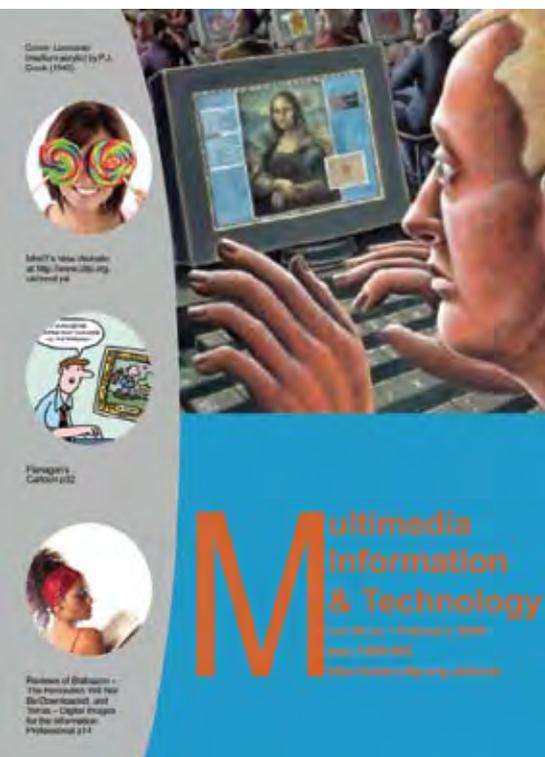


# Multimedia Information & Technology Online

Vol 35 no 1 February 2009 issn 1466-190X

News p2 Reviews p8 DVD & Video p19 Product Review p24

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The main feature in the February issue is an article on **Orphan Works** – images and artworks held by major collections, for which copyright has not been established. Jessica Tier, Lucy Geering and Celestine Bramley of the Bridgeman Art Library report on the MILE Project. They cover the issues, and the objectives and progress of the project.

The **News** column reports on the launch of **CompletelyNovel.com**, which is an online book club offering readers and writers a range of facilities, including opportunities to discuss and rate their current reading and follow publishing trends – including the growth of e-books. For authors and publishers, the site provides another way of interacting with readers, assessing the market and publicising new titles and ventures.

David Hopson of Global Security Systems considers the problems of using **wi-fi hotspots** and there are some statistics about **online newspapers**.

**Student software abuse** features, and Roddy MacLeod of Heriot-Watt University updates readers on the progress of **ticTOCS**, the Journals Tables of Contents Service for scholarly literature.

**PAPERSHOW** has released a new paperless presentation system.

**Book reviews** concentrates on assessments of two major titles relevant to multimedia: **Olwen and Gordon Terris** review Melissa Terras's manual on handling digital images, while Lyndon Pugh reviews **Brabazon et al on the digital revolution**.

**DVD and Video News** covers the BFI's releases of **The Animals**, a film which has been controversial ever since its first release 26 years ago, as well as **Noam Chomsky**, **The Fairy Tale Films**, **The Fan**, **The Woman in the Window**, **Red Sorghum** and the **British Transport Film Collection**.

**Ken Cheetham** tests a portable solar-powered charger, and Kevin Curran's **Technology Roundup** is about banning **mobile phones** –and babies – from libraries, the most popular **downloads** and **pc security**. **Flanagan's cartoon** is on page 33.



News 



## CompletelyNovel.com



CompletelyNovel is a free web application designed for everyone who loves books. An online library enables readers to share their taste in books with others. They can rate, review and discuss books in clubs, and also read and buy a huge variety of books from up-and-coming writers.

Writers can use CompletelyNovel to share, promote and even sell their books. They can use the site to tell readers more about themselves, provide information about their current projects, and also get feedback on their books. For unpublished writers, CompletelyNovel provides them with the tools, and the opportunity, to build up a profile for themselves which they can then use to interest publishers in their work.

Publishers, printers and other service providers can use CompletelyNovel as a way to interact directly with readers and writers, find talent, create professional products and make the most of all of the latest online technology.

This new social networking site is currently undergoing beta testing. While focusing on public libraries, it is aimed at anyone with an interest in books, and represents one of the latest attempts to harness the potential of Web 2.0, but this time by applying social networking with a difference. Currently, the site, which also covers e-Books and the future of publishing in general, deals with book and publishing technology and news. It also covers significant issues such as the impact of making books available free of charge: according to Chris Anderson, the editor of Wired, who has an article on the beta site, this latter development has a wholly positive impact. In a contribution posted as MmIT published, Anderson argues that it actually pays writers to distribute their works at no cost to readers. There is also a blog, and the site, when officially launched, will contain listings and, of course, e-Books.

The Clubs feature enables library staff, or users, to create clubs for patrons from the area served by the library. The club then becomes a place where current reading material can be discussed, and where relevant events put on by the library, or other organisations, can be publicised and reported. Library services can also be discussed. Club members can contribute reviews, obtain information about new books, and share the details of their reading habits with others. Books by unpublished writers will also feature.

During the beta stage, CompletelyNovel.com will allow MmIT readers, members and subscribers to access the site by using the code cnmmit. Go to the home page at <http://www.completelynovel.com> and complete the sign up section. Use the code as both the invite code and the password.

CompletelyNovel.com

Global Hotspots

Online Newspapers

Student Software Abuse

Paperless Presentations

ticTOCS



## Public Hotspots – Danger

Access to the Internet via public hotspots is growing, and will continue to do so as more and more hotspots are made available. McDonalds already offer free Internet access and now Boris Johnson plans to make London a free WiFi city, like Norwich. Free bandwidth comes with risk. Sharing an access point means that simple network discovery will show who else is connected. From there, an unscrupulous user can access other machines. A Trojan may automatically be scanning in the background for, and trying to infect, other machines. Data will probably be sent unencrypted. So what are the issues when using public hotspots? asks David Hopson.

- Clear text data – by its very nature, a hotspot will not offer encryption or security, because this is impractical. Hotspots exist to enable as many people as possible to make an internet connection as easily as possible. When email is sent, other network users will be able to read it. Users need to think carefully about the type of data they will send.
- Most web traffic is also clear text. Web sites will switch to secure, encrypted HTTPS traffic when carrying out commercial transactions, but Web mail is normally sent clear. Check the presence of the little security padlock in the browser.
- For business email, make certain that transmission is on a Virtual Private Network (VPN) between the sender and the business mail server. There is normally a security overlay on the traffic. This will encrypt data and ensure no eavesdroppers read it.
- PCs must have a personal firewall installed, and switched on, to stop unauthorised access. Many organisations will add an additional firewall, with the clever ones changing the policy depending on the location.
- Obviously ensure that anti-virus software is installed, up-to-date and working.
- Turn off ad-hoc networking. A PC connects to an Access Point via infrastructure, and then on to a wired network. When two PCs communicate directly without an Access Point, this is Ad-Hoc.
- Beware of shoulder surfing. Always be aware who is watching, and do not sit with your back to a crowd or window.
- Think about the length of time you are connected. As a precaution, prepare messages offline and only connect to send and receive.
- When using a hotspot, be aware of hotspot hi-jacking. This occurs when a fake access point is used to fool a user into connecting to it. It will record all traffic, and this type of attack is mainly used in internet cafes.

For more information on security and WiFi visit <http://www.gss.co.uk>.

The Business Software Alliance interviewed 400 students in November, and one third disclosed that they would be prepared to download pirated software for study purposes. While many owned up to using illegal software acquired from friends or family, the majority consulted mentioned Limewire, BitTorrent, iOffer and eBay as commercial sites they would also be prepared to use. Over half of the students interviewed were aware of the sites listed above, and a sizeable minority confirmed their intention to use unauthorised suppliers to obtain software they needed. Only a small number were prepared to remain within the law and buy software from legitimate suppliers. Go to <http://www.bsa.org>.

Student  
Software  
Abuse

## Online Newspaper Use



Nielsen Online, a service of The Nielsen Company, has revealed the results of a survey of UK use of newspapers and magazines online, and how various titles have performed over the last year.

- In November 2008, 10.3 million Britons visited at least one of the ten most popular newspaper websites, compared to 8.3 million in November 2007, a growth of 23%.
- Despite having the lowest online year-on-year growth of the top UK newspapers, the Guardian remains the most popular online paper, with 3.5 million unique UK visitors.
- Amongst the most popular online papers, the Mirror (92%), Independent (85%) and Daily Mail (65%) have had the largest year-on-year growth.
- The New York Times is the only non-UK paper in the top ten, with 0.9 million British visitors, making it more popular online than UK nationals such as the Financial Times, News of the World and Daily Express; the Metro is the only regional paper on the list (0.6 million).

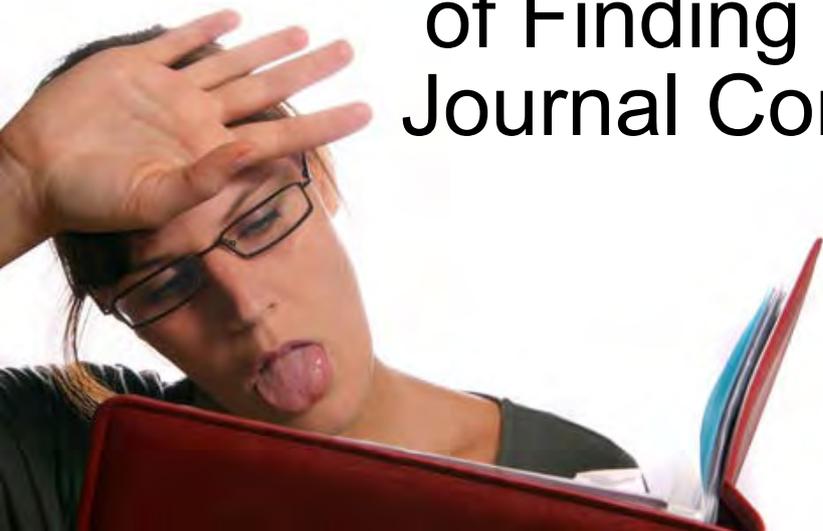
Almost one in three Britons now visit at least one of the top 10 newspapers online, as stated an increase of 23% on a year ago. As far as the popular magazine websites are concerned:

- In November 2008, 5.5 million Britons visited at least one of the ten most popular magazine websites, compared to 4.3 million in November 2007, a growth of 30%.
- The ten most popular magazine websites come from nine different sectors; only technology – represented by PC Advisor and Wired – has more than one representative on the list.
- Auto Trader is the top magazine website with 1.8 million UK Visitors, followed by Which? with 1.1 million.
- BBC Good Food is the fastest-growing online magazine amongst the top ten (153% growth) followed by the Radio Times (76% growth).

Source: Nielsen Online 16th Dec 2008.

See the full statistics at <http://www.cilip.org.uk/specialinterestgroups/bysubject/multimedia/documents>.

## There Must be a Better Way of Finding Out About Journal Contents Pages Than This!





## There is – ticTOCS! says Roddy MacLeod of Heriot-Watt University

The ticTOCs service was first reported in Multimedia Information & Technology vol 34 no 1, May 2008, pp14-16. Now, Roddy MacLeod, of Heriot-Watt University, provides an up-to-date assessment of how the service has progressed. Keeping abreast of the scholarly literature is currently much easier, thanks to the way ticTOCs – Journal Tables of Contents Service, (<http://www.ticocs.ac.uk>) has developed.

ticTOCs is a scholarly journal Tables of Contents (TOCs) service. Free and easy to use, it provides access to the most recent tables of contents of over 11,000 scholarly journals from more than 400 publishers.

It helps scholars, researchers, academics – and anyone else – to keep up-to-date with what is being published in the most recent issues of journals on almost any subject.

Using ticTOCs, journals of interest can be searched by title, subject or publisher. The latest TOC can be viewed, and it is possible to link to the

articles (where institutional or personal subscriptions, or Open Access, allow). Selected journals can then be saved to MyTOCs so that future TOCs can also be viewed. Registration, which is free, is required if users wish to save MyTOCs data permanently.

ticTOCs also makes it easy to export selected TOC RSS feeds to popular feedreaders such as Google Reader and Bloglines, and, in addition, article citations can be imported into RefWorks (again, where institutional or personal subscriptions permit). TOCs are selected simply by ticking those of interest, making thousands available almost instantaneously.

ticTOCs has been funded under the JISC Users & Innovations programme, and has been developed by an international consortium consisting of the University of Liverpool Library (lead), Heriot-Watt University, CrossRef, ProQuest, Emerald, RefWorks, MIMAS, Cranfield University, the Institute of Physics, SAGE Publishers, Inderscience Publishers, DOAJ (Directory of Open Access Journals), Open J-Gate, and Intute. Lawrie Phipps, Users & Innovation Programme Manager, said:

I'm delighted that such a useful service as ticTOCs has emerged from the JISC U&I Programme. Keeping up-to-date with the latest articles in scholarly journals is vitally important for researchers, but authors and publishers will also benefit from more widespread dissemination of their content.

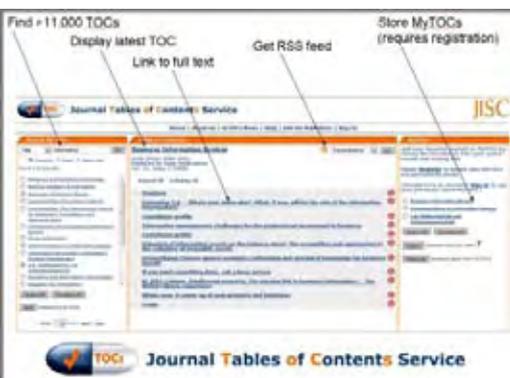
Behind the scenes, the ticTOCs service aggregates TOC RSS (Really Simple Syndication) feeds generated by journal publishers. The content of the TOCs displayed within ticTOCs is dependent on the information contained in these feeds. RSS feeds exported via ticTOCs are the publishers' own feeds.

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Links to articles are either to the full text or pages on publishers' websites. Content includes journals from Elsevier, Springer-verlag, John Wiley and Sons, Informa (Taylor and Francis), SagePublications, Sabinet Online, OUP, Inderscience Publishers, Cambridge University Press, Biomed Central, Wolters Kluwer, Emerald, IEEE, Revues, Nature Publishing Group, Hindawi, Institute of Physics, and over 400 other publishers.

A ticTOCs Project subgroup, led by Geoffrey Bilder of CrossRef, will publish their recommendations for best practice. They will cover the information which publishers should include in journal TOC RSS feeds, and the best way to structure that information. This will improve the quality of data, and facilitate interoperability for any user, whether an individual or a service, using TOC RSS feeds.

The recommendations will appear on the ticTOCs website when available, and will also be publicised elsewhere. An article entitled: RSS and Scholarly Journal Tables of Contents: the ticTOCs Project, and Good Practice Guidelines for Publishers, appeared in the October 2008 issue of FUMSI. This publication provides some detailed guidelines, for publishers, on best practice for TOC RSS feeds.

Other ticTOCs work planned for the future includes alerts for new content, and search across all content. STM journal publishing is a \$5 billion industry, with a potential audience of 5.5 million researchers globally. The latest published articles represent the best of this output, and it is important that publishers, researchers and authors ensure that current content like this is discovered and exploited as soon after publication as possible.

At the present time, ticTOCs make it possible for almost half of the currently published journal titles to achieve this. As more and more publishers produce RSS TOC feeds, this will increase.

On her new Organization Monkey blog, Marie Kennedy, Serials & Electronic Resources Librarian at Loyola Marymount University in Los Angeles, CA, said, of the ticTOCs service: "It is a goldmine ... a way to stay current with the literature." Gary Price (ResourceShelf) commented: "In a word, wow!" Science @ UCD Library stated:

You may find that this is the answer you have been looking for when it comes to staying current with newly published research.

Internet News offered the comment: "ticTOCs is impressive...This is terrific."

ticTOCs is where researchers keep-up-to-date. It is not necessary to know anything about RSS to use ticTOCs, and there are various additional features to help users.

ticTOCs is at: <http://www.tictocs.ac.uk/>. ticTOCs blog carries all the latest news at: <http://tictocsnews.wordpress.com/>.

For more information, contact: Roddy MacLeod, ticTOCs Management Support, Heriot-Watt University Library, Edinburgh, email: [R.A.MacLeod@hw.ac.uk](mailto:R.A.MacLeod@hw.ac.uk). tel: +44 (0)131 451 3576.

## Key Features

ticTOCs aggregates TOC RSS feeds generated by publishers

ticTOCs helps users keep up-to-date with the most recent contents tables of over 11000 scholarly journals from over 400 publishers

Registration is free

Searches can be by title, subject or publisher

Links are either full text or to pages on publishers' websites

Coverage already includes many major publishers

Selected TOC RSS feeds can be exported to feedreaders

Citations can be imported into RefWorks



## Paperless Presentation Systems

Oxford Papershow is improving standards and is set to become the ultimate tool for all meetings, conferences and presentations. The product combines digital technology and special digital paper, to enable users to make annotations directly onto a Powerpoint presentation, or use a screen, or wall, as an electronic flipchart.

Presentations and meetings instantly become more interactive and interesting, as the audience can contribute and, at the end of the meeting, their comments can be made immediately available and emailed direct from a PC to participants.

Papershow is easy to use, compact and mobile, as Nick Fitzherbert, a trainer at business training company AFLAME, made clear:

The real difficulty people have in writing on boards and flipcharts is capturing the information. This is a recurring problem when I train people in brainstorming techniques. Papershow is a highly-portable plug and play product which will provide an answer to these and other issues, including helping to remove barriers, between the presenter and audience, sometimes created by a Powerpoint presentation.



With a host of features, Papershow will help presenters engage with the audience as it allows movement away from the keyboard, flipchart or lectern, and permits the use of a free and unrestricted style.

Some other key features, which also help presenters to bring a presentation to life, also contribute to ease of use:

- All that is needed is the pen and paper— just touching the icons on the digital paper will vary the colour and thickness of pen strokes, insert shapes or open audio and video files.
- No training is required – using the device is easy, needing no more than about 15 minutes to become proficient.
- Flipcharts or other cumbersome equipment need not be moved about – with Oxford Papershow, the digital pen, USB key and digital paper is all that is needed.
- Typing up notes and minutes, or transcribing from flipchart sheets after a meeting, is no longer necessary – hand-edited presentations can instantly be emailed to all attendees, as soon as the meeting is over.

The technology behind the product is equally impressive. Equipped with an infra-red micro camera, a micro-processor and a Bluetooth transcoder, notes are instantly captured for transmission to the PAPERSHOW software. At the same time, it is as easy to use as a ball-point pen. Taking off the cap and writing on the sheet is all it takes.

### Key Points

Bluetooth Technology

Infrared Microcamera

Plug & Play

Immediate Dissemination

Portability

Breaks Down Presenter-Participants  
Barriers

Can be Used on any PC

Compact Pocket-Size

Behind all this lies the real technological innovation. A Bluetooth® v2.0 module with a 256 Mb memory is incorporated into the PAPERSHOW™ USB key. The operating software is embedded in the PAPERSHOW key, and the fully integrated design means that PAPERSHOW™ offers a nomadic Plug&Play solution which may be used on any PC, as long as it is fitted with either a Windows XP™ Service Pack 2 or or Windows Vista. Portability is enhanced by its compact size – PAPERSHOW will fit into a pocket.

Documents annotated during a meeting will also be saved on the key: nothing will be left on the receiving PC.

The secret of the paper itself lies in a frame of microscopic points, almost invisible to the naked eye, which work as locator when the pen moves across the sheet.

The PAPERSHOW start-up kit includes:

- A large A4 + notepad for the digital Whiteboard function
- A4 printable sheets, to create interactive presentations
- A ring binder to hold the A4 sheets of the presentation slide show
- An elegant and compact case to hold the key and the PAPERSHOW pen
- A replacement ball-point, a new battery and coloured rings can also be carried



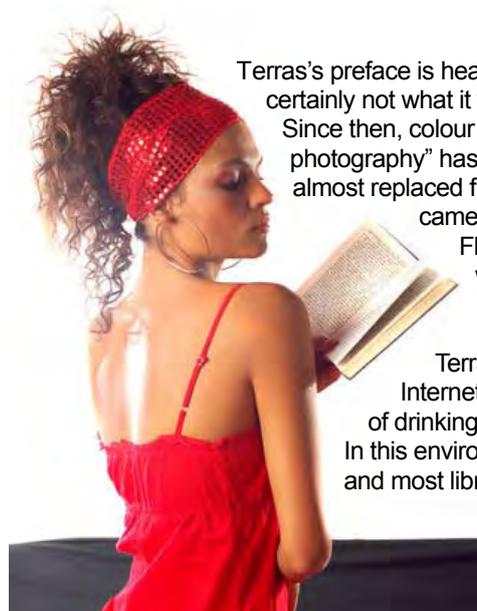
Papershow is available now from selected stationers and retailers, including Amazon and Ryman, and prices for the kit start at £117.49. For further information go to <http://www.papershow.com>.

## Reviews

edited by  
Lyndon Pugh

### Terras – Digital Images

### Brabazon – The Revolution Will Not be Downloaded



Terras's preface is headed by a quotation – "Photography is certainly not what it was" – from a 1961 Kodak manual. Since then, colour has supplanted black and white, "instant photography" has come and gone, digital cameras have almost replaced film – indeed most mobile phones are now cameras – and for photograph album, see Flickr.com. Clearly, images are not what they were.

As for the means of retrieving images, Terras comments "many users now view the Internet as an essential service, like the provision of drinking water, it is only noticed when it is broken". In this environment, where digital images are pervasive, and most libraries have undertaken a digitisation programme within the past decade, this survey of the history, technical fundamentals, formats, use by individuals and organisations, and cataloguing of digital images provides a vital background and context for the

many information professionals involved with implementing, maintaining or promoting digitised resources.

The surprisingly long prehistory of digital imaging technology, and the rise of the Internet, are covered rapidly: but in sufficient detail to set in context the unprecedented

“many users  
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increase in digital image content being made available by individuals and organisations.

Explanations of the fundamentals of digital images – pixels, the difference in colour sensitivity between the human eye and an electronic capture device, image resolution, colour representation, file size, compression algorithms – provide a clear basis for understanding the topics addressed in the succeeding chapters on file formats and image storage.

The main image file formats, GIF, JPEG, PNG and TIFF, are given detailed descriptions of their development and current status. Other formats, such as the obsolescent, but once widespread, Kodak Photo CD system, the Windows .BMP format, or the Exif format widely used in digital cameras are also covered, as is their place (or lack of it) in the developing digital archive environment.

To take one example; the explanation of the Adobe PDF (Portable Document Format), particularly the point that it embeds bitmap image files within a different type of encoding, is a useful corrective to the assumption that a PDF file is a complete and accurate representation of an original document.

The popularity of the format for use when sharing documents by email does not, nevertheless, make it suitable for the display or exchange of archival-quality images.

After a summary of the reasons why “memory institutions” digitise materials, and a nod to why, occasionally, they should not attempt it, the history of digitisation is reviewed in three periods.

Early years, before the WWW, assesses early adopters (including the BBC’s Domesday project) and early attempts to catalogue all known digitisation projects. Then the 1990s, identifying progress after the Follett report, the Elib programme, the establishment of the Arts & Humanities Data Service (AHDS) and, thus, how digitisation could be said to have become an industry.

Post 2000, the situation changed as institutions became increasingly able to carry out projects using their own technical capability, and some large-scale centrally funded programmes were initiated through JISC and the New Opportunities Fund.

In contrast, the intervention of commercial firms like Google and Microsoft (which has a link through Bill Gates to the Corbis image database) in book digitisation has changed the commercial consideration for digitisation.

Some current digitisation project issues are reviewed: the use and usability of digitised collections, concerns over lack of evidence that the use of digitised materials always justifies the cost of funding programmes and support services (perhaps the withdrawal of central funding from AHDS is an indicator of this), and the approach of institutions to possible Web 2.0 services and how they could be implemented.

To unite the digital image and the user, a detailed, systematic and consistent description of the item’s provenance and content is required. The author devotes a chapter to metadata, believing it essential to: retaining the cultural and historical context of the image; expanding the use of the image by facilitating access; ensuring multiple versions of images are correctly identified; tracking legal rights; assisting in long term preservation.

where ... most libraries have undertaken digitisation programmes within the past decade, this survey of the history, technical fundamentals, formats, use by individuals and organisations, and cataloguing of digital images provides a vital background and context for the many information professionals involved with implementing, maintaining or promoting digitised resources.

But the task is immense. Michael Gorman's article *Cataloguing in an Electronic Age* (2003) is referred to as illustration: "This new impossible thing is to bring order out of chaos, to trap lightning in a bottle, to take an electronic document with the life-span of a May bug (and most likely the cosmic significance of a May bug) and make it part of an arranged and harmonious world". More helpful definitions of metadata than the familiar "data about data" are provided here, the author drawing on Paul Miller's article *Metadata – What it Means for Memory Institutions* (2004):

Metadata – means by which largely meaningless data can be transformed into information, interpretable and reusable by those other than the creator of the data resource.

Thesauri and specific metadata applications, dealing solely with the technical and descriptive qualities of images, have been developed to assist vocabulary control. The author lists some of these in a brisk and demystifying manner. She takes the reader through technical metadata management systems such as: Image Management Systems (IMS); general metadata schemas (Dublin Core Metadata Element Set - DCMES); specific image metadata schemas (Exif, DIG35 Specification, Metadata for Images, VRA Core and Cataloguing Cultural Objects (CCO)). Terras also warns us that one scheme will rarely fit every need, and will often require to be enhanced and developed to support the nature of the specific collection and its users. Schemas should also be combined with a structured vocabulary. The book includes guidance on choosing the most appropriate vocabularies, citing (among others): the Library of Congress Subject Headings; the Library of Congress Thesaurus of Graphic Materials; the Art and Architecture Thesaurus and ICONCLASS. With admirable simplicity, Terras writes

The problem with metadata is that it is time-consuming and costly to create and depends on securing the services of trained information professionals.

In response to this fact, folksonomies have emerged, with users adding their own search terms for use by other users. They rely, therefore, "on the wisdom of crowds". Adam Mathes' article *Folksonomies – Cooperative Classification and Communication Through Shared Data* (2004) is appropriately quoted in support of the writer's fears:

A folksonomy represents simultaneously some of the best and worst in the organisation of information. Its uncontrolled nature is fundamentally chaotic, suffers from problems of imprecision and ambiguity that well developed controlled vocabularies and name authorities effectively ameliorate.

Content Based Image Retrieval (CBIR) whereby image processing technology is employed to compare, recognise and retrieve images on the pictorial content of the images themselves (shape, colour, texture), is discussed. As a reliable way of retrieving information, CBIR is regarded by the author as very much in its infancy. In her conclusion, she states that manually created metadata remains the best way to facilitate access to collections.

The style is clear, no prior knowledge is assumed, and explanations are in non-technical language. Chapters conclude with cogent suggestions for further reading. Quotations are used extensively and intelligently, throughout the book, demonstrating a breadth of reading and depth of understanding which is both impressive and reassuring.

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This is not intended to be a book on how to implement and manage a digitisation project, though it addresses the progress and problems of some early digitisation projects, and provides plenty of helpful pointers to current online sources. Rather, it supplies knowledge which is necessary in order to achieve a successful project. Its stated audience is information professionals, but any reader with an interest in digital images (though the book does not cover moving images) will find it to be instructive reading.

**Terras, Melissa M. Digital Images for the Information Professional. Ashgate, 2008. ISBN 978-0-7546-4860-4.**

★★★★★

Gordon Terris Formerly Information Scientist, Kodak Ltd  
Olwen Terris Senior Researcher, BUFVC Shakespeare Project



**Brabazon, T., (ed). The Revolution Will Not be Downloaded: Dissent in the Digital Age. Chandos Publishing, 2008. 978 1 84334 4599 (pbk) 978 1 84334 4605 (hbk).**

The review article in the last issue dispatched, with remarkably little gore, the work of Nicholas et al (Digital Consumers: Reshaping the Information Profession. Facet 9781856046510 2008) on the implications of the digital consumer for the future of information services. Brabazon's agglomeration can first be read as a spirited, but tempered and nuanced, alternative approach to problems underlying the digital revolution. Both these works should be read together, the former as a more oblique, if not sometimes irreverent, contrapuntal commentary on the revolution so enthusiastically espoused by the latter.

Unlike Gaul, the text is divided into four parts: Scanning the Silences covers problems of access and exclusion; Bellhouse considers the complexity of people's reasons for failing to use computers, tying in the phenomenon of the digital divide with other, earlier dislocations, and bringing out the double-sided nature of the problem – access and the willingness or ability to engage; Downloading Harmony draws lessons from the community of music downloaders; Uploading Identity – part 3 – investigates blogging, the technological literacy of navigating eBay, the power of internet cultures, travelling, virtual relationships, and gay communities; Part 4 is called Packet Switching Resistance and Terrorism, and in this section Fyrst ruminates on the nature of cyberspace, Lewis considers the Big Brother angle, and Lee writes about cyber terror.

★★★★★

## Brabazon – The Revolution Will Not be Downloaded

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“Yet these dreams have not been fulfilled and there have been sick twists in this narrative of cyber-topia.”

In a book which covers such a wide and complex area, it is invidious to select, for more detailed treatment, certain chapters above others. Yet some of the contributions can be taken as keystones of the major preoccupations arising out of the digital revolution. This is not to devalue the work of others, and a different reviewer would have doubtless accorded different priorities and reflected another emphasis.

As well as contributing a longer study of the grey character of the digital revolution, Brabazon herself opens and concludes the collection of papers in this volume. Both these short contributions, spattered with references to contemporary pop culture, add colour and pithiness, and probably resonate with a particular constituency. It is a while since I encountered a work with such a high proportion of research students amongst the contributors, but I suppose it is no worse for that in the end.

So we begin and end with Pet Shop Boys – perhaps appealing to some of the writers but hopefully only a minority of the prospective readership – those very Pet Shop Boys who “survived as long as Madonna but without the Botox.” This phrase offers a flavour of the writing in some parts of this work, which succeeds in being entertaining and lively as well as dealing properly with some solemn and complex themes. The result is that while a great deal of ground is covered, it is often done at pace and with shafts of good humour.

Looking back at the analogue world which was supposedly swept away by the eponymous revolution of the title, Brabazon dissects the unfulfilled promise of the cyber world. She asserts the democratic deficit in information provision, and the way in which those inequalities and barriers which existed before digitisation have subsequently been perpetuated. There has also been complicity in what smacks of a flourishing but insidious movement, which “transforms and fractures community allegiances



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built through time and space." This clash is appositely summarised with a reference to two strains of contemporary pop culture:

Smooove, the British acid jazz group, were filled with the potentials of computer-generated imagery, sponsorship and branding, and sung that "the revolution will be televised".... The Brooklyn-based Funk Essentials were more pessimistic and elemental: 'The revolution was postponed because of rain'.... [there is a] desire to cut through mediations, hyperbole, displaced blame, advertising and pseudo-neutrality.



We know, from this, what we are in for, and the rest of the book does not disappoint. It embarks on an odyssey through attitudes to law and copyright, the changing economics of the music industry, the need for new literacies (even the desirability, or otherwise, of becoming a successful eBay magnate), online education, the financial motif in universities, the problem of old people and the Internet, the selectivity of the revolution and its impact on the mass of society, the handicaps and barriers to be overcome in seeking a place in the digital society, blogs and online intimacy, the replacement of research by the search, even ritual online suicide, and in sum the general feel of how everyday lives are being affected by digitisation.

Behind everything in this book lies a challenge to assumptions which are implicit in the approach of many commentators:

that 'everyone' is online and that 'everyone' is using online resources within the parameters specified by employers, the government and national laws. Put another way, we are adding a sociology to the web, asking who is using particular applications, how and why.

So, not unexpectedly, Web 2.0 is inevitably part of the problem, but, "Unlike Shakespeare's Brutus, we neither bury nor praise the web."

By the end of the book, Brabazon can say, of the writers' purpose:

[the aim] is to disrupt the unproblematised mantra that presumes that information is freely available for all through the internet. Such a mantra increases the disrespect and denial of expertise held by librarians, teachers, journalists and academics.

As suggested, this book should be read in conjunction with Nicholas's work (op cit). Taken together, they dissect issues which will shape information services. That is if they do not destroy information services first, because while the writers here may well see the pitfalls with clarity, and offer some sharp and workable solutions to the problems, there is no more of a guarantee that the profession will see the answers with prescience than there was in the case of Nicholas's view. However, the nature of the information-seeking – and using – habits of wired users, the ways in which communication systems will change, the growth of information consumerism, developments in publishing, questions of space, and copyright issues will have a fundamental influence, and this work provides a clear view of the digital landscape.

Equally, if the digital revolution is to achieve what its proponents champion, as Nicholas et al assert it can, the monumental question of the digitally-disadvantaged must be grappled with. Libraries and information services, seeking a definitive role in this shifting landscape, could discharge a central responsibility in making the revolution a comprehensive one.



There is a good starting point for all this in Chapter 1. Kathryn Locke deals with techno-literacy, reading and writing. She highlights an issue which, in another context, bedevilled the introduction of library management systems in the UK throughout the late '60s, '70s and beyond. In an oblique way, it might also be reflected in our continued overwhelming concern for the technical aspects of digitisation. Here, our relative lack of interest in the organisational design and management implications, particularly for human resource management, has inevitably led to the creation of technologically-driven organisations. This is another deficit which needs to be eliminated. Equally inevitably, not all commentators would agree with these views, but the statement might well strike a chord with some of the contributors to this book. Locke states that

The relationship between the transformations of media and how schools, universities and workplaces adapt to the challenges to current literacies remains the core problem. While an emphasis is placed on technological adjustment (by the user, rather than the technology: [my italicization, and to which the comment on technologically-driven organisations applies]), the orientation towards skill-based courses geared to job training is being pushed to the forefront of university curricula aims.

Locke also identifies the increasingly-accepted, and mistaken, assumption that technological literacy eliminates the problems caused by "other literacy deficiencies". These include those attributed to the failure or weakness of the internet. Embracing both traditional or conventional literacy and computer literacy, this amounts to a crisis of information literacy in general, and chimes also with Brabazon's view of the denial of expertise referred to earlier on this page.

The answer, for Locke, is to be found partly in an acceptance of "multiliteracies", which describe the process of achieving understanding via the use of competencies which are comfortably applied to text, visual, audio and spatial material: and applied in an integrated manner capable of coping with the complexity of information sources.

However, it is not that simple. Multiliteracy can only be achieved once there exists a certain level of competence in textual literacy. In other words, the weaknesses this book finds inherent in information literacy, and which are a product of the digital revolution, cannot be addressed by simply extending the communication network to all schools, libraries, homes and other establishments in the land.

To eradicate this deficit depends on “creating citizens that negotiate, communicate, criticise, interpret and make a difference regardless of the tool they used to do so.”

This book is about the digitally-excluded, and the barriers which prevent already-disadvantaged sectors of society from enjoying the benefits of digitisation in the same way as others. Information services, obviously so in the case of public libraries, are potentially forces for significant change in this situation.



Tara Brabazon, in Chapter 3 of Part 1, explores the exclusion of the elderly from digital services, and specifically asks why older citizens are not active internet users, or maybe not more active internet users. Well-researched, the chapter uses the case of Kenneth Mann, the Walsall pensioner whose body remained undiscovered for six years, as a lurid and shocking example of what exclusion actually does. Research by PEW in the United States, official documents and strategies at government, local authority and library authority level form the basis of this chapter, but the conclusions are richly-endowed with detail and colour through the comments of individual senior citizens, including those of Brabazon's own parents. There is also a comparison between experience in Mandurah, Western Australia and Eastbourne in England. The result is an understanding of the issue which should help many library directors to fashion strategy and policy.

This particular chapter, along with those of Locke, Young and Lewis, stood out for this reviewer. Most of the chapters, in fact, could have been used as examples of the concerns of this book, because common themes and connections abound. They are seen in Brabazon's insistence on the way in which digital disadvantage is a reflection of other life disadvantages, and in the view of the interlocking viciousness of disadvantage – blanketing poverty, aging, disability, sex differences, otherness and sheer inability to overcome the barriers. Our masters' perverse and weaselly desire to see the question in the context of economic activity is also exposed.

There is a general point of some significance here.

The argument is that the flexibility of e-learning and online delivery, increasingly harnessed in aid of the internationalisation of education, will actually strengthen exclusion.

Most library directors will find more than enough material here, but there are also some solutions: make quality of life the key, and place educational opportunities in a broader context than earning a living; adopt a cross-departmental, integrated approach to imbue lifelong learning with meaning; build “confidence, knowledge, skills and literacy”; show people how they can acquire the skills, and how they can integrate them into their lives; help them to own the territory – in other words to feel they belong in the technological or digital environment; take the skills out to the potential users; provide feedback; make new skills acquisition and digital learning goals acceptable not only for training and the workplace, but for life skills and citizenship; make the image of technology inclusive, appealing to everyone and including the disadvantaged groups in society; provide the resources. This is an agenda for 21st Century libraries.

McRae’s chapter is on international students, and is an iconoclastic swipe at online learning. All the buzzwords are there, including flexible education, multitasking, access, “transgress[ing] traditional and tired models. They receive a resounding raspberry:

This intellectual poverty is masked by rhetoric that affirms that the best way to demonstrate social tolerance and advocate universal literacy in education is to disengage students from traditional instruction and digitise their dialogue with learning.

Making use of the Australian context again, McRae scrutinises the role of “E-ducation” emphasising anew the implicit decline of respect for teaching and learning, to be replaced by pseudo-innovative processes based on flexibility and customisation, with the economic context of education made paramount again.

There is a general point of some significance here. The argument is that the flexibility of e-learning and online delivery, increasingly harnessed in aid of the internationalisation of education, will actually strengthen exclusion. So, also, do the negative characteristics which were outlined in the previous paragraph. It is a paradox at the heart of contemporary change in information services, that flexibility and creativity might provide an answer to some of the emerging problems. Yet, in practice they require a system and a structure. Learning is no different in this respect, whether it is traditional or online.

McRae then returns to themes developed by the other contributors, that of the capacity of the digital revolution to entrench further the existing inequalities, and that e-learning must proceed hand-in-hand with traditional approaches rather than morph into a symbol of something which perpetuates exclusion and the maintenance of barriers.

McRae’s own research into the learning needs of international students she taught indicates a clear preference for learning in a classroom context, face to face with other students and – God forbid – a teacher.

Kent, in the final contribution to the first section of the book, deals with the isolation of the computer user and the and solitary character of the process. This is presented as a “matrix of access” embracing hardware, software, and the skills of the user: a union of the digital environment and the user’s “knowledge and literacies.” So far, so obvious, the reader would think.

Time is then spent considering the derivation and meaning of the terms hardware, software and wetware, before moving to the area of quality of access. I must admit that I found some of this to be slightly platitudinous, before we reached cultware – “a commodity which is hard to define and value” – indeed – but Kent spares us naught, defining it as the network of social connections, both digital and analogue, which a computer user can call on, and which supports the exploitation of the “vast store of potential social and cultural capital” of the internet.

Information services will face a similar and equally challenging environment as the record companies already do, with Google and other organisations extending and refining their digitisation of printed books.

The value of this part of the book lies in the pointers it can give us to how other sectors are dealing with their problems, and what it can tell us about how popular culture is changing as part of the digital revolution.

It is also seen as a force for ameliorating the isolation experienced by online users.

Firmer ground is regained as this topic draws to its close, with a return to the main theme of the power of the revolution to heighten the exclusion of those who have no access to the internet, particularly as the takeup of the internet levels off. Nor do the excluded have any significant contact with others who have access, so culture rears its ugly head again, its absence leading to mutual incomprehension between the haves and the have nots. I shared that feeling when reading some of this, but the argument finally comes full circle with a reaffirmation of the need to do better than merely concentrate on the hardware, infrastructure and software.

Old soldiers never die, and Kent came back with a vengeance to open the second section with He who pays the piper must call the tune? This was a deconstruction of the economics of file-sharing. A patient recounting of the changes in the way in which music has been made available to audiences led to the shattering conclusion that

The compositions of many great artists can be performed today by contemporary musicians even though the composers and performers of the notes are dead.

There is more of this:

It later became possible to record an actual performance of a piece of music, initially through recording on an analogue platform such as vinyl record, and more recently again as a digital file such as is found on a compact disc.

Why didn't he go back further, to pre-vinyl? Reading between the lines, it could be concluded that I found this to be less helpful than some of the other contributions. Part of the problem may be that this is generally an area of uncertainty, where waffle comes relatively easy.

Carley Smith's The ultimate mix: try before you buy? introduces the viewpoint of the user, with an analysis of an interview with some illegal downloaders who used P2P software. Again, this is an area of some confusion, but Smith provides some valuable information on the motivation and behaviour of the downloaders, and dispels some myths about the impact of file-sharing. Her solution is to make music less expensive.

Felicity Cull concludes this section with a review of the way in which the balance of power in the record industry has shifted, analysing the tactics used by record companies in an attempt to protect their interests, and concluding that, in general, illegal file sharing had no chance of being curbed by the manoeuvres adopted. The model for development, in her view, is that of Apple and the iPod, based on understanding the changing habits of music consumers and devising a workable strategy based on these perceptions. Apple's response to these issues was innovative, a status symbol, iconic, flexible and comprehensive in use: Cull states:

It is important to monitor how these artists [Billy Bragg, Simply Red, Prince and David Bowie] are using diverse strategies both to maintain and build their fan base.

Information services will face a similar and equally challenging environment as the record companies already do, with Google and other organisations extending and refining their digitisation of printed books. The value of this part of the book lies in the pointers it can give us to how other sectors are dealing with their problems, and what it can tell us about how popular culture is changing as part of the digital revolution.

# Multimedia Information & Technology Online

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For librarians,  
this book is  
important  
for several  
reasons: it adds  
to our  
understanding of  
how the  
information  
environment is  
changing, and  
underlines the  
need for us to  
adopt a critical  
stance to  
developments in  
information  
provision; it also  
shines a light on  
some  
of the actions we  
need to take,  
and the  
attitudes we must  
develop, if we  
are to  
survive the  
digital revolution  
and capitalise  
on it. Buy it.

Part 3 dealt, among other things, with the impact of the blog, virtual correspondence and online lonely hearts, and the power of the internet to mould and influence a sub-culture. There were also contributions on the travel weblog and eBay. The writers tended to see online exposure like this as potentially dangerous, leading in effect to a diminution in the significance of the face-to-face exposure written about by earlier contributors.

With 50% of the population of the world living in the 10 least-globalised countries, this is yet another way in which the digital revolution is fostering deprivation and exclusion. Blogs and weblogs do not have to be refereed or moderated, and convey a sense of power while being to some extent uncontrolled. Rebecca Bennett gives some examples of how the cyberworld of the blog and weblog desensitises and explains deprivation, and comments:

The problem with being allowed to escape from locality, difference and the unfamiliar by logging out or moving on means that the necessary difficult conversations about gross economic and political differences evident beneath an invisible and precarious 'global' banner are not being had.

The final section brought the focus back to obviously serious content, which was resistance and terrorism. Shorter, and snappy, contributions dealt with the risks of storing sensitive information in cyberspace. Fyrst explained how it has become easier to monitor and control information, and Lewis considered the diversity and variety of ideas disseminated through the forum of the internet. The latter supports the internet as an alternative source of information, perhaps not validated but even so a counterbalance to the inbuilt filtering and susceptibility of the major news organisations and information sources, influenced as they are by politicians, lobbyists, media magnates, cultural forces and economic power:

The internet has become a communications tool for citizens who wish to hear, watch and read alternative views and perspectives that have been marginalised from the popular information sources.

In common with the other contributors, Lewis makes the connection between this area and way in which education has been turned into a commodity to bought and sold like anything else:

In other words, the internet is becoming a crucial part of the balanced approach to information provision.

For librarians, this book is important for several reasons: it adds to our understanding of how the information environment is changing, and underlines the need for us to adopt a critical stance to developments in information provision; it also shines a light on some of the actions we need to take, and the attitudes we must develop, if we are to survive the digital revolution and capitalise on it. Buy it.

Lyndon Pugh

DVD & Video 

## DVD & Video

The Animals The Fan

The Fairy Tale Films

The Woman in the Window

Red Sorghum

Noam Chomsky Astrea and Celadon

British Transport Films

Controversial, confrontational...twenty-six years after it first shocked British cinema and television audiences, *The Animals Film* is back. This world renowned, explosive feature-documentary was released, uncut, and digitally re-mastered by the BFI, during the Autumn.

The new release offers both the original – rarely seen – 1982 version of the film, plus the director's 2008 cut, featuring a new and energising conclusion. Challenging, disputed and riveting, this unique work received worldwide critical acclaim, questioning how and why modern societies exploit animals for food, fur, sport, entertainment and science. It showed scenes which had never been filmed before and footage uncovered through dogged research. In the UK it was broadcast on Channel 4 during its first week on air in November 1982 and caused uproar, and shown in cinemas and on TV around the world. The film is noteworthy for its groundbreaking ironic style, integrating diverse "found footage" including cartoons, newsreels, advertisements, and government propaganda films, mingled with vox pops and rock music. The BFI DVD includes material censored on Channel 4 – sequences of animal liberation raids and clandestine

interviews with the campaigners. Narrated by Julie Christie, with music by David Byrne/Talking Heads, and a score composed and performed by Robert Wyatt, the film inspired a whole generation of vegetarians, and remains an acutely resonant work for today.

Special features include:

- Director's 2008 cut of the film
- New filmed interview with Victor Schonfeld
- Audio statement by Julie Christie
- Original trailer

## The Fan

From the director of *Carmen Jones*, *Anatomy of a Murder* and *Laura*, comes this comedy of manners. Available from both the BFI and Moviemail, extras with the BFI release include a silent gem from the BFI National Archive. In the upper class society of Victorian London, scandal was considered to be letting the side down. When Lady Windermere becomes aware that her husband is straying, she becomes involved with Lord Darlington, played by George Sanders, but the strategy backfires. The film is regarded as distinctive amongst Preminger's work. After many years abroad, Mrs Erylne returns to a London much changed by the ravages of war. She spots an attractive fan which once belonged to her, Seeking out Lord Darlington, her only acquaintance left remaining in London, the pair soon begin a journey of memory, love, loss and sacrifice. Featuring George Sanders, Madeleine Carroll and Jeanne Crain, and co-adapted by Dorothy Parker, Otto Preminger's 1949 version of Oscar Wilde's *Lady Windermere's Fan* is a classic comedy of manners which sparkles with wit. Nevertheless the characters are "low key and almost naturalistic. The film never betrays its theatrical origins, framing the action as a flashback related by Mrs. Erylne. Although the script was written by Dorothy Parker, a wit to rank alongside Oscar himself, Preminger is more interested in the characters than the bon-mots they spout." (Brian Kelly, Moviemail Jan/Feb 2009). Special features include

- *Lady Windermere's Fan* (1916) – Fred Paul's silent version of Wilde's play (65 mins)
- Illustrated booklet *Lady Windermere's Fan* (1916) – Fred Paul's silent version of Wilde's play (65 mins)
- Illustrated booklet



**L**otte Reiniger WAS one of the twentieth century's major animation artists, pioneering a unique and distinctive style of black and white silhouette animation in her interpretations of some classic myths and fairy tales.

Reiniger began her career in Germany, making *The Adventures of Prince Achmed* (1926) (available on BFI DVD), one of the first and most ingenious full-length animated films in the history of cinema. She moved to Britain in the 1930s where she joined the GPO Film Unit and, together with her husband Carl Koch, produced this extensive series of famous fairy tales. Released by the BFI at the end of 2008 in as two discs with additional features and a 22-page booklet of film notes and director biography, *The Fairy Tale Films* is a magical collection which will appeal to children and adults alike. The contents of the disc cover the period from 1922-1961, and include:

- Cinderella (1922)
- The Magic Horse (1954)
- The Death Feigning Chinaman (1928)
- The Grasshopper and the Ant (1954)
- The Golden Goose (1944)
- The Three Wishes (1954)
- Aladdin and his Magic Lamp (1954)
- Thumbelina (1954)
- The Frog Prince (1954)
- The Caliph Stork (1954)
- The Gallant Little Tailor (1954)
- Hänsel and Gretel (1954)
- Sleeping Beauty (1954)
- Jack and the Beanstalk (1955)
- Snow White and Rose Red (1954)
- The Little Chimney Sweep (1956)
- Cinderella (1954)
- The Frog Prince (1961)
- Puss in Boots (1954)

Special features on disc two are:

- The Art of Lotte Reiniger (John Isaacs, 1970, 16 mins)
- Mike Figgis' selection (extract from *Friday Night Hijack*, 2008)

## The Woman in the Window

**W**ith his wife away on vacation, Professor Richard Wanley plans to indulge his worldly desires – a quiet drink and an early night. But the fates have something different in mind: before the night is through, he has accidentally killed a man and embarked on a botched cover-up. It isn't long before the law, and some less savoury characters, pick up the scent. With its raking shadows and fatalistic tone, *The Woman in the Window* is unmistakably a film noir, and a particularly fine specimen at that. What is most impressive is the way which this bad dream gradually constricts; unlike most noirs, it delays introducing the darkness. The temperature is raised slowly, letting the tension simmer until it reaches boiling point and the characters start getting burnt.

Such masterful control of tone is one of the reasons why director Fritz Lang is so revered, of course. This is not one of his best known works; it has to jostle for attention with the rest of his filmography and sometimes gets elbowed aside by better known productions.

The script gives Lang an opportunity to explore some of his abiding obsessions, chiefly guilt and destiny. While the ending is sometimes said to be a studio imposition, the director clearly builds up to it, imbuing the film with a nightmare quality which is only finally lifted by the coda.

Ably assisted by excellent performances from Edward G. Robinson and Joan Bennett, the show is nevertheless stolen by Dan Durea as the blackmailer. The next year saw the release of what turned out to be the much better known *Scarlet Street*, with the same cast, but *The Woman in the Window* is arguably its equal. Available from Moviemail. (James Oliver, Moviemail Jan/Feb 2009).



## Red Sorghum

The winner of Berlin's Golden Bear, Zhang Yimou's directorial debut introduced international arthouse audiences to Fifth Generation Chinese cinema. After experience as cameraman for classmate Chen Kaige's first features at the Beijing Film Academy, every shot of *Red Sorghum* testifies to his mastery of CinemaScope Eastmancolor.

This adaptation of Mo Yan's period novel is intense and intelligent, visually sublime and has been said to be the Xi'an Studio's equivalent of *Gone With the Wind*, but it is much more. With a dramatic shift from folk fable to realist eulogy, the film tells the story of the struggle of the workers to revive a winery in a way which belies the criticism that it was little more than party propaganda.

That said, there are parallels with the 1939 epic; the Japanese invasion echoes the Unionist incursions into Georgia, and the romantic theme recalls the relationship between Scarlett O'Hara and Rhett Butler.

Perhaps the most striking resemblance lies in the craftsmanship of the filmmaking. Both the art direction and the score are impeccable, and there is a sensuality about the complete production, almost enabling the viewer to touch, taste and smell the wine – notwithstanding the secret ingredient:

"The temptation to succumb to the intoxicating perfection of the colours, passions and ideas on offer here is utterly irresistible."

(David Parkinson, Moviemail Jan/Feb 2009). Both *The Woman in the Window* and *Red Sorghum* are available from <http://www.moviemail.com>.

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**Manufacturing Consent – Noam Chomsky and the Media**  
**A Film by Mark Achbar and Peter Wintonick**

In an energetic fusion of images and ideas, Manufacturing Consent explores the political life and ideas of the controversial author, linguistic scholar, radical philosopher and activist, Noam Chomsky.

Using new and original interviews, archive footage, playful graphics and outrageous illustrations, Manufacturing Consent provocatively and entertainingly highlights Chomsky's analysis of the media, focusing on democratic societies where populations are not disciplined by force but are subjected to more subtle forms of ideological control.



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Mark Achbar (The Corporation, 2003) and Peter Wintonick encourage viewers to question the film's own workings, as Chomsky himself encourages listeners to extricate themselves from this "web of deceit" by undertaking a course of "intellectual self-defence."

As a boy during the Depression, Chomsky worked on his uncle's newsstand in Manhattan. Today he is an outspoken critic of the press and television, and one of America's leading dissidents.

Travelling with him through Canada, Japan and Europe and across the USA, the film bears witness to a tireless activist informing, challenging, and being confronted by the public and the press.

Special features include:

- Interview with the directors (2007)
  - Interview with Noam Chomsky (2007)
  - Chomsky v Buckley debate (1969)
  - Chomsky v Silber debate (1986)
  - Chomsky v Dershowitz debate (2005)
  - Necessary Illusions demo tape (1989)
  - Companion book to the film (266 pages – downloadable PDF)
  - Illustrated booklet with Sight & Sound review and biographies of the filmmakers
- Fully uncompressed PCM stereo audio.

## The Romance of Astrea and Celadon



Now released by Moviemail, Eric Rohmer's adaptation of Honoré d'Urfé's little-read pastoral novel *L'Astrée* met with a mixed initial reception from critics who could not understand why his supposedly-final film concentrated on nymphs, shepherds and druids in 5<sup>th</sup> Century Gaul instead of dwelling at length on his usual lovesick juveniles.

Rohmer's cast of minstrels proves, in fact, that basic emotions have changed little over the centuries. In the film, Rohmer creates a bucolic never-land, leaning on Poussin and Lorrain, which is as enticingly fantastical as those of the Gaul of Asterix's creators, Goscinny and Uderzo.

Few filmmakers have so consistently revealed psychological truth behind impassioned folly with such acuity; even fewer have retained such individuality over a career spanning 50 years.

The film stars Andy Gillet and Stephanie Crayencour, and was released on January 12th of this year.

Rohmer's career spanned the years from 1950-2007 and included work for television and the theatre as well as the cinema.  
(David Parkinson Moviemail Jan/Feb 2009).

## Celebrating British Transport Films

### The British Transport Films Collection 18-disc box set

This 18-disc box set covers all nine volumes of the BFI's British Transport Films DVD series, illustrating the range of subjects the BTF covered for over three decades. Released with a booklet, notes and credits for each film, this collection will delight the transport enthusiast and provide an insight into the changing social history of Britain from the 1950s to the 1980s. Over 38 hours and 125 films, the first BTF film *Berth 24*, rare gems such as *E for Experimental*, *The Travolators* and *Old Sam the Signaller*, travelogues revealing a changing Britain, and much-loved classics like *Blue Pullman*, *Elizabethan Express*, *Terminus* and *John Betjeman Goes by Train* are included. Throughout the vast range of films, the professional craftsmanship and artistry of the BTF Unit is on constant display. As always, the films in this collection have been digitally re-mastered from the best available film elements preserved at the BFI National Archive.



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>; Moviemail are at <http://www.moviemail-online.com>.

## Solar Technology International Freeloader: Portable Solar-powered Charger

Ken Cheetham, Student Support UWIC



Devices such as the FreeLoader are generally referred to as Universal Portable Chargers or UPCs, and are considered to be the environmentally responsible means of powering small, hand-held electronic devices, such as mobile phones, MP3 players, PDAs and digital cameras. They may, therefore, be especially ideal for anyone who has a number of these devices and does not want to carry about their individual, mains-powered, charging units. The idea is that the solar charger comes with a number of commonplace connectors, enabling the device to be plugged into the charger in order to charge it away from a mains supply. This offers a flexible solution to providing a reserve of power when needed, but there is more to it than that.

UPCs generally have an internal battery, usually lithium-ion, which can be recharged from 110V – 240V AC universal mains supplies, from 12 volt car sockets or from the inexhaustible, CO<sub>2</sub>-free energy from the Sun. Furthermore, the internal batteries can usually be charged via a computer-based, USB outlet. This extends the versatility of the charger, as it may be charged at night when the sun is no longer visible. Together, these facilities offer excellent solutions for users who are busy and always on the move. Connectors are available for a very wide range of today's portable, electronic appliances.

The FreeLoader is a compact unit measuring 123 x 62 x 17mm when stowed, and weighing 185g. It has an elegant, aluminium-silver finish, feels durable and is described as impact resistant and rust-free. It has two solar panels, stored face-to-face to protect the delicate photovoltaic cells. To charge the device, it is only necessary to remove the cells from the body, separate them and push them back onto the main body, one at each end of it. The unit will now measure 123 x 188 x 17mm.

When the cells are facing towards the sun, two LEDs on the side will show red. These LEDs will light, and the unit will charge, even on an overcast day. However, the rate of charge will be very much reduced. The preferred and optimum requirement is for the device to be charged outdoors, facing south and tilted at 45° upwards to the sky. Remove the clear film from both solar panels before first use, otherwise this will diminish the effect of the Sun's energy.

Similarly, charging from behind a window or car windscreen will have the same effect, as most varieties of glass contain compounds which filter out UV light from the Sun's rays. Note that there is no indication to confirm that the unit is fully charged when charging via the solar cells, but prolonged exposure to sun or daylight will not damage the battery because of its in-built, advanced, charge-control electronics.

## Accessories

### and Specification

- 1 x USB charge cable
- 1 x power master cable
- 1 x adaptor for Nintendo DS Lite
- 1 x adaptor for iPod
- 1 x adaptor for LG Chocolate Series phones
- 2 x adaptors for Nokia mobile phones
- 2 x adaptors for Samsung mobile phones
- 1 x adaptors for Sony Ericsson mobile phones
- 1 x 4mm jack plug for PSP, Tom Tom, digital camera
- 1 x USB 2.0 Female socket cable for MP3 player, PDAs
- 1 x Mini USB adaptor for Motorola RAZR, Blackberry

Electrical specification:

- Solar Panel (mono/multi crystalline): 5.5V 120mA
- Rechargeable Lithium Battery: 3.7V 1000mAh
- USB charging cable: 5V 500mA
- DC Output: 5.5V +/- 0.5% 500mA

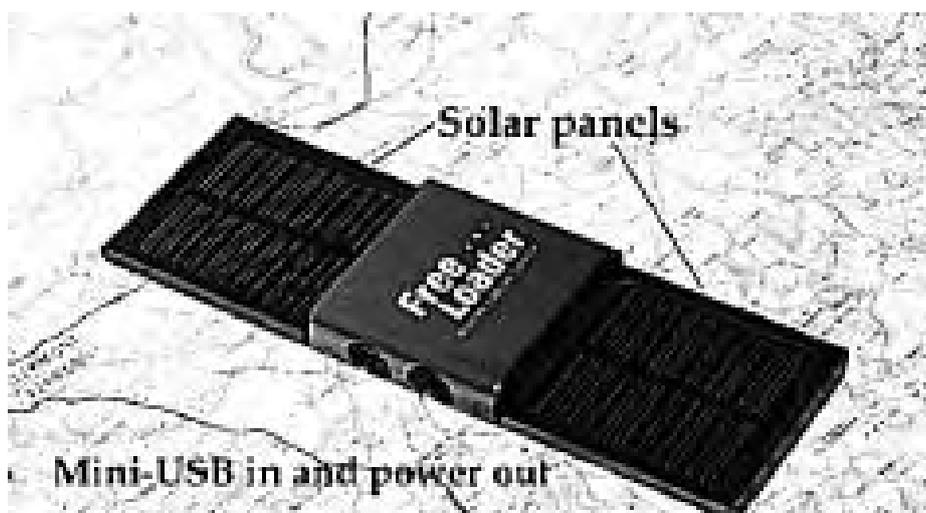
# Multimedia Information & Technology Online

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Charging from a USB port is always recommended for the first charge from new, and may take up to 8 hours. To charge using the USB cable provided, insert the standard USB plug into a computer which is switched on, and insert the other end of the cable (mini USB) into the FreeLoader's body. The middle LED will show red while charging; when fully charged it will turn green and the USB cable may be removed.



The FreeLoader portable, solar-powered charger is supplied with the following:

- 1 x USB charge cable
- 1 x power master cable
- 1 x adaptor for Nintendo DS Lite
- 1 x adaptor for iPod
- 1 x adaptor for LG Chocolate Series phones
- 2 x adaptors for Nokia mobile phones
- 2 x adaptors for Samsung mobile phones
- 1 x adaptors for Sony Ericsson mobile phones
- 1 x 4mm jack plug for PSP, Tom Tom, digital camera .
- 1 x USB 2.0 Female socket cable for MP3 player, PDAs .
- 1 x Mini USB adaptor for Motorola RAZR, Blackberry .

Electrical specification:

- Solar Panel (mono/multi crystalline): 5.5V 120mA
- Rechargeable Lithium Battery: 3.7V 1000mAh
- USB charging cable: 5V 500mA

To charge hand-held devices as described, insert the male end of the master cable into the female socket on FreeLoader's body. Select the correct adaptor from those supplied and insert it into the female end of the Master cable and connect to the device. The middle LED will again show red. Once the FreeLoader's battery is empty, the LED will automatically switch off.

It can be seen from this that the operation of the device is truly very simple, but there are some points to consider when assessing this charger's value. The advantages of being able to charge a device on bus or train, in a meeting, at a station or on a hike are reasonably clear.

Generally, if the device to be charged has a 3V-3.9V rechargeable battery, then it is UPC compatible. Additional connectors may be ordered if any particular device is not provided for as standard. Some Sony Walkman devices have a special socket which no commonly-available connector kits seem to cater for, so they might present a problem.

Some devices are also chargeable via mini-USB connectors, and these too are additionally available. All of this indicates that its versatility is not in doubt, but what of its performance?

The manufacturer claims that the time taken to charge the unit initially from a USB source is eight hours. It is a Li-ion battery, so the speed of charging will improve as it is recharged again and again, coming down, I found, to fully-charged in three to four hours from empty. This should be the case after about four full charges. The time required to recharge the internal battery in sunny conditions, using the solar panels, was between 8 and 16 hours, but this was in late December. The manufacturer claims 5 to 10 hours, and that is readilybelievable, depending on latitude, time of day and other factors.

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It can be seen from this that the device is quite straightforward to operate.

The advantages of being able to charge a device on bus or train, in a meeting, at a station or on a hike are reasonably clear.

There are some slight shortcomings which I should mention. When the solar panels are stowed on the unit, two of the terminals remain exposed and could suffer damage, no matter how unlikely this may seem. Some form of attached capping system would be useful.

If the device to be charged has a 3V-3.9V rechargeable battery it is UPC compatible. Additional connectors may be ordered for non-standard devices. Some Sony Walkman devices have a special socket which no commonly-available connector kits seem to cater for, so they might present a problem.

The time required to deliver power from the FreeLoader to an MP3 player was found to be anything between 30 and 90 minutes. That charge yielded some 15 hours of playback time from a Samsung. A Sony Ericsson phone, similarly charged, lasted for nearly 40 hours, but this was when using it only as a phone and for texts. The manufacturers claim that the internal battery can power an iPod for 18 hours and a mobile phone for 44 hours, so I think those claims are reasonable. I am unable to challenge or confirm the claim that the unit can hold its charge for up to three months.

There are some slight shortcomings which I should mention. When the solar panels are stowed on the unit, two of the terminals remain exposed and could suffer damage, no matter how unlikely this may seem. Some form of attached capping system would be useful.

I shall be using a FreeLoader in situations where I am backpacking or camping and I need to carry a mobile phone and digital camera when out walking. My camera uses 4 x AA batteries rated at 2500 – 2700mAh, so it is not likely to be running for long from the FreeLoader, but my phone is essential.

The FreeLoader can hang from my backpack or a tent guy line during the day and recharge my phone or MP3 player (if I take one) at night. Firstly though, I will make up some form of sleeve for it so that I can hang it safely and not worry about it kicking around a small, mountain tent. Go to <http://www.solartechology.co.uk/>.

## Mobile Phones or Babies – Which to Ban? – Babies?



This attention-grabbing headline sums up an entertaining blog post by a digital initiatives librarian at the district of Columbia Public Library, Aaron Schmidt. He also lectures at the University of Washington's iSchool, acts as a technology consultant for libraries and speaks at library conferences and staff days. Schmidt's post deals with what might happen if a library put up a sign banning babies and toddlers. His thought process is straightforward:

Young babies and toddlers can sometimes be loud in the library. They scream and run around, often disrupting real patrons' placid library experience. Parents have no control. These little menaces really have no place in our buildings. **NO BABIES OR TODDLERS IN THE LIBRARY!**  
(<http://www.walkingpaper.org/592>)

He rightly muses that this would cause uproar from the public, but then proceeds to ponder the implications of changing the word babies to mobile phones.

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The serious point being made by Aaron is that, if librarians are going to take up this issue – and recent debates about turning libraries into cafes also turn on this, to an extent – they need to concentrate on patron behavior, not specific devices. He goes on to state:

These phones can be used silently in a multitude of ways, just like babies and toddlers can be in the library without screaming. And if – gasp – on occasion a baby screams or someone's phone plays the La Macarena, so what? It is simply part of this wonderful and sometimes messy existence in the Public [library].

The argument Aaron develops is that if it would not be considered acceptable to put up a sign banning babies, then it should not be permitted to put one up banning a phone. He concludes by saying that more people enter a library with a phone than a baby.

<http://vampirelibrarian.blogspot.com/2007/12/noise-in-libraries.html> is another blog which takes up the issue, with a more extensive range of opinions about how the functions and environment of the public library have changed as a result of technological developments, with one correspondent referring the opinion of a community librarian that any attempt to ban noise in a public library is an infringement of civil rights.

## Most Popular Downloads of 2008

Lifehacker has just released the most popular Windows downloads of 2008 (1). There are many excellent free productivity tools highlighted. It may be worth keeping in mind that this list is based on the popularity of posts lifehacker published in 2008 only, regardless of the original release date of the application. Many were brand new in 2008, while others were updates to popular software.

My favourites include a Free PDF to Word Doc Converter (2). This free application makes the task of converting Microsoft Word documents to PDF reasonably easy. If you wish to reverse this, and convert from PDF to Word, then the software does exactly this.

I am delighted to see a programme which I have used for years in the top 10. It is the popular PC colonic CCleaner (3), with version 2.0 now released. The programme can free valuable disk space, and spot items which are slowing machines down.

Quick Media Converter converts virtually any media file (audio or video) from one format to another (4). The application is very simple, it being necessary only to drag and drop any file to be converted onto the application interface, click the icon of the device it is being converting for, and let Quick Media Converter take care of the rest.

SharePod (5) is of interest to anyone who wants to free themselves from the shackles of iTunes but also want full functionality from their iPod lightweight iTunes alternative, it runs directly from the iPod.

Instantaneous file syncing was one of the most popular areas in 2008, with free, cross-platform application Dropbox leading the pack. Dropbox (6) has web-based version control, is fast and simple to set up, including for syncing passwords.

### Links:

- 1 <http://lifehacker.com/5110552/most-popular-free-windows-downloads-of-2008/>
- 2 <http://www.hellopdf.com/download.php>
- 3 <http://www.ccleaner.com/>
- 4 <http://www.cocoonsoftware.com/#us>
- 5 <http://www.getsharepod.com/>
- 6 <http://www.getdropbox.com/>

## Avanquest Software Improves Security for PCs



Avanquest Software Publishing, a leading developer and publisher of small business and consumer software for the global PC market, has launched System Suite 9 Professional. This is a powerful collection of utility and security tools providing a 3-user licence for comprehensive protection for home and office.

System Suite 9 Professional automatically improves computer performance by eliminating slow system operation, crashes and malware infections. The software features effective wizards, which run over 100 tests to uncover and fix problems, so the user can continue with more important tasks. System Suite 9 Professional also includes complete security protection including antivirus and spyware defence, with automatic protection shields and malware identification for protecting against viruses and virtual intruders.

System Suite 9 Professional features five easy to use Wizards which automatically optimise, speed up, maintain and protect a PC. Important emails, photos and music can be safely guarded from unexpected system crashes and viruses, as the PC Monitor detects problems before they happen.

Errors will also be prevented from recurring, through the software's regular checks and reports on the status of system hardware. New tools such as the Windows Optimiser will return computers to their maximum performance as if new, automatically cleaning the Windows registry. The new Internet Speed Tool will optimise network settings to accelerate the browser, surfing speeds and downloads.

An effective security suite is included to combat troublesome virus and spyware. New real-time protection shields intercept invasive viruses, worms and Trojans, scanning e-mails for dangerous malware. Root kit detection and removal technology actively finds and disables malicious files and threats to the hard drive, providing comprehensive protection. The new software suite includes the novel VIPRE™ malware engine to remove existing viruses and spyware and prevent future infections by monitoring the PC for malicious processes.

System Suite 9 Professional allows users to make online financial transactions safe by encrypting credit card data with its new Data Vault internet security. This securely stores confidential information often revealed online, such as credit card numbers and passwords. Users can then conveniently make purchases without typing in personal details, reducing the risk of sensitive information being intercepted. System Suite's file shredder can permanently delete personal and financial data from the hard drive to ensure a high level of security.

- Features of System Suite 9 Professional include:
- Five Fix Wizards – Automatically optimise performance so users can enjoy their PC as new
- Three- user license – Provides value for money and protection across the home or small office
- Internet Speed Tool – Enables users to surf the net quickly, minimising waiting time
- VIPRE™ malware engine – Removes existing viruses and prevents any future attacks
- Data Vault security – Allows convenient and safe financial transactions to be made online.

Go to <http://www.avanquest.com/UK/>.

The software features effective wizards which run over 100 tests to uncover and fix problems, so the user can continue with more important tasks.

System Suite 9 Professional also includes complete security protection including antivirus and spyware defence, with automatic protection shields and malware identification for protecting against viruses and virtual intruders.

System Suite 9 Professional features five easy to use Wizards which automatically optimise, speed up, maintain and protect a PC. Important emails, photos and music can be safely guarded from unexpected system crashes and viruses as the PC Monitor works to detect problems before they happen.



Jessica Tier, Lucy Geering  
and Celestine Bramley of the  
Bridgeman Art Library report on  
the MILE Project

Technology developments in digital media over the last decade are driving image suppliers into an ever-more competitive world where accessibility, information, choice and speed are all vital components for successful online businesses. However, a paucity of understanding and collaboration has resulted in organisational, technological and legal challenges for the image industry, which is hindering the digitisation process. To further complicate matters, many images held in archives and libraries are Orphan Works – works of art which are in copyright, but whose copyright holders or owners cannot be identified or located. Concerns have been raised that the uncertainty and lack of knowledge surrounding the rights holders of such works might needlessly discourage subsequent creators and users from incorporating unattributable works into new creative efforts.

There is also some concern that these worries may also present difficulties in making the works available to the public. A lack of harmonisation within the digital image industry, due to international business platforms and national differences in Intellectual Property Rights (IPR), further compounds the problems and reduces the potential for economic growth.

The MILE Project (<http://www.mileproject.eu>) is a European Community-funded project which aims to promote the European cultural heritage, and make digital art more accessible, by improving metadata. Coordinated by The Bridgeman Art Library, MILE (Metadata Image Library Exploitation) brings together skilled and experienced professionals to discuss, and disseminate, critical issues faced by the image industry. The project focuses on metadata classification, metadata search & retrieval and metadata as IPR, which includes Orphan Works images.

The project proposal, including embryonic and fairly idealistic plans for an Orphan Works database, was first written back in 2005. Since then, the political climate regarding Orphan Works has changed a great deal both in the US and throughout the European Economic Area.

**M**etadata is integral to the search and retrieval of any image. Users' search terms include the subject, artist, date and medium of an image. These words and phrases need to be translated from one language to another, to facilitate multilingual access.

Information relating to the IPR in any image is accessible through the attached metadata. Metadata problems are, therefore, fundamental factors inhibiting the digitisation and exploitation of digital imagery.



Any archivist, cataloguer or picture researcher digitising an image inputs information relating to that image so that it is in machine-readable form. A number of metadata schemas which determine metadata field structure and content have been developed specifically for the image industry, in order to assist in the successful completion of this process.

However, not all image collections use these schemas, and those which do tend to use a combination of standards in order to meet their individual requirements.

The current lack of interoperability of image metadata is another factor which inhibits digital image compatibility, exchange and dissemination.

Orphan Works made up 40% of the digital content of the British Library in 2006. More recently, the Collections Trust suggested that the percentage of Orphan Works held by their members is closer to 60%.

The Bridgeman Art Library quantified the Orphan Works problem as follows:

- The Library dealt with over 300 requests for Orphan Works images during 2004 alone.
- Each request could have generated between €145 and €583.
- This totals a potential loss of between €43,500 and €175,000 in 2004.
- If these figures are extended to the 949 member picture libraries of the CEPIC membership, the potential loss could be up to €166 million.

Translating these figures into the loss of potential revenue highlights the commercial benefits of uniting Orphan Works images with their rights holders. The question the MILE project is addressing is “what is the best way to achieve solutions for Orphan Works in such an international and multi-faceted industry?”

Given that the Internet is an international forum, it is hardly surprising that Orphan Works present an international set of problems. Orphan Works has been a subject of concern for the European Commission and the UK Intellectual Property Office as much as it has also been discussed in the US Senate, and for the same reasons.

Since The Bridgeman Art Library (BAL) is one of the oldest fine arts picture libraries, it is perhaps inevitable that we have collated a great mass of artistic copyright information over 35 years of operation. BAL is in fact one of the few UK sources of information on rights holders recommended by the Tate Gallery.



In an effort to improve access to, and the availability of information regarding rights holders, MILE is proposing a collaborative, non-profit effort to increase awareness and to ensure the growth of due diligence in the use of images throughout the European Union, so that image users can complete exhaustive searches for rights holders, and, consequently, to use those images in a lawful and respectful manner.

MILE launched a draft version of its Orphan Works Database in Malta, at the latest Metadata and IPR seminar in June 2008, with the intention of acting as a repository for all Orphan Works, and inviting all interested parties to offer information about these works.



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This database also collates all search efforts for associated works of art. The intention is therefore that Europe will be provided with a unique and recognised focus for Orphan Works discussions, search history and potential repatriation.

The Orphan Works database is one of MILE's key project objectives, and the draft version presented in Malta was specifically devised to invite comment and criticism from the seminar audience of rights holders, rights organisations and image archives. The purpose was to feed the responses into the development of what will be a useful and viable tool for the industry.



**H**ow does the site work? Any image which is viewable on the site is credited with its source or image holder, so any potential buyer will need to contact that source to clear both the reproduction rights and additional copyright of the source or image holder. This prevents potential pirate users attempting to use the images free of charge.

In addition, the images on the site are not suitable for reproduction, due to digital watermarks and their low resolution. All the images currently on the site have already been published on the Internet by the image holders, who have submitted them to the MILE website. MILE is simply drawing attention to the fact that, despite efforts to locate rights holders, including searches with the WATCH file, the National Portrait Gallery and various cultural heritage institutions, the image rights holders have not been identified. MILE is therefore asking users for their assistance in the continuing search for the rights holders.

Any image which is viewable on the site is credited with its source or image holder, so any potential buyer will need to clear both the reproduction rights and additional copyright of the source or image holder. This prevents potential theft.

The images on the site are not suitable for reproduction, due to digital watermarks and their low resolution. Everything on the site has already been published on the Internet by the image holders, who have submitted them to the MILE website. MILE is simply drawing attention to the fact that, despite efforts to locate rights holders, they have not been identified

The website, at <http://orphanworks.ssl.co.uk>, currently stands as a single website, but this is only the starting point. MILE intends to continue development of the website into a portal facility, where, rather than relying on image suppliers to submit, and effectively copy, their Orphan Works images to the MILE site, users will be able to search across a number of image websites for Orphan Works. The results will be formatted in a tabulated form – by MILE's website provider and partner, System Simulation Ltd – and can be uploaded into any online image archive, so that other image providers can benefit from the addition of known copyright and keyword information by users, thereby increasing, and improving, information about that image.

MILE is also developing the database to focus on positive information on artists rights holders, in order to identify and eliminate those artists who may have been mistakenly assumed to be Orphan Artists because of limited information about the provenance of images. MILE aims to list all artists who have known rights information, with an indicator of where users should go to get this information – whether the source is a specific museum, art dealer, collecting society, picture library or specific agent.

There are many other similar databases currently under discussion. From several conversations with the EC and the UKIPO, it is understood that the EC are proposing the creation of multiple databases which could be accessed via central portals. This is designed to assuage concerns about central repositories.

MILE's experience in developing private-public partnership means they are perfectly positioned to make a significant contribution to such a solution. The white paper will be a step towards this goal, and will be delivered to the EC in September 2009.

As well as MILE's activity in creating an image database, other projects such as the ARROW project (another venture awaiting EC approval) are planning databases for text-based Orphan Works. It might be assumed that there are also other databases dedicated to music, and in time, with the growth of experience and the establishment of tested approaches, there will be a number of portals which will provide gateways to all types of digital material.

In establishing a Copyright Subgroup of their High Level Expert Group, the EC has already recognised Orphan Works as a significant problem. The Copyright Subgroup brought together industry representatives from rights associations, publishers and IPR experts, in order to prepare a Memorandum of Understanding (MoU) for the due diligence process. This MoU was signed in Brussels on the 4th June 2008, and can be accessed at: <http://mile-forums.ssl.co.uk/phpBB2/viewtopic.php?t=66>.

Currently, there is much misunderstanding and ignorance of the due diligence process. The MoU was signed in order to clarify and promote due diligence, ultimately requiring the acceptance of responsibility by the image users.



The European Commission and the UKIPO are currently apprehensive over initiating a legislative process for the revision of copyright legislation. The EC have stipulated that efforts should be concentrated on achieving industry-based, non-legislative solutions, with legislative reform remaining a last resort.

However, the impracticalities and the unsuitability of this approach were recently highlighted at a consultation meeting held by UKIPO. It was resolved, at this meeting, that these concerns

should be reiterated to the EC, and that in fact there should be a move to discuss the possibilities of a legislative solution.

The idea of European legislation is probably as controversial as the idea of US legislation, and is further exacerbated by the sheer variety of copyright legislation in place throughout Europe's Member States. Meanwhile, the EC and the UK continue to consult on how to achieve Orphan Works solutions. The process is still in its early stages for the EC, the UK and for MILE. We are developing a tool for testing our ideas, and welcome criticism and advice from all interested parties, in order that we might achieve a useful and viable solution to some of the Orphan Works problems which have been evaded for so long.

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MILE's white paper on IPR, which will be delivered at the end of the project, will record our efforts and research, the criticism and concerns of those with an interest in the area, and our recommendations for solutions. With a network of partnerships embracing cultural heritage institutions, trade associations, commercial image archives, rights' holders, educational establishments and technology providers, a mixed economy approach could be one of the options. There is confusion and suspicion over public-private partnerships, but Orphan Works present a set of unique problems which require innovative solutions, and all the options, including public-private partnerships, should be considered in order to ensure that the Orphan Rights issue is resolved properly, to allow the industry to adopt a logical and effective approach which addresses key concerns effectively. MILE's experience in developing private-public partnership means they are perfectly positioned to make a significant contribution to such a solution, and indicates this is the best option. The white paper will be a step towards this goal, and will be delivered to the EC at the conclusion of the project in September 2009. Go to <http://orphanworks.ssl.co.uk/>.

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