



## **The Bill Douglas Cinema Museum Annual Report 2017-18**

### **Introduction by Chair of the Board**

*This annual report covers activities and issues in the academic year 2017-18. It is organised around the aims of the museum's forward plan 2016-21, which was approved by the Board and the Council in 2016.*

*It has been an exciting year for the Museum with much achieved and much planning undertaken for the future. Of particular note were the celebrations held in November to mark the 20th anniversary of the opening to the public of the collection, the continuing valued support of Peter Jewell funding research stipends, the launch of our podcasts and the acquisition of the Townly Cooke Collection of rare silent film stills. The Museum's contribution to research and teaching at the University together with its research commitments remain at a high level all adding to the unique reputation of the University and the positive experience of many students who engage with the Museum.*

*However no institution – no matter how well it is performing can stand still – and consequently we are working hard with the University to put forward proposals for a major development of the Museum which will enhance its display opportunities and provide greater opportunities for academics and students to engage with the collection. I anticipate being able to report further on this in our next report.*

*Finally many thanks to the staff at the Museum, the volunteers and the Board all of whose contribution make the Museum's success possible.*

A handwritten signature in black ink that reads 'Patrick Swaffer'. The signature is written in a cursive style and is positioned above a horizontal dotted line.

Patrick Swaffer, Chair

## **Executive Summary**

During this 20th anniversary year the Cinema Museum was fortunate enough to receive a visit from Council which was very successful. In addition the Chair and Curator presented a vision for the future of the museum to the Vice-Chancellor and Registrar and they have been invited to continue to develop this with the College of Humanities. The Peter Jewell Trust has become a permanent endowment fund managed by the Global Advancement team enabling the Museum to benefit from annual interest from the endowment and we continue to receive royalty payments from both Adam Matthew Digital and from royalties on Bill Douglas's films, kindly gifted by Peter Jewell.

A number of successful celebratory anniversary events took place in November 2017. The highlight of the celebrations was a reception and film screenings, attended by the Deputy Mayor of Exeter, acclaimed film critic Mark Kermode and leading film editor Mick Audsley.

Another highlight has been renewal of accreditation in September 2017, which will assist with the increasing profile of the Museum. This in turn leads to new offers of donations and space is now an issue that we hope will be addressed through the museum development proposals.

Other activities this year have included a series of podcasts by academics, and the acquisition of the historic Townly Cooke collection of silent film stills together with rare stereographs and a Shirley Temple memorabilia collection and lantern slides from the collection of the late Mervyn Heard who had collaborated with the museum on many occasions.

The Museum continues to attract research and research stipends were once again generously funded by principal donor Peter Jewell with awards to 9 scholars and artists, including a filmmaker from India. It was also part of the European funded 'Million Pictures' research project and is a partner on four AHRC awards to Humanities academics. Our PhD student, Amelia Seeley commenced her study of Bill Douglas's papers and the Museum continues to be involved in the MA International Film Business in collaboration with the London Film School.

The Curator has been involved in a considerable amount of teaching and community engagement, including work with modern languages to create a dissertation option involving a curated exhibition of artefacts, new membership of the South West Film Hub, funded by the British Film Institute, participation in the Museums by Night event and several festivals. We continue to collaborate with other partners including the Bournemouth Symphony Orchestra and local community groups.

Statistics this year demonstrate that external visits to the museum also continued to grow. However, industrial action and extreme weather had an effect on the number of seminars, as some were cancelled. Statistics were also slightly affected by the

fact that two modules using film did not run, leading to a small decline, which should pick up again next year, as both the Imperial Encounters module and the British Screens module will be running.

As the museum grows we are increasingly under space constraints and our Chair, Patrick Swaffer, has alluded to a potentially exciting development opportunity for the future of the museum to ensure the museum continues to fulfil its potential.

## **C Faunch**

### **Head of Heritage Collections, April 2019**

#### **Report**

##### *1. Mission, Governance and Resource*

**To ensure that the museum is able to secure its place as a leading national and global resource for research and public participation in the history of the moving image.**

1.1 The museum's annual report for 2016-17 was approved at the November board meeting subject to a few amendments that were subsequently incorporated into the text. An introduction by the Chair of the board was added to the document and it was subsequently approved by the University Council at their meeting in May 2018.

1.2 The Curator conducted a tour of the museum for members of the University Council in February 2018. The Chair and the Curator met the University's Vice-Chancellor and Registrar in April and discussed a vision paper on the future of the museum that they had produced. This received a positive response and they encouraged us to develop ideas further with the College of Humanities. We have been doing so since, partly through a working group of Board members, and have produced a business case for investment and funding bids to develop the museum.

1.3 The Bill Douglas and Peter Jewell Trust was transferred from the administration of the National Westminster Bank to the University following agreements between Peter and Global Advancement. The Trust has now become a permanent endowment fund with annual interest available to the museum. Expenditure is subject to a set of guidelines agreed between Peter (and his executors) and the Curator. The first three years' interest is helping to fund the doctoral scholar studying the Bill Douglas papers. Peter has also generously agreed to fund further

stipends in 2018 from his royalty fund following the success of last year's scheme.

1.4 We have received a further £5090.57 in 2017-18 as royalty payments from Adam Matthew Digital. Expenditure from this fund and from the museum's operating budget has included payment for David Salas to organise the 20<sup>th</sup> anniversary celebration's film content; prizemoney for the filmmakers; funds for the completion of the film on volunteering; catering for the anniversary event; printing of the museum leaflet; conservation materials for the book collection; storage materials for ephemera and advertising in the Visit Exeter guide and at Exeter St.David's station.

## 2. *The Collection*

**For the collection to be recognised as one of the leading resources on the moving image in the world.**

2.1 We celebrated the museum's 20<sup>th</sup> anniversary of being open to the public on 2 November with a very well-attended reception. The event included screenings of a film which won the completion to make a film inspired by the work of Bill Douglas (by University of Rennes student Angelo Pichon) and two films made by Exeter students inspired by the collection , as well as Mini Warren's film about volunteering at the museum. Guests included the Provost and Registrar; Exeter's Deputy Mayor; film critic Mark Kermode and leading film editor Mick Audsley.

2.2 We received some significant local press coverage around the anniversary, including a live report on the BBC's Spotlight local news show. There have also been features on the museum in Devon Life, Exeter Life and Exeter Living.

2.3 We have launched a series of podcasts in which researchers discuss artefacts in the collection. The podcasts are available through our website and are hosted on SoundCloud. The first post featured Chris Grosvenor discussing our camera that may have filmed at the battle of the Somme and the second has been recorded with Dr Lisa Stead, talking about cinemas and their audiences in Exeter. Museum volunteers Ria and Jim conducted the interviews which are edited by volunteers Alice and Elliana. We plan to develop this as a series which will gain followers as it progresses and showcase research undertaken at the museum. The museum's audioguide is also now available on our website via SoundCloud.

2.4 Acquisitions include the Townly Cooke Collection of rare silent film stills, predominantly from Britain; a set of rare glass stereographs of Edwardian

scenes donated by Ms Maggie King and a collection of Shirley Temple memorabilia collected by Mrs Benstead of Broadclyst. We purchased a set of pose lantern slides from SAS auctions in June. These came from the collection of magic lantern expert Mervyn Heard, who collaborated with us on many occasions and sadly died last year.

2.5 Falmouth photography student Billy Brookes undertook a placement in the museum in April 2018. Billy created a set of around one thousand digital photographic images of three-dimensional artefacts from our twentieth century collection which were uploaded to our catalogue on our website.

2.6 Following our correspondence with a number of leading European Film Museums last year, contact has been made with further film museums in Amsterdam, Lyon, and Lisbon who have been sent an introductory letter and a guide book.

### 3. *Research*

**For the museum to be a source of research projects and funding and to be aligned with the University's research strategy.**

3.1 As reported in 1.3, Peter Jewell generously agreed to fund a further round of research stipends this year. We received 25 applications and agreed to award 9 further stipends from academics, artists and a filmmaker. Blogs from both 2017 and 2018 stipend award holders about the material they have found in our collections can be accessed here <http://www.bdcmuseum.org.uk/research/research-at-the-bill-douglas-cinema-museum/stipends-at-the-bill-douglas-cinema-museum/> . The initiative has helped to raise our academic profile both in the UK and abroad and we have had an increase in other external research scholars visiting the museum since its inception.

3.2 The University and the museum were partners in the European funded 'Million Pictures' research project which concluded with a workshop at RAMM in January 2018. The Curator gave a paper on the role of lantern slides in the museum's collections in teaching at Exeter, including issues around the use of contentious slides to discuss imperialism. An exhibition of some of our lantern materials accompanied the workshop and a tour of the museum was given to delegates.

3.3 The report and web resource produced by Alice Varah last year on research outputs relating to the museum's collections has been updated.

3.4 The museum is a project partner on four AHRC awards to Exeter Humanities academics. This includes a network grant from the AHRC by Professor Catriona Pennell (History; Penryn), setting up a teaching and learning war research network – we hosted a symposium event and curated a public exhibition based on children and war films. An AHRC award of over £600,000 was made to Professor Kate Newey in Drama, together with partners at Warwick, to look at theatre and visual culture in the long nineteenth century. We will provide research support and an exhibition. We are also a partner in two AHRC funded Early Career Fellowships by Dr Lisa Stead from Film Studies (on Vivien Leigh) and Dr Ting Gao from Chinese (Western LGBT films in China).

3.5 Amelia Seely, who was appointed to a PhD studentship studying Bill Douglas's papers (funded jointly by the University and the Bill Douglas and Peter Jewell Endowment Fund) has commenced her studies. Amelia has a background in archiving and running film events and is also volunteering in the museum and assisting with some of our activities.

3.6 The Curator addressed delegates about the museum and its resources at an international History conference on 'Britain and the World' in June. He also conducted a workshop at the British Association of Victorian Studies, hosted by Exeter in August 2018.

#### 4. *Teaching and Student Experience*

**To be aligned with the aims, attributes and values of the University's Education strategy and to make a significant contribution to the Student experience at Exeter.**

4.1 We were again involved in the MA International Film Business, run in collaboration with the London Film School in 2017-18, providing materials and hosting the pop up cinema event. In 2018-19 there are plans for the course to make a more focused and detailed use of the collections.

4.2 Following student demand, it was agreed that the third year English and Film Studies module, British Screens, which is based on the museum's holdings, would run again in 2018-19, this time with the Curator teaching alongside Professor Linda Williams. In 2017-18

4.3 We have hosted classes from the University of Plymouth (2) and Plymouth College of Art this year. The Curator also lectured about the museum and working with material culture to MA Film Studies students at the University of Bristol, and also to a symposium run for postgraduates in Modern Languages at Bristol.

4.4 16 student volunteers worked with us in the museum, including PhD candidates, MA students and students in each year of undergraduate study. Former volunteers are now working in the Heritage and Culture sectors, including at the BBC, National Railway Museum, Horsham Museum and the George Watts Gallery. A film was produced by a former volunteer with our funding and support on students volunteering at the museum and this can be viewed on our Youtube channel or at <http://www.bdcmuseum.org.uk/news/student-volunteering-at-the-bill-douglas-cinema-museum-a-new-film/>

4.7 The museum again participated in both pre-offer and offer-holder open days for prospective students, highlighting the museum as a unique asset of the University of Exeter. In November 2017 the Curator also spoke to prospective postgraduate students about the opportunities for research and study offered by the museum.

4.8 The Curator and the board's student representative taught widening participation groups of school students in February and July. Museum artefacts were also used for classes in the International Summer School by the History department.

4.9 The museum supplied artefacts for a filmed session with staff and students from History, used as a marketing tool for admissions.

4.10 We have worked with the modern languages department to create an option for dissertations to include a curated exhibition of artefacts at the museum.

## 5. *Community Engagement*

**To be a vibrant visitor attraction that helps to link the University of Exeter with the wider community.**

5.1 Visitor numbers for 2017-18 were 8032. As there were four days in March when the museum (and the University) was closed because of snow this is consistent with the 2016-17 figure of 8044.

5.2 The museum has become a member of the South West Film Hub, funded by the BFI and organised by Bristol Watershed. The hub is an important network to connect with other film organisations in the region and can offer funding for some events. The Watershed also organises the CineRedis (Cinema Rediscovered) archive film festival in Bristol each year. We have become a partner of the festival and participated in an archive workshop, organised an academic network event and introduced a screening of Bill Douglas's *Comrades* at the historic Curzon Cinema in Clevedon.

5.3 We again worked with the Ilfracombe Film Festival for their second festival in April. We loaned material and organised a display at Ilfracombe Museum for the course of the festival.

5.4 In October 2017 we held a 'Museums by Night' event involving a tour, special displays and an opportunity to play games held in the museum. We had around 20 visitors including the national co-ordinator of the scheme from Culture 24.

5.5 The museum had a successful collaboration with Bournemouth Symphony Orchestra, organising an exhibition on music and the movies to accompany the BSO's concert of film music and February. The Curator has had a number of productive meetings with the BSO's director and his staff and we are exploring working together to present some accompanied silent film screenings in the future.

5.6 We were a partner on an HLF funded community project with the Turning Tides group in Crediton, looking at the history of the town's former cinema and exploring music and film. PhD student Amelia Seely led a workshop in Crediton with the group on behalf of the museum as part of the project. We also supplied images to the Odeon Cinema in Exeter for a display marking their history.

5.7 Local groups visiting the museum in the last few months have included U3A groups from Exeter and Newton Ferrers; Devon National Trust volunteers; King's School Ottery St Mary; Bovey Tracey, Activity Trust; Friends of RAMM; the University retired staff Group; Magdalen Court School; and numerous groups from Exeter College, where the Curator also spoke to Media students in November 2017.

## 6. *Stewardship*

### **To maintain and improve standards of stewardship and retain the museum's accredited status.**

6.1 The renewal of our accreditation status with Arts Council England was confirmed in September 2017. As requested by the ACE updated versions of our Learning and Access Policies; Documentation Policy and Collections Care Policy were agreed at the November Board meeting and with amends outlined at the board were submitted to ACE in November.

6.2 There have been temporary exhibitions on music in film (see 5.5), the Russian Revolution, Ingmar Bergman's centenary, Children in war on film



(see 3.4) and the highlights from our acquisition of the Pamela Davies Collection of on-set film stills. In the summer of 2018 we hosted a display in partnership with Torquay Museum around the recent film *The Lost City of Z*, which looked at the life of Devon based explorer Percy Fawcett.

6.3 As the museum's profile has increased we are receiving more and more offers of donations. We are very selective in acquiring material and follow our Collections Development Policy but many of the offers are for material that enhances the collection and offers teaching and research opportunities to the University. Space is a significant issue and we hope that the need for further storage space can be addressed through our business case.

## **Appendix A: Classes using the museum in Academic Year 2017-18**

Victorian Visions (1 group, 5 sessions) John Plunkett, 3<sup>rd</sup> Year Art History and Visual Culture

War and Visual Media (2 groups, 1 session) Debra Ramsay, 3<sup>rd</sup> Year Film Studies

Introduction to Film History (1 group, 3 sessions) Helen Hanson, 1<sup>st</sup> Year Film Studies

From Comics to Graphic Novels (1 group, 1 session) Paul Williams, 3<sup>rd</sup> Year English

Shots in the Dark (6 groups, 2 sessions) James Lyons, 2<sup>nd</sup> Year Film Studies

Culture in/as Performance (1 group, 1 session) Jerri Daboo, 2<sup>nd</sup> Year Drama

European Film Noir (1 Group, 1 session) Fiona Handyside, 2<sup>nd</sup> Year Film Studies/French

The Bible and Film (2 Groups, 1 session) Jon Morgan, 3<sup>rd</sup> Year Theology

Them and Us (1 group, 2 sessions) Jon Lawrence, 3<sup>rd</sup> Year History

Hearing Film (1 group, 1 session) Helen Hanson, MA Film Studies Pathway

Making Progress (1 Group, 1 session) John Plunkett, MA English

Dickens and the Condition of England (1 group, 1 session) John Plunkett, 3<sup>rd</sup> Year English

Introducing Visual Culture (2 groups, 1 session) Sabrina Rahman, 1<sup>st</sup> Year, Art History and Visual Culture

Italian Stars (1 group, 1 session) Danielle Hipkins, 3<sup>rd</sup> Year Italian

Creative Industries (1 Group, 2 sessions) Vike Plock, 2<sup>nd</sup> Year English

Heroes (2 groups, 1 Session) Claire McCallum, 3<sup>rd</sup> Year History

International Film Business (2 groups, 6 sessions) Will Higbee, Premium Fee MA

Introduction to Film Analysis (2 groups, 1 session) Lisa Stead, 1<sup>st</sup> Year Film Studies

The Yes Minister Files (1 Group, 1 session) David Thackeray, 3<sup>rd</sup> Year History

Adaptation (7 groups, 2 sessions) Helen Hanson, 2<sup>nd</sup> Year English

Introduction to Visual Media (1 group, 1 session) John Plunkett, 1<sup>st</sup> Year Art History and Visual Culture

From Piccadilly to Wigan Pier (1 group, 1 session) David Thackeray, 1<sup>st</sup> Year History

Melodrama (1 group, 1 session) Kate Newey 3<sup>rd</sup> Year Drama

Global Modernisms (2 Groups, 1 Session) Sabrina Rahman Art History and Visual culture

Film Studies: An Introduction (7 groups, 1 session) Benedict Morrison, 1<sup>st</sup> Year English

Shakespeare's Spectacular Bodies (1 group, 6 sessions) Harry McCarthy, 3<sup>rd</sup> Year English

Imagining Social Worlds (2 Groups, 2 sessions) Michael Schillmaier, 1<sup>st</sup> Year Sociology

Introduction to Visual Media (1 group, 1 session) John Plunkett, 1<sup>st</sup> Year Art History and Visual Culture

Global Art and Empire (2 groups, 1 session) Sabrina Rahman Art History and Visual Culture

Queering British Cinema (1 group, 2 sessions) Benedict Morrison, 1<sup>st</sup> Year Film Studies

Transnational Cinemas (1 Group, 1 Session) Ranita Chatterjee, 1<sup>st</sup> year Film Studies

2 groups from University Of Plymouth, 1<sup>st</sup> Year Media Archaeology

1 Group from Plymouth College of Art

## Appendix B: STATISTICS By Academic Year

### STATISTICS by Academic Year

	2009-10	2010-11	2011-12	2012-13	2013-14	2014-15	2015-16	2016-17	2017-18
Number of BDC items consulted by researchers	2152	2113	1775	1767	1956	2745	2593	6891	4827
Number of visitors looking at BDC Material	260	267	276	322	273	262	259	289	333
Number of BDC Seminars	37	46	63	55	103	159	132	122	104 (7 cancelled due to industrial action)
Number of students attending BDC Seminars	532	705	1072	869	1723	2451	1962	1819	1699
Number of BDC items used in seminars	854	1219	1414	1493	2479	4562	3929	3843	3385
Number of Visitors to Galleries	1269	1927	2188	2550	3163	3302	4893	8044	8032

Number of outreach events/tours to public	32	52	58	73	49	69	64	75	60
Number of people attending outreach events/tours to public	572	550	1455	1968	1341	1122 (+over 100,000 at Central Library exhibition)	1289	1421	1142
Number of Collection enquiries	132	168	207	204	210 (Est)	230*(est)	220*est	246	285
Number of Website users	n/a	n/a	n/a	n/a	n/a	27,534	34,912	28,249	24. 673
Number of Website Sessions	n/a	n/a	n/a	n/a	n/a	32,583	41,613	35,798	32, 190
Number of Website Pageviews	n/a	n/a	n/a	n/a	n/a	116,716	124,496	121,171	102, 982

The number of teaching sessions has reduced in 2017-18 due to the modules 'British Screens' and 'Imperial Encounters', both of which make extensive use of the collections, not running this year. British Screens will return in 2018-19. In addition 6 scheduled teaching sessions were cancelled due to industrial action.