ANNUAL REPORT 2005/06

Inspiring London

Museum of London, Museum in Docklands & Museum of London Archaeology Service

‘In all, a magical experience’

– Evening Standard
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The Museum of London Group has focused on a number of important issues during the year under review. They include fundraising for the Capital City project as well as the development of its concept and design; the initiation of the major business development review of the Museum of London Archaeology Service; possible amalgamation between the Museum of London and the Museum in Docklands; and the development of improved corporate planning arrangements for the Group.

The Capital City project has engaged a large number of staff as well as external advisers in the development of architectural and exhibition design plans, the planning and evaluation of content for the exhibitions and learning programmes, and the preparation of the stage 2 application to the Heritage Lottery Fund that was submitted in July 2006. During this phase the Board of Governors has been guided by the principles of good management oversight, formative evaluations, high quality scholarship, the use of new technologies to engage and communicate with the public, and creative use of strong display techniques.

Following agreement to the terms of reference and financial support from the Department for Culture Media and Sport and the City of London Corporation, Hyman Associates was appointed to assist the Museum with its review of the business development of MoLAS. Considerable progress was made with the conduct of the review and their report was received mid 2006. Similarly there have been very useful discussions by the Museum in Docklands Committee and the Board regarding issues relating to the proposed amalgamation between the Museum of London and Museum in Docklands, although some issues need further detailed consideration. The Board remains confident that an amalgamation can be achieved in due course.

Following the terrorist bombings in London on 7 July 2005, the Museum suffered a downturn in its visitor numbers which was reflected in most other London venues. The Museum Group has been proactive in promoting its venues and devising public programmes to attract additional visitors.

The Board records with deep regret the deaths of Mr Neville Walton on 19 March 2006 and Mr Jeremy Willoughby OBE on 8 June 2006. Mr Walton, who was appointed to the Board in 1999, was a very dedicated and hard-working Governor who took a deep interest in the Museum’s operations and strategic directions. He served with distinction as chairman of the Docklands Committee of the Council of Trustees of the Museum in Docklands and the Docklands Committee of the Board of Governors and was instrumental in guiding the development of the Museum in Docklands. Mr Willoughby made an immediate and enthusiastic contribution to the Museum and joined the Board’s Archaeology Committee, where his commercial insight and his own passion for history were at the fore.

The Board also records its appreciation to Mr Ajab Singh whose term of appointment expired on 22 December 2005. I also express my appreciation to all Governors for their dedicated contribution to the deliberations of the Board and its committees.

The Governors are most grateful for the support of the Secretary of State for Culture, Media and Sport, and the City of London Corporation for their interest in the Museum’s activities. The Director and his staff have again performed to high standards and the Board is deeply appreciative of their efforts.

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 not realise our vision.

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The Museum of London is a museum for all Londoners. This is easily said, much harder to make real. But I am immensely proud of how our Museums are meeting the opportunities and the challenges brought about by London’s diversity. Whether it is a visitor experiencing our exhibitions, a scholar our publications, a stakeholder our plans for the future, a school student our learning programme, or a virtual visitor one of our websites – they cannot be other than struck by our determination to ensure that the visitors to our Museums, as much as the stories that the Museums tell, respond to the diversity of our great city.

This year’s exhibitions are the most public manifestation of our determination to embrace all Londoners, past and present. Roots to Reckoning was a groundbreaking exhibition, seeing London from the 1960s onwards from the viewpoint of three Jamaican-born photographers. Sacred Thames showed how Hindu communities are using the river that has shaped so much of London’s history. Queer is Here, programmed to coincide with the Lesbian, Gay, Bisexual and Transgendered History Month, is another example of the Museum exploiting its collections to explore the meaning of cultural diversity.

At the heart of any museum are the collections and permanent displays, and these too have been revisited to ensure that they respond to a popular – not merely a specialised – London. In a democratising culture, it is critical that the experience of the people is at the heart of any display, as is the case with our new Medieval London gallery, opened in November 2005. Our new Sainsbury Study Centre at Museum in Docklands now provides excellent facilities for researchers of the Museum’s Library and Archives and the Sainsbury Archive as well as for families researching their family history.

But our commitment to London and Londoners is not only evident in our exhibitions and displays, it is also demonstrated by our ever more intense commitment to work beyond the galleries. Significant publications, major community projects such as our archaeological dig at Shoreditch Park where we worked with the young and the elderly, our video conferencing service for schools and our outreach project at Wandsworth Prison – these are all examples of our range of work beyond the Museum this year. Diversity, after all, is not only a matter of ethnicity but also of age, gender and class, and it gives me great pleasure to reveal that the Museum touches parts of the London population beyond the reach of many other museums.

‘...the Museum touches parts of the London population beyond the reach of many other museums.’
It is a great testament to the Museum’s staff and to our common purpose that we are making such good headway in this important area.

The Museum also represents London in more indirect ways – through scholarly practices and other networks – and in this regard the Museum has been splendid this year.

But I want to finish this review by looking forward. I began by talking about the Museum of London as a museum for all Londoners. But it can’t adequately be that until it represents the recent history and contemporary life of Londoners.

It is the aim of our Capital City project, our largest project to date, to do just that – to stage the history of London post-1914. But to do this will entail a reconfiguration of not only the designated galleries but also the whole of the Museum. We are well on our way to achieving our goal, thanks to the award, this year, of £11.56 million in grants from the Heritage Lottery Fund.

London and the Museum are tied by an umbilical cord, and it is only right that as the city transforms itself, not least in the run-up to the 2012 Olympics, so must the Museum. In that sense the Museum is a living, breathing creature, just as much as the city that hosts it.

I thank all the staff for their passion and commitment to London’s collective stories. I thank all our supporters, public and private, and above all I thank all those who have visited the Museum, many repeatedly. It is their appetite for knowledge and understanding that gives life and meaning to our work.

Professor Jack Lohman
Director
The Museum of London’s much anticipated new Medieval London gallery opened in November.

The Museum of London Archaeology Service takes great pains to share and disseminate its findings and knowledge. Twelve books and several articles were published this year.

69,733 school students visited our Museums this year or enjoyed outreach sessions.

The Postcodes Project website has received over 100,000 visits since its launch.

Two Museums for all Londoners

Collections

The London Look – the first exhibition in Britain to explore the roots and identities of London’s fashions.

Schools

Exhibitions

The Museum of London’s much anticipated new Medieval London gallery opened in November.

An exhibit produced by a participant in the Mind’s Eye project with long-term offenders at Wandsworth Prison.

Archaeology

Outreach

The Shoreditch Park project gave the public first-hand experience of working with archaeologists and historians.

Publications

The Museum of London Archaeology Service takes great pains to share and disseminate its findings and knowledge. Twelve books and several articles were published this year.
The Museum Group attracted a total of 481,866 visitors in 2005/06. This represents a downturn of 15% compared to 2004/05, which had seen the highest attendances at Museum of London since 1988/89. The downturn is directly attributable to the impact of terrorist activity in London in July 2005. Museum of London started the year with strong growth in visits, but the bombings and threat of terrorism changed the pattern of visits and visitor numbers had still not recovered by the year-end. Visitor figures peaked at Museum in Docklands in August 2005 due to the West India Quay beach party. This was the highest monthly attendance since the Museum’s first birthday celebrations in June 2004. Electronic outreach grew significantly this year with over 1.6 million unique visits to the Group’s websites.

Audiences

From July 2005 to April 2006 the Museum undertook tracker research to find out more about its visitors. Initial results indicate the following:

• 4,000 visitors made their first-ever visit to a museum when they came to Museum of London;
• two-thirds of visitors had never been to Museum of London before;
• a quarter of visits made to Museum in Docklands were repeat visits, most likely encouraged by the annual ticket offering unlimited attendance;
• 54% of visitors to Museum of London came from overseas, 33% from London and 13% from the rest of the UK. This differs from previous years and again shows evidence of the impact of the bombings, with UK visitors changing their behaviour and no longer making short breaks and day trips to the capital;
• 26% of visitors to Museum in Docklands came from overseas – as a relatively new attraction it is only just getting onto the tourist itinerary; 53% from London and 21% from the rest of the UK (mainly from Kent and Essex);
• around a third of Museum of London visitors had heard of and visited Museum in Docklands, while 87% of Museum in Docklands visitors had heard of and 67% had visited the Museum of London;
• both Museums are popular with visitors: with around half of visits lasting between one and two hours, and a third over two hours. Over 98% of visitors rated their visit as ‘welcoming’ and around 80% said they would be ‘very likely’ to recommend the Museums to a friend.

Key Performance Indicators

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<th>Museum of London</th>
<th>Museum in Docklands</th>
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<tr>
<td>Total number of visits</td>
<td>380,791</td>
<td>101,075</td>
</tr>
<tr>
<td>Number of child visits</td>
<td>74,120</td>
<td>29,801</td>
</tr>
<tr>
<td>Number of over 60s visits</td>
<td>39,224</td>
<td>28,301</td>
</tr>
<tr>
<td>Number of overseas visits</td>
<td>198,011</td>
<td>26,280</td>
</tr>
<tr>
<td>Number of unique website visits</td>
<td>1,543,929</td>
<td>93,557</td>
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<tr>
<td>Number of children in onsite and offsite organised educational sessions</td>
<td>77,278</td>
<td>30,096</td>
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<tr>
<td>Number of learners in onsite educational programmes</td>
<td>113,187</td>
<td>43,312</td>
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<tr>
<td>Number of learners in educational outreach programmes</td>
<td>14,388</td>
<td>382</td>
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<tr>
<td>% of UK visitors from ethnic minorities (excluding children)</td>
<td>13%</td>
<td>6%</td>
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<tr>
<td>% of UK visitors from socio-economic categories C2, D &amp; E</td>
<td>25%</td>
<td>22%</td>
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Museums are creatures of their times and must respond to the current life of their populations. This can be done in many ways. Capital City is the Museum of London’s response: to London’s changing social and cultural landscape at the start of the 21st century. It is designed to transform the operation and scope of the Museum, re-equipping it physically and intellectually for the next generation.

Since 2004 the Museum has been heavily engaged in plans for this ambitious project, an £18 million development which represents the biggest change to the Museum since its opening in 1976. These plans were given a significant boost in July 2005 when the Heritage Lottery Fund (HLF) awarded Capital City a ‘stage 1 pass’, which reserved a substantial grant of £10.6 million for the project plus an interim grant of £0.9 million for development to the next stage.

The idea of Capital City emerged from a sense that the Museum needed to respond ambitiously to the enormous changes that have taken place in London. The events of the last 50 years have brought extraordinary transformations to every aspect of London’s life. Pre-1950 London and post-1950 London are virtually two different cities. Today, the capital is a microcosm of the world. Minority ethnic Londoners account for 29% of the population and the proportion is predicted to increase as the city’s population continues to grow.

Capital City will change what the Museum does, how it does it and who it reaches. It will enable the Museum to realise its potential as an inspirational, world-class museum telling the story of one of the world’s great cities. It will make maximum use of its intellectual capital and strengthen its identity as an outward-looking, alive institution, used and valued by Londoners and the nation at large.

Looking to the future: Capital City

‘Capital City is the Museum of London’s response to London’s changing social and cultural landscape at the start of the 21st century.’
The core physical aim of the project is to reconfigure and extend the entire lower floor of the existing galleries, creating a new permanent gallery suite in which to tell the stories of modern London, from 1666 to the present day. There will be a new ‘information zone’ where visitors can find out more, and a new gallery – ‘The City Gallery’ – looking out on to London Wall, visible to passers-by, and a new coffee point. The project will also see the refurbishment of the Museum’s old education rooms to create the Clore Learning Centre, a state-of-the-art facility. The Museum’s theatre will be updated to make it more flexible and suitable for performing arts.

Substantial progress has been made during the year on all aspects of the project, in particular the plans for the architectural work, and the development of the content. Both are essential to the project although, fundamentally, Capital City is about creating content and meeting people’s needs rather than architecture or creating new spaces. The physical interventions are primarily there to address access and circulation issues, to make the most efficient use of the existing footprint and to wire up the building for the digital age.

Wilkinson Eyre – who designed the 2003 entrance hall and Linbury Gallery – has been retained as the scheme’s architect. The development of the content has proceeded as a five-way conversation between curators, designers, access and learning staff, the general public and expert advisers. The general public has contributed through the evaluation process and many experts have been members of the advisory committees, looking at content, themes and representations of diversity. The project as a whole is designed to retain the Museum’s ownership of its key delivery processes, and this is particularly so with the content development. While recognising the need for specialist advice, the core creative processes are being managed and realised through the skills, ideas and values of existing Museum staff.

The lower galleries and education rooms will be closing in March 2007. The new learning centre is scheduled to open in 2008, with the new galleries a year later as they will involve lengthy installation of objects and displays. The Museum will remain open throughout, with an added emphasis on the upper galleries covering prehistoric London to the Great Fire.

**Donors secured by 31 March 2006**

- Heritage Lottery Fund
- Clore Duffield Foundation
- BT
- Fidelity UK Foundation
- The Rayne Foundation
- London Development Agency
- The Worshipful Company of Builders’ Merchants
- The Carpenters’ Company
- The RM Burton 1998 Charitable Settlement
- Mr John Crompton

Total secured by 31 March 2006: £12,948,000
The Museum of London’s much anticipated new Medieval London gallery opened in November. This allowed the first major redisplay of this period since the Museum opened in 1976, replacing the previous Dark Age and Saxon, Medieval and Tudor galleries. In the intervening time there has been 30 years of archaeological discovery, 30 years of historical research, and perhaps, most importantly, 30 years of development in the way museums communicate with their audiences. London has also changed in that time and the type of Museum visitor and their expectations have also become more diverse and sophisticated. But the old gallery was considered by most to be a ‘design classic’ so there was a special responsibility on the Museum to replace an old favourite with a new, equally imaginative gallery.

The new gallery tells the story of Greater London, but more specifically central London, from the early 5th century AD, when Roman rule was withdrawn from Britain and the Roman town of Londinium was abandoned, to the accession of Elizabeth I in 1558. This period takes in some of the most momentous and traumatic events in London’s history. These include the development of Lundenwic, the Middle Saxon (7th to 9th centuries AD) trading port now lost below modern Covent Garden; the Viking raids along the Thames and the re-founding of London within the old boundaries of the Roman city by Alfred the Great in 886; the Black Death of 1348–9 in which up to 50% of the city’s population died; and finally the dissolution of the monasteries and the Protestant Reformation in the 16th century.

By using these major events to form the narrative spine of the gallery, it is hoped to help visitors make sense of how the Medieval period developed, and also show how some of the more traditional opening and closing dates for the period — such as the Norman conquest of 1066 and the battle of Bosworth in 1485 — had a relatively minor effect on the day-to-day life of Londoners, while others such as Alfred’s ‘re-founding’ of London and the Black Death would have been far more profound.

Recent archaeological excavations have made a major contribution to the new gallery and its stories. Archaeologists only discovered Lundenwic in the mid-1980s and detailed excavation took place as recently as the 1990s. Additionally, the gallery addresses new arguments about issues such as London’s monasteries and theories of the origin and severity of the Black Death.

Over 1,200 objects are displayed in the new gallery. Some had been on display previously but many are from recent archaeological excavations and are shown for the first time. The people of medieval London and their experiences are at the heart of the new gallery and many day-to-day items are included, such as leather shoes and items of clothing that have been preserved in waterlogged conditions. The collections of shoes include long pointed ‘poulaines’, clearly impractical fashion accessories that illustrate how, during this period, people began to demonstrate personal wealth through their appearance. Other archaeological finds illustrate the role of London as an international port — goods and people came from all over Europe.

New Medieval London gallery at Museum of London
The gallery also includes two major audio-visual installations. One acts as an introduction to the gallery and shows how the city grew and developed through the period. The second deals with the Black Death; primarily using sound, it relates a first-hand experience of living through this devastating time. Much in the gallery is designed for families. There are special captions with cartoons written especially for children, a number of interactive exhibits and three computer terminals that provide additional information and games. In addition, there is a reconstruction of a 10th-century Saxon house based on archaeological evidence from Guildhall Yard. There are plans also to build a reconstruction of a 15th-century bookshop exterior.

Visitors to the new gallery have been favourably impressed. The opening press and marketing campaign successfully highlighted little-known facts and quirky similarities between modern and medieval London. The existence of ‘hoodies’, teenage troublemakers and heavy drinking in medieval London were particularly popular with the media. But this is just a further sign that the new gallery has more than realised its aim of matching the ambition of the original gallery and the loyalty visitors felt for it.
The new Medieval London gallery was generously supported by:

- Armourers and Brasiers’ Gauntlet Trust
- The Worshipful Company of Barbers
- The Worshipful Company of Blacksmiths
- The Brewers’ Company
- The Worshipful Company of Builders Merchants
- The Worshipful Company of Butchers
- The Carpenters’ Company
- The Worshipful Company of Cordwainers
- The Clothworkers’ Foundation
- The Worshipful Company of Cutlers
- The Worshipful Company of Drapers
- The Worshipful Company of Dyers
- The Fishmongers’ Company
- The Worshipful Company of Framework Knitters
- The Worshipful Company of Gardeners
- The Worshipful Company of Girdlers
- The Worshipful Company of Goldsmiths
- The Worshipful Company of Grocers
- Haberdashers’ Millennium Treasures Trust and The Haberdashers’ Company
- The Worshipful Company of Horners
- The Ironmongers’ Company
- The Leatherellers’ Company
- The Mercers’ Company
- The Worshipful Company of Musicians
- The Worshipful Company of Pattenmakers
- The Worshipful Company of Plumbers
- The Worshipful Company of Salters
- The City of London Solicitors’ Company
- The Worshipful Company of Spectacle Makers
- The Tallow Chandlers’ Company
- The Worshipful Company of Tylers and Bricklayers
- The Worshipful Company of Turners
- The Vintners’ Company
- The Worshipful Company of Weavers
- Matthew Hodder Charitable Trust
- Lazard Charitable Trust
- City of London Corporation
- Renaissance London supported by MLA
- DCMS/Wolfson Challenge Fund: Museums and Galleries Improvement Fund

In August 2000, archaeologists uncovered a number of graves in Floral Street, Covent Garden, in the heart of Lundenwic, the early Saxon town of London. In one was this brooch, decorated with gold plate and gold wire and set with garnets. Fewer than 20 brooches of this type have ever been found. They were fashionable among aristocratic Anglo-Saxon ladies, particularly in Kent, in the 7th century.

Shoes with long, pointed toes, known as ‘poulaines’, were fashionable in the late 1300s. These shoes were recovered from archaeological excavations at Baynard’s Castle on the north bank of the Thames. It is thought that they were discarded from quite wealthy households. Some may have come from the Royal Wardrobe, which lay to the north of the site.

This silver penny shows on one side the bust of King Alfred with his name around “ÆLFRED REX”, on the obverse a monogram made up of the letters “LVNDONIA” – London. It was issued in about 880, the time at which the Anglo Saxons seem to have regained control of the London area from the occupying Viking forces.

A Jewish Sabbath lamp? Although this 12th-century brass hanging lamp could be Christian, the shape is that of a traditional Jewish Sabbath lamp, which was lit on the eve of Sabbath. It may have originally belonged to one of the wealthy Jewish families living in medieval London until their expulsion from England in 1290.

This little enamelled gold cross of the late 15th century shows the crucifixion on one side, the Virgin and Child on the other. It can be opened to reveal a fragment of wood. The owner would have believed that the wood was from the True Cross, the cross on which Christ was crucified.

This leather jerkin, made for a boy, is decorated with vertical and diagonal scored bands and diamond, heart and star pinking. It has pewter buttons imitating fancy buttons of worked silk or gilt thread. Practical and decorative garments like this were highly fashionable in the mid and late 16th century.

This little enamelled gold cross of the late 15th century shows the crucifixion on one side, the Virgin and Child on the other. It can be opened to reveal a fragment of wood. The owner would have believed that the wood was from the True Cross, the cross on which Christ was crucified.
Conservation on display

Conservation is largely an off-stage activity – something that the Museum wished to change in order to help the public understand its centrality to the work of the Museum. So during this year Museum of London conservators and technicians became a live installation when they set up a temporary conservation laboratory in the galleries and, in view of the public, prepared large timber structures that would later go on display in the new Medieval London gallery. As well as giving visitors a ‘behind-the-scenes’ look at their work, it enabled the conservators to work on structures too large to fit into the Museum’s existing laboratories.

The conservation treatment of waterlogged wooden structures can be a long process involving the removal of water and impregnation with wax, followed by freeze drying. The timbers then need further cleaning, repairing and strengthening work prior to display on specially constructed supports. This can be a challenge as many of the timbers are heavy but also fragile.

The largest project was to reconstruct a section of waterfront revetment (river wall), excavated in 1982 on the site of the car park of old Billingsgate fish market. This revetment, constructed around 1260, was made of oak planks held up by front-bracing timbers.

A video presentation, illustrating the process of excavation and conservation of the structures, ran continuously and examples of the scientific materials used in the conservation of archaeological wood were displayed.

Conservators gave regular talks to the public about the conservation processes and enlisted post-graduate conservation students from University College London to help, who in turn gained invaluable experience in how to present conservation to the public.

Since the Museum’s conservators and archaeologists excavated the contents of the Roman coffin from Spitalfields in front of the world’s press in 1999, visitors have been able to appreciate the considerable skills of the conservator and gain a greater understanding of techniques involved. The Museum is always looking for opportunities to show and explain its work to the public and frequently does this with events, behind-the-scenes tours and activity days for children. To do this over a period of six months was a terrific experience for the Museum, the conservation students, and the visitors who responded by patiently watching and asking interesting and often challenging questions.

‘The largest project was to reconstruct a section of river wall, excavated in 1982 on the site of the car park of old Billingsgate fish market.’

Clockwise from top: visitors examining the wood display; a technician and conservator prepare the river wall timbers; final touches
The resources available at Museum in Docklands were given a significant boost in October by the opening of the Sainsbury Study Centre. Generously supported by the Sainsbury Family Charitable Trusts and J Sainsbury plc, the Study Centre enables the public and researchers to access two unique resources:

- **The Museum in Docklands Library and Archives**, which chart the development and activity of the port and docklands from 1770 onwards and consists of the records of the Port of London Authority, its predecessor bodies and other collections.

- **The Sainsbury Archive**, which documents the history and development of one of the nation’s oldest food retailers, founded in London in 1869.

These two extensive collections include documents, photographs, prints, plans, objects, film and sound recordings, which together provide a wealth of information for the study of many aspects of social, economic and local history. Both collections are now accessible via the new Search Room, a space specially designed for those wishing to undertake in-depth research using primary material from the archive collections.

The Search Room has proved hugely popular. Since opening to the public in November, over 240 appointments have been booked. The subjects being researched reflect the diverse nature of the collections and include the use of steam and sail on the Thames, the decline of the tortoiseshell and ivory trades, diet and nutrition in Edwardian East London, and the environmental impact of food packaging.

Although initially many of the researchers were academics, a growing proportion of users are families and current or former staff members of both the Port of London and Sainsbury’s. This trend is also being reflected in the enquiry service (for people who are unable to visit the archives in person) as an increasing number of users seek information relating to family history. This service has also been busy and the archivists have answered over 300 enquiries in the months since opening.

The Study Centre also incorporates an Information Zone which enables casual users, without appointment, to browse information on the history of Sainsbury’s and shopping, as well as the history of the docks and the local area. The resources include reference books and replicas from both collections. Online resources are also available offering guides to the collections, images and film.

Plans are in place for 2006/07 to build on this success and further develop the role of the Study Centre by increasing the range of material available, collaborating with the Museum’s Access and Learning team to provide family and local history related events and increasing the online resources available.
This pioneering exhibition showcased the work of three Jamaican-born photographers, Neil Kenlock, Armet Francis and Charlie Phillips who, as lone children, came to London in the 1950s and ’60s to join their parents. Their lives and work were set against the backdrop of the larger story of the Caribbean community in London since the 1960s.

With subjects ranging from iconic figures such as Bob Marley and Muhammad Ali, Black Panther marches, street protests, the early Carnival, beauty and fashion, the photographs captured events and attitudes of the times and traced the journey of the three photographers in search of their own identities as black and African Londoners.

This was not only the Museum’s first exhibition devoted wholly to London’s Caribbean community – the first and largest of London’s post-war black communities – but also its first major exhibition devoted exclusively to the post-war period.

The three photographers worked hand in hand with Museum staff and all played an active role in curating the exhibition and developing its design, marketing and educational events. Although the Museum is used to working in this way for smaller projects, this was the first time it had been applied to a major exhibition. The highly successful learning sessions were led by the photographers themselves and included storytelling sessions for primary schools about migration, and discussion sessions for sixth formers about photography and the experience of being black in London in the 1960s and ’70s.

The exhibition’s success was measured not just by its reception in London but also by touring requests from Kingston, Jamaica and Toronto. The Museum’s long-term aim is to raise funds to enable it to create a public archive for the three photographers’ work, and a body of learning resources around the African-Caribbean experience, a centrally important yet under-resourced strand in London’s history.

The exhibition had an extraordinarily warm reception from visitors whose comments revealed that for many it touched an emotional chord:

‘Inspirational and very moving.’

‘I loved it! Real people. Real times.’

The exhibition is exciting and gives me goose pimples. It captures my youth and development and places me firmly in a historic moment.’

– Roots to Reckoning visitor

Exhibitions at Museum of London

Roots to Reckoning
1 October 2005 – 26 February 2006

The exhibition is exciting and gives me goose pimples. It captures my youth and development and places me firmly in a historic moment.’

– Roots to Reckoning visitor
The London Look: fashion from street to catwalk  
29 October 2004 – 1 July 2005

Provocative, edgy and inventive – London fashion has a wit and style found nowhere else in the world. The London Look was the first exhibition in Britain to explore the roots and identity of London fashion. Drawing on the Museum’s internationally recognised dress collection, fashions from the past 200 years were displayed alongside the work of some of today’s top designers, such as Alexander McQueen and John Galliano. By looking at fashions from the King’s Road to Hoxton, the Regency Dandy to the Sixties Mod, Savile Row tailoring to thrift shopping and alternative styles such as punk and Asian underground, the exhibition highlighted the ferment of ideas that has made London fashion so rich and diverse.

A programme of evening and lunchtime lectures, gallery tours, study days and children’s activities supported the exhibition. Highlights included evenings with Mary Quant, Caroline Baker and Betsey Jackson.

The exhibition was a major resource for fashion students, many of whom were given tours by the curators. 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 galleries into a catwalk for a lively display of outfits inspired by The London Look.

‘With the current vogue for all things vintage, this exhibition looks thoroughly modern and fashionable. A Victorian cycling suit is just as funky as a tweed Norfolk jacket by Mary Quant, and a C&A Modes print dress from the ’70s looks as up-to-date as a Paul Smith design.’

– Daily Telegraph

Stop Press! War Ends!  
London’s News May – August 1945  
8 May – 31 August 2005

As part of the Museum’s commemoration of the 60th anniversary of the end of the Second World War, it staged an exhibit of local and national newspapers and film footage from the final four months of the war in London. Visitors could read about the devastation of the fire atomic bomb and the euphoria of ultimate victory, alongside news about burglaries and weddings, as well as cinema listings of the time.

Also linked to the 60th anniversary commemorations the Museum hosted the Their Past Your Future travelling exhibition funded by the Big Lottery Fund and designed by the Imperial War Museum.

The Museum also had a small exhibition, Digging for History, at the major Living Museum event in St James Park to mark the 60th anniversary of the end of World War II. The Museum’s display highlighted the effects of the Blitz on part of east London and advertised the Shoreditch Park project (see page 40).

Queer is Here  
4 February – 5 March 2006

The growing confidence of London’s gay, lesbian, bisexual and transgender communities since the 1960s was celebrated in Queer is Here. The exhibition provided a glimpse of the Museum’s collections relating to these communities and focused on recent and current issues through a history time-line. Themes explored included gay and lesbian activism, coming out, homophobia and bullying in school, the experience of gay and lesbian people in the workplace and their presence in the public eye. The power of the ‘pink pound’ and the new Civil Partnerships legislation brought the story up to date.

The exhibition, funded by the London Museums Hub, coincided with Lesbian, Gay, Bisexual and Transgendered History Month and is part of a much larger project to improve the documentation about diversity in the Museum’s collections.

Top left: Stop Press! War Ends!  
Left: Paddington Library, one of several libraries to which the Queer is Here exhibition toured
Exhibitions at Museum in Docklands

Londoners at Work
2 February – 5 June 2005

The Museum in Docklands staged its first temporary exhibition in 2005, Londoners at Work. Some 80 photographs from the collection showed the diversity of London at work across the last 100 years, in offices and factories, warehouses and docks, on the river, in the street and at home. Family activities included a quiz for children which involved ‘clocking on’, activity tables and a PDA guide for children.

Heroes or Villains?
The world of children’s toy theatre
15 July – 6 November 2005

The excitement of the 19th-century toy theatre was captured in this family-focused exhibition. Toy theatre flourished in the 1820s and ’30s and the exhibition contained 35 pristine examples. Visitors were introduced to Blackbeard the pirate, Dick Turpin and his horse Black Bess, as well as petty thief Jack Sheppard. Dressing up was the order of the day for children, who were given costumes, props and scripts to enable them to act out scenes of Dick Turpin’s thieving on a giant re-creation of a toy theatre set.

‘Dead good as always.’
– said one parent

Unquiet Thames
1 February – 4 June 2006

Documentary photographer Crispin Hughes went to explore the mysterious watery world hidden beneath London’s bridges and quays, and the result was 18 photographs, each over two metres wide and taking in 360 degrees, which went on display at the Museum. To a soundtrack of softly lapping and loudly rushing Thames water, visitors encountered a low-tide, water rat’s view of the underbelly of riverside architecture and its relationship with the river.

‘In all, a magical experience.’
– Evening Standard

A host of special events and workshops running through the summer and autumn half-terms was very well attended.

Top right: Vintners Place 2005, Crispin Hughes, exhibited in Unquiet Thames
Right: Replacing the funnel bonnet of the S.S. Avila Star, 1932, exhibited in Londoners at Work
Jamestown Exhibit
10 June – 10 July 2005

A display of the fascinating collection of artefacts from the Jamestown Rediscovery archaeological project marked the beginning of the celebrations for the 400th anniversary of Jamestown, Virginia. Exhibits included a pair of silver and shell earrings believed to have belonged to the Native American Princess Pocahontas, and a Roanoke stamped pot made by the Powhatan Indians and used by the colonists to cook their meals in the Jamestown fort. These recently discovered artefacts have helped to rewrite the history of the early colonists and their relationship with the Native Americans.

Over the past few years, growing numbers of Hindu objects have been found on the Thames foreshore by members of the Society of Thames Mudlarks. They offer a fascinating insight into the River’s role as a bearer of devotional gifts. The Museum’s consultation with the Hindu community suggests that they are thrown into the water in the same manner as offerings are placed into the Ganges.

The Museum is delighted that members of the public brought to it the results of their own archaeological activity, enabling the Museum to identify an otherwise unrecognised practice by one of London’s many diverse faiths.

Sacred Thames
28 October – 26 November 2005

Statuettes of the deities Ganesh, Durga, Hanuman and Vishnu, made of soapstone and metal, formed part of an exhibition exploring the recent phenomenon of Hindu finds recovered from the Thames. Other objects included ghee-burning lamps used during Diwali celebrations and ceramic pots deployed either as ceremonial water holders or cremation urns.

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Sacred Thames was displayed during the Diwali celebrations at the Brent Cross shopping centre as well as at the Museum of London and the Museum in Docklands.

The London Museums Hub

The Museum of London is proud to be the lead partner of the London Museums Hub. The other partners in the London Hub are London’s Transport Museum, the Horniman Museum and the Geffrye Museum. A network of nine Hubs was established in 2002 by the Museums, Libraries and Archives Council to deliver the Renaissance in the Regions programme.

Renaissance is a £150m national programme which aims to transform England’s regional museums: making them world class and fit for the 21st century. The first investment of its kind, Renaissance enables regional museums to raise their standards and make a real difference to learning, social inclusion and economic regeneration.

The Hub’s first business plan for the 2004/06 cycle concluded on 31 March 2006 and major progress and achievements were made in learning, diversity, access to collections and other capacity building projects, examples of which can be found throughout this report.

Renaissance funding not only allows the Museum of London to extend and enhance its own capacity to reach a wider audience, it enables the Museum to play an important role in enhancing the capacity of the capital’s museum sector as a whole.

During the year, the Museum worked closely with a number of museums across the region in the delivery of outputs and sharing of skills and expertise. For instance, staff from the Access & Learning team worked with Kew Bridge Steam Museum and the William Morris Society to support their development of object handling sessions. The Museum was heavily involved in a project to improve the quality of written interpretation in museum displays across the capital.

School students enjoy the new displays at the Brunel Engine House, a participant in the ‘Say It Differently’ project

The ‘Say It Differently’ project not only funded the creation of graphic panels for the new Medieval London gallery, it also supported the creation of new graphics in three smaller museums: Bromley Museum; Brunel Engine House; and the Grant Museum of Zoology. Case studies and guidelines developed in the project were shared with the wider museum community through training sessions and a free handbook.

Major work was also undertaken on the preparation of the 2006–08 business plan where, again, there is a focus on learning, diversity and collections, as well as preparations for major exhibitions relating to refugees and the anniversary of the parliamentary abolition of the slave trade.
Museums need the transfusion of new additions to the collections, and this year the Museum’s nationally significant dress and costume collection has benefited enormously from the acquisition of a number of costumes that had formed part of The London Look exhibition. Items include clothing designed by Vivienne Westwood, Stella McCartney, Jacqmar, Norman Hartnell, Ozwald Boateng and many other leading London designers.

A major acquisition was the Fauconberg porringer, dating from 1652–53, part of the Sir Ernest Cassell silver collection. Viscount Fauconberg held high office under Oliver Cromwell and King William and Queen Mary. The Museum was a member of a consortium of leading British museums and galleries that acquired parts of the Cassell collection. The purchase was substantially funded by the National Heritage Memorial Fund, the Art Fund and the MLA/V&A Purchase Grant Fund, as well as the Museum’s own sources.

Cultural diversity and the 2012 Olympics Games are high priority collecting areas for the Museum and work is in hand to strengthen the collections in these areas.

Care of Collections Award for the London Archaeological Archive and Research Centre

The London Archaeological Archive and Research Centre, managed by the Museum of London, holds the records and finds from over 5,000 archaeological excavations in Greater London and from excavations dating back over 100 years. In 2005 the LAARC was awarded the prestigious Care of Collections award for its project to engage volunteers in the preservation of London’s archaeological heritage.

The winning project was supported by the Heritage Lottery Fund, the Getty Grant Program and a range of other sources. The LAARC is the first such centre of its kind in Britain and is acknowledged as a model of best practice for archaeological curation.

‘This was an important project carried through with vim and vigour, resulting in a huge step-change. We were impressed by the happy band of volunteers and by the effort the Museum of London is putting into engaging young people and the local community in its fascinating collections.’

– Liz Forgan OBE, Chair of the Judges

Refugee Communities History Project

The Museum’s oral history collection has been significantly enhanced this year by the Refugee Communities History Project – a collaborative oral history project focusing on the lives of refugees in London and their cultural, social and economic contributions to the city. The aim of the project is to collect interviews and information from people who are or were refugees and who have come to London since 1951. Funded by the Heritage Lottery Fund, Trust for London and City Parochial Foundation, it was conceived and led by the Evelyn Oldfield Unit, an agency providing professional support and training for refugee community organisations. Partners include 18 refugee community organisations.

The majority of the 15 fieldworkers for the project are themselves refugees or from the communities with which they are working. Capacity-building within communities is in itself an aim of the project and the fieldworkers undertook accredited MA-level training in life history methods at London Metropolitan University before embarking on the interviewing. Each of the refugee community organisations is creating its own exhibition or publication as a result of the project. The Museum of London will use the interviews in Belonging: voices of London’s refugees, a major exhibition to be staged next year.

Loans

The Museum loans programme has been busy in 2005/06 with 1,668 objects on loan to 85 venues in the UK and 11 venues overseas. The collections were represented in a wide variety of exhibitions including Making History: Art and Documentary in Britain from 1929 to Now (Tate Liverpool), Black Victorians: Black People in British Art 1800 – 1900 (Manchester Art Gallery and Birmingham Museum and Art Gallery), Nohani Funmil (Guildhall Library), an exhibition about the ballerina Anna Pavlova (London Jewish Cultural Centre) and The Quixote through the Clothes (Royal Factory of Tapestries in Madrid).
Programmes for schools

School students are part of the lifeblood of the Museums, but it is more than a matter of attracting students to visit: the Museums also need to reach out to the students.

The Museums continued to develop their rich, cross-curricular programmes for schools, reaching 69,649 students, from under-fives to AS/A Level. This represents a 4% increase on the previous year and is a remarkable achievement considering the impact of the terrorist bombs on 7 July 2005 on school visits to many other museums in central London.

Supporting literacy became a priority for the Museum of London’s primary schools programme and new sessions included ‘The Scop’, Anglo Saxon storytelling, and ‘A Christmas Carol’, a musical drama performance. The secondary schools programme, sponsored by Deutsche Bank, continued to expand rapidly and featured six new sessions linked to Citizenship, English and History.

The schools programme at the Museum in Docklands continues to grow and included ‘Sailortown Stories’, an interactive storytelling session for Key Stage 2, and a new object-handling session for Foundation Stage children. Thanks to generous support from Credit Suisse and further generous support from Morgan Stanley International Foundation, the Museum was able to offer free sessions to schools in Tower Hamlets. In July the Museum welcomed its 500th school, a class from John Stainer Community Primary School in Lewisham, which thoroughly enjoyed its day in the Museum’s Mudlarks and Sailortown galleries. Comments from the children included:

‘My favourite was being in the pub in Sailortown. I could hear the ghosts of people talking and bashing their glasses and it made me laugh.’

Free sessions in schools

Some schools find it difficult to visit the Museums because of lack of funds, timetable pressures, distance or pupils’ disabilities, and so there has been an investment in outreach to overcome these barriers. Thanks to funding from Deutsche Bank and the London Museums Hub, over 5,500 secondary school pupils enjoyed free sessions in their schools, including a very successful Citizenship-related Black History Month drama project, ‘London Calling’, staged in Brent, Haringey and Ealing. The project included a 10-minute performance by professional actors that celebrated the achievements of black and Asian Londoners throughout the capital’s history, followed by drama workshops with the pupils. Comments from pupils included:

‘It was loads of fun… It made me think about the way others are treated and that we are all equal.’

Secondary schools can also borrow Museum of London Faith Boxes containing objects, oral history recordings, music and images which cover the six major faith groups in London – Christianity, Islam, Judaism, Hinduism, Buddhism and Sikhism. The boxes were developed through partnerships between secondary schools and local faith groups and support the teaching of Religious Education and Citizenship.

Special and hospital schools

‘London Inside Out’, the outreach service to special and hospital schools, and primary schools in disadvantaged areas, sadly came to an end in December. The three-year programme, funded by Partners for London, reached 11,650 pupils from schools in every London borough, comfortably exceeding its target of 8,000. The programme included drama, puppet theatre, storytelling, object handling and artist residencies, and every session was individually planned with the class teacher to make sure it met the particular learning needs of the children. The programme had a powerful impact on many of the pupils taking part and 93% of teachers said that children had been inspired by the sessions. The incredibly positive feedback from teachers included:

‘For a school like ours, with many disadvantaged children for whom English is an additional language, adding to the ways that we enhance their learning is essential.’

‘Every time your teachers come to our ward they provide such high quality experiences, which add an extra dimension to the children’s education during their stay in hospital. It was such a thrill for children to dress up in Victorian clothes and they were fascinated to be able to handle and talk about the artefacts.’

Video conferencing

In June a video conferencing programme for schools was introduced that enables pupils to interact with the Museum of London without leaving their classrooms. The programme has been very popular, and 1,348 pupils in primary, secondary and special schools throughout the UK, including Liverpool, Sunderland, Carlisle, Ilfracombe and Birmingham, have enjoyed sessions covering subjects such as the Fire of London, the Black Death and Roman London. One teacher wrote following a conference to say:

‘This is such an innovative approach to teaching and provides our children with access to a resource and experts which we could not have done in any other way. The conferences worked really well for us, they are probably the best ones we have been involved in.’
Sailors of the Caribbean: a Museum in Docklands History Resource Pack for schools

‘I started sailing with the Harrison Line on the 2 March 1952. We sailed out of Barbados about 6pm that evening fully loaded with bags of sugar on the Philosopher. It was somewhere in this dock [West India Dock] and near the Museum we arrived 14 days later. I had my first experience of smog, not fog as you had to cut it to get through it. We used to make our way to the Charlie Brown pub. We would tip the police at the gate… something like 50 cigarettes and then we would go on to Charlie Brown’s.’

– Rudolph ‘Melrose’ Murray

Rudolph Murray was one of a number of West Indian seamen who sailed regularly during the 1950s and ‘60s to London’s West India Docks. They sailed on Harrison Line ships between Barbados and London and their cargoes of sugar were stored in the warehouse buildings that today form the Museum in Docklands.

As part of a collaborative project with Tower Hamlets African Caribbean Mental Health Organisation (THACMHO) and Tower Hamlets Humanities Education Centre, Rudolph and other Harrison Line seamen were invited to come to the Museum in Docklands to record accounts of their time as merchant seamen and of visiting the working West India Docks. Their memories and other material form the basis of a history resource pack for schools, which supports the teaching of both history and citizenship at Key Stage 3.

By using the pack, schoolchildren gain an understanding of the working life of the dock before its closure in the 1980s, as well as an insight into the lives of West Indian seamen, many of whom settled in Britain and now make up part of the Caribbean community in the port cities of London and Liverpool, where Harrison Line ships docked.

The information contained in the seamen’s testimonies and supporting documentary evidence explores the trade relationship between Britain and the Caribbean and changes in the British shipping industry. It also explores the changes in land use in the Docklands area of east London that have taken place over the last 50 years. As important is the focus on the challenges faced by West Indian seamen working on the Harrison Line and the changing colonial and post-colonial relationships between Britain and Barbados.

This collaborative project supports the Museum’s objectives to promote an understanding of the connection between London and the wider world, and the contribution African Caribbean people have made to British society.

Inclusion Programme

A major challenge for all museums is to reach out to people who would not usually visit them. The Museum of London’s ‘Inclusion Programme’ was launched in 2005. This three-year, HLF-supported programme aims to encourage participants to engage with their heritage through a series of creative projects that have enhanced basic and ICT skills and literacy as their core learning outcomes.

The Inclusion Programme targets three audiences:
- young people at risk of exclusion
- long-term unemployed people
- offenders

The Museum’s collections are used as inspiration and participants work with specialists, such as artists, writers, musicians and actors. Projects included Family Guides, where young, unemployed people developed and delivered interactive family tours of the World City gallery; and Outside Art, where a group worked with a class of children at a Brick Lane primary school to create a playground mural reflecting the diversity of the area.

Kew Gardens Project

A major project with Kew Gardens culminated in the launch of a Museum in Docklands trail exploring South Asian plant products as dock imports. Over a long period, members of South Asian community groups collected images and information about the traditional uses of plants for Kew’s Plant Cultures website. The groups then created a trail based on this work. Over 150 participants in the project from all over London attended the launch, many of whom were on their first-ever museum visit.

‘It is very good for the ladies to take part in a project like this one… They are enjoying the sessions very much.’

– Community leader of Spitalfields Asian Women’s Group
Shoreditch Park Project

To commemorate the 60th anniversary of the end of the Second World War, the Museum of London undertook a community archaeological excavation of Shoreditch Park, Hackney, with generous support from the Big Lottery Fund and the Shoreditch Trust. The dig took place from 4 to 24 July 2005 and was open to local schools, community groups and families. The project aimed to offer the public an opportunity to learn more about the Second World War and Hackney’s history through first-hand experience of working with archaeologists and historians.

During the Second World War much of the area was severely damaged by bombing in the Blitz and subsequent V1 and V2 rocket attacks. The 1950s saw the demolition of the surviving terraced housing and the building of temporary ‘prefab’ houses. These were later removed to create the park we see today.

Digging at the site, where numbers 31–34 Dorchester Street had once stood, revealed the ground floor of each house and it was possible to interpret where rooms were divided, doors hung and stairs were located, as well as where the coal was kept and fires were lit.

Up until the mid-19th century, the inhabitants of Dorchester Street used cesspits to dispose of their rubbish and sewage, and this produced fascinating insights into their lives. For instance, it showed that the residents of number 33 enjoyed meals of oysters eaten off blue-and-white decorated plates, washed down with ginger beer.

Finds from the dig ranged from pieces of a 16th-century stoneware wine jug – which dated from when waste was brought from Tudor London to fertilise the fields of Shoreditch – to a pair of 1950s nylon stockings.

The London Archaeological Archive and Research Centre now houses the finds from the dig, some of which will be used in future exhibitions.

For some, the dig was a totally new experience and uncovered many surprises. ‘Milk used to come in bottles?’ was asked by one of the 708 children from Hackney’s primary schools that visited the site, as she helped wash finds from the dig.

Many children came with their families for the weekend sessions, washing finds with their grandparents, who then told their own tales of wartime Hackney. Some remembered walking down Dorchester Street on their way to school, and, as children, cheering when this same school was nearly bombed.

The project proved a great success and illustrated how archaeology could be used to engage with local communities and help them learn about their recent as well as their distant past.

‘It was almost an army – an astonishing array from hundreds of local residents to archaeological-minded MPs, from schoolchildren to historical buffs. All made, or rather found history, by descending on Shoreditch Park.’

– Hackney Today

Mind’s Eye

This challenging project involved the Museum working with a group of long-term offenders at Wandsworth Prison to create an exhibition of artwork and writing to portray places of personal significance in London. Museum objects were taken into the prison and used to explore themes such as place, past and memory. This encouraged the participants to think about what London means to them. A team of artists then worked with the group using a range of media to create a rich and colourful set of artworks. The participants also worked with a professional writer to express their feelings about the places in poetry and prose. The results were exhibited at Wandsworth Prison for a week in December 2005 before moving to Wandsworth Museum’s community gallery, and finally to the Museum of London. Participants’ comments included:

‘It was great – I’d like to do it again. I think it has shown that museums can be a living thing.’

‘It helped me to be more creative for the future.’

Roots to Reckoning

The Roots to Reckoning exhibition enabled the Museum to make new links with a number of organisations keen to explore black identity in London. A very successful programme of visits organised for young people, and hosted by the photographers themselves, has resulted in a number of ongoing projects. One such visit, part of a project called My root, Our heritage, culminated in the launch of a film based on Caribbean peoples’ migration to London which was produced by young people.
Family learning has continued to be popular at both the Museum in Docklands and the Museum of London. At both sites the programmes of weekend and school holiday events have been accompanied by initiatives to attract more diverse audiences.

The Museum of London has been working in partnership with the EC1 New Deal programme to build links with local families in Islington. The programme aims to bridge the gap between poor and deprived neighbourhoods and the rest of the country. Despite the proximity of Islington, the Museum receives few visits from this area. Three family days were hosted by the Museum of London during the year, each attracting over 100 attendees, most of whom were initially first-time visitors. Families were collected from local schools and sampled a selection of Museum activities, including workshops and the chance to meet costumed actors in the galleries. The response was extremely positive: the average rating for activities was 9 out of 10. The Museum will continue to work with the schools in this area to encourage more visits from local families.

Other family activities at the Museum have drawn on a wide range of topics. The summer theme of London Identities included the opportunity for families to create life-sized portraits, 60 of which were displayed in the Education wing. National Architecture Week, National Archaeology Week, Refugee Week, Black History Month and Diwali were all represented in the Museum’s programmes, alongside explorations of historical subjects such as the Great Fire and medieval life.

Complementing the Medieval London gallery, a children’s exhibition, Medieval Machines, was extremely popular with families, and 93% of those interviewed said they would like to see more exhibitions like this.

‘It kept the children engaged – we had to tear them away.’

– Parent with children aged between 6 and 11

The family programme at the Museum in Docklands, supported by the St Katherine and Shadwell Trust, has also reached out to local communities. In the autumn a new parents and toddlers group was created at the Museum. Based in the Mudlarks gallery, children can enjoy the soft play, listen to stories, play games and enjoy a drink and a snack. The Museum’s adult learning programme has flourished with generous support from the LCCI Commercial Education Trust.

The programme also celebrates two of the major cultural festivals of the Bangladeshi and Chinese communities. Individuals and community groups work alongside the Museum to plan the programme of events, many of which are also led by local community members. The events attract a good audience – the Chinese Dragon dance completely packed the Museum entrance this year, and 137 visitors enjoyed a Chinese puppet show. This year the events were publicised by the Greater London Authority and the Museum attracted 1,932 attendees. The Bangladesh New Year events included a workshop led by a Bengali visual artist, a Bengali Film screening of a movie directed by a local community leader, storytelling and dressing up focusing on Bengali culture in London; henna painting, live drama and a local community choir. Over half of the attendees who responded to our questionnaire were first time visitors, and 93% reported that they would like to return to the Museum for a further visit.

The Museum is particularly indebted to the Chinese Association of Tower Hamlets and the Kobi Nazrul Centre for their assistance in staging these festivals.

At the Museum of London a media partnership with BBC London brought many new visitors to the Museum for a series of five debates hosted by Robert Elms. Topics included transport, housing, education, an extremely passionate and well-attended debate on the future of London as a multicultural city and a final good-humoured event posing the question ‘Is North of the river better than South?’ The theatre was packed and the question hotly debated.

Adult and family learning
Museums online

The presence of the Museum online has already extended the Museum’s networks and its usefulness to a whole range of constituencies; it has also, and perhaps most importantly, allowed the Museum to put into sustained practice its determination to be an interactive space, where real dialogue takes place. It is both proper and inevitable that this online activity will increase over the next few years, but it is remarkable how strong and varied it already is.

Learning Online

Aimed at teachers, pupils and adult learners, the Learning Online project – the development of an extensive learning section of the Museum of London’s website – was completed in December 2005, after three years’ work. Funded by Partners for London, more than 1,600 pages of content are now available and the site receives on average 16,500 visits per week (compared with 1,700 three years ago).

Four key features were launched during the year:

- Picture bank: a library of pictures available to download for use in school projects or to display in classrooms;
- Virtual object handling: an experimental site using 3D modelling to create an interactive online workshop for Key Stage 2 children;
- e-INSET: an online video training feature providing support for teachers using Museum resources and collections to support students’ learning, both at the Museum and in the classroom;
- The Postcodes Project: a site that showcases Museum collections from every London postcode area, and enables local people to submit their own stories. The Postcodes project has received over 108,000 visits since its launch.

Exploring 20th Century London

A long-term aim of the Museum of London is to make all of its collections accessible online. Exploring 20th Century London is an important project that has been in development throughout the year to help realise that aim.

When it was launched in September 2006, the Exploring 20th Century London website will enable users, from school children to adults, to explore details of over 7,000 objects from museum collections across London.

The content will cover all types of objects, from Routemaster buses to architectural designs, from 1970s platform shoes to oral history reminiscences of the 1920s; from paintings and artworks to family photographs. All items and images have been selected for their eloquence in embodying the real lives and experiences of Londoners.

A key value for the project is that the website should reflect the reality of London life in the 20th century.

This is a partnership project, funded by the Museums, Libraries and Archives Council, through the Designation Challenge Fund and the London Museums Hub. The Museum of London has worked in partnership with London’s Transport Museum to develop the majority of the content for the website and this involved significant staffing resources from across the Museum. The Jewish Museum and Museum of Croydon are also contributing material, and it is planned to roll the project out to other museums and archives across London in future years.

Reassessing what we collect

The Museum wishes to make more accessible the information about the cultural diversity of London and Londoners that is available from the Museum’s collections and associated documentation. In recognition of the value of this, the London Museums Hub has funded a post to research the collections in order to uncover and highlight objects reflecting diverse communities, past and present.

A dedicated online resource has been created that comprises initially 350 object records with contextual information and images. The number of records will be increased continually, and will allow for the development of a series of gallery trails to find objects relating to London’s diverse histories in its exhibitions.

As part of the project, two major strategic essays – Our Lives, Our Histories, Our Collections by Lola Young, and Unearthing Our Past by Raminder Kaur – were commissioned and are included in the online resource.

Medieval London website

A new website was launched, to coincide with the newly opened Medieval London gallery, which provides more detailed information about a selection of objects on display in the gallery. This breadth of information will continue to be enhanced each year.

Museum Group website

The Museum Group’s second generation website was launched in March 2006. The completely redesigned site now provides more accessible information about the Museum. Its 10,000 pages of information continues to be increasingly accessed and there were over 1.6 million unique visits in 2005/06.
The Museum of London Archaeology Service

The Museum of London is unique in operating a leading archaeology practice which, for over 30 years, has researched new knowledge, drawing on the physical evidence of our past to inform our national stories and identities. The Museum of London Archaeology Service (MoLAS) grew in strength over the year, with more than 170 professional archaeologists and specialists providing advice and services to the property and heritage sectors, and content for many of the Museum’s activities.

Commercial performance was strong, and the MoLAS team carried out over 200 projects during 2005/06, benefiting from a marked upturn in the property market. Major excavations took place in London, Shrewsbury and other urban centres around the UK, and the team continued its innovative development of geoarchaeology and mapping tools in a number of coastline management projects. Despite the flurry of new field projects, there was no let-up in the ambitious post-excavation programme, and the team published over ten volumes of scholarly research.

Preparation for the London Olympic Games in 2012 has been a major project for MoLAS throughout the year. The Games will literally transform London’s Lea Valley and, in partnership with Pre-Construct Archaeology, MoLAS has been carrying out intensive landscape assessment, with a team of geoarchaeologists on site full-time since January 2006. Geoarchaeology is a growing specialism. By studying the soils from boreholes and using a dedicated software programme, the geoarchaeologists have modelled the prehistoric and later landscapes that lie buried under metres of ancient and modern silt. This level of scientific prediction is crucial in identifying areas that will need archaeological excavation, and also to ensure that the invariable deadline of 2012 will be met.

As recognised specialists in complex, urban archaeology, MoLAS was asked to undertake a major excavation in the middle of historic Shrewsbury. Part of the defended, 12th-century ‘Welsh Bridge’ was recorded and preserved, and hundreds of local visitors, including Shrewsbury’s Mayor, visited during the successful March open days.

The discovery at Hammersmith Embankment of ‘slave beads’ – hundreds of early 17th-century glass beads and ‘wasters’ in eight different colours – was one of the most notable finds of recent years. These are the first clear archaeological evidence for the manufacture of early post-medieval glass beads in England. They were found in the grounds of Sir Nicholas Crisp’s mansion. He had a monopoly during the reign of Charles I both on making and selling beads and also trading slaves from Guinea to the West Indies – until he was forced by Parliament to surrender the monopolies in 1646.

Other major projects took place across southern England, at Boughton Monchelsea in Kent, 35 Basinghall Street, 120 Cheapside and Bowbells House in central London, South Marston in Wiltshire and Torre Abbey in Devon among others. At St Martin-in-the-Fields, in the London Borough of Westminster – in connection with the major Heritage Lottery Fund improvements – a large industrial Roman tile kiln was discovered dating to the early 5th century AD. In Greenwich, where MoLAS has over many years been piecing together the remarkable history of this World Heritage site, parts of Henry VII’s lost chapel were discovered. Previously only known from paintings and documents, the chapel was part of the Palace of Placentia, named a ‘pleasant place to live’ by Henry VI and the favoured residence of Henry VIII.

A major requirement of modern archaeology is the management of in situ heritage, on land as well as offshore. In response, MoLAS geomatics, IT and archaeology staff have been developing new approaches to mapping and interpreting archaeological deposits, and has been awarded some important coastline management projects. The work includes an English Heritage-funded assessment of how beach replenishment schemes affect the historic environment, using the coast between Maldon and Skegness as a
case study, an Aggregates Levy Sustainability Fund appraisal of marine archaeology within the Severn Estuary and Inner Bristol Channel in order to assess the potential impact of marine aggregate extraction, the Chichester Harbour geoarchaeological survey for the Chichester Harbour Conservancy, and England’s Historic Seascapes, to develop a ‘seascape characterisation’ using shipwreck data, historic maps, aerial photographs and geology on the coast between Withernsea and Skegness. On land, MoLAS was asked to provide heritage management advice on Nottingham and Raglan Castles.

International links remained strong during the year. A deputation from the French government visited MoLAS to understand how archaeology is organised here. Staff exchanges and secondments took place with, among others, the Spanish Council for Scientific Research and the French Institut National du Patrimoine. MoLAS staff again provided supervision at the Noviodunum excavations in Romania, sited on what was once the border between the Roman and Byzantine Empires and barbaricum.

Research and the dissemination of new knowledge – through events, community programmes, the media and publication, in its widest sense – is at the heart of MoLAS’s work. This year work began on a number of new, web-based publication initiatives. Other research, meanwhile, culminated in the production of a record number of 12 in-house publications. The peer-reviewed research attracted strong support and comment from within the historic environment sector and academic world.

More than half of the publications produced by MoLAS are requirements of the planning and development process, and are funded by developers in fulfilment of their planning conditions. Most of these relate to specific sites, but MoLAS strives to extend the research to cover defined themes. A good example of this is the recent work at Northgate House in the City of London, where the excavations uncovered evidence of Roman pottery industries: Roman pottery production in the Walbrook valley: excavations at 20–28 Moorgate, City of London, 1998–2000. Similarly, the Jubilee Line Extension work in Westminster allowed a broader review of the archaeology of this World Heritage site, published in The royal palace, abbey and town of Westminster on Thorney Island: archaeological excavations (1991–8) for the London Underground Limited Jubilee Line Extension Project. The English Heritage programme produced several important monographs, including Holy Trinity Priory, Aldgate, City of London: an archaeological reconstruction and history.

The Archaeology Studies Series continues to provide good-quality publications to readers interested in local archaeological heritage. The latest in the series is The Dalton streeten pithouse in Lambeth: excavations at 9 Albert Embankment, London. Two new popular booklets have also been produced, on Roman Priory and on initial findings from the Aggregates Levy-funded work on the East London gravels, From Ice Age to Iron Age: a history of the people and landscape of East London.

MoLAS was also asked to publish for other heritage clients, most notably for the University of Reading’s Arts and Humanities Research Council research, Requiem: the medieval monastic cemetery in Britain.

Acutely aware of the power of archaeology to inspire wonder and curiosity about our origins, many MoLAS projects are used to bring history to life and involve local communities. In addition to contributing to the Shoreditch Park Project, MoLAS hosted schools events and teaching days at Roman Road in Bow, London, where the children buried their own time capsule, worked with the Young Archaeologists Club at Rotherhithe, contributed to the Stone Court Mansion, Carshalton community archaeology project, known as ‘Time Detectives’, worked with the community and schools’ excavation at Brixton Windmill, run by ‘Discovering Archaeology’ and supported by Lambeth Council and others. These archaeological projects testify to the ability of archaeology to build and sustain community identity.
The excavation of human remains, normally skeletons, is a familiar and important part of archaeological work, and one where particular sensitivity is needed. Skeletons give us our only physical link with real people from the past, and can reveal important evidence about their lives.

The 17,000 human skeletons in the Museum of London’s care form the largest scientifically excavated and documented skeletal assemblage from an urban centre anywhere in the world. They were obtained by rescue archaeology over the last 30 years from sites excavated in the London area and are from all historical periods – Romano-British through to the early 19th century.

This unique resource has always attracted scholars but, with the aid of funding from the Wellcome Trust and the Spitalfields Development Group, the Museum aims to develop greater awareness of this vast collection and to enhance its accessibility for research by creating the Wellcome Osteological Research Database. This online database will contain a collection of about 5,000 skeletons with detailed measurements and documentation, chosen from cemetery sites that have produced the remains of at least 50 individuals each (allowing authoritative statements to be made about populations). It will be actively curated in order to ensure its long-term accessibility for research.

In time, a further 6,000 skeletons from MoLAS Spitalfields project will be added to the database.

Skeletons continue to be particularly important to London archaeology where the large numbers that tend to be excavated from past cemeteries provide extensive samples of the dead that can be especially revealing. Skeletons from individual sites can give information such as average height and age of death, gender distributions and general indicators of health including the incidence of certain diseases. The Museum first demonstrated this with its 1998 exhibition London Bodies and continues to recognise the importance of skeletons.

It is anticipated that all the recorded data will be available online by the spring of 2007. Access to the data will be free on request, subject to control by a code of conduct and published guidelines. Thus bona fide scholars will register to use the data and give an undertaking that any publications that result from use of the data will be deposited within the Museum’s Archive.

For non-archaeological users, an interface will provide a high level of osteological, palaeopathological and other interpretative information, allowing users to build queries using keyword lists including interpretative groupings and keywords supplied by specialist users.

Potential users include palaeodemographers, historians, medical practitioners and others interested in the history of medicine and surgery, epidemiologists and a whole variety of anthropologists, forensic scientists and palaeopathologists.

Thanks to external funding, the Museum currently employs a project team of 10 osteoarchaeologists studying ancient skeletons. This concentration of expertise has allowed the Museum to undertake a large number of research projects, offer advice to other institutions, including forensic advice to the police, and contribute to public programmes. In September 2005 the Museum hosted the annual conference of the British Association of Biological Archaeological Osteology (the first time this conference was held outside a university) and in January started London Bodies, a 12-week course of evening classes for members of the public.

Also during 2005 a senior officer of the Museum chaired the DCMS drafting group that in November produced the document Guidance for the Care of Human Remains in Museums. This important document lays out guidance for the acquisition, curation, storage and display of human remains by museums and also gives guidance as to how museums should deal with claims for the return of remains. This last area is now becoming a major issue for British museums with a number of foreign indigenous communities claiming for the return of the skeletons of their ancestors.

The Museum of London holds no such remains but has been providing support to the Australian Government in their attempts to have Aboriginal remains returned, and has also been advising other institutions on their human remains collections.

As part of its wider curatorial duties the Museum has prepared a policy document on the care of human remains, and continues to re-bury skeletons which do not have any future research value at a specially designated plot at the East London Cemetery.
Finance


Stephenson, R, 2005, ‘Integration or Independence: what do we do with finds reports?’, The Archaeologist, no. 56, p.31


The results for the Group and the Museum of London are set out on pages 56 and 57.

The Museum of London achieved a surplus for the year on total funds of £990,813 (2005: £833,000) before the deduction of the actuarial loss on its defined contribution pension scheme totalling £1,217,090 (2005: £6,406,000), resulting in a net deficit for the year of £2,216,000 (2005: £5,573,000).

The accounts of the Museum in Docklands and the Museum of London’s three trust funds are included in the consolidated accounts of the Museum of London. The Museum in Docklands incurred a deficit on unrestricted funds of £2,455k (2005: £83k). Despite considerable efforts, the Museum in Docklands was unsuccessful in increasing its core funding during the year, but progress was made in developing its business plan and its deficit reduction plan, and the Museum of London continued its financial and administrative support of the Museum in Docklands throughout the financial year. The deficit on general funds at the Museum in Docklands increased to £920k (2005: deficit of £704k).

The Museum of London Archaeology Service (MoLAS) had a relatively successful trading year, with trading income of £5.3m (2005: £4.41m). MoLAS trading expenditure totalled £5.60m (2005: £5.9m) before the allocation of Museum central overheads.

Other trading activities at London Wall contributed £242k before allocation of central overheads (2005: £248k), despite the reduction in visitor numbers following on from the bomb attacks of 7 July.

During the year the Museum undertook a wide range of projects and initiatives to improve its efficiency and modernise its working practices. These include:

Review of archaeology trading
As a result of losses incurred in recent years when the London archaeology market was less active, the Museum commissioned a review of its archaeology trading activities, with the objective of putting MoLAS on a sounder financial footing in the future. The Museum is now appointing a project manager to assist in implementing the recommendations.

Museum in Docklands business plan
When the Museum of London undertook the management of the Museum in Docklands, it committed to reviewing the viability of the Museum in Docklands in its third year of operation in anticipation of the Heritage Lottery Fund revenue stream ending in Year 4. A review and forward plan was produced and submitted to the City of London, which approved funding of £108k per annum from 2006/07 to 2008/09. The Museum continues to explore options for generating more core funding for the Museum in Docklands and for meeting the costs of amalgamating the two museums.

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 summarised 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 2 October 2006. 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 2006.


White, W, 2005, ‘New perspectives on preserving the dead: a review of the underlying physico-chemical principles involved in S Zakrzewski and M Cegi (eds), Proceedings of the Fifth Annual Conference of the British Association for Biological Anthropology and Osteoarchaeology, British Archaeological Record International Series 1383, pp.23-30


The Board of Governors of the Museum of London is a company limited by guarantee, whose charitable objects are to acquire, preserve, exhibit and make accessible to the public the Museum’s collections and to promote and further the Study of Fine and Applied Arts and the Arts and Sciences. The Board is appointed by the Department of Culture, Media and Sport.

Copies of the full financial statements, which were approved by the Board of Governors in the last audit, are available from the Director at the Museum of London’s offices.

The Board of Governors’ statement on the summarised financial statements
The summarised financial statements shown on pages 56 and 57 are extracted from the full financial statements which have received an unqualified report from the auditors PricewaterhouseCoopers LLP. These financial statements may not contain sufficient information to allow a full understanding of the financial affairs of the Museum of London. For further information the full statements and the auditors’ report thereon and the Governors’ report should be consulted. Copies are available from the Director at the Museum of London’s offices.

Copies of the full financial statements, which were approved by the Board of Governors on the 27 September 2006, have been submitted to the Department of Culture, Media and Sport.

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Copies of the full financial statements, which were approved by the Board of Governors on the 27 September 2006, have been submitted to the Department of Culture, Media and Sport.
### Consolidated and Museum of London Statement of Financial Activities for the year ended 31 March 2006

<table>
<thead>
<tr>
<th></th>
<th>Consolidated</th>
<th>Museum of London</th>
<th>£000</th>
<th>£000</th>
<th>£000</th>
<th>£000</th>
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</thead>
<tbody>
<tr>
<td><strong>Incoming resources</strong></td>
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<tr>
<td>Incoming resource from generated funds:</td>
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<tr>
<td>Voluntary income</td>
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<td>14,166</td>
<td>14,051</td>
<td>13,191</td>
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<td>Activities for generating funds</td>
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<td>Investment income</td>
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<td>182</td>
<td>60</td>
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<td><strong>Incoming resources from charitable activities:</strong></td>
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<td></td>
<td></td>
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</tr>
<tr>
<td>Archaeology trading services</td>
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<td>4,414</td>
<td>5,529</td>
<td>4,414</td>
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<tr>
<td>Other incoming resources from charitable activities</td>
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<td>259</td>
<td>116</td>
<td>117</td>
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<tr>
<td><strong>Total incoming resources</strong></td>
<td>22,851</td>
<td>20,555</td>
<td>20,970</td>
<td>18,957</td>
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<tr>
<td><strong>Resources expended</strong></td>
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<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Cost of generating funds:</td>
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<td></td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>Costs of generating voluntary income</td>
<td>601</td>
<td>436</td>
<td>502</td>
<td>382</td>
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<tr>
<td>Fundraising trading: cost of goods sold and other costs</td>
<td>1,633</td>
<td>1,737</td>
<td>1,052</td>
<td>1,099</td>
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<td><strong>Charitable activities:</strong></td>
<td>2,236</td>
<td>2,173</td>
<td>1,554</td>
<td>1,481</td>
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<td>Marketing and publicity</td>
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<td>601</td>
<td>390</td>
<td>336</td>
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<td>Public programmes and access</td>
<td>3,090</td>
<td>2,684</td>
<td>1,866</td>
<td>1,504</td>
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<td>Exhibitions</td>
<td>4,554</td>
<td>3,707</td>
<td>4,039</td>
<td>3,410</td>
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<td>Stewardship</td>
<td>5,838</td>
<td>5,160</td>
<td>5,549</td>
<td>5,288</td>
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<td>Schools programme</td>
<td>326</td>
<td>334</td>
<td>287</td>
<td>281</td>
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<tr>
<td>Archaeology trading services</td>
<td>6,208</td>
<td>5,740</td>
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<td><strong>Total resources expended</strong></td>
<td>20,652</td>
<td>18,426</td>
<td>18,317</td>
<td>16,579</td>
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<td>Governance costs</td>
<td>133</td>
<td>114</td>
<td>88</td>
<td>64</td>
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<tr>
<td><strong>Total resources expended</strong></td>
<td>23,021</td>
<td>20,713</td>
<td>19,799</td>
<td>18,124</td>
<td></td>
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<tr>
<td><strong>Net incoming resources before transfers</strong></td>
<td>(170)</td>
<td>(158)</td>
<td>991</td>
<td>833</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Transfers between funds</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
<td></td>
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<tr>
<td><strong>Net (outgoing)/incoming resources</strong></td>
<td>(170)</td>
<td>(158)</td>
<td>991</td>
<td>833</td>
<td></td>
<td></td>
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<tr>
<td>Unrealised gain on investments</td>
<td>358</td>
<td>189</td>
<td>-</td>
<td>-</td>
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<tr>
<td>Actuarial gains and losses</td>
<td>(1,217)</td>
<td>(6,406)</td>
<td>(1,217)</td>
<td>(6,406)</td>
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<tr>
<td><strong>Net movement in funds</strong></td>
<td>(1,029)</td>
<td>(6,375)</td>
<td>(226)</td>
<td>(5,573)</td>
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<td>Funds brought forward 31 March 2005</td>
<td>10,847</td>
<td>17,222</td>
<td>(2,344)</td>
<td>3,229</td>
<td></td>
<td></td>
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<tr>
<td>Funds carried forward 31 March 2006</td>
<td>9,818</td>
<td>10,847</td>
<td>(2,570)</td>
<td>(2,344)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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### Consolidated and Museum of London Balance Sheet as at 31 March 2006

<table>
<thead>
<tr>
<th></th>
<th>Consolidated</th>
<th>Museum of London</th>
<th>£000</th>
<th>£000</th>
<th>£000</th>
<th>£000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fixed assets</strong></td>
<td></td>
<td></td>
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<tr>
<td>Heritage Assets</td>
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<td>11,364</td>
<td>1,232</td>
<td>1,132</td>
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<td>Other tangible assets</td>
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<td>30,105</td>
<td>28,360</td>
<td>28,888</td>
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<tr>
<td>Investments</td>
<td>2,179</td>
<td>1,811</td>
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<td>-</td>
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<tr>
<td><strong>Total assets</strong></td>
<td>42,414</td>
<td>43,290</td>
<td>30,592</td>
<td>30,020</td>
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<tr>
<td><strong>Current assets</strong></td>
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<td></td>
<td></td>
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<tr>
<td>Stock for resale</td>
<td>187</td>
<td>201</td>
<td>168</td>
<td>175</td>
<td></td>
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<tr>
<td>Long term contracts</td>
<td>991</td>
<td>1,217</td>
<td>991</td>
<td>1,217</td>
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<tr>
<td>Debtors</td>
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<td>2,170</td>
<td>1,521</td>
<td>1,521</td>
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<tr>
<td>Short term investments</td>
<td>318</td>
<td>328</td>
<td>-</td>
<td>-</td>
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<td></td>
</tr>
<tr>
<td>Cash at bank and in hand</td>
<td>5,529</td>
<td>4,885</td>
<td>4,793</td>
<td>4,388</td>
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<tr>
<td><strong>Total assets</strong></td>
<td>9,823</td>
<td>8,354</td>
<td>8,122</td>
<td>7,301</td>
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</tr>
<tr>
<td><strong>Creditors</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amounts falling due within one year</td>
<td>(8,135)</td>
<td>(8,070)</td>
<td>(6,569)</td>
<td>(7,318)</td>
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<tr>
<td><strong>Net current assets/(liabilities)</strong></td>
<td>1,488</td>
<td>284</td>
<td>5,155</td>
<td>(27)</td>
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<td><strong>Total assets less current liabilities</strong></td>
<td>43,902</td>
<td>43,574</td>
<td>31,145</td>
<td>29,993</td>
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<td>Long term borrowing</td>
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<td>(16,343)</td>
<td>(15,414)</td>
<td>(15,953)</td>
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<tr>
<td><strong>Net assets excluding pension liability</strong></td>
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<td>27,231</td>
<td>15,731</td>
<td>14,040</td>
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<td>Pension liability</td>
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<td>(16,384)</td>
<td>(18,301)</td>
<td>(16,384)</td>
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</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td>9,818</td>
<td>18,847</td>
<td>(2,570)</td>
<td>(2,344)</td>
<td></td>
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**Represented by:**

- **Unrestricted funds**
  - General funds 24 43 - -
  - Defined benefit pension reserve (18,301) (16,384) (18,301) (16,384)
  - Designated funds 13,400 11,897 13,400 11,897
- **Restricted funds** 15,391 14,193 2,331 2,143
- **Permanent endowment fund** 1,304 1,098 - -
- **Total funds** 9,818 10,847 (2,570) (2,344)

All operations are continuing. A full set of financial statements is available upon request.
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The Museum of London and the Museum in Docklands are extremely grateful to our many donors and funders, some of whom are listed below. They support us in our ambition to provide comprehensive resources on London for people of all backgrounds, faiths and abilities both here and around the world. We are greatly aided in this effort by our Development Board and our Harcourt Group to whom we also extend many thanks.

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The Museum would additionally like to thank the many property developers and supporters of its Archaeology Service, whose details feature in our separate review of archaeological projects.