



MUSEUM OF LONDON - ANNUAL REPORT 2004/05

MUSEUM OF LONDON

Inspiring London

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Introduction by the Chairman

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

■ 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'Neil's paintings purchased with the help of the Heritage Lottery Fund, the National Art Collections Fund and the V&A Purchase Fund.



Artist Marcus Cornish creating a sculpture of Mr Rupert Hambro

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.

The Museum continues to be assisted by the contributions of many friends and supporters. Our thanks go to the Museum's numerous sponsors, donors, clients, friends and supporters, without whom we could never realise our vision.

Michael Cassidy CBE
Chairman





Director Professor Jack Lohman (Left) meeting with Michael Cassidy CBE, Chairman of the Board

Opposite page (Top) Sainsbury Study centre at the Museum in Docklands (Bottom Right) Conservator Robert Payton treating artifacts for display (Bottom Left) A range of activities in the Museum of London Foyer

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.



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.

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

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

The Museum will significantly increase the number and diversity of users

The Museum will regenerate its main building on London Wall

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 costings 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 will provide richer, wider, more engaging access to its resources for all

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 the capital 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 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

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 and aims

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.

Appointed by both the Prime Minister and the Corporation of London, the 18 members of the Board of Governors are part-time appointees. The Board in turn appoints the Museum's Director who directs all of the Museum's activities. The Board also sets broad strategic directions, long-term objectives and priorities for the Museum.

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
- Museum of London Archaeological Service.

Performance at a glance

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.

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



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% (32,901 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 Deutsche 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 private views. A fundraising lunch was held with the Rt Hon Sir John Major as guest of honour.

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 group remains a great support to the Museum.

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.



Commercial Performance

The Museums' annual turnover was £20.6m, including grant in aid of £6.5m from the Department for Culture, Media and Sport and £4.9m from the Corporation of London. £2.8m was raised through other grants, sponsorship and donations. Expenditure on direct charitable activities increased by over £1m, over half of which was made from unrestricted funds.

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 programmes in London through the 24 Hour Museum. The website, untoldlondon.com aims to show how museums can illustrate the London's 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 material collected for the pilot by consultants from five museums. A working group with representatives from community heritage organisations such as SALIDDA and Every Generation has advised on the project's development, and staff oversee the website's editorial policy and marketing strategy. The pilot site was launched in August 2005.

The Museum has undertaken a project to preserve the cultural heritage of London's refugee communities with the National Archives and four partner museums: Hackney, Redbridge, Croydon and Ragged School, and the following refugee organisations: the Ocean Somali Community Association, Samadoon, Ariana, the Halkevi Community Centre and Kurdish community. Refugee groups have been working with these museums to decide how best to present important aspects of their communities and identify the respective roles that museums and the communities themselves should play in archiving and presenting the material. The project will generate case studies and develop approved protocols for working with communities.

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.

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 and 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.

Exhibitions



(Left) Nelson's Sword
(Centre) London before
London Gallery
(Right) The 1948 London
Olympic torch, August 2005

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 51,000 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 mannequins 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.



'...to fully represent such diversity and originality over 300 years is no mean accomplishment'.

WALL STREET JOURNAL



(Above) Mary Quant, Fashion designer at the London Look: fashion from street to catwalk exhibition



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.



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.

Women talk

2 April 2004 – 27 June 2004



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 hospital 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 Mudlarks 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). Sponsorship from the London Chamber of Commerce and Industry Commercial Education Trust has allowed the Museum to develop and test a history and literacy-based session for schools, with encouraging results. The sessions will be featured in next year's programme.

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. Chinese and Bangladeshi New Years were both celebrated with events at the Museum, many of which were facilitated by local community group members. The programmes included workshops, films, music and dance. The Chinese New Year events alone attracted 4,570 people.

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, and a full-time web-content manager appointed for the first time. These new web developments are scheduled to be launched in 2005-06. In addition, the Museum has proceeded to develop an Intranet, which will improve internal communication and provide an accurate and relevant resource base for all staff. The Intranet site will be launched in October 2005.

Meanwhile, the expansion of the Museum of London Archaeology Service Intranet, pending the implementation of the wider group intranet, was instrumental in bringing about significant improvements to internal communications among staff and access to standards and information resources.

Collections

The Museum acquired two exceptional British works of art by Henry Nelson O'Neil (1817-80): *Eastward Ho! August 1857* and *Home Again*.



This Page
(Top) *Eastward Ho! August 1857*
Henry Nelson O'Neil
(Bottom) *Home Again*
Henry Nelson O'Neil

These two paintings were acquired with the generous support of the Heritage Lottery Fund, The National Arts Collection Fund and the Harcourt Group



Opposite Page
(Top & Bottom Left) Sculptor Marcus Cornish at work in the Museum of London
(Far Right) View From Buckingham Palace (2005) Clive Head

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 treetops 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 1960s 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.



Jointly funded by the Designated Challenge Fund and the London Museums Hub, the project aims to create a joint website where users will have access to approximately 12,000 objects from the collections of the two major partners and three other partners, the Jewish Museum, the Geffrye Museum and Croydon Museum.

During the year the Museum focused on consultations with identified audiences and stakeholders, development of the project's infrastructure, establishment of partnerships, and development and implementation of strategies underpinning delivery. Another major aspect of work has been content development based on object selection, research, digitisation, rights and permissions clearances, and the creation of support materials relating to the people, places and events relating to the histories of 20th century London. The first phase of the project website will be delivered in the spring of 2006.

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-scenes 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 short-listed 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 artefacts were found there and visit the LAARC to view them.



Facilities and Asset Management



Museum of London

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.

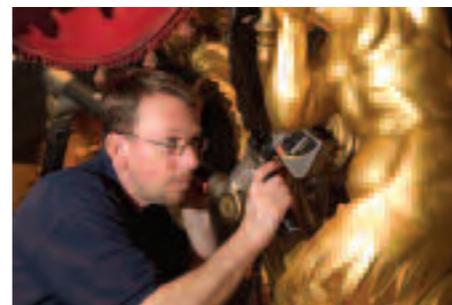
A 20-year maintenance plan covering essential works has been compiled. Details include the replacement of defunct air-conditioning, unsafe and energy-inefficient glazing and worn-out lifts, as well as the upgrading of overloaded electrical systems. Such basic repairs are essential if the museum is to 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 *BSN*, *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 Caitlin 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 photostory in the *Evening Standard*. The acquisition of the O'Neil paintings was the subject of an article in *History Today*, while Clive Head's *View from Buckingham Palace* made a half-page illustrated story in the *Guardian*.

Robert Elms interviewed Director Professor Jack Lohman during a live three-hour broadcast for BBC London from the Museum during the *Future of London Festival*. Molly the virtual curator, created for the virtual object handling website, found fame in nine local newspapers, and a feature on the *Times Educational Supplement* website helped to attract over 900 people to the launch event at London Wall. The Museum came across as a child-friendly venue in *Dick and Dom Comic Relief In Da Bungalow* on BBC2. A photo call for the local press about *London Inside Out* was held in a hospital school.

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*.

Newspaper interest in the Roman face cream discovered in 2003 was rekindled when *Nature* published the results of the scientific analysis. The story taken up by the *Standard*, *Reuters*, *Die Welt*, the *Belgian De Standaard*, the *Baltimore Sun* and *Warpaint* magazine, LBC, BBC Radio 4 *6pm News* and local radio.

Museum in Docklands

The Museum was the subject of a full-page feature in *City View* and was listed as one of London's top museums by *The London Guide*. Its *Londoners at Work* exhibition prompted features in *The Wharf* and the *Watford Observer* when a visitor recognised her mother, Joan Roberts, who is now in her 80s. Mrs Roberts appeared in the centre of a photograph taken during World War Two that showed three young women wearing the Rover Emergency Service uniform. Press coverage nationally, as well as locally, included notice in *Lloyd's List*, *Time Out*, *Evening Standard*, *Southwark Weekender*, *East End Life*, *East London Advertiser*, *Metro*, *Digital Photographer Magazine*, *Photography Monthly* and a week-long daily picture slot in *The Independent*. The exhibition curator, Tom Wareham, was interviewed for BBC London Radio by Robert Elms, and also took part in LBC's *Danny Baker Show*.

Special events such as celebrations of the Chinese and Bangladeshi New Years, the Eastenda theatre premiere, and History by Boat and On Foot tours maintained the Museum's profile in the local press and on radio as well as among the various local ethnic communities. The West Indies Trade Day was featured in *Time Out* and an article in *The Times*, while Fergus Linnae's talk on his new book *The Encyclopedia of London Crime and Vice* was 'First Choice' in *The Times*.

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 *Theatregoer* 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 highlight the exhibition's extended opening and additional events was distributed widely to colleges, fashion stores and at Fashion East, the alternative fashion event in Spitalfields.

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.

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 E14, 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.



Archaeology

In December 2004 the Museum of London Archaeology Service (MoLAS) celebrated the 30th anniversary of organised professional archaeology.



Community dig at Shoriditch Park, London

This year was punctuated by some remarkable discoveries.

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.

There was also intensive planning for future infrastructure and strategic projects, such as London's Olympic 2012 bid and the regeneration of the Lower Lea Valley, the Crossrail project and other key transport initiatives.

Even in a relatively slow year for fieldwork, experience continued to show how integral archaeology has become to all forms of the planning process. This has resulted in a marked increase in conservation and management planning for MoLAS. During 2004 it was appointed to help develop regional strategies on a number of projects, including the Chichester Harbour Conservancy research framework and the Thames Strategy East cultural heritage assessment.

In central London, there was relatively little new fieldwork due to the low ebb of the property cycle, which made for difficult and testing trading conditions at times. This affected financial performance, with a number of delayed excavations not starting until late in the financial year.

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 geoarchaeology 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.

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 excavation 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 archaeology
- MoLAS involved students and volunteers from University College London and Cambridge University in an 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 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 woodwork 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 assessment and fieldwork in preparation for London's Olympic bid. Other strategic alliances include those with the Surrey Archaeological Unit, for which MoLAS carried out survey, specialist and publication work; and Plowman Craven Associates, which led directly to new projects, including complex survey work at Raglan Castle in Monmouthshire.

Although MoLAS possesses a wider range of skills and capabilities than many of its competitors, it competes for a broad range of projects and competition is particularly keen in some areas. This year the service has worked hard to improve its methods of collection and analysis of commercial information, and to identify how best to use it. Managers developed a tailor-made operations database to measure information about tender success rates and client requirements.

Demand for Specialist Services continued in a range of projects for external clients, such as AOC Archaeology. Specialist expertise and advice were supplied to the public through the Museum's London Archaeological Archive and Research Centre (LAARC), which is also based at Mortimer Wheeler House. An innovative approach to specialist research was developed in The Londinium Project. This initiative, funded by English Heritage, will assess a wealth of Roman artifacts 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 year, two of them made possible through the support of the Aggregates Levy Sustainability Fund (ALSF), which is administered by English Heritage. They included the assessment of findings from gravel quarrying sites in east London that led to the production of a popular booklet and further research in the form of a landscape characterisation study. A separate ALSF-funded project on the Lower Lea Valley has involved the use of predictive mapping and of a geographic information system (GIS) to assess archaeological survival. A second stage of work to disseminate the results has also been approved. In the spring of 2005 MoLAS successfully tendered for ALSF-funded projects to assess the marine archaeological resource along the Severn estuary coastal zone, and beach replenishment on the Lincolnshire coast.

Archaeological conservators continued to treat a range of artefacts from new excavations, items in the Museum's archives or destined for display, and the remarkable finds – including parts of a lyre – from the Prittlewell Saxon burial chamber.

Scholarship and research



The major publication project continues to be the *Penguin Illustrated Atlas of London*. Curatorial 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*.

(Top) Understanding and investigating the science of Archaeology
(Bottom) Dr Mike Heyworth Director of the Council for British Archaeology and the Honourable David Lammy, M.P. with Ian Blair at the Shoreditch Park community dig

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 Consulting. Work continues on the Wellcome osteological database by the Museum's Centre for Human Bioarchaeology (CHB). The Museum has developed a policy for the display of human remains and a strategy for their long-term curation that involves the reburial of remains deemed of no possible research value. A first group of about 300 skeletons was reburied at the Corporation of London's East London Cemetery in November 2004.

CHB staff played a major part in events during the year including hosting tours of the laboratory for the 2004 National Archaeology Days. Staff acted as advisers on an Atlantic TV production in the *Mummies of the World* series. *The Mummy in the Tower* programme concerned the investigation and autopsy on 'Jimmy Garlick', the mummy preserved in the tower of the City church of St James Garlickhythe, and has been shown on the Discovery Channel.

The Museum also hosted a successful two-day symposium *The politics of human remains and museum practice: ethics, policy and display* at the Museum in Docklands in October 2004. The international symposium, which included delegates from the United States of America, Australia, Norway, South Africa, Egypt, and Italy, explored the policy frameworks of a number of nations, regional practices relating to the ethics and political contexts of collecting and displaying human remains in museums, and research work in progress. The proceedings of the event are due to be published in the spring of 2006 by UNESCO.

In February 2004 Hedley Swain, Head of the Early London department, was asked to chair the Department for Culture, Media and Sport (DCMS) drafting group for the compilation of a Code of Conduct for the Care of Human Remains in the Museums. A first draft of the section of the code dealing with the return of remains to indigenous peoples was presented to the British, Australian and New Zealand governments in March 2004, and the draft document was subsequently issued for public comment. DCMS published *Guidance for the Care of Human Remains in Museums* in September 2005.

Publications

Museum of London

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Ehrman, Edwina with Breward, C (2004), *The London Look: fashion from street to catwalk*, London, Yale University Press

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Staff Publications

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Finance

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

	Consolidated		Museum of London	
	2005 £000	2004 Restated £000	2005 £000	2004 Restated £000
Incoming resources				
Department for Culture, Media and Sport grant	6,506	6,574	6,031	6,099
Corporation of London grant	4,851	4,919	4,851	4,919
Heritage Lottery Fund	1,426	1,970	844	52
Other grants	1,161	–	1,081	–
Admission fees	195	189	70	61
Education	64	35	48	35
Trading income	1,454	1,251	1,082	966
Archaeology trading services	4,414	4,373	4,414	4,373
Sponsorship and donations	215	1,185	192	1,106
Other receipts	92	3	284	24
Investment income	177	149	60	65
Total incoming resources	20,555	20,648	18,957	17,700
Resources expended				
<i>Cost of generating funds:</i>				
Fundraising	297	177	252	170
Marketing and publicity	540	576	269	256
Trading costs	1,414	1,139	948	823
	2,251	1,892	1,469	1,249
Direct charitable expenditure:				
Exhibitions	4,588	4,411	4,588	4,414
Learning programmes	307	315	307	315
Curation	2,965	2,783	3,115	2,759
Port history and river collections	1,698	2,493	83	291
Archaeology trading services	4,575	4,689	4,575	4,689
Support costs	2,827	1,725	2,544	1,725
Management and administration	96	141	58	62
	17,056	16,557	15,270	14,255
<i>Other Expenditure:</i>				
Financing costs	937	856	916	836
Pension finance costs	469	414	469	414
	1,406	1,270	1,385	1,250
Total resources expended	20,713	19,719	18,124	16,754
Net incoming resources before transfers	(158)	929	833	946
Transfers between funds	–	–	–	–
Net incoming resources	(158)	929	833	946
Unrealised gain on investments	189	283	–	–
Actuarial gains and losses	(6,406)	2,175	(6,406)	2,175
Net movement in funds	(6,375)	3,387	(5,573)	3,121
Funds brought forward as previously reported	–	14,223	–	496
Prior year adjustment	–	(388)	–	(388)
Funds brought forward – restated	17,222	13,835	3,229	108
Funds carried forward at 31 March 2005	10,847	17,222	(2,344)	3,229

All operations are continuing. A full set of financial statements is available upon request.

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

	Consolidated		Museum of London	
	2005 £000	2004 Restated £000	2005 £000	2004 Restated £000
Fixed assets				
Tangible assets	41,469	42,245	30,020	29,979
Investments	1,821	1,631	–	–
Fixed assets	43,290	43,876	30,020	29,979
Current assets				
Stock for resale	201	199	175	149
Long term contracts	1,217	1,382	1,217	1,382
Debtors	1,723	2,222	1,521	3,124
Short term investments	328	–	–	–
Cash at bank and in hand	4,885	3,393	4,388	1,332
	8,354	7,196	7,301	5,987
Creditors				
Amounts falling due within one year	(8,070)	(7,385)	(7,328)	(6,661)
Net current assets/(liabilities)	284	(189)	(27)	(674)
Total assets less current liabilities	43,574	43,687	29,993	29,305
Long term borrowing	(16,343)	(16,635)	(15,953)	(16,246)
Provisions	–	(450)	–	(450)
Net assets excluding pension liability	27,231	26,602	14,040	12,609
Pension liability	(16,384)	(9,380)	(16,384)	(9,380)
Total net assets	10,847	17,222	(2,344)	3,229
Represented by:				
Unrestricted funds				
General funds	43	(342)	–	(388)
Defined benefit pension reserve	(16,384)	(9,380)	(16,384)	(9,380)
Designate funds	11,897	11,974	11,897	11,974
	(4,444)	2,252	(4,487)	2,206
Restricted funds	14,193	13,981	2,143	1,023
Permanent endowment fund	1,098	989	–	–
Total funds	10,847	17,222	(2,344)	3,229

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
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32 London Bridge Street
SE1 9SY

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