

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

# Inspiring London

ANNUAL REPORT 2006/07

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

Annual Report 2006/07

## MUSEUM OF LONDON

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‘In all, a magical  
experience’  
*Evening Standard*

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# Chairman's introduction

During the past year, the Museum of London Group has continued to concentrate on a number of major programmes and developments that will transform its organisation and services. These include:

- The decision by Government that responsibility for Museum of London will transfer from the Department for Culture, Media and Sport to the Greater London Authority in April 2008. Discussions are under way with the DCMS, City of London Corporation and GLA about transfer arrangements.
- The development of a new business model for the Museum of London Archaeology Service focusing both on the improvement of business practice and profitability and on the creation of a new organisational structure.
- The Capital City project at Museum of London following the successful Stage 2 pass by the Heritage Lottery Fund: the lower galleries have now been cleared of displays and enabling works have commenced. In addition, content development and detailed design for Capital City are progressing well. This work has engaged many of the Museum's staff and will continue to be a high priority for them. The Board of Governors has been particularly pleased with the Development Office's highly successful campaign to raise funds for Capital City, as well as for other projects such as acquisitions, learning programmes, the London, Sugar and Slavery gallery at Museum in Docklands (scheduled to open in November 2007) and exhibitions including *Belonging: Voices of London's Refugees* (October 2006 to February 2007).

Other major organisational and management issues have included the development of a new strategic plan for

2007-10; an annual business plan involving extensive consultation with senior staff; and the first stage of the visitor services review, resulting in a reduction in the number of visitor assistants at Museum of London following closure of the lower ground-floor galleries in March 2007. Work has also progressed on the pay and grading review.

The Group mounted major exhibitions, including *Satirical London*, *Marcus Cornish: Impressions from a London Seam* and *Belonging: Voices of London's Refugees* at Museum of London, and *Journey to the New World: London 1606 to Virginia 1607* at Museum in Docklands.

Visitor numbers at both Museum of London and Museum in Docklands have been very encouraging, with 376,920 and 94,866 visitors respectively.

I express my appreciation to all the Governors for their dedicated contribution to the deliberations of the Board and its committees. I am delighted to welcome Mrs Camilla Mash and Mr Mark Palmer-Edgcombe as new Governors who will bring particular strengths and expertise to the Board.

The Governors are most grateful for the support of the Secretary of State for Culture, Media and Sport and the City of London Corporation, and for their interest in the Museum's activities. Finally, all Governors join me in congratulating the Director and staff on the Museum's continuing success.

*Michael Cassidy CBE*  
Chairman

Right: Chairman Michael Cassidy CBE  
outside Museum of London



# Director's introduction

The best museums in the world exceed the needs and expectations of their audiences. They are also inclusive in the most rigorous sense, drawing in regardless of their mission a wide audience through their programmes, reputation, strong branding and high visibility.

Of course, Museum of London can and does make its own judgements about the quality of its achievements when measured against this criterion of 'inclusiveness'. But there is something especially pleasing about this past year, as we look back on the range of community collaborations the Museum has attracted and the broad portfolio of programmes it has led and enabled.

Over the year, the Museum has worked with Government departments such as the Home Office, and with numerous refugee community organisations; it has partnered local schools and been actively involved in training local unemployed people to support them in 'skilling up' for future employment. Its programmes have attracted much additional funding, including from the Heritage Lottery Fund. It is testament to the ambition of the Museum and its staff that it has been able to work with such a broad range of partners, and to do so successfully.

If I had to select one example from the Museum's many achievements this year to test its 'inclusive spirit', it would be the *Belonging: Voices of London's Refugees* exhibition. Written about elsewhere in this annual report, *Belonging* was supported by the London Museums Hub and the Home Office, and enjoyed the collaborative support of 15 refugee community organisations and four local museums. It was an exhibition that included and offered past and present experiences of London's refugee community, in order to reflect their contribution to the life of the city. Part of the distinctiveness of *Belonging* was its appeal to a variety of audiences, with different levels of knowledge and understanding of the issues affecting refugees. I cannot think of another museum in London that could have staged an exhibition like this, with such urgency and such historic depth.

Museum of London has at its heart the city to which it belongs. But London is and has been for centuries a global city, with networks all over the world. Like the city itself, the Museum must never fall into what one might call a postcode mentality. Its remit is to remind us all of the complexity of the city's global networks, in all their glory and sometimes difficulty. In this sense, too, the Museum has to be inclusive.

The Museum in Docklands exhibition about Jamestown, *Journey to the New World*, had something of a celebratory air. It commemorated the 400th anniversary of the founding of the first permanent English settlement in America, and marvellously made use of its location by having a replica of one of the original ships moored in the docks outside. It was a great pleasure to have the Governor of Virginia and the American Ambassador present at the opening, not least to confirm both the Museum's and London's extraordinary transatlantic connections.

But it would be idle as well as historically irresponsible to pretend that London's global connections have been anything other than mixed. Professor Stuart Hall once said that everyone carried around traces of the empire in every cavity in their mouth – through the import of sugar, a trade that itself relied on the slave trade. It is that recognition – of the significance of slavery, and the need for the Museum to address and redress this dimension of the capital's story – that drove the Museum's application to the Heritage Lottery Fund for support to build a gallery dedicated to remembering and exploring the history of slavery. It is a fitting and ambitious project to mark the bicentenary of the abolition of the slave trade in Britain. Our sense of our responsibilities in this area also led us to bid – successfully – for the Mills Archive, a very important set of a plantation owner's papers from the early 18th century which illuminate in detail the transatlantic slave trade.

Right: Professor Jack Lohman surveys preparatory building works for the Museum's ambitious Capital City project



While it may not be the most high-profile part of the Museum's work, the acquisition of such scholarly materials as the Mills Archive is an essential part of our ambition and function. The production of original research underpins all our programmes. Equally important is the dissemination of such material. This year we have seen more doctoral students from London's universities working partly under the Museum's supervision to turn our collections into knowledge and make this available to the wider community.

But it is also the case that the Museum's appetite for inclusiveness means that it has been as innovative and energetic in engaging with young schoolchildren as with high-flying PhD students. This year the Museum has led the way in developing resources that allow schools to

better prepare for their visits and ensure that the value of those visits is maximised. Also, taking a lead from the old Jesuit saying, 'Give me a child at seven and he is mine for life,' the Museum, in partnership with the London Museums Hub, has begun to develop programmes that will allow the Museum to provide resources for the under-fives (characteristically, we are more ambitious than the Jesuits!).

The inclusiveness that is one of the Museum's watchwords will be of a different order when our new galleries at London Wall are opened in less than two years' time. As I write, the post-1660 galleries – the whole of the lower ground floor of the Museum – are undergoing a major transformation, and the Museum's chronological reach, which at present finishes at 1914, will be extended

forward to 2012. The Museum is hugely indebted to everyone involved in this endeavour, from the Museum staff and our ever-patient and loyal audience who cannot temporarily have access to all the Museum's spaces, to our funders who include the Heritage Lottery Fund. Once these new galleries are opened, the Museum's ambitions will de facto have been changed. Then the Museum will be able to provide an experience that includes the past and the present – and in which contemporary visitors will see their own lives reflected in the long, complex history of London.

As we look to the year ahead, the Department for Culture, Media and Sport's responsibility for funding the Museum will be transferred to the Greater London Authority in April 2008. This will be an exciting moment for us, as

then the Museum will finally become an inseparable part of the London project that will issue in the Cultural Olympiad, the 2012 Olympics and beyond.

*Professor Jack Lohman  
Director*

Below: children enjoying an interactive exhibit in the new 'London's Burning' display



Below: recordings of the personal stories of a number of refugees were a central part of the 'Belonging' exhibition



# Two Museums for all Londoners

## Collections



A pair of exquisite medieval panel paintings recently acquired by the Museum and now on display in the Medieval London gallery.

## Schools



78,444 school students visited the Museums this year or enjoyed outreach sessions.

## Online



The London's Burning website, which accompanies the new display, provides a wealth of information on the Great Fire.

## Exhibitions



The groundbreaking *Belonging* exhibition revealed the experiences and contributions of refugees in London.

## Outreach



Museum in Docklands hosted Chinese New Year events organised in partnership with the local Chinese community.

## Archaeology



An extremely rare late Roman sarcophagus was found by Museum of London Archaeology Service during excavations at St Martin-in-the-Fields.

## Publications



The catalogue to accompany the *Satirical London* exhibition was described by *The Spectator* as 'handsome'.

# Audiences

The Museum of London Group attracted a total of 494,290 visitors (including 22,504 corporate users) in 2006/07. This represents an increase of 2.5 per cent compared to 2005/06 and a 10 per cent increase on the Department for Culture, Media and Sport funding agreement target for the year. Even when corporate users are excluded (which DCMS now requires for reporting consistency), the total number of visitors in 2006/07 was 471,786 – a 2.8 per cent increase on 2005/06. These

figures break down into a 2.6 per cent increase in visitors to Museum of London and a 3.6 per cent increase at Museum in Docklands. The increase in visitors at Museum of London was most pronounced in the summer, which saw a strong recovery after the 2005 London bombings. At Museum in Docklands, visitor figures for the summer and Christmas holidays were especially strong. Electronic outreach via the Group's websites and microsites continued to grow, with over 1.8 million unique visits in the year.



## Audience research

A programme of tracker research, carried out during the year, has highlighted some additional information about visitors to Museum of London and Museum in Docklands, and their expectations and experiences:

- 69 per cent of visitors to Museum of London and 75 per cent to Museum in Docklands were making their first visit
- 36 per cent of visitors to Museum in Docklands and 21 per cent of visitors to Museum of London were children. This represents an increase of 14.5 per cent at Museum in Docklands and 7.7 per cent at Museum of London
- 53 per cent of visitors to Museum of London came from overseas, 29 per cent live in London and 18 per cent came from the rest of the UK. However, just over 40 per cent said they live or work in London
- 22 per cent of visitors to Museum in Docklands came from overseas, 55 per cent live in London and 23 per cent came from the rest of the UK; 61 per cent said they live or work in London
- 85 per cent of visitors to Museum of London (and 96 per cent of Londoners who visited) said they are very likely or quite likely to return
- Over 98 per cent of visitors rated their visit as welcoming, and around 80 per cent said they would be 'very likely' to recommend the Museums to a friend
- 24 per cent of UK visitors said they came to Museum of London 'to encourage my children's interest in the subject'
- 32 per cent of overseas visitors came because Museum of London is 'one of the major attractions in London'
- 24 per cent of visitors to Museum in Docklands came because it is 'one of the major attractions in London'
- 71 per cent of visitors to Museum of London and 68 per cent of visitors to Museum in Docklands said their visit had improved their knowledge
- 14 per cent said their visit to Museum of London had 'stimulated their own creativity'
- 51 per cent of visitors to Museum in Docklands found the building (a sugar import warehouse) of particular interest.

Key performance indicators	Museum of London	Museum in Docklands
Total number of visits (excluding corporate users)	376,920	94,866
Number of child visits	79,860	34,135
Number of over-sixties visits	39,262	20,197
Number of overseas visits	199,768	20,871
Number of repeat visits (including cross-venue repeats)	124,384	61,663
Number of unique website visits	1,704,836	163,133
Number of learners in on-site educational programmes	110,872	49,044
Number of learners in educational outreach programmes	13,455	338
Number of children in on- and off-site learning sessions	78,696	34,435
% UK visitors aged 16 and over from ethnic minorities	11%	6%
% UK visitors aged 16 and over from socio-economic categories NS-SEC groups 5-8	10%	16%
% visitors who thought Museum good or very good	97%	97%

Left: school students visiting Museum of London

# Looking to the future: Capital City

Museums are creatures of their times and must respond to the current life of their audiences. Capital City is Museum of London's response to the changing social and cultural landscape of the early 21st century: the largest project the Museum has ever undertaken, it will 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, which represents the biggest change to the Museum since its opening at London Wall in 1976. It will change what the Museum does and how it does it, and will widen its reach. It will enable the Museum to realise its potential as an inspirational, world-class institution telling the story of one of the world's great cities. It will make maximum use of the Museum's intellectual capital, and will strengthen its identity as a vigorous, outward-looking organisation, used and valued by Londoners and the nation at large.

The Capital City plans were given a significant boost in September 2006 when the Heritage Lottery Fund confirmed a substantial Stage 2 award of £10.6 million for the project, in addition to £0.9 million already awarded. The HLF judged the Museum's Stage 2 submission to be 'one of the best applications ever received'. Thanks to a highly successful fundraising campaign by the Museum's development department, a further £4 million was raised for the capital campaign.

The core physical scope of the project is to reconfigure and extend the entire lower floor of the existing building, creating a new permanent gallery suite in which to tell the story of London from 1666 to the present. There will be a coffee point, the new Sackler Hall where visitors can find more information, and a new gallery – the 'City Gallery' – looking out on to London Wall, visible to passers-by. The project will also see the refurbishment of the Museum's education rooms to create the state-of-the-art Clore Learning Centre. The Museum's theatre will be updated and made more flexible and suitable for performances.

## The project has five key aims:

### 1. To make the Museum's presentation of London's story more relevant and engaging to present and future audiences

- to create the galleries of Modern London covering 1666 to the present day
- to bring more and better learning exhibits into the galleries
- to convey a stronger sense of London's contemporary identity as a vibrant and dynamic world city with diversity at its heart
- to ensure that the diversity of London's past and present population, in the broadest sense, is represented and celebrated.

### 2. To create new spaces and resources that will actively encourage more people to use the Museum's collections and knowledge-base for their own learning and enjoyment

- to create the Clore Learning Centre and The Sackler Hall as an information zone
- to provide more and better learning resources for users beyond the building
- to create more opportunities for learning through participation, both on and off site.

### 3. To extend the Museum's reach by using the project to engage new users and stakeholders, locally, nationally and internationally

- to attract new visitors in line with the Museum's audience development plan
- to introduce new strategies to reach communities that are seen as being culturally disenfranchised, including those in London's outer boroughs
- to establish new models for working strategically with other museums and cultural organisations in London and internationally.

### 4. To make the Museum 'fit for purpose', physically and intellectually, for the next 25 years by ensuring that it has the capacity to keep pace with change

- to enable all visitors, regardless of ability, to engage with the building, its galleries and programmes on an equal basis
- to improve visitor comfort by creating rest points in the galleries and a coffee point inside the building
- to improve the building's external visibility by creating a street-level 'window' on to London Wall
- to equip the Museum building with the required ICT infrastructure.

### 5. To secure the Museum's sustainability for the next generation

- to meet and exceed visitor expectations in a crowded leisure marketplace
- to further the Museum's educational mission
- to provide new revenue streams through hire of the City Gallery and commercial use of the Clore Learning Centre
- to operate in a financially sustainable way by developing within current operational limits.

During the year, substantial progress was made on all aspects of the project, which divides into two major areas: building works, and the development of the content. As soon as Stage 2 approval was received from the Heritage Lottery Fund, four project assistants were appointed to work with curators on the content, and a project manager was taken on to help manage the many contractors involved in the scheme.

Work began on site in February 2007, when the lower galleries and the education centre were closed to the public. Before the contractor could commence work on site, all objects in the lower galleries had to be safely, painstakingly moved.

The new Clore Learning Centre is scheduled to open in autumn 2008; the new galleries will open 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.

Right, from top: removal of the heavy bandsaw from the lower galleries; deinstalled objects being processed in the Linbury Gallery; conservators removing the contents of the Blackett Dolls House from the 18th Century gallery





# London's Burning display

At Museum of London, the permanent displays on the Great Fire had to close in early 2007 to allow for development of the new Capital City galleries. The Great Fire is a central topic for the Key Stage 1 history curriculum and an important part of the Museum's learning programme. It was therefore vital to find a way of maintaining school visits for this subject while the Capital City building works were in progress. The solution was *London's Burning* – a new display aimed primarily at schools and families.

A much larger exhibition than the previous permanent display, *London's Burning* gives visitors the opportunity to investigate the story of the fire in greater detail, and highlights elements they may not have known before. A bright and dramatic design enlivens the story with bold red colours and a panorama of London which runs throughout the exhibition. Contemporary 17th-century images have been used wherever possible to give a sense of period and context to an otherwise very modern-looking display.

A firm favourite among longstanding visitors to the Museum was the 'Great Fire Experience' – a model of London in flames, with atmospheric lighting and a reading from the fire entries in Samuel Pepys' diary. The model dates back to 1912, and because of its age and large size could not be reused in *London's Burning*. However, it is expected to be back on display when building work is completed. In the meantime, a new film has been commissioned for *London's Burning* to provide a similarly exciting 'experience'. This tells the story of the five days of the fire through extracts from the diaries of Samuel Pepys and John Evelyn and a sermon by Thomas Vincent.

*London's Burning* focuses on eyewitness accounts and personal stories to encourage empathy and understanding of the disaster. Original quotes are used extensively in the film and also in the main exhibition text. A flipbook provides accounts of items rescued by Londoners from the flames, and visitors are asked 'What would you save?'. Anecdotes are used throughout to highlight the effect of the fire on people's everyday lives. One story, for example, tells of Elizabeth Peacock who was left with 'not so much as a stool to sit upon' after the fire burned down her house and everything in it.

While the previous Great Fire displays were very static, with no opportunities for visitor interaction, the new exhibition features several interactives – including a drawing activity and firefighters' helmets to try on – designed to engage children and families. New objects, such as melted household items found during the archaeological excavation of a building destroyed in the fire, add a further dimension. The project team were keen to provide opportunities for cross-curricular learning and so developed an exhibit where visitors can make up poems about the fire using magnetic words.

*London's Burning* is one of the first exhibitions at Museum of London to have schools as its target audience. The text is simple and clear, while still covering all the important and fascinating parts of the story. The display also includes questions to encourage teachers and other adults to discuss objects and topics with children. Many of the text panels have questions as their titles, such as 'What was London like in 1666?' and 'How was London rebuilt?'. For adults seeking more in-depth information, there is a special website, available in the exhibition and online, which gives more details on the objects and images on display and also on the themes and people featured.

A formal evaluation process has begun to find out whether *London's Burning* has achieved its aim of catering for schools and families. Certainly, it is proving popular with adults and children alike, and is frequently thronging with school groups. Feedback has so far been very positive, with comments from visitors indicating that they find the exhibition a friendly, interactive and engaging space.

'As well as doing a great job getting across the sheer scale of the fire... the exhibition also tries to show the impact it had on the average person'

*Time Out*

'The exhibition is great for children' *Adult visitor*

'Very easy to understand. Bright and colourful. I liked the hands-on bits' *Adult visitor*

'I liked the questions in the text; they were child-friendly and made you think' *Teacher*



Right: children exploring the new 'London's Burning' display

# Exhibitions at Museum of London

## Belonging: Voices of London's Refugees

27 OCTOBER 2006 – 25 FEBRUARY 2007

There is a great deal of public debate today about refugees and asylum seekers, much of it based on stereotypes, misconception and fear. Often missing are the voices of refugees themselves; *Belonging* provided a public space where those voices could be heard. The aim of the exhibition was not to set out a chronological history of refugees in London, but rather to bring personal narratives and perspectives to the fore; to reflect the complexity and multiplicity of experiences and opinions among refugees; to offer visitors from refugee backgrounds a source of pride and inspiration; and to help visitors from all backgrounds understand better the realities of life for refugees and the contributions they have made and continue to make to London. Placing personal stories centre-stage, *Belonging* encouraged visitors to challenge their own assumptions.

*Belonging* was part of the Refugee Communities History Project led by the Evelyn Oldfield Unit (a refugee agency) and involving Museum of London, London Metropolitan University and 15 refugee community organisations. Funded by the Heritage Lottery Fund and Trust for London, this groundbreaking project collected, archived and disseminated more than 150 in-depth oral history interviews which were conducted by 15 fieldworkers, most refugees themselves, who were based at the 15 partner refugee community organisations. Each fieldworker received accredited MA-level training in life history methods at London Metropolitan University before conducting ten interviews with people in their communities. The development of the exhibition was a highly collaborative process, with staff from Museum of London and the Evelyn Oldfield Unit, fieldworkers and representatives from the refugee community organisations

working together over a two-year period. Many interviewees generously donated or loaned precious personal objects and photographs for the exhibition. The exhibition also received generous support from the Home Office and the Pears Foundation.

*Belonging* also involved the London Museums Hub Refugee Heritage Project showcasing collaborative projects between four local London museums, five refugee community organisations and people from a refugee background. Each project created short films, exhibitions and cultural events, aspects of which were displayed in *Belonging*. People from these projects contributed too to the shaping of the exhibition. Through these locally based relationships, the ongoing Refugee Heritage Project aims to develop a conversation about museums as places to share diverse voices and encourage cross-cultural exchange. Its work is also contributing to the development of social-impact indicators for use by museums. *Belonging* attracted more than a hundred articles in the press and received 32,235 visitors. An external evaluation report noted that: 'Visitors described the exhibition as important, emotional, informative, and giving a voice. A deep sense of gratitude was felt among visitors from refugee backgrounds towards the Museum of London for giving them prominence in the Museum – for making them feel valued and that they "belonged". Visitors not from refugee backgrounds pointed out that the exhibition was long overdue... and it was strongly felt that the exhibition needed to become part of the Museum's permanent galleries.'

'Explodes myth of sponging refugees'

*The Independent*

Clockwise from top left: engaging with oral history in 'Belonging'; Paul Sathianesan shows Stephen Timms MP the bag he brought with him to Britain, containing everything he owned; a view of 'Belonging'



'A stunning exhibition... couldn't be more timely or inspirational'

*Evening Standard*



## Marcus Cornish: Impressions from a London Seam

3 OCTOBER – 3 DECEMBER 2006

In 2005, the Museum hosted an artist-in-residence scheme with the sculptor Marcus Cornish. Marcus returned to the Museum in 2006 to showcase his work in a small exhibition, and for two months the entrance hall was home to 12 dramatic clay and plaster sculptures inspired by the many visitors and staff Cornish observed during his time in residence. All the works, some larger than life-size, stood on open display, allowing viewers to move around and between them and see textures and expressions close up. Casts from two of the most popular pieces were subsequently acquired for the Museum's collection.



Sculptures by artist Marcus Cornish on display in the entrance hall

## Satirical London: 300 Years of Irreverent Images

1 APRIL – 3 SEPTEMBER 2006

*Satirical London* provided a fascinating perspective of life in the city over the past three centuries. Through the visual satire produced in and about the capital – from Hogarth's 18th-century engravings of Gin Lane, through Punch cartoons, to the *Spitting Image* television puppets of the 1980s – it celebrated what is a robustly healthy London tradition. The exhibition was based on the Museum's own collection of satirical prints and drawings, supplemented by loans from many contemporary sources including *Private Eye* magazine and some of Britain's leading cartoonists. The Aurelius Charitable Trust also lent its support to the exhibition.

Exhibits included work by some of the most famous names in British art, such as Gillray and Rowlandson as well as Hogarth, alongside less well-known but equally inventive caricaturists. The images on display cut through all classes, with coruscating caricatures of the great and the not-so-good, and a line-up of 'types' recognised by all Londoners – bankers, businessmen, pickpockets, prostitutes and urchins. The exhibition had a very successful opening, with Boris Johnson, Carol Thatcher and many of today's cartoonists, including Gerald Scarfe and Ralph Steadman, in attendance. Coverage in local, national and international media was outstanding. The exhibition was accompanied by a book by its curator, Mark Bills, published by Yale University Press.

'A hoot from start to finish... deserves a big audience'

*The Daily Telegraph*

Clockwise from top: schoolchildren trying on caricature masks; a reconstruction of a famous 18th-century London print shop in the 'Satirical London' exhibition; Carol Thatcher with the 'Spitting Image' puppet of her mother Margaret; cartoonist Gerald Scarfe with his version of the Queen



'An exhilarating exhibition which confirms that many bugbears of city life have a very ancient pedigree' *Evening Standard*



# Exhibitions at Museum in Docklands

## Journey to the New World: London 1606 to Virginia 1607

23 NOVEMBER 2006 – 13 MAY 2007

Museum in Docklands marked the 400th anniversary of the first permanent English settlement in America, at Jamestown, Virginia, with the exhibition *Journey to the New World*. The Museum was an appropriate setting for the exhibition, since it lies only a mile from Blackwall, the place from which the original settlers set sail for America.

The exhibition told the story of the Virginia Company of London, established in April 1606 to settle a new colony in America following previous failed attempts. Three ships, the *Susan Constant*, the *Godspeed* and the *Discovery*, holding between them more than a hundred men and boys, sailed from Blackwall in December 1606. After an arduous journey, they finally made landfall in America at the end of April 1607, and settled at Jamestown on 13 May 1607.

The exhibition told the story of the ordinary – and extraordinary – men, women and children who travelled to Jamestown to settle there, and also of those in London who raised the funds needed for the venture. It combined objects from Museum of London's collections – many of which were on public display for the first time – with loans from other leading UK institutions and from recent excavations in Jamestown. It was a great opportunity for the Museum to display some of the costumes in its fantastic collection, in particular a set of sailor's slops and a felt doublet. The former is a very rare surviving example of ordinary working men's clothing of the 17th century.

On 19 December the Museum was pleased to welcome the Governor of Virginia, Mr Timothy Kaine, and the American Ambassador to Great Britain, Mr Robert Tuttle, to a ceremony of commemoration and the official opening of the exhibition. In March, a senior curator from the Museum took objects from the display to Buckingham Palace to show to Her Majesty The Queen prior to Her Majesty's visit to Jamestown in May.

The exhibition was enhanced by the presence of a replica of the *Discovery*, which remained moored at the dock outside the Museum for the duration of the exhibition, proving very popular with visitors. Weekly talks and tours of the ship were given by Museum in Docklands visitor assistants. The public programme also included curator-led tours attended by more than 2,000 people, lunchtime lectures and two very successful day-schools held in March and April. Visitors' comments included:

'The exhibition told the story very well'

'Seeing the artefacts tends to be a lot more personal than just reading about them'

The exhibition was supported by the Embassy of the United States of America, London, and by the British Antique Dealers' Association Cultural and Educational Trust (BADA).

## Unquiet Thames

1 FEBRUARY – 4 JUNE 2006

Documentary photographer Crispin Hughes explored the mysterious watery world hidden beneath London's bridges and quays, and the result was a set of 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*

Clockwise from top: views of 'Journey to the New World'; a conservator works on a felt doublet; the exhibition's opening ceremony



'I liked how they put everything in context with England at the time'

*Visitor to 'Journey to the New World'*



# The London Museums Hub

Museum of London is proud to be the lead partner of the London Museums Hub. The other partners in the London Hub are the London 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 (MLA) to deliver Renaissance in the Regions, a £150 million 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.

This was the first year of the Hub's second business plan, covering the period 2006-08. The strategic objectives of the London Museums Hub's business plan are to:

- maximise opportunities for learning, engagement and enjoyment of museums by more people
- extend the profile of audiences to reflect the region's population
- develop the Hub partners as efficient, effective learning organisations with a user-focused and diverse workforce, equipped with appropriate skills and experience
- work with the Museums, Libraries and Archives Council London to support the continued development of the wider regional museums sector.

During the year, Renaissance funding enabled Museum of London to extend its learning programmes for schools, including the introduction of a new service for pupils with special educational needs. The Museum and its other Hub partners saw record levels of school visits and very positive responses from both teachers and pupils. A survey in 2006 recorded that over 80 per cent of pupils felt the Museum was 'an exciting place' that had been useful to their school work. The Museum was particularly successful in reaching schools from some of the most deprived wards in the capital.

The Museum's major temporary exhibition, *Belonging: Voices of London's Refugees*, was partly funded by the London Museums Hub. It featured material from another Hub project, the Refugee Heritage Project, a partnership between Museum of London, four small community museums and five refugee community groups. This project was typical of the 'Hub approach' because it involved collaboration and skill-sharing between museums, and a commitment to testing innovative approaches in order to reach new audiences.

The year also saw the Museum lay the foundations for Hub-funded activity in 2007/08, including community consultation and research to underpin the creation of the new London, Sugar and Slavery gallery at Museum in Docklands.

Right: schoolchildren enjoying a visit to the 'Belonging' exhibition, part funded by the London Museums Hub



# Collections development and research

## Acquisitions

The Museum's collections continued to be enriched by the acquisition of new items reflecting London's past and present life. One of the most exciting acquisitions this year was a pair of exquisite medieval panel paintings. The panels depict the Archangel Gabriel kneeling before the Virgin Mary to tell her that she will bear the Christ Child. Painted coats of arms show that the panels were commissioned by, or for, George Fascet, Abbot of Westminster from 1498 to 1500; they probably once stood on an altar in Westminster Abbey. They are therefore an almost unique survival from the wholesale destruction of images in London churches during the Reformation, and witness to the quality of high art to be found in England at the very end of the Middle Ages. Now displayed in the Medieval London gallery at Museum of London, the paintings provide a magnificent and colourful complement to the smaller, more everyday personal items that reflect the importance of religion in the lives of medieval Londoners. The acquisition was made possible by grants from the National Heritage Memorial Fund, The Art Fund and The Pilgrim Trust, together with donations from a number of members of the Museum's Harcourt Group.

Another very significant acquisition for the Museum was the Mills Archive, which relates to the Mills family's plantations on the islands of St Kitts and Nevis, and which covers the periods 1752-71 and 1776-77. Thomas Mills (1705-1780) was a planter, factor and merchant who eventually became a partner in his family firm in London. Many of the letters in the archive are written by him, and deal with the sugar plantation he acquired on St Kitts in 1758.

The archive shows the commercial and trading links between the West Indies and London in the 18th century. It throws light on London's sugar trade and reveals how London profited from the slave trade and the enforced labour of Africans on sugar plantations. Perhaps the most poignant item is the plantation journal of 1776-77, which details the daily work undertaken by enslaved Africans on the Mills estates. A number of key exhibits from the archive will be displayed in the new London, Sugar and Slavery gallery being developed at Museum in Docklands. Burt Caesar, actor, director and member of the consultative committee developing the gallery, wrote: 'For all British citizens of West Indian origin, the Mills papers are vital documents in the often hidden or "lost" history of slavery in the islands.'

One of the most unusual acquisitions this year was a set of equipment used during the 1930s and early 1940s at a brothel in a flat in Dover Street, Mayfair. The equipment includes an iron rack, two leather thigh boots, miscellaneous sticks and a pair of metal handcuffs. This acquisition came from the Metropolitan Police, who raided the brothel in the early 1940s and kept the items as an 'object lesson' to show their officers how to recognise a brothel.

Other acquisitions included a collection of 59 sketches by the artist John Hewitt, who was caught up in the bomb attacks on London on 7 July 2005. Hewitt, who was visiting London from Leeds, witnessed the chaos of the day and his drawings depict what he saw – queues, police tape, people crying, the site of the exploded bus – annotated with a handwritten commentary. The sketches complement other more public records of the day that are already in the collection.

## Loans

In July 2006, the Museum introduced restrictions on its loans programme for three years to assist with preparations for the Capital City project. Nevertheless, loan targets were still exceeded this year, with 1,777 objects on loan to 97 venues in the UK and six venues overseas. These included a number of site-related displays of mainly archaeological material at non-museum and commercial venues. The collections were represented in a wide variety of exhibitions, including Art at the Rockface (Norwich Castle Museum, Millennium Galleries Sheffield), David Bomberg (Abbot Hall Art Gallery, Kendal), Crystal Clear: Glass of the North East (Sunderland Museum), Drink: Food or Drug? The History of Alcohol 1690-1920 (National Archives), London: A Life in Maps (British Library) and William Powell Frith (Guildhall Art Gallery, Mercer Art Gallery).

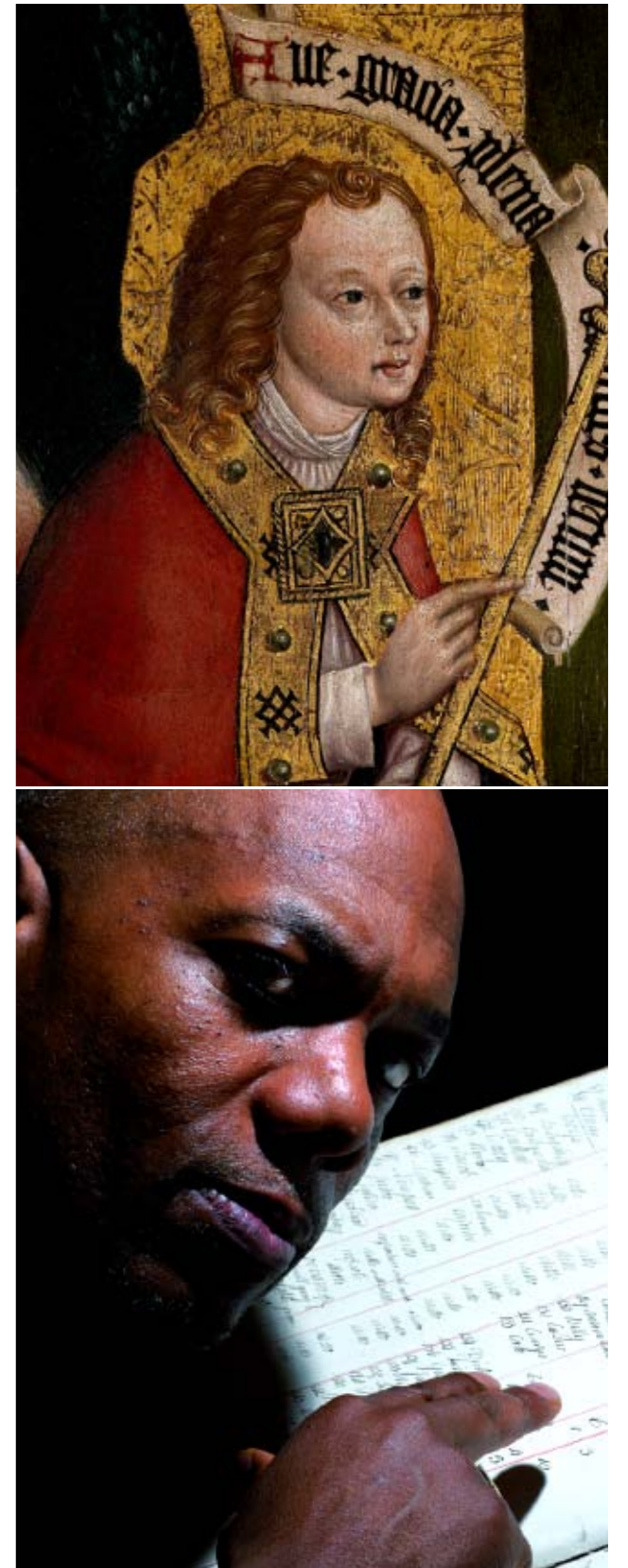
## Disposals from the collection

After careful consideration, the Museum observed best professional practice in rationalising the Port and River collections through selective deaccessioning. Disposals are increasingly seen by the museum profession as a valuable tool for developing collections as sustainable resources. All items not required by the Museum were offered to other heritage organisations and many were transferred. Rather than simply being scrapped, other items were sold at a specialist 'bygones' auction and the proceeds returned to the Museum's purchase budget.

## Higher education collaborations

The Museum is collaborating with a number of higher education partners on a range of funded PhD studentships. With the Centre for Metropolitan History (part of the Institute of Historical Research at University of London), the Museum is supervising a PhD exploring the representation of Jewish heritage in London between 1887 and 1956. With King's College, University of London, the subject is 'Managing the Thames 1770-1900'. With Royal Holloway, University of London, the subject is the human and natural environment of the Greater London area during the 500,000 years that saw a succession of alternating ice ages and warm periods.

Top right: the Archangel Gabriel depicted on one of a pair of medieval panel paintings recently acquired by the Museum. Right: actor Burt Caesar discovers the name 'Caesar' in the Mills plantation journal of 1776-77



# Programmes for schools

Schools are a vital and valued part of the Museums' audience. This year, provision for schools has gone from strength to strength, with 78,444 schoolchildren visiting the Museums or participating in outreach programmes. This represents an increase of 13 per cent on last year.

## Museum in Docklands

An enhanced programme and the Museum's growing reputation led to a remarkable 40 per cent increase in pupils from UK schools visiting the Museum this year. Nine new sessions were introduced, including: 'Tales from the Museum', an interactive object tour of the galleries for Key Stage 1 (five- to seven-year-olds); 'Tudors Rich and Poor!', in which seven- to 11-year-olds meet a servant from one of the great houses on London Bridge; and 'Moving Here: Stories of 1960s London', a session for secondary pupils that celebrates the impact of the Windrush on the diversity of the city's population. The Museum in Docklands schools programme was supported by Credit Suisse, Ballymore Properties Ltd, the Lehman Brothers Foundation Europe, the Morgan Stanley International Foundation and the Allen & Overy Foundation.

## Special educational needs service

The new special educational needs service, funded by the Renaissance in the Regions programme, was fully booked in its first year and involved more than 1,500 children from special and hospital schools in sessions both at the Museums and in their classrooms. Particularly successful were new drama and object-handling sessions for pupils with severe learning difficulties. Of the teachers who attended, 96 per cent said the sessions met their pupils' needs to a 'good' or 'high' extent. A teacher from Richard Cloudesley School, Islington, commented: 'The session was very appropriate for pupils with complex needs... Excellent use of sensory objects to smell, touch and listen.'

Sets of multi-sensory activity backpacks for schoolchildren with special educational needs have been developed for use by groups in the Medieval London and Roman London galleries at Museum of London. The backpacks, which include costumes to try on and replica objects to handle, were researched and produced by a group of unemployed young people in collaboration with a special school, as part of the Museum's Inclusion Programme which is supported by the Heritage Lottery Fund.

## Activities for primary schools

The Primary Schools Officer played a key role in the development of the *London's Burning* display at Museum of London, ensuring that it was engaging and accessible for five- to seven-year-olds, as the Great Fire is an important part of the Key Stage 1 history curriculum. Artwork was created for the exhibition by a local primary school, and pupils and teachers were consulted about hands-on exhibits. Many schools visited the exhibition and feedback from teachers has been extremely positive. One teacher said: 'I really loved the exhibition – such an improvement on the previous display.' Another commented: 'The interactives and the poetry made the children think and engaged their interest.'

While the exhibition was being installed, the popular 'Fire! Fire!' storytelling session moved to the London Fire Brigade Museum in Southwark – and proved so successful that it is now available there, as well as at Museum of London, on an ongoing basis.

## Exploring citizenship

The *Belonging* exhibition at Museum of London provided many exciting opportunities for citizenship-related sessions with both primary and secondary schools, and was the subject of a special online learning resource produced for visiting Key Stage 3 groups (11- to 14-year-olds). In the summer term, the Museum collaborated with

Kensington & Chelsea Language Development Service and artists from Cloth of Gold (a London-based arts organisation) on a series of art and citizenship workshops with pupils from Oxford Gardens Primary School in North Kensington, producing an impressive banner for the exhibition.

## Activities for secondary schools

The Museum of London outreach programme for secondary schools, supported by Deutsche Bank and the London Museums Hub, was again very successful, reaching more than 6,770 pupils in the capital through sessions exploring life in medieval London, the Black Death, the suffragettes, the work of Isambard Kingdom Brunel and the contributions made by black Londoners.

The Medieval London gallery is proving popular with secondary schools, and new drama and object-handling sessions linked to the gallery have been quickly booked and very well received. The English programme – especially sessions exploring the work of Chaucer and Dickens – has also been very successful, showing that the Museum has appeal across the curriculum.

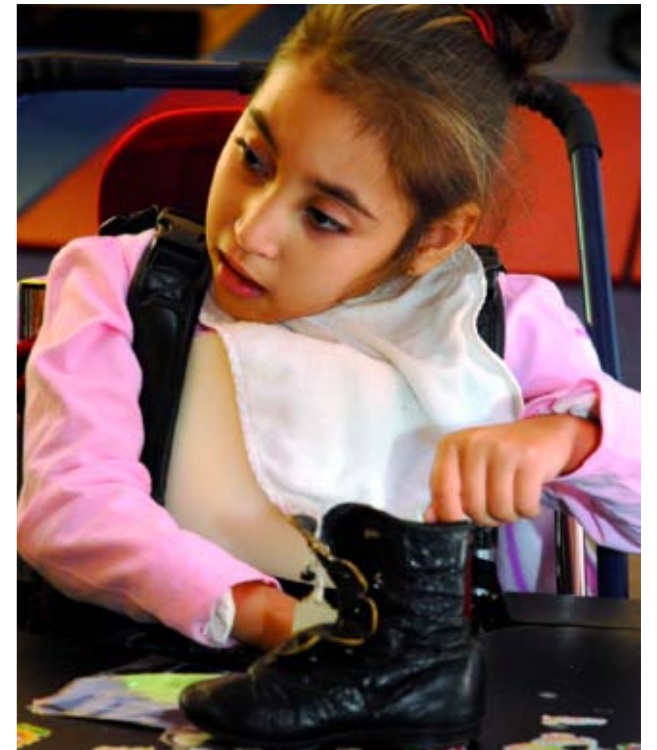
## Video conferencing

The video-conferencing programme continues to develop. This year it reached 2,207 pupils throughout the UK – a 64 per cent increase on last year – and involved schools in Yorkshire, Cheshire, Devon and County Durham. The year also saw the Museums' first conference with the US, linking two British schools with a school in Georgia through a session in which students were able to interview the author of a children's adventure story based in London.

## Teachers' Network

Almost 200 teachers joined the Teachers' Network this year, taking membership to 878. Members of the network receive an e-newsletter each term packed with information and teaching ideas. More than 70 members attended private views of the *Belonging* exhibition and *London's Burning*, and were able to enjoy curators' tours and find out about related schools programmes and resources.

Right: the Museums' schools programme caters for all ages and abilities



# Community and outreach



More than 50 years ago, André Malraux wrote a book with the visionary title, *The Museum without Walls*. Today, Museum of London might usefully be described as a 'museum without walls'. While the activity that takes place within the Museum building remains vital and important, the organisation is much more porous than it used to be, in constant dialogue with London's many communities in their places of residence. The Museum is committed to reaching all Londoners – especially those who are not necessarily regular users of the city's museums and galleries – and its dialogue with communities takes many forms: from outreach projects with schools and collaborative programming with community groups, to work with offenders and local archaeological excavations.

## Museum in Docklands

Collaborative programming at Museum in Docklands has continued to attract new and culturally diverse visitors. For example this year the Bengali and Chinese New Year festivals offered opportunities for representatives from those communities to participate in the planning and hosting of a number of events, with Museum staff giving support. It was delightful to see so many Bengali and Chinese families in attendance. Another initiative was the Dockers Festival, which saw ex-dockers and their families celebrating the once complex and energetic community centred on the Port of London.

## Museum of London and the Portable Antiquities Scheme

Every year members of the public discover thousands of archaeological objects, mostly by using metal detectors but also when simply walking, gardening or going about their daily work. The Portable Antiquities Scheme offers finders a way to contribute to our heritage by recording the objects they find with their local Finds Liaison Officer (FLO). Museum of London hosts the FLO for Greater London; as well as recording finds, the FLO also fulfils an educational role, enabling children and adults to participate in, and learn about, archaeology.

The objects found offer an important and irreplaceable way of understanding the past. In London, most finds come from the Thames foreshore: the city is a unique melting-pot of people, cultures and ideas, all of which are represented by objects that have been thrown away, lost or deposited in the Thames throughout history. This year more than a thousand finds were recorded in Greater London, ranging from prehistoric flints to post-medieval lead toys. One of the highlights reported to the Museum was a Visigothic (seventh- to eighth-century) copper alloy buckle plate, a rare find for this country.

Above: a rare Visigothic copper alloy buckle plate discovered in Kent and reported to Museum of London

## City Senses

Part of Museum of London's Inclusion Programme supported by the Heritage Lottery Fund, the City Senses project brought together a group of ten long-term unemployed adults from Hackney to create a set of multi-sensory activity backpacks to be used in the Roman London and Medieval London galleries by pupils with special educational needs (SEN). Building on the Museum's strong SEN programme, the project aimed to provide resources for self-directed visits around the galleries, while giving the unemployed participants an opportunity to gain new skills, work experience and improved self-confidence.

The participants worked at the Museum with the Inclusion Officer for three days a week between October and December 2006. The project was split into three phases: research, ideas and content, and producing the backpacks. Workshops included a tour of the Medieval London and Roman London galleries with a curator; visits to various museums to see other multi-sensory approaches; training about special needs by a professional SEN teacher; sourcing products, and making the many items in the backpacks, including Anglo-Saxon hoods, Roman leather centurion belts and replica Viking grave slabs.

In February, 12 pupils from a special school came with their teachers to test the backpacks, observed by the participants and by the *Hackney Gazette*. Feedback was extremely positive, and the backpacks subsequently featured in the new SEN programme in summer 2007.

The participants said:

'The City Senses project has improved my confidence; I've recognised my potential as a group leader and team player. Also it has brought out my creative and imaginative side'

'I felt like I was in charge, but working with others also motivated me. Coming up with ideas and seeing them through was very exciting'



Above: schoolchildren and project participants test the City Senses backpacks





## Archive Volunteer Learning Programme

‘I’d never been in a museum before I came on this programme. Now I’ll think about going to others to see what they’re all about’ *William*

‘It’s definitely opened doors in my head about things I can do with my life and what I need to change about myself to do them’ *Martin*

‘I know more about what it’s like to do a real job, turning up on time, stuff like that’ *Bradley*

These comments come from some of the participants in the Archive Volunteer Learning Programme held at the Museum’s London Archaeological Archive and Research Centre (LAARC) this year. The programme, supported by the Heritage Lottery Fund, was a 12-month pilot project to evaluate ways in which collection care can help to develop the life skills of people who may never previously have had the opportunity to become involved in heritage work. Two members of Museum staff – a learning officer and a collection care officer – were recruited to work alongside the LAARC team. Having a specialist in learning, and input from the Museum’s Learning and Community & Audience Development departments, was essential to the success of the project, which involved 33 volunteers mainly from local work-support organisations. Aged between 15 and 60, the volunteers came from a variety of backgrounds. Many were unemployed and without

qualifications; some were offenders on probation and others were homeless or had mental health difficulties.

The programme enabled the volunteers to take part in real collection care, handle genuine objects and contribute to the long-term needs of the archive. The volunteers carried out all the tasks necessary to archive an excavation and took part in open days and the Museum’s community excavation at Bruce Castle in north London. Some of them also created their own artwork, inspired by objects in the archive. An evaluation of the programme showed that the volunteers benefited most from gaining new or revived skills in teamworking, communication and good work practice, as well as improved confidence. It is particularly gratifying that as a result, a quarter of them went on to find employment. It is hoped that the programme’s approach can be applied to other projects and other types of collection within the Museum of London Group.

## Bruce Castle community excavation

Following the success of the Shoreditch Park community dig in 2005 (the subject of a *Time Team* television programme in 2006), the Museum’s London Archaeological Archive and Research Centre conducted a very productive and popular community dig at Bruce Castle, north London, in July. Hundreds of local primary schoolchildren and community group members took part.

Bruce Castle was used in the mid-19th century by Rowland Hill, the inventor of the penny post, as a progressive school. The area chosen for the excavation was around a detached tower adjacent to the main building; it soon became clear that the tower originally sat in a hole which may be the remains of a moat surrounding the mansion. The hole had been back-filled with refuse from the school, which proved a rich source of finds including reward tokens for good behaviour or achievement, fragments of slates, slate pencils and pottery; there were also animal bones which, with analysis, will yield fascinating insights into the diet of a Victorian schoolchild.

Bruce Castle Museum, Haringey Parks, Tottenham Grammar School Fund, HLF and City of London Archaeological Trust supported this project.

Top left: participants in the Archive Volunteer Learning Programme  
Right: David Lammy MP visiting the Bruce Castle community excavation when he was culture minister



# Adult and family learning

The learning opportunities for adults and families at Museum of London and Museum in Docklands are very varied, and partnerships are used to help deliver the programme of events. These adult and family learning programmes cater for under-fives up to adults studying towards a masters degree, and the subject matter ranges from archaeological excavations to contemporary London.

## Adult learning

The Museums' temporary exhibitions were a great source of inspiration for adult events this year. *Satirical London* was the catalyst for a wide-ranging programme at Museum of London: Lord Baker used cartoons to look at the life of George IV; Ned Sherrin explored the history of *Private Eye* with some help from Ian Hislop, Nick Newman and Richard Ingrams; and eminent cartoonists presented recent history through their own artistic visions.

A variety of events staged to complement *Belonging* explored the many cultural traditions of London through lectures, personal testimonies, poetry, film and music. There were also tours of the exhibition by refugees, given in community languages. The *Journey to the New World* exhibition was accompanied by two study days, which were both extremely well received. The first looked at the story of the ordinary men and women who left London to build the Jamestown settlement in Virginia, while the second examined the impact of settlement on Native Americans. These two complementary events brought together curators, historians, sociologists and a documentary film producer.

The GLA EAST festival provided an opportunity to promote events at both Museums, with bus tours linking the two venues with other cultural centres. A particular success was the film series at Museum in Docklands. Mike Leigh's 1960s documentary film *Bronco Bullfrog* was not only hugely entertaining for the audience but also drew the original subjects – young East Enders from Joan Littlewood's Stratford Theatre Workshop – whose presence enhanced the event.

For the truly committed learner, evening and day classes at both Museums provided opportunities to investigate aspects of London in greater depth, including archaeology, the study of skeletal remains in the city, the Thames, literature and creative writing.

## Family learning

The Easter holiday programme at Museum of London was a great success for family learning, with an extremely popular interactive exhibition entitled *Medieval Machines*. The exhibition offered visitors the opportunity to explore medieval technology first-hand, gain insights into the roots of modern technology, and better appreciate the abilities of our medieval ancestors. Families voted on its popularity with their feet in the constantly busy Easter holiday; 93 per cent of those surveyed said they would like the Museum to put on more exhibitions of this type.

Family programmes had many themes, including Victorian London, London's music and New World adventures. Drama and storytelling were an important element, and members of the Museum in Docklands explainer team did an excellent job of delivering some of these sessions.

A particularly successful event for families at Museum of London saw visitors learning about making sculpture with artist Marcus Cornish. The families worked in both clay and plaster and created some wonderful and inspiring self-portraits. Although tightly structured, the session left plenty of room for creativity and imagination. The portraits produced were later displayed outside the main foyer, further adding to the families' positive experience and appreciation of the Museum.

Clockwise from top left: visitors explore Roman mosaics using a family activity bag at Museum of London; a printing press is put to the test at the 'Medieval Machines' exhibition; families listen to storyteller Lizzie Lewendon's exciting tales about London Bridge



# Museums online

The Museum's presence online has already extended its networks and its usefulness to a whole range of constituencies; perhaps most importantly, it has 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

This year the Learning Department introduced an innovation to the museum sector by developing tailor-made interactive whiteboard resources for teachers. These are introductory presentations for teachers to show to their class on an interactive whiteboard prior to a visit to the Museum. The presentations include video clips and other activities. Interactive quizzes are also available for pupils to complete after a visit, to help reinforce museum-based learning.

The first of these resources were developed to support the Museum's Medieval London and Roman London galleries, though in future the template can be rolled out to other galleries and exhibitions. The Museum worked with an external web development company, freelance researchers and film-makers to develop the resources, while primary and secondary school teachers contributed at every stage to ensure they met class needs. The results of this collaboration were presented to a conference run by the e-Learning Group for Museums, Libraries and Archives.

The learning section of the Museum of London website received a total of 623,279 visits over the year. The most popular part of the site, attracting more than half a million page views, was the Postcodes Project, which invites users to contribute their own local stories. Comments from users included: 'This is of real use to real Londoners,' 'I am really happy that you chose my story,' and 'Thank you for keeping such a treasured archive.'

## Exploring 20th-Century London

This groundbreaking web project – a partnership between Museum of London, the London Transport Museum, the Jewish Museum and Museum of Croydon – was launched in September, after three years' intensive work. Its aim is to make the collections held by these four London museums more accessible online through an integrated website. This was particularly important for Museum of London, since the website provides public access to much of its 20th-century material for the first time.

The project presents not just a searchable database of objects and images, but also a mass of information about the themes and trends of the eventful 20th century. Overall, the site is intended to be a learning resource, providing material that people can use to pursue their own interests and projects. Phase 1 of the site is targeted at a broad audience of adults and secondary school pupils, while Phase 2 will add a version of the site for younger children, and also additional material from new partners.

The project was jointly funded by the MLA Designation Challenge Fund and the London Museums Hub. The technical infrastructure of the project is complex, requiring partnership working by the IT and documentation staff from all four museums. This is one of several ways in which the project is being seen as a model, capable of being rolled out to other partners in London (with support from the London Museums Hub) and also to other regions in Britain.  
[[www.20thcenturylondon.org.uk](http://www.20thcenturylondon.org.uk)]

## Moving Here schools website

Museum of London was a partner in the 'Moving Here' schools website project, taking the lead in the production of learning resources about Victorian London. This major e-learning resource, funded by the Heritage Lottery Fund, was launched in March 2007 and involves a number of museums, libraries and archives, including the National Archives, the Jewish Museum and West Yorkshire Archives Service.

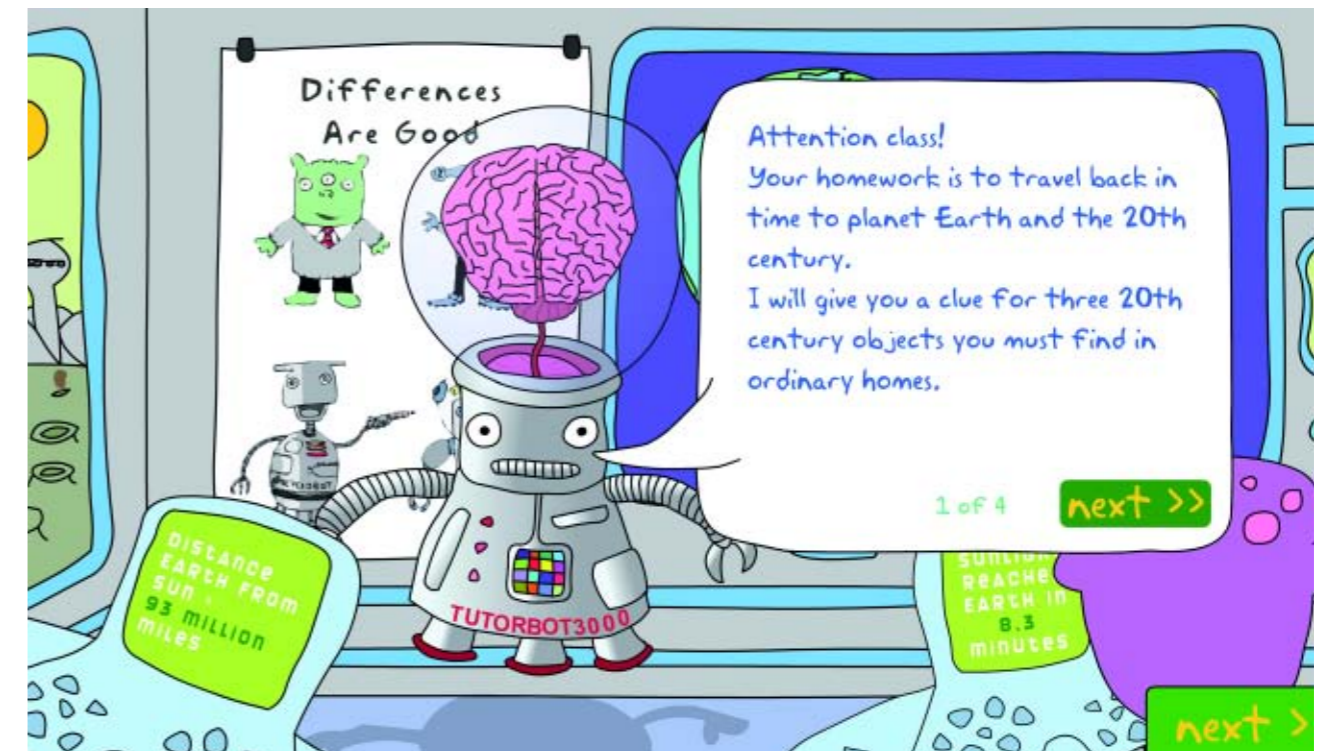
## London's Burning website

A special website has been created to accompany the London's Burning display at Museum of London. Available both at the exhibition and online, it tells the story of the fire in detail, highlighting objects, themes and people. The Museum receives a huge number of enquiries about the

Great Fire, so the website aims to be a 'one-stop shop' for information on this topic. It is proving popular with visitors and is a valuable resource for the public in general. It was *The Wharf* magazine's 'website of the week' in March 2007.

## Statistics for Museum of London Group websites

Total number of visits	5,757,957
Total number of visitors	2,062,810
Average number of visits per day	13,035
Average visit duration	7.23 minutes



The 'Exploring 20th-Century London' website includes the popular 'Alien Invasion' computer game for schoolchildren

# Museum of London Archaeology Service

The Museum of London Archaeology Service (MoLAS) is a commercial arm of the Museum that provides consultancy and professional services to property-sector clients – and in doing so unlocks and literally unearths extraordinary secrets about the past, which can be explored in the Museum’s galleries, publications and events. This year, MoLAS had a turnover of more than £6 million and employed 165 people.

MoLAS is renowned in particular for its work in urban archaeology. London’s archaeological deposits are some of the most complex in Europe, and some of the richest in terms of finds; to deal with the challenges they present, MoLAS has built up unique and unrivalled expertise in practical archaeology and material culture.

## Unearthing the past

In recent years there has been an increase in the number of large, post-medieval cemetery sites being redeveloped in London, and 2006/07 was no exception. At Lukin Street in Whitechapel, for example, a cemetery of 747 graves, dating from 1843-54, was excavated in order to expand the Bishop Challoner School and playground. Coffin plates and surnames indicated a large Irish population; there was evidence of a high rate of traumatic injury, especially among the men, around a quarter of whom had notches in their teeth caused by smoking clay pipes.

The cemetery excavation at Marylebone School in central London yielded equally valuable social and pathology information: here, the post-medieval population of 301 individuals had a relatively sedentary and ‘risk-free’ lifestyle, though there was a high incidence of childhood rickets.

Some of the most remarkable finds were from the Royal London Hospital excavations in Whitechapel, where almost all the 250 burials showed some sign of 18th-century autopsy, surgery or anatomical dissection. When anatomical teaching was established in the

mid-18th century, it was specified by hospital governors that patients’ bodies were not to be used – a ruling that was, it seems, disregarded.

With funding from the Spitalfields Development Group, the human osteology team completed the work of recording 5,500 burials from St Mary Spital. This information, together with the records of some 5,000 skeletons for the Wellcome Osteological Research Database (supported by the Wellcome Trust, see page 39), has created one of the most important online scientific resources for palaeopathology and research.

## Discoveries

The year saw a surge in property development in central London, offering many opportunities for MoLAS to investigate sites throughout the city. Walking along Cheapside, for example, one would have seen several MoLAS excavations in progress during 2006/07. At Bow Bells, finds included a rare glass intaglio pendant depicting Hercules and his lover Iolaus. Nearby at 54-56 Gresham Street, a small Roman temple or shrine was discovered; this second- or third-century building would have been an important feature of the Londinium townscape. In the heart of the medieval Jewry, work revealed remains of the mansion known as ‘the Prince’s Wardrobe’. The tiny excavation at 12-13 Lime Street near Leadenhall Market revealed some of the most exquisite painted wall plaster ever found from Roman London; the designs, with bunches of grapes, flowers and human figures, would have been from an important townhouse in this central position close to the Roman forum and basilica.

At Walbrook House and St Swithin’s House, major excavations began for Minerva plc, unearthing some of the earliest boundary ditches marking the western edge of the original Roman town.

Clockwise from top right: exquisite painted wall plaster from Roman London, discovered near Leadenhall Market; an extremely rare late Roman sarcophagus found at St Martin-in-the-Fields; part of the excavation site at St Martin-in-the-Fields



In Westminster, excavations at St Martin-in-the-Fields led to the exciting discovery of a Roman tile kiln dating from 400-450AD and evidence that a prominent, perhaps sacred building existed at this site. This is the latest dated structure from Roman London to have been discovered. An extremely rare late Roman sarcophagus containing a human skeleton was also found. Jewellery from later, Saxon and medieval burials gave an insight into the exquisite craftsmanship of the age.

In the Lea Valley, preparations continued apace for the 2012 Olympics. MoLAS, in partnership with Pre-Construct Archaeology, was on site for several months, carrying out geoarchaeological work to predict the sequence and pattern of soils and subsurface deposits. There are important prehistoric landscapes buried under metres of ancient alluvial soils; by modelling past landscapes, the geoarchaeologists were able to refine proposals for targeted trial work, so that archaeology can be dealt with swiftly when the larger sites become available for demolition and construction.

## Publications and results

A decade ago MoLAS set out to make London one of the best understood, best published archaeological areas in Europe. This led, in 1997, to the publication of the first volume in the MoLAS Monograph series. Since then, MoLAS has published 73 titles in the MoLAS Monograph and MoLAS Studies series and in its reference and popular book series.

As well as several scholarly articles, a number of major research programmes continued throughout the year. Results published by MoLAS included *The Medieval Postern Gate by the Tower of London*, the story of the remarkable late 13th-century monument now preserved in situ beside the Tower of London; *Roman and Later Development East of the Forum and Cornhill: excavations at Lloyd's Register, 71 Fenchurch Street, City of London*, the results of excavations in this south-eastern area of Roman Londinium with important information about post-medieval London including the East India Company Tea and Drug Warehouse and the Hambro synagogue; *Winchester Palace: excavations at the Southwark residence of the bishops of Winchester*, the findings from excavations in the 1980s and 1990s; *Roman and Medieval Development South of Newgate: excavations at 3-9 Newgate Street and 16-17 Old Bailey, City of London*, describing early Roman activity in the City; and *Becoming Roman: excavation of a late Iron Age to Romano-British landscape at Monkston Park, Milton Keynes*, giving the results of research from late Iron Age through to medieval cultivation and light industry.

In 2006, MoLAS was proud to win both book prizes awarded jointly by the *London Archaeologist* and the Standing Conference on London Archaeology. The winning publications were the popular book *Old London Bridge Lost and Found* and the academic monograph on Holy Trinity Priory, Aldgate.

A highly successful conference was held in Amsterdam, in partnership with English Heritage and the Vrije University of Amsterdam: this was the third international conference organised by MoLAS on the implications of preserving archaeological remains in situ.

## Business development

Internally, the focus this year was on a business development review – one of a series of reviews across the Museum of London Group. Recent years had highlighted MoLAS' reliance on the cyclical London property market, so a new business model was needed to ensure profitability even when the property market is slow. As part of this exercise, the Museum of London Group, supported by DCMS and the City of London, sought independent business expertise to assist in the preparation of detailed options for MoLAS that would meet the Group's strategic aims.

Reviewing the consultants' report, the Board decided that MoLAS could be made financially sustainable. Investment was required to transform it into a profitable, efficient, sustainable business with reduced overheads and a strong commercial focus, equipped to meet future challenges. This called for a reduced cost base, new and improved financial and business management systems, and a redesigned structure. A dedicated project manager was appointed in September 2006 to work with senior management to bring about these changes. By the end of 2006, the first phase of the transformation was complete, with a number of new business procedures and controls introduced. By March 2007, a new organisational structure had been designed and new management posts advertised.

The next phase of this transformation project will continue until September 2007, with completion of the organisational restructuring, the implementation of new financial systems and a focus on developing new business. There are already clear improvements in MoLAS' profitability, and the management team is confident about the organisation's continuing and growing success.

# Human remains

March 2007 saw the completion of Museum of London's ambitious Wellcome Osteological Research Database project (WORD). Over the last three years the project, funded by the Wellcome Trust, has undertaken detailed recording and background research on 5,000 human skeletons from the Museum's archaeological archive, and has made the records available through a unique new online database which will allow researchers around the world to investigate London's past population. All the skeletons recorded are from large cemetery assemblages, allowing valid statistical conclusions to be made from the records. Rather than studying the nature of populations from a single cemetery, researchers can compare assemblages across time and space, as the database includes skeletons from the Roman, medieval and post-medieval periods, and from different parts of London.

In 2009, data on 6,000 skeletons from major excavations being carried out by the Museum of London Archaeology Service at St Mary Spital will be added to the database, and it is hoped that all future important excavations of skeletons in London will also be included.

Partly to mark the completion of the database in March, the Museum organised and hosted a major international symposium at Museum in Docklands. Entitled 'The Value of Human Remains to Museum Collections', it brought together key speakers from Europe, North America, the UK and Australia to discuss the different types of value –

in terms of research, education and community – that human remains can offer. A keynote address by Baroness Helena Kennedy was followed by two days of fascinating presentations and debate. The proceedings of the Museum's first symposium on human remains, held in 2004, were published by Unesco in 2006. It is hoped that the proceedings of this year's symposium will also be published; in the meantime they continue to be a source of valuable information for public programmes and for a very successful evening class, 'London Bodies', which provides an introduction to human skeletons and what can be learned from them.

Throughout the year the Museum's staff have continued to provide expertise and advice on human remains collections to other organisations. This has been partly formalised by the convening of the Museum's human remains Subject Specialist Network (SSN), which has met several times and undertaken some initial research funded by the MLA.

With the SSN, the completion of WORD, the publication of the first symposium and the holding of the second, the Museum has cemented its position as a sector leader in this important area.

Below: a member of the Museum's osteological project team studies skeletons from London excavations



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# Finance

The results for the year for the Group and Museum of London are set out on pages 44 and 45. The Group achieved a surplus on its unrestricted funds before transfers of £248k (2006: £784k) before the addition of the actuarial gain of £2,348k (2006: loss of £1,217k), resulting in a net surplus for the year on unrestricted funds of £2,596k (2006: deficit of £433k).

The Museum's principal sources of funding were grants from the DCMS and the City of London Corporation. These contributed over 75 per cent of the Museum's and Group's voluntary funding. The other major sources of funding were archaeology trading income which increased by 13 per cent to £6,267k (2006: £5,529k); and other grants and donations, which included £1.1m for the London Museums Hub and £1.9m towards the Capital City project from the Heritage Lottery Fund and other private donors. There was a surplus on restricted funds where income was received in advance of planned expenditure on a number of projects.

The accounts of Museum in Docklands are included in the consolidated accounts. Museum in Docklands incurred a deficit on unrestricted funds of £387k (2006: deficit of £245k) during the year, and its deficit on general funds at the year end increased to £1,335k (2006: deficit of £920k). Museum of London includes budgeting for Museum in Docklands as an integral part of its financial planning, and continued its financial and administrative support of Museum in Docklands throughout the financial year, while progress was made towards the amalgamation of the two museums. A bid has been made to the DCMS as part of the CSR2007 for additional annual core funding for Museum in Docklands towards the risks and costs of amalgamating the two museums.

Group expenditure from unrestricted funds on charitable activities, excluding archaeology trading, was over 3 per cent higher than in 2005/06. Expenditure on archaeology trading increased with the growth in turnover, and there was also a significant investment in restructuring costs in connection with the implementation of the Museum of London Archaeology Service (MoLAS) business development plan.

There remains a significant deficit on the pension fund of £16,780k (2006: deficit of £18,301k). This deficit does not represent an immediate liability for the Museum.

The Museum continued to work on a range of initiatives to improve efficiency and modernise working practices. These included a review of reward structure and a review of front-of-house services at both museum sites. Implementation of the recommendations of the front-of-house review started during the latter part of the year. Work continued on the development of a new structure and business model for MoLAS focusing on the improvement of business practice and profitability. Implementation of the recommendations of the security review started with the outsourcing of security guarding at two sites and the introduction of new technology and infrastructure to bring about operational improvements.

The cost of maintaining the Museum's buildings continues to be an issue, especially at the London Wall site. A funding bid has been made to the DCMS as part of CSR2007 and the issue has also been raised with the Museum's co-funder and landlord, the City of London Corporation.

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

We have examined the summarised financial statements set out on pages 44 and 45, being the consolidated statement of financial activities and the consolidated balance sheet. You are responsible for the preparation of the summary financial statements. We have agreed to report to you our opinion on the summarised statements' consistency with the full financial statements on which we reported to you on 4 October 2007. 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 2007. **PricewaterhouseCoopers LLP, registered auditors, 80 Strand, London WC2R 0AF, 4 October 2007.**

## The Board of Governors' statement on the summarised financial statements

The summarised financial statements shown on pages 44 and 45 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 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 Museum of London's offices. Copies of the full financial statements, approved by the Board of Governors on 26 September 2007, have been submitted to the Department for Culture, Media and Sport.

**Consolidated and Museum of London Statement of Financial Activities for the year ended 31 March 2007**

	Consolidated		Museum of London	
	2007	2006	2007	2006
	£000	£000	£000	£000
<b>Incoming resources</b>				
Incoming resources from generated funds:				
Voluntary income	17,470	15,356	16,446	14,051
Activities for generating funds	1,865	1,452	1,343	1,092
Investment income	449	280	334	182
Incoming resources from charitable activities:				
Archaeology trading services	6,267	5,529	6,267	5,529
Other incoming resources from charitable activities	219	234	64	116
<b>Total incoming resources</b>	<b>26,270</b>	<b>22,851</b>	<b>24,454</b>	<b>20,970</b>
<b>Resources expended</b>				
Cost of generating funds:				
Costs of generating voluntary income	703	603	597	502
Fundraising trading: cost of goods sold and other costs	1,812	1,633	1,177	1,052
	2,515	2,236	1,774	1,554
Charitable activities:				
Marketing and publicity	805	656	506	390
Public programmes and access	3,139	3,090	1,988	1,864
Exhibitions	4,441	4,534	3,993	4,039
Stewardship	5,440	5,838	5,263	5,549
Schools programme	290	326	242	287
Archaeology trading services	7,739	6,208	7,739	6,208
	21,854	20,652	19,731	18,337
Governance cost	110	133	72	88
<b>Total resources expended</b>	<b>24,479</b>	<b>23,021</b>	<b>21,577</b>	<b>19,979</b>
<b>Net incoming resources before transfers</b>	<b>1,791</b>	<b>(170)</b>	<b>2,877</b>	<b>991</b>
Transfers between funds	-	-	-	-
<b>Net (outgoing)/incoming resources</b>	<b>1,791</b>	<b>(170)</b>	<b>2,877</b>	<b>991</b>
Unrealised gain on investments	112	358	-	-
Actuarial gains and losses	2,348	(1,217)	2,348	(1,217)
<b>Net movement in funds</b>	<b>4,251</b>	<b>(1,029)</b>	<b>5,225</b>	<b>(226)</b>
Funds brought forward 31 March 2006	9,818	10,847	(2,570)	(2,344)
Funds carried forward 31 March 2007	14,069	9,818	2,655	(2,570)

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

**Consolidated and Museum of London Balance Sheet as at 31 March 2007**

	Consolidated		Museum of London	
	2007	2006	2007	2006
	£000	£000	£000	£000
<b>Fixed assets</b>				
Heritage assets	11,433	11,805	1,559	1,232
Other tangible assets	28,323	28,430	28,251	28,360
Investments	2,290	2,179	-	-
<b>Total fixed assets</b>	<b>42,046</b>	<b>42,414</b>	<b>29,810</b>	<b>29,592</b>
<b>Current assets</b>				
Stock for resale	147	187	128	168
Long-term contracts	1,025	991	1,025	991
Debtors	2,495	2,778	2,187	2,170
Short-term investments	351	338	-	-
Cash at bank and in hand	9,315	5,529	8,066	4,793
<b>Creditors</b>	<b>13,333</b>	<b>9,823</b>	<b>11,406</b>	<b>8,122</b>
Amounts falling due within one year	(8,720)	(8,335)	(6,341)	(6,569)
<b>Net current assets/(liabilities)</b>	<b>4,613</b>	<b>1,488</b>	<b>5,065</b>	<b>1,553</b>
<b>Total assets less current liabilities</b>	<b>46,659</b>	<b>43,902</b>	<b>34,875</b>	<b>31,145</b>
Long-term borrowing	(15,322)	(15,783)	(14,952)	(15,414)
Provisions	(488)	-	(488)	-
<b>Net assets excluding pension liability</b>	<b>30,849</b>	<b>28,119</b>	<b>19,435</b>	<b>15,731</b>
Pension liability	(16,780)	(18,301)	(16,780)	(18,301)
<b>Total net assets</b>	<b>14,069</b>	<b>9,818</b>	<b>2,655</b>	<b>(2,570)</b>
<b>Represented by:</b>				
<b>Unrestricted funds</b>				
General funds	64	24	-	-
Defined benefit pension reserve	(16,780)	(18,301)	(16,780)	(18,301)
Designated funds	14,435	13,400	14,435	13,400
	(2,281)	(4,877)	(2,345)	(4,901)
<b>Restricted funds</b>	<b>14,980</b>	<b>13,391</b>	<b>5,000</b>	<b>2,331</b>
<b>Permanent endowment fund</b>	<b>1,370</b>	<b>1,304</b>	<b>-</b>	<b>-</b>
<b>Total funds</b>	<b>14,069</b>	<b>9,818</b>	<b>2,655</b>	<b>(2,570)</b>



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Museum of London and 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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Mrs Lesley Knox  
Mrs Diane Henry Lepar  
Mr Julian Malins QC  
Mrs Camilla Mash  
(from 2 March 2007)  
Mrs Barbara Newman CBE  
Sir Michael Oliver  
Mr Mark Palmer-Edgecumbe  
(from 29 January 2007)  
Dr Mark Patton

Mr Patrick Roney CBE  
Mr Jeremy Willoughby OBE  
(deceased 8 June 2006)  
Mr Geoffrey Wilson OBE

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Mr Robert Dufton  
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Mrs Lesley Knox  
Mrs Diane Henry Lepar  
Mr Julian Malins QC  
Mrs Camilla Mash  
(from 2 March 2007)

Mrs Barbara Newman CBE  
Sir Michael Oliver  
Mr Mark Palmer-Edgecumbe  
(from 29 January 2007)  
Dr Mark Patton  
Mr Patrick Roney CBE  
Mr Jeremy Willoughby OBE  
(deceased 8 June 2006)  
Mr Geoffrey Wilson OBE

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# Staff

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### Executive Assistant

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Chandan Mahal

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#### Head of Development

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Susan Boome  
Heather Bush  
Melanie de Blank  
Judith Lewis  
Lidia McCausland  
Matt Pepler  
Rosie Peschardt  
Chris Wates

## Finance and Corporate Services

### Group Director of Finance and Corporate Services

Francesca Mahoney

### Finance

#### Group Financial Controller

Paul Saville

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Ray Hikono  
Besim Mani  
Elizabeth Skeete

#### Museum in Docklands

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Tony Keane  
Garry Warr

### Human Resources

#### Head of Human Resources

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Zoe Baggi  
Kelly-Ann Ellis  
Natalie Ellis  
Essia Harding  
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## Security

### Head of Security

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Mohammed Aziz  
Kal Bao  
Kenneth Boutayre  
Allan Clarke  
Paul Dent  
Daniel Herbert  
Noel Hughes  
Gibrel Kamara  
Khem Kanwar  
Dev Limbu  
Tej Limbu  
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### Retail & Buying Manager

Kathrin Bisgood

### Digitisation Project Manager

Sean Waterman

### Picture Library Manager

Kathy Byatt/Sean Waterman

### Licensing Manager

Harriet Berry/Kathy Byatt

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Nghia Hoang  
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Josie Londt  
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Guy Taylor  
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Sarah Williams

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### Group Director of Public Programmes

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Louise Doughty  
Kate Orchard  
Charlotte Samuels  
Kate-Louise Smith

## Community & Audience Development

### Head of Community & Audience Development

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Lynda Agard  
Julie Carr  
Lucie Fitton  
Sandra Hedblad  
Fiona MacDonell  
Carol Seigel

#### Museum in Docklands

Isilda Almeida  
David Somerset

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### Head of Learning

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Alison Hale  
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#### Museum in Docklands

Kirsty Sullivan

## London Museums Hub

### London Museums Hub Executive

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*London Archaeological Archive and Research Centre*  
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Adam Corsini  
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Catherine Maloney  
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*Wellcome Project*  
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Lynne Cowal  
Tania Kausmally  
Richard Mikulski  
William White

**Later London History & Collections**  
**Head of Later London History & Collections**  
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**Head of Information Technology**

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Richard May  
Seema Modha  
Bilkis Mosoddik  
Jeremy Ottevanger  
Mia Ridge

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**Museum of London**  
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**Executive Assistant**  
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**Head of Property & Contract Administration**  
Lucy Evans

**Museum Project Manager – Capital City**  
Julian Ayre

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**Head of Conservation & Collection Care**  
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**Deputy Head**  
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**Head of Facilities**

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Brian Burton  
Terence Chappell  
Tim Ellis  
Michael Herbert  
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**Managing Director,**  
**Museum in Docklands**  
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**Project Manager**  
Robert Campbell

**Visitor Management**  
**Head of Visitor Management**  
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*Visitor Services Museum in Docklands*  
**Visitor Services Manager**  
Kim Francis

**Senior Visitor Assistants**  
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Giulia Cubattoli

Giles Barrett  
Andrew Bill  
Nevin Emirali  
Tim Free  
Rebecca Gilmore  
Sheila Goldberg  
George Greskovits  
Brian Grover  
Alex Hunt  
Imogen Lee  
Ann Marshall  
Anhar Miah  
Donald Mullis  
Daniel Nunes  
Margaret O’Malley  
Hannah Pell  
Azizur Rahman  
Rejaur Rahman  
Alan Ralph  
Tom Sherlaw  
Alexandra Smith  
Stuart Smith  
Nick Tallentire  
Hong Tu

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Christine Starling

**Visitor Services Managers**  
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Diana Zhang

**Call Centre Manager**  
Brian Andrews

**Senior Visitor Assistants**  
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Jonathon Stern

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Aryeduth Bumma  
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Michael Deer  
Peter Donnelly  
Eileen Fordham  
Juan Guentrepan  
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Camilla Massara  
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**Head of Press & Marketing**  
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**Archaeology Service**

**Managing Director**  
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Peter Rowsome  
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**Project Managers**  
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George Dennis  
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David Lakin  
Jo Lyon  
Gordon Malcolm  
Dick Malt  
Robin Nielsen  
Fiona Seeley  
Chris Thomas

**Project Officers, Senior Archaeologists and Archaeologists**  
**Field Programme Manager**  
Ian Grainger  
Bernadette Allen  
Sian Anthony  
Portia Askew

Bruno Barber  
Ryzard BartKowiak  
Rebecca Bateley  
Stella Bickelmann  
Georgia Billing  
Aaron Birchenough

Ian Blair  
Richard Bluer  
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Tanya Bowie  
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Daniel Brace  
Timothy Braybrooke  
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Howard Burkhill  
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Lindy Casson  
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Jonathan Chandler  
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Helen Dawson  
Andrew Daykin  
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Tina Dolan

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Valerie Griggs

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Satsuki Harris  
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Mark Ingram  
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Przemek Litwinowicz  
Peter Lovett  
Tony MacKinder  
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Sarah Miles  
Patricia Miller  
Charlotte North  
Laura O’Gorman  
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David Sorapure  
Kathryn Steven  
Simon Stevens  
Gemma Stevenson  
Daryl Stump  
Dan Swift  
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Ruth Taylor  
Alison Telfer  
Riley Thorne  
Paul Thrale

Fiona Tucker  
Stephen Turner  
Kieron Tyler  
Johanna Vuolteenaho  
Jos Walker  
Nigel Ward  
Bruce Watson  
Sadie Watson  
Andrew Westman  
Mark Wiggins  
Christine Wilson  
Nigel Wilson  
Louise Wood  
Paul Wordsworth  
Robin Wroe-Brown  
Frank Zwettler

**Geoarchaeologists**  
**Principal Geoarchaeologist**

Jane Corcoran  
Jodie Davidson  
Craig Halsey  
William Mills  
Mike Morley  
Mary-Jane Nicholls  
Graham Spurr  
Virgil Yendell

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Su Leaver  
Karen Thomas

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Sue Wright

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**Publication Project Manager**

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Sandra Rowntree  
Faith Vardy

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**Principal Geomatics Officer**

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Catherine Drew  
Cordelia Hall  
David Mackie

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John Giorgi  
Alan Pipe  
Gabby Rapson  
Kevin Rielly  
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Brian Connell  
Amy Gray Jones  
Natasha Powers  
Rebecca Redfern  
Don Walker

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Lyn Blackmore  
Geoff Egan  
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Nigel Jeffries  
Graham Kenlin  
Penny MacConnoran  
Jacqui Pearce  
Nicola Powell  
Beth Richardson  
Terence Smith  
Amy Thorp  
Angela Wardle  
Lucy Whittingham

**Project Support Staff**

Kirsten Collins  
Harry Matthews  
Carol Thompson

The above list contains all staff in post at  
31 March 2007.