



The Bill Douglas Cinema Museum Annual Report 2016-17

Introduction by Patrick Swaffer, Chair of the Museum's Board

This has been a year of substantial achievements for the Museum building on the strong foundations created since its establishment. On its 20th Anniversary it was an opportunity to mark these and I was delighted to attend a celebration of the Museum in November attended by the great, the good and the glitterati of the University, the City and the wider stakeholder community. Particularly pleasing were the entries to the competition for a short films referencing the work of Bill Douglas won by a French student, Angelo Pichon, studying at the University of Rennes.

The Museum plays an important role in the teaching, research and cultural life not only of the University but also of the local community. All these functions are important but if I may pick one I feel that the growth in public engagement with rising visitor numbers and activities was particularly impressive. I am very grateful to the Curator, staff and volunteers at the Museum for their continuing work in all these areas. I look forward to an exciting year of further developments.

Patrick Swaffer
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November 2017

Executive Summary

The 20th Anniversary of the Cinema Museum is the culmination of another successful year, continuing and consolidating integration into teaching, research and community. This year saw the highest ever number of visitors and the Museum regained Museum Accreditation status (Items 5 and 6).

Highlights of the year have included a generous donation from the principal donor (Items 1.2, 3.4 and Appendix), enabling a new offer of stipends for 14 visiting researchers to engage with the collections. We will also be welcoming a new PhD student in January 2018 to study Bill Douglas's working collection.

The Museum has also been able to enhance its collections firstly by acquiring significant items from the Museum of Moving Image that complement existing collections and secondly with a donation of the photographs of continuity supervisor Pamela Davis (1940s-1980s). Equally, we have loaned several of its iconic items to other museums for high-profile exhibitions, including items for the Shakespeare Institute at Stratford and the famous Moy-Bastie camera that filmed the Battle of the Somme for the Imperial War Museum's *Real to Reel A Century of War Movies* (2.3-2.4).

The Curator has taken part in webinars, lectures, open days, papers and doctoral days to promote the collections as widely as possible in support of research and teaching and has been involved in two AHRC bids (3.7). With the assistance of a Graduate Business Partner, the Curator has produced a database of research using the collections (3.1) and has provided new research guidance on the collections for individual departments.

In addition to research and teaching, the Curator recently welcomed the acclaimed film critic Mark Kermode, who has made an extremely positive film about his visit; whilst public-facing activities this year include two lectures (3.3), a family fun day, a museums at night evening and a reception to celebrate the museum's anniversary (Item 5.2).

These activities have taken place alongside continuing term-time support for seminars within the University and for external-facing activities such as tours for local interest groups and students from other educational establishments. Item 4.2 demonstrates that the Cinema Museum is also continuing its strong record on providing meaningful work experience for Exeter students to equip them for future careers in the heritage sector.

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Head of Heritage Collections

16 October 2017

Introduction

This annual report for The Bill Douglas Cinema Museum covers activities and issues for the academic year 2016-17. 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.

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 annual report for 2015/16 was agreed by Council as the sole trustee of the Exeter University Foundation, which owns the museum's collections. In

January the report, with some updated statistical figures, was submitted to the Charities Commission alongside the Foundation's accounts. After consultation with the head of Compliance the report was published on our website. This annual report for 2016-17 will be submitted to the Vice-Chancellor's Executive Group and University Council following approval by the board.

1.2 Our principal donor, Peter Jewell, generously donated a royalty payment of over £17,000 to the museum via the dedicated fund held by Global Advancement . This will be used initially to fund visiting researcher stipends to the museum and 14 awards have been announced for this year (see appendix A for a list of awards).

1.3 The annual operating budget for the museum for academic year 2016/17 was £6,450 (this was also the sum for 15/16). We also received and spent a total Adam Matthew royalty payment of £13,318 (excluding VAT). There was no expenditure from the investment fund controlled by the board in 2016/17.

1.4 We were able to accept an opportunity for graduate business internships, funded by Student Employability, to employ a full-time three-month internship principally to compile a research database and report on the museum's research activities, as requested by the museum's board in Autumn 2016. Alice Varah was appointed and worked with us until the end of March 2017.

2. *The Collection*

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

2.1 A selection of items from the Museum of the Moving Image collection at the BFI took place in October 2016 and thanks to the hard work of volunteers Ellen Davies and Jenny Willcock has been catalogued. The artefacts complement the strengths of the collections in both cinema and Victorian optical media and include a dinosaur model from *Jurassic Park*, which has proved very popular with visitors.

2.2 Further donations included a unique collection of photographs from film sets previously belonging to continuity supervisor Pamela Davies, who worked in the British film industry from the 1940s to the 1980s. The collection was kindly donated by her sister and the acquisition was reported in the national press.

2.3 A loan to the Imperial War Museum was displayed in their *Real to Reel A Century of War Movies* exhibition from June 2016 to January 2017. 12,500 people saw the exhibition, which featured around 20 of our artefacts, including the Moy-Bastie camera that filmed the Battle of the Somme.

2.4 We loaned a number of materials and created digital facsimiles from both our museum collections and Archives for an exhibition on Derek Jarman's work at the Shakespeare Institute in Stratford-upon-Avon. This accompanied a talk at the Institute from Prof Pascale Aebischer in the English department. We also loaned a number of items to Torquay Museum for their summer exhibition on fairy tales and stereo cards on the First World War for an exhibition in the city centre on World War One Hospitals in Devon, organised by the Exeter Historical Society.

2.5 We sent letters of introduction and copies of our museum guide to the creative directors of film museums in Italy, Germany, France and Spain and received positive replies from Turin, Girona and Padua. The Curator and Academic Director visited the Museo Nazionale del Cinema in Turin, the world's leading cinema museum, in June 2017 and met a number of members of the curatorial and learning staff. They were very keen to explore collaboration with us in the future and were very complimentary about our collections and digital offer through our website.

2.6 Intern Arielle Woods completed cataloguing the donation of Bill Douglas's working papers from Peter Jewell. This is an important addition to our holdings and has since been accessed by a number of researchers. It will be the subject of a PhD studentship next year as detailed in 3.9 below.

2.7 The completion of the Digital Humanities Laboratory in the summer of 2017 offers many opportunities for extending our digital offer and we have had some preliminary discussions about work involving the collections. After a large increase in 2015/16 the headline figures for interactions with our website went down a little in 2016/17, although the underlying data shows there was actually a small rise in UK visits.

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 A database and summary report, compiled by Graduate Business Partner Alice Varah, was produced detailing research carried out using the collections of The Bill Douglas Cinema Museum, especially over the last decade. The database and report lists publications, impacts and other research outcomes to map the extensive use and capabilities of the museum, both in Exeter and the wider academy. In measuring and capturing usage of the collections, this report evidences and promotes their research value for the University. The report was approved by the museum's board in March 2017 and a summary

of the research has been published on our website at <http://www.bdcmuseum.org.uk/research/research-at-the-bill-douglas-cinema-museum/>. The database and report will remain an active document and will continue to be supplemented with new information.

3.2 A guide to using the museum collections for teaching and research by academics was created and distributed to heads of department and directors of education in Humanities. This outlined areas of research strength, organised in terms of items, themes and disciplines.

3.3 Two well-attended public lectures were held this year. Professor Ian Christie gave The Bill Douglas Memorial Lecture on 3D and stereoscopy on 28 September to a full house of 75 people. A public lecture on cinemagoing held in March featured Dr Lisa Stead, who talked about her research in the collection for her recently published book on women's cinemagoing between the wars. Lisa was supported by PhD student (and student board representative) Chris Grosvenor, who delivered a paper on his research on military cinemagoing in World War One. In October we also hosted a talk on our photography holdings as part of the Unveil'd photography festival held in the city.

3.4 Thanks to the generosity of Peter Jewell who has contributed a large royalty payment, we have been able to award visiting scholars' stipends for research. Following a call earlier in the year we received 42 applications from around the world and the Curator and Academic Director selected 14 of these this year, 10 from the UK and 4 at a higher overseas stipend. We were delighted at the level of interest for this initiative which promises to raise the profile of the collection across the academy. There are funds for awards in future years and stipend holders are expected to contribute a blog post on their research here to the museum's website and to credit us fully in publications and other scholarly outcomes. 11 of the successful candidates had visited by October 2017 and they have supplied blogs on their research at the museum which have been published on the museum's website. A list of stipend holders is attached as Appendix A to this report. In addition there has been a rise in other external scholars visiting the collection, reflecting the increased profile of the museum. This includes visitors from Japan, Germany, Canada and the USA.

3.5. The Curator participated in a live webinar with our long-standing partners Adam Matthew to promote their Victorian Popular Culture publication on Optical Entertainment, which is based on the collection. This follows the publication of his blog on our holdings at the end of 2016.

3.6 The Curator delivered a paper at a conference on the Magic lantern and science at The Royal Institution in March, exploring the museum's holdings in this area. This is part of the JPI European Heritage funded project 'A Million Pictures', in which Exeter is a participant.

3.7 The museum has supplied letters of support, outlining impacts and areas of collaboration, for AHRC funding bids from History (Dr Catriona Pennell in Penryn) and Drama (from Professor Kate Newey). The museum's contribution has been factored into the financial bid at full economic costing. Dr Pennell's bid was successful and we will be supporting and participating in an event on learning about the First World War in September. Professor Newey's substantial bid on Victorian theatre and visual culture is awaiting a response.

3.8 The Museum displayed a large exhibition in the Research Commons Foyer as part of an international conference on space weather organised by the Mathematics and Physics departments. The exhibition highlights both pre-cinema and recent materials on space. The Curator gave tours of the exhibition and the museum to delegates for the conference.

3.9 The Academic Director and the Curator submitted a successful application for partnership funding between the College of Humanities and the Bill Douglas and Peter Jewell Trust to fund a PhD Studentship working on the Bill Douglas Archive. The interviews for this took place in July and Amelia Seely, currently studying for an MSc in Film Archiving at Glasgow was appointed. She begins her study in January.

3.10 The museum participated in impact work conducted by Dr Fiona Handyside and Dr Danielle Hipkins, who teach film within the Department of Modern Languages. They used materials from the collection in a workshop with U3A members on cinema and memory and are undertaking further similar work with the National Women's Register.

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 The MA in International Film Business and the third year module British Screens ran again in autumn 2016. The exhibitions created by the British Screens students were of a very high standard and a number of students on the course have become museum volunteers. Although the course is not running in 2017-18 it may be possible to run it again in the future. We again hosted the pop-up cinema event for the MA International Film Business.

4.2 A number of former volunteers continue to progress in careers in Heritage and Culture and the Curator has discussed this with Employability officers for both the College and the University as a whole. A film has been made by former intern Mini Warren about volunteering at the museum and the employment opportunities that it can lead to featuring volunteers past and present. The film is on our website and Youtube at <http://www.bdcmuseum.org.uk/news/student-volunteering-at-the-bill-douglas-cinema-museum-a-new-film/>. The Curator chaired a session on creative careers for students with participants from the Heritage industries.

4.3 As usual the museum hosted 6 tours for prospective students on pre-offer open days and 5 tours for Offer Holder open days throughout the year. The tours are well attended and play an important role in recruitment to Exeter.

4.4 The museum formed the basis of the film strand in the new Creative Industries second year course in English, convened by Professor Gabriella Giannachi. The Curator lectured on the collection and hosted a field trip to the museum. This course is running again in Autumn 2017.

4.5 The Curator and Chris Grosvenor conducted a widening participation session on using the collection to Sixth Form students in February for the College of Humanities, which will be repeated in 2018. A further session with younger school students took place in April.

4.6 The Curator met the Head of Modern Languages and discussed the collection's potential for teaching and research across a range of languages and cultures taught at Exeter; teaching in French, German and Russian has resulted from the discussion in term 2 and a document outlining areas of strength relevant to the department was circulated to staff in the department.

4.7 Visiting classes from Plymouth University's Geography department and Plymouth College of Art used the collection in Spring term. The Curator lectured on the collection to MA students at the University of Bristol in March.

4.9. The Curator attended the SWW Doctorial Partnership open day in Cardiff in November 2016 and spoke to over 50 prospective doctoral candidates about their projects and the resources at Exeter.

4.10 In September-October 2016 we exhibited a piece of artwork inspired by the collections created by artist and student volunteer Stephanie Franklin-Burns.

4.11 Classes using the collections in Terms 1 and 2 (Academic Year 2016/17) are listed in Appendix B below.

Community Engagement

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

5.1 We have achieved our highest ever visitor numbers with 8044 people visiting the galleries in 2016-17, a rise of 64.4% on the figures for 2015-16. More accurate data is now available through our people counters, evidencing our increased popularity. The rise in the last 5 years since 2011-12 is 268%.

5.2 We are holding a series of events for the 20th anniversary celebrations for the museum in 2017. A family fun day event on 11th April with a number of activities for children age 5-11 inspired by the collection was well-attended with very positive feedback from the children and their families. In November we are holding a reception to celebrate the anniversary with donors, friends of the museum and local representatives.

5.3 The Curator met with the Arts and Culture Project Manager and participated in workshops for both students and arts professionals about the initiative. The Curator and academic Dr Danielle Hipkins gave a talk on the museum's holdings on Italian cinema, and on the Devon star Belinda Lee, who was popular in Italy, prior to a stage performance of *La Strada* at the Northcott Theatre.

5.4 Peter Jewell, the Principal Donor, was filmed with artefacts from the collection for the BBC series *Bargain Hunt*, which was broadcast in April. The curator was filmed talking about the museum for a tourism DVD, *Discovering Devon*. The Curator has also appeared on BBC Radio Devon discussing the Oscars and other film related matters.

5.5 In the summer we were visited by the UK's leading film critic, Mark Kermode. Mark was very enthusiastic about the museum and made a film during his visit which was later shown in his Kermode Uncut blog on Youtube (with 8898 views) and on the BBC website.

5.6. A number of local tour groups have visited the museum, including schools from Exeter, Exmouth, Torquay and Barnstaple and multiple groups from Exeter College.

5.7 We are very active on social media and in October 2017 had reached 932 Facebook likes and 1166 Twitter followers.

5.8 The Northcott Theatre has commissioned a musical version of Bill Douglas's film *Comrades* for 2018 to be written by Tony Lidington. Pro-Vice Chancellor of Humanities Prof Andrew Thorpe is one of the historical advisors on the project.

5.9 The museum will be participating in the Museums by Night scheme organised by Culture 24 with events held on the evening of 26th October.

6. Stewardship

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

6.1 The museum's accreditation return was submitted to the Arts Council in August 2016 and we were contacted in June 2017 by the assessors to clarify some points. On the recommendation of the panel we were awarded full accreditation in September. Following the award we will consider a designation application.

6.2 The Arts Council have asked to be informed of progress in renewing key policies on learning and access, documentation and collections care which expire in 2017. Updated versions of these policies will be presented at the board meeting in November 2017.

6.3 New temporary exhibitions were installed this year on the 100th birthdays of Kirk Douglas and Olivia de Havilland, the Oscars, Federico Fellini and German Cinema. A new exhibition case was purchased and a new display devised for the 'Treasures of The Bill Douglas Cinema Exhibition' in the Queen's building. The permanent displays continue to evolve and improve, particularly thanks to the help of volunteer Alice Clements.

6.4 Recordings about the collection used for the museum's audio guides were added to the website as sound clips.

6.5 The museum's website has proved very successful but we continue to review and make improvements. We used revenue from Adam Matthew to take the opportunity to improve some aspects of both its public platform and its use as a cataloguing tool to ensure that it was fit for the future. We paid for developer Rock Kitchen Harris to create some improvements in functionality, while staff member Gemma Poulton worked extra hours to update content and enhance some of the presentation of the site.

Appendix A: Stipend Awards 2017

We received 42 applications for Visiting Researcher stipends and awarded 14 to begin the scheme. The maximum award for UK researchers is £500 and £1500 for researchers from overseas. Award winners will contribute a blog on their research to our website and outlined publication and other impacts from their study at the museum. The list of awards is as follows:

Jennifer Barnes, Lecturer, University of Dundee (£448.31, Shakespearean Stars on film)

Carolin Beinroth, PhD Student, University of Giessen, Germany (£1300, Film Music in the silent era)

Victoria Byard, Lecturer, Falmouth University (£450, Peter Cotes Collection)

Rudmer Canjels, Independent Scholar, Netherlands (£730, Film Cigarette cards)

Maria Corrigan, Lecturer, Concordia University, Canada (£1500, Charlie Chaplin)

Tiago de Luca, Assistant Professor, University of Warwick (£470, Panoramas, pre-cinema and early cinema collections)

Victoria Duckett, Lecturer, Deakin University, Australia (£1500, Links between theatre and early film performance)

Cara Fraser, M Litt Student, University of Dundee (£450, Bill Douglas Papers – Bill Douglas and Brecht)

Emily Hayes, Independent Researcher (formerly Post-Doctoral Student at Exeter) (£500, Magic lanterns)

Nick Jones, Post-Doctoral Fellow, Queen Mary College, University of London (£305, Stereoscopes)

Andy Kimpton-Nye, Filmmaker, (£480, Independent cinema of the '70s through film-makers' archives)

Julian McDougall, Professor, Bournemouth University (£500, 'Bill Douglas Papers')

Rod McLachlan, Artist and PhD Student, University of West of England (£500, Creating artworks and devices based on pre-cinema collection)

Henry K Miller, Supervisor, University of Cambridge, Lecturer, Anglia Ruskin University (£438, Early exhibition of art films in the UK using programmes and press book collections)

Appendix B: Classes using the museum in Academic Year 2016-17

Victorian Visions (2 groups, 5 sessions) John Plunkett, 3rd Year Art History and Visual Culture

War and Visual Media (3 groups, 1 session) Debra Ramsay, 3rd Year Film Studies

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

British Screens (1 group, 16 sessions) Phil Wickham, 3rd Year Film Studies

From Comics to Graphic Novels (2 groups, 1 session) Paul Williams, 3rd Year English

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

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

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

Making Progress (2 Groups, 3 sessions) John Plunkett, MA English

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

Italian Stars (1 group, 1 session) Danielle Hipkins, 3rd Year Italian

Culture, Class and Gender (2 groups, 1 session) Sarah Jones, 2nd Year History

Creative Industries (2 Groups, 2 sessions) Gabriella Giannachi, 2nd Year English

Heroes (2 groups, 1 Session) Claire McCallum, 3rd Year History

Academic English (3 Groups, 1 session) Rhys Williams, 1st Year English

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

Academic English (3 groups, 1 session) Sian Harris, 1st Year English

Introduction to Film Analysis (2 groups, 1 session) Ben Tyrer, 1st Year Film Studies

Communist Lives (1 group, 1 session) Ulrike Zitzlberger, 3rd Year College Wide Humanities Module

British Party Politics (1 group, 1 session) David Thackeray, MA History

Imperial Encounters (1 group, 4 sessions) Paul Young, 3rd Year English

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

Adaptation (7 groups, 2 sessions) Helen Hanson, 2nd Year English

Visual Media (2 groups, 1 session) Emily Hayes, 1st Year Art History and Visual Culture

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

Major Debates in Film Theory (2 Groups, 2 sessions) Debra Ramsay, 1st Year Film Studies

French Cinema from the New Wave to the Present Day (1 Group, 1 session) Gemma Edney, 1st Year French

Russian and Soviet Cinema (1 Group, 1 session) Muireann Maguire, 1st Year Russian

Crime and Punishment (2 groups, 1 session) Sian Harris, 3rd Year English

Propaganda in German History (1 group, 1 session) Ulrike Zitzlberger, 3rd Year German

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

Transnational Cinemas (1 Group, 1 Session) Ranita Chatterjee, 1st year Film Studies

	2009-10	2010-11	2011-12	2012-13	2013-14	2014-15	2015-16	2016-17
Number of BDC items consulted by researchers	2152	2113	1775	1767	1956	2745	2593	6891
Number of visitors looking at BDC Material	260	267	276	322	273	262	259	289
Number of BDC Seminars	37	46	63	55	103	159	132	122
Number of students attending BDC Seminars	532	705	1072	869	1723	2451	1962	1819
Number of BDC items used in seminars	854	1219	1414	1493	2479	4562	3929	3843
Number of Visitors to Galleries	1269	1927	2188	2550	3163	3302	4893	8044
Number of outreach events/tours to public	32	52	58	73	49	69	64	75
Number of people attending outreach events/tours to public	572	550	1455	1968	1341	1122 (+over 100,000 at Central Library exhibition)	1289	1421
Number of Collection	132	168	207	204	210	230*(es	220*	246

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Number of Website Visits	n/a	n/a	n/a	n/a	n/a	27,534	34,912	28,249
Number of Website Sessions	n/a	n/a	n/a	n/a	n/a	32,583	41,613	35,798
Number of Website Pageviews	n/a	n/a	n/a	n/a	n/a	116,716	124,496	121,171