On behalf of the Board of Governors
I am pleased to report that the Museum of London has had another excellent year.

My fellow Governors and I pay tribute to the leadership and support shown by Mr Rupert Hambro, Chairman of the Board of Governors from 1998 to 2005. There were many significant achievements during this period, in particular the refurbishment of galleries at London Wall, the first stage of the major redevelopment of the London Wall site, the opening of the Museum in Docklands and the establishment and opening of the London Archaeological Archive and Research Centre at Mortimer Wheeler House. The first stage of the London Wall site redevelopment included a new entrance, foyer and the Linbury gallery, substantially funded by the Linbury Trust. The Museum is grateful to Lord Sainsbury for his continuing support. There were also some spectacular acquisitions such as the Henry Nelson O’Neill’s paintings purchased with the help of the Heritage Lottery Fund, the National Art Collections Fund and the V&A Purchase Fund.

Introduction by the Chairman
The major issues considered by the Board of Governors during 2004-05 included:

- Planning for the second stage of the redevelopment of the London Wall site, which formed the basis of a successful submission to the Heritage Lottery Fund for financial support;
- The Regulatory Reform Order, permitting the Museum of London to operate outside the City of London, and thus take over operation of the Museum in Docklands, gained parliamentary approval. A due diligence process relating to a possible merger between the Museum of London and the Museum in Docklands was completed;
- The initiative to relocate the Sainsbury Archive to the Museum in Docklands made substantial progress and the Sainsbury Study Centre is scheduled to open in October 2005. Funded by the Sainsbury Family Charitable Trusts and J Sainsbury plc, the Sainsbury Study Centre will provide access to the Sainsbury Archive, the Museum in Docklands Archive and the Port of London Authority Archive, and these resources will be progressively accessible online;
- A major strategic review commenced that involved several functions across the Museum group. These included efficiency reviews of facilities and security arrangements as well as business development reviews of the Museum of London Archaeology Service and the Museum in Docklands. In addition, a new risk management infrastructure was implemented.

These developments and many others are described in more detail in this report. The Museum of London, the Museum of London Archaeology Service and the Museum in Docklands have made a considerable effort to heighten community awareness of their collections, services and programmes. Media coverage has increased significantly and there has been a corresponding rise in the visits to exhibitions, events, schools programmes and websites.

I thank all Governors for their many and varied contributions and support throughout the year. I also thank Governors for electing me their Chairman for a four-year term as from May 2005. I welcome Mrs Denise Jones and Mr Jeremy Willoughby OBE who have joined the Board and bring considerable expertise to our deliberations. I also thank Mr Tony Moss who resigned in November 2004 and Mr Adam Afriyie who resigned in May 2005 following his election as a Member of Parliament. The Board also notes with sadness the passing of Dr Alan Clinton in late 2004.

The Governors are most grateful for the support of the Secretary of State for Culture, Media and Sport, the Minister of State for the Arts, and the Corporation of London for their interest in the Museum’s activities. Finally, the Governors join me in thanking the Director, Professor Jack Lohman, and staff for their enthusiasm, hard work and commitment to realising the Museum’s strategic directions.

Michael Cassidy CBE
Chairman
Director’s Review

The following major events took place during the course of 2004-05:

• A major submission to the Heritage Lottery Fund seeking substantial financial support towards the development of a new modern London galleries, City gallery and learning centre as integral parts of the Capital City project. The new galleries will complete the stories of London’s history to the present day, and will interpret the themes, events and stories of key people from multiple perspectives by utilising objects, oral histories, film and new media. This is a major endeavour that will be the Museum’s key priority for the next five years. The submission reflects a considerable amount of conceptual planning and a new direction for the Museum in both its interpretation and presentation of London’s history, and places lifelong learning at the centre of the Museum’s activities;

• The celebration of the second year of the Museum in Docklands’ operations in June 2004. The museum successfully sustained its annual visitor attendance of over 100,000 in its second year of operation, and received many positive visitor comments;

• The successful staging of The London Look: fashion from street to catwalk exhibition in the Linbury gallery at the London Wall site. Exploring the roots and identity of London fashion and celebrating the creativity of London’s fashion designers, the exhibition attracted a high number of students undertaking fashion courses. Governors have also been pleased with the progress of 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 by the Trust to cover running costs. Following detailed design and planning work, conversion work to accommodate the archives started, and the new facility will open to the public in October 2005. Substantial progress has also been made with the conceptual planning and design of the new medieval London gallery at London Wall. The gallery, which has remained largely unchanged since it opened to the public in 1976, will now reflect the findings of recent historical research as well as new archaeological evidence excavated from sites in the City during the past three decades. The stories of everyday medieval life will also be drawn out in the exhibits. During the year, in addition to detailed conceptual planning and design work, the existing gallery was stripped and made good for the new exhibition and contracts were let for the fabrication of show cases and the installation and fit out of the gallery. The gallery will open to the public in November 2005 and will be accompanied by a dedicated website as well as a range of schools programmes and public events.

• The successful staging of The London Look: fashion from street to catwalk exhibition in the Linbury gallery at the London Wall site. Exploring the roots and identity of London fashion and celebrating the creativity of London’s fashion designers, the exhibition attracted a high number of students undertaking fashion courses. Governors have also been pleased with the progress of 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 by the Trust to cover running costs. Following detailed design and planning work, conversion work to accommodate the archives started, and the new facility will open to the public in October 2005. Substantial progress has also been made with the conceptual planning and design of the new medieval London gallery at London Wall. The gallery, which has remained largely unchanged since it opened to the public in 1976, will now reflect the findings of recent historical research as well as new archaeological evidence excavated from sites in the City during the past three decades. The stories of everyday medieval life will also be drawn out in the exhibits. During the year, in addition to detailed conceptual planning and design work, the existing gallery was stripped and made good for the new exhibition and contracts were let for the fabrication of show cases and the installation and fit out of the gallery. The gallery will open to the public in November 2005 and will be accompanied by a dedicated website as well as a range of schools programmes and public events.
The Museum group’s total visitor attendance was 556,545 (487,497 in 2003-04).

The increase can be attributed to the continuing popularity of the Museum in Docklands, the exhibitions and events programmes at London Wall, in particular the major temporary exhibition, *The London Look*. Importantly, there was also an increase in the number of school students participating in booked schools and youth programmes in 2004-05.

Electronic outreach remains a key method of reaching audiences and sharing knowledge. The Museum’s websites currently encompass more than 35,000 screens of information.

A table outlining final visitor data for 2004-5 and targets and forecasts for 2005-06 for the London Wall and Museum in Docklands venues follows:

### Key Performance Information

<table>
<thead>
<tr>
<th></th>
<th>04/05 actual</th>
<th>04/05 MID</th>
<th>04/05 target</th>
<th>05/06 target</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of total visitors</td>
<td>400,000</td>
<td>449,689</td>
<td>106,856</td>
<td>500,000</td>
</tr>
<tr>
<td>Number of child visitors</td>
<td>150,000</td>
<td>124,411</td>
<td>35,040</td>
<td>200,000</td>
</tr>
<tr>
<td>Numbers of children in organised on- and off-site educational sessions</td>
<td>42,000</td>
<td>77,741</td>
<td>29,989</td>
<td>45,000</td>
</tr>
<tr>
<td>Number of unique website visits</td>
<td>900,000</td>
<td>792,303</td>
<td>63,044</td>
<td>1,000,000</td>
</tr>
<tr>
<td>Number of venues in England to which objects from the collection are loaned</td>
<td>75</td>
<td>98</td>
<td>0</td>
<td>75</td>
</tr>
<tr>
<td>Number of C2DE visitors</td>
<td>42,000</td>
<td>45,185</td>
<td>20,931</td>
<td>55,000</td>
</tr>
</tbody>
</table>

### Progress against strategic priorities

The Museum’s mission plan defines a number of strategic priorities and considerable progress was made towards achieving and meeting both objectives and outputs.

This year we prepared and presented a multi-volume submission to the Heritage Lottery Fund (HLF) for financial support towards the redevelopment of the lower ground floor galleries to create a new modern London gallery and City gallery as well as the Clore Learning Centre. This resulted in a Stage 1 HLF pass, and the Stage 2 submission incorporating detailed concepts and costs is due to be submitted to the HLF by July 2006. The revitalised galleries, exploring the history of London during the past 350 years, will incorporate new exhibitions, spaces for performances, special events, activities and schools programmes in the gallery, an information zone and coffee point. The Clore Learning Centre, which has remained largely unchanged since the 1970s, will be substantially upgraded in terms of mechanical and engineering services, visitor comfort, and the provision of new technologies. The development of both the galleries and the learning centre has created a new dynamic between design, content and learning development. Multi-disciplinary teams were established from the outset to develop the detailed concepts and designs. The new development is planned to be ready to take full advantage of the run up to the London Olympics in 2012.

In addition, a 20-year maintenance programme has been drawn up with our landlords and core funders, the Corporation of London, to address the problems of a building approaching 30 years old, many of whose services are now worn out or obsolete.
The Museum continued to deliver a diverse and innovative series of exhibitions that contribute to successfully achieving the Museum’s strategic goals.

**The London Look: Fashion from street to catwalk**, (main picture) from October 2004 to July 2005, was the first exhibition to be staged in Britain to celebrate the creativity of London’s fashion designers and the unique sense of style for which Londoners are famous.

Substantial progress was made with the design and selection of objects for inclusion in the Medieval London gallery, scheduled to open in November 2005. The new exhibition will draw on new research and archaeological and historical evidence found during the past three decades.

**Black History Month** was celebrated with a six month exhibition of works of art depicting London by the Nigerian-born artist Uzo Egonu. He came to London in 1945 to study art and spent his entire working life in London as a painter, print-maker and illustrator.

**Londoners at Work**, held at the Museum in Docklands and drawing on the Museum’s extensive photographic collections, captured working life in London over 100 years.

The Museum of London mounted a small display, *Whatever happened to council housing?* as part of its Capital Concerns series of exhibitions looking at issues of topical interest. Using photographic images, the display outlined the dramatic changes that council housing tenants and managers have lived through during the past 20 years. In addition, the Museum mounted a number of small exhibits in its main entrance to celebrate important events such as the 60th anniversary of the end of World War II.

The exhibitions programme was complemented by a series of public lectures, events and study days designed to meet the needs of a range of audiences – scholars, enthusiasts, school groups and other students, families and children. Both London Wall and the Museum in Docklands also delivered a programme of talks, tours, performances and activities throughout the year to meet the needs of diverse audience segments.

The Museum will provide richer, wider, more engaging access to its resources for all
The Museum will enhance its position as the focus for the archaeology of the London Region.

In December 2004 the Museum of London Archaeological Service (MoLAS) celebrated its 30th anniversary of organised professional archaeology by the Museum. Also in December 2004 MoLAS was appointed to develop regional strategies on a number of projects, including Chichester Harbour conservancy research framework and the Thames Strategy East cultural heritage assessment. Fieldwork was undertaken in greater London and at sites in southeast England, and internationally in Jordan and Kosovo.

A major focus of work was research and publication, much of it as a result of findings from developer-funded excavations in recent years. There are currently more than 50 publications in preparation, half of which are part of a major English Heritage publications programme.

Investment in research into the study and care of human remains placed the Museum in the forefront of the subject and a major contributor to evolving national policy on the treatment and care of human remains in museums.

The Museum of London will significantly improve financial and administrative management in support of its mission.

The Museum reviewed its corporate strategy document for 2004-07 and from this developed a Strategic Planning Framework 2005-08 for the Museum of London group, to be used as the basis for the annual group business plan that will set out the strategic themes and measurable outputs.

In order to ensure the Museum group is operating efficiently and is fit for the future, a number of reviews commenced. One of the first areas to be reviewed is the archaeology service, where external consultants have been appointed to work with Museum management and staff. Other key areas to be reviewed at an early stage include security, public programmes and facilities management.

A comprehensive human resources strategy is now under development, the aim of which will be to ensure that the key work and learning objectives of all of the staff across the group are properly aligned with our strategic objectives, our ultimate goal being the achievement of the Investors in People standard.

Work has begun on the Museum’s Different but Equal programme on diversity, and action is also being taken to ensure all of the Museum’s human resources policies support our commitment to the development of a diverse workforce in every aspect of our work.

The Development department is to be strengthened by the addition of new posts in order to support the capital fundraising campaign. The press and marketing functions were consolidated into a single team under a new department head, and staff were recruited to drive campaigns to raise the profile of the Museum and attract greater numbers of visitors.

The Museum of London will significantly improve financial and administrative management in support of its mission.

The London Region Museums Hub

The Museum of London is the lead partner of the London Museums Hub, the other partners being the Horniman Museum, Geffrye Museum and London’s Transport Museum. Work continued with the implementation and delivery of a series of projects, many being undertaken in collaboration with both Hub partners and other museums in Greater London, as part of the business plan for 2004-06.

One of the key aims of the Hub’s business plan is to build capacity and expertise amongst the Hub museums, especially by increasing its skills base, improving learning delivery, improving knowledge of and documentation of collections, improving capacity for strategic planning and better developing its regional profile and community relationships.

The achievement of these outcomes has also led to closer consultations and collaborations with Archives Libraries and Museums (ALM) London.

We are in a period when the interest in museums and their collections is high, as reflected in the consultation paper, Understanding the Future: Museums and 21st Century Life, The Value of Museums, issued by the Department for Culture, Media and Sport, and the Museums Association document, Collections for the Future. It is also a time of continuing rapid technological change. New developments offer new ways to communicate with our audiences, undertake research, enhance access to our resources and deliver services, as well as build upon our strong record of working with communities and delivering educational services.

My thanks go to all members of staff, volunteers and contractors who have demonstrated their commitment to the highest quality of service to our visitors and users, and to making the Museum a special place.

They have contributed enormous professionalism, skill, knowledge and creativity towards achieving the Museum’s goals and aims.

Professor Jack Lohman
Director
Corporate Mandate

The Museum of London’s mission is to inspire a passion for London by:

- communicating London’s history, archaeology and contemporary cultures to a wider world
- reaching all of London’s communities through
  - being London’s memory: collecting, exhibiting, investigating and making accessible London’s cultures
  - 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 the debate about London, facilitating and contributing to London-wide cultural and educational networks
- developing a professional and specialist expertise about London in all staff.

Bearing in mind that the Museum of London:

- is accountable to the government, the Corporation of London and the public
- needs to maintain a balance between the requirements of research, public service and commerce.

Corporate profile

The Museum of London group 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 adopted a new strategic vision that identifies three strategic directions:

- secure financial and operational stability
- enhance visibility and reputation
- discover and promote London’s heritage.

During the next five years the Museum will focus on these directions by achieving a suite of agreed outputs and outcomes with accompanying key performance information. The Museum has commenced its annual business plan for 2005-06 as the first stage in achieving these objectives. The Museum has also adopted the following core values:

- engagement with diverse audiences and communities
- customer focus
- stewardship
- professional integrity
- nurturing the abilities of staff
- partnership and collaboration.

The Board is responsible for ensuring that the Museum’s management team fulfils 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 Funds Management and Acquisitions.

Museum functions

The primary functions of the Museum group relate to collections, lifelong learning, archaeological excavations and research, exhibitions and public programmes as well as the provision of visitor services. All are designed to inform and engage visitor interest in the history, heritage and cultures of London. To achieve its aim the Museum has adopted a matrix organisational structure, and this structure is arranged in the following divisions:

- Finance and Corporate Services
- Public Programmes
- Museum of London (at London Wall)
- Museum in Docklands
The museums’ total visitor attendance was 556,545, a substantial increase on the number of visitors in the previous year (487,497). The increase can be attributed to the success of public programmes and services at both museums, the continued effect of free entry, and the increase in the number of school students participating in booked schools programmes.

The table below shows the museums’ performance measured against the quantitative targets identified in the three-year funding agreement between the Department for Culture, Media and Sport (DCMS) and the Museum of London.

Performance at a glance

### Performance at a glance

<table>
<thead>
<tr>
<th>DCMS Performance Indicator</th>
<th>MOL 2004-05 Outturn</th>
<th>MID 2004-05 Outturn</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total number of visits</td>
<td>449,689</td>
<td>106,856</td>
</tr>
<tr>
<td>Number of child visits</td>
<td>124,411</td>
<td>35,040</td>
</tr>
<tr>
<td>Number of children in on-site organised educational sessions</td>
<td>77,741</td>
<td>29,989</td>
</tr>
<tr>
<td>Number of C2DE visits</td>
<td>45,185</td>
<td>20,931</td>
</tr>
<tr>
<td>Number of unique website visits (visitors)</td>
<td>792,303</td>
<td>63,044</td>
</tr>
<tr>
<td>Number of over 60s visits</td>
<td>51,233</td>
<td>8,143</td>
</tr>
<tr>
<td>Number of overseas visits</td>
<td>193,780</td>
<td>17,204</td>
</tr>
<tr>
<td>Number of repeat visits</td>
<td>177,177</td>
<td>32,591</td>
</tr>
<tr>
<td>Percentage of UK visitors from ethnic minorities</td>
<td>12.86</td>
<td>13.55</td>
</tr>
</tbody>
</table>

**Museum of London**

**Total visits in 2004/05:** **449,689.** Of these:

- 11% were by over 60s
- 28% were children
- 45% of visitors were from overseas
- 30% of visitors describe themselves as Londoners (this could be that they live or work in London)
- 26% of visitors come from the UK but outside London
- 61% are first-time visitors
- 97% describe their visit as excellent, good or fair.

Of the United Kingdom visitors:

- 13% (12,901 visitors) describe themselves as from ethnic minority backgrounds
- 18% (45,185 visitors) present socio-economic characteristics of C2DE (lower income) groups.

**Learners:**

- 15% of visitors (69,048) are children attending in booked school or youth groups
- 12,088 children took part in on-site informal learning activities
- 8,693 children took part in off-site organised educational sessions.

**Museum in Docklands**

**Total visits in 2004/05:** **106,856.** Of these:

- 8% were by over-60s
- 33% were by children
- 6% of visitors were from overseas
- 47% of visitors describe themselves as Londoners
- 37% of visitors come from the UK but outside London (mainly Kent, Essex and Suffolk)
- 69% were first-time visitors
- 31% were making a repeat visit, mostly using the unlimited repeat visit facility of the admission ticket.
- 98% describe their visit as excellent, good or fair.

Of the United Kingdom visitors:

- 14% (12,145 visitors) describe themselves as from ethnic minority backgrounds
- 23% (20,931 visitors) present socio-economic characteristics of C2DE (lower income) groups.

**Learners:**

- 18% of visitors (19,182) are children attending in booked school or youth groups
- 13,559 children took part in on-site informal learning activities.
Looking to the future

The Museum’s strengths include its:

Extensive collections
The Museum’s collections are the most comprehensive resource defining London’s history, archaeological heritage and cultural diversity, and are designated of national importance.

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. Through the provision by MoLAS of professional archaeological services to the property sector, the Museum plays an active and dynamic role in London’s evolution, growth and development. Through the London Archaeological Archive and Research Centre (LAARC) the Museum curates and provides access to the largest archaeological archive in Europe, containing finds and records from over 5,000 excavations.

Customer focus
Visitor 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:

Completing the story of London
Major funding is required to display the story of London’s histories, heritages and cultures to the present day, to improve the delivery of information resources, especially information about the collection in electronic format, and to enhance visitor services. The Heritage Lottery Fund bid, if successful at Stage 2, will provide a substantial grant towards this aim, but the Museum will need to raise matching funds from corporate sponsors and private donors.

Maintaining London Wall facilities
The facility is now almost 30 years old and is showing signs of age. Additional funding will be required to address capital infrastructure repair projects that have been identified as part of a 20-year building maintenance programme.

Developing 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.

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

Securing the future of the Museum in Docklands through achieving a stable long term funding base

Modernising and making more efficient its “back office” systems and processes

A number of areas for review have been identified.
Development

During the year under review major activities included the establishment of a new Development Board and the renewal of a substantial partnership for the secondary schools learning programme with Deustche Bank plc. In addition, the Museum received gifts from the Worshipful Company of Drapers, the Mercers’ Company and a substantial gift from the Clothworkers’ Foundation towards the new Medieval London gallery. A new regular reporting system was instigated for funders to keep them abreast of the Museum’s progress. A bid to the Heritage Lottery Fund for the recruitment of a social inclusion officer for the next three years was also successful and will provide sufficient funding to establish an extensive programme of outreach to new communities. The Golden Bottle Trust and the Henry Hoare Trust have further supported this major project.

The Museum in Docklands’ partnership programme was launched in July 2004 with Clifford Chance and the Canary Wharf group plc being the first two members to join. The programme aims to raise awareness of the Museum among potential funders through events such as exhibition openings, such as the Canary Wharf group plc continued their successful partnership by both underwriting and generously contributing to the Museum in Docklands, and the Isle of Dogs Community Foundation continued their support.

A programme designed to attract and cultivate new patrons was initiated, resulting in new members of the Harcourt group. The programme has grown and will continue to support the Museum’s progress. The Friends programme was relaunched in April 2004 and, despite a fall in the number of members owing to the rise in the membership fee, has become more financially stable with improved attendance at events. The redesigned Friends magazine reports on the Museum group’s activities and events, and the Friends Advisory Board has proved a great strength.

Commercial Performance

The Museum in Docklands was supported by Credit Suisse First Boston (Europe) Ltd, the London Chamber of Commerce and Industry Commercial Education Trust, which supported a series of trade talks as well as providing training and evaluation for a new learning programme. The Canary Wharf group plc continued their successful partnership by both underwriting and generously contributing to the Museum in Docklands, and the Isle of Dogs Community Foundation continued their support.

A programme designed to attract and cultivate new patrons was initiated, resulting in new members of the Harcourt group. The programme has grown and will continue to support the Museum’s progress. The Friends programme was relaunched in April 2004 and, despite a fall in the number of members owing to the rise in the membership fee, has become more financially stable with improved attendance at events. The redesigned Friends magazine reports on the Museum group’s exhibitions and events, and the Friends Advisory Board has proved a great strength.

The Museum in Docklands again incurred a deficit on its General Fund, which showed an accumulated deficit of £0.7m at the year end. The shortfall in self-generated income is predicted to continue in 2006 and the museum is therefore pursuing other sources of funding. Its accounts were nevertheless prepared on the going concern basis, as the Museum of London has stated its commitment to continuing its financial and management support of the Museum in Docklands while it continues to review the options for the amalgamation of the two museums. The Museum of London Archaeology Service continued to experience adverse trading conditions and again recorded a deficit for the financial year, although the prospects for future work were looking much stronger by the end of the financial year.

Other commercial trading activities showed an improved turnover, but costs increased at a faster rate than income. Retail and admissions income at the Museum in Docklands was disappointing, due to visitor numbers being lower than the original business plan figures, and a significant proportion of repeat visitors. Costs of the Museum in Docklands retail operation are being reviewed. Commercial hire and catering, however, performed well, with improvements in income and very high satisfaction levels being recorded from both corporate and public sector clients. The main drivers for this were a review of the events function across the Museum group to deliver a more commercial and proactive focus and a continued strong performance by 1802, the bar/restaurant managed by Searcy’s at the Museum in Docklands. Further efficiencies have also been created by the Museum’s investment in event management software to support these activities.

The Museum group aims to strengthen commercial and operational viability by:

• increasing fundraising efforts
• seeking new opportunities to maximise commercial revenues
• exploring new sources of funds
• reviewing their activities and associated costs
• strengthening business planning and monitoring systems
• maintaining and repairing the infrastructure of their buildings as they age.

The Development department is to be strengthened by the addition of new posts in order to support the capital fundraising campaign while at the same time ensuring that opportunities for revenue fundraising will not be missed.

In order to ensure the Museum group is operating efficiently and is fit for the future, a strategic review of income, expenditure and priorities was started in the year. Owing to the scope and nature of the exercise, it will continue through 2005-06 and into 2006-07. One of the first areas to be reviewed is the Museum of London Archaeology Service, where external consultants have been appointed to work with Museum management and staff. Other key areas to be reviewed at an early stage of the review process include security, public programmes and facilities management.

The Museum group is committed to seeking efficiency savings to be recycled to strategic priority activities and has developed an efficiency delivery plan to further this objective and to monitor progress.
People management

The Museum is reviewing its approach to the management of its human capital. Following the departure of a number of staff in the Human Resources department in 2004-05, a new team has been recruited and a new Head of Human Resources and Development was appointed who has significant experience in all relevant areas.

The goal is to develop and retain the skilled, knowledgeable, flexible and efficient workforce essential to the group’s success as a high-performing organisation and, by doing so, achieve the Investors in People standard.

Museum of London Archaeology Service (MoLAS) has continued to work for improvements on several fronts. The programme of staff development involved in-house and external training as well as financial support for attendance and presentations at a large number of seminars and conferences. MoLAS also took part in a pilot programme on professional development for the archaeology sector, which is being developed by the Institute of Field Archaeologists (IFA).

Valuing equality and diversity

The Museum of London group has been establishing an equality and diversity framework to progress diversity in its collections, public programmes and workforce during next five years. The Museum already works with agencies such as the Archives Libraries and Museums London regional agency, the Greater London Authority and the London Museums Hub, and aims to attract more staff and visitors from under-represented members of the community.

The Museum established a diversity steering group to monitor the equality impact of projects and programmes, and an external advisory committee to advise on major projects including the plans for the Capital City Project.

The Museum continues to consult representatives of London’s diverse communities through focus groups to develop future programmes and activities. Meanwhile numerous projects have already been established, including:

• an annual Black History programme
• projects with refugee groups
• outreach projects with elders groups
• archaeology projects with young people, and
• the untoldlondon.com diversity website project.

As part of the London Museums Hub, the Museum is developing a website that will promote culturally diverse communities and help explain their history and heritage.

It will provide:

• comprehensive listings of Museum programmes such as Black History Month as well as community-based programmes
• an archive of literature from these programmes including exhibition reviews, transcripts of lectures and study days
• collection summaries and interpretative essays from participating museums and community organisations that also hold significant relevant archives.

24 Hour Museum has designed the website using information to the Museum’s collection management records reflecting diversity and transferring that progress was made in compiling all existing paper-based records reflecting diversity and transferring that information to the Museum’s collection management system. In addition, the development of a pilot online guide to access objects reflecting diversity in the collections commenced. Diversity encompasses not only ethnicity but also faith, sexual orientation and disability, and the Museum has started work on developing a collections framework relating to the gay and lesbian communities of Greater London.

Key tasks for 2005–06:

• ensure staff-training programmes incorporate diversity and equality training
• assess and review the Museum’s collections and develop a collecting strategy that will build on the Reassessing what we collect project
• extend and promote the temporary exhibitions and public programmes such as the black photographers archive and the refugee oral history project (a partnership with the Evelyn Oldfield Unit)
• extend and promote the Museums’ community outreach projects such as the Shoreditch Park archaeology project and social inclusion programme funded by the Heritage Lottery Fund
• implement the Museum’s audience development plan to make services more relevant and engaging for visitors from diverse backgrounds.

The Museum has also embarked on a long-term project to re-assess its collections, in particular the extent to which the peopling and cultural diversity of London’s society during the past 2,000 years are reflected in the collections and associated documentation. Substantial progress was made in compiling all existing paper-based records reflecting diversity and transferring that information to the Museum’s collection management system. In addition, the development of a pilot online guide to access objects reflecting diversity in the collections commenced. Diversity encompasses not only ethnicity but also faith, sexual orientation and disability, and the Museum has started work on developing a collections framework relating to the gay and lesbian communities of Greater London.
Exhibitions

Museum of London

Development and maintenance of the group’s permanent and temporary exhibitions is integral to the Museum’s success. The number of visitors to both the Museum of London and the Museum in Docklands and their satisfaction with the exhibitions continued to increase this year.

Plans for the new Medieval London gallery, which tells the story of London from the end of the Roman occupation in about AD 410 to the Reformation in the mid-16th century, moved from concept to detailed design. During the first half of the year, the storyline and object list were developed, the gallery’s design was completed, and contracts awarded for the fabrication of the showcases and gallery construction and installation. At the end of the financial year the old gallery, which dates from the Museum’s opening in 1976, was removed and preliminary work started on the building envelope of the new gallery. The new gallery will open in late November 2005.

The medieval London gallery will be the first new ‘permanent’ gallery since London Before London opened in 2001. Incorporating elements designed to appeal to children and family audiences, the new gallery will mark an important point in the Museum’s developing exhibition strategy and inform the planning of the new modern London gallery.

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

This exhibition explored one of the most sensational decades of the capital’s recent history in which London underwent dynamic transformation following the devastating impact of World War I.

The exhibition attracted over $1,000 people to the Linbury gallery and generated admission fees of over £91,000. Final evaluation confirmed that the exhibition had been a success with the public.
The London Look: fashion from street to catwalk
29 October 2004 – 10 July 2005

This was the first exhibition staged in Britain to explore the roots and identity of London fashion. It celebrated the creativity of London’s designers and the unique sense of style for which fashion-conscious Londoners are internationally famous. This ambitious exhibition featured over 140 dressed mannequin’s posed alongside more garments and accessories, printed ephemera, photographs, film, sound recordings and music. The exhibition proved an ideal vehicle for showing the rich diversity of the Museum’s dress collection and its potential for communicating London’s history and contemporary cultures to a wide audience.

The Museum’s collection was complemented by loans from some of London’s leading tailors and designers including Ozwald Boateng, Alexander McQueen and Matthew Williamson, Paul Smith, Burberry, Manolo Blahnik and the Museum of London Friends of Fashion made donations. Both the Arts and Heritage Research Board and the Economic and Social Research Council supported the exhibition and The Museums Journal praised the accompanying book for its academic integrity as well as its high production values.

The exhibition’s dramatic and innovative design incorporated traditional glass cases, open display and partially glazed areas. These met conservation guidelines and enabled the visitor to examine some garments in detail and see others at a distance but without a glass barrier. The interactive elements, which included changing booths for trying on hats and jackets, proved popular with all ages. The events provided a varied programme of evening and lunchtime lectures, gallery tours, study days and children’s activities. Highlights included evenings with Mary Quant, Caroline Baker and Betty Jackson, a drama character based on a Liberty’s shop assistant, and an inventive series of craft and fashion activities for children during the Easter holidays.

A high number of students visited the exhibition as part of their fashion courses. Many were given tours by the curators, and the two study days for students were fully booked within weeks of the exhibition’s opening. Two of London’s leading fashion colleges, Chelsea College of Art and Design and the London College of Fashion, held their joint end-of-year fashion show at the Museum, transforming the upper galleries into a catwalk for a lively display of 40 outfits inspired by The London Look. Students have also been able to consult the website, which includes images and details of over 70 of the outfits. The fact that the exhibition has raised awareness of the Museum’s rich costume collection with students of all ages has been particularly rewarding.
Whatever happened to council housing?
28 May 2004 – 9 August 2004

This was one of the Museum’s small Capital Concerns exhibitions, looking at issues of topical interest. Using striking photographs by Mike Seaborne, Jason Wilde and Michael Donald, the exhibition outlined the dramatic changes through which council-house tenants and managers have lived during the past 20 years. Regeneration, demolition, the right to buy and housing transfers have affected housing supply in all London boroughs, and the exhibition gave people across London an opportunity to voice their personal reactions to these changes. A live debate on 22 July brought housing experts, including Professor Anne Power of the London School of Economics, to the Museum to discuss ‘Does council housing have a future?’ before an informed and lively audience. A questionnaire provided in the exhibition and on the Museum’s website produced over 2,000 responses. The questionnaire also suggested that the exhibition was reaching its target audience of council tenants, since 17% of those who completed the questionnaire were council tenants, mirroring exactly the proportion in London’s population.

Women talk
2 April 2004 – 27 June 2004

This was the penultimate project of London’s Voices, a three-year programme funded by the Heritage Lottery Fund, which explored London’s diversity through the memories and opinions of Londoners and experimented with new methods for presenting oral history.

An innovative installation without objects or written text, Women Talk combined voices and images to offer compelling and often moving insights into the lives of women and the roles that they have played within living memory. A wireless audio communication system allowed visitors to hear different voices as they moved through different parts of the gallery space. Featuring the voices of 45 Londoners from a variety of backgrounds, the installation reflected a multiplicity of experiences and perspectives. Evaluation demonstrated very positive visitor responses to both the approach and the content. One visitor commenting ‘In a place like the Museum of London, the central thing is people. You can relate to life stories, otherwise it’s just buildings and streets’. The Museum also produced an ‘online booklet’ disseminating the outcomes of the London’s Voices project for the benefit of others working with oral history, which has been well received.

Uzo Egonu’s London
23 September 2004 – 27 February 2005

The Museum’s exhibition for Black History Month was devoted to Uzo Egonu, (1931-96), a Nigerian-born artist who has been described as ‘perhaps Africa’s greatest modern painter’. Egonu came to London in 1945 to study art and spent his entire working life in the capital as a painter, print-maker and illustrator. His work straddles the two cultures of Africa and the West, making it uniquely resonant. The paintings and prints, lent to the Museum by Mrs Egonu, were selected to reflect London themes.

(Left) Chandan Mahal, Diversity Manager
(Centre) Mrs Egonu
(Right) Susan Okokon, Curator
The London Jungle Book
10 November 2004 – 21 January 2005

This small display of wry images of London by an Indian tribal artist, Bhajju Shyam, appeared in the Museum’s foyer. The artist, who had never previously travelled outside his village in India, fuses images from his tribal tradition with his responses to modern London. The exhibit was also displayed at the Museum in Docklands from 27 January to 3 April 2005.

Metropolitan Police: 175th anniversary
14 September 2004 – 8 November 2004

A small foyer exhibition was mounted by the Metropolitan Police to celebrate the 175th anniversary of the capital’s police force.

Swedish design
20 September 2004 – 27 October 2004

This exhibition was conceived and developed by an external curator, Bradley Quinn, as part of the London Design Festival. Sweden has long been a world leader with its novel and simple designs that emphasise the aesthetic appeal as well as the usefulness and practicality of the objects. The Museum showcased parallel displays of new works of glass, ceramics, furniture design, metalware and textiles from more than 70 Swedish designers at both London Wall and the Museum in Docklands.

External exhibition:
Faces and places
15 March 2004 – 17 July 2004

This community project was organised by the Museum and Transport for London in collaboration with the New Youth Horizon Centre, King’s Cross; the Sundial Centre, Tower Hamlets; and staff at the Museum and London Underground. The project used a range of historical paintings, prints and drawings from the Museum’s collection to inspire new poetry. The result was a series of witty and thought-provoking posters that feature both the new poems and the images that inspired them. The posters were displayed at a number of London Underground stations in central London.

The project supports the Museum’s commitment to work and engage with London’s diverse communities.
Museum in Docklands

Some of the 100 or more objects discovered by MoLAS archaeologists at the burial site of the East Saxon king at Prittlewell near Southend-on-Sea were displayed at the Museum in Docklands from 14 July to 15 August 2004. The objects included coloured glass vessels, copper bowls, a golden belt buckle and gold foil crosses.

London’s docks were once a major hub in the international ivory trade. A small display was mounted between 24 June and 12 September 2004 to link this little-known part of the capital’s history to the threats facing elephants today. The memorial to elephants killed for the ivory trade, commissioned by the International Fund for Animal Welfare, was made from ivory pieces donated during a nationwide amnesty. The display also featured historical and contemporary film footage focusing on the ivory trade and the plight of elephants.

Londoners at Work

2 February 2005 – 5 June 2005

This was the first in-house exhibition in the Ellmers gallery. Drawing on the Museum’s extensive collections of historic photographs, it presented some striking images of Londoners making a living during the past 100 years. Dock work was strongly represented since many of the photographs were selected from the Port of London Authority archive. The exhibition also showed images of shop and office workers elsewhere in the capital. A number of interactives ensured that the exhibition offered things to do as well as things to see.

The exhibition preview helped to promote the Museum in Docklands to prospective corporate partners and key stakeholders such as Jack Petchey, representatives from the Heritage Lottery Fund and the Port of London Authority. It also focused press attention on the Museum, generating articles in national and regional papers and features on television. The exhibition prompted the fit-out of the Ellmers gallery with a lighting track and display walls to make it suitable for temporary exhibitions. This work was partly funded by a generous donation from the Basil Samuel Charitable Trust.
Access and Learning

The Museum continued to run popular educational programmes at both museum sites alongside the major exhibition and gallery development projects.

Museum of London

In this financial year, 132,791 children and adults attended educational events either at the Museum or as part of the developing outreach programmes.

Schools

Schools attendances this year are significantly higher than they were in previous years. This is largely due to external funding which has made it possible to employ more staff and improve marketing. Support for schools has also expanded by increasing web-based resources and introducing a teachers’ club and electronic newsletter.

Outreach programmes were attended by 9,321 children and school pupils, mainly through two externally funded initiatives. Primary schools continue to constitute the largest audience, and numbers in this sector have increased in the last 12 months. The secondary school programmes funded by Deutsche Bank have been particularly successful and reached over 10,500 students in the first full year. The externally funded outreach programme to children’s hospit schools, special schools and children in economically deprived areas has also had fully booked programmes. The funding for this much-valued service, which has been generously made available by Partners for London, is due to end in December 2005 and a new sponsor is being sought.

Public programmes

Over 40,000 children and adults have attended events in the Museum’s public programmes. The programmes cater for a range of learning styles and include evening classes for individuals studying for masters degrees; non-accredited evening classes including creative writing; study days; gallery talks and tours; object handling; drama; storytelling and many other activities. Evaluation of these programmes by attendees consistently achieves an overall rating of over 80% good or excellent.

Museum in Docklands

Access and Learning activities have included contributions to the Londoners at Work exhibition, in particular the development of child-friendly interactives and hand-held PDA based activities for the gallery; the development plans for the new Sainsbury Study Centre, and adult, family and school event programmes. This year there have been 29,989 children in organised programmes at the Museum in Docklands, a 57% increase on 2003-04.

Throughout the year, work has also continued on a new interactive Port Cities website, www.portcities.org.uk, a joint project with the National Maritime Museum. This award-winning website, launched on 14 September 2004, is available through the Museum in Docklands website. It provides excellent activities for primary school children wishing to follow up or prepare for a visit to the Museum.
Schools

School visits in 2004-05 have increased steadily. The Museum in Docklands attracted 16,430 pupils, 11% more than in the previous year. Pupils attending taught sessions at the Museum in Docklands represent 43% of all school and youth groups visiting the museum. Most sessions this year (2,159) were booked for primary pupils; secondary students (1,709) constituted the second most numerous category.

The Museum provides high-quality resources for groups studying geography. Sessions covering regeneration and trade routes have been popular with secondary and Key Stage 2 groups (seven to 11-year-olds) attracting visits from London and beyond. The Docklands at War gallery has also been popular with this age group. The Mutiny gallery is also extremely popular with younger pupils and has enabled the Museum to build an attractive programme for children at Key Stage 1 (five to seven-year-olds).

The Museum began a project with Mayflower School to run a series of after-school activities with Key Stage 1 and 2 pupils. Funded by the school, the hour-long sessions initially ran for five weeks and subsequently a club was established and regularly attracts up to 20 pupils per session. The programme was based on a series of workshops inspired by museum artefacts and earned the highest praise from pupils and teachers.

Public and community programmes

The public programmes this year have built on relationships with local community groups, particularly the schools and communities within east London, to attract more numerous and diverse audiences. In particular, the Bengali, African Caribbean, and Chinese communities have been encouraged to work collaboratively with the Museum.

The Museum’s adult learning programmes have attracted 8,514 adult learners this year. They benefited from generous funding from the London Chamber of Commerce and Industry (LCCI), which enabled four study days to take place: the West India study day, the-coming-of-the-docks study day, both fully booked, were particularly successful and featured some excellent contributors, including Member of Parliament Diane Abbott, as well as showcasing the Museum’s research by curators and access and learning staff. Lectures, films, walks and tours also funded by the LCCI complemented the programmes. Attendees’ responses were extremely positive.

In June, the Cyril Jackson School hosted a training day at the Museum and the Isle of Dogs Action Zone funded the pilots of new sessions. The London Chamber of Commerce and Industry Commercial Education Trust funded further new sessions, focusing on the importance of trade in the development of the port and of Britain. In partnership with the Docklands Light Railway, the Museum has built on the success of last year’s regeneration sessions. The new regeneration days combine last year’s programme with a tour and talk on the Docklands Light Railway (DLR).

Staff have worked closely with the Tower Hamlets African Caribbean Mental Health Organisation (THACMHO) over two years to explore, record and document the role of Caribbean sailors in the trade between Britain and the Caribbean. Members of THACMHO curated the resulting exhibition, drawing on the Museum’s collections. A reminiscence conference was also held that attracted over 100 attendees, mainly of African Caribbean descent, and a teachers’ resource pack was produced in partnership with THACMHO and the Tower Hamlets teachers’ centre, which focused on the lives of Harrison Line sailors.

One of the highlights of Black History Month was a study day event on Robert Wedderburn, the remarkable writer, preacher and activist born to a plantation owner and black slave. This comprised a lively mix of papers, drama, performance and debate. The Museum was indebted to Archives Libraries and Museums London, which supported the event. The largely African Caribbean audience included Wedderburn’s descendants and relatives.

Schools

School visits in 2004-05 have increased steadily. The Museum in Docklands attracted 16,430 pupils, 11% more than in the previous year. Pupils attending taught sessions at the Museum in Docklands represent 43% of all school and youth groups visiting the museum. Most sessions this year (2,159) were booked for primary pupils; secondary students (1,709) constituted the second most numerous category.

The Museum provides high-quality resources for groups studying geography. Sessions covering regeneration and trade routes have been popular with secondary and Key Stage 2 groups (seven to 11-year-olds) attracting visits from London and beyond. The Docklands at War gallery has also been popular with this age group. The Mutiny gallery is also extremely popular with younger pupils and has enabled the Museum to build an attractive programme for children at Key Stage 1 (five to seven-year-olds).

The Museum began a project with Mayflower School to run a series of after-school activities with Key Stage 1 and 2 pupils. Funded by the school, the hour-long sessions initially ran for five weeks and subsequently a club was established and regularly attracts up to 20 pupils per session. The programme was based on a series of workshops inspired by museum artefacts and earned the highest praise from pupils and teachers.

Public and community programmes

The public programmes this year have built on relationships with local community groups, particularly the schools and communities within east London, to attract more numerous and diverse audiences. In particular, the Bengali, African Caribbean, and Chinese communities have been encouraged to work collaboratively with the Museum.

The Museum’s adult learning programmes have attracted 8,514 adult learners this year. They benefited from generous funding from the London Chamber of Commerce and Industry (LCCI) Commercial Education Trust, which enabled four study days to take place: the West India study day, and the-coming-of-the-docks study day, both fully booked, were particularly successful and featured some excellent contributors, including Member of Parliament Diane Abbott, as well as showcasing the Museum’s research by curators and access and learning staff. Lectures, films, walks and tours also funded by the LCCI complemented the programmes. Attendees’ responses were extremely positive.

In June, the Cyril Jackson School hosted a training day at the Museum and the Isle of Dogs Action Zone funded the pilots of new sessions. The London Chamber of Commerce and Industry Commercial Education Trust funded further new sessions, focusing on the importance of trade in the development of the port and of Britain. In partnership with the Docklands Light Railway, the Museum has built on the success of last year’s regeneration sessions. The new regeneration days combine last year’s programme with a tour and talk on the Docklands Light Railway (DLR).

Staff have worked closely with the Tower Hamlets African Caribbean Mental Health Organisation (THACMHO) over two years to explore, record and document the role of Caribbean sailors in the trade between Britain and the Caribbean. Members of THACMHO curated the resulting exhibition, drawing on the Museum’s collections. A reminiscence conference was also held that attracted over 100 attendees, mainly of African Caribbean descent, and a teachers’ resource pack was produced in partnership with THACMHO and the Tower Hamlets teachers’ centre, which focused on the lives of Harrison Line sailors.

One of the highlights of Black History Month was a study day event on Robert Wedderburn, the remarkable writer, preacher and activist born to a plantation owner and black slave. This comprised a lively mix of papers, drama, performance and debate. The Museum was indebted to Archives Libraries and Museums London, which supported the event. The largely African Caribbean audience included Wedderburn’s descendants and relatives.
Collaborations

Sainsbury Study Centre

The Museum in Docklands Thames gallery closed to the public to enable its conversion to the Sainsbury Study Centre. This important initiative, a partnership with Sainsbury Family Trusts and J Sainsbury plc, involves the relocation of the Sainsbury Archive to the Museum. The archive will be open to the public and provide access to business records dating back to the 1890s when the family started importing produce through the London docks for their first store in Stepney. The study centre will also provide improved access to the Port of London Authority archive and the Museum’s archive. The Museum is now planning the development of the rest of the gallery to ensure there is a clear connection between the archive and the displays.

The Royal Holloway College’s oral history of the river project entered its final year. This is a pioneering Economic and Social Research Council funded studentship in which a PhD student has been attached to the Museum for the last three years. During this final year, two self-guided audio walks were produced in CD form for use on personal stereos. The two walks, published in April 2005, cover different stretches of the river, one around Hampton Court and the other in Greenwich. The latter draws extensively on the Museum’s existing oral history collections.

The groundbreaking refugee communities history project is a collaboration between the Evelyn Oldfield Unit (a refugee support agency), the Museum of London and London Metropolitan University. Funded by the Heritage Lottery Fund and Trust for London, the two-year project will work with 15 refugee community organisations (RCOs). Fifteen fieldworkers, one based at each of the participating RCOs, will collect a minimum of ten oral history interviews from local people, generating a body of at least 150 interviews. These will be archived as part of the Museum’s oral history collection. The first seven fieldworkers have been appointed, and the 15 participating RCOs identified, representing Afghan, Iraqi, Kurdish, Somali, Latin American, Tamil, Eritrean, Ugandan, Ethiopian, Turkish-speaking and Chinese refugees as well as those from the former Yugoslavian Republic, Roma, and refugee academics. The fieldworkers, most of whom are refugees themselves, are trained at MA-level at London Metropolitan University and undertake placements at the Museum where they will document their interviews and contribute to an exhibition scheduled for late 2006 to early 2007.

Museum staff were involved in an unusual collaboration in June 2004 to produce an installation for London’s first Architecture Biennale that was held in Clerkenwell. A group of young artists was given use of the Farmiloe’s building, a listed Victorian glass and lead warehouse on St John’s Street. They created site-specific artworks with the help of a recorded interview with George Farmiloe, the retired owner of the firm, and a short history of the firm, both of which were supplied by Museum staff. The interview has now become part of the Museum’s permanent collection and provides an evocative description of life between the wars in a traditional family firm. Work started on a further collaboration based on Wilton’s Music Hall in Aldgate.

Information and communication technologies

During the year under review the Museum decided to deliver its helpdesk services internally following the expiration of its contract with Connect Support Services in January 2005. A team of three engineers was appointed to deliver these services and there was a smooth transition period.

The Museum of London also decided to develop a new-generation website for both the London Wall and Museum in Docklands venues. This is the first major revision of the website since its launch in the early 1990s and, as part of the redevelopment process, a number of other museum websites internationally were reviewed to assess their strengths and weaknesses. The new website will have a fresh new audience-focused design, and an infrastructure that enables non-technical users to help maintain its content. Group pages have been created to support the new site, both of which were supplied by Museum staff. The interview has now become part of the Museum’s permanent collection and provides an evocative description of life between the wars in a traditional family firm. Work started on a further collaboration based on Wilton’s Music Hall in Aldgate.
The Museum acquired two exceptional British works of art by Henry Nelson O’Neil (1817-80): *Eastward Ho! August 1857* and *Home Again*. The paintings depict the departure of troops to, and their return from, the Indian Mutiny (1857-09), which prompted emotive and patriotic contemporary press coverage, and inspired several oil paintings. O’Neil’s paintings differ from others by being set on the Thames, rather than in India, and by focusing on regular British soldiers and their families. They are the least jingoistic and least obviously ‘heroic’ among depictions of the subject and make a powerful statement about the human price paid for war. The two paintings have been displayed at both the Museum of London and the Museum in Docklands. They have also been put on the Museum’s website in interactive form, allowing visitors to trace the ‘before’ and ‘after’ stories of individual characters in the painting.

The Museum commissioned the realist artist Clive Head to paint a panoramic view of London’s cityscape from the roof of Buckingham Palace to commemorate The Queen’s Golden Jubilee. Clive Head has painted London for many years and his distinctive recreations of the cityscape give a sense of scale and space through the observation of detail. Seen from the palace parapet, View from Buckingham Palace (2005) depicts elements of the palace roof as well as the palace forecourt, the terraces of St James’s Park and the sweep from Park Lane to Westminster. The work, which is an unusual record of London at the beginning of the 21st century, is on display at the Museum of London.

Another initiative was the commissioning of the sculptor Marcus Cornish as an artist in residence to depict the interaction between visitors and the Museum’s exhibits and individual objects. Marcus Cornish spent a number of months in residence sketching visitors as they responded to the exhibitions and then creating work-in-progress models that will be further developed and displayed in 2006 when the Museum will make a final selection of works for inclusion in its collection. As part of the residency Marcus spoke to many visitors about his work in general and the commission.

One of the year’s most poignant acquisitions was a collection of toys from the early 1950s. The toys had belonged to Sandra Thorne of Brixton who died in 1955 aged ten. Sandra was an only child, much loved by her parents who ran a taxi and coach business in south London. Sandra’s toys were eventually offered to the Museum after having been preserved by her family as a memento for many years, and they are a welcome addition to the Museum’s collection.

The Museum of London also acquired numerous costume items for display in the major temporary exhibition, The London Look, and to enhance the existing costume collection, as well as photographs depicting various aspects of London from the 1920s to the 1990s.

Following a restoration programme supported by the Heritage Lottery Fund, two of the Museum’s historic ships were moved to the quay outside the Museum in Docklands. The Knocker White and the Varlet are typical of the working boats that operated in the Port of London in the mid-1900s. The Knocker White, originally named the Caimrock, was built as a steam tug in 1924, converted to diesel in the 1940s and renamed.

She was sold for scrap in 1982 and acquired by the Museum in Docklands in 1984. The launch tug, Varlet is typical of the smaller tugs used in rivers from the 1930s onwards. She worked extensively in the West India and Royal Docks until she was decommissioned in the early 1980s and acquired by the Museum in Docklands in March 2004 the Museum in partnership with London’s Transport Museum began a project to create online learning resources based on the 20th century collections held by both museums.
Collections rationalisation and development
Following the opening of the Museum in Docklands, the Port and River collections housed at Convoys Wharf have been appraised and rationalised in accordance with the new collections statement. The aim has been to form a well-documented and accessible core reserve collection, and transfer or dispose of material not required. Following the Museum’s acquisitions and disposal procedure, the objects not required by the Museum were offered to other institutions. Some have been transferred to other registered museums, heritage groups or educational establishments, including Wandsworth Museum; the River and Rowing Museum, Henley; the Ragged School Museum; Bristol Industrial Museum; Glasgow Museum of Transport; Victoria and Albert Museum; Tyne and Wear Museums; Merseyside Maritime Museum, Liverpool; The National Trust, High Wycombe; Cardiff Museum; Art in Perpetuity Trust Studios, Deptford; Royal College of Art; West Dean College and Chelsea School of Art and Design. Of the remaining material, over 2,500 objects that were damaged, incomplete or multiple duplicates have been destroyed, following the approved professional and legal procedures. The project will be completed in late 2005 and sets the standard for future collection reviews.

The Museum is undertaking a feasibility study to house the Port and River collections in its existing resource centre, Mortimer Wheeler House. The centre’s capacity could be increased and most of the objects from Convoys Wharf transferred there. The existing static racking that houses the Working and Social History collections is to be mounted on mobile bases, which will increase storage capacity by over 40%. The storage areas are already being reorganised to provide space for the Exploring 20th Century London project and to allow access to the objects in the new gallery of modern London.

London Archaeological Archive and Research Centre (LAARC)
This year marked the end of one of the first initiatives for the LAARC, the three-year project supported by the Heritage-Lottery Fund and the Getty Grant Programme. The aim of the LAARC, based at Mortimer Wheeler House, is to bring together all the records and finds from excavations in Greater London and to make them accessible to staff, researchers, local societies and the public. The archive is the result of over 5,000 excavations from many different excavating agencies.

One of the project’s outstanding successes was the involvement of volunteers and students in the collections care work. Over 300 volunteers, ranging in age from 15 to 87, participated in the daily work and in staffing open days and behind-the-scene tours. This gave members of the public the opportunity to take part in ‘hands on’ collection care and in turn provided archive staff with a committed team who were a constant source of new ideas and enthusiasm. For this aspect of the project, the Museum has been shortlisted for one of the United Kingdom’s leading collections care awards. The 2005 Conservation Awards, backed by Sir Paul McCartney, will be announced in November 2005.

The Museum targeted the most vulnerable material, that is registered finds excavated before 1992. These finds, made of many different materials including metal, glass, ceramics as well as organics such as worked bone and ivory, wood and leather, give a glimpse of the richness of London’s material past. Over 150,000 finds were assessed and associated documentation checked. Digital information systems were developed to enable electronic access for both researchers and the public. Through the LAARC website it is now possible to search for local archaeological sites, discover what artifacts were found there and visit the LAARC to view them.
Facilities and Asset Management

The main building on London Wall is now 30 years old and showing its age. It is energy inefficient and key building services are failing despite regular maintenance and repair. Substantial quantities of asbestos are still to be removed. A 20-year maintenance plan covering essential works has been compiled. Details include the replacement of defunct air-conditioning, unsafe and energy-inefficient glazing and worn-out lifts, as well as the upgrading of overloaded electrical systems. Such basic repairs are essential if the museum is to remain accessible and safe, cost-effective and environmentally sustainable. The plan is being examined in detail, prioritised and scheduled to synchronise with other development projects.

Museum in Docklands

The new Museum is running well overall. Following completion, a snag-list was drawn up and all but one of the items has been dealt with satisfactorily. The supplier is addressing outstanding concerns regarding the air-conditioning unit.

Communications

Media

Museum of London

The London Look exhibition attracted the attention of fashion journalists across the world and was praised for capturing the essence of London’s unique fashion sense. In the New York Herald Tribune, fashion doyenne Suzy Menkes described the exhibition as ‘intriguing’, adding ‘this intelligently curated show presents all the elements that have been absorbed into the city’s style, especially over the last half-century, and aligns them with social change’. The Wall Street Journal was equally enthusiastic: ‘to fully represent such diversity and originality over 300 years is no mean accomplishment’.

Twenty-four foreign correspondents, including writers from La Stampa, Elle, and the Canadian Globe and Mail; German, Greek, Japanese, Russian and Spanish editions of Vogue; Greek Marie Claire, and the Spanish ¡Hola! reported enthusiastically. The Daily Telegraph commented that ‘with the current vogue for all things vintage this exhibition looks thoroughly modern and fashionable’. The Times devoted a full page to the exhibition and the Financial Times, Express and Daily Mail Weekend and Metro also reported on it favourably. Cutting edge magazines were enthusiastic. Attitude wrote ‘Here it is: the definitive, comprehensive, wondrous mother of an exhibition that gathers the great, the good and the ab fab to prove … London IS fashion central’, while the Museums Journal wrote, ‘This exhibition goes beyond promotional spin to present a thoughtful and balanced overview of one of the world’s key fashion cities … academic integrity as well as high production values … providing an interesting and stimulating experience without dumbing down’.

Broadcast coverage included BBC News at Ten (6.5 million viewers) and extended slots on BBC London, ITN News, London Tonight and BBC Breakfast TV. The exhibition’s curator, Edwina Ehrman, was interviewed by CNN, London Television, and LBC’s Angela Rippon and Danny Baker radio shows.
The Women Talk exhibition and London Voices workshops attracted interest in the local and ethnic press and online media. Design magazines including Wallpaper and Elle Deco, as well as the Evening Standard’s homes and property section took up Made in Sweden. The quirky nature of the London Jungle Book display won it a double-page spread in the Independent on Sunday magazine, while the exhibition of schoolchildren’s photos in The Best thing about My School prompted some wry musings in a half-page feature by Carlin Moran of The Times. Artist-in-residence Marcus Cornish was featured in the New York Times, and the laser scanning of the Lord Mayor’s Coach made a colourful story of the Lord Mayor’s Coach made a colourful story in The London Archaeologist.

The treasures of the Saxon king continued to arouse interest, with a cover story for British Archaeology, a second feature in Minerva magazine and a double-page spread in National Geographic: The discovery of the inscribed spoons was featured by The Times, Daily Telegraph and Guardian. The Times ran a story about the new display of the wooden coffin of a Roman woman. The London Archaeologist carried the story about the discovery of figures of Hindu deities in the Thames, and this was taken up by The Times and LBC’s Sandi Toksvig Show.

Marketing

To maintain visibility as a tourist destination (overseas visitors accounting for over 40% of visitors to London Wall), Museum of London and Museum in Docklands were represented at the Excursions exhibition in January and the British Travel Trade Fair in March. A new tour operators’ leaflet was created for use at these events to promote a group package that includes café offers as well as ticket discounts.

A new style ‘What’s On’ leaflet was created and a mailing list of 6,000 individuals built up to improve event promotion.

Museum of London

The 1920s: The Decade that Changed London benefited from a second phase of promotion through Theatreplay magazine, tube and press advertising and a partnership with Pizza Express. The cross-marketing initiatives offering Museum in Docklands ticket-holders free entry into the exhibition and the offer of free repeat visits was taken up by over 8,000 people.

The London Look campaign included tube and press advertising, targeted two for one postcard offers, partnerships with London Fashion Week and Selfridges as well as carefully chosen leaflet distribution. The Museum Group’s marketing team initiated a second wave of marketing for the exhibition, began an audit of promotional print and a review of visitor knowledge. A new flyer to promote a group package that includes café offers as well as ticket discounts.

operators’ leaflet was created for use at these events to promote a group package that includes café offers as well as ticket discounts.

Marketing activity focused on the temporary Londoners at Work exhibition, generic advertising, and promoting news stories to specific publications.

The Londoners at Work exhibition was supported by a direct-mail promotion in £14, an Isle of Dogs door-to-door leaflet drop, a taxi driver visit incentive scheme, competitions in ten local newspapers and a partnership with the DLR for free advertising on trains and stations.

For the second year running the Museum in Docklands worked in partnership with the DLR to create a special Guide to Docklands and Greenwich. The leaflet was distributed to 110,000 Time Out readers, 90,000 visitor outlets and was posted on the Time Out website for the Easter holidays. In addition, the Museum distributed 30,000 leaflets highlighting the children’s trail in Londoners at Work, the Mudlarks gallery, free events, and café and retail offers for families during the Easter holidays.

Museum in Docklands

The first birthday party at the Museum boosted visitor numbers by 8,500 on 5 June. The event was supported with local press advertising and free media space on Docklands Light Railways (DLR) trains and stations. The West India Quay August ‘beach party’ brought the Museum to the attention of thousands and the e-mail flyer and targeted leaflet distribution through local community groups ensured a full house at the West Indies Trade study day in March.
In December 2004 the Museum of London Archaeology Service (MoLAS) celebrated the 30th anniversary of organised professional archaeology. Now one of Europe’s leading and largest archaeological units, MoLAS provides both private and public clients with services to help developers anticipate and meet planning requirements on their sites.

MoLAS literally unearths the stories of London’s past, and provides material to support the Museum’s public programmes. By providing archaeological services in the property development process, MoLAS is uniquely able to use archaeology and history to engage with both the general public and London’s business and property sector.

The 30th anniversary celebrations centred on the MoLAS annual reception. It was held in the Museum’s galleries attended by clients drawn from over 1,200 property and construction sector companies. Guests voted the discovery of the burial site of a young Roman woman at Spitalfields the best archaeological discovery in London in the last 30 years, in spite of competition from such momentous finds as London’s Roman amphitheatre, the hitherto overlooked Roman suburb of Southwark, and the Saxon Lundenwic. This year was punctuated by some remarkable discoveries as well as renewed recognition for the scholarship of MoLAS staff and their contribution to the Museum’s role in researching and shaping the future of London.

Fieldwork projects did take place throughout the Greater London area, however, and at many sites elsewhere in southeast England and further afield. These included excavations at the site of a new office building in Basinghall Street, near the Guildhall in the City of London, and in advance of a large mixed-use development at Sittingbourne in Kent. Excavations at Broad Street Place in the City of London encountered the remains of Romans buried along the sides of the Walbrook stream, and evaluation work at Cannon Place also in the City of London uncovered walls of the scheduled ancient monument sometimes described as the Roman governor’s palace.

MoLAS was also involved in a growing amount of historic building recording, and recent work took place at Marylebone School in the area of the original medieval cemetery and village.

The MoLAS geoaarchaeology team also continued to expand. Sample collection and deposit modelling in the early stages of projects have improved performance by allowing archaeological potential to be assessed cost-effectively. Important geoarchaeological work took place on sites from Southwark to Kent. International commissions included consultations on archaeological needs for the proposed new visitor centre at Petra, Jordan, and in relation to the archaeology infrastructure and research on the neolithic site of Bardosh, Kosovo.

Dissemination of important archaeological results was not restricted to MoLAS’s in-house publications. The discovery of an early Saxon princely burial-ground at Prittlewell, near Southend-on-Sea, Essex achieved international press coverage. This previously undisturbed chamber grave – with its gold, metal, glass and ceramic artefacts – was described as the most important Anglo-Saxon burial find since Sutton Hoo. Reports during 2004-05 included a piece in National Geographic magazine, backed by more extensive information on their website. The discovery also contributed significantly to the Museum’s exhibitions programme and visitor figures. The exhibition of finds subsequently went on show at the Museum in Docklands. The MoLAS booklet, The Prittlewell Prince, continues to sell well.

This year was punctuated by some remarkable discoveries.
MoLAS made a significant contribution to the Museum’s access and learning initiatives in 2004, with staff leading or taking part in several projects:

- **Archaeological field skills**: Training the Trainers was funded by the European Commission's Leonardo da Vinci II fund to help develop archaeological training methods.
- **MoLAS's animal bone expertise**: formed part of the public presentations at the Natural History Museum’s Darwin Centre on species introduced into Britain by man, a programme now available on the internet.
- **MoLAS experts worked with Birkbeck College on their training exhibition in the grounds of Syon Park**.
- **MoLAS was appointed to work on the Discovering archaeology project at Brixton windmill**, which introduced four Lambeth primary schools to an innovative approach to specialist research was developed in The Londinium Project. This initiative, funded by English Heritage, will assess the wealth of Roman artefacts from London excavations, and use the results to inform a series of illustrated publications about everyday life, and to improve public access to archaeological collections.

MoLAS was involved in several innovative projects during the last two years, of which two made possible through the support of the Aggregates Levy Sustainability Fund (ALSF), which is administered by English Heritage. They included archaeology staff also provided workshops on buildings, ancient woodworking and digging as part of National Archaeology Days 2004, and contributed to a number of media events including a BBC digital radio programme about life as an archaeologist. 

Collaborations with other archaeological contractors are an important part of MoLAS's strategy to provide services and increase market share and penetration. A partnership was formed with Pre-Construct Archaeology for desk-based survey, specialist and publication work; and Plowman Craven Associates, which led to new projects, including excavations at the Merton Priory excavation site resource along the Severn estuary coastal zone, and a separate ALSF-funded project on archaeological evaluation and training project based at St Paul's Cathedral.

Public programmes and events supported by MoLAS included the open days at the Merton Priory excavation site as part of the Wandle Valley Festival: archaeologists staged temporary displays and opened the priory priory Chapter House for the event. The London Architecture Biennale celebrated the architecture and history of Clerkenwell, and attracted over 25,000 people; as a partner, MoLAS provided lectures and historical information. Archaeological staff also provided workshops on buildings, ancient woodworking and digging as part of National Archaeology Days 2004, and contributed to a number of media events including a BBC digital radio programme about life as an archaeologist.

The major publication project continues to be the *Penguin Illustrated Atlas* of London. Specialist staff are gradually completing several chapters. The text for *The Art of Satire: London in Caricature*, a co-publication with Philip Wilson Publishers based on the Museum’s collection of satirical prints and images, was completed by Mark Bills, Curator of Paintings, Prints and Drawing. The publication date is March 2006. The publication will complement the temporary exhibition, *Satirical London*, which is scheduled for spring 2006.

A major focus of the Museum of London Archaeology Service’s work in 2004-05 was research and publication, much of it following from developer-funded excavations in the last few years. More than 50 major publications are in preparation, half of which are funded by English Heritage as part of the Greater London publication programme, along with many smaller articles and papers. The ambitious target of completing and printing at least ten significant MoLAS titles each year has been achieved. In 2004-05 these included three academic monographs, two studies series books, three popular books and two technical guides. In the last eight years MoLAS has developed an increasingly strong reputation as a quality publisher. As a result London’s archaeology is now more widely published than that of any other European city.

To celebrate these successes MoLAS held two book launches for its clients. The appearance of a monograph on excavations at the Priory of St John of Jerusalem in Clerkenwell was toasted at the Museum of the Order of St John in the summer of 2004. Publication of a full-colour booklet about Old London Bridge was celebrated at a client reception held at the Museum in late 2004. Several outstanding reviews commended the high academic and production quality of MoLAS books, and recent titles have won further awards. In the autumn of 2004 MoLAS was awarded the first ever London Archaeologist / SCOLA prize for the studies series book *Investigating the maritime history of Rotherhithe* and it also took the runner-up place for the booklet *Lambeth Unearthed*.

An important aspect of MoLAS's work involves the development of designs that avoid the excavation of archaeological remains or their damage in any way. In 2004 MoLAS hosted two conferences on preservation in situ and published *Preserving archaeological remains in situ?*, a collection of papers from the conference held at the Museum of London in 2002, which helped to establish strategic directions for future research into the subject.
The Museum is developing the London biographies research project into the archaeology of modern (1700–1900s) London. The aim is to find new ways to research this period using archaeological finds held in the London Archaeological Archive and Research Centre (LAARC), and to engage audiences with this aspect of London’s history through material culture. The Museum is developing partnerships with academics from Australia and America, where historical archaeology is more developed, and has entered a memorandum of understanding with LaTrobe University, Melbourne. During the summer, a one-day seminar was held at the Museum in Docklands to introduce the project to an invited audience, and an edition of Research matters was published that summarises the project’s aims.

A community and research excavation of houses built between 1700 and the 1900s and destroyed in bombing raids during World War Two was undertaken during summer 2005. The site is now Shoreditch Park, opposite Mortimer Wheeler House.

The Museum has been developing its leading role in the sector for the study, display and curation of human remains. Human osteology remained a key area of MoLAS research and in 2004, a three-year study of over 10,000 human burials from Spitalfields began. The project complements the Wellcome-funded database project at the Museum’s Centre for Human Bioarchaeology. One of the year’s major projects was the Specialist Services osteological work on the burials from St Pancras Burial Ground for Gifford Projects was the Specialist Services osteological work on the burials from St Pancras Burial Ground for Gifford


**Publications**

**Museum of London**

Dunwoodie, J. (2004), Pre-Boudican and later activity on the site of the forum: excavations at 168 Fenchurch Street, City of London, London, MoLAS Archaeological Study Series 13


Knight, Heather and Jeffrey, Nigel, (2004), Medieval and later urban development at High Street, Uxbridge: excavations at the Chimes Shopping Centre, London Borough of Hillingdon, London, MoLAS Archaeological Study Series 12

MoLAS (2004), The Prittlewell prince: the discovery of a rich Anglo-Saxon burial in Essex, London, MoLAS


**Thomas, Chris (2004), Life and death in London’s East End: 2000 years at Spitalfields, London, MoLAS**

**Watson, Bruce (2004), London Bridge lost and found, London, MoLAS**


**Staff Publications**

Highlights of staff publications include:

Barham, Liz, Blackmore, Lyn, and Blair, Ian (2004), ‘My Lord Essex’, British Archaeology, 76 (May), 10-17


Bills, Mark (2004), Review of Alan Robinson, Imagining London 1770-1900, London, Institute of Historical Research


University Press


Clark, John (ed) with contributions by John Clark, Blanche M A Ellis et al. (2004), The Medieval Horse and its Equipment c1150-c1450: Medieval Finds from Excavations in London 5, new edn, Woodbridge, Boydell Press


Swain, Hedley (2004), Life’s a cabaret, Museum Practice, issue 27, Museums Association.


Watson, Sadie (2004), Roman and medieval occupation at 8-10 Old Jewry, City of London’, London Archaeologist, vol 10 (10), 264-70.


### Consolidated and Museum of London Statement of Financial Activities for the year ended 31 March 2005

<table>
<thead>
<tr>
<th></th>
<th>Consolidated</th>
<th>Museum of London</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2004</td>
<td>2005</td>
</tr>
<tr>
<td><strong>Incoming resources</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Department for Culture, Media and Sport grant</td>
<td>6,506</td>
<td>6,574</td>
</tr>
<tr>
<td>Corporation of London grant</td>
<td>4,951</td>
<td>4,919</td>
</tr>
<tr>
<td>Heritage Lottery Fund</td>
<td>1,428</td>
<td>1,970</td>
</tr>
<tr>
<td>Other grants</td>
<td>1,161</td>
<td>–</td>
</tr>
<tr>
<td>Admission fees</td>
<td>195</td>
<td>189</td>
</tr>
<tr>
<td>Education</td>
<td>64</td>
<td>35</td>
</tr>
<tr>
<td>Trading income</td>
<td>1,454</td>
<td>1,251</td>
</tr>
<tr>
<td>Archaeology trading services</td>
<td>4,414</td>
<td>4,373</td>
</tr>
<tr>
<td>Sponsorship and donations</td>
<td>215</td>
<td>1,185</td>
</tr>
<tr>
<td>Other receipts</td>
<td>92</td>
<td>3</td>
</tr>
<tr>
<td>Investment income</td>
<td>177</td>
<td>149</td>
</tr>
<tr>
<td><strong>Total incoming resources</strong></td>
<td>20,555</td>
<td>20,648</td>
</tr>
</tbody>
</table>

### Expenses

- Cost of generating funds:
  - Fundraising: 297 £000
  - Marketing and publicity: 540 £000
- Trading costs: 1,414 £000
- Direct charitable expenditure:
  - Exhibitions: 4,588 £000
  - Learning programmes: 307 £000
  - Curations: 2,965 £000
  - Port history and river collections: 1,699 £000
  - Archaeology trading services: 4,575 £000
  - Support costs: 2,827 £000
  - Management and administration: 17,056 £000
- Other Expenditure:
  - Financing costs: 937 £000
  - Pension finance costs: 469 £000
- **Total resources expended** 20,713 £000

### Net income

**Consolidated and Museum of London Balance Sheet as at 31 March 2005**

<table>
<thead>
<tr>
<th></th>
<th>Consolidated</th>
<th>Museum of London</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fixed assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tangible assets</td>
<td>41,469</td>
<td>42,245</td>
</tr>
<tr>
<td>Investments</td>
<td>1,821</td>
<td>1,931</td>
</tr>
<tr>
<td><strong>Fixed assets</strong></td>
<td>43,290</td>
<td>43,876</td>
</tr>
<tr>
<td><strong>Current assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stock for resale</td>
<td>201</td>
<td>199</td>
</tr>
<tr>
<td>Long term contracts</td>
<td>1,217</td>
<td>1,382</td>
</tr>
<tr>
<td>Donations</td>
<td>1,723</td>
<td>2,222</td>
</tr>
<tr>
<td>Short term investments</td>
<td>328</td>
<td>–</td>
</tr>
<tr>
<td>Cash at bank and in hand</td>
<td>4,885</td>
<td>3,393</td>
</tr>
<tr>
<td><strong>Total current assets</strong></td>
<td>8,354</td>
<td>7,196</td>
</tr>
</tbody>
</table>

### Other Information

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’ consistency with the full financial statements on which we reported to you on 8 December 2005. This statement, including the opinion, has been prepared for and only for the Board of Governors of the Museum of London and for no other purpose. We do not, in giving this opinion, accept or assume responsibility for any other purpose or to any other person to whom this statement is shown or into whose hands it may come save where expressly agreed by our prior consent in writing.

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 2005.

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 30 November 2005, have been submitted to the Department for Culture, Media and Sport.

PricewaterhouseCoopers LLP 8th December 2005 Registered auditors, Southwark Towers, 32 London Bridge Street SE1 9SY.
List of governors

Board of Governors of the Museum of London
Mr Rupert Hambro (Chairman) to 1 May 2005
Mr Michael Cassidy CBE (Chairman) from 1 May 2005
Mr Adam Afriyie (to 6 May 2005)
Mr Kenneth Ayers
Dr Alan Clinton (to 30 November 2004)
Mr Robert Duffon
Mr Greg Hutchings
Mr Tom Jackson
Ms Denise Jones
Mrs Diane Henry Lepart
Mrs Lesley Knox
Mr Philip Lepart
Mr Rupert Hambro (Co-Chairman to 1 May 2005)
Mr Michael Cassidy CBE (Co-Chairman from 1 May 2005)
Mr Adam Afriyie (to 6 May 2005)
Mr Kenneth Ayers
Mr Clive Bourne JP (to 21 September 2005)
Dr Alan Clinton (to 30 November 2004)
Mr Robert Duffon (from 6 April 2005)
Mr Geoff Evans (to 21 September 2005)
Mr Brian Harris (to 21 September 2005)
Mr Max Hebditch CBE (to 21 September 2005)
Mr Greg Hutchings
Mr Malcolm Hutchins
Mr Tom Jackson
Ms Denise Jones (from 6 April 2005)
Mr Keith Knowles
Mrs Lesley Knox
Mrs Diane Henry Lepart (from 6 April 2005)
Lady Levene (resigned 22 September 2004)
Mr Julian Malins QC
Mr Anthony Moss (to 30 November 2004)
Mr Tommy Moss (to 30 November 2004)
Mrs Barbara Newman CBE
Mr Geoffrey Wilson OBE

Council of Trustees of the Museum in Docklands
Sir Michael Oliver (Chairman)
Mr Rupert Hambro (Co-Chairman to 1 May 2005)
Mr Michael Cassidy CBE (Co-Chairman from 1 May 2005)
Mr Adam Afriyie (to 6 May 2005)
Mr Kenneth Ayers
Dr Alan Clinton (to 30 November 2004)
Mr Robert Duffon
Mr Geoff Evans (to 21 September 2005)
Mr Brian Harris (to 21 September 2005)
Mr Max Hebditch CBE (to 21 September 2005)
Mr Greg Hutchings
Mr Malcolm Hutchins
Mr Tom Jackson
Ms Denise Jones (from 6 April 2005)
Mr Keith Knowles
Mrs Lesley Knox
Mrs Diane Henry Lepart (from 6 April 2005)
Lady Levene (resigned 22 September 2004)
Mr Julian Malins QC
Mr Anthony Moss (to 30 November 2004)
Mr Tommy Moss (to 30 November 2004)
Mrs Barbara Newman CBE
Mr Geoffrey Wilson OBE

Committee membership

Archaeology Committee
Mr Greg Hutchings (Chairman)
Mr Adam Afriyie (to 6 May 2005)
Mr Steve Leggo
Mr Julian Malins QC
Mrs Barbara Newman CBE
Mr Geoffrey Wilson OBE

Trust Fund Management & Acquisitions Committee
Mr Rupert Hambro (Chairman) (to 1 May 2005)
Mr Michael Cassidy CBE (from 1 May 2005)
Mrs Camilla Mash
Mr Ajah Singh
Prof Jack Lohman

Audit Committee
Mr Tom Jackson (Chairman)
Mr Anthony Moss (to 30 November 2004)
Mr Peter Pemberton (to 21 September 2005)
Mr Patrick Roney CBE
Mr Ajah Singh
Mr David Taylor (to 21 September 2005)
Mr Neville Walton
Mr Geoffrey Wilson OBE

Finance & General Purposes Committee
Mr Rupert Hambro (Chairman) (to 1 May 2005)
Mr Michael Cassidy CBE (from 1 May 2005)
Mr Kenneth Ayers
Mr Julian Malins QC
Mrs Barbara Newman CBE
Mr Geoffrey Wilson OBE

Building Development Committee
Mr Geoffrey Wilson OBE (Chairman)
Mr Rupert Hambro (to 1 May 2005)
Mr Michael Cassidy CBE (from 1 May 2005)
Mrs Barbara Newman CBE
Mr Geoffrey Wilson OBE

Docklands Committee of the Council of Trustees of the Museum in Docklands
Mr Neville Walton (Chairman)
Mr Adam Afriyie (to 6 May 2005)
Mr Kenneth Ayers
Mr Geoff Evans (to 21 September 2005)
Mr Max Hebditch CBE (to 21 September 2005)
Ms Denise Jones
Mr Keith Knowles (to 21 September 2005)

Docklands Committee of the Board of Governors of the Museum of London
Mr Neville Walton (Chairman)
Mr Adam Afriyie (to 6 May 2005)
Mr Kenneth Ayers

Archaeology Committee
Mr Greg Hutchings (Chairman)
Mr Adam Afriyie (to 6 May 2005)
Mr Steve Leggo
Mr Julian Malins QC
Mrs Barbara Newman CBE
Mr Geoffrey Wilson OBE

Trust Fund Management & Acquisitions Committee
Mr Rupert Hambro (Chairman) (to 1 May 2005)
Mr Michael Cassidy CBE (from 1 May 2005)
Mrs Camilla Mash
Mr Ajah Singh
Prof Jack Lohman

Audit Committee
Mr Tom Jackson (Chairman)
Mr Anthony Moss (to 30 November 2004)
Mr Peter Pemberton (to 21 September 2005)
Mr Patrick Roney CBE
Mr Ajah Singh
Mr David Taylor (to 21 September 2005)
Mr Neville Walton
Mr Geoffrey Wilson OBE

Finance & General Purposes Committee
Mr Rupert Hambro (Chairman) (to 1 May 2005)
Mr Michael Cassidy CBE (from 1 May 2005)
Mr Kenneth Ayers
Mr Julian Malins QC
Mrs Barbara Newman CBE
Mr Geoffrey Wilson OBE

Building Development Committee
Mr Geoffrey Wilson OBE (Chairman)
Mr Rupert Hambro (to 1 May 2005)
Mr Michael Cassidy CBE (from 1 May 2005)
Mrs Barbara Newman CBE
Mr Geoffrey Wilson OBE

Docklands Committee of the Council of Trustees of the Museum in Docklands
Mr Neville Walton (Chairman)
Mr Adam Afriyie (to 6 May 2005)
Mr Kenneth Ayers
Mr Geoff Evans (to 21 September 2005)
Mr Max Hebditch CBE (to 21 September 2005)
Ms Denise Jones
Mr Keith Knowles (to 21 September 2005)

Docklands Committee of the Board of Governors of the Museum of London
Mr Neville Walton (Chairman)
Mr Adam Afriyie (to 6 May 2005)
Mr Kenneth Ayers

Archaeology Committee
Mr Greg Hutchings (Chairman)
Mr Adam Afriyie (to 6 May 2005)
Mr Steve Leggo
Mr Julian Malins QC
Mrs Barbara Newman CBE
Mr Geoffrey Wilson OBE

Trust Fund Management & Acquisitions Committee
Mr Rupert Hambro (Chairman) (to 1 May 2005)
Mr Michael Cassidy CBE (from 1 May 2005)
Mrs Camilla Mash
Mr Ajah Singh
Prof Jack Lohman

Audit Committee
Mr Tom Jackson (Chairman)
Mr Anthony Moss (to 30 November 2004)
Mr Peter Pemberton (to 21 September 2005)
Mr Patrick Roney CBE
Mr Ajah Singh
Mr David Taylor (to 21 September 2005)
Mr Neville Walton
Mr Geoffrey Wilson OBE

Finance & General Purposes Committee
Mr Rupert Hambro (Chairman) (to 1 May 2005)
Mr Michael Cassidy CBE (from 1 May 2005)
Mr Kenneth Ayers
Mr Julian Malins QC
Mrs Barbara Newman CBE
Mr Geoffrey Wilson OBE

Building Development Committee
Mr Geoffrey Wilson OBE (Chairman)
Mr Rupert Hambro (to 1 May 2005)
Mr Michael Cassidy CBE (from 1 May 2005)
Mrs Barbara Newman CBE
Mr Geoffrey Wilson OBE

Docklands Committee of the Council of Trustees of the Museum in Docklands
Mr Neville Walton (Chairman)
Mr Adam Afriyie (to 6 May 2005)
Mr Kenneth Ayers
Mr Geoff Evans (to 21 September 2005)
Mr Max Hebditch CBE (to 21 September 2005)
Ms Denise Jones
Mr Keith Knowles (to 21 September 2005)

Docklands Committee of the Board of Governors of the Museum of London
Mr Neville Walton (Chairman)
Mr Adam Afriyie (to 6 May 2005)
Mr Kenneth Ayers
Director's Office
Director
Professor Jack Lohman
Executive Assistant
Kate Tungler
Diversity Manager
Chandan Malab

Development
Head of Development
Kirstie Ritchie

Heather Rush
Doreen Wallace
Lidia Gazdol
Melkine de Blank
Matt Peppler
Chris Wales
Rose Prochack
Judith Lewis

Retail and Licensing
Head of Retail & Licensing
Kathrin Risgoed
Kathy Byatt
Julie Cochrane
Sarah Williams
Sean O’Sullivan
Robert Tiley
Peter Matthews
Ellis Kinnun
Joe Louden
Cecilia Simpson
Nghia Huang
Aryan Rosh
Manisha Patel
Reg Brooker
Christof Tyan
Zohib Hafiz
Maureen Lee
Mary Harding
Abigail Gull

Public Programmes
Group Director of Public Programmes
Dr Darryl McIntyre

Access & Learning
Head of Access & Learning
Lucie Amos
Deputy Head
Frazier Swift
Jessica Rosenfield
Clare Carlin
Nina Spiegel
Sandra Helliwell
Lynda Agard
Lucie Fitton
Jane Sarre
Carol Seigle
Anne Lyster
Helen Biale
Fiona MacDonell

London Museum Hub
London Museums Hub Executive
Fiona Davison
Karen Wilson
Kirsty Sullivan
David Somerset
Hilda Almeida

Later London History
Head of Later London History & Collections
Chairman Ross
Deputy Head
Alex Werner
Edwina Erman
Mark Ross
Mike Seabourn
Anne-Marie Day
Beverley Cook
Julia Whalley
Dr Thomas Warr
Oscar Cuttell
Sarah Guedin
Anna Ramden

Design & Exhibitions
Head of Design & Exhibitions
Russell Clark
Gail Summington
Victoria Trelohar
Matt Schawb
Jaye Davis
Veronica Rockey
Andrew Murray
John Iacovino
Senege Niazi-Jones
Clifford Thomas
Richard Toole
Filip Mal
Teila Evans
John Chase
Richard Stroud

Wellcome Project
Fiona Green
Jelma Bekvalac
Lynne Cowal
Tina Kasumali
Richard Mikuski

Information Technology
Head of Information Technology
Dr Peter Kaiskoi
Richard May
Prasun Amin
Jeremy Ongvander
Mia Ridge
Ian Berry
Gary Byrne
Sanna Modha

Museum in Docklands
Alison Grupp

Information Resources
Head of Information Resources
Claire Sussman
Sally Brooks
Alexander Beennley
Anonna Charlotta
Kate Lindon
Claire Franckland
Clare Bunkham
Victoria Abbott
Anne Wright

Collections and Estates
Managing Director
Chairman and London History
& Collections
Dr Catherine Ross
Deputy Head
Alex Werner
Edwina Erman
Mark Ross
Mike Seabourn
Anne-Marie Day
Beverley Cook
Julia Whalley
Dr Thomas Warr
Oscar Cuttell
Sarah Guedin
Anna Ramden

Conservation and Collections Care
Head of Conservation & Collections Care
Andrew Calver
Deputy Head
Robert Payton
Helen Giannaris
Johann Hern
Robert Howell
Jill Barnard
Roseanne Johnson
Rebecca Lang
Rosemary Riskman
Anna Marston
Andrew Hobgood
Nicola Dunn
Catherine Nightingale
Paul More
Julie Hawkes
John Chase
Richard Stroud

Museum In Docklands
Sainey Salaby
Elzabah Toumi
Giovanni Prest
James Heathcote
Lucy Stephenson

Museum of London
Senior Visitor Services Manager
Christine Starling
Visitor Services Managers
Andrew Hall
Diana Zhang
Call Centre Manager
Brian Andrews
Daniel McMillan
Jonathan Stern
Amy Bumma
Manuel Castillon
Clotilde Jones
Andrea Davidson
Bilen Forooha
Juan Guentertap
Penelope King
Peter Donnelly
Steven Baricy
Graham Wright
Camilla Massara

Visitor Services Manager
Kim Francis
Clare Baker
Guilia Cuhmoni
Ilpiniku Palti
Idali Balzawa
Nevin Ernaldi
Tim Frey
Cesar Vega
Nick Tallantire
Stuart Smith
Tom Sherlaw
Brian Grover
Sheila Goldberg
John Joyce
Anah Mahb
Quentin Peng
Woo Hao
Alexandra Smith
Margaret O’Malley
Alison Mercier
George Greskiv
Reijan Rahman
Christopher Redgrave
Donald Mullis
Amit Marshall
Mariam Mota
Alan Ralph
Injoyen Lee
Hoong Tzi
Nunshina Noor

Museum of London
Archaeology Service
Managing Director
Taryn Nixon
General Manager
Laura Schaal
Senior Project Managers
Nick Barnett
Sophie Jackson
Peter Rosamone
Derek Sedley

Museum of London
Archaeology Service
Museum Director
Taryn Nixon
General Manager
Laura Schaal
Senior Project Managers
Nick Barnett
Sophie Jackson

Press & Marketing
Head of Press & Marketing
Joanne Fell
Rebecca Jofafatte
Cela Reddy
Marian Williams
Emily Randolf
Gay Ross-Magenty
Timothy Morley

Finance
Interim Head of Finance
Adrian Sebastian
Elizabeth Skeete
Thomas Smith
Jonathon Dunn
Ammer Amato

Finance
Group Director of Finance
Francesca Maloney

Museum of London
Archaeological Service
Tony Keane
Julie Cooper
Garry Warr

Human Resources
Head of Human Resources
Mark Merka
Rosia Harding
Zoe Baggi
Aysha Ali
Rachel James

Museums of London
Archaeological Service
Group Director
Tony Keane

Museum of London
Museum in Docklands
Manager
Fiona Price
Project Management
Rosalind Aitken
Stewart Hoad
Dick Malt
Gordon Malcolm
David Lakin
Robin Nielsen
Christopher Thomas
Ian Grainger
David Bowsher
George Dennis
Elizabeth Howe
Fiona Seeley
Kirsten Collins

Field Staff
Ian Blair
Mark Burch
Raoul Bull
Andrew Daykin
Jon Chandler
Julian Hill
Simon Stevens
Stephen Turner
Johanna Voelbernho
Mark Wiggins
Lawrence Owens
Bernadette Allen
Agnieszka Bystron
Santisuki Harris
Peter Lovett
Chris Menary
Charlotte North
Jonathan Shumlin
Sian Anthony
Vince Cherubini
Helen Dawoon
James Gerrard
Sophie Hunter
Hana Lewis
Joanna Mants
Victoria Markham
Adele Penley
Kirk Roberts
Michael Shepherd
Ceri Shipton
Louise Wood

Geoarchaeologists
Jane Conyon
Graham Sparry
Craig Halsey

Archivists
Vince Gardiner
Sue Leaver
Karen Thomas

Conservators
Elizabeth Barham
Elizabeth Goodman

Photographers
Andy Chepping
Maggie Cole

Editors
Sue Hirst
Susan Wright

Graphics Staff
Tracy Wills
Peter Hart-Allison
Jane Dunn
Sophie Lamb
Sandra Rowntree
Faith Vardy
Kenneth Lymer

Gromatics Staff
Sarah Jones
David Mackie
Ramona Baldwin
Catherine Drew
Corella Hall

Support Staff
Nicky Matthews
Carol Thompson

Environmental Specialists
Brian Cornwell
Natasha Powers
John Girog
Alan Pipe
Kevin Reilly
Aimee Davis
Amy Gray Jones
Gaby Rapson
Katherine Roberts
Rebecca Rendell
Don Walker

Finds Specialists
Ian Bett
Lyn Blackmore
Rupert Featherby
Penny MacCorquodale
Nigel Jeffries
Tony Grey
Graham Krolin
Jacqui Pearce
Geoff Ryan
Angela Wardle
Daisian Goodburn
Beth Richardson
Terry Smith
Lucy Whittingham
Nicola Powell

Chairman: Mrs Camilla Mash
Mr Adam Afriyie
Lord & Lady Ashburton
Mr & Mrs Mark Bamford
Mr & Mrs Simon Baynes
Mr & Mrs Robin Broadhurst
Mr & Mrs Charles Brown
Mr & Mrs Peter Brown
The Hon Mrs Buchan
Sir Terence & Lady Conran
Mr & Mrs John Crompton
Mr & Mrs Manny Davidson
Mr & Mrs Damen de Laslo
Dame Vivien Duffield
Mr Paul Dupee Jr & Miss Lizbeth Schiff
Mr & Mrs Anthony Fry
Sir Nicholas & Lady Goodison
Mr & Mrs Thomas Griffin
Mr & Mrs Rupert Hambro
Mr Charles Toddow
Mr & Mrs Hugh Stevenson
Mr & Mrs Richard Ward
Mr & Mrs David Warren
Mr & Mrs Geoffrey Wilson
Mr & Mrs Brian Winterfold
Lord & Lady Wolfson of Marylebone

Mr Bruno Schroder
Mr & Mrs Christopher Scott
Sir Patrick & Lady Segers
Mr & Mrs James Sherwood
Mr & Mrs Hugh Stevenson
Mr & Mrs Richard Thornton
Dr Simon Thurler
& Miss Katherine Goodison
Mr & Mrs William Tyne
Sir Terence & Lady Conran
Mr & Mrs David Warren
Mr & Mrs Geoffrey Wilson
Mr & Mrs Brian Winterfold
Lord & Lady Wolfson of Marylebone

Mr Bruno Schroder
Mr & Mrs Christopher Scott
Sir Patrick & Lady Segers
Mr & Mrs James Sherwood
Mr & Mrs Hugh Stevenson
Mr & Mrs Richard Thornton
Dr Simon Thurler
& Miss Katherine Goodison
Mr & Mrs William Tyne
Sir Terence & Lady Conran
Mr & Mrs David Warren
Mr & Mrs Geoffrey Wilson
Mr & Mrs Brian Winterfold
Lord & Lady Wolfson of Marylebone
Donors and Supporters

Donors
Supporters – over £500,000
Corporation of London
Department for Culture, Media and Sport
Heritage Lottery Fund

Supporters – £500,000 – £499,000
Canary Wharf Group
The Davidson Family Charitable Trust
Deutsche Bank
Fidelity UK Foundation
Isle of Dogs Community Foundation
National Art Collections Fund

Supporters – £50,000 – £499,000
Canary Wharf Group
The Davidson Family Charitable Trust
Deutsche Bank
Fidelity UK Foundation
Isle of Dogs Community Foundation
National Art Collections Fund

Supporters – £5,000 – £49,000
Anonymous
Coral Samuel Charitable Trust
Clifford Chance LLP
Credit Suisse First Boston (Europe) Limited
Morgan Stanley International Foundation
The Clothworkers' Foundation
The Mercers’ Company
The Worshipful Company of Barbers
The Worshipful Company of Drapers

Supporters – £1,000 – £4,999
Allen and Overy Foundation
Armourers and Brasiers’ Gauntlet Trust
Helen and Geoffrey De Freitas Charitable Trust
Joseph Strong Frazer Trust
Mrs Sluman
The Worshipful Company of Horners
The Worshipful Company of Pattenmakers

Supporters – Gifts to the Collection
Association of Old Worcesters
Miss Cora Bannister
Barclays Group Archives
Mr Ian Barral
Mr Martin Barson
Mr Frank Berry
Chris Blamey
Miss Rose M Branthwaite
Ms Hazel Brohers
Burberry Ltd
Central Museum, Southend-on-Sea
Mrs A E Cirlilo
J Clark
Mr Ray Collins
Mrs Peggy F Cooper
Mrs Denise Coppock
Corporation of London
Mr George Cossey
Dr Edwina Coyle
Lady Gloria S Dale
Mrs Barbara Davies
A E L Davis
Mr Peter Dazeley
Rabbe Jason Demant
English Heritage
Damaris Evans
Mr Leonard Evelyn
Mr Tim Farnylle
Richard R Forskin
Friends of Fashion
Mr Frank Gabriel
Mr John Gibson
Mr Aul Gooneawardene
Mr & Mrs Patrick Gottler
Mr N J Grant
Mrs Shirin Guild
Mrs Betty Harmsza
Jacky Harley
Mr Jeff Hennissy
Mr Arndrup Singh Khaira
Mrs Ranja Kaur Khaira
Mr Jon Kiely
Mr Donald Lee
Mr John Levesley
Lloyds of London
Mr Leslie Lockett
London’s Transport Museum
Mr Derek Lord
Manchester Metropolitan University
Manolo Blahnik International Ltd
Carolyn McCullum
Mr Bhavin Mehta
Mr Rudolph Murray
Museum of Costume, Bath
Mrs Perry Okeden
Mr Mark J Pazi
Paul Smith Ltd
Miss Margaret Pearson
Mr Anthony G Pilson
Mrs Edith Poulsen
Dr Michael Rhodes
Dr Robert Ribeiro
Mr Colin Roberson
Mrs Amelha L Rowe
Mrs Elena Salvoni
Dr Andrew Sargent
Aroin Schlauch
Mr Michael Sherin
T D Sign
Mr Brian Smith
Mr Ian J Smith
Mr Ken Sorrie
Mr H C Steveman
Mr Peter Viti
Mr Brian H Ward
Mr Michael Webber
Mrs Orena Webster
Mr Gerald White
Ms Marian Williams
Mr P Wsmer
Isabella Wood
Penelope Woolfit