

## **The National Museum of Photography Film & Television**

Michael Harvey

Curator of Cinematography, National Museum of Photography, Film and Television, Bradford,  
Great Britain

*'The NMPFT provides bold and innovative championing of photography, film, television and new media in the widest public arenas. As a leading national cultural and learning resource, we explore, celebrate, promote and preserve the cultural histories and contemporary practice of the still and moving image media. We engage in dialogues with our publics, creating new knowledge and meanings from the past, present and future of human ingenuity as expressed in the art, craft, technology and contexts of our subject-matter. We draw on our unique, rich collections, expertise and research to create exhibitions, events and media designed to entertain, to unlock talent and critical faculties, to challenge perspectives and to encourage people to 'think again' about the visual world'*

This is the latest version of the National Museum of Photography Film & Television's mission statement. The Museum is located in Bradford, West Yorkshire, 320 km north of London. It is part of the National Museum of Science and Industry, which also includes the Science Museum, London and the National Railway Museum, York. Indeed, some of its collections began in the Science Museum, over 100 years before the founding of this Museum, which opened its doors to the public on 16 June 1983.

Why is the Museum in Bradford, not in London? In the three years between the announcement of the plans for the Museum in 1980 and its opening, there was a minor controversy over where it was to be sited and the kind of museum it was to be. Roy Strong, the Director of the Victoria and Albert Museum in London, which owned what was considered to be the national collection of photographs, was particularly annoyed at the prospect. 'Frankly', he complained in a newspaper interview, 'you can stick [the description] "national" on anything. But I cannot see people travelling up to Bradford to a disused skating rink to see a collection of 250 cameras.'<sup>[1]</sup> A fit of pique, perhaps, but implicit in his remarks was the assumption that siting such an institution in the provinces rather than the capital made its national status questionable. Furthermore, his idea of what we would display and where we would show it –

our building is a converted theatre; the skating rink is adjacent and still in operation – was inaccurate.

We still get asked today why we are not based in London. In the increasingly London-centric nature of British society, this is a continuing difficulty with some sectors of the media we represent, some potential funders and some sectors of our audience. But why, when London is already abundantly supplied with cultural institutions, should it have another ‘national’ museum? To put it bluntly, why should people around the country always have to travel to London; why not locate ‘national’ institutions in the regions where the majority of Britain’s population lives? This was the broad policy of the Government in the late 1970s and 1980s, when the Museum was being planned.

In terms of accessibility for audiences, the National Museum of Photography Film & Television is in one of the best locations in the country. Bradford is approximately in the centre of Britain and is part of a large conurbation that includes Leeds. Six million people live within a two-hour drive of the Museum. Since it opened twenty-one years ago, the Museum has been popular, with attendances averaging over 700,000 a year, making it the most-visited National Museum outside London.

The idea of a national museum of photography dates back to the 19<sup>th</sup> century but the impetus only began to gather pace at the time of the Festival of Britain in 1951. The Festival was intended to raise the nation’s spirits in the period of reconstruction following the Second World War by promoting the best in British art, design and industry. Photography played a significant part in the Festival with a major exhibition, *Masterpieces of Victorian Photography*, drawn from the collection of the pioneering photographic historian Helmut Gernsheim and his wife, at the Victoria and Albert Museum. Gernsheim’s dream was to establish a museum of photography based on his collection, which he was prepared to donate to the nation. In March 1952 a group of Gernsheim’s supporters, which included the art critic Clive Bell, the *Picture Post* editor Tom Hopkinson and the novelist and playwright J B Priestley, wrote to *The Times* suggesting ‘the

establishment of a public collection of photographic art containing the best work of the 19<sup>th</sup> and 20<sup>th</sup> centuries with the finest of today'.<sup>[2]</sup>

Gernsheim made various approaches to the Victoria and Albert Museum but its Director considered photography to be outside the Museum's terms of reference. In any case, there was a problem. The offer came with conditions: the Gernsheims expected to be appointed custodians of the resulting Museum of Photography. This is unacceptable to any Government institution, which appoints staff by open competition. Gernsheim made another attempt to interest the Victoria and Albert Museum in 1958, following a change of Director, but negotiations foundered on the same problem. Eventually losing patience with what he saw as British institutional indifference, Gernsheim sold his collection of 33,000 photographs and 4,000 books to the University of Texas in 1963. It must be admitted that Britain has not always had the vision to retain the valuable cultural artefacts of the major communications media of the 20<sup>th</sup> century – another major loss was the Will Day collection of early cinema history, on display at the Science Museum from 1922, which was sold to Henri Langlois, founder of the Cinémathèque Française, in the 1950s.

But the tide began to turn in the late 1960s, with photography at last being taken seriously by museums, critics and, significantly, the major art auction houses – Christie's, Sotheby's and Phillips. There were ground-breaking exhibitions, such as *From Today, Painting is Dead*, at the Victoria and Albert Museum in 1972. Imaginatively designed by Robin Wade, this exhibition of early photography was curated by Dr David Thomas, Keeper of Photography at the Science Museum.

At the National Portrait Gallery, its Director, Roy Strong, appointed Colin Ford as its first Keeper of Film and Photographs in 1972. When he became Director of the Victoria and Albert Museum in 1974, Strong quickly moved to purchase important photographs for the Museum's collection and, in 1977, appointed its first Curator of Photographs. So, it is understandable that Strong may have felt himself outmanoeuvred when the institution across the road announced its intention to establish the National Museum of Photography, Film and Television. Other institutions were also alarmed at the announcement. The British Film Institute was planning the Museum of the Moving Image on London's South Bank (which opened in 1988 and closed in 1999) and the

Royal Television Society had ambitions to set up a Television Museum at Alexandra Palace in North London.

The person who accomplished this coup was Dame Margaret Weston, Director of the Science Museum. Like the Victoria and Albert Museum, the Science Museum's origins are rooted in that triumphal expression of Victorian Britain's industrial and political power, the Great Exhibition of 1851. The profits of this first-ever international exhibition of culture and industry were used to create the museum quarter in London's South Kensington. The South Kensington Museum, which opened in 1857, collected both science and art but in 1897 a Parliamentary Select Committee recommended that the two collections be split and housed separately. Queen Victoria laid the foundation stone of the Victoria and Albert Museum in 1899 and its building was opened in 1909. At this point, the two parts of the South Kensington Museum were finally divided and the Science Museum moved towards building its own premises, which opened in 1928.

The Science Museum's photography collection began in the early 1870s. In February 1882, the distinguished photographer and photographic scientist, William Abney, wrote to the *British Journal of Photography*:

'Gentlemen, The Director of the South Kensington Museum is anxious to obtain a collection illustrating the history of photography from its commencement, and I have been requested to aid in the good work. Illustrations of early processes would be most valuable, also apparatus possessing an historical interest.' <sup>[3]</sup>

This set the parameters for the Museum's photographic collection for the next century: a mixture of technology and images, acquired primarily to illustrate photographic processes and their applications rather than for their aesthetic qualities or artistic intent. This was perfectly logical, since the collection was part of the Department of Chemistry. In 1913, the collection was broadened to include cinematography, following the donation of equipment and films by the British cinema pioneer, Robert W Paul.

By the 1970s, Dr David Thomas was responsible for the collection and was in the process of adding to it substantially. In 1977, Dame Margaret Weston asked him to produce a proposal for a National Museum of Photography, which he recommended should be established beside the National Railway Museum at York. However, the cost of constructing a new building proved too great and it was decided to look for a suitable existing building to adapt. Dame Margaret found this when she attended the Museums' Association conference in Bradford in 1977. Bradford was then emerging from the decline of its traditional wool-manufacturing industry and seeking ways of economic regeneration, one of which was tourism. A big new cultural attraction fitted in well with the city's plans. The Council's Chief Executive showed Dame Margaret the empty Wardley Theatre, constructed in the 1960s but never used. She saw its potential to house an IMAX cinema alongside the Museum – a combination that she had seen to work extremely well in the United States.

Three years passed before the public announcement of the Science Museum's plans in December 1980, during which time the new Museum's title had expanded to include film and television. This resulted from a suggestion by Bradford's Arts and Museums Officer who considered their inclusion would help generate sponsorship from those industries. Colin Ford, the National Portrait Gallery's Keeper of Film and Photographs, became the Museum's first Head and he set about organising a team of Science Museum curatorial and design staff to create the new National Museum of Photography Film & Television. At the same time, the process of appointing staff for the Museum was under way.

The Museum opened on June 16 1983 after seventeen months of intensive work, though it was behind schedule. The process of converting the circle of a theatre into an IMAX cinema – the first in Britain – and installing five floors in the space at the side of the theatre and in the stalls and stage area took longer than anticipated. The Museum opened with an introductory gallery to photography, one devoted to news photography and photojournalism, a special exhibitions gallery with a major retrospective of Yousef Karsh's portraits, a restaurant and a shop, and the sensational IMAX cinema with the largest

screen in Britain. It was enough to draw huge numbers of visitors from around the country.

All the planned galleries were ready in October. At this point, on Level 1 of the Museum there were two galleries: *Introduction to Photography* and *Beyond Vision* – an exhibition exploring scientific imaging. There were two special exhibitions galleries: one on Level 2 and another on Level 5. The *News* gallery was on Level 3 and on the floor above was a gallery devoted to portraiture. At the front of the building was a gallery about the various ways of recording what we see, hear and feel; another on the camera obscura, which made excellent use of the dramatic view across Bradford; and a viewing area into the IMAX projection box.

What was notable about the Museum from the beginning was that it approached its subjects in a thematic way, making connections across the media – an approach we still take today. It also pioneered interactive displays so that visitors could learn by doing rather than by reading text on gallery walls. The Museum, in Colin Ford's view, was both about images and the technology used to make them: at its most basic level, pictures were shown alongside the cameras used to shoot them. This approach was based on the premise that, by understanding how images are made, you appreciate the ideas being expressed and the intentions and skills of the image-makers.

At this stage, the Museum had no collection. Objects on display mostly came from the Science Museum collection, still administered in London by its own curator. Soon, though, the Museum made a number of important acquisitions. While at the National Portrait Gallery, Colin Ford had led a public campaign to save for the nation a remarkable album of 94 portraits by the Victorian photographer Julia Margaret Cameron, presented by her to Sir John Herschel, the distinguished scientist. In an extraordinary act of prescience, a condition of its acquisition was that it should be transferred to a national museum of photography should one ever be established. The album is one of the pre-eminent collections of Cameron's work and includes the only known print of *Iago, Study from an Italian*. Another transfer from the National Portrait Gallery,

though it took some time to arrange because of its size, was the picture library of the *Daily Herald* newspaper, comprising 3 million prints and negatives. Founded in 1911, it was a popular 'labour' newspaper in the inter-war years but its circulation declined in the 1960s. Still organised as a working newspaper library, it contains work by photographers such as James Jarché and Barnet Saidman.

In 1984, Kodak Limited gave the Museum the Kodak Museum, built up since 1927 at its works in Harrow and displayed there under the curatorship of Brian Coe. The collection contains 10,000 items of equipment tracing the history of photography and film, with the emphasis on Kodak products and popular photography. It includes a collection of early film equipment assembled by the pioneer Arthur Kingston. Amongst 50,000 photographs illustrating a wide range of subjects, are thousands of snapshots, some taken by famous photographers such as Frank Meadow Sutcliffe. However, it was to be five years before this important collection could be displayed.

From the beginning, the Museum established a procedure to ensure that all acquisitions are considered within the overall Museum context. Curators present a case for the objects they wish to acquire at a regular Collections Board, consisting of their peers and Head of Museum. The case is then filed so that future curators and Museum management can understand the reasons for acquiring the artefact. A benefit of this process is that curators are aware of how their speciality relates to those of colleagues: important in a world of converging technologies, especially where the borders of one collection impinge on that of another. However, it was not until 1992 that the Museum first formulated collection policies.

During the Museum's first decade it made major acquisitions such as the Kodak Museum and, in 1989, the Buckingham Movie Museum collection of amateur film equipment. In that same year, the Museum assumed responsibility for the Science Museum's Photography and Cinematography collections, thus removing the anomaly of having separate collections for the same subjects within one institution. Much of the Science Museum's collection remains in



London, some on permanent display. There had never been a Television collection at the Science Museum and one was started in Bradford in 1987, following the appointment of a Television Curator.

The next major project was the development of two television galleries, planned to open on 2 November 1986 to mark the 50<sup>th</sup> anniversary of the first public television service. This went into the vacant spaces on Levels 3 and 4 and necessitated cutting out part of the floor plate of the upper gallery to give sufficient height for a lighting grid for a TV studio set situated in the lower gallery. The lower gallery shows how television programmes are made. The studio set, based on the scenario of *Beauty and the Beast*, has programmed sound and lighting, and cameras that visitors can operate. Visitors can also use vision mixers, experience reading a news item and discover how the chromakey technique works by sitting on a 'magic carpet' and seeing themselves apparently flying over four different landscapes. As visitors to the TV gallery have to pass through the News Gallery, the opportunity was taken to create a replica of a Newsreel Cinema of the 1930s, situated between the two. In this we showed a compilation of classic Pathé Newsreel clips. Thus we were able to show how news was covered by all three media.

The upper gallery documented the history of television in Britain, from the early experiments of John Logie Baird in the 1920s through to television in the 1980s. Alongside original apparatus, including Baird's experimental scanner and the Alexandra Palace transmitter, was a series of room settings, ranging from a recreation of the Alexandra Palace studio of 1936 to period domestic rooms with authentic television sets showing programme compilations from the appropriate era. In 1993, a new facility was added to the gallery: *TV Heaven*. Here, visitors can watch programmes from a selection of nearly a thousand British television programmes from the 1950s to today. There are around 20,000 viewings each year, together with a regular programme of screenings introduced by Museum staff.

To celebrate the 150<sup>th</sup> anniversary of photography, we opened the Kodak Museum in 1989. Sub-titled *The Story of Popular Photography*, this was constructed in an adjacent building and approached through the Level 1

galleries. The Kodak Museum galleries were arranged around a central entrance area containing the world's largest single lens, made for the Museum by Pilkington Glass. From this, visitors could enter any of the galleries arranged around it – from one devoted to the beginnings of photography, through another on the wet plate era, to another about the popularisation of photography, appropriately set within a seaside pier setting, associating the notion of leisure and photography. The final gallery took a social historical approach showing how 20<sup>th</sup> century people used their cameras. Following a public appeal, many people brought us their photographs and films, together with cameras and other equipment, and told us how they used the media. Much of their material was used in the gallery.

The next major development occurred in 1992, with the opening of the 306-seat Pictureville Cinema. This was converted from the Library Theatre, originally part of Bradford Central Library, next door to the Museum. Pictureville was the Museum's first 35/70mm cinema; until then, it had presented a programme of feature films four evenings a week in the IMAX Cinema. That venue also saw the beginning in 1984 of the Museum's series of interviews with important figures from film production, including Alan Bennett, Walter Lassally, Richard Rodney Bennett, Michael Radford and, not least, Martin Scorsese. Pictureville Cinema enabled the Museum to extend its cinema programme to seven evenings a week, showing an eclectic mix that includes both the history of cinema and contemporary work from across the world of film.

In the following year, a long-held ambition was realised with the installation of a Cinerama screen and projection system in Pictureville Cinema. Cinerama, dating from 1952, was the first wide-screen process. It utilises three projectors and a deeply curved screen. Pictureville is the only public cinema where such films can be screened and is the venue for the Widescreen Weekend of the annual Bradford Film Festival.

In 1994, Colin Ford left to become Director of the National Museums of Wales. He was succeeded by Amanda Nevill, formerly Chief Executive of the Royal Photographic Society. During her nine-year tenure, the Museum underwent

substantial changes. The 21<sup>st</sup> century was approaching; digital technology was having a revolutionary impact on the three media and visitor expectations were changing. In 1996, the Museum embarked on a three-year £16 million expansion programme, *Imaging Frontiers*, which was funded by the Arts and Heritage Lotteries, the European Community and private sector sponsorship. The project involved the construction of an atrium linking the Museum with the Pictureville Cinema, a new special exhibitions gallery and a complete refit of the existing building. Unlike previous construction this was not a project that could be carried out behind temporary hoardings while the day-to-day business of the Museum continued: it had to close. An alternative building in Bradford was fitted out so that the Museum could present temporary exhibitions in the 1998 Year of Photography and the Electronic Image. In September 1997, following months of planning, the Museum galleries were stripped out and their contents removed to store. The building was handed over to the contractors, and staff moved to offsite accommodation to develop new galleries for the Museum.

The new Museum opened to the public in the spring of 1999, though its official opening by the actor Pierce Brosnan took place later that year. The building is approximately 25% larger than the old one. You enter a huge glass atrium that soars to the full height of the building. From the atrium you can get access to the IMAX Cinema – now capable of showing 3-D IMAX films - to two cinema auditoria – Pictureville and a new 120-seat Cubby Broccoli Cinema – and to the Museum.

The Kodak Museum was moved from its original location and redisplayed on Level 1. Though it still broadly follows the original storyline, with updates for digital photography, it is laid out differently to fit the gallery space. It was moved to create space for *Insight: the Collections and Research Centre* our public access archive, which is reached via the Kodak Museum.

On Level 2 is *Wired Worlds*, a gallery that explores the digital future. It is divided into five 'domains', each with an interactive digital work of art alongside interactive displays on themes ranging from computer vision and virtual reality to the World Wide Web, digital animation, special effects and video games.

An updated News Gallery is situated on Level 3, together with the Newsreel Cinema and the Television Gallery. This suite of galleries was augmented in 2003 with a working BBC radio and multimedia studio where visitors can see live news broadcasts taking place.

At the front of the building at this level is the *Magic Factory*, a highly interactive gallery, designed like a funfair, that explores the science of light, optics and image-making. Its content is primarily aimed at children studying Key Stages 2 and 3 of the National Curriculum – from seven to 14 years old – though it also appeals to a wider audience.

On Level 4 are an Advertising gallery, TV Heaven and the Animation gallery. The Advertising gallery shows how photography and television are used to promote products by examining a number of high profile campaigns. The Animation gallery explores the history of animation, particularly work produced in Britain. It features original artwork, sets and animated models, including the Wombles and Wallace and Gromit. The gallery also includes a studio where young animators work on projects for Channel 4 Television.

Level 5 has a conference suite that forms part of the facilities for commercial hire and a suite of education workrooms. At the top of the Museum is a working broadcast-standard television studio and edit suites. These are in constant use by students on the University of Bradford's Creative Media and Technology degree course. The Museum teaches many of the theoretical and practical modules of this course. The studio is also used for school groups and for *Youth TV*, a sponsored programme of workshops that introduces socially- and educationally-excluded young people from inner-city Bradford to programme-making.

There are two special exhibitions galleries. The largest, Gallery One, has an area of 450 square metres; Gallery Two, 200 square metres. With its eight-metre height, Gallery One enables the Museum to mount large-scale shows. Thus in 2000 we showed the BBC's *FutureWorld*, which looked at the impact of

the digital revolution, and the Barbican's *The Art of Star Wars*, an exhibition featuring drawings, models and costumes from the *Star Wars* series. In 2002, the Museum created a large touring exhibition *Bond. James Bond* marking the 40<sup>th</sup> anniversary of the James Bond films. This featured production designs, props, costumes and reconstructed sets. Following its opening in Bradford, it was shown at the Science Museum, London and is currently touring the USA and Canada.

Gallery One is also designed to show multimedia presentations. Two shows by Bradford Fellows – a partnership scheme with Bradford University and Bradford College giving artists the opportunity to work in Bradford and create new work for the Museum – used multimedia projection. *Symptomatic - Recent Works by Perry Hoberman* was shown in 2001 and *Genus* by Daziel and Scullion in 2003. Photographic shows have included *Specimens and Marvels: The Work of William Henry Fox Talbot*, a selection of the pioneer's work from the Museum's collection; *Martin Parr: Photographic Works 1971 – 2000*, a retrospective of this important British photographer; and a powerful show in both galleries from the reportage photographer Luc Delahaye. Gallery Two opened in 2003 with an exhibition drawn from our collection, *A Matter of Focus: The Art of Photography 1892 – 1917*, which explored the work of The Linked Ring Brotherhood who sought to establish photography as a serious art form.

*Insight:* The Collections and Research Centre is located on Level 1. This contains nearly 80% of the Museum's collections. The remainder is either displayed in Bradford or London, or stored off-site in Bradford or at the Science Museum's store at Wroughton near Swindon. The Centre has been designed to facilitate and encourage wide public access to the Museum's collections. Everyone is welcome, whatever their interest in using our collections. Our daily behind-the-scenes tours of the collection, led by curatorial or collections management staff, are popular. A specially designed viewing area, the Kraszna-Krausz Room, is used for groups to view material that they have personally selected in advance from the collection.

The Centre has two archives housing over 3 million photographs, two archives containing artefacts of cinema, photographic and television technologies, and a printed materials archive for books, periodicals, trade literature, posters and ephemera. Each archive has its own environmental microclimate tailored for the range of material held in that area.

Such is the extent of the Museum's collections that it is difficult to give a comprehensive listing. However, by listing a number of the larger discrete collections it is possible to indicate the scope of the Museum's holdings:

*William Henry Fox Talbot Collection*

Approximately 6,000 early photographic negatives and prints made by the inventor of the negative/positive process, and his circle in the 1830s and 1840s. Acquired by the Science Museum from Lacock Abbey in the 1930s, this collection includes the world's earliest surviving photographic negative.

*Howard and Jane Ricketts Collection*

This collection of 19<sup>th</sup> century photographic prints and albums assembled by Howard Ricketts is especially strong in topographic and ethnographic photography.

*The Royal Photographic Society Collection*

Acquired in 2003, with aid from the Heritage Lottery Fund, the National Art Collections Fund and Yorkshire Forward, the regional development agency, this important collection includes over 270,000 images, 13,000 books, 13,000 volumes of periodicals and 5,000 letters, research notes and documents. It is particularly strong in 19<sup>th</sup> and 20<sup>th</sup> century pictorial work, with masterpieces by Cameron, Rejlander, Steiglitz, Steichen, Demachy, Coburn and other important photographers.

*Friese Greene Collection*

Photographs, letters and documents relating to William Friese Greene, his son, Claude, and grandson, Tony. This includes William's attempts at motion picture photography and his and Claude's work on colour photography and cinematography.

*Hammer Horror Special Effects Make-up Collection*

This records the pioneering work by make-up artists Phil Leakey and Roy Ashton for the famous British horror film company, Hammer Films, in the 1950s and 1960s. It includes concept drawings and production stills, and prosthetics used in the films, as well as the artists' make-up kits. This was acquired through a grant from the Heritage Lottery Fund.

*W E Berry Poster Collection*

Posters printed by the Bradford firm of W E Berry, one of only three printers in Britain specialising in large cinema posters. Though Berrys produced work between 1920 and 1990, the collection concentrates mainly on 1940s and 1950s posters, and is particularly strong on British films from the Rank, Ealing and Gainsborough Studios.

*Indian Film Cinema (Bollywood) Collection*

A collection of posters, lobby cards, programmes and press publicity from Indian films from the 1950s to the 1970s.

*Film stills collection*

Publicity and production stills by photographers such as Cornel Lucas, Bob Willoughby, Ken Danvers and Eric Gray.

*BBC Heritage Collection*

Television and radio broadcasting equipment collected by BBC Engineering, which includes the first Emitron tube used at Alexandra Palace in 1936 and John Logie Baird's personal Televisor.

*Thames Television Camera Collection*

An important collection of 60 broadcast television cameras, ranging from the CPS Emitron (1949) to studio colour cameras from the late 1970s. Donated to the Museum by Thames Television.

*Donald Fleming Collection of Historic American Television Receivers*

This collection of 80 North American television receivers from 1948 to the late 1970s includes rare 'suitcase sets', 'porthole' screens and early remote control receivers.

*Television Commercials Collection*

Over 20,000 commercials, mainly UK television advertising from 1955 to the late 1980s acquired from the ITV Association and the History of Advertising Trust.

*Kraszna-Krausz Collection*

The library of Andor Kraszna-Krausz, the founder of Focal Press, the publishers of books on photography and the moving image. The 5,000 books include many rare and foreign language titles.

Even a list like this omits many of the Museum's most important holdings, whether it is the work of 20<sup>th</sup> century British photographers Tony Ray Jones and Martin Parr or the two cameras of Louis Le Prince, who captured Leeds on moving picture film as early as 1888.

The collection continues to develop, guided by policies that curators and management staff revise every five years. These policies reflect the overall National Museum of Science and Industry's emphasis on the collection of material to enable its constituent museums to develop stories based on human ingenuity. The NMPFT's current policy, which is in place until 2010, identifies key areas of collecting under each of its three subjects and, for the first time, 'new media'. For example, over the next five years the Photography collection will concentrate on modernism, colour, digital imaging, and the vernacular, while Film will devote its energies to animation, film production, the amateur, and technology and creativity. Television sees its priorities as the analogue to digital transition, television's social impact, the changing role of television news, and consumerism. New Media will examine mobile accessibility, shifts in social control brought about by the internet, and the nature of virtual and real experiences. It is the responsibility of curators to decide on how such themes inform their collecting.

The collection is at the heart of a complex organisation, involved in a wide range of activities. When it opened in 1983, the Museum had a total of 28 staff; today it employs about 160 people, including part-time staff. Many of these work for NMSI Trading, the commercial arm of the Museum which runs the front-of-house services, cinemas, the shop and commercial hire. The Head of Museum is responsible both for the Museum and the on-site trading company. The Museum is organised within three broad groups: the Resource Group, responsible for finance, personnel, estate management, workshops and electronic displays; Programme Delivery, which includes collections management, those working in the three subject areas, exhibitions, learning development and media development; and Public Affairs, responsible for visitor services, marketing and press, box office, the shop, the in-house design team and the projectionists. The Head and Deputy Head of the Museum, together with the Senior Management Team, drawn from the Heads of Departments, are responsible for running the Museum. The Head of the Museum is a member of the executive committee of the National Museum of Science and Industry. The NMSI receives its core funding from the Government's Department for Culture Media and Sport.



In June 2003, Amanda Nevill took up the post of Director of the British Film Institute. The Museum's new Head, Colin Philpott joined in May 2004 after a 23-year career at the BBC where he was latterly Head of Local and Regional Programmes in Yorkshire and Lincolnshire. He heads the Museum at a time of interesting developments both for the Museum and Bradford.

An imminent priority is the development of a new Television Gallery to replace those opened in 1986. This is planned to open in 2005 to mark the 50<sup>th</sup> anniversary of Independent Television in Britain. The Museum is also exploring the possibility of establishing a London venue to present its exhibitions. It is an unfortunate aspect of British life that exhibitions outside London rarely receive critical attention in the national press, though quite minor shows in London are regularly featured. Perhaps it is time for the Museum to have a London 'branch'.

The Museum's largest potential development is linked to the redevelopment of Bradford. The city has ambitious - indeed, radical - schemes for this, involving the creation of a lake in the city centre. This is the design of the architect Will Alsopp. Over the last four years, the Museum has been developing a concept for a cultural and learning centre for the public promotion of the creative industries, known as *Lightwave*. In Alsopp's scheme, *Lightwave* will be housed in a considerably enlarged Museum complex, jutting over the lake. *Lightwave* will include galleries, media experiences, live theatre, experimental production and testing studios, a learning centre, a research library and a web/broadcast centre. A complex of hybrid 'factory works', studios and campus, it will aim to be an environment that will stimulate cutting-edge creative arts and enterprise within a lively social scene.

It is too early to say whether *Lightwave* will become a reality. In the 1970s, who would have conceived of a National Museum of Photography Film & Television in the form it is today? Like the media whose history it represents, the Museum is constantly adapting to meet the needs of a changing world.

**References**

- 1 *The Sunday Times*, 31 January 1982
- 2 *The Times*, 3 March 1952
- 3 *British Journal of Photography*, February 1882