebrating it in sound installations and a touring exhibition by artist Graeme Miller. This project was a partnership between Artsadmin and the Museum of London.

‘The 1920s exhibition is absolutely excellent. Visually stimulating, well laid out and presented and thoroughly interesting. Fantastic – I really enjoyed myself.’
Significant external funding from the London Region Museums Hub, Partners for London and Deutsche Bank has allowed the Museum to achieve this visitor figure by:

- improving the quality of marketing materials
- increasing the staffing of the schools team from one to three
- developing new programmes for secondary schools
- developing a new outreach programme for schools
- improving and increasing web content for schools
- establishing a new electronic network for teachers.

Throughout the year key programmes for schools were well attended and received. Storytelling and gallery drama have consistently performed well in terms of demand and evaluation.

Programmes for adults included evening class sessions on subjects ranging from archaeology and creative writing to the history of 19th-century London, as well as lunchtime lectures, seminars, walks, visits, tours, community projects and special events. The 1920s exhibition provided a rich theme for the adult events programme, with a study day on Hollywood being particularly well received and gained a 92% approval rating.

To support the Museum’s objectives a number of initiatives were developed to attract more users from the social categories C2DE and from ethnic minorities currently underrepresented in the Museum's visitor profile. For example, events organised as part of the Greater London Authority’s Respect festival attracted an almost entirely new audience, 90% of whom were from the African-Caribbean community.

The social inclusion officer funded by the Heritage Lottery Fund continued to deliver a successful programme for primary and secondary schools, under the banner of Linking Lives. The Museum is grateful to the programme’s supporters, including the Golden Bottle Trust, Deutsche Bank, Fidelity Investments and C M S Cameron McKenna.

Access projects this year included support for adult basic skills literacy classes and a literacy project funded by the City of London Festival, in which elderly community group members and prisoners were able to contribute to the Pepys’ London exhibition.

Community groups and schools were brought together in the Faith Box project, funded by the Department for Education and Skills. Learning resources were developed by Christian, Buddhist, Hindu and Jewish groups working in partnership with 180 secondary school pupils. The completed boxes have been on loan to schools since September 2003 to support their curriculum studies.

### ACCESS AND LEARNING

**MUSEUM OF LONDON**

The Access and Learning Department took a leading role in developing an extensive research programme and formulating the London Region Museums Hub’s ambitious education plan for 2004–06. The Museum secured £129,603 from the Museums, Libraries and Archives Council to fund the programme. Specialist researchers were commissioned to explore teachers’ needs and their ideas about learning in museums, pupils’ views on museum experiences, and provision for schools programmes across London’s 180 museums and galleries.

The Institute of Education also carried out a rigorous assessment of the quality of the schools’ services provided by each of the Hub museums. In addition, a panel of expert advisors around England was established to shape the development of longer-term plans.

The Museum has given high priority to establishing an outreach service for secondary schools, to developing sessions and resources to support national curriculum subjects relating to literacy and citizenship, and to creating new promotional materials and a teachers’ e-mail network to keep schools abreast of new Museum initiatives. The Museum will assess the impact of its programmes on pupils, ensuring that their diverse learning needs can be met.

The Museum’s London Wall venue significantly exceeded its annual target of 38,000 students by attracting 62,965 students. The accompanying table (left) provides a dissection of school visits for 2003–04.

<table>
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<tr>
<th>Month</th>
<th>London schools</th>
<th>Further Education/ FE Form</th>
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<th>Other L1 youth</th>
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<td>1146</td>
<td>256</td>
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</tr>
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</table>
A new schools programme compiled and distributed in January 2004 stimulated demand for sessions in and visits to the Museum. Sessions have been developed to complement the national curriculum for students aged from 5 to 18, addressing subjects such as history, literacy, citizenship and geography. The programme features learning through play, lectures, debate, drama, object handling and literacy. Evaluation of the programme, together with consultations with teachers, has resulted in the fine tuning of what will be offered in the 2005–06 academic year.

Public programmes have steadily attracted a growing audience for informal learning sessions. The Mudlarks gallery is meeting the needs of a dedicated younger audience, while community links have been developed through co-producing events to celebrate significant festivals. The Chinese New Year festival in February was organised with local Chinese community groups and was very well attended. The Bangladeshi New Year attracted a smaller audience but received extremely good publicity from Bengali press and television. The Museum will build on these links in future.

The adult learning programmes have engaged a variety of audiences with very different needs. One innovation has been the ability to show films in local community languages. Important partnerships have been developed with Tower Hamlets College, Birkbeck College, African-Caribbean and Bengali groups, local businesses and the London Chamber of Commerce and Industry Commercial Education Trust. The programmes developed this year have created a firm foundation for future development.
PUBLIC PROGRAMMES AND EVENTS

The delivery of a wide range of educational, informative and entertaining public programmes and events relevant to the Museum’s objectives is an important part of the Museum’s functions. During the year the Museum provided an extensive and well-received programme for visitors.

London’s Voices

This was the final year of London’s Voices, a three-year programme of activities funded by the Heritage Lottery Fund. London’s Voices began as a collection development programme to develop the oral history collection through acquiring new material and finding new ways of making oral history accessible. Community involvement was always one of its founding principles, but over the three years the programme has embraced a far stronger element of community consultation and direction than originally envisaged. The project’s strategic value to the Museum lies in developing not only the collection but also staff skills in new ways of working with communities, of working beyond the Museum’s walls and of working in new media with different sorts of practitioners.

Two of this year’s outputs were artists’ commissions: Linked, in which sound artist Graeme Miller, using new technology, created a site-specific soundscape art work on streets in East London, and Colour Contacts, in which Indian classical dancers created a dance based on the Museum’s oral history collections. Other outputs delivered in 2003–04 were:

- Questioning London – results of an ‘alternative census’ of 2,600 Londoners placed online in April 2004
- Postcards to London – oral history extracts printed on 10,000 postcards distributed to 80 cinemas around London
- London on Hold – oral history extracts played to callers to the Museum’s switchboard
- Voices Online – three online exhibitions, February 2004
- Memory Bags – oral history extracts printed on 15,000 bags distributed at Ridley Road market, Hackney in February 2004

‘My children didn’t want to come this afternoon. Then they didn’t want to leave!’

Participants in the London 16–19 project

below: Men enjoy memory bags at Ridley Road market; visitors to Women’s Talk
Special events

During the year the Special Events team achieved its highest ever revenue from commercial hire. After May 2003 the Museum in Docklands was marketed as not only a new but also a unique cultural venue for hire in the Docklands/Canary Wharf area. The team managed 66 external events at this new site, attracting a diversity of clients ranging from local borough councils to the Capital Radio roadshow.

The process of drawing back clients lost to the Museum during the building period began in earnest, together with a review of the pricing structure and catering. This led to an increase in commercial hire of almost 50% to £146,000 at Museum of London, while the first-year income at the Museum in Docklands was £121,500.

The construction of the new front entrance and improved access facilities imposed some operational challenges but, with a committed front-of-house team, visitors were welcomed through the temporary entrance and were able to enjoy a high-quality visit. The very few complaints were far outweighed by the many expressions of support.

Gallery assistants are now known as visitor assistants and have embraced the requirements of this new role with enthusiasm and dedication. Staff have been...(continued)

The new team of 30 visitor assistants at the Museum in Docklands completed a five-week training programme to ensure the delivery of the best possible customer service and safety in the galleries. The training included:

- customer service skills
- core institutional values and service principles
- team building
- explainer skills
- first aid
- managing physical and verbal abuse
- disability awareness.

The results of this intensive training programme are evident in comments from visitors. Approximately 10% of customer comments compliment staff on their knowledge and professionalism, and 30% of the team have received letters and comments naming them individually for enhancing the visit. The visitor assistants have also contributed to the events and schools programmes by running workshops and storytelling sessions and providing guided tours.

The call centre based at the Museum in Docklands provides both a switchboard service to the entire Museum Group and a booking office for all events. Software upgrades have enabled call volumes to be monitored, allowing staffing levels to be adjusted when needed.

I would like to say I have never been to a museum where all the staff have been so helpful and kind, and so willing to go out of their way to help visitors...thank you.”
Among the Museum’s leading priorities are the creating and sustaining of partnerships with a range of public and private sector organisations and the improvement of its client-focused approach in order to make its resources and subject matter as relevant as possible to its clientele. Major developments during the year were:

The Sainsbury Archive

The Sainsbury Archive, established over 30 years ago, provides a unique record of the transformation that has occurred in retailing since the mid 19th century and the social impact of this change upon society. The archive has strong associations with London and complements existing Museum collections concerned with social and economic events in London’s history. The archive has strong associations with London and complements existing Museum collections concerned with social and economic events in London’s history. Discussions and planning meetings have been held with the Sainsbury Archive Trust about the relocation of the archive to the Museum in Docklands, and those plans are now well advanced. The archive will be relocated to the Thames gallery during 2005 and will be accessible to researchers and the public.

The Museum has also been managing a project to catalogue the archive collection. Both an inventory of the collection and a catalogue of corporate records were completed and work has started on records relating to advertising, branches and packaging. These sections of the catalogue are nearing completion, with over two-thirds of the material catalogued to ISAD(G) standards. The archive has responded to numerous enquiries from both Sainsbury’s and the public. The subject of enquiries range from genealogy and local history to university studies of development in the food industry.

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Moving Here

Throughout the year, the Museum continued to contribute to the Moving Here project (funded by the New Opportunities Fund), an attempt to increase access to historical resources relating to migration to Britain. The project has been managed by The National Archives with the Museum as one of the lead partners. By January 2004, the Museum had contributed 760 catalogue records, 1,000 digital images and nearly 80 hours of oral history recordings. A major output of the project has been a website, www.movinghere.org.uk, that went live in 2003 and was awarded Best History Site by Internet Magazine.

The National Archives continues to develop the website and has made further funding applications to the Heritage Lottery Fund. It is hoped that the Museum will carry on with its involvement in the project should these bids be successful.

Royal Holloway

The Museum continued its partnership with Royal Holloway, University of London, by contributing to its material culture and medieval history MA courses. The Museum continued to be a joint partner in an Economic and Social Research Council-funded PhD studentship on the subject of oral history and the river. This was the first year of the studentship and staff were actively involved with scoping the project and research methods, which will have a public output in 2005.

Courtauld Institute of Art and Birkbeck College

Discussions were initiated about a possible joint funding bid to the Arts and Humanities Research Board to create a definitive database of the various places where art was exhibited in London from the mid 17th century to the present day. An unsuccessful attempt was made to find external funding for a trial project, but all partners are committed to the ‘London Art Sites’ project that will proceed once funding is secured.

PhotoLondon

The Museum continued to be an active partner in this consortium, which brings together key libraries and archives in London to fund and maintain a portal website devoted to London’s historic photographs.
Support systems and web developments

The Information Technologies Department provides both technical support to the Group’s IT systems and delivery of a number of specialised projects in support of core functions. The web-based projects included *Pepys’ London* and the *1920s* exhibition. A partnership with BT enabled both the delivery of a simple website in support of the *Connected London* exhibition and the opportunity to trial the use of wireless content delivery to PCs in the gallery. A major new website was created to support the ceramics and glass study centre, and web visitors can now browse and order copies of 1400 sample images from the picture library website. In collaboration with third-party developers, two substantial new curriculum-based packages, *Digging up the Romans* and *Target the Tudors*, were added to the relaunched learning section. Other new initiatives included a useful new ‘hot topics’ section.

The entire website for MoLAS was revised and relaunched, the latter taking place at the MoLAS annual review launch when for the first time the annual review was published online both as a set of web pages and a printable version. Internal communication has been enhanced at MoLAS following the revision of the intranet facility, while work with the MacDonald Centre for Archaeology allowed system team staff to review and implement a new IT infrastructure at an excavations site in Turkey.

Exploring 20th-century London

In March 2004 the Museum received a substantial grant from the Museums, Libraries and Archives Council through its Designation Challenge Fund to create online learning resources in association with London’s Transport Museum. Exploring 20th-century London will be an important partnership project for the Museum during the coming year, involving staff from several departments. The London Museums Hub has also given financial support to the project, enabling the creation of a larger set of learning resources from museums throughout the region.

The Museum of London and London Transport Museum will contribute 9000 records to the project, including associated images and oral history recordings. Contributions from the Hub partners will eventually lead to approximately 12,000 records digitised by the end of the project.

The project, which will start in April 2004, has a completion date of March 2006.
A significant milestone was the completion of a major project to re-house and digitise the Museum’s ceramics and glass collection, a project funded by the Museums, Libraries and Archives Council’s Designation Challenge Fund (DCF). The collection, recognised as being of national and international importance, includes around 20,000 ceramic items and 5,000 glass items, as well as 20,000 samian sherds. At the start of the project, the collection was inaccessible as it had been packed in 1300 boxes when the previous storage area had to be closed in advance of the new entrance project at London Wall. One of the bays at Mortimer Wheeler House was fitted out, new storage units were installed and the collection unpacked, reorganised, catalogued, digitised and incorporated in the new units. The new storage space and units provide excellent physical access to the collection.

Electronic access to the entire collection is now also available as a result of this project. The database includes 25,000 catalogue records, 12,000 with digital images all now online through a new website, <http://www.museumoflondon.org.uk/ceramics/>. It is intended that this will act as a model for future online access initiatives in the Museum.

A series of events, study days and community activities were held during the project to promote the collection and the new facilities. One of the activities involved students from the Beatrice Tate School, a special school in Tower Hamlets, who used the collection as inspiration for their own creations. All the events demonstrated the interest and enthusiasm for the collection by both specialists and the general public; events and tours planned during 2004 will build on this success.
RATIONALISATION OF
THE PORT AND RIVER
COLLECTIONS

After the opening of the Museum in Docklands, a major project began on the rationalisation of the port and river collection stored at Convoys Wharf. This project is linked to the collection’s proposed move to a new location at Trinity Buoy Wharf. In common with many other museum collections, the majority of the port and river artefacts are not on display. When the objects were collected, the intention was that they would form the definitive three-dimensional archive of London’s port and river during the last 300 years. The aim was to provide information for scholarly research and context for the Museum’s new displays. However, owing to the nature of the original opportunistic collecting in the 1980s, many areas of over-representation need reappraisal. In October 2003 work started on sorting the collection and selecting items that would be retained to form the core reserve collection and those objects that would be de-accessioned and offered to other museums and heritage trusts. To inform this selection process, a port and river collection statement was drawn up and approved. It is envisaged that the project will be completed by March 2005.

SIGNIFICANT ACQUISITIONS

Acquisitions of particular note included:
- The Crossing Sweeper by W.P. Frith (1858). Acquired with financial support from the National Art Collections Fund and the V&A Purchase Fund.
- Copper plate by Thomas Rowlandson, etched 1790 and 1814. Side (a) is titled ‘Disturbers of Domestic Happiness, London’ and side (b) is one of Rowlandson’s ‘Miseries of London’ series.
- View over Spitalfields looking west, screen print by Lucinda Rogers (2002).
- Panel portrait of John Wesley by unknown artist.
- Late 15th-century purse frame.
- Medieval dagger chape.
- 15th-century pilgrim badge of St Leger.
- Papers of an East India captain, Thomas Bartlett, 18th century.

Collection statistics 2003–04

<table>
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The completion of the Museum in Docklands and the new entrance project at London Wall led to investigating snagging issues at the two sites, the majority of which have now been addressed. In addition, a major 20-year maintenance programme has been compiled for the London Wall building in partnership with our major funders and landlord, the Corporation of London. The building is now almost 30 years old and many services have become worn out as is to be expected.

The new entrance and major temporary exhibition gallery project was completed and opened to the public in October 2003. Designed by the Stirling Prize winning architects, Wilkinson Eyre and Associates, these facilities have dramatically enhanced the Museum’s visibility and visitor services, including a very attractive and greatly improved shop.

The new space has also been very successful for the hosting of exhibition openings as well as other events. These facilities have been well received by all visitors, including school groups.

This work completes the first stage of the two-stage redevelopment of the London Wall site. A major options appraisal of the development of the building was undertaken. These options ranged from a minor intervention to a major expansion into the basement and roofing over the central courtyard. A pragmatic middle option was chosen that includes expanding the lower gallery floor to provide a new City gallery visually accessible from London Wall, enhanced displays for the entire modern period and flexible learning spaces. The scheme will provide a museum able to interpret and communicate the stories of London to the future generations through an enhanced use of the Museum’s extensive and rich collections, new media and events and other spaces in the galleries.

Left: The new Museum shop
RIGHT: Visitors enjoying the new menu at the Museum’s café

FACILITIES
AND ASSETS
MANAGEMENT

‘A big thank you from the PLPU team for making our conference at your facility such a treat. You and your staff were so helpful in looking out for us from the initial greeting to informing the individual museum floor staff to help us if needed.’

Shereen Dix, Secretary PLPU, Home Office. August 2004

LONDON WALL
REDEVELOPMENT
Press coverage highlighted the opening of the Museum in Docklands, the 1920s exhibition and the new series of Capital Concerns exhibitions. The two big archaeological news stories were the discovery of the pot of Roman face cream on the site of a Roman temple in Southwark and of the spectacular burial chamber of an Anglo-Saxon king on a site in Southend-on-Sea, the latter undoubtedly one of the most important archaeological discoveries in 50 years.

The opening of the Museum in Docklands received coverage in over 100 print and broadcast media outlets with an audience reach of over 15 million, as well as worldwide coverage in all media. The Sunday Times, Daily Mirror, Sunday Mirror, Independent on Sunday, Evening Standard, New Statesman, and Museums Journal carried features or reviews and the visit by the Queen was widely reported as a news item. Over 14 local newspapers covered the opening of the museum and they have continued to support it enthusiastically throughout the year. It also featured in 12 key travel trade publications as well as specialised airline and rail magazines. A tour for foreign correspondents and a substantial feature by the Associated Press agency resulted in further interest from as far afield as India and Brazil. Television features were broadcast by BBC London, London Tonight and Blue Peter and it was taken up by Radio Four's Front Row and BBC London radio. The opening party received wide local coverage, and a special sports day organised to challenge employees from nearby offices to 'pitch yourself against the past' generated a significant amount of publicity and goodwill among the businesses in the surrounding area and was noted in the Daily Telegraph and the Guardian.

The 1920s exhibition was well received and the bold design and variety of the objects on display were much admired. The Daily Telegraph picked out the costumes, the posters, the red telephone box and Selfridge's lift as 'visual treats'. The Times reviewer felt the exhibition was 'the perfect thing to inaugurate the new Linbury Gallery'. For the Spectator the whole show was 'as inventive and innovative as the Twenties themselves. A great success'. The Evening Standard said the exhibition captured 'the passion and sense of adventure of the period' and offered 'an easily digestible understanding of the roots of today's big issues'. The newsletter of the Decorative Arts Society said the exhibition should '…not be missed by anyone interested in the decorative arts'. The Daily Mail and Weekly News covered the Kibbo Kift, and the display on the cultural influence of Russia in the period attracted the attention of Russian magazines, cultural organisations and the British dancing press. Among the listings magazines the exhibition was chosen by the Independent Information as one of the 50 best shows and it was one of the top choices in What's on in London, with the latter commenting that the success of the show left one '…feeling entertained as well as informed'.

The treasures from the tomb of the Anglo-Saxon king received worldwide coverage in the printed media and on radio, television and the web, reflecting the importance of the discovery and the spectacular quality of the finds. There were substantial picture stories in almost all the national papers while 20 radio programmes and nearly every television news channel covered it across the country. A 60-minute documentary has been made about the discovery. It also went out as a top news story through all the main international news agencies and television stations, with coverage ranging from the United States of America to the Ukraine. It was taken up by specialist magazines and was the cover story in British Archaeology.

Phenomenal interest was also shown at the press call for the opening of a small Roman metal box found to contain a white face cream. An illustrated feature appeared in every broadsheet and most of the tabloids. It was covered by television film crews from the BBC, CNN and Spanish television and was broadcast via Sky News to 45 million Chinese-speakers around the world. Radio interviews were broadcast as far away as New Zealand and it featured on numerous websites.

Because they highlight topical issues, the Capital Concerns exhibitions have attracted a considerable amount of interest relative to their size. Connected London was a natural candidate for radio. Both Urban Grime and Whatever Happened to Council Housing? were special features in the ‘Society’ section of the Guardian.

Phenomenal interest was also shown at the press call for the opening of a small Roman metal box found to contain a white face cream. An illustrated feature appeared in every broadsheet and most of the tabloids. It was covered by television film crews from the BBC, CNN and Spanish television and was broadcast via Sky News to 45 million Chinese-speakers around the world. Radio interviews were broadcast as far away as New Zealand and it featured on numerous websites.

Because they highlight topical issues, the Capital Concerns exhibitions have attracted a considerable amount of interest relative to their size. Connected London was a natural candidate for radio. Both Urban Grime and Whatever Happened to Council Housing? were special features in the ‘Society’ section of the Guardian.

London Inside Out and The Research Framework for London Archaeology were launched successfully to general and specialist press. The launch of the latter served to promote Europe's largest archaeological archive to Londoners and to inspire students, researchers, archaeologists and community groups to become more actively involved in uncovering the past.

The Museum's education programme was warmly welcomed in a BBC History special on school trips as one of the best venues in the country for a day out. The events programmes at all sites are regularly featured in all the listings magazines, and features and publicity about the Group are being included on an increasing number of websites.
MARKETING

Marketing activities were focused on keeping strong links with our visitors, generic advertising and promotion, and specific targeted marketing to reach particular sectors of new audiences and to promote particular events and exhibitions.

Market research

Surveys were conducted weekly in the foyer and analysed on a quarterly basis. For the periods October-December 2003 and January-March 2004, visitors were asked the following questions in order to assess the response to the marketing campaign:

- What was the main reason for coming to the Museum today?
- If it was to see the 1920s exhibition, how did you hear about it?
- Did you visit the 1920s exhibition?
- If not, why not?

Based on a total sample size of 916, the results were:

- 174 visitors (19%) said that their main reason for visiting the Museum was to go to the 1920s exhibition
- 287 visitors (32%) went to the exhibition
- only 36 visitors (4%) were unaware of the exhibition

Partnership marketing

Working in partnership with Visit London both the London Wall and Museum in Docklands venues were promoted to the domestic and overseas markets through attending exhibitions and organising familiarisation trips. TourEast London assisted with the promotion of the Museum in Docklands through familiarisation trips, promotional maps and attending the world travel market. The Marketing Department worked with many other partners, especially the Corporation of London, Docklands Light Railway and Canary Wharf, to promote both museums.

Group travel trade

Following a marketing campaign to the group travel trade, the Museum of London Group was nominated for two awards in the group travel awards. The nominations were made by the readers of Group Travel Organiser magazine. The Museum of London was nominated in the best attraction for group visits: short visit category. The Museum also mounted small displays at the Excursions and British Travel trade fairs, two of the main travel industry exhibitions, in order to generate interest from the British tourism trade.

MUSEUM OF LONDON ARCHAEOLOGY SERVICE

The Museum of London Archaeology Service (MoLAS) carried out over 300 projects, large and small, during a year when much of the London property sector (to which the work is so closely tied) was relatively quiet. Most of the projects were prompted by planning and property development, and MoLAS archaeologists and specialists worked hard to turn the commercial funding stream to public benefit, with great strides made in research, publication and public display. With the archaeological and specialist teams working closely together, advice and services are now provided according to client demand under the banner of MoLAS and the Museum of London Specialist Services (MoLSS).

At the heart of MoLAS projects were consultancy advice and services to the property sector. With over 30 years’ experience of excavation and research into London’s past, MoLAS was particularly pleased to be involved with a number of strategic projects that will shape the future of the capital: consultancy on archaeological sites and historic buildings was provided for schemes such as the preparation for London’s Olympic bid and regeneration of the Lea Valley, the proposed Crossrail and strategies for development in the Thames Gateway.

The core excavations at 21 Lime Street, City of London and Bowes Yard, Southwark provided new information about Roman London’s forum and medieval Winchester.

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The core excavations at 21 Lime Street, City of London and Bowes Yard, Southwark provided new information about Roman London’s forum and medieval Winchester.
The particular skills of MoLSS in finds and environmental analysis and in archaeological conservation enabled the export of advice and services throughout Britain and overseas. This year saw an increase in the number of external museums and heritage bodies seeking this work, and MoLSS projects ranged from London to Newcastle upon Tyne, Bristol and overseas. The London Museums Agency initiative meant the continued provision of conservation advice to local and borough museums. In addition, MoLSS projects in conservation, animal bone and survey expertise were carried out in Ireland, Roman pottery expertise in Romania, Roman glass expertise at Castelorâne, Italy and collections care consultancy, with curatorial colleagues, in the ancient city of Chersonesos, Ukraine. The year saw the beginning of an innovative three-year study of over 10,000 human burials from Spitalfields, a project that runs in parallel with the Wellcome-funded database project at the Museum’s Centre for Human Bioarchaeology.

Archaeologists and specialists had a hugely exciting discovery with the find of the 7th-century Saxon king near Southend-on-Sea during work for Southend Borough Council. The discovery dates from a time when London was the episcopal see of Essex in the very earliest days of Christianity, and the find – a burial chamber containing magnificent grave goods – has been hailed as the most important Anglo-Saxon find since the 1939 discoveries at Sutton Hoo in Suffolk. The grave goods, including weapons and other symbols of power, gold clothes accessories, many copper-alloy vessels, glass cups, drinking horns, coins and small gold crucifixes, are being excavated and examined by MoLSS conservators; research will continue for many years. Through the exploitation of the Museum’s unique position as an organisation able both to unearth and interpret archaeological finds, new audiences were reached through the MoLAS website and through the temporary exhibition of these remarkable grave goods at the Museum. The exhibition attracted many visitors there before it moved to Southend Central Museum, where it drew in over 1,100 visitors a day.

MoLAS kept up the momentum on its high profile academic and popular publication programme. Books and reports on Roman Southwark, Rotherhithe, Mortlake and Bishopsgate were published in the in-house monograph series and the archaeology studies series. These included the results of developer-funded archaeological excavations and historic building surveys, and of research funded by English Heritage’s archaeology commissions team. Noteworthy collaborative publications for the general reader included Lambeth Unearthed with Lambeth Archives and local groups, and London’s Archaeological Secrets with Yale University Press, which won The New Generation Book of the Year award.
The London Archaeological Archive and Research Centre (LAARC) continued to enhance its reputation as a key component in London’s public archaeology and as a model of good practice for the curation of archaeological collections. Work continued on the Getty-funded minimum standards project, which will be completed in early 2006. Deposition of recent excavation archives continued, including an agreement to accept archaeological archives from the London borough of Havering.

Use of the archaeological collections increased during the year owing to the successful partnership with the Institute of Archaeology and the formal link to its MA course in London archaeology. A major boost to archaeological research will be the Museum’s publication A Research Framework for London Archaeology, which was launched at the Greater London Authority’s headquarters in July 2003.

A cross-departmental museum team has developed a new research project, based on the centre’s resources. The London Biographies project seeks to use the large body of 18th-, 19th- and 20th-century archaeological materials to undertake new types of research into these periods by linking archaeological and historical records. The project has led to important partnerships with LaTrobe University in Melbourne and Bristol University.

Portable antiquities and community archaeologist

The creation of the new post of the portable antiquities and community archaeologist, supported by the Heritage Lottery Fund, enables the recording of portable antiquities found by members of the public, especially metal detector users, and assists initiatives to involve community groups in London’s past.

The Centre has also seen the setting up of a Museum-wide human remains working group to co-ordinate planning for human remain collections. The group has produced draft guidelines for the display of human remains and has reviewed the long-term storage needs and reburial requirements. A major international symposium on human remains will be held at the Museum in Docklands on 30–31 October 2004.

LONDON ARCHAEOLOGICAL ARCHIVE AND RESEARCH CENTRE

Portable antiquities and community archaeologist

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WELLCOME CENTRE FOR HUMAN BIOARCHAEOLOGY

A major initiative for the year saw the establishment of the Centre for Human Bioarchaeology, which will oversee the curation of and research into the Museum’s internationally important collection of human remains from archaeological excavations. The centre’s first major work is the human osteology database, funded by the Wellcome Trust, which will provide an online database of 5,000 skeletons in the Museum’s collections. This work is complemented by the MoLAS Spitalfields osteology project, which will add to the database details of the 10,500 skeletons excavated from the Roman and medieval cemetery. The facility, as it develops during the next three years, will provide an internationally valuable resource for scientific, medical and social research.

The Centre has also seen the setting up of a Museum-wide human remains working group to co-ordinate planning for human remain collections. The group has produced draft guidelines for the display of human remains and has reviewed the long-term storage needs and reburial requirements. A major international symposium on human remains will be held at the Museum in Docklands on 30–31 October 2004.
During the year the Museum signed a contract with Penguin Books to deliver a substantial reference publication, the Penguin Atlas of London History. This is a major undertaking involving work from all members of the curatorial staff. Draft chapters were delivered to the editors during 2003–04 and the remaining chapters will be completed during the second half of 2004. Publication is planned for 2006.

**STAFF PUBLICATIONS**


Chester, Andrew, 1995 'Boundaries and settlement: the role of the River Thames', in Thomas, Chris, with Chopping, Andy and Wellman, Sally (eds), Current Archaeology 90, 456–61


**MUSEUM OF LONDON PUBLICATIONS**


Chester, Andrew, 1995 'Boundaries and settlement: the role of the River Thames', in Thomas, Chris, with Chopping, Andy and Wellman, Sally (eds), Current Archaeology 90, 456–61


Ross, Cathy 2003 Twenties London: a city in the Jazz Age, London

Silasore, Barney, and Hoad, Stewart, with Ossie, John, Pearson, Jacqueline, and Stephenson, Roy 2003 Early modern industry and settlement: excavations at George Street, Richmond, and High Street, Mortlake, in the London Borough of Richmond upon Thames, Museum of London Archaeology Service Archaeology Studies Series 9, London


Thomas, Chris, with Chopping, Andy and Wellman, Sally (eds), 2003 London’s archaeological secrets: a world city revealed, Museum of London Archaeology Service with Yale University Press, London

**Highlights of staff publications include:**


**PUBLICATIONS**

**SCHOLARSHIP AND RESEARCH**

Staff worked on three major publications this year: Twenties London: a city in the Jazz Age, by Cathy Ross, the publication accompanying the major exhibition; The London Look, by Edwina Etman, Christopher Breeze and Caroline Evans, the publication accompanying the forthcoming major exhibition; and Satirising London, by Mark Bills, a publication scheduled to coincide with a smaller exhibition in 2005 exploring the collection of satirical prints and watercolours. All three publications are proceeding with co-publishers Philip Willson and Yale University Press.


Egan, G, with Carter, T and Meddlyct, M, 2003 ‘Cloth seals and other metal detecting finds from Saffron Walden’, Essex Archaeology and History 33, 274–9

Elmhirst, Edeline, 2003 Dressed neat and plain: the clothing of John Wesley and his teaching on dress, London


Hall, Jenny, 2003 ‘Changing rooms: Roman style’, Living History 1, 78–9


Hodler, Nick, and Jamieson, Dave, 2003 ‘The prehistory of the City of London: myths and methodologies’, Archaeological Journal 160, 23–43


Lanyon, Eleanor and Langfield, J, articles, 2003 ‘Volunteers help to raise standards at the LAARC’, Conservation News, 84, 22–4

Lister, Jenny, 2003 ‘Twenty-three samples of silks: silks worn by Queen Charlotte and the royal princesses at royal birthday balls, 1791–1794’, Costume 37, 51–65


Lyon, Jo, 2003 ‘New evidence for early Roman road alignments and medieval activity south of Clipplegate: excavations at 1 and 2–4 Carey Lane and 11–12 Fother Lane’, London Archaeological Review 10(7), 187–94


Maloney, Cath, How, Tony and Jackson, Gary, Archaeology in Surrey 2003, Surrey Archaeological Collections 90, Guildford

Powell, Robert, 2003 ‘Safest first: a new way to assess the security of display’, Museum Practice 22, 40–2

Pitt, Ken, and Goodburn, Damian, with Stephenson, Roy and Elmhirst, Chris, 2003 ‘18th- and 19th-century shipyards at the south-east entrance to the West India Dockes, London’, The International Journal of Nautical Archaeology 32(2), 191–209

Relfy, Kevin, 2004 ‘The animal bones’, in Pire, J, and Preston, S, Iron Age and Roman settlement and landscape at Totterdown Lane, Horcott near Fairford, Gloucestershire, Thames Valley Archaeological Services Monograph 6, 76–81, Reading

Ross, Cathy 2003 ‘Jerusalem: Babylonia and Cain’s people’, Art and Cities 12, 2–3

Ross, Cathy 2003 ‘Roundabouts and yellow rhythms’, Art and Cities 12, 2–3

Ross, Cathy, 2003 ‘The decade that changed our capital’, The Lady, 23 December, 32–3

Rowe, Peter, 2003 ‘Recent research on Roman London’, The Archaeologist 48, 22–3


Schiff, John, 2004 ‘The archaeology of St Paul’s Cathedral up to 1666’, Church Archaeology 5–6, 12


Seaborne, Mike, 2003 – photographic consultant and contributor to London from punk to Blair (eds Joe Kerr and Andrew Gibson), London


Smith, T, 2003 ‘A brush or a bundle of laths? A problem concerning the arms of the Worshipful Company of Tylers and Bricklayers of the City of London’, British Brick Society Information 90, 10–11


Snodgrass, Peter, Dallas, Ross, Jackson, Sophie, and Watt, David, 2004 Measurement and recording of historic buildings, Donhead

Telfer, Alison, 2003 ‘Medieval drainage near Smithfield Market: excavations at Hoser Lane, EC1’, London Archaeologist 10(5), 115–20


Wareham, Tom, 2004 ‘“This disastrous affair” – Sir John Borlase Warren and the expedition to Quiberon Bay 1795’, in The age of sail, vol 2 (eds N Tracy and M Robson), London


Werner, Alex, 2003 ‘A window on stained glass’, NARsM Review, Autumn 2003
### SUMMARY

**FINANCIAL STATEMENTS**

**CONSOLIDATED AND MUSEUM OF LONDON STATEMENT OF FINANCIAL ACTIVITIES**

for the year ended 31 March 2004

<table>
<thead>
<tr>
<th></th>
<th>Consolidated</th>
<th>Museum of London</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Incoming resources</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dept for Culture, Media and Sport grant</td>
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<td>6,093</td>
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<tr>
<td>Corporation of London grant</td>
<td>4,919</td>
<td>4,519</td>
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<tr>
<td>Heritage Lottery Fund</td>
<td>1,970</td>
<td>385</td>
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<td>Admission fees</td>
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<tr>
<td>Education</td>
<td>35</td>
<td>42</td>
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<tr>
<td>Trading income</td>
<td>1,251</td>
<td>741</td>
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<tr>
<td>Archaeology trading services</td>
<td>4,373</td>
<td>4,475</td>
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<tr>
<td>Sponsorship and donations</td>
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<tr>
<td>Other receipts</td>
<td>3</td>
<td>81</td>
</tr>
<tr>
<td><strong>Investment income</strong></td>
<td></td>
<td>149</td>
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<tr>
<td><strong>Amortisation of Museum in Docklands</strong></td>
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<td>11,975</td>
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<tr>
<td><strong>Total incoming resources</strong></td>
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<td><strong>Resources expended</strong></td>
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<tr>
<td><strong>Direct charitable expenditure</strong></td>
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<td>Exhibitions</td>
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<td>4,261</td>
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<td>Learning programmes</td>
<td>315</td>
<td>295</td>
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<tr>
<td>Curation</td>
<td>2,783</td>
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<td>Port History and river collections</td>
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<td>Archaeology/trading services</td>
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<td>4,792</td>
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<td>Support costs</td>
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<td>Management and administration</td>
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<td>57</td>
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<td><strong>Total direct charitable expenditure</strong></td>
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<td>12,832</td>
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<td><strong>Cost of generating funds</strong></td>
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<td>Fundraising</td>
<td>177</td>
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<td>Marketing and publicity</td>
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<td>Trading costs</td>
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<tr>
<td><strong>Total other expenditure</strong></td>
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<td>Financing costs</td>
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<td>Pension finance costs</td>
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<td><strong>Total resources expended</strong></td>
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<tr>
<td><strong>Total incoming resources</strong></td>
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<tr>
<td><strong>Resources expended</strong></td>
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<tr>
<td><strong>Unrealised gains/(losses) on investments</strong></td>
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<td></td>
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<tr>
<td>Unrealised gains/(losses) on investments</td>
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<td></td>
</tr>
<tr>
<td><strong>Actuarial gains and losses</strong></td>
<td></td>
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</tr>
<tr>
<td>Actuarial gains and losses</td>
<td>2,175</td>
<td>(6,739)</td>
</tr>
<tr>
<td><strong>Net movement in funds</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Funds brought forward 1 April 2003</td>
<td>14,221</td>
<td>5,010</td>
</tr>
<tr>
<td>Funds carried forward 31 March 2004</td>
<td>17,608</td>
<td>14,221</td>
</tr>
</tbody>
</table>

**CONSOLIDATED AND MUSEUM OF LONDON BALANCE SHEET**

as at 31 March 2004

<table>
<thead>
<tr>
<th></th>
<th>Consolidated</th>
<th>Museum of London</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fixed assets</strong></td>
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<td></td>
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<tr>
<td>Tangible assets</td>
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<td>40,365</td>
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<tr>
<td>Investments</td>
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<td>1,348</td>
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<td><strong>Total fixed assets</strong></td>
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<td><strong>Current assets</strong></td>
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<td></td>
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<tr>
<td>Stocks for resale</td>
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<td>124</td>
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<td>Long term contracts</td>
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<td>1,392</td>
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<td><strong>Debtors</strong></td>
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<tr>
<td><strong>Short term investments</strong></td>
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<tr>
<td><strong>Cash at bank and in hand</strong></td>
<td>3,393</td>
<td>3,410</td>
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<tr>
<td><strong>Total current assets</strong></td>
<td>7,196</td>
<td>7,834</td>
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<tr>
<td><strong>Net current assets</strong></td>
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<tr>
<td><strong>Unrealised gains/(losses) on investments</strong></td>
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<td>14,221</td>
</tr>
</tbody>
</table>

All operations are continuing.

A full set of financial statements is available on request.

### Auditors’ statement to the Board of Governors of the Museum of London

We have examined the summarised financial statements set out on pages 56 and 57, being the consolidated statement of financial activities, and the consolidated balance sheet. You are responsible for the preparation of the summary financial statements. We have agreed to report to you our opinion on the summarised statements consistent with the full financial statements on which we reported to you on 29 October 2004. We have carried out the procedures necessary to ascertain whether the summarised financial statements are consistent with the full financial statements from which they have been prepared. In our opinion the summarised financial statements are consistent with the full financial statements for the year ended 31 March 2004.

PricewaterhouseCoopers LLP, 29 October 2004, Registered auditors, Southwark Towers, 32 London Bridge Street, SE1 9SY

The Board of Governors’ statement on the summarised financial statements

The summarised financial statements shown on pages 56 and 57 are extracted from the full financial statements which have received an unqualified report from the auditors. PricewaterhouseCoopers LLP. These financial statements may not contain sufficient information to allow a full understanding of the financial affairs of the Museum of London. For further information the full statements and the auditors’ report thereon and the Governors’ Report should be consulted. Copies are available from the Director at the Museum of London’s offices. Copies of the full financial statements, which were approved by the Board of Governors on the 29 October 2004, have been submitted to the Department for Culture, Media and Sport.
<table>
<thead>
<tr>
<th>BOARD OF GOVERNORS OF THE MUSEUM OF LONDON</th>
<th>COUNCIL OF TRUSTEES OF THE MUSEUM IN DOCKLANDS</th>
<th>COMMITTEE MEMBERSHIPS FOR 2003–04</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mr Rupert Hambro (Chairman)</td>
<td>Mr Michael Oliver (Chairman)</td>
<td>Sir Michael Oliver (Co-Chairman)</td>
</tr>
<tr>
<td>Mr Adam Afriyie</td>
<td>Mr Rupert Hambro (Co-Chairman)</td>
<td>Mr Greg Hutchings (Chairman)</td>
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<tr>
<td>Mr Kenneth Ayers</td>
<td>Mr Adam Afriyie</td>
<td>Mr Adam Afriyie</td>
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<tr>
<td>Dr Alan Clinton</td>
<td>Mr Kenneth Ayers</td>
<td>Mr Kenneth Ayers</td>
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<tr>
<td>Mr Robert Dutton</td>
<td>Mr Clive Bourne</td>
<td>Mr Julian Malins QC</td>
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<tr>
<td>Mr Greg Hutchings</td>
<td>Dr Alan Clinton</td>
<td>Mr Rupert Hambro</td>
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<tr>
<td>Mr Tom Jackson</td>
<td>Mr Geoff Ennals</td>
<td>Mrs Lesley Knox</td>
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<tr>
<td>Mrs Diane Henry Lepart</td>
<td>Mr Keith Knowles</td>
<td>Sir Michael Oliver (Co-Chairman)</td>
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<tr>
<td>Mrs Lesley Knox</td>
<td>Dr Mark Patton</td>
<td>Mr Rupert Hambro (Chairman)</td>
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<tr>
<td>Mr Julian Malins QC</td>
<td>Mr Charles Payton</td>
<td>Mr Anthony Moss</td>
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<tr>
<td>Mr Anthony Moss</td>
<td>Mr Peter Pemberton</td>
<td>Mrs Barbara Newman (Chairman)</td>
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<td>Mrs Barbara Newman (Chair)</td>
<td>Mr Patrick Roney</td>
<td>Mr Anthony Moss</td>
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<tr>
<td>Mr Geoffrey Wilson</td>
<td>Mr Ajab Singh</td>
<td>Mr Neville Walton</td>
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<td></td>
<td>Mr Neville Walton</td>
<td>Remuneration and Terms of Service</td>
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<tr>
<td></td>
<td></td>
<td>committee</td>
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<td>Joint Consultative committee</td>
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<td>Mr Robert Dutton</td>
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<td>Mrs Diane Henry Lepart</td>
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In attendance:
Mr Robert Dutton
Mrs Diane Henry Lepart

Finance and General Purposes committee
Mr Rupert Hambro (Chairman)
Mr Kenneth Ayers
Mr Robert Dutton
Mr Julian Malins QC
Mrs Barbara Newman (Chair)
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