

**THE BILL DOUGLAS**  
**CENTRE** FOR THE  
HISTORY OF CINEMA  
AND POPULAR CULTURE



A GUIDE FOR  
RESEARCH USERS

July 2003

**Bill Douglas Centre Guide for Research Users**

Issue 3.0, March 2003

Price £3.95

Written and edited by Richard Crangle, Assistant Director of the Bill Douglas Centre

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Second edition amended by Hester Higton, Curator of the Bill Douglas Centre

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# BILL DOUGLAS CENTRE – GUIDE FOR RESEARCH USERS

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## **1. About this guide**

### **1.1. Purpose of the guide**

This guide is intended to help you make the best possible use of the Bill Douglas Centre for research work. It briefly explains the scope of the materials held by the Centre, its computer catalogue, and the procedures for use of its holdings.

In a guide of this size it is not possible to give more than an outline of the Centre's collections. A full listing of even the most basic details of each item would run to many hundreds of pages, and in any case the information is continuously changing as work on updating the catalogue progresses. The only way to access the collections for research is by browsing the computer database catalogue to identify relevant material, as explained in this guide.

### **1.2. How to get further help**

In this guide we have tried to supply as much information as you will need to make practical use of the Centre. Please read it carefully all the way through – we hope that the answers to most of the questions which are likely to arise will be found somewhere in its pages.

However, if something is still unclear after you have consulted this guide, please don't hesitate to ask for help from the Special Collections staff. The Special Collections and Bill Douglas Centre Reading Room is open Monday to Friday, 10–1 and 2–5, and the staff will be happy to help in any way possible. You can also contact staff via the telephone on 01392 264321 or e-mail us at [fdc@exeter.ac.uk](mailto:fdc@exeter.ac.uk) or [libspc@exeter.ac.uk](mailto:libspc@exeter.ac.uk).

The computer catalogue is available as an internet-linked database at <http://billdouglas.exeter.ac.uk/eve>. One of the major aims of this guide is to explain the operation of the catalogue for the types of search that are most likely to be of use to you.

## **2. The Bill Douglas Centre**

### **2.1. History of the Centre**

The **Bill Douglas Centre for the History of Cinema and Popular Culture** is founded on a single collection of books, periodicals, artefacts and ephemera relating to the cinema and the optical media that preceded it. This was assembled from the 1960s onwards by Bill Douglas (1934–1991), a Scottish-born film director, and his friend Peter Jewell. Their Collection is estimated to contain some 45,000 items, ranging from valuable rare books and historic artefacts to film fan ephemera such as cigarette cards, toys, and publicity matter. After Bill's death, Peter donated their collection to the Exeter University Foundation to form the basis of a museum and research centre, bearing Bill Douglas's name and forming a memorial to this influential and underappreciated film-maker.

The space in which the Centre is housed, in the University's Old Library Building, was converted in 1995, and the Collection began to arrive in Exeter in the autumn of that year. The next two years were spent in sorting and storing the material, setting up the museum displays, and beginning the huge process of identifying and cataloguing the Collection, all partly funded by a grant from the Heritage Lottery Fund.

A number of smaller donations of related material have been made to the Centre in the past few years, and the Bill Douglas and Peter Jewell Collection itself has also grown through Peter Jewell's continuing generosity. In summer 1998 the Centre took delivery of its first substantial donation in the form of the Roy Fowler Collection of several thousand cinema and television books. This was followed in summer 2000 with the complete production archive of film-maker Don Boyd, covering his work during the 1970s and 1980s, as well as a number of smaller, though still significant, donations.

### **2.2. Public Museum**

The museum areas of the Centre opened to the public on 1 October 1997. They are open five days a week, from 10.00 to 16.00, and admission is free (this was a condition of the gift of the Bill Douglas and Peter Jewell Collection). Around 800 or 900 items are on display at any one time – approximately 2% of the Centre's collections.

The history of the cinema is presented in reverse, with the more familiar and more recent items ('the cinema as we know it') encountered first, so that the visitor 'travels back in time' as he or she moves through the exhibition. In the lower display gallery each cabinet features one particular medium that is now seen as an important part of cinema's 'pre-history'. There is no defined chronological route round the displays, reflecting the important fact that these media were not conceived as steps along the way to the present, but as a series of independent developments which sometimes related, sometimes overlapped, sometimes led on to other things and sometimes came to dead ends.

The lower display gallery also includes a cabinet focusing on the career of Bill Douglas, including artefacts used in his four completed films and a selection of the many festival awards that he won in his short career.

### **2.3. Reading Room and Research Centre**

The Centre's Research Room began operating in November 1997. This is where the majority of the many thousands of items not on display are stored. About half of the book collections are held in the Special Collections and Bill Douglas Centre Reading Room, which opened in October 2002. It is in the Reading Room that most items are consulted and where all requests are made for items for research use. Items are available for reference use only; books on the stacks in the Reading Room are browsable but no browsing of the collections in the Research Centre is permitted. The main point of entry to the collection is through the online database.

The Centre takes a very broad view of 'research' – its doors are open not only to University staff, undergraduate and postgraduate students for research projects and course work, but also to members of the public and members of other institutions such as colleges and schools.

More information on the procedures and conditions for research use of the Centre will be found in Section 4 of this guide.

### 3. The Centre's holdings

#### 3.1. Strengths

The Centre's collections are estimated to comprise approximately 57,000 items (cataloguing is still progressing), spanning a historical range from 1637 to the present day and a wide variety of different types of item. Bill Douglas and Peter Jewell collected with an ambitious and inclusive concept of what was relevant to cinema history, and as a result their Collection is rich in materials that are most unusual in an academic institution. Particular strengths of the Centre's holdings include:

- **Books.** The Centre holds the second-largest cinema-related book collection in Britain (only the BFI Library in London is larger), running to approximately 18,000 volumes. These include the standard works of film criticism, history and reference; a fine collection of biographies of film personalities; a comprehensive collection of books on proto-cinema (or 'pre-cinema') media; a good number of books on television and radio broadcasting; fiction (film tie-in novels, fiction set in the film industry, fiction by cinema personalities, and so on); and also a great range of popular material including children's books, film fan annuals and books of film trivia. There are also a number of rare books, including the earliest works on moving pictures from the 1890s and renaissance books on optical science and magic.
- **Cinema-related artefacts and ephemera.** Significant holdings include periodicals, handbills, posters, toys, games, cinema and film programmes, film publicity material (campaign books and press releases), sheet music for songs featured in films, film star postcards and cigarette cards, and domestic items featuring images of film stars or other cinema references. The majority of these holdings date from the 1950s onwards, and they are mainly British in origin (though not only relating to British films), but there are significant amounts of earlier material and items from other countries.
- **Archive materials.** The Don Boyd Collection contains tens of thousands of papers relating to the work of the film production company Boyd Co. during the 1970s and 1980s. Other major archival holdings have come from cinematographer Ossie Morris, former head of the London Film School Robert Dunbar, and television producer Peter Cotes.
- **'Proto-cinema' or 'pre-cinema' media.** The Centre has a wide-ranging collection of artefacts relating to the various eighteenth- and nineteenth-century optical and moving-image media which are now seen as ancestors of the cinema. Items include magic lanterns, lantern slides, moving image toys, shadow puppets, silhouettes, early photographs and stereographs, optical illusion devices, dioramic prints, peepshows and perspective views, panorama souvenirs, as well as books and ephemera (posters, handbills, prints etc.) relating to all these media.

#### 3.2. Limitations

The Centre's collections have three main limitations:

- They do not include moving images on film or video. For viewing copies of films, your best resource in Exeter is the Audio-Visual Section of the University Library, whose holdings include upwards of seven thousand feature films on video.
- They were not assembled as an archive. That is, with a few exceptions, there are no definitive holdings of all the materials on a given subject, and the materials were collected from a wide range of places rather than systematically from their original sources. The holdings tend to be representative examples rather than complete collections (for example, several individual copies of a periodical rather than a complete run).
- The bulk of the cinema-related materials relate to the film exhibition industries, or could best be described as material from 'around' the film industry – books about films, cinema programmes or leaflets, periodicals aimed at filmgoers, toys and other ephemera produced as marketing spin-offs, and so on.

Nonetheless, the size and range of the collections mean that they contain materials not available elsewhere, and even in the more limited areas there are likely to be some items of at least peripheral relevance for most research topics relating to moving image history. No matter how trivial or unlikely your enquiry may seem, it is worth searching the catalogue to see what turns up.

## **4. Research access**

### **4.1. Registration**

To use materials from the Centre for research, you will need to fill in an External Readers Registration form in the Reading Room, unless you are a member of the University, in which case your University card number is sufficient identification.

### **4.2. Opening times and restrictions**

- The Reading Room is open Monday to Friday, 10–1 and 2–5.
- The Research Room (for consultation of large paper items, such as posters, and artefacts) is open by arrangement only. You can make this arrangement when you visit the Reading Room, or phone the Centre in advance on 01392 264321.
- The number of users at any one time is limited to the number of desk places available.
- We cannot guarantee to supply items on demand, but we will do our best to meet your requirements, and ask that you be patient with us.
- You will be well advised to plan your work in advance in as much detail as possible – you may find this useful in any case. The Special Collections staff will not usually be able to support broad general enquiries, and will only be able to deal with focused enquiries for particular items that you have already identified from the catalogue or from other sources.

### **4.3. Conditions of use**

To reduce the risks of accidental damage or loss to items in the Centre's collections, some conditions apply to their use for research. When completing your registration form you agree to abide by these conditions during your use of the Centre. A copy of the conditions will also be found in the Reading Room.

- No food or drink is allowed in the reading room, and in common with all public areas of the University smoking is not allowed.
- All readers must sign in the daily register and show proof of identity. New readers who are not members of the University of Exeter must complete a registration form.
- All requests to consult items must be made through Library staff, who will bring items to your desk for your use. Browsing of the research collections shelved in the reading room is allowed under supervision. All readers must follow the item handling guidelines on display in the reading room.
- You are normally allowed to consult a maximum of six items at any one time. You may reserve more items while you are using these, but items from the first issue must be returned before further items are brought to you.
- No coats, umbrellas, bags, etc., may be taken to your desk. The only items of your own which you may have on your desk are pencils, writing paper or a notebook, or a portable computer. If you wish to consult books that are not from the Special Collections in the reading room, you must first show them to a member of staff.
- Books and documents may not be removed from the reading room. All photocopying is undertaken by Library staff in strict accordance with current copyright law and good preservation practice. No photocopying can be done on demand. Photography can only be permitted by special arrangement, and no flash photography will be permitted.
- All photocopies are intended for one-time, personal use of the reader who requests them. Requests for publication or display must be made in writing.
- If an item is accidentally damaged while you are using it, or if you discover earlier damage not caused by you, you must inform the supervisor at once. You will not be penalised for

genuine accidental damage, but the Library reserves the right to take appropriate action if damage is not deemed to have been caused accidentally.

If you fail to comply with the conditions you will be reminded of them by the staff, and in extreme cases we reserve the right to refuse you access to the collections.

## **5. The Catalogue – an overview**

### **5.1. General principles**

The most important feature of the Bill Douglas Centre's catalogue is that it is a *single* catalogue, listing all items in the collections together regardless of type or format. This is intended to break away from the tendency to privilege one type of information over others (traditionally books have been seen as more important academic sources than ephemera, for instance) and to make possible broader searches than a conventional library catalogue would allow. In a single search, a user will be able to identify not only the relevant books on a subject, but also a wide range of related materials that may be equally useful.

The catalogue meets both library and museum standards of information handling, and already allows easy location and retrieval of all items in the collections. The catalogue is now beginning to include illustrations of the items, and the description field allows searches to be carried out under wider subject areas. The eventual aim is that the catalogue itself, through the connections it allows between disparate items and the detail with which it describes them, will become as valuable a research resource as the items it describes.

### **5.2. Availability**

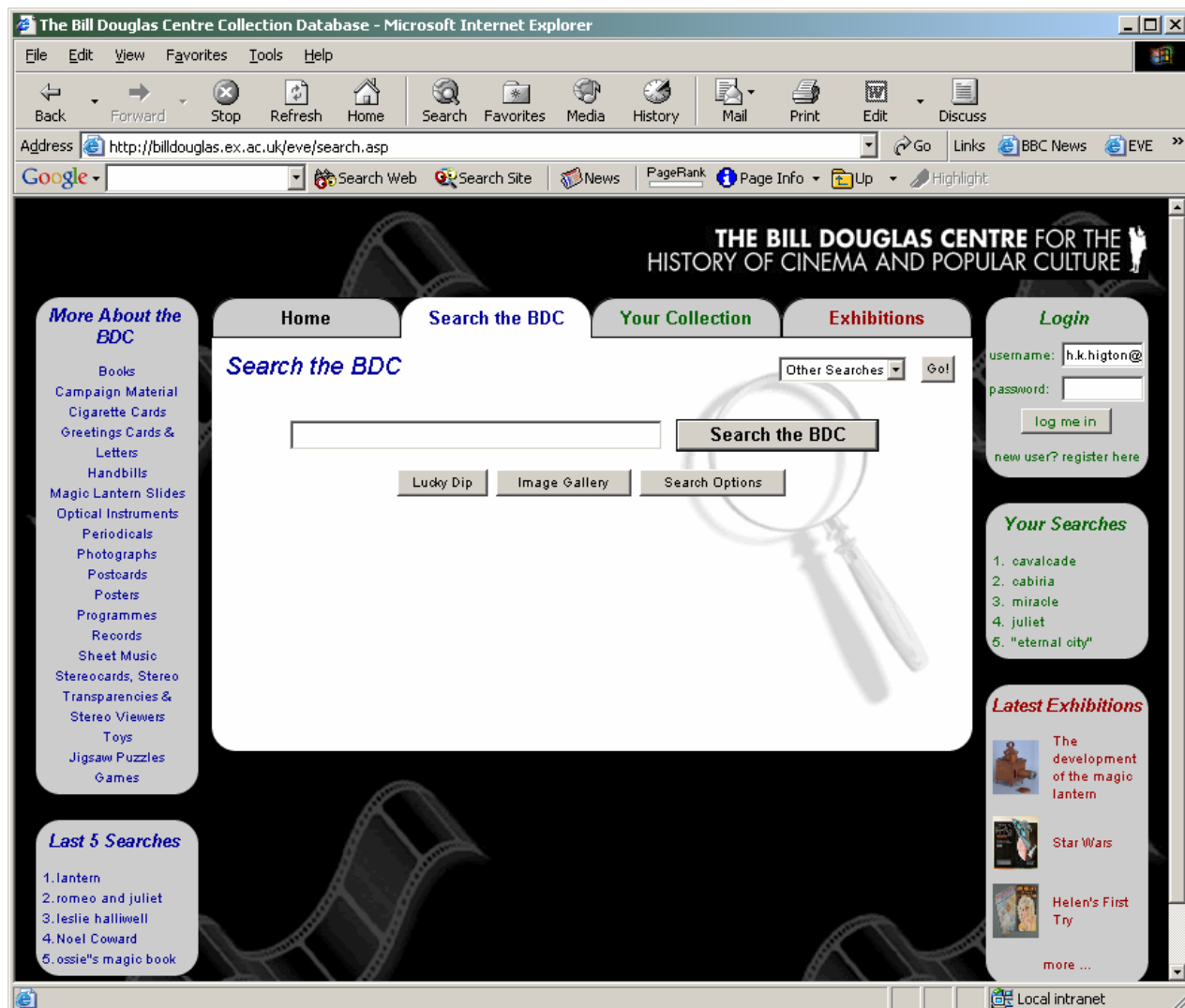
The catalogue can be accessed via the Internet, at <http://billdouglas.ex.ac.uk/eve>. A computer terminal for use in searching the catalogue is available in both the Reading Room and the Research Centre.

## 6. Searching the Catalogue

### 6.1. Opening the catalogue and finding the main search form

This guide assumes that you are familiar with using a web browser – if not, we suggest that you ask for assistance from one of the help desks run by Exeter University IT Services.

1. Go to the catalogue home page at <http://billdouglas.ex.ac.uk/eve>
2. Click on the tab marked 'Search the catalogue'. The following display will appear.



3. You are now ready to search the database. However, *before you start*, read Section 6.2 to learn about the types of search available, and then Sections 6.3 and 6.4 for step-by-step instructions on searching. Section 6.5 provides hints to help you with your searches.

### 6.2. Most useful search criteria

The most useful searches available to you will probably be the general search, 'Search by Person', and 'Search by Production'. In practice, the more precise and complex a request, the less likely it is to find material – as a general rule, it is better to keep your request simple and browse through a range of records than to be over-precise and find none at all.

Five important types of information form the main ways of identifying items in the catalogue:

- **Title.** Either the published title found on the item, or a short description allocated by the cataloguer – ‘what it is called’.
- **Class.** A short description of the physical nature of the object (‘handbill’, ‘optical toy’, ‘book’ etc.) – that is, ‘what it is’. See Section 10.2 for a full list and explanation of the terms used.
- **Classification.** A rough indication of the content or subject matter of the object, or the subject that gives it its relevance to the collections – ‘what it is about’. See Section 10.3 for a full list and explanation of the terms used.
- **Description.** This is a general description of the item or, if it is a book, of its subject matter.
- **Person.** This search is largely for locating items by author, editor etc. It will not always be useful as a subject search, because not all of the records have the relevant information. If you are looking for items related to a particular person it is better to enter their name in the general search.

The first four of these are searched for within the general search box that appears on the front page. Words entered into this search box will be searched for across all four fields, so expanding the number of records that will be returned to you. If your search criteria are too general, you may find that this runs to several thousand records – if so, you can add in extra words to refine your criteria.

If you already know what you are looking for (a particular book, for instance) it may be quicker or easier to search for distinctive words in the title, or for the author’s surname in the **Person** search.

### 6.3. Beginning your search

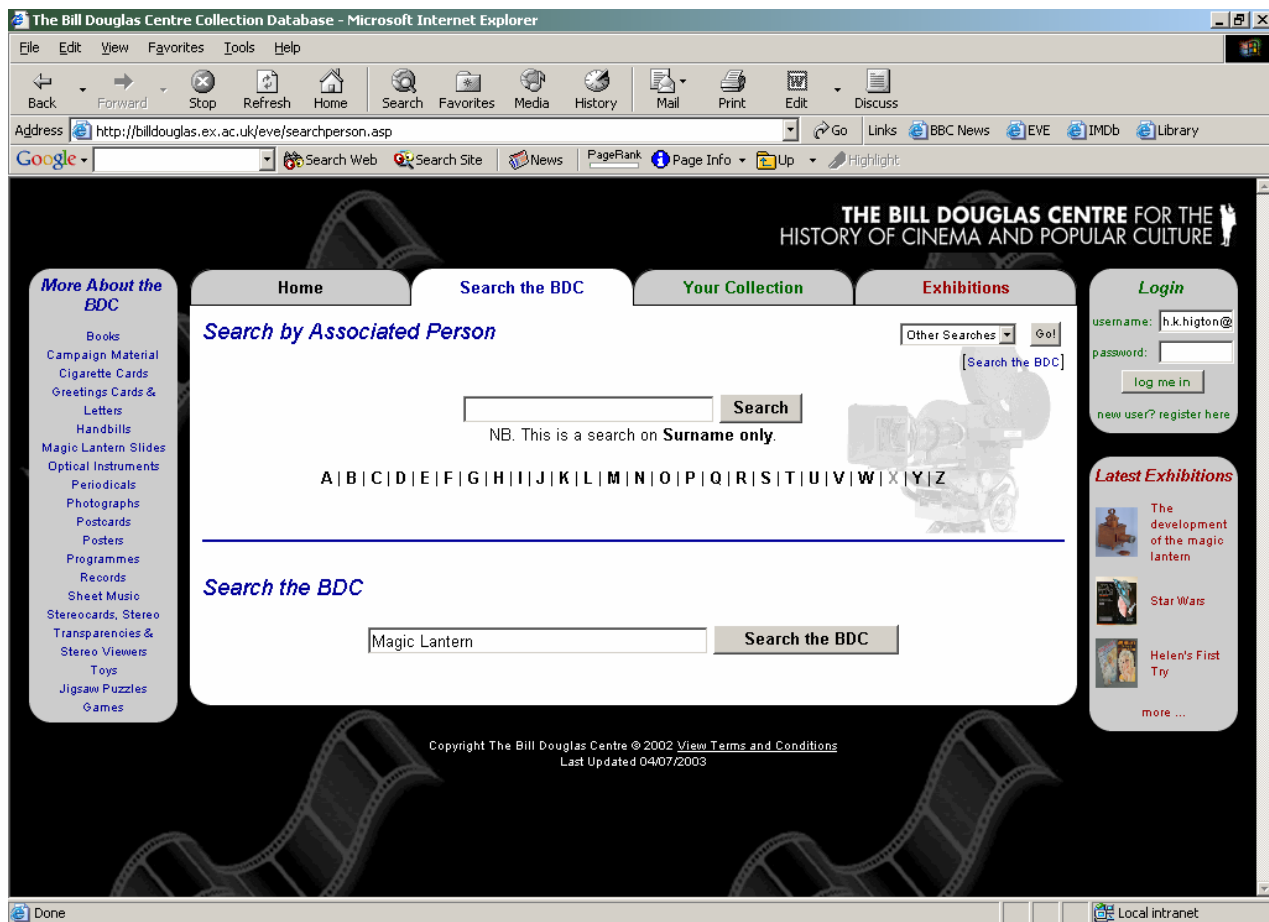
#### 6.3.1. Searching using the general search box

1. This search works like a Google search – i.e. if you enter several words, all the records will be listed that contain all those words, regardless of whether they are next to each other in the text. So, for instance, if you type ‘John Ford’ into this box, the search results will include not only items that relate to John Ford but also those that relate to, say, both John Wayne and Harrison Ford. If you want to limit your search to John Ford you can put quotation marks around the words, so that the search will only run on that exact phrase.
2. For this example we’re going to enter ‘magic lantern’ into the search box. You do not have to worry about using capitals or lower case – the search does not distinguish between the two. Once you have entered the text for which you want to search, click on ‘Search the BDC’.
3. This search looks through four different fields in the database – the title, the class, the classification and the description. It is set to a default weighting which favours title and description over class and classification. You can change the weighting by clicking on the ‘Search options’ button. This will bring up a modified Search page, where you can adjust how important the different fields are for your search. Setting the value at 10 will make the field very important; setting the value at 0 will mean that that field will be ignored in the search.

#### 6.3.2. Searching using the Other Searches

In the top right-hand corner of the screen you will see a drop-down menu, which offers you other searches. These include ‘Person search’, ‘Production search’ and ‘Series search’. Searching on a person is useful for finding authors, directors, composers and the like, and will sometimes pick up subjects as well. The production search allows you to search for a film, play or TV programme related to items on the database. The series search is mostly used for searching for periodicals.

1. Select the 'By person' option. This will take you to a screen that looks like this:





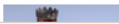
(You will notice that this screen also gives you the option to carry out a standard search using the box underneath the blue division.)

2. You now have two options. You can enter a **surname** in the search box and click 'Search'. You can also click on the alphabetical list to go to a particular section of the alphabet. This will bring up a list of all the people whose surnames begin with that letter. Clicking on a particular person will automatically carry out a search on that person for you.
3. The search works in exactly for the same way if you try it 'By production' or 'By series title'. When you are searching by these methods, however, you must enter the exact phrase you require. So, 'Wizard Oz' will not find you items on 'The Wizard of Oz' but 'Wizard of Oz' or 'Oz' will.

## 6.4. Obtaining information from the results of your search

1. Once the computer has completed the search it will display a results page that will look something like the following. If there were no results for your search you will be told that this is the case, and will be offered a new search. You may want to check that your typing was correct the first time round.

The screenshot shows a Microsoft Internet Explorer browser window displaying the search results for 'magic lantern' on the Bill Douglas Centre website. The page features a navigation menu with 'Home', 'Search the BDC', 'Your Collection', and 'Exhibitions'. A search box contains 'magic lantern' and a 'Search the BDC' button. Below the search box, it indicates 'Displaying Results 1 to 10 of 1442 - Search took 2 second(s)'. The results are presented in a table with columns for 'Title or Brief Description', 'Class', and 'Main Classification'. Three results are visible, each with a small image and an 'Add to your Collection' link.

	Title or Brief Description	Class	Main Classification	
1	 Mickey Mouse <b>magic lantern</b> outfit	<b>magic lantern</b>	<b>Magic lantern</b>	[Add to your Collection]
2	 Enamelled toy <b>magic lantern</b>	<b>magic lantern</b>	<b>magic lantern</b>	[Add to your Collection]
3	 Enamelled toy <b>magic lantern</b>	<b>magic</b>	<b>magic lantern</b>	[Add to your Collection]

2. The first column holds the picture of the item, if there is one on the database. The second column gives the title and below that any information that is in the description field. The third and fourth columns provide you with information on the class (type of object) and main classification (subject matter). The results of a 'series title' search will also list the volume or set number, the issue number and the issue date, instead of the main description. The search words that you used will be shown in bold in the details.
3. You can move up and down the list of items by using the scrollbar on the right-hand side of the window.
4. If you decide that you do not want to look at any further details, you can make a new search simply by entering a new set of words into the search box, or selecting a different type of search from the drop-down menu.
5. If you are interested in seeing the details for a particular item, click on the title. This will take you to a second screen, which displays the brief details for that item alone, with a slightly larger image (if there is one). This page will also provide you with the **Item number** of the object, which you will need when requesting the item for research use. In the top right-hand corner of this screen you can click on 'Full database record' to see further details.
6. The full database record will provide you with all the information that is available to researchers. There may not be a large amount of information – many of the records only have a brief inventory, but further information will be provided as the cataloguing progresses.

7. You can go back to the list of items produced by your search by clicking twice on the back arrow on your browser. Alternatively, you can make a new search simply by using the box at the bottom of the page. (NB. this is only true for general searches; for the other searches you will need to click on the 'Search the BDC tab' at the top of the page, to return to the main search page.)
8. Please return the database to the main search page when you have finished.

### 6.5. Hints for Searching

- In the general search and the person search the computer will only search for whole words. If you can't remember exactly how to spell a name try different variants of it to bring up all the possible results. The production search and series title search allowing searching by parts of words.
- Your searches will be more successful if you can think laterally and try several different approaches. For example, if you are looking for materials on Swedish films, search for both *Sweden* and *Swedish*, but also consider searching for *Scandinavia* and *Stockholm*, and so on. You could also try searches for any notable Swedish personalities you can think of who might be relevant (*Bergman*, *Garbo*, etc.), or for phrases from the titles of relevant films.
- In searching, the database does not distinguish between upper- and lower-case characters – so a search for *brando* is identical to one for *Brando*.
- Words that would normally contain accented characters, such as *Lumière*, will not appear with accents in the results, and the accents should not be included when you are searching.
- You may find that more than one record appears in your search results with the same information – that is, only the **Item number** changes as you move from one record to the next. There is a certain amount of duplication within the collections, although in many cases there are small differences between items, which may or may not be significant (different editions of the same book, items described in the same way which are in fact physically different, etc.). These differences will not always be apparent from the catalogue, especially in the book collections, until the cataloguing process is more complete than at present.

## **7. Requesting items for research**

### **7.1. How to request items**

When you find an item in your catalogue search that you would like to consult, make a note of its Object Number, title and author or editor (if appropriate). You then need to fill in an Item Request Form for each item that you require. Copies of these forms are held by the catalogue computers in the Reading Room and in the Research Centre. You must also fill in one of these forms if you have selected an item from the browsable shelves in the Reading Room.

Make sure that you fill in all the necessary parts of the form – the only box that may be left blank is the ‘Date of Publication’ box. If you are not a member of the university, write ‘External’ in the box marked ‘Card No.’.

Be sure that you have noted the Item Number correctly in the ‘Classmark’ box on the form (this information is essential for the staff to be able to find the items). If the title is long, just the first part or first few words will do, but please write clearly to make it easier for Centre staff to find the items.

When you have filled in your forms, hand them to the member of staff on duty.

### **7.2. Advance requests**

You may e-mail the Reading Room to make requests of items in advance, at [libspc@exeter.ac.uk](mailto:libspc@exeter.ac.uk). Make sure when you do this that you provide full details of the item number, the title and the author (where appropriate), as well as your name and the date on which you wish to consult the items.

### **7.3. Delivery and return of items**

It will take a little time to fetch your items, but we will do our best to keep waiting times to a minimum. To avoid these delays you may want to fill out your forms in advance.

The items you request will be brought to you at your table. If you have requested items in advance, they should be waiting for you when you arrive at the agreed time. The Reading Room staff will explain any changes from the items you requested (unavailability and so on) and point out any items, which may need particularly careful handling. They will also tell you if any of the items requested are only available for study in the Research Centre. If that is the case, you will need to arrange a time when it will be possible for you to view those items.

Please pay careful attention to the object handling guidelines (reproduced below in Section 8), particularly in respect of what you are allowed to have on your desk, and use of gloves for handling some items. Although some of these guidelines may seem slightly inconvenient, they are necessary to ensure the lowest possible risk of damage to items in use, and so to prolong their useful life and allow you and other researchers the chance to consult them in future.

When you have finished with the items you are using, return them to the member of staff on duty. He or she will check that all the items have been returned in good condition – please be prepared to wait for a few minutes while this check is made.

## 8. Object handling guidelines

### 8.1. The need for care in handling

All users of the BDC materials (including the Special Collections staff) are expected to follow certain guidelines while using or handling items from the Centre's collections. Please read the guidelines carefully and try to follow them at all times.

The guidelines are based on professional museum conservation practice, and apply to all items, including books and periodicals. Some of the guidelines may appear to impose restrictions on your use of the items. This is not their purpose – the aim is to minimise the risk of damage to the objects in our care.

It is impossible to eliminate the risk of damage completely, and any handling of items causes some degree of wear and tear, however slight. However, by careful observation of these guidelines we hope to prolong the useful lives of the items, and so continue to make them available for use by you and other researchers in future.

### 8.2. Handling guidelines

- Please wear cotton gloves when requested to do so in the Research Centre. This is to protect items from damage by the oils and acids which are always present on your hands – although it may be slight, this damage will accumulate over time, particularly on metal items and photographic paper.

If your gloves become dirty, ask the staff for a clean pair. If the gloves make turning pages or picking up paper sheets difficult, you can use a 'bone folder' to lift the paper – the staff will show you how.

- Assume that *all* items are fragile. Before you pick any item up, look at it and think about any weak points, detachable parts, or damage it may have. The way you pick it up should take these factors into account – don't lift it by any parts that might be loose, think about how you will support its weight, and so on.
- Books should not be pressed flat onto a surface, and their spines should not be bent back. This is especially true of paperback books, whose spines may be significantly weakened or broken by doing this.
- Don't try to pick up more items than can be securely and easily held with two hands – don't stack items, pick them up with one hand, or squash them together to pick up more.
- Before you pick up or move an item, make sure that you have a clear space to put it down gently at its destination.
- Keep looking and thinking as you handle the items. Lapses in concentration and in attention to detail are the most likely causes of accidental damage.
- If you accidentally damage an item, or discover some previous damage, you must report this to the member of staff on duty immediately. We promise not to penalise you for genuine accidental damage, but need to know about it in order to repair the item as quickly as possible.

## 9. Limitations of the catalogue

### 9.1. Data not yet entered

You will find that many catalogue records include a number of blank information fields. In some cases, this simply means that the information does not apply to that item.

In other cases not all available information has yet been entered. This is because, when the inventory was being completed, the emphasis was placed on getting items recorded on the database as quickly as possible so that some information on all items would be available to researchers as soon as possible.

Full catalogue entries will be completed as soon as possible (though the process will take several years), and records will gradually become more complete. It is unlikely that the missing data will significantly limit your use of the collections, but you may find that some records are less informative than others.

### 9.2. Areas not yet catalogued

Although at the time of writing most of the collections have been identified and recorded, there remain a few thousand items which do not yet appear in the catalogue.

These items will, of course, be added to the catalogue as soon as their records have been created, but until this can be done they are unfortunately not available for research. It is one of our priority aims to have all items in the Centre's collections recorded in the catalogue at the earliest possible date and we are working hard to clear this backlog.

### 9.3. Future expansion

In its present form the catalogue offers a fairly basic record of the materials in the Centre's collections. Although it contains a great deal of information, the details recorded so far do not explore beyond the 'surface' data of identification of each individual item. For better appreciation of the significance of each item, and its relations to the collections as a whole, a fuller catalogue which considers the intellectual content of the items is needed.

The present catalogue is conceived as the first stage of this process – the database design allows additional information to be added when available, so that the catalogue will evolve over a number of years, as resources allow, to become a more sophisticated and research-based record of the Centre's collections and their significance.

### 9.4. Corrections to the catalogue

The data in the catalogue has all been checked, but in such a large and varied catalogue it is quite possible that typing mistakes and other small errors have slipped through. It is also possible that you may not agree with our descriptions of an item, may feel that its classification is inaccurate, or may find similar items identified in different ways.

If you find any such mistakes while using the catalogue, **please let us know!** We need to know the Item Number of the object and exactly what is wrong with it, no matter how small the error. In a computer catalogue, a single wrongly-entered character may be enough to prevent a record being found in a search. You can e-mail the Centre staff at [database@billdouglas.org](mailto:database@billdouglas.org) to let them know about corrections.

Please don't tell us about data that is missing (we have ways of identifying incomplete records and will be entering the missing data as soon as we can), only data that is clearly wrong. We will do our best to make any corrections as quickly as possible, and any help you can give us in finding errors will be very much appreciated!

## 10. Quick reference guides for the catalogue

### 10.1. Fields on the *Detailed Search Results* Screen

Fields are described here in approximately the order in which they appear on the Detailed Search Results screen.

<b>Item number</b>	Every item in the Centre's collections has a unique five-digit identification number. You must quote this number for each item you request for research use. Only useful for searching for the record of one specific item.
<b>Title article</b>	If the title has a leading article, such as 'A' or 'The' it will appear here.
<b>Title or brief description</b>	If the item has a published title, that information has probably been entered verbatim; if not, the cataloguer will have entered a short description of the item. Subtitles are included, separated from the first part of the title by a colon; any search criteria you enter in this field act on both parts of the title together. Title data is entered for all items, although the subtitle portion is not yet entered for some books.
<b>Class</b>	A short description of the physical nature of the item. See Section 10.2 for a full list of terms.
<b>Main Classification</b>	A term indicating very broadly the main subject matter of the item. See Section 10.3 for a full list of terms. This is a very useful means for general subject searching, but may produce many thousands of records.
<b>Description</b>	A detailed description of the item. This field will contain different information dependent on the type of object. Books and periodicals will have chapter titles or articles (with authors) listed. Objects will have physical descriptions. Subject keywords will also be included in this field.
<b>Associated people</b>	The names of individuals who were involved in production of the item, together with their 'association' with the item – authors, artists, composers, photographers, editors, performers, etc. All items have the surname of the first individual, but other data is not yet entered for all items.
<b>Material</b>	The substances from which the item is made. General substances are given first (such as metal), followed by specific materials in brackets (such as brass, steel, etc.)
<b>Dimensions</b>	The exact size of the item, given in mm. Data not yet entered for many items.
<b>Language</b>	The principal language or languages in which the item is written, or of any wording which appears on the item. Data not yet entered for some items.
<b>Country of origin</b>	The country or countries in which the item was produced – where there is no available information this is shown as 'unknown'. Data not yet entered for some items.
<b>Earliest/Single date</b>	The year in which the item was produced, if known. If the year is known fairly exactly, then it will be indicated by 'circa...'. If the date is not known, then the figure given will mark the point before which the item could not have been made. Data not yet entered for all items.

<b>Latest date</b>	The year after which the item could not have been made. This field will be blank if a specific date has been given in the previous field. Data not yet entered for all items.
<b>Inscription</b>	Details of the inscriptions on the object given as closely as possible to the original. The location of the inscription and its appearance (e.g. ‘manuscript’ or ‘italics’) is given in brackets after the text.
<b>Inscription date</b>	Date of any inscription (engraved, printed or hand-written) on the object, if one is given. This is provided to day and month if possible.
<b>Provenance</b>	Details of previous ownership of the item, if known.
<b>General Notes</b>	Covers any further remarks that do not fit into any other fields.
<b>ISBN or ISSN</b>	The unique number given to every book (ISBN) and serial (ISSN) – i.e. journal – produced since the early 1970s.
<b>Edition number</b>	The edition of the book, such as ‘first’, ‘second’ or ‘first paperback’.
<b>Number of pages</b>	Number of pages, with introductory pages marked with Roman numerals indicated separately
<b>Other bibliographic details</b>	Information about presence of indices, bibliographies, illustrations etc. Data not yet entered for most items.
<b>Series title</b>	Title of the series or set of which the item forms part – includes periodical titles, names of card sets, series titles for books, and so on. Data entered for all relevant items except some books.
<b>Volume no.</b>	If the item is part of a series, the number of its volume, set or group – for example, the annual volume number of a periodical, which will be the same for all individual issues in that year. Note that volume numbers of books are usually entered as part of the title.
<b>Issue number</b>	If the item is part of a series, this is the number of that individual item within the series – this appears in many formats, including periodical numbers within a volume, serial numbers on cards in a set, numbers of books in a series, and others. Roman numerals have always been entered as numbers. Data not yet entered for some books.
<b>Issue date</b>	Issue date of a periodical. Note that this is not necessarily the same as the <b>Earliest/Single date</b> information.
<b>Title type</b>	If the title has been quoted verbatim from the object, this field will be marked ‘Found’. If a title or brief description has been allocated to the object, this will be indicated by ‘Allocated’.
<b>Special Collection</b>	This field indicates if the item belongs to a special collection, such as ‘Bill Douglas and Peter Jewell Collection’ or ‘Don Boyd Collection’.
<b>Dewey Classification</b>	The number assigned to a book or periodical under the Dewey Decimal Classification System. Data not yet entered for all items.
<b>Number of Parts</b>	The number of separate parts that make up the item (e.g. loose sheets in a set of papers, accessories belonging to artefacts, etc.)
<b>Related Institutions</b>	The names and locations of up to two companies or organisations involved in production of the item, together with their ‘association’ with the item – publishers, printers, manufacturers, etc. Data not yet entered for all items.
<b>Associations</b>	For each association a brief indication of the type is given, together with a short description of the association itself. So you might find ‘event’ under ‘type’ followed by ‘Great Exhibition’ under association. Covers all associations apart from people (see <b>Associated People</b> ), Institutions (see <b>Related Institutions</b> ) and Productions (see <b>Associated Productions</b> ).

<b>Associated Productions</b>	Provides the title of any productions associated with the item. These will normally be films, but may include plays, television programmes etc. Data not yet entered for all items.
<b>Cross References</b>	Allows links to be traced to other items in the collection that have a very close relationship to the current one. Listed by Item Number and the Relationship between the two. No data entered as yet.
<b>References</b>	Provides details of any books or articles that refer to the object, with page numbers. Very little data entered as yet.

## 10.2. Class terms

These are the definitions used for allocation of terms for Class in the catalogue. In some cases the definitions are quite broad, and their application to individual items may appear approximate, especially in cases where an item could possibly fall into more than one category.

<b>artwork</b>	an item of unique artwork intended for reproduction (as posters etc.).
<b>audio equipment</b>	radios, phonographs, record players etc.
<b>badge</b>	any type of clothing ornament.
<b>board game</b>	a game based on a playing board or other surface.
<b>book</b>	published books, pamphlets, some magazine supplements etc.
<b>bookmark</b>	a printed card or other item intended for marking a page in a book.
<b>business card</b>	all types of business or visiting card.
<b>calendar</b>	any type of decorative or functional calendar, except book-type diaries.
<b>camera</b>	photographic still cameras and ciné cameras.
<b>campaign material</b>	film publicity material produced by the film exhibition or distribution trades.
<b>card album</b>	an album for collection of postcards, cigarette cards etc.
<b>card game</b>	a game based on use of any type of pack of cards.
<b>cigarette card</b>	a collectable picture card originally issued with a purchase of cigarettes.
<b>cinema equipment</b>	an item of equipment used in the film exhibition trade, except for film projectors.
<b>clothing</b>	any item normally worn on the body, except for watches or badges.
<b>container</b>	any item used for storage or containment of other items or materials.
<b>cosmetics</b>	domestic items used for cleaning or personal appearance (soap, make-up, etc.).
<b>crockery</b>	domestic items used for food or beverages (cups, plates, pots and pans, etc.).
<b>dioramic slide</b>	a paper slide used in a dioramic viewer, usually with an image transformation when lit from behind.
<b>doll</b>	a toy in the shape of a personality or character.
<b>domestic equipment</b>	any item whose primary use would be in the home, not covered by other descriptions (e.g. kitchen utensils, home decorations, etc.).
<b>drawing</b>	a unique work of art in pencil, ink or any similar medium.
<b>ephemera</b>	paper items which do not fit any other category.
<b>figurine</b>	a decorative item in the shape of a personality or character, not intended for use as a toy.
<b>film projector</b>	all types of film projection equipment, including toy projectors.
<b>foodstuff</b>	any edible items or beverages (chocolate or confectionery figures, etc.).
<b>greetings card</b>	any card (except postcards) used for greetings or correspondence.
<b>handbill</b>	any relatively small paper item not covered by other descriptions, mainly used for publicity and usually formed of a single sheet.
<b>jigsaw puzzle</b>	all types of picture puzzle toy.
<b>lantern accessory</b>	an item of ancillary equipment (except slides) for use with a magic lantern or similar projector.
<b>lantern slide</b>	a glass slide for use with a magic lantern or similar projector.

<b>letter</b>	any item of correspondence (except greetings cards and postcards), whether handwritten, typed or duplicated.
<b>magazine binder</b>	a folder or other cover for storing periodicals or similar items.
<b>magic lantern</b>	any type of projector for slides or similar images.
<b>miscellaneous item</b>	any item not adequately covered by other descriptions, or an item not yet fully identified.
<b>mutoscope reel</b>	a flick-picture reel for use in a viewer or other device, particularly in Mutoscope and Kinora viewers.
<b>optical accessory</b>	an item of ancillary equipment for use with an optical toy or instrument (except magic lantern and photographic accessories).
<b>optical instrument</b>	a device depending on optical principles for its operation, whose main purpose is scientific.
<b>optical toy</b>	a device depending on optical principles for its operation, whose main purpose is recreational.
<b>painting</b>	a unique work of art in oil, watercolour or any similar medium.
<b>periodical</b>	a printed publication issued at specified regular intervals of less than a year (daily, weekly, monthly, quarterly – annuals are counted as ‘books’).
<b>photo accessory</b>	an item of ancillary equipment for use with photographs or cameras.
<b>photo album</b>	an album for collection of photographs.
<b>photocopy</b>	a photocopy reproduction of an item of some other format.
<b>photograph</b>	any photographic or photograph-based image on paper or another material, unless covered by another description (e.g. postcard, cigarette card, stereo card, poster etc.).
<b>postage stamp</b>	any philatelic item, also trading stamps and similar items not directly for postal use.
<b>postcard</b>	any postal picture or other card, including postcard-size photographs with printing on their rear surface.
<b>poster</b>	any relatively large paper or other publicity item intended for wall display.
<b>press cutting</b>	an article, picture or other item cut from a larger publication (usually a newspaper or magazine).
<b>print</b>	a non-photographic mass-produced published image.
<b>production material</b>	any item used in or directly connected with production of a film (as opposed to distribution or exhibition) and not covered by another description.
<b>programme</b>	<i>either</i> a pamphlet originally distributed to accompany a performance, film showing, or other event, <i>or</i> a pamphlet originally distributed to publicise a forthcoming programme of performances, showings, or events.
<b>publicity material</b>	any form of general publicity item (i.e. not advertising films or cinemas) not covered by other descriptions.
<b>puppet</b>	a figurine with movable parts intended for performance use.
<b>record - 33 rpm</b>	a disc-based recorded sound medium playing at the stated speed.
<b>record - 45 rpm</b>	a disc-based recorded sound medium playing at the stated speed.
<b>record - 78 rpm</b>	a disc-based recorded sound medium playing at the stated speed.
<b>record - 80 rpm</b>	a disc-based recorded sound medium playing at the stated speed (mainly synchronised film sound discs).
<b>scrapbook</b>	a book-form item intended for collection of miscellaneous paper cuttings (except card albums).
<b>sheet music</b>	a published song or instrumental score.

<b>stereo card</b>	a photographic or other card giving a three-dimensional effect in a stereo viewer.
<b>stereo transparency</b>	a photographic or other transparency ( <i>View-Master</i> <sup>TM</sup> reels etc.) giving a three-dimensional effect in a stereo viewer.
<b>stereo viewer</b>	an optical device for recreating three-dimensional effect when used with cards, transparencies, etc.
<b>ticket</b>	any item which allows admission to an event (including invitation cards etc.).
<b>timepiece</b>	any type of clock, watch etc.
<b>toy</b>	all types of non-optical plaything not covered by other descriptions.
<b>trade card</b>	a collectable picture card similar to a cigarette card, originally issued with a commodity other than cigarettes (e.g. confectionery).

### 10.3. Classification terms

These are the definitions used for the **Classification** fields in the catalogue. The definitions are quite broad, and their application to individual items may seem approximate – some terms have been used as generalisations to cross-refer between related items, rather than as precise descriptions ('zoetrope', for example, is used to refer to most types of rotary optical toy). In some cases, the **Classification** term refers to a part of an item that provides its relevance – for example, a general book containing a single magic lantern illustration or reference will be classified as 'magic lantern'.

This list also includes the Dewey decimal numbers (mainly but not exclusively for books), which are currently in use on the Centre's catalogue. Further Dewey classifications may be incorporated as the cataloguing process continues. Dewey decimal numbers are often completed by the first three letters of an author or subject's surname – see the examples below.

<b>anamorphosis</b>	relates to optical illusions or transformations using distorted images.
<b>annuals</b>	mainly used to describe books – children's annuals, film fan annuals and similar gift books.
<b>biography</b>	books and other items which are largely biographical of a single person.
<b>camera obscura</b>	relates to the camera obscura and similar optical effects or media.
<b>cinema audience</b>	relates to the history or appreciation of cinema audience practices (apart from physical aspects of cinema buildings, equipment etc.).
<b>cinema buildings</b>	relates to the history or appreciation of cinema architecture or appearance.
<b>cinema publicity</b>	relates to advertising for a particular cinema, group of cinemas, film festival etc. (not to one specific film).
<b>criticism/history</b>	mainly used to describe books – history or appreciation of films or cinema (but not specific film titles or films of one personality).
<b>collected biography</b>	books and other items which contain biographical material on more than one person. Biographies of two or three closely related people, however, are classed under <b>biography</b> (e.g. Laurel and Hardy, the Beatles, Judy Garland and Liza Minnelli)
<b>diorama</b>	relates to media or effects based on changing transparent or translucent images, including protean views, paper slides, other 'hold-to-light' views and full-scale Diorama presentations.
<b>fiction</b>	mainly used to describe books – novels, short stories, poetry, plays, children's' storybooks, etc.
<b>film music</b>	relates to music associated with films, including incidental music, popular songs, and published sheet music.
<b>film production</b>	item was used in some aspect of film production (except publicity and exhibition) – see also <b>791.42x</b> below.
<b>film publicity</b>	relates to film distribution and publicity in general, or publicity for a particular film.
<b>films</b>	relates to appreciation of a particular film or the films of a particular personality.
<b>general publicity</b>	relates to publicity for a medium or product other than film, TV or theatre (but usually has an oblique reference to film or cinema).
<b>interviews</b>	mainly used to describe books – content consists mainly of interviews with film personalities.
<b>kaleidoscope</b>	relates to optical toys with infinitely-changing images based on mirrors.
<b>LA</b>	relates to Hollywood or Los Angeles (as geographical locations – also includes a few other US locations).

<b>letters</b>	mainly used to describe books – content consists mainly of published correspondence.
<b>magic lantern</b>	relates to image projection (except film projection), slides, lantern shows etc.
<b>metamorphosis</b>	relates to optical illusions or transformations in which one effect is substituted for another, including thaumatropes and other retinal persistence effects.
<b>miscellaneous</b>	content not covered by other descriptions, or content awaiting more precise definition.
<b>mutoscope</b>	relates to mechanical or manual devices for creating moving pictures by flicking paper, including Mutoscopes, Kinoras, flick books, etc.
<b>panorama</b>	relates to representation of still images imitating the scale of natural vision, including very large paintings, long images representing passage of time or travel, circular images and wide images imitating natural field of vision.
<b>peepshow</b>	relates to optical effects viewed through a lens or inside a peepshow or similar box, including perspective views, <i>vues d'optique</i> , zograscopes, 'peep eggs', Stanhope viewers, etc.
<b>photography</b>	relates to still photography (except stereography), particularly in its historical aspects.
<b>pictures</b>	mainly used to describe books – content consists mainly of photographs or other pictures.
<b>proto-cinema</b>	relates to non-cinematographic optical media (also known as 'pre-cinema' media) in general, or to more than one optical medium (magic lantern, panorama, diorama, metamorphosis, etc.).
<b>quotes</b>	mainly used to describe books – content consists mainly of collected quotations.
<b>radio</b>	relates to the history or appreciation of radio broadcasting.
<b>reference</b>	mainly used to describe books – items providing reference information
<b>screenplay</b>	mainly used to describe books – published and unpublished screenplays
<b>shadow show</b>	relates to representation of images by use of moving and still shadows, including shadow puppets, ombrascope, and hand shadows.
<b>silhouette</b>	relates to representation of portraits and other images in outline form.
<b>star portrait</b>	principal interest of the item is some form of representation of one or more personalities (including fictional characters and cartoon characters).
<b>stereography</b>	relates to (mainly photographic) simulated three-dimensional views (except for three-dimensional motion pictures).
<b>technical</b>	mainly used to describe books and periodicals – items which provide information on the technical aspects of the film industry
<b>television</b>	relates to the history or appreciation of television broadcasting.
<b>theatre</b>	mainly used to describe books – content relates to history or appreciation of stage drama etc.
<b>theatre publicity</b>	relates to advertising or publicity for stage drama etc.
<b>trivia</b>	mainly used to describe books – content is mainly intended to provide entertainment, including joke books, books of lists, quiz books etc.
<b>zoetrope</b>	relates to optical toys or instruments depending on rotating images for their effect, including the zoetrope, phenakistiscope, praxinoscope, etc.
<b>016.79143/...</b>	mainly used to describe books – reference books and similar information sources (including catalogues etc.). Classification completed by first three letters of author's surname, e.g. 016.79143/HAL for <i>Halliwel's film guide</i> .

- 791.42x** mainly used to describe books – generic description to indicate subjects relating to technical aspects of the film production and exhibition industries.
- 791.43092/.../...** mainly used to describe books – biographies of single personalities. Classification completed by first three letters of subject's surname and author's surname, e.g. 791.43092/MON/CAR for *The agony of Marilyn Monroe* by George Carpozi, Jr.
- 791.430922/...** mainly used to describe books – biographies of more than one personality. Classification completed by first three letters of author's surname, e.g. 791.430922/MUL for *The Abbott and Costello book* by Jim Mulholland.
- 791.437/...** mainly used to describe books – published screenplays. Classification completed by first three letters of the surname of the director of the film, e.g. 791.437/CRO for *The Jazz Singer* (dir. Alan Crosland).
- P791.xxx** generic description used to indicate periodicals whose subject matter has not yet been classified more precisely.