

This report covers the period from August 2021-July 2022

### **Foreword by the Chair of the Museum Board, Patrick Swaffer**

Every year brings its own opportunities which the Museum, notwithstanding difficulties, has embraced, and challenges which we have met positively. Both have allowed us to further develop our role in the University and the wider community.

We welcome the reconfiguration of the Faculty and Professional Services which widens our opportunities to integrate with and develop our relationships with a broader group of academic disciplines and contribute to the broader university strategy.

The University of Exeter is, of course, a leading academic and research institution, and we have fully contributed to both teaching and research. Teaching has returned to pre-covid levels and research continues to blossom.

It is important in this context to ensure we are addressing what have been underrepresented areas and I would particularly mention the research programme 'Women's Screen Work' and the 'Black Screen History' display both of which seek – perhaps only as a beginning – to address these areas.

Community engagement, which is a principal purpose of the Museum, was seriously disrupted by the pandemic but is now starting to flourish. Visitor numbers have climbed, organised tours by schools and other groups are increasing, and outreach activities of the Museum and its curator are growing with particular attention to widen visitor diversity.

I am very grateful to my fellow Board Trustees for their work on behalf of the Museum and the wider University for their continuing support.

## Executive Summary

New Faculty and Professional Services structures bring welcome new opportunities for The Bill Douglas Cinema Museum. The Film department moves from the English to a new department of Communications, Drama and Film. This directly affects the Museum and will enable us to build further on existing strong partnerships. The new structure will be key in ongoing discussions concerning the future of the museum as part of a cultural hub on campus (item 5). As new acquisitions, in a variety of formats, are increasing apace (item 1), along with ways of accessing and engaging with our collections, the need for new and improved physical and digital interpretation and storage spaces becomes more pressing.

Application for Designation with the Arts Council was unsuccessful, but the scheme is now closed for review and overhaul (item 1.4). Once it has re-opened we will be able to assess the value of re-applying.

The Museum continues to be research active (item 2) with progress on the major planned project Women's Screen Work: Archives and Collections made Visible (ACTIVE), led by our Academic Director with the Curator as Co-Investigator. Other research projects include the completion of the Drama Department's large Theatre and Visual Culture AHRC project. The Curator and Academic Director's article on research at the museum for the *Journal of British Film and Television*, was published this summer. *Bill Douglas A Film Artist*, co-edited by the curator, was also published in the summer by UEP with formal launch in November 2022. The Museum also continues to support visits from delegates at research conferences including the Living Systems Institute conference on cells (item 2.6).

Teaching has returned to pre-pandemic levels with full programme of seminars and a new digital offer, including an online class for Arts University Bournemouth; and student volunteer numbers are back to full capacity, together with three funded internships (item 3.3),

Community Engagement has been targeted to harder to reach groups (items 4.1 and 4.2). The Museum has made links with ethnic minority groups and organizations working with older people including Exeter Community Rooms, AGE UK and Westbank Day Centre. There is also a Black Screen history display in the Upper Gallery curated by intern Chloe Jarett-Bell with accompanying podcasts and digital exhibition.

As partner in an NLHF community project on Exeter Cinema History we are working with the Exeter Phoenix. We are also working with the Picturehouse and partner with the Cinema Rediscovered Festival in Bristol.

The Museum now has two new patrons to strengthen its governance - film critic Mark Kermode and film-maker Carol Morley. Peter Jewell has agreed to become honorary patron. Keith Lodwick, former Curator of Theatre and Screen Arts at the V&A has accepted a role on the museum's board.

The Curator's external work included regular contributions to BBC Radio Devon's Friday afternoon show (4.5) and a review of the service provision of Screen Archive South East at University of Brighton (5.5).

Dr Christine Faunch, Head of Heritage Collections

## 1. THE COLLECTION

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

1.1 Leading Film Studies podcast series *The Cinematologists* recorded an episode about the museum and its holdings that was launched in March to a very positive reception.

1.2 We have acquired material this year through several significant donations. These have included:

- a) A large donation of ephemera, books and periodicals from critic and programmer Mark Adams.
- b) Material on cinemagoing and animation from former cinema manager Richard Jones.
- c) Full sets of lantern slides on imperial and industrial subjects from Mr Glendenning of Edinburgh.
- d) A research collection on shadow puppets formerly belonging to renowned translator Joan Tate.
- e) A further tranche of archive material from Don Boyd. Much of this is born digital material and we will be working with Digital humanities in preserving and interpreting it. This is an opportunity for ground-breaking research on how to manage and use digital archives, as well as adding to our resources on Don's extraordinary career.

In addition we have had donations of further archive material on Bill Douglas from Peter Jewell and issues around the 2019 donation from the Bill Barnes Collection have now been resolved, with the museum being able to retain around 70% of the material and the rest going to the National Fairground Archive at the University of Sheffield.

1.3 We again provided an exhibition to accompany the 'From Page to Screen' film festival in Bridport. The theme this year is music and film and a display, curated by volunteer Flynn Marsden, ran at Bridport Arts Centre throughout April, attended by over 300 people.



Figure 1 From Page to Screen exhibition, Bridport

We are also loaning lantern slides in the autumn to Musee Tomi Ungerer in Strasbourg for an exhibition on *Alice in Wonderland*.

1.4 In August we were informed that our application for stage 1 designation had been unsuccessful. We were encouraged to apply again and with advice on the application from Arts Council England and contributions from the board did so in January. Unfortunately in May we learnt that this application was also unsuccessful. The board was surprised at this outcome but there is no feedback or complaints process available, only the minute from the designation panel meeting. We later discovered that the assessor had recommended that we progress to the second stage, but this was overturned by the panel. The scheme is now being reviewed and we will consider whether it is worth reapplying when this process is completed.

## 2. Research

**AIM: For the museum to inspire research projects and funding that enhances the study and understanding of the moving image and reflects the University of Exeter's excellence as a world-leading research institution.**

2.1 Work is progressing on the major funding project; Women's screen work: Archives and Collections made Visible (ACTIVE). The project, which will bid to the Arts and Humanities Research Council (AHRC) for substantial funds early in 2023 is now led by the museum's Academic Director and the Curator will also be a co-investigator. The BFI are also participating in the bid, and visited the museum for a workshop in June, and there is also involvement from the Academy Museum in Los Angeles.

- 2.2 We have been working with the Drama department on final outcomes for the AHRC funded project on Theatre and Visual Culture in the Long Nineteenth Century. As well as an exhibition in the museum the project team have made films and podcasts using and referencing the collection. There will be an application for follow-on funding, which will also involve a partnership with the museum.
- 2.3 The Curator and Academic Director's article on research at the museum for *Journal of British Film and Television* was published in a special issue this summer. The Curator also took part in an online roundtable event called 'Research Beyond Academia' at the annual British Association of Film and TV Studies conference in April and presented a paper at the regional conference of the Archives and Records Association.
- 2.4 A collection of essays on Bill Douglas, *Bill Douglas A Film Artist* has been edited by the Curator and Amelia Watts and has now been published by the University of Exeter Press. A launch event which also celebrates 25 years of the museum being open to the public takes place in November 2022.

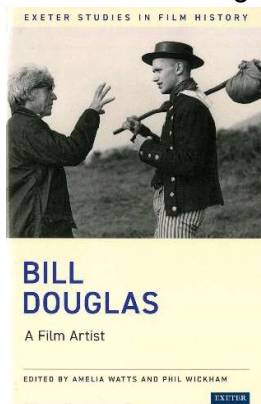


Figure 2 Cover of *Bill Douglas A Film Artist*

Amelia also undertook extra hours, funded by the Bill Douglas and Peter Jewell Trust, to catalogue recent additions to the Bill Douglas Working papers and to conduct proxy research for stipend holder Eric Hoyt, who is unable to visit himself from the USA. Amelia passed her PHD viva with minor collections for her study of Bil Douglas in context, using the working papers. We would like to thank her for her time as student representative on the board.

- 2.5 The Curator also contributed a piece to an Italian book, edited by the University of Turin, comprising thoughts by cinema museum curators on aspects of their work. We were the only UK museum to be approached to contribute.

2.6 Tours were provided for delegates to an international conference on cells held by the Living System Institute and delegates to a workshop on technology and memory hosted by the business school.

### 3. Teaching and Student Experience

**AIM: To make a significant contribution to learning and the student experience at Exeter, in alignment with the University's strategy and values.**



*Figure 3 Student Volunteers in the museum*

3.1 Face to Face teaching has returned in 2021-22 and returned to pre-pandemic levels. A list of classes using collections can be seen below in appendix 1.

3.2 The 'British Screens' module, taught by the Curator and the Head of Film, ran successfully again in the autumn and four new student exhibitions were open to the public in the museum foyer until August.

3.3 Student volunteer numbers are again at full capacity and many new students have joined the team in 2022. There have also been three funded intern appointments:

a) Anna Rose Craig researched female writers and producers in the Rank Scripts Collection. This is funded by the College of Humanities. The blog Anna contributed to the website for this project was reproduced on the website of the Women's Film History Network.

b) Chloe Jarrett-Bell researched, curated, and interpreted a new permanent display on black film history. This is funded by Policy@Exeter through the Research council.

c) Jessica Fulton was funded by the A2I scheme and wrote an updated report on visitor feedback in the museum and assisted in revamping our website pages for children and teachers.

3.4 In November 2021 an event for students was held with Peter Jewell, who talked to them about the collection.

3.5 Physical open days for prospective students have returned and the Curator led tours in February and March. The curator ran a session in July for the Pathways to Heritage programme run by the careers service for students. In March we also hosted tours and a seminar using the collections for the Exeter Scholars programme for 16-17 year olds considering university.

3.6 In January the Curator led an online class about the collections for Arts University Bournemouth.

3.7 The museum worked with the Campus Cinema film society to fund and stage a presentation of Murnau's *Nosferatu* with live musical accompaniment from Devon-based musician Elizabeth-Jane Baldry. The screening was very successful with around 80 students and public attending.

#### **4. Community Engagement**

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

4.1 Following research undertaken during an internship by Rosanna Armstrong last summer we have progressed our community initiatives and hosted events for the target audiences of local ethnic minority groups and older people.

a) in October in collaboration with the Exeter Global Centre we hosted an event for Black History Month. Following discussions at the event we sourced the internship outlined in 3.3 b above. Chloe Jarrett-Bell curated a permanent physical display on Black Screen History with complementary digital exhibitions and podcasts.

<https://www.bdcmuseum.org.uk/news/black-screen-history-a-tale-of-trailblazing-talent-tribulation-trials-and-triumph-by-chlo%C3%A9-jarrett-bell/> . Chloe's work was widely disseminated and produced a very positive response.





*Figure 4 Chloe Jarrett-Bell with the display she curated on black screen history.*

b) We have created links with several organisations working with older people locally and have organised sessions at Exeter Community Rooms, AGE UK Exeter and the Westbank Day Centre. The Curator and Heritage Collections colleague Sarah-Jayne Ainsworth have led these events, using memory boxes of material from the museum to discuss moving images and the impact on the lives of the participants. We have linked to a bid being made by the medical school research project, Culturebox, to contribute to further memory based events using these resources.

4.2 We are a partner in an NLHF funded community project on Exeter cinema history run by Exeter Phoenix and have assisted with research and providing images.



Odeon. Exeter. Architect: Harry Weedon

*Figure 5 Odeon, Exeter in 1930s*



We have also had talks with Exeter Picturehouse cinema and produced resources to accompany archive screenings. We were again a partner with the Cinema Rediscovered festival in Bristol in July and organised a meeting there of screen scholars in the South West.

4.3 Over 8000 visitors came to the museum since 1<sup>st</sup> August 2021. We would hope that numbers will return to pre-pandemic levels in 2022/23. Public tours restarted this year after the pandemic and we have welcomed groups from Barnstaple U3A, Sidmouth U3A, Ivybridge U3A and photography and media students from Exeter College. We also had school visits from Park school, Barnstaple, St. Peter's School, Exeter and Lytchett Minster School in Dorset and a French language school.

4.4 We are a partner on a project run by Exeter Northcott Theatre to explore their own archives with the community are helping to host and facilitate an event in May.

4.5 The Curator has become a regular contributor to the Friday afternoon show on Radio Devon, talking about the latest film releases and is given the opportunity to discuss what the public can see in the museum.

## **5. Governance and Stewardship**

**AIM: To create a new home for the collections commensurate with their importance and to ensure the museum is supported in maintaining the highest standards of operational and collections management.**

5.1 Discussions on new premises for the museum as part of a cultural hub on campus with the Northcott Theatre have restarted after the pandemic. The University Librarian submitted an expression of interest to the University's Strategic Delivery Unit to begin this process. The Curator met with the director of the Northcott to re-establish contact and to discuss our aspirations.

5.2 Film critic Mark Kermode and filmmaker Carol Morley agreed to become patrons of the museum. Principal donor Peter Jewell agreed to become an honorary patron.



Figure 6 Carol Morley and Mark Kermode, Patrons of the Museum

5.3 The extension for storage space was completed in September 2021. The space has proved invaluable in allowing us to continue to collect and to develop the museum. £5,043.63 was used for the project from the Exeter University Foundation funds operated by the board. The balance of the EUF Fund is currently £78,984. Works to enhance fire safety in the building included the construction a glass bridge at the front of The Old Library which was decorated with vinyls promoting the museum.

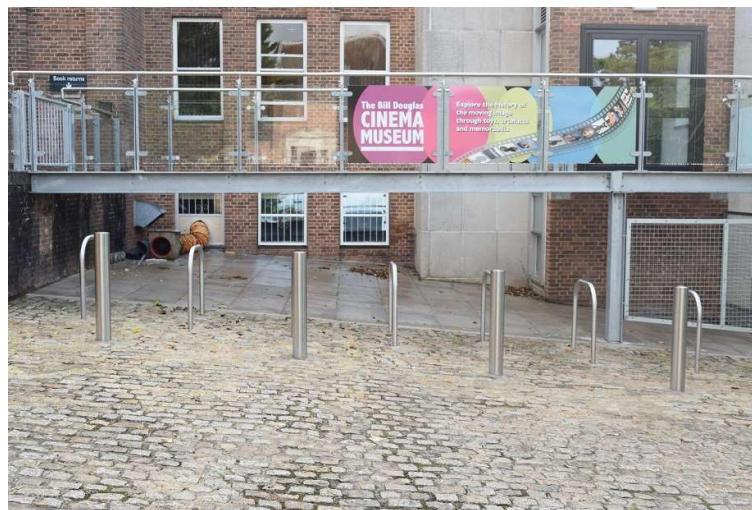


Figure 7 Promotional vinyls outside the Old Library

5.4 We are delighted to welcome Keith Lodwick as a member of the museum's board. Keith was Curator of Theatre and Screen Arts at the Victoria and Albert Museum for many years and is now a consultant. Board member Susan Eddisford, museums development Officer for Devon retired from her post and so left the board. We are very grateful to Susan for her advice and support over the years. An

appropriate person from South West Museums development will be joining to board to replace Susan in due course.

5.5 The Curator conducted a review of Screen Archive South East at the University of Brighton as part of an external appraisal of their cultural offer. He was approached because the Dean of Media arts at Brighton sees our museum as an exemplar in the field.

#### APPENDIX 1: Classes using Museum Collections Academic Year 2021-22

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

British Screens (3<sup>rd</sup> Year Film Studies Dr Phil Wickham/Prof Linda Williams) 14 sessions, 1 Group

Introduction to Film History (1<sup>st</sup> Year Film Studies Dr Aidan Power) 2 sessions, 3 groups

Shots in the Dark (2<sup>nd</sup> Year Film Studies Prof Linda Williams) 2 sessions, 9 groups

Introduction to Visual Culture (1<sup>st</sup> Year Art History, Dr Sabina Rahman) 1 session, 1 group

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

Women and Performance (2<sup>nd</sup> year Drama Prof Kate Newey) 1 session, 1 Group

Victorian Things (3<sup>rd</sup> Year English Dr Tricia Zakreski/ Prof John Plunkett) 2 sessions, 1 group

Global Art and Empire (2<sup>nd</sup> year Art History, Dr Sabrina Rahman) 1 session, 2 groups)

Heroes (3<sup>rd</sup> Year History, Dr Hester Schadee) 1 session, 2 groups)

MA International Film Business (MA Film Studies, Prof Will Higbee) 1 session, 1 group)

Critical Approaches to Violence and conflict (MA History, Dr Claire McCallum) 1 session, 1 group

Against the Mainstream (3<sup>rd</sup> Year English, Dr Paul Williams) 1 session, 1 group

Dickens: Novelist, Journalist and reformer (3<sup>rd</sup> Year English, Prof John Art, Industry and the Modern (3<sup>rd</sup> Year Art History, Prof John Plunkett) 4 sessions, 1 group

Female Screens (3<sup>rd</sup> Year Film Studies, Prof Helen Hanson and Dr Lisa Smithstead) 1 session, 4 groups

Adaptation (2<sup>nd</sup> year Film Studies/ English, Prof Joe Kember) 2 sessions, 8 groups

The Literature of the Cold War (MA English, Prof Sinead Moynihan, Dr Paul Williams) 1 session, 1 group

Global Modernisms (3<sup>rd</sup> Year Art History Dr Sabrina Rahman) 1 session, 1 group

Shakespeare's Spectacular Bodies (3<sup>rd</sup> Year English, Prof Pascale Aebischer) 2 sessions, 1 group

Creative Industries (2<sup>nd</sup> year English, Prof Gabriella Giannachi) 2 sessions, 2 groups

Approaches to Art History and Visual Culture (1<sup>st</sup> year Art History, Dr Sabrina Rahman) 1 session, 2 groups

The British World (2<sup>nd</sup> year History, Dr David Thackeray) 1 session, 1 group

Performance in/as Culture (3<sup>rd</sup> year Drama, Prof Jerri Daboo) 1 session, 1 group

Queering British Film and Television (3<sup>rd</sup> Year Film Studies, Dr Benedict Morrison) 1 session, 2 groups

	2012-13	2013-14	2014-15	2015-16	2016-17	2017-18	2018-19	2019-20 *	2020-21	2021-22
Number of BDC items consulted by researchers	1767	1956	2745	2593	6891	4827	4025	2077	720	878
Number of visitors looking at BDC Material	322	273	262	259	289	333	280	172	74	78
Number of BDC Seminars	55	103	159	132	122	104 (7 cancelled due to industrial action)	139	107 + 21 cancelled due to strikes or Covid 19 lockdown.	41	96
Number of students attending BDC Seminars	869	1723	2451	1962	1819	1699	2135	1498	393	1580
Number of BDC items used in seminars	1493	2479	4562	3929	3843	3385	4570	3317	623	3395
Number of Visitors to Galleries	2550	3163	3302	4893	8044	8032	9311	5416 *	969	8241
Number of outreach events/tours to public	73	49	69	64	75	60	76	Not available	Not Possible	35
Number of people attending outreach events/tours to public	1968	1341	1122 (+over 100,000 at Central Library)	1289	1421	1142	1358	Not available	Not Possible	335

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Number of Collection enquiries	204	210 (Est)	230*(es t)	220* est	246	285	250 est*	200 est	170 est	200 est
Number of Website Users	n/a	n/a	27,534	34,912	28, 249	24, 673	27, 145	24, 027^	19, 265	59, 585
Number of Website Sessions	n/a	n/a	32,583	41,613	35, 798	32, 190	35, 160	29,73 4^	23, 851	68, 040
Number of Website Pageviews	n/a	n/a	116,716	124,496	121, 171	102, 982	113, 710	84,99 4^	34, 947	132, 282