

# Multimedia Information & Technology Digital

Vol 34 no 4 November 2008 issn 1466-190X

News p2   Reviews p8   DVD&Video p17   Product Review p23

Technology Roundup p25   Scottish Screen Archive p28



The main feature of this issue is Ann Cameron's overview of the work of the [Scottish Screen Archive](#). Her contribution covers the purpose and scope of the archive, and highlights the main features of the collection and its relevance to Scottish cultural life.

The [news](#) column reports on the use of multimedia displays at the [Royal Armouries](#) in Leeds, and carries [Nielsen Bookdata's statement](#) on their ISSN policy for e-books. [Emerald's Reprint Licensing Scheme](#) is also covered, as are developments in [WorldCat Local](#). Also worth a look is [Inanimate Alice](#), a digital story for children.

The main review in this issue is Lyndon Pugh's critique of a new book on [digital consumers](#) of information services, while Lina Coelho reviews a work on [information literacy](#) and Web 2.0. Kevin Curran takes an interest in [a labour of love](#).

[DVD & Video News](#) is slightly risqué, and in his product review Ken Cheetham takes a look at the [MAGIX Movie Edit Pro 14](#).

[Kevin Curran's](#) Technology Roundup covers research on how [surfing](#) the net helps brain power, Michigan University's [digitisation service for visually impaired students](#), and a [pronunciation guide](#).

[Mike Flanagan's cartoon](#) (see also below left) accompanies the Scottish Screen Archive main feature.



Credits for this issue include: University of Michigan for Hathi-Mbooks; Inga Ivanova Internet Shopping; Kiosque and Tribal; Loke Yek Mong Internet Library; BFI; MAGIX; Konstantinos Kokkinis Net Meeting; Nicemonkey Information Portal; Mattsillence Royal Armouries; Tomas Marek Web Button, Web Button-Blog; Sebast1an World Map; Scottish Screen Archive; Agency Dreamstime.com.

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## Kiosque – A Success at Home and Abroad

Catherine Dhanjal reports on the use of Kiosque, in an extended version of a news item first reported in the last issue

An innovative new software product, which has been developed by IT experts Tribal and the University of Sheffield' was a hit at a recent exhibition at the Royal Armouries Museum in Leeds. Kiosque allows public and education audiences to view high resolution images alongside stories which scholars and historians have brought to life for them through written and spoken narratives.

Museums, libraries and art galleries can use Kiosque to showcase documents which the public would rarely be able to see under normal circumstances. The software can be installed on interactive screens, and the web version used to support continued learning when visitors return to school or home.

Kiosque, as previously featured in the news columns of MmiT, was created as part of a ground-breaking Knowledge Transfer Partnership (KTP) initiative between Tribal and the University of Sheffield. This started in 2006, and the partnership secured England's first KTP for languages – worth £100K and supported by the DTI. Key aspects also enjoy the support of the EPSRC e-Science and UK core e-Science programme (Arts and Humanities).

The first public installation of the Kiosque software was on four touchscreens for The Chronicles of Froissart Exhibition at the Royal Armouries. The exhibition – of rare and valuable manuscripts from the 1400s, and which was sponsored by the Leverhulme Trust – ran from December 2007 to April 2008.

Through Kiosque, the display opened up a window onto the colourful and turbulent world of the Anglo-French Hundred Years' War between 1337- 1453. The Chronicles, valued at over £3million, have never before been available to the public. They are only accessible, on special request, to researchers, as the original manuscripts have to be kept in specific storage conditions requiring careful humidity, light and temperature control.

The University of Sheffield's Peter Ainsworth, Professor and Head of French, working with Dr Mike Meredith, has since produced a DVD incorporating the interactive Kiosque exhibition software with a game produced with epi-Genesys and Zoo Digital. An album of specially recorded medieval French music by Paul Bracken Music is included on the DVD.

The manuscripts used were early 15th Century copies of Jean Froissart's Chronicles, and were stored at the Bibliothèque d'Étude et de Conservation at Besançon in France, Stonyhurst College Library in Lancashire, Toulouse's Bibliothèque d'Étude et du Patrimoine, and the Royal Library of Belgium in Brussels. The manuscripts (copied and decorated by the same artists and scribes) have never previously been shown alongside each other.

Kiosque

Emerald Online

Neilsen's e-Book Isbn  
Policy

Online Information  
Conference

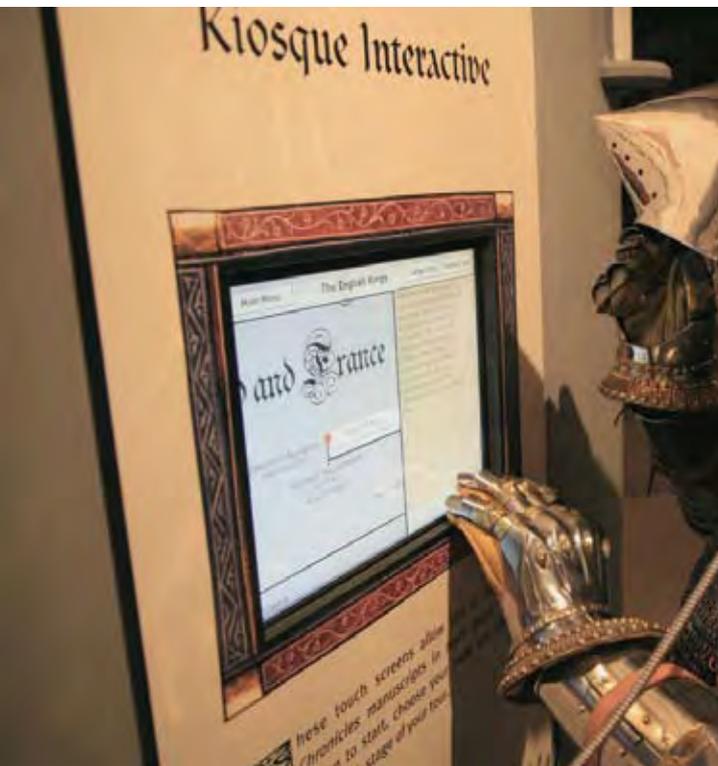
Inanimate Alice

WorldCat

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Contents p1 News p2 Reviews p8 DVD&Video p17 Product Review p23  
Technology Roundup p25 Scottish Screen Archive p28



One original manuscript, loaned from Stonyhurst College, was displayed in a special light-controlled glass case. This was always open at a selected two-page spread, but visitors were unable to touch it or view it close-up. In order to provide a more interactive experience, high-resolution digital surrogates of this manuscript, and of five others from the same source, were produced by Colin Dunn of Scriptura Ltd. These were shown, via the Kiosque software, as a means of complementing the real manuscript display.

Visitors were able to explore easily various facets of the Froissart manuscripts, by scrolling through the folios to examine different sections or miniatures, by following up a story, or exploring a historical feature such as a map, genealogy table or biography.

Kiosque is able to display a vast amount of digital material, far more than can be held on a static display in a museum. Peter Ainsworth and his team wrote scripts and narratives about the Hundred Years' War, whilst Kiosque's sound and audio capability allowed actors to provide voice-over extracts from the chronicles. These were translated into lively English, making the display more interesting for visitors.

The high-resolution images were then inked with the narratives on screen, and visitors could zoom in and out of the

images, and pan up and down or sideways to explore the incredible detail which has been preserved in the manuscripts since they were originally produced circa 1412-1415.

The response of AV Technicians at the Royal Armouries was very favourable. They felt that Kiosque enhanced the impact of the exhibition. In terms of content and delivery, the system helped to avoid the restrictions imposed by some of the other types of interactive displays, which can be linear and limited from the user's point of view. Some software also offers users no option but to follow a set path through the material.

The way Kiosque was used at the Royal Armouries provided an experience more akin to web use, allowing visitors to take information of interest to them from a central menu, and then navigate through the content in the way which best suited them. The Kiosque machines ran on standard desktop standalone PCs. For the Royal Armouries exhibition, 17" Resistive touch screen monitors were installed in housings. Visitors could also use headphones to listen to the audio tracks. Kiosque was also used in the projection area of the exhibition, where some of the high quality graphics were described with a voice over playing on a loop.

The Royal Armouries is considering using Kiosque in other areas of the galleries, combined with other touchscreen devices and wall displays. Plans are now in hand for an Online Froissart – an enhancement which will be funded by the Arts and Humanities Research Council, and will combine marked-up searchable text with matching, full-colour searchable images.

This will offer scholars worldwide a free online tool for conducting textual, palaeographical, codicological and also iconographic research on Froissart's Chronicles. Investigators will be able to conduct detailed, context-specific searches of texts and variant text fragments across several manuscripts. They will also be able to analyse, and compare, images of original manuscripts held in other libraries, and to explore the relationships between texts and images across all of the digitised resources.



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The textual data will be a rich resource for scholars of historiography and narrative, and for students of Middle French language. The images offer rich material for students of iconography, such as art historians. New translations into modern English will provide historians with improved access to sections which are amongst the most important narrative sources for the Hundred Years' War period. The six surrogate, or digital, manuscripts will also be viewable by scholars who can collaborate, for the first time virtually, by viewing the resources on the web and discussing relevant elements.

Because Kiosque interprets XML text files to perform its actions, it's completely customisable – so each organisation can tailor it exactly to its requirements.

It's a means of providing interactive displays for many different applications.

It works a little like PowerPoint, so the software can be used to develop displays for different audiences.

Users would need to have computer experience, but not to be computer scientists. We have developed a manual to enable users to get the most out of the software, but can also offer development services ourselves if required

(Bob Banks, Tribal)

The Online Froissart development could also pave the way for other virtual exhibitions. Tribal and the University of Sheffield are currently exploring the marketplace for the software, with great interest already shown by organisations across the arts, heritage, museum and library sectors.

The Virtual Vellum manuscript viewer has been adopted by the National Library of Belgium as its principal browsing tool; Peter Ainsworth is applying for funding to develop Kiosque for an online exhibition for them and for several other libraries. The National Library of France has invited Peter's team to collaborate on a digitisation and dissemination project.

Kiosque currently features, in its bilingual version, on standalone exhibition terminals at The Alcazar (Marseilles), Ceccano (Avignon) and Méjanes (Aix-en-Provence) Libraries; it was launched in September at the Municipal Library, Toulouse. The Musée de l'Armée, Hôtel des Invalides, Paris, has invited Peter Ainsworth to work with them on a French version of the Royal Armouries exhibition for Autumn 2009, in partnership with the National Library of France. This will feature Kiosque and a selection of original and digitised manuscripts from the Bibliothèque Nationale de France, and will be mounted in the Galerie de l' Arsenal, Invalides, Paris. Go to:

<http://www.tribalgroup.co.uk/>.

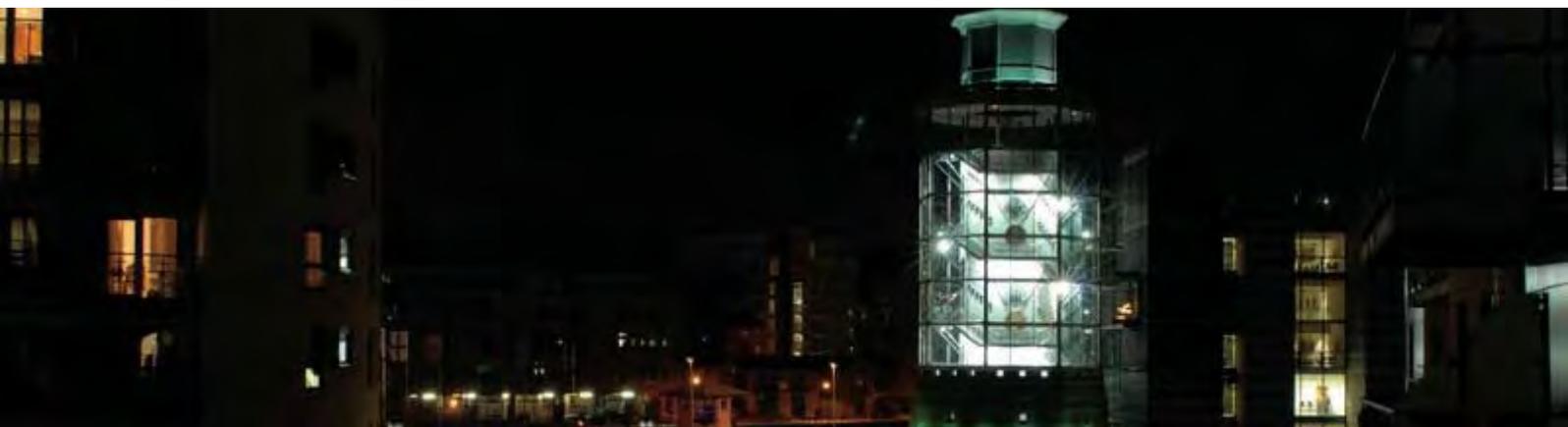
<http://www.royalarmouries.org/>.

<http://www.royalarmouries.org/what-we-do/exhibitions/the-chronicles-of-froissart>.

<http://www.sheffield.ac.uk/hri/projects/projectpages/kiosque>.

<http://www.stonyhurst.ac.uk>.

For the Online Froissart project, see: <http://www.sheffield.ac.uk/hri/projects/projectpages/onlinefroissart/overview.html>



## Emerald Licensing



Emerald Group Publishing's reprints licensing service is now available through the Copyright Clearance Centre's Rightslink®.

This offers a highly efficient real-time service for Emerald content users who wish to reuse copyrighted material published in over 180 Emerald journals. The development also complements the permissions service, which has been delivered through the Rightslink® online ordering system since January 2008, enabling users to obtain instant information and guide prices directly from the article abstract page.

In line with its established copyright policy, the Rightslink® service will continue to support authors who assign copyright to Emerald, and will not affect authors' rights to reproduce or republish their own work.

It will, however, speed the process for authors seeking guidance about their distribution rights, and enable them to benefit from wider dissemination by ordering article reprints whilst retaining control of their work.

For more information about copyrights, read the Author's Charter on: <http://info.emeraldinsight.com/authors/writing/charter.htm>.

Dedicated account managers will continue to provide support in person where this is appropriate. For any queries relating to Rightslink®, please contact Emily Hall, Rights Manager, at [ehall@emeraldinsight.com](mailto:ehall@emeraldinsight.com).

## Neilsen Book Response to International ISBN Agency Policy Statement on E-Book ISBNs

The following is an edited version of Neilsen Book's press release setting out its response to, and intentions towards, the International ISBN Agency's policy statement on E-Book ISBNs.

This policy restated the requirement, as set out in the ISBN standard, that each different format of an electronic publication requires a separate ISBN. The statement also reaffirmed, and legitimised, the application, in some circumstances, of ISBNs to E-Book products by resellers and distributors. The purpose of this latter view is to ensure the continuity of trade systems across the supply chain.

E-Books will only be listed on the Nielsen Book database, and in Nielsen Book products and services, if they are identified in accordance with the ISBN standard, including all appropriate aggregators.

Neilsen will continue to collect and list all ISBNs (appropriate to Nielsen Book's markets) which unambiguously identify a discrete tradeable product in a specified format.

ISBNs which refer to a generic master record which provides information, not on a tradeable product in a specified format, but rather on a package of content tradable in a number of different formats, will not be eligible for inclusion on the Nielsen Book database. The consequence of this is that E-Books which are identified only via a generic E-Book ISBN will be treated in the following manner by Neilsen.

They

- Will not be available within BookData resource discovery tools for retailers, academic and public libraries and others
- Will not be provided via BookData Record Supply or Web Service data feeds used by the largest organisations and will not appear in the BookScan charts
- Cannot be reliably and systematically included in or excluded from BookNet transaction services and systems as appropriate.

Nielsen Book asserts that the proper organisation to assign ISBNs to individual products is the publisher, but will fully support third-party assignment where required, noting the requirement, in the International ISBN Agency's policy statement, for the original publisher to be identified in product records created for ISBNs assigned to E-Book products by resellers or distributors.

Nielsen is taking this decision to support supply chain best practice: comprehensive and unambiguous product identification is crucial to supply chain efficiency.

Identification at the level of one ISBN per tradeable product will be crucial in the medium and long term:

- To ensure automated and accurate communication of what products publishers and distributors have available
- To attach additional format-specific information to specific versions of a product
- To ensure that accurate information needed to make a purchasing decision is available
- To collect sales and other performance indicators by format, across all traded E-Book versions of the same content.
- To enable potential library customers to identify products and compare all formats (digital and physical) side by side.
- To enable libraries to receive accurate catalogue records

Nielsen believes that only a globally applicable standard can guarantee the cost effective provision of this information, and this is the ISBN. Hardwiring bibliographic and also identification practice to the limited requirements of current initiatives and experiments could damage flexibility and increase costs.

Therefore, Nielsen Book strongly recommends that publishers should adopt the International ISBN Agency recommendations globally. Nielsen Book operates the UK ISBN Agency and is a leading product information supplier for the world-wide book trade.

## Online Information 2008

Online Information 2008, to be held at the Olympia Grand Hall, London UK will run this year from the 2nd-4th December, with opening hours from 10.00-17.00 on Tuesday and Wednesday the 2nd and 3rd December, and 10.00-16.00 on Thursday 4th December.

This is the information industry's leading exhibition and international conference, and entry is free for visitors who register in advance: on the day it will cost £15.00. Visitor badges allow free crossover between Online Information 2008 and the exhibitions.

More information on registration can be obtained from: <http://www.online-information.co.uk/register>.



## Multimedia Stories From Inanimate Alice



An award-winning digital novel, being written by De Montfort University's Reader in Creative Writing and New Media, will help school children around the UK create their own multimedia stories.

Kate Pullinger writes the pioneering Inanimate Alice interactive story in chapters which are available free of charge online. She has just launched the latest episode called Hometown. (See: <http://www.inanimatealice.com/>.)

The Specialist Schools and Academies Trust, a government body, has licensed a software tool called iStories, which Kate and her colleagues developed to help primary school children write their own multimedia stories. iStories is available to schools from <https://secure.ssatrust.org.uk/eshop/default.aspx?mcid=25=46>.

An education pack, written to accompany the stories, has also been created by De Montfort University's (DMU) New Media Researcher, Jess Laccetti. Educators can download this free resource at <http://www.inanimatealice.com/education>.

Inanimate Alice is written and directed by Kate, who also teaches on the pioneering online Masters degree in Creative Writing and New Media at DMU, and digital artist Chris Joseph, who is Digital Writer in Residence at DMU's Institute of Creative Technologies.

The production is a series of interactive multimedia episodes which use a combination of text, sound, images and games. By this means, Alice takes readers, or players, on a journey through her life from the age of eight up to her twenties.

During the story, Alice becomes a games animator – a creator of characters for the most successful games company in the world. The episodes become increasingly interactive and game-like, reflecting Alice's own developing skills as a game designer and animator.

As well as other awards, Inanimate Alice was recently nominated in the category of Interactive Productions at the 2008 Learning On Screen awards, which are presented each year by the British Universities Film and Video Council (BUFVC). It was the only independent production in that category, and every other nomination was an in-house BBC production.

Inanimate Alice is also being presented, in a range of other European languages, on a new EU website designed to promote intercultural dialogue. Go to <http://www.interculturaldialogue2008.eu/>. This is part of the European Year of Intercultural Dialogue.

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OCLC and Index Data, a software development and consulting enterprise, which specialises in information retrieval and metasearch services, are working together to extend the coverage of WorldCat Local to include all the licensed and full-text resources of a library.

WorldCat Local is the service which strengthens the cooperation between OCLC member libraries worldwide, by harnessing WorldCat.org as a means of providing local discovery and delivery services.

One of WorldCat Local's strengths is its ability to make available the localised results most relevant to the library user, while at the same time allowing the user to search the entire WorldCat database of more than 100 million records. OCLC continues to work with database producers to add article-level metadata to WorldCat.org.

## WorldCat Improves Local Coverage

## Profession in Handcart Destination Unknown Reviews

edited by Lyndon Pugh

Digital Consumers

Information Literacy

Services for Research

Nicholas, D., & Rowlands, I. (eds)  
Digital Consumers: Reshaping  
the Information Profession.  
Facet 9781856046510 2008



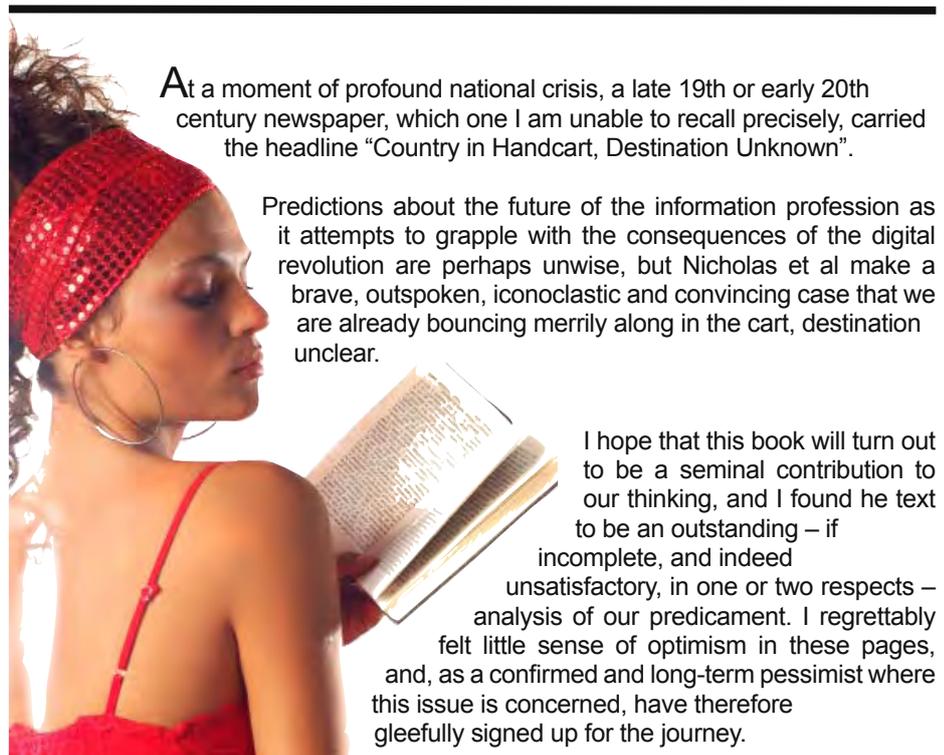
the core information professions – librarianship, archives and records management, publishing and journalism – have been rocked, and, in some instances, derailed, by the digital transition

[for this] the main reason is, probably, that information professionals are insular and tribal (something particularly true of librarians) and what happens outside their strictly defined discipline boundaries [is] not their prime concern, even though the user and internet are busy blowing up and redrawing those boundaries.

This will improve further the search capacity of the system, and make collections from libraries more visible on the Web. Index Data will help OCLC incorporate metasearch into WorldCat Local for searching databases which are not indexed in WorldCat.org.

OCLC recently announced that article-level metadata from H.W. Wilson and MLA will be added to the 50 million-plus articles indexed from NLM MEDLINE, the Department of Education's ERIC database, the British Library Inside serials, the GPO Monthly Catalogue and the OCLC ArticleFirst® database.

This will expand access to, and discovery of, authoritative content through the WorldCat.org platform. The work with Index Data will help to ensure that libraries can provide access to their full collections.



At a moment of profound national crisis, a late 19th or early 20th century newspaper, which one I am unable to recall precisely, carried the headline "Country in Handcart, Destination Unknown".

Predictions about the future of the information profession as it attempts to grapple with the consequences of the digital revolution are perhaps unwise, but Nicholas et al make a brave, outspoken, iconoclastic and convincing case that we are already bouncing merrily along in the cart, destination unclear.

I hope that this book will turn out to be a seminal contribution to our thinking, and I found the text to be an outstanding – if incomplete, and indeed unsatisfactory, in one or two respects – analysis of our predicament. I regrettably felt little sense of optimism in these pages, and, as a confirmed and long-term pessimist where this issue is concerned, have therefore gleefully signed up for the journey.

There has always been a lively, but sadly ignored in practice, strain of dissent in the professional literature, and this tome represents its apotheosis. Some of the characteristic concerns of the awkward squad have always revolved around an honourable intention to change the way the profession thinks, and to introduce unorthodoxy and dissent into a business which has, for most of its time, operated within a comfortable, conservative consensus which nothing has really split assunder.

In the late 1960s Cox, at Leeds University's Brotherton Library, argued the case for library subject specialists to be housed inside academic departments. In the non-university sector the concept of the tutor librarian was a noble failure in spite of the innovative and imaginative approach of practitioners like Frank Hatt. Does anyone recall the name?

In colleges of education, the shocking idea that book collections should actually be spread throughout the institution, rather than grudgingly disbursed and reclaimed ex cathedra by the library, was advocated to no effect by teachers and (some) librarians. Some of the latter even then believed, in prescient moments, that concepts of ownership of resources would actually get in the way of development.

Martell's *The Client-Centered Library* was written in the eighth decade of the last century. Substitute the word "Consumer" for "Client". In 2005 the same writer used the phrase "ubiquitous user" to examine traditional output measures in the context of the "search for a new paradigm", radical change and virtual libraries not constrained by time or space. In the late '80s and early '90s Sidgreaves and Priestley, at Plymouth, took on board the basic principle that the library space belonged to the user, and Cox's view was reaffirmed in the expression that "the academics regard us as their staff". Others at the same time referred to the certainty that librarians would lose their unique and pre-eminent role as gatekeepers, as "[individuals acquired] the power to control access to information."

There are useful indicators of common problems in areas which should be increasingly relevant to information services, such as distributed organisations and virtual teams: there are lessons to be applied to virtual reference services and also to videoconferencing.

it is essential that we understand how people engage, psychologically, with these technologies. ...It is also important that online service providers are aware of difficulties digital consumers experience when interacting with online systems and services.

The largely fudged convergence movement represented another lost opportunity. Over a period of almost thirty years, this reviewer has argued for new models and new ways of thinking, on the basis that even before digitisation our organisations were out of touch with modern preoccupations and trends, and that we were congenitally incapable of learning from other sectors.

In the 1990s the e-Lib project was designed to acquaint us all with the issues and implications of digitisation. Mavericks whose imagination ran away from them attempted to draw examples of the proper way to organise affairs from what archaeologists told them about how the Great Pyramids were built, the activities of the East India Company, the business mores of Italian City States, the lifestyles of freebooting 18th Century Pirates, the project management skills of civil engineers and environmentalists, the team building skills of round-the-world yachtsmen, and the value and relevance of David Beckham's brand creation to library marketing.

Others, closer to the concerns of this book, railed against our over-concern with technology at the cost of considering the nature of the organisations we will need to build in order to cope with a digital revolution. At the centre of this revolution was a change in the nature of the user, based on a heightened awareness of their power as consumers.

What I am suggesting is first that these old arguments from the analogue world emphasise the enormity of the task facing us in the digital world. So far, little has changed. Second, they underscore the view that we have no real tradition of learning from other people, or making significant changes in our ways of organising and our habits of thinking. While there is nothing new in all this, the book represents a leap forward. It makes connections in a vivid way, and attacks a number of shibboleths while bringing to bear a brutal clarity. Earlier skirmishes around this issue all ended with very little except some extraneous noise and light entertainment. This is really where this book begins, with Nicholas, Rowlands, Withey and Dobrowolski's introduction: "the core information professions – librarianship, archives and records management, publishing and journalism – have been rocked, and, in some instances, derailed, by the digital transition [for this] the main reason is, probably, that information professionals are insular and tribal (something particularly true of librarians) and what happens outside their strictly defined discipline boundaries are not their prime concern, even though the user and internet are busy blowing up and redrawing those boundaries."

The introduction also contains a key summation of the power shift: with the role of the gatekeeper now redundant or even downright obstructive, information consumers, for this is what we must call them now, are going their own way, outside our control. We know nothing about their real information-gathering habits, what we do know amounts to little of real value.

The burden of the book is to assess the nature of this change (I am not sure I would agree that it is technically a step-change, for a reason which I will come to later) and describe some of the most important information-seeking characteristics in other sectors. It is to make the argument for a change in our belief systems, to identify new consumer expectations, and to call for new models. Nicholas Carr's text with some standard change management reminders: constant change; shift the perspective on the value of information away from the principle of access – which as he rightly says is not an outcome in itself – to the actual benefits or outcomes delivered by the investment in information; keep things simple; concentrate on what is known to work (a more complex and taller order than it might appear); cooperation – but with outfits like Google, Yahoo, Amazon and the like; and maybe holding on to the physical space, a point on which the team which produced this book are not clear.

In between, in chapter 2, Richard Withey looks at the nature of the digital marketplace, and in particular emphasises its role in destroying the exclusivity of traditional information services. Sadly for both of us, his description of “a fresh-faced library school student . . . required to study the workings of the book publishing industry, even to the extent of setting up and printing pages from a hand-press, and learning the meaning of terms such as verso, flyleaf, copyright and perfect binding” rings a bell. This chapter, well-argued, makes comparisons with change in the media and in publishing, and includes the impact of social networking. It identifies key shifts in both telecommunications and computing. On the back of all this, the idea of the digital native develops. This is the emergence of the consumer as the controller of the agenda, with very different expectations from the conventional information-seeker, not only exercising economic power but also taking part in the process of content creation. Russell, in chapter 3, considers the e-shopper. The ways in which the e-shopper exerts an influence which will extend into other activities and sectors, including the provision of scholarly information, are vital.

The value of studying this group lies in what we can learn, if we wish to, from their use of the internet. A swathe of this contribution is made up of stating the obvious, but its consideration of the behaviour of e-shoppers still has a value to us. It concludes with the assertion that what e-shoppers expect from a commercial site will become the norm as far as sites providing information are concerned. They will demand that finding information will be as easy as buying products, and will wish to rely on a standard approach and a standard technique across all the sectors they use.

Moss's chapter on the library in the digital age (chapter 4) was, on the face of it, potentially one of the most interesting and useful in the book. Nevertheless, it was, to me, a somewhat disappointing contribution. Parts of it could easily be read as a classic example of academics writing for academics



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Contents p1 News p2 Reviews p8 DVD&Video p17 Product Review p23

Technology Roundup p25 Scottish Screen Archive p28



but his insistence on the lack of wisdom reflected in the “introspective hyperbole” which surrounds the issue of digitisation, and the timely reminder that there have been other information revolutions throughout history, were very good interventions. His strictures on the technologically-driven emphasis on access and service may well strike home in some quarters, and some of his comments hinted tantalisingly at a more promising debate which never really seemed to materialise.

His reference to an “ontology of digital content which itself predicates a convergence in professional practice among archivists, librarians and museum curators” is an example of this, while his comments on blogging and the role of the public archive are significant. To conclude, his reassertion of the crucial nature of the sanctity of the archival record, and the digital threat to it, should be compulsory reading.

The following chapter, Gunter’s, on the psychology of the digital consumer, one of two contributed by this writer, offers a clear view of the way the internet has changed lives. There are useful indicators of common problems in areas which should be increasingly relevant to information services, such as distributed organisations and virtual teams: there are lessons to be applied to virtual reference services and also to videoconferencing.

More generally, Gunter’s exploration of the “rules of online interpersonal and human-computer interaction” to improve understanding of the process and to utilise effectively online communication systems, is relevant, as are his views on how computer-mediated communication operates in an environment without physical or non-verbal cues. Given the massive expansion of internet use, and the growing use of virtual meetings, virtual teams, distributed organisations and online reference services referred to above, as well as the widespread use of email, how social conventions are used in the digital environment becomes a critical issue.

Closely argued and clearly presented, the paper contains some valuable insights which are widely applicable to digital information services.

Crucially, the internet penetration categorised by Gunter represents both a severe challenge and a major opportunity for information services. It duplicates, and in many ways competes with, but also enhances, the conventional delivery of information services. Understanding the social dimension in which digital exchanges occur can provide valuable insights into how this phenomenon can actually be dealt with:

it is essential that we understand how people engage, psychologically, with these technologies. ... It is also important that online service providers are aware of difficulties digital consumers experience when interacting with online systems and services.

Gunter also considers the problem of the non-use of online services, stressing that why people remain offline is as important as how they behave when online.



it is essential that we understand how people engage, psychologically, with these technologies. ...It is also important that online service providers are aware of difficulties digital consumers experience when interacting with online systems and services.

skilled use of subtle linguistic and non-linguistic (symbolic) devices in this environment can enhance communication effectiveness even though we can neither see nor hear the people we are interacting with. [It is possible to] overcome the limitations of online text-based communication by seeking out information about those whom we cannot see or hear online in order to create as positive an impression of them as we can.

Much of Gunter's argument revolves around the related ideas of media richness and mediated communication. Most of the forms of communication he is concerned with, and which we, as working information professionals committed to multimedia, deal in, fall depressingly short of the richest form of communication provided by face-to-face exchanges. They lack the range of cues available to participants in a verbal exchange, and the paper moves on to consider how the conventions of face-to-face communication can be imported and then usefully adapted for use in computer-mediated communication. This is particularly obvious in the case of text-based communication, lacking as it does the non-verbal cues, inhibiting the expression of personal identity, and forcing a degree of anonymity on the participants. A brief consideration of the way in which different individuals use email, ranging from a cursory, stripped-down and almost dehumanised style, often without even a salutation, at one end of the scale, to the user who uses a broad range of conventions more akin to letter-writing at the other, will underline this point. The brusque military style of some emails will lead to a particular assessment of the character of the sender. It will create a barrier to achieving a better understanding. It will contrast with a more open, natural and discursive style which will give more clues as to the personality of the sender, and open up the possibility of a broader and more refined mutual understanding. This is labelled the "impression formation process":

skilled use of subtle linguistic and non-linguistic (symbolic) devices in this environment can enhance communication effectiveness even though we can neither see nor hear the people we are interacting with. [It is possible to] overcome the limitations of online text-based communication by seeking out information about those whom we cannot see or hear online in order to create as positive an impression of them as we can.

Gunter argues, from the literature, that the expert use of such approaches can create relationships which will be "every bit as close as ones developed through face-to-face interactions." The objective is to develop a "social presence" which will form the basis of rich communication. This is communication which is unambiguous, offers feedback, creates immediacy, can convey emotion and is more personalised.

The key passages of Gunter's paper deal with the shortcomings of the text format in digital communication. Where this is predominant, any sense of identity is lost. The answer is found in the use of the standard norms of social conduct. Here Gunter reports on a number of interesting experiments. These include the use of various devices such as text-boxes, icons and animated figures – that is, the way people and their ideas are presented onscreen – to change perceptions of the other parties involved in the communication. Obvious tactics such as providing biographies and pictures of participants are also put forward as ways of assisting the creation of a more accurate picture of the other people taking part in the communication process.

Perhaps of equal significance, Gunter refers to a body of work which indicates how decision making in virtual meetings or virtual teams can also be influenced by the use of social processes taken from conventional communication. This appears

# Multimedia Information & Technology Digital

Vol 34 no 4 November 2008 issn 1466-190X

Contents p1 News p2 Reviews p8 DVD&Video p17 Product Review p23  
Technology Roundup p25 Scottish Screen Archive p28

to assert that the possibility exists of a stronger tendency to conform, under certain conditions, leading to group think. The phenomenon can emerge where participants are represented onscreen in ways which subtly emphasise the “sameness of others, reinforcing the sense that they were a group.”

This tendency to conform was also seen when there was interaction between humans and machines, where computer agents were shown on screen as text boxes. The research findings analysed by Gunter confirm that the “psychological principles from the offline world also apply in the online world.” This might at least prompt some of us to reconsider our email styles. It might also lead to some more interesting communication patterns. The need to understand better, and use properly, online and computer-mediated communication is established. Unless we take heed of this we diminish the richness of communication, and with it lose valuable information which would otherwise help us to arrive at sounder judgements of the people we deal with in the virtual world, and their ideas.

Nicholas et al follow with what the editors call a lynchpin chapter, in which the “information-seeking behaviour of the digital information consumer” is analysed, and a profile is offered.

An impressive piece of long-term research by the CIBER research group forms the basis of this: “Information-seeking portraits” for a wide range of scholarly communities, including staff, students and researchers, are provided. This chapter is another which should be compulsory reading. Detailed and clearly written, the library implications are set out, and one of the most worrying conclusions is that the scale and rapidity of the observed change is new. It does not so much represent a “new form of behaviour, but a much more virulent strain of that behaviour.” In this context, the authors affirm that the technologically-based rather than user-centric response of libraries is not helpful.

Williams, Rowlands and Fieldhouse carry out a similar investigation into the digital information-seeking behaviour of young people – the “Google Generation”. This is also instructive, and is brimming with lessons for information services. It also offers some practical suggestions for improved information literacy programmes at school level, on a collaborative basis, involving schools, libraries and parents.



# Multimedia Information & Technology Digital

Vol 34 no 4 November 2008 issn 1466-190X

Contents p1 News p2 Reviews p8 DVD&Video p17 Product Review p23  
Technology Roundup p25 Scottish Screen Archive p28

The chapter also serves to debunk many of the myths surrounding our hazy view of the information-seeking behaviour of young people. Gunter then weighs in again with chapter 8 on digital information consumption and the future. Competition, new business models, choice and changing roles are dealt with, before David Nicholas rounds off the debate with his final contribution, referred to at the beginning of this article.

There are two problems in this – three if we accept that it is currently impossible to provide hard and fast practical answers to so many of the problems set out clearly and trenchantly in this volume. The first one is that the word “consumers” will undoubtedly cause some trouble. It is time that the profession simply got over this. This is the sort of stark language that we need to use if the unavoidable need for radical change is to be hammered home.

The second one is less tractable. Dealing with the changes so admirably explored here is a complex matter. The complexity comes partly from the facts on the ground, where our users sometimes show no real sign of being willing and able to let analogue information go, and from the recognition that we do not yet know how to respond to the challenge of digitisation. It is no accident that this book is a little short on concrete actions.

Hybridity is still a requirement imposed on information services by their users. The evidence is that analogue information cannot yet be disposed of, and that we are not, at this stage, in an “either-or” situation. We will need both for some time to come, and one of the essential dilemmas of change management, that is managing the status quo while developing the instruments of change, will have to be grappled with. There are still information services whose budgets reflect an equal split between digital and analogue resources, although this ignores the massive access to electronic information bought by the same money. The evidence of my eyes in libraries I use indicates that the body of users is not yet ready to see itself primarily as a consumer of digital information, let alone as a digital consumer to the exclusion of everything else.

It may well be that the thinking reflected in this book, which attentive readers might conclude I agree with, is ahead not only of some of the profession, but also of the consumers themselves. At this time that is not a bad position in which to be, and one which we should welcome. The authors have made the case irresistibly. It is for practitioners to respond.

Lyndon Pugh



**Godwin, J., and Parker, J. (eds). Information Literacy Meets Library 2.0. Facet, 2008. isbn 9781856046374**

Have libraries kept up-to-date with Web 2.0 technologies? Information Literacy Meets Library 2.0 will eliminate any doubts about information professionals' serious intent to remain at the forefront of implementations in this field. To practise what it preaches, the text is also continually updated on a blog. Make it top of your reading list if you are still hesitating over whether RSS feeds, Flickr or a Wikipedia entry will be appropriate for your institution or might upset senior managers. This volume comprises a collection of contributions which describe the experiences of academic and public libraries in the UK, US and Australia in applying Web 2.0 technologies with positive and exciting results. For those who are not conversant with the full scale of Web 2.0 terminology, and might have only heard or read the words without ever being quite sure what they stand for, Peter Godwin provides an excellent introduction to all the concepts necessary to appreciate the contributions which follow. He creates an overview of the expectations of the “digital natives” – which academic and public libraries face daily – and sets out the future shifting web landscape

# Multimedia Information & Technology Digital

Vol 34 no 4 November 2008 issn 1466-190X

Contents p1 News p2 Reviews p8 DVD&Video p17 Product Review p23

Technology Roundup p25 Scottish Screen Archive p28

To practise what it preaches, the text is also continually updated on a blog.

Make it top of your reading list if you are still hesitating over whether RSS feeds, Flickr or a Wikipedia entry will be appropriate for your institution or might upset senior managers.

This volume comprises a collection of contributions which describe the experiences of academic and public libraries in the UK, US and Australia in applying Web 2.0 technologies with positive and exciting results.

The essence of Web 2.0 is that it will allow “individuals to interact, create and share information using the web as a platform”. Thus information flows in multiple directions and we must accommodate this. This new “read/write web” is affecting all sectors, and we are no longer able to prevent our users from consulting Google in preference to our fine-tuned skills, and must start teaching them instead how Wikipedia is constructed and what its limitations are.

How can they be persuaded that the resources we have paid thousands for are superior to their “berry picking methods” of information gathering, if we do not understand what they are talking about? How can we be certain that we are not missing other relevant means of communicating with those whom we wish to educate? The contributors to this book are early adopters and trend setters from which others can, and should, learn. Peter Godwin argues that, in spite of the sustainability risks:

the web as a platform and open source software, which is not dependent on support from IT departments ... can set librarians free to experiment and test their good ideas.

The second chapter takes the novice through a full account of the terms, concepts, ideas and ethos of Web 2.0. It is all here, clearly laid out, with examples and explanations: blogs, wikis, syndicated content, podcasts, videocasts, mash-ups, social sharing, social networks, folksonomies and virtual worlds. For information professionals who are familiar with all this, the journey can start with the contributions in the following chapters, which detail the experiences of professionals from three continents.

Part two of the book discusses the implications of Library 2.0 for information literacy, and investigates approaches to teaching LIS students. The set of useful skills will depend on the context, but what is crucial is that it needs to help the parent organisation manage its resources more effectively. This poses challenges for LIS curriculum content and delivery methods.

For example, school librarians can use RSS for professional learning programmes, as well as for news and information. Many public libraries in the US offer virtual services using blogs to communicate with their users, in a two-way process; some use RSS feeds for events, classes and for putting out catalogue news. One advantage of RSS as an information delivery mechanism is that it requires little effort on both sides. Other libraries provide subject guides in the form of wikis, and podcasts on how to use the library service. Instant Messaging is being adopted increasingly as a reference channel by libraries which already inhabit MySpace, Facebook and YouTube.

Part 3 deals with Library 2.0 and information literacy in practice. It reports the experience of students at the University of Northampton in exposure to blog-based information skills teaching units created by library staff, whilst at Oregon State University freshers are being taught the basis of information literacy through developing an understanding of the process of creating Wikipedia articles. Meanwhile, at the London School of Economics, RSS is being used to enhance access to information on training courses, including information literacy classes.

Podcasting allows the Ross School of Business at the University of Michigan to provide “detailed instruction in a preferred portable format”. The podcasts can be listened to as many times as necessary, and links, images and videos can be integrated. Moreover, basic library orientation podcasts can be customised for specific user groups.



This book encourages us to follow Bradley's advice to forget the label and aspire to improve. For those who fear the Web 2.0 ethos, where every opinion is as valid as the next, and information expertise is eroded by digital "Maoism", this book provides plentiful evidence that survival is about adaptation and integration

The chapter on PennTags describes a social bookmarking tool aimed at locating, organising and sharing online resources developed by librarians at the University of Pennsylvania. This includes not only data from library systems and the public web, but also puts user-created content into the library catalogue, thus helping students, faculty and staff share and manage their research.

Using Flickr can be fun, but it can also be a way of encouraging students to learn information literacy through the assessment of anonymous tagging contributions by other users. It can create an insight into user perspectives – reviving the arguments over what is "accurate" and what is "meaningful", and reflecting the tension between natural language searching and controlled vocabularies.

What librarians seem to have learned from these experiences is that to become successful Web 2.0 technology users they must first become Web 2.0 consumers. Through trying to find ways of teaching information literacy to "digital natives", librarians have learned Web 2.0 literacy themselves. The Open University now offers a course which teaches the basics of Web 2.0 tools. And what about the future? The same Open University course reflects the uncertainty surrounding how the technology will develop, and what the "next big thing" will be. Computer and video games and simulations are becoming central to training and teaching, and can be used successfully to develop a new generation's information literacy skills.

This book encourages us to follow Bradley's advice to forget the label and aspire to improve. For those who fear the Web 2.0 ethos, where every opinion is as valid as the next, and information expertise is eroded by digital "Maoism", this book provides plentiful evidence that survival is about adaptation and integration.

Lina Coelho, Sub-Librarian, BMA



**Webb, J., Gannon-Leary, P., and Bent, M. (eds). Providing Effective Library Services for Research. Facet, 2007. 101856045897**

The information needs of researchers, and the various ways in which the quality of information provision can be enhanced for this group of users, are currently a focus of attention globally, and are major priorities for higher education. Researchers rely on libraries to provide the information they need; of equal importance, supporting research is a fundamental reason for the existence of academic libraries. This book explores the crucial relationship between libraries and researchers, and focuses on developing and managing effective library services to support research. It makes use of the authentic voices of researchers, drawn from a survey conducted by the authors.

The text considers the issues in a wider strategic context: who researchers are, their information-seeking behaviour, the resources required to support research, and the current LIS response. This book covers key topics such as supporting researchers, current challenges for libraries; defining both research and researchers. It also identifies the essential principles on which proper research support depends, among other important topics. The writers set out to advise all who work with researchers in libraries, and do so by combining practical advice with a useful exploration of fundamental issues relating to the relationship between research and libraries. It is relevant for all who work in academic and research libraries. Written for practitioners, the work reflects the perspective of practitioner-researchers, and the topic is covered in nine chapters.

## Providing Effective Library Services for Research – a Labour of Love says Kevin Curran



# Multimedia Information & Technology Digital

Vol 34 no 4 November 2008 issn 1466-190X

Contents p1 News p2 Reviews p8 DVD&Video p17 Product Review p23

Technology Roundup p25 Scottish Screen Archive p28

Providing Effective Library Services for Researchers outlines, in a logical manner, a process for improving the practitioner's research methods.

It also provides a glimpse into the future of research in universities.

Written for practitioners, the work reflects the perspective of practitioner-researchers

The bibliography is exhaustive and really does give the game away – this book was undoubtedly compiled by librarians.

The publication is a collaboration between three university librarians, and states its aim early on: to provide a practical introduction for newly qualified and practising liaison and research support librarians.

Chapter 1 is a gentle introduction to supporting research and researchers. Chapter 2 provides an overview of the current challenges for libraries and research support. Chapter 3 is about research and researchers, with particular emphasis on the PhD process, and chapter 4 is concerned with collection management. Chapter 5 deals with the researcher's toolkit and the influences on resource use. Chapter 6 provides an excellent overview of services to facilitate research, and this feeds nicely into the information-literature researcher issue. Chapter 8 discusses the key challenges for the future, and finally chapter 9 discusses the major principles for supporting research, including the relevant law, values and principles.

Providing Effective Library Services for Researchers outlines, in a logical manner, a process for improving the practitioner's research methods. It also provides a glimpse into the future of research in universities.

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One particular passage at the start of the final chapter makes a good argument for spending money on a book such as this:

Every piece of research that I do or assess needs a solid base of a review of the literature to make it good research. The best repository of that kind of info is the library ... You can use Google and you might find something but that's not good enough for academic research

In fact, I enjoyed all the quotations which are liberally scattered throughout this book. One was left with the impression at the end – that this simply was a labour of love for all involved.

★★★★

Kevin Curran, University of Ulster School of Computing and Intelligent Systems

Rashomon [Black Five](#) [Addressing the Nation](#) [Les Demoliselles de Rochefort](#) [Love is the Devil](#) [Terence Davies Trilogy](#) [Salò](#) [Syndromes and a Century](#)

It has been ten years since the legendary director Akira Kurosawa (23rd March, 1910 - 6th September, 1998) died. Kadokawa Pictures has begun the task of digitally restoring Kurosawa's Rashomon, with The Academy of Motion Picture Arts and Sciences.

Considering Rashomon's arts and cultural values, Kadokawa Culture Promotion Foundation, The Academy Motion Pictures Arts and Science in the US, and The Film Foundation, decided to support the restoration project. Rashomon is the first Japanese film to be restored by the Academy and the Film Foundation. Also for this project, the digital restoration will be done at 4K for the first time in Japanese film history.



# Multimedia Information & Technology Digital

Vol 34 no 4 November 2008 issn 1466-190X

Contents p1 News p2 Reviews p8 DVD&Video p17 Product Review p23

Technology Roundup p25 Scottish Screen Archive p28



Released in Japan on August 26th, 1950 and exported soon after, *Rashomon* was immediately recognised as a signal achievement in cinema. The film won the Golden Lion at the Venice Film Festival in 1951 and received an honorary Academy Award (Academy Award for Best Foreign Language Film) in the following year.

The project was supervised by Michael Pogorzelski, the director of the Academy Film Archive and a renowned film archivist. From Japan, the National Film Center contributed technical and academic advice for the project.

Lowry Digital and YCM laboratory provided the restoration expertise, while the audio restoration was carried out by DJ Audio and Audio Mechanics.

The process first involved scanning the film in order to digitise it. Damaged areas were recreated as digital data. Finally, the restored film was produced on new film stock. The restored film was shown on September 18th at the Samuel Goldwyn Theater in Beverley Hills, California, as part of a Kurosawa retrospective billed as Akira Kurosawa: Film Artist.

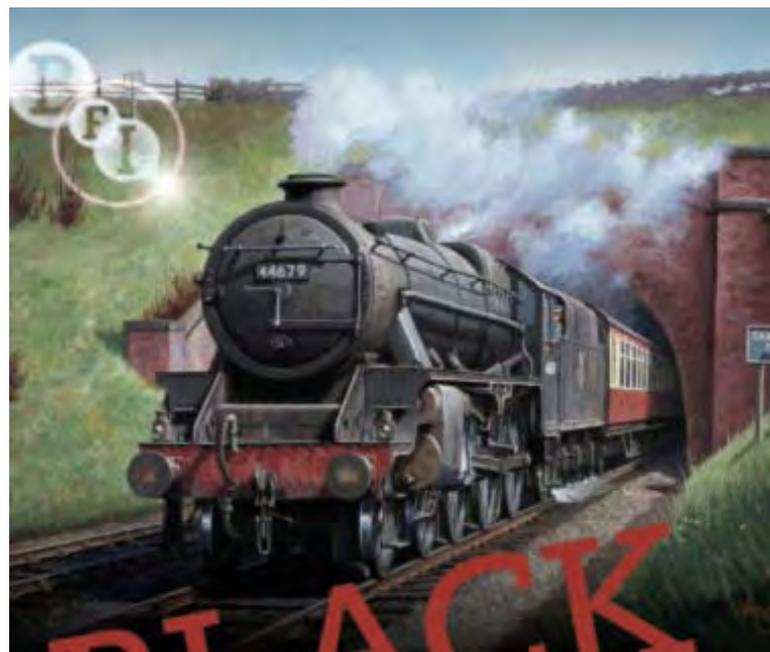
Set in 12th Century Japan, the film tells a story of rape and murder, from the differing perspectives of the main characters involved. As the uncertainties and disparities emerge, the film probes questions about the nature of truth, as well as what actually happened and who, of the protagonists, was actually telling the truth? It explores notions of the accuracy of recollections of incidents, and of the psychic world. The ideas examined in the film later gave rise to the *Rashomon Effect* in psychology:

the effect of the subjectivity of perception on recollection, by which observers of an event are able to produce substantially different but equally plausible accounts of it. (The Language of Psychology. <http://www.123exp-health.com/t/01084522306/>)

Three films by Paul Barnes, produced to celebrate, tinged with regret, the final days of steam on the railways, were preserved by the BFI National Archive. They have now been re-mastered and released on DVD to mark the 40th anniversary of the end of steam in Britain. In 1968, enginemen faced the last months of steam haulage on Britain's mainline railways. For those who worked on the Black 5 locomotive the inevitable progress to diesels and electrics prompted mixed feelings.

*Black Five* (1968) directed by Paul Barnes, records their reminiscences as they faced this great change in their lives – of craftsmanship, camaraderie, and of the 'personality' of these great machines. The workers' comments are an elegy to a time gone by, to skills no longer needed, and they make a poignant background to the beautifully filmed images of the heavy iron beasts trundling their way to the end of the line.

*Black Five* is filmed around Carnforth station in Lancashire, a location which was the setting for the archetypal railway romance, David Lean's *Brief Encounter* (1945) over 20 years earlier. The DVD also contains two other short films by Paul Barnes. *The Painter and the Engines* (1967) follows painter David Shepherd's race against time to record, on canvas, the magic and romance of steam during the locomotives' last weeks at South London's Nine Elms sheds.



*King George V* (1970) charts the history of the celebrated locomotive,

DVD & Video 3

Black Five, records [enginemen's] reminiscences as they faced this great change in their lives – of craftsmanship, camaraderie, and of the 'personality' of these great machines. . . . an elegy to a time gone by, to skills no longer needed, and they make a poignant background to the beautifully filmed images

## Addressing The Nation

which was taken out of service in 1965 but offered a length of siding at Bulmers of Hereford to continue running, in steam.

A special feature of the release, which came out during the summer, is an illustrated booklet containing newly commissioned essays and notes.

**A**ddressing the Nation is the first of three deluxe double-disc box sets presenting all the key films of the GPO Film Unit, on DVD, for the first time. The complete collection includes productions by legendary filmmakers such as John Grierson, Len Lye and Humphrey Jennings.

Created 75 years ago out of the ashes of the Empire Marketing Board Film Unit, the GPO Film Unit was one of the most remarkable creative institutions which Britain has produced.

A hotbed of creative energy and talent, it helped to nurture many of the best-known and critically acclaimed figures in the British Documentary Movement. John Grierson, Alberto Cavalcanti, Humphrey Jennings, Basil Wright, Harry Watt, Edgar Anstey and Arthur Elton feature in the list. Alongside them are innovators and experimentalists such as Len Lye and Norman McLaren – some of the directors whose work embraced public information films, drama-documentary, social reportage, animation and advertising.

Celebrating the 75th anniversaries, in September of this year, of both the BFI and the GPO Film Unit itself, the BFI National Archive, in partnership with The British Postal Museum & Archive (BPMA), Royal Mail and BT Heritage, has curated and restored this legendary output of short films. A selection of the highlights were screened in cinemas throughout the British Isles, and the BFI Southbank hosted special events to mark the anniversary. Screenings were followed by discussions involving leading figures who appraised the BFI's film legacy and its relevance today.

Addressing the Nation contains 15 films from the period 1933-1935, and provides a fascinating exploration of the unit's early experimentation with sound. It features: Basil Wright's award-winning *Song of Ceylon* and Len Lye's *A Colour Box*; the critically acclaimed *Weather Forecast*; *Coal Face* – directed by Alberto Cavalcanti and Auden, Britten's precursor to *Night Mail* (included in volume two) and other neglected works, many of which will be available for the first time since their original release. The discs are presented in a deluxe box with an 80-page bound book. Volume two will be released in February 2009 and volume three later in 2009. Experts on the collection are available for interview, and there is extensive information on the GPO Film Unit project at <http://www.bfi.org.uk/gpo>.

Special features include: *On the Fishing Banks of Skye* (John Grierson, 1935); GPO Film Display trailer; 80-page book containing introductory essays, biographies and film notes; and finally Dolby Digital mono audio (320 kbps).

BFI DVDs are available from the Filmstore at BFI Southbank; the BFI at 21 Stephen Street London W1; DVD retailers; mail order from 020 7815 1350; online at <http://www.bfi.org.uk/video>

## Les Demoiselles de Rochefort

A film by Jacques Demy

Following the huge success of *Les Parapluies de Cherbourg* (1964), Jacques Demy went on to make *Les Demoiselles de Rochefort*, a large scale tribute to the Hollywood musical featuring screen legend Gene Kelly. Released in the UK on DVD for the first time by the BFI, the 1996 restoration is presented in a 2-disc set which also features an hour-long documentary by Agnès Varda and other special extras.

Jacques Demy was one of the most distinctive directors to emerge from the French New Wave in the late '50s and early '60s. The films he made up until his untimely death in 1990, many of which were screened in a career retrospective at BFI Southbank last November, constitute one of the most extraordinary bodies of work of that era. The story centres on twin sisters Delphine and Solange (played by real life sisters Catherine Deneuve and Françoise Dorléac). Tired of their humdrum existence in Rochefort, they dream of leaving to find success and romance in Paris, just as a carnival and an American composer (Gene Kelly) hit town. The cast also features Danielle Darrieux, Michel Piccoli, Jacques Perrin, George Chakiris and Grover Dale.

With a plot of pure Shakespearean farce, witty dialogue and lyrics by Demy and a jazz score by Academy Award winner Michel Legrand, this is a joyously ebullient movie. Special features include:

- *Les Demoiselles ont eu 25 ans* (Agnès Varda, 1993, 64 mins) – documentary mixing on-set footage, home movies and footage from the 25th Anniversary celebrations in Rochefort
- Extracts from the Guardian Interview in which Catherine Deneuve talks about working with Jacques Demy and his influence on her career
- Audio extracts from Gene Kelly's Guardian Lecture on the Hollywood Musical
- Illustrated booklet containing original publicity photos and production stills
- Fully uncompressed PCM stereo audio

## Love is the Devil

Exploring the territory where art, love and sex collide, *Love is the Devil* (left) charts the powerful and dangerous relationship between one of Britain's most controversial artists, Francis Bacon (Derek Jacobi) and his lover and muse George Dyer (Daniel Craig). In Bohemian 1960s Soho, amongst a coterie of artists, rent boys and drunks, Dyer struggles for Bacon's attention, steadily bled dry by drink and drugs. *Love is the Devil* portrays a bawdy, decadent world of artists' studios, casinos and late night bars – including the infamous Colony Room Club, presided over by foul-mouthed patroness Muriel Belcher (Tilda Swinton).

An effervescent and captivating celebration of life, Jacques Demy's much-loved musical stars Gene Kelly, Catherine Deneuve and Françoise Dorléac



A dazzling, audacious feature from one of Britain's most exciting directors (*The Edge of Love*, *The Jacket*); with extras including a new commentary by John Maybury and Derek Jacobi

Derek Jacobi's portrayal of Bacon is precise and mesmerising, whilst Daniel Craig gives a raw, expressive performance as the tough, but vulnerable, petty thief who became the model for some of Bacon's most intense and celebrated paintings. The film's fantastic visual style captures the extraordinary dynamism of Bacon's art; the lighting and colour palette are inspired by his work, and the film's atmosphere is one of both beauty and grotesque.

*Love is the Devil* was a co-production between the BFI Production Board and other partners including the BBC and Arts Council England. Features include:

- Feature-length commentary by John Maybury and Derek Jacobi
- *The Colony – A Documentary Preview*, exploring the legendary Soho club
- Interview with Ben Gibson and Chiara Menage
- Illustrated booklet containing specially commissioned essays and notes by Christopher Frayling and Michael O'Pray

## The Terence Davies Trilogy

The Terence Davies Trilogy – *Children*, *Madonna and Child* and *Death and Transfiguration* – has been restored by the BFI National Archive and released on DVD for the first time; with commentary by Terence Davies.

Davies wrote the script for *Children* at Coventry Drama School in the early 1970s, directing it in 1976. At the National Film School, supported by the BFI Production Board, his graduation film was *Madonna and Child* (1980). Later, also part-funded by the BFI, he completed the Trilogy with *Death and Transfiguration* (1983).

The films are now released again on DVD for the first time, alongside *The Long Day Closes* (1992).

Before *Distant Voices*, *Still Lives* (1988) and *The Long Day Closes* confirmed Terence Davies' status as one of the cinematic masters of our day; these three early shorts reveal a filmmaker of great promise. In stark black and white, Davies excavates the life of his fictional alter ego, Robert Tucker, in a narrative which slips between childhood, middle age and death, shaping the raw materials of his own life into a rich tapestry of experiences and impressions. Over the course of these three films, we witness the emergence of Davies' singular talent and style, the refinement of his technique, and a director growing in confidence, soon to become fêted as British cinema's greatest film poet.

Special features:

- Commentary by Terence Davies, and interview of Davies by Geoff Andrew
- 10-page illustrated booklet including essays by Derek Jarman and *Distant Voices*, *Still Lives* producer Jennifer Howarth on Terence Davies at Film School

## Banned Censored and Reviled – Salò

or The 120 Days of Sodom  
a film by Pier Paolo Pasolini



The world's most controversial film (left) came to DVD and Blu-ray in 2-disc editions on the 29th September. Presented fully uncut and in its most complete version, the film has now been re-mastered from the original Italian restoration negatives.

Pier Paolo Pasolini's final and most shocking film has been banned, censored and reviled the world over since its first release in 1975. Salò did not receive UK certification until late 2000, when it was passed uncut. The BFI then released it on DVD in 2001 and, despite having been out of print for almost three years, the title still ranks amongst BFI's all-time top 10 best-selling DVDs.

The film's content and imagery is extreme and it retains the power to shock, repel and distress even today. A brutal allegory based on the novel 120 Days of Sodom by the Marquis de Sade, the film is a cinematic milestone – culturally significant, politically vital and visually stunning.

Special features add considerably to this production, including the original Italian language version, the original English version with optional subtitles for the hearing-impaired, a new on-set documentary from colour footage shot in 1974, explanation of the meaning and impact of the film, biographical material, Mark Kermode's exploration of the continued relevance and impact of the film, Derek Jarman starring in the film of the last days of Pasolini, James Ferman's letter of appeal to the Director of Public Prosecutions, and photographs of Pasolini at work.

## Syndromes and a Century

(Sang Sattawat) A film by Apichatpong Weerasethakul



Syndromes and a Century (left) is the enigmatic and surreal fifth feature from one of Thailand's best-known directors, Apichatpong Weerasethakul who was born in 1970, in Bangkok. It is a spellbinding Buddhist meditation on the mysteries of love and attraction, the workings of memory, and the ways in which happiness is triggered. Mesmerisingly beautiful to look at, it is available on DVD, the film established Weerasethakul as one of the most exciting talents in world cinema today.

Interestingly dubbed 'a hospital comedy of a somewhat metaphysical bent', the production is inspired by the director's memories of his parents, both doctors, and of growing up in a hospital environment. The two central characters interact with a bizarre array of professional colleagues and patients with their various strange maladies. These include an elderly haematologist who hides her whisky supplies in a prosthetic limb, and a Buddhist monk suffering from bad dreams about chickens. Added to this gallery is a young monk who, while he once dreamed of being a DJ has now formed an intense bond with a singing dentist.

The basis of this attraction is that the young monk believes that the dentist is the reincarnation of his dead brother. It is a film of two halves – the first set in a sunlit rural hospital amid the lush, tropical vegetation, the second in a hi-tech urban clinic under fluorescent lighting. Certain scenes from the first half are replayed in the second – almost but not quite identically. Apichatpong himself describes the film as 'random and mysterious', and, like the work of David Lynch, this film denies obvious interpretation. Special features include:

- Interview with director (15 mins)
- Worldly Desires: an experimental love story (Weerasethakul, 2005, 40 mins)
- Original trailer
- 28-page illustrated booklet with essays, director interview and more
- Dolby Digital stereo audio (320 kbps)



# MAGIX Movie Edit Pro 14



This latest edition of this widely-used and award-winning video editing software was first released in the Spring of this year and is available in two versions: Classic and Plus.

One of the first things to notice is the improved user interface, based on layers of tabs, giving easier access to the programme's many functions, and improving the learning curve for beginners.

There is a new EasyBurn mode which allows a typical video DVD to be burned quickly and in a more advanced mode. Online presentations and slideshows can also be created.

There is also a new, changeable, user interface, but more significant is the noticeably smoother and quicker performance on PCs which are equipped with Dual Core processors.

The new PLUS version is the all-round solution for users with advanced demands. It includes many innovative effects, functions, templates and extra tools for more professional results. It features, for example, the new Audio Mastering Suite 2.0 for high level audio editing, Ambient Synth 2.0 for thematic video sound sets and Reallusion iClone 2SE, the animation programme which allows the creation of impressive, animated movies with the user's own characters and settings.

The programme enables effortless video capture, uncomplicated editing, 3D effects, a large selection of titles and fades, and a surfeit of soundtracks. Once a video is created, it is easily burned to a CD/DVD or exported to the web, as Movie Edit Pro 14 supports a direct-to-YouTube upload function.

Opening the box reveals the software disc, an installation manual which also covers the broad-spectrum features of the programme and a further manual dealing with more detailed aspects of the editing facilities. It is a good idea to have these separated, as once the common elements become familiar, the supplementary book is all the user needs to retain close at hand.

Installation is uncomplicated, and in use the software is very user-friendly right from the start. Record, Edit or Burn are selected by using one of the three tab buttons. The edit feature is the key element of the software, so let us begin looking at this, with a word of caution to the impetuous: do not be tempted to ignore the manual and try to work out what to do without reading through it, as I did.

Follow the manual step by step until everything is clear. It will save time in the long run and will make the editing really easy. Right clicks are used to add effects, while fades and options can be dragged into place.

The Record, Edit and Burn tabs are centrally placed, at the very top of the screen, and the Edit tab is highlighted in the view shown (next page).

Better all round, says Ken Cheetham of UWIC Student Support Services, as he puts this new version of the software, which has already won 65 industry awards, through its paces. New features and improvements make the product even easier to use than previous versions – but don't ignore the manual

# Multimedia Information & Technology Digital

Vol 34 no 4 November 2008 issn 1466-190X

Contents p1 News p2 Reviews p8 DVD&Video p17 Product Review p23

Technology Roundup p25 Scottish Screen Archive p28



The larger picture is the video monitor, and the lower half of the screen shows the storyboard. This can be toggled between scene overview and timeline as well. The second row of five tab buttons give access to the functions Imports, Fades selected here, Title, Effects and movement.

Audio is easy to edit, as is adding a soundtrack. Go to File, Soundtrack Maker: the new window asks for a choice of style, a position in the story and a mood, and then the result can be previewed. Clicking on Create Soundtrack obviously adds the soundtrack. Through the Import tab button within the edit function, sound files already stored on the computer or selected from a CD-ROM or the Internet can be added.

When all the editing is done, switching to the Burn tab offers a choice between recording to DVD or creating an on-line album. The DVD version also allows a number of creative menus to be applied.

The programme is available for Windows 2000/XP/Vista, and minimum system requirements are:

- Intel Pentium IV or AMD Athlon 1 GHz and higher (for DV to MPEG-2 transcoding/screen capture at least 2 GHz are recommended)
- 512 MB RAM
- 1 GB hard disk memory and a DVD drive for programme installation
- Graphics card with a screen resolution of at least 1024x768
- Sound card (multi-channel sound card recommended for surround sound editing).

The minimum requirements for DVD editing are:

- Intel Pentium IV 3 GHz with hyper-threading or dual core with at least 1.3 GHz
- 1 GB RAM and more
- 1 GB hard disk memory (2 GB or more recommended)
- DirectX 9.0c compatible graphics card, min. 128 MB graphics card memory (256 MB+ recommended) - Pixelshader 2.0, ATI X300 or higher, NVIDIA GeForce 6600 or higher.

Supported devices include:

- IEEE1394/FireWire/DV/i.Link interface for use with DV/HDV camcorders
- USB camcorders (DVD/hard disk/memory card) and webcams
- VfW or DirectShow-compatible video, TV or graphics cards with video-in
- WDM-compatible TV tuner cards
- DirectX9 and BDA driver compatible DVB-T-S tuner cards
- DVD-R/RW, DVD+R/RW, DVD RAM or CD-R/RW burners
- Microsoft Media Centre remote control as well as X-10 Standard compatible PC remote controls (with installed X10 software)

# Multimedia Information & Technology Digital

Vol 34 no 4 November 2008 issn 1466-190X

Contents p1 News p2 Reviews p8 DVD&Video p17 Product Review p23  
Technology Roundup p25 Scottish Screen Archive p28

## Key Features

Improved User Interface

Smoother and Quicker

Innovative Effects

Professional Standards

Easy Installation

Supported formats include:

- Video: AVI, DV-AVI, MPEG-1,
- MPEG-2, MPEG-4, MXV, MJPEG, Quicktime, WMV(HD)
- Audio: WAV, MP3, OGG, WMA, MIDI, Dolby Digital 2.0, Dolby Digital 5.1
- Graphics: JPEG, BMP, GIF, TIF, TGA (supports scanners and digital photo cameras (TWAIN).
- Video: AVI, DV-AVI, MJPEG, MPEG-1, MPEG-2, MPEG-4, QuickTime, RealMedia, WMV (HD)
- Audio: WAV, MP3, OGG, WMA
- Graphics: JPEG, BMP

MPEG-2 and Dolby Digital 2.0 must first be activated online at no extra cost, but a big cause of disenchantment is that, in this version, some features require paid-for plug-ins, such as ripping DVDs or writing to MPEG 4. They can be purchased from within the programme.

That small factor apart, its low price of £39.99 (£59.99 for the Plus version) VAT included, invites my approval and a recommendation of MAGIX Movie Edit Pro 14, as I found it pleasing in use.

Should there be any problems tracking it down, the details will be found at <http://www.magix.com> and on Amazon, or through contacting the distributor, KL Associates 5 Hall Drive, Long Buckby, Northampton, NN6 7QU. Tel: 0044 1327 844880 Fax: 044 1327 843308



## A Search a Day Keeps the Doctor Away

A recent study in the American Journal of Geriatric Psychiatry has shown that online searching is good for the brain. It seems there is a link between pursuing activities which keep the mind engaged, such as Sudoku, crossword puzzles and memory games, and a lowered risk of cognitive decline later in life. As we age, a number of structural and functional changes occur, including atrophy and reductions in cell activity, which can affect cognitive function. Therefore keeping our brains active can drive some of these brain chemistry signals in the opposite direction, compared to where they go as dementia sets in. Now it appears that activities such as surfing the Web can be another way to do this.

The research studied the brain activity, while searching the Internet, of neurologically-normal volunteers between the ages of 55 and 76. Half of the group had experience of surfing the Web, while the others did not. Subtle brain-circuitry changes in the patients were recorded, as they performed Web searches and read book passages. All participants showed significant brain activity while reading books, specifically in the temporal, parietal and occipital lobes of the brain. These are involved in controlling language, reading, memory and visual abilities.

Surfing and Brain Power

Online Pronunciation

Digitisation at  
Michigan University

However, while all the group showed the same activity while searching the Internet as they did while reading, the Web-savvy group also registered activity in the frontal, temporal and cingulate areas of the brain – controlling decision making and complex reasoning – whereas those new to the net did not. Remember, these are the areas of the brain control decision-making and complex reasoning. It seems that Internet searching engages a greater extent of neural circuitry that is not activated during reading however only in those with prior Internet experience.



It must be stated that this is relatively new research, and more studies are needed to replicate these findings (if true); but, for now, the explanation seems to be that, compared with reading, the wealth of choice on the Internet requires people to make decisions about what to click on, which engage important cognitive circuits in the brain. Therefore, an everyday task like searching the Web appears to enhance brain circuitry in older adults, demonstrating that our brains are sensitive and can continue

to learn as we grow older. The team also stated that more research must be done to address both the positive and negative ways in which new technologies might influence the aging brain.

#### Reference

Thompson, A. (2008) Internet Searching May Boost Brain, Live Science, 14 October 2008, <http://www.livescience.com/health/081014-internet-brain-boost.html>.

## Improved Pronunciation With Instant Sound

Howjsay (<http://www.howjsay.com>) is a dictionary with an audio component. Searching for a word produces the word in pink type; clicking on it produces an MP3 clip of the correct pronunciation. The sound is played automatically, but hovering the cursor over the word will repeat it.

Each word is individually pre-recorded, and no form of synthetic speech is used. Both American and British spellings are provided, and pronunciation is in Standard British English, with World English alternatives. Pronunciations are researched from a variety of dictionaries, online forums and other sources.

Howjsay shows the closest available cluster of letters which matches the search word. This has led to some anomalies, for example with “furious” returning “curious”. Accents are not recognised, nor are distinctions between upper and lower case.

The lexical corpus includes all of the General Service List (Bauman and Culligan 1995 version). This is a collection of 2,284 commonly-used English words. More words and phrases will be added progressively. The main source of new words is the user: unsuccessful searches are automatically considered for inclusion. Where alternative pronunciations are given, they are either a widely-used World English alternative (for example, “cóntroversy” versus “contróversy”) or the weaker version of the pronunciation.

Some familiar American alternatives are also given. If they are not widely used outside the United States, they are indicated as such. Profane language and erotica are excluded from the dictionary in the interests of child learners. Also, no phonetic transcriptions are provided in this dictionary, for two reasons: first, the public seldom uses them, and when it does so is often misled by them; second, any transcription will always be an inferior imitation of the original sounds.

The site owners state that this dictionary will be a work in progress for many years to come, and this accounts for its limited size. Criticism, reports of omissions, and suggestions are welcome. Howjsay claim that it is their task to record the sounds of current educated English rather than to prescribe them, and it seems that the American pronunciation of controversy, for example, now enjoys wide acceptance throughout the English-speaking world (not least perhaps due to the phonologically-seditious work of CNN), and so they offer it as an alternative to the standard English pronunciation.



formerly



## Books for Visually-Impaired Users at Michigan

Hathi Trust Digital Library (MBooks) (<http://www.lib.umich.edu/mdp/>) is the University of Michigan's online access system for the Library's digitised collections. The project has digitised the entire collection of the University of Michigan Library. Texts are now accessible to students whose disabilities do not allow them to use printed books.

Student, staff and faculty requiring access to the text versions of Hathi Trust Digital Library will need to provide documentation of their disability to Services for Students with Disabilities, and ask that they be added to the list of those eligible to receive the text versions.

The process is quite simple. A user selects the link and logs in. The system checks whether the user is registered with OSSD as part of this programme, and whether this particular book has been checked out. If the user passes both of those tests, he-or – she will get access to the entire full-text of the book, whether it is in copyright or not, in an interface which is optimised for use with screen readers.





## Scottish Screen Archive Saving the Heritage

The Scottish Screen Archive was set up in 1976 to locate, preserve and provide access to Scotland's moving image heritage. What started life as a six month job creation scheme became part of the Scottish Film Council and then Scottish Screen. Since April 2007, the Archive has been part of the National Library of Scotland in its Department of Collections and Research. It is a publicly-funded body, but also relies on external sources of funding such as the Heritage Lottery and Seirbheis nam Meadhanan Gaidhlig to carry out its work. It is a member of various professional organisations, including FIAF, FIAT, and the UK Film Archive Forum and has recently joined FOCAL.

Ann Cameron reports



The UK has no statutory deposit legislation for moving images, so film and associated documentation is obtained largely through voluntary donation, and collaboration with film-makers. Material comes from all sorts of sources, ranging from the small box of super 8mm home movies found in an attic, to thousands of cans of news film passed on from a television company. Once deposited in the Archive, each collection is appraised against selection criteria, and items become part of the national collection. Technicians perform any necessary repair and preservation work before detailed cataloguing is undertaken.

When fully catalogued, titles are published on a locally networked database. The database software which is currently used in the Archive is Filemaker Pro 9. Titles which are accessible – meaning that they have a copy available either on film or broadcast standard tape (Beta SP or Digibeta) – are then published on the website. Currently around 40% of the catalogued collection is available in this way.

Enquiries staff and the Education and Outreach Officer service enquiries from all sorts of users, ranging from commercial production companies to members of the public, both in the UK and abroad. Moving image has recently been used, for example, in an exhibition on the 1938 Empire Exhibition, in schools workshops, at Continuing Professional Development events, and in compilations to be used in care homes, as well as shown in screenings from Orkney to Bo'ness.

The content of the collection is extremely wide-ranging. Containing more than 32,000 films and videos representing over 100 years of Scotland's history, the Archive is a rich resource. It aims to collect, describe, preserve and make accessible, moving images about Scotland and the Scottish people. 20th century Scottish social, cultural and industrial history, the lives of ordinary Scots across the generations and the achievements of Scottish film-makers in the craft of film production are reflected in the holdings.

There are television archives of documentary and news from Grampian and Scottish Television. Gaelic language production (including a library of off-air recordings) is represented. The Archive also stores the proceedings of the Scottish Parliament on behalf of the National Archives of Scotland. There are amateur films, and to a lesser extent fiction and experimental work. It is impossible to illustrate the full diversity in this article but some of the unique material held includes the following resources.

- Topicals and local newsreels. The Archive preserves nearly five hundred topicals and local newsreels made as marketing tools for individual cinemas. Local topicals would typically cover events attracting crowds out in front of the camera, such as festivals, gala days, sports meetings, excursions and outings and, particularly in the aftermath of the Great War, the unveiling of war memorials and Armistice Day parades. Examples include: Annan Riding of The Marches (1913) for Victor Biddall, Unveiling of War Memorial, Saltcoats (1922) and Paisley Children's Happy Hunting Ground (1929). Many annual events recorded through the decades, such as Guid Nychburris Day in Dumfries and the Bo'ness Children's Fair Festival are also preserved.



- Newsreels. Several Scottish film production companies won contracts to supply news stories to London-based national newsreels – there was even an attempt just after World War One to establish a Scottish-based cinema newsreel called The Scottish Moving Picture News. Newsreel production often went hand in hand with the release of cinemagazines such as Things That Happen (1936).

- Educational resources. Collections of titles for use in the classroom include the former Scottish Central Film Library, the Scottish Educational Film Association and Educational Films of Scotland. Films such as a Day in The Home (1951) or Housewives of Tomorrow (1951) often say a lot about society at the time: others, like Making Sweets (1952) record a process no longer in use. There are simple, informative pieces for use in classroom teaching, and Water Wheel (1938), Skyway Ambulance (1947) and

Making Bagpipes (1967) are examples.

# Multimedia Information & Technology Digital

Vol 34 no 4 November 2008 issn 1466-190X

Contents p1 News p2 Reviews p8 DVD&Video p17 Product Review p23

Technology Roundup p25 Scottish Screen Archive p28



- Business Promotion. Films made to promote business in Scotland, ranging from small local retailers to bigger national firms, are preserved. The earliest example, made for D.C. Thomson, is *Dundee Courier: Production of a Great Daily Newspaper* (1911). Large firms, such as the Royal Bank Of Scotland, used film to communicate with staff and customers, as in *A Step Ahead* (1966), which illustrates the effectiveness of their computer systems (in the days when magnetic tape was an innovation). Many other firms used film as a promotional tool: *Out For Value* (1931 – 1932) advertised an Aberdeen Department Store; *Sealing Wax and Wafers* (1966) and *Fine Floors* (1963) depicted linoleum manufacture in Kirkcaldy. The Scottish Co-operative Wholesale Society maintained a library of staff training, product advertising and promotional films at their Glasgow headquarters, dating from 1927 to 1969 and including production line processes (*A Piece of Cake*, 1955), handy hints for retail staff (*Counter Courtesy*, 1947) and branch managers (*Know Your Business*, 1947).
- Manufacturing processes. Records of industrial manufacturing processes such as *From Wool to Wearer: The Romance of Pesco Underwear* (1913), made for Border textile company Peter Scott, and *Cablemaking at Craigpark* (1932) are invaluable in attempting to understand Scotland's industrial past. With the Empire Exhibition of 1938, heavy industry seized the chance to commission films about their products, for screening to an international market. *Romance of Engineering* (1938) for marine engineers William Beardmore, and *World of Steel* (1938) for Colvilles are examples. More recently, *Ahead of Schedule* (1974) recorded the construction of a major oil and drilling platform at Nigg, Rosshire.
- Public information. Film as a vehicle for public information in Scotland was developed about the time of the Empire Exhibition which was held in Glasgow. This gave rise to the setting up of the first Films of Scotland Committee, commissioned to produce a series of films portraying a modern Scotland. During the Second World War, Scottish Government departments, through the Ministry of Information, sponsored shorts for cinemas. These films covered diverse topics. Some, such as *Power for the Highlands* and *Highland Doctor*, looked forward to the bright post-war future with the new hydro electric schemes and rural health service provision respectively. Building on the success of the first Films of Scotland Committee (1937 – 1938), the remit of the second committee, established in the mid-fifties, was to arrange for the production of films to promote Scotland nationally and internationally. Some 150 complete titles from the Films Of Scotland Collection are available online from Film and Sound Online, for further and higher education users. Examples from this important collection include titles such as the Oscar-winning documentary of shipbuilding on the Clyde: *Seawards The Great Ships* (1960); *Construction of The Forth Road Bridge* (1965); *Hugh MacDiarmid: No Fellow Travellers* (1972) and *Clydoscope*(1974), featuring Billy Connolly.



Scottish government departments continued to use film throughout the 70s and 80s to reach the populace at large, evolving from single reel films for cinema release to shorter, snappier public information trailers for cinema and television.

Crime prevention was highlighted in the production "Housebreak" in the 1970s. Local government featured in *Voting by Post* (1978) and *Community Councils and You* (1975) featured the TV presenter Magnus Magnusson.

- Local authorities and city corporations used film to promote services and information to their citizenry. Public health, child welfare, housing and education were among the issues covered. Dundee's pioneering nursery provision was described in *Standing at The Gate* (1942). Glasgow Education Department sponsored the annual Neccessitous Children's Holiday Camp Funds in the 1920s and 1930s, and fund-raising for this was assisted with a series of appeal films, shown in cinemas and by touring vans. *Sadness and Gladness* (1928), *Tam Trauchle's Troubles* (1934 – see the title image), and Scotland's first talking film *Sunny Days* were produced between 1928 and 1934. There were also films covering a range of social issues such as *Keeping Our City Clean* (1949) and *Our Three Rs* (1961).
- The Islands. Film from the island fringes forms an interesting part of the Archive. *St. Kilda* was first visited by a film cameraman in 1908, resulting in Oliver Pike's *St. Kilda, Its People and Birds*. Between the 1930s and 1980s amateur and professional visiting film-makers recorded the traditional and disappearing lifestyles of the Hebridean islanders in *Eilean An Fhraoich* (1937), *Eriskay: A Poem of Remote Lives* (1935), *Island of The Big Cloth* (1971) and *The Disappearing Island* (1964). There are also ethnographic films, such as those of the Shetland Islands made by Jenny Gilbertson – *Da Mkkin o' A Keshie* and *Scenes From A Shetland Croft Life*, both from 1932. Tourism and travel films highlighted the beauty of the islands, but it was not until the 1990s, facilitated by the establishment of the Gaelic Broadcasting Committee, that moving image from this area originated from the communities themselves rather than from incomers, visitors and tourists.



• In 1933 the Scottish Amateur Film Festival was born, and provided a showcase for amateur production in Scotland and overseas for the next fifty years. The Archive holds many titles entered in the Festival, including work by Frank Marshall, W.S Dobson and Enrico Coccozza. These range from comedies to the vividly imaginative. Amateur footage presents events from a different perspective to that of the professional version. Collections of club films from groups (some still in existence) such as the Scottish Association of Amateur Cinematographers, Edinburgh Cine and Video Society and the Glasgow School of Art Kinecraft Society are also held. Examples include *Mower Madness* (1939), *Hell Unltd* (1936) by Norman McLaren, *Wartime in Tayport* (1940-1944) and *Portfolio To Trouble* (1981).

The collection includes artists film and video, avant-garde and experimental works and fictional films by Scottish based film-makers both professional and independent. Film poems, hand-painted animation (*Calypso*, 1952), lyrical observations on Edinburgh (*Rose Street*, 1956) and Orcadian landscapes (*Land Makar*, 1981) were produced by Margaret Tait outside the structures and mores of the film institutions.

# Multimedia Information & Technology Digital

Vol 34 no 4 November 2008 issn 1466-190X

Contents p1 News p2 Reviews p8 DVD&Video p17 Product Review p23

Technology Roundup p25 Scottish Screen Archive p28



In the 1950s, Enrico Coccozza's social realism (*Chick's Day* 1951) and surrealism (*Masquerade*, 1953) were acclaimed – if controversial – winners on the amateur film festival circuit. In the 1960s Group 5 of Aberdeen earned plaudits for crowd-pleasing ambitious special effects and dramatic stories, as exemplified by the historical drama *Donald of The Colours* (1975) and the adventure thriller *Oils for Neptune* (1964).

Project work is an important aspect of the activities of the Archive. February 2008 saw the completion of a three-year access project funded by the Heritage Lottery. Building on a previous grant which had enabled full appraisal and cataloguing of a backlog of 13,000 cans, the core aim of the second project was to transfer 400 hours of original film to high quality digital videotape. This aim was exceeded, making accessible, for the first time, 2800 titles (over 1 million feet of film) from

the master collection. Details of the content of the material are on the new website, with 1000 video clips available online to complement and illustrate the catalogue text.

This project has enabled the Archive to fill gaps in the access collection. The North Sea oil industry, women's work, immigrant communities, civic administration and events, Orange Marches and sporting activities are represented. Geographical areas which were under-represented such as South West Scotland, Caithness and Sutherland have also been covered whenever possible. Merging with the National Library of Scotland in the final year of the project enabled the Archive to work with colleagues in the Digital Library in Edinburgh. A new website was designed and built, featuring better search functionality, improved browsing options, a My Films area to store favourite films and clips, and an improved enquiry form. It is now possible, for example, to highlight search terms in a long shotlist, to explore web links within a catalogue record, to delve into cross references, or to find similar films.

A digitisation programme has also been piloted as part of this project. To offer as much variety as possible, it was decided to create clips rather than full titles. The work was outsourced, and the contract awarded to the British Universities Film & Video Council (BUFVC). Digital Betacam tapes were sent to London in three large batches, and encoded at the BUFVC, with the resulting files returned to Edinburgh on hard drives. Encoding 700 new clips presented a number of challenges. Issues of description and metadata were familiar and easy to control, provided the data was accurate. Rights clearances were obtained for every clip subject to third party copyright, and careful administration of the associated paperwork was essential. A specification for storage (uncompressed .mov) and delivery (Flash) was confirmed. Storing a high quality uncompressed file effectively ensured the future integrity of the data, so other formats could be compressed if required. Clips on the website are currently streamed from a dedicated Flash server with an overlaid logo, and everything has been done to prevent downloading of the files. Running in a YouTube-style interface, around 1000 clips now play at the click of a button, and can be viewed in full screen.

# Multimedia Information & Technology Digital

Vol 34 no 4 November 2008 issn 1466-190X

Contents p1 News p2 Reviews p8 DVD&Video p17 Product Review p23

Technology Roundup p25 Scottish Screen Archive p28



The Archive is also looking to the digital future. The recent HLF award enabled the Archive to establish a digital restoration facility, bringing cutting-edge digital techniques to the restoration of moving images. Using Diamant software, frame-by-frame restoration can now be completed in-house. The first title completed with this new technology was *The Wedding of The 4th Marquess of Bute* (1905), which is believed to be one of the earliest known family wedding films in the UK. As well as carrying out the core activities of acquisition, preservation, cataloguing, access and outreach, the Archive is becoming part of the Digital National Library of Scotland.

In the past, digital content has been made available online through partnerships, mainly with Higher Education (Film and Sound Online) and with the public heritage sector (SCRAN and SCAN). However, the future strategy is to make content openly available to everyone. Moving images will be routinely encoded for access (not just clips but whole films).

A successful bid was recently made to set up an encoding facility in-house, in order to start this process. Twenty hours of content, meeting the storage and delivery formats agreed for the clips project, will be encoded

this year. Multiple file formats including MPEG-4, Flash and also Quicktime can be produced simultaneously, and appropriate staff training will also be delivered. In the longer term, the Archive aspires to migration from the ultimately-obsolete videotape and DVD formats to the principal storage and delivery of surrogates on hard drives, for all resources. The growing impact of high definition TV and digital cinema mean the Archive must innovate to find ways of servicing new formats.

There are many questions yet to be answered, not least to do with the huge costs involved in scanning and storing original film stock to hard drive. Migration and storage strategies are also issues. Might the Archive start digitising on demand, uploading content to the web /online delivery system, and move away from making bespoke DVD titles to order?

The Archive has recently taken its first steps into the Web 2.0 world, uploading some clips to YouTube and exploring new ways of making moving image content visible online. There are lots of issues, such as rights management and the ethics of using digital moving image, to be addressed, but the future certainly promises to be an exciting one. The organisation is increasingly committed to improving access to the amazing collections in its care, and with digital delivery it is possible to find new ways of doing this. However, the core activities of acquisition, preservation and documentation remain important, and it is a constant balancing act to find the best and most efficient ways of working. New and exciting developments can be expected.