



Analytics & metrics ■ Education to employment ■ Reading list solution ■ Transforming literacy ■ World cultures

welcome



This issue we're on the cusp of our MMIT Conference in September and Internet Librarian Conference in October. We've also

introduced a new regular section to the journal: 'Marketing insights' with some favourite tools and software to use in communications both online and in print.

Warm regards,

Catherine Dhanjal, Managing Editor

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We'd love to hear your ideas for articles, reviews or case studies.

Just email the editor:

**catherine.dhanjal@
theansweruk.com**

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contents

News

MMIT Group Annual Conference 2015 — programme	3
eBook research; bursary winners	5

BFI News

<i>Vivre sa Vie</i>	6
<i>On Yer Bike</i>	7
<i>Les Yeux Sans Visage</i>	8

Reviews

Book review: <i>Information Professionals' Career Confidential</i>	9
Book review: <i>Library Analytics and Metrics</i>	10
Product review: iPhone cases	12
Book review: <i>Mobile Social Marketing in Libraries</i>	

Features

Worldreader, transforming literacy	13
World cultures — ethnography collection	16
New Reading List solution from Ex Libris	19
Digital technology, from education to employment	21
Preview of Internet Librarian International	23
A sound and vision retrospective part 4: multimedia in libraries	25

Marketing insights

Wordle, Canva	32
---------------	----

Technology roundup

Sound+Sleep, Neon Jellyfish Tank, Body Massage Mat, Starlite Luna Body Massage Chair	33
Aduki ni Light, Samurai umbrella, Hedonizm head massager, Brookstone bed fan, Feel Seating System	34
Nightwave Sleep Assistant, Ostrich Pillow, Philips Wake Up Light, HerO Tracking Watch, Headplay Personal Cinema System, AirPort Express	36

and finally...

Coming soon	37
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MMIT Group annual conference 2015: programme

With Power Comes Great Responsibility - How librarians can Harness the Power of Social Media for the Benefit of their Users'

Monday 14 September

9:30 Registration

10:00 Welcome from MMIT
Leo Appleton, Group Chair

10:10 Opening Keynote
Marie Kinsey (Professor of Journalism, University of Sheffield)
Social media and journalism : the art of getting things spectacularly wrong

11:00 Parallel workshops 1

- **Alison McNab & Judith Wayte** (University of Nottingham)
Informal professional development through social media participation and networking

- **Jenny Morgan & Jacqui Taylor** (Leeds Beckett University)
To Pin or not to Pin?

- **Antony Groves** (University of Sussex)
Using Vine to publicise your library services

11:50 Break

12:10 Parallel workshops 2

- **Suzie Kitchin** (University of Northumbria)
To tweet or not to tweet —

facilitating conversation with researchers

- **Michelle Bond & Angela Duckworth** (Liverpool Hope University)
Create your own social media framework or policy

- **Penny Bailey** (Bailey Solutions)
How to measure the impact of your enquiry service: tips and techniques

13:00 Lunch

14:00 Keynote
Brian Kelly (Independent consultant, UK Web Focus)
Digital life beyond the institution

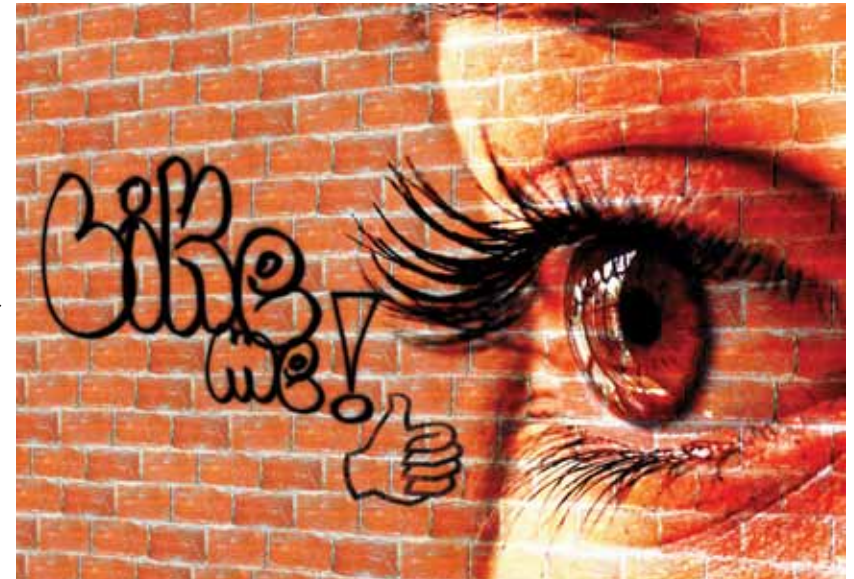
14:50 Sponsor lightning sessions

15:10 Break

15:30 PhD / Research Forum

- **Virginia Power** (University of the West of England) *Function follows form; the paradigmatic potentialities of social analytic metadata enhancement and its role in promoting OER use*

- **Lara Dodd** (University of Northumbria)
Using social media to capture information seeking behaviour



of aspiring undergraduates

- **Suzanne Parfitt** (Charles Sturt University, New South Wales, Australia)

Would you like to be my friend? Patrons' views on academic library engagement through social network sites

- **Shazia Arif** (Robert Gordon University)
No social media please, we're researchers

16:30 Parallel workshops 3

- **Vashti Zarach** (Bangor University)
Encouraging students to use

social media for research during generic library skills sessions

- **Lucy Keating** (Newcastle University)
Seeit, Tryit, Showit: new ways of encouraging library staff to explore social media

- **Ka Ming Pang** (St George's University)
How St George's Library has used social media to promote library services

19:30 Conference Dinner
After dinner speaker **Phil Bradley**
Privacy and social media



The Edge, Sheffield, UK



Tuesday 15 September

9:00 **Andy Tattersall**
(University of Sheffield)
App swap breakfast

Or registration for day 2 only delegates

10:00 Welcome from MMIT
Leo Appleton, Group Chair

10:10 Sponsor lightning sessions

- 10:30 Parallel workshops 4
- **Gavin Willshaw and Stephanie Farley** (University of Edinburgh) *Social media collaboration – influencing internal practices and cohesion*
 - **Mark Clowes** (University of Sheffield) & **Rebecca Stevenson** (Rotherham NHS Foundation Trust)
Get yourself connected! Creating a joined up social media profile for your library services
 - **Carolyn Kirby** (Taylor & Francis) and **Sally Faith** (University of Sussex)
Social saturation or engagement evolution? Use of social media in the library – 12 months on

11:20 Break

- 11:40 Parallel workshops 5
- **Claire Sewell** (Cambridge

University)
Measuring the impact of social media marketing

- **Jonny Mathias & Jock Wright**
RefME
RefME, failing fast: An academic tool that attracted a million users in one year through social media channels
- **Timothy Collinson** (University

of Portsmouth)
Daleks, penguins and Sherlock Holmes: effective social media library promotions

12:30 Lunch

- 13:30 Keynote
- **Lauren Smith** (Research Associate, University of Strathclyde)

More than BuzzFeed and shelfies: how social media is used to address professional issues in LIS work

14:20 Parallel workshops 6

- **Mike Ewen & Carl Barrow** (University of Hull)
Broadening our horizons
- **Andy Tattersall** (University of Sheffield) *Blog's not dead*

- **Clare Brown** (Collyer Bristow)
I'm a cyber librarian! My role in boosting Collyer Bristow's Google rankings

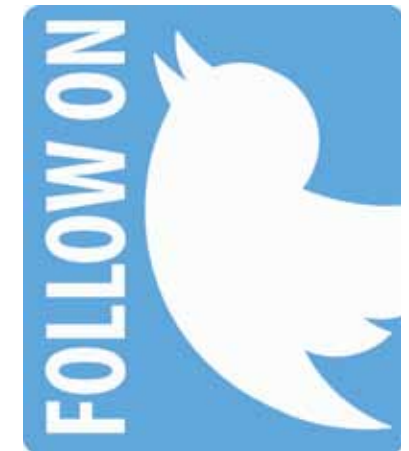
15:10 Break

15:30 Parallel workshops 7

- **Michelle Walker** (University of Northumbria)
Engaging researchers with altmetrics
- **Sierra Williams** (London School of Economics)
From academic blog to networked scholarly community: lessons from the LSE impact Blog

16:20 Closing remarks

16:30 Close



@multimediait
#mmit2015

FreePint research illustrates dramatic growth in corporate use of eBooks

The results of the recent FreePint survey on use of eBooks in corporate settings demonstrate that **ebook adoption is increasing dramatically in enterprises** after many years of lagging.

FreePint is an international analyst group that supports organisational investments in information and supports organisations' information strategy by providing unique and practical content, community and consulting on information sources, technology and value.

Overall **penetration of eBooks in enterprise settings is now approaching 80%**, FreePint research illustrates, with a strong appetite for this growth to continue over the next two years. For comparison, **95% of US academic libraries include eBooks** as a service offering and have done for the past three years. In manufacturing and biotech/ pharmaceutical industries, FreePint respondents reported adoption rates of 91%, with legal services 73% and professional services 60%.

35% of respondents reported that use had increased significantly in the last two years. 40% of respondents expect there

to be significant usage growth over the next two years, with less than 3% predicting any decrease.

The proliferation of multiple **smart devices** has undoubtedly fuelled ebook adoption, allowing information to be accessed from the user's own device, from a fixed point PC or other corporate device.

However, interestingly respondents reported that the most-used device for accessing eBooks is the **desktop computer**,

with 90% of respondents making this option available, followed by end users' own device at 53%.

189 respondents participated in the research during January and February this year. The full findings including a look at the key vendors of ebooks in the enterprise, licensing considerations, success factors and strategy, are now available to subscribers in *FreePint Report: Ebook Research 2015*.

www.freepint.com



Bursary award winners

Eleanor Barker of the Medical Library at Cambridge University Library, School of Clinical Medicine, is the winner of our **bursary place to the MMIT Conference**. Eleanor sent in the 500 word piece our committee voted best on what aspect of social media or which social media tool they think will have the most impact on libraries. She will be tweeting during the conference and plans to blog after the event.

Thanks to our partnership with Internet Librarian International we have two winners of our **bursary place for the Internet Librarian International Conference: October, London**. **Greg Cadge** of University Library Chelmsford and **Paul Pedley** of the Economist Intelligence Unit both win a day's attendance at the event. And don't forget — MMIT Group members can claim a significant discount on registration for this year's Internet Librarian International conference (ILI) which takes place on 20-21 October at Olympia Conference Centre in London.

This year, ILI's conference theme is **'Dynamic disruption'** and speakers from around the world will be exploring the new technologies, services and business models that are helping libraries make a difference to their parent organisations, clients and communities.

MMIT members can claim a 25% discount on conference registration. To sign up, enter the code 'MMIT25' when prompted at the ILI registration page.

MMIT Group has a stand at the conference, we look forward to seeing you there. Various members of the committee are also participating in the conference:

Andy Tattersall, Group Secretary and Leo Appleton, Group Chair, both have speaker slots.

Catherine Dhanjal, committee member and Journal Editor, is moderating on Wednesday 21st October.

John Bottomley, Group Treasurer also is attending and we will all be available on the MMIT stand throughout the event

www.internet-librarian.com



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Vivre sa vie



Stylistically innovative and boasting several of the director and star's most memorable moments, *Vivre sa vie* is an undiminished classic of the French New Wave.

On 24 August 2015 it was released on Blu-ray and DVD by the BFI. Numerous extra features on both formats include a rare 'In conversation' with Anna Karina and Alistair Whyte from 1973 and three short films by Jean-Luc Godard.

By turns both playful and sad, *Vivre sa vie* borrows the aesthetics of cinéma vérité to present a captivating vision of 1960s Parisian street life and pop culture. Described as 'a perfect film' by Susan Sontag, Jean-Luc Godard's compelling fourth feature presents



12 episodes in the life of Nana (wonderfully played by Godard's muse, Anna Karina), a young

Parisian who turns to prostitution after becoming disillusioned by poverty and her failing marriage.



Special features:

- Newly remastered (High Definition presentation on Blu-ray format)
- UK theatrical release version: alternative presentation incorporating English-language intertitles (Blu-ray only)
- Feature length audio commentary by film critic Adrian Martin
- *Leslie Hardcastle introduces Vivre sa vie* at the National Film Theatre (3 mins, 1968, audio only)
- *In conversation: Anna Karina and Alistair Whyte* (1973, 37 mins): rare archival interview
- *Charlotte et Véronique, ou Tous les garçons s'appellent Patrick* (Jean-Luc Godard, 1957, 21 mins)

- *Une Histoire d'eau* (Jean-Luc Godard, 1958, 12 mins) delightful, romantic short co-directed by Truffaut
- *Charlotte et son Jules* (Jean-Luc Godard, 1958, 13 mins)
- Illustrated booklet featuring new writing by David Thompson and Virginie Sélavy and full film credits

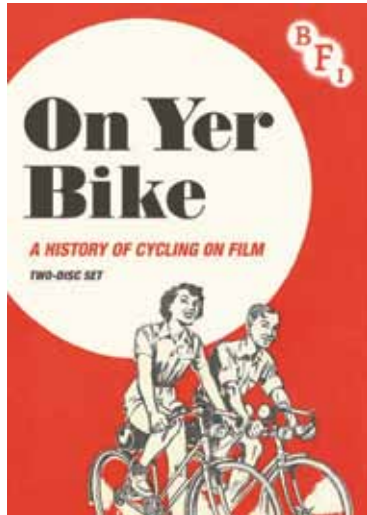
RRP: £19.99
 Blu-ray Cat. no. BFI1214 / Cert 15/
 France/1962 / black and white / French
 language, with optional English
 subtitles / 84 minutes /

Also available as a DVD

Available from: <http://shop.bfi.org.uk/new-releases/new-dvds/vivre-sa-vie.html#.VfRa7xFViko>

All images: Courtesy of BFI/NB. Permission granted solely for reproduction in direct publicity or promotion of the BFI release of *Vivre sa vie*. Use in any other product or service is prohibited.

On yer bike A history of cycling on film



This new collection of 29 films takes an enlightening look at the British cycling experience from 1899 to 1983. Expertly curated from the holdings of BFI National Archive and released in an extensive 2-DVD set on 22 June 2015, *On Yer Bike* brings together short dramas, animations, advertisements, newsreel items, and public information films to provide a nostalgic and entertaining trip down memory lane for cycling enthusiasts, and British documentary aficionados, of all ages.

From 19th-century ladies elegantly displaying their proficiency to the cut-throat 1928

Olympic Trials at the Herne Hill Velodrome and careless 1980s BMX kids meeting untimely ends, the films on this set offer up a century of cycling in Britain whilst celebrating classic brands such as Raleigh, Hercules, Moulton, Humber, Rudge and Witcomb.

Among the highlights of the collection are: *Rudge Whitworth – Britain's Best Bicycle* (1902), which is one of the oldest adverts held in the BFI National Archive; *Cycling the Channel* (1929), why swim when you can cycle on water?; *Tom's Ride* (1944), a beautiful precursor to the CFF (Children's Film Foundation) films, but distinctly lacking a Hollywood ending!; *Riding on Air* (1959), the popularity of cycling in 1950s Britain as seen by the COI (Central Office of Information); *The Racing Cyclist* (1966), a portrait of the Lightweight Racing Cyclist with a focus on the Witcomb Racing Cycle family business and *Cyclist Turning Right* (1983), BMX kids – beware of oncoming traffic!

Disc One

- *Lady Cyclists* (1899) 1 min
- *Race for the Muratti Cup at Manchester Wheelers' Annual Meet* (extract) (1901) 10 mins
- *Manchester and Salford Harriers* (Extract) (1901) 3 min
- *Rudge Whitworth – Britain's Best Bicycle* (1902) 1 min
- *Flying the Foam and Some*



- *Fancy Diving* (1906) 2 mins
- *Fat Man on a Bicycle* (1914) 1 min
- *National Bicycle Week* (1923) 1 min
- *Olympic Trials* (1928) 1 min
- *Cycling the Channel* (1929) 1 min
- *Woman Wheelers* (1929) 1 min
- *From Acorn to Oak* (1938) 5 mins
- *Cinema Adverts Humber, Raleigh, Rudge* (1938) 1 mins
- *Tom's Ride* (1944) 11 mins
- *How a Bicycle is Made* (1945) 17 mins
- *Stringing Along* (1947) 4 mins
- *The Ballad of the Battered Bicycle* (1947) 9 mins
- *Pedal Cyclists* (1947) 2 mins
- *Good Cycles Deserve Good Riders* (1950) 3 mins
- *Skid Kids* (1953) 47 mins

Disc Two

- *Cyclists Special* (1955) 15 mins
- *Hercules: Lion Cubs* (1956) 1 min
- *Cyclists Abroad* (1957) 15 mins

- *Cycling Proficiency Scheme Father and Son* (1959) 1 min
- *Riding on Air* (1959) 15 mins
- *The Racing Cyclist* (1966) 13 mins
- *The Moulton Bicycle* (1972) 20 mins
- *Free Wheeling* (1979) 13 mins
- *It's a Bike* (1983) 21 mins
- *Cyclist Turning Right* (1983) 1 min

The set also includes a 28-page illustrated booklet with an introductory essay and notes on each film by curators from the BFI National Archive.

RRP: £22.99

Cat. no. BFIV2024 / Cert E/UK/1899-1983 / black and white, and colour / English language / 236 minutes / DVDx2

Available from: <http://shop.bfi.org.uk/on-ye-bike.html#vFu45BFViko>

YouTube trailer: www.youtube.com/watch?v=Bc6KevTtp0s



Les Yeux Sans Visage Eyes Without a Face



Both cruel and tender, *Eyes Without a Face*, Georges Franju's unique blend of pulp, horror and poetry has been a major influence on filmmakers, from Jesús Franco to Pedro Almodóvar.

On 24 August 2015 the BFI brings it to Blu-ray for the first time in the UK, releasing it in a Dual Format Edition (Blu-ray and DVD discs) which also contains two short films by Franju, the 2009 documentary *Les Fleurs malades de Georges Franju*, an interview with actress Edith Scob and an audio commentary by Tim Lucas.

Dr Genessier (Pierre Brasseur, *Le Quai des brumes*, *Les Enfants du Paradis*) is a brilliant and obsessive



plastic surgeon driven by the need to restore his daughter's (Edith Scob, Judex) disfigured face. He is aided in this quest by his loyal assistant Louise (Alida Valli, Suspiria), who lures unwitting young women to the secret surgery in his secluded chateau.

Special features

- Presented in both High Definition and Standard Definition
- *Monsieur et Madame Curie* (Georges Franju, 1953, 14 mins): the life and work of the pioneering scientists, told through the words of Marie Curie
- *La Première nuit* (Georges Franju, 1958, 20 mins): a 10-year-old boy spends a night in the Métro
- *Les Fleurs malades de Georges Franju* (Pierre-Henri Gibert, 2009, 50 mins): an overview of Georges Franju's career
- *For Her Eyes Only – an interview with Edith Scob* (LP Hugo, 2014, 17 mins): the actress talks about her work with Georges Franju and their friendship
- Audio commentary by film critic Tim Lucas of *Video Watchdog*

- Illustrated booklet featuring essays by Kate Ince, Isabel Stevens, Roberto Cueto Llera, Raymond Durnat, Kevin Jackson, Michael Brooke and full film credits.

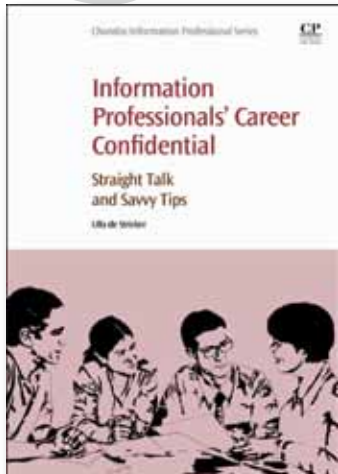
RRP: £19.99

Cat. no. BFIB1190 / Cert 15 / France / Italy / 1960 / black and white / French language, with optional English subtitles / 90 minutes /

Available from: <http://shop.bfi.org.uk/eyes-without-a-face.html#VfrzCRFVhBc>

reviews

Straight talking about careers



De Stricker, Ulla.

Chandos Publishing, 2015.

ISBN: 9780081001905

£40.38 paperback

<http://store.elsevier.com/Information-Professionals-Career-Confidential/Ulla-de-Stricker/isbn-9780081001905/>

What would I wish to have known when I started my career as an information professional?

This seems to be the starting question for the new book by **Ulla de Stricker**: *Information Professionals' Career Confidential*.

The book is a broad introduction to the work of information professionals and gathers a sample of considerations which can inspire the reader to pursue and keep developing a career in their chosen speciality and to send the readers on their way with the encouragement that they WILL find the work they always wanted to do and even to suggest for types of work they may not have considered.

Choices and advice

The book is divided in two parts:

Part one deals with the choice of a career: the perception of an information professional, the image and the value of professional associations.

Part two deals with how to find the work: why and how you can broaden the scope of work, how to add value and make the value visible to the right people, contributing to nurture a knowledge culture, and the quality in communications.

To divide the book into two parts makes sense with the given title of the book but in practice it can be a bit confusing as the first part contains some very general high-level discussions of the relevance and future of information professionals or the influence of information professionals and the second part becomes more practical advice, for instance in which communication media to use for different types of messages.

But if we see the book as a guide and handbook, it makes some sense to have this

structure:

- Some general (and more philosophical) introduction to the work and what you should consider when you choose to pursue the career
- And some advice about things you should be aware of IF you decide that this is the career you want to pursue.

Examples and conversations

Throughout the book De Stricker has added many examples and conversation with information professionals on the contents of the last chapter. This works well as an illustration of some of the points she is making. However, in some chapters it takes over, with almost too many examples.

The wealth of examples will probably work well for readers that are new to the profession. To me as an experienced information professional it becomes redundant and at times a disturbing.

The new Information Professional's career guidelines

Although the book is relevant to a broad audience of information professionals it will especially be useful and interesting to readers that have recently started or consider starting a career as information professionals.

That being said, I personally got a lot of inspiration from reading the book, which nudged me to reaching out to parts of my network and to changing one of my bad habits: speaking in information professional



Image: Courtesy of www.pixabay.com

terms and assuming that all non-information professionals would understand what I mean (thereby implying that they must be stupid if they do NOT get the point).

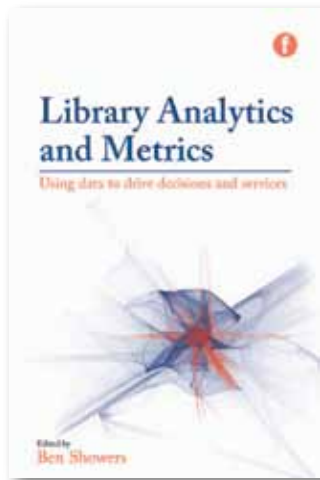
This book should be the preferred reading for anyone considering or entering a career as information professionals. I personally wish it had been available when I started my career as it gives inspiration, understanding and ideas for the wealth of opportunities and challenges you have as an information professional.

On top of this it helps you to avoid some of the most common mistakes made (also by me) in the first years of a career as information professional. ■



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Demonstrating the importance of metrics



Edited by: Showers, Ben
 London: Facet Publishing 2015.
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 Price: £49.95 Paperback
 CILIP members: £39.96
 Also available as an eBook
www.facetpublishing.co.uk/title.php?id=049658#.VfPs5BFViko



Image: Courtesy of www.pixabay.com

Library Analytics and Metrics is a varied and in-depth volume of case studies and strong evidence of the importance of metrics edited by **Ben Showers**, who has been involved in a lot of high profile and innovative projects from JISC as the head of Scholarly and Library Futures and now works with the Digital and Technology Team at the Cabinet Office.

there are some fascinating projects featured

This is the second book to be published about analytics in the library sector recently, which goes some way to showing the current level of interest in this area. A lot of this stems from the increasing pressures on library and

information services to demonstrate value in tangible, measurable (and defensible) ways. But there's also increased awareness of the ways usage data and other metrics can be utilised to improve services.

But the book covers more than the collection of data for impact assessment. Data-driven collections management, user experience, web and social media metrics and the risks associated with data-driven approaches are also covered in depth.

Each chapter is introduced with the main aspects of the topic summarised before delving into detailed case studies from around the world (well, around the anglo world anyway).

...pressures on library and information services to demonstrate value in tangible, measurable (and defensible) ways

Case studies

And there are some fascinating projects featured. The work of the **University of Huddersfield** is probably the best known and they continue to do really interesting projects (with suitably complicated, acronymous names) with student data.

The oft-cited **Library Impact Data Project (LIDP)**, in collaboration with several other university partners) commenced in 2011 and the second phase of the project built

- ▶ on the findings of the initial phase to explore demographic data and connections between subject discipline and library usage as well as the impact on student attainment and retention.

The **Library Cube project** (University of Wollongong Library) is another important example that explores the use of student data to measure and demonstrate the impact of library use. By collaborating with others in the university, they were able to analysis library usage datasets in conjunction with student performance and demographic data being collected to get a better picture of student experiences.

Library Analytics and Metrics Project

As well as editing the books and providing the comprehensive introductions to each chapter, Ben Showers is also the author of the Library Analytics and Metrics Project (LAMP) case study, the successor to the LIDP project discussed above.

LAMP was an ambitious joint project between JISC and the University of Huddersfield (and others) that sought to develop a prototype shared library analytics service for academic libraries in the UK.

It was a promising, sector-wide project and the case study captures a lot of the detail and importance of this approach but unfortunately it's not clear what became of the LAMP outcomes that were due by May this year. The project has since been 'archived' (in that special, JISC way) and become part of the effective learning analytics project which has obfuscated any of the results of the original project.

A similar US project is the subject of the contribution from Kim Dulin and Carli Spina from the **Harvard Library Labs** (Harvard



...this is a great, varied and in-depth look at the current usage of analytics and metrics in the library sector

Law School Library). Their analytics toolkit uses visualisations to make the data easily accessible to staff and other users and the case study outlines their collaboration with a developer and the technical challenges they faced.

Focus on library space

UNC Charlotte's Atkins Library provides a great case study into the use of space in the library, including the ethnographic techniques used (they're fortunate enough to have a full-time ethnographer on staff) and many examples of the big impact

seemingly small changes (enabling students in collaborative spaces to share screens, walls that can be written on, furniture that is easily moved) can have on the usability of library space.

Analytics of digital collections

Web metrics have an increasing important role to play in measuring the impact of library services.

David Stuart (**King's College**) looks at the analytics of digital collections and the broader methodologies of web and social media analytics for measuring and understanding online user behaviour.

The **Culture24 project**, on the other hand, reported some hard truths about the failures of cultural organisations to capture (and

hold) the attention of online users and, with 22 partner organisations inputting into the Phase 2 project, it's a powerful study into understanding and engaging with web, mobile and social media users.

It's great to see recognition of the privacy, security and ethical implications of the collection and use of user data as this is something that is sometimes overlooked (and increasingly important as reliance on correlated data sets and user data collection increases).

Considering the ethics

The final chapter provides an overview of ethical and legal considerations but it's a shame this isn't represented further within the case studies (or at least better captured in the index). The Library Cube project case study, for example, did share their institution's privacy statement and approach but this is unfortunately missed in the index. It would definitely be useful to find out more about how the quantitative and observational studies included are managing privacy, security and anonymity.

Overall, this is a great, varied and in-depth look at the current usage of analytics and metrics in the library sector and there are some valuable case studies captured that will hopefully help inform those undertaking their own data-driven projects or facing pressure to provide impact or usage evidence to their organisations. ■



iPhone 5C Life Case Old Rugged Black



The products are available in most high street and online retailers



The phone case I received from Caselt was one of the best cases I've had for my iPhone.

In the past when I've dropped my phone, even with a case on it, it's

smashed the screen, but not with this one.

The rubbery inner plastic gives the phone a good place to sit and makes it easy to remove. The hard outer shell makes the case very durable and solid.

Another great feature of the case is that on each corner it has extra hard plastic which really keeps the phone protected and safe from damage.

The sleek, snug fitting on the phone case makes it nice to hold and doesn't add a lot of bulk or weight to the phone.

The design is very elegant and professional looking.

All the holes for the charger, headphone wire, speaker and camera are the right size and you don't see the case on the camera when you try to take a picture, unlike some other cases I've tried. ■



Franchesca Dhanjal
Student

Tapping into social marketing in libraries



Helmick, Samantha C.

Series editor: **Kroski, Ellyssa**

London: Rowman & Littlefield, 2015.

ISBN: 9781442243811

Price: £29.95 Paperback

Also available as an eBook and in hard copy

<https://rowman.com/>

ISBN/9781442243811/Mobile-Social-Marketing-in-Libraries

We were lucky to get advance copy of Samantha Helmick's book, in pre-press format — and will receive copies from publishers Rowman & Littlefield to give out at the MMIT Conference in September, fitting perfectly with the conference theme of social media and libraries.

The seven chapters cover an introduction to mobile social marketing; getting started; tools and applications; library examples and case studies; step-by-step library projects; tips and tricks; and future trends.

I think it's fair to say that although this appears to be aimed more at novice social media users than experienced users, the latter will certainly pick up some ideas and fresh ways of looking at ways of working. The chapter 'Library Examples and Case Studies' showcases public libraries and museums from the UK and USA which use a variety of different social media tools from Vine to Tumblr, Twitter and Instagram.

The 'Step-by-Step Library Projects for Mobile Social Marketing' will be very useful for those unfamiliar with Tumblr, Snapchat, Instagram, Vine, Twitter or Facebook, going into detail about what the tool offers and how to set up and use them for different circumstances.

It's difficult to choose a chapter which is the most interesting; certainly the 'Tips and Tricks' chapter has some useful tidbits, such as using photos, animated graphics and videos to "intrigue and inspire". ■



Catherine Dhanjal is
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PR and Marketing Services

Worldreader: the power of digital to get books to the world



Hermione Ireland is a UK trustee for charity Worldreader.

She introduces the charity and explains the impact that Ebooks and eReaders are having on people in 50 countries in developing nations across the world, including Ghana and Kenya

The impact of literacy

Literacy is transformative: it increases earning potential, decreases inequality, improves health outcomes and breaks the cycle of poverty (UNESCO).

Yet there are 740 million illiterate people in the world and 250 million children of primary school age who lack basic reading and writing skills (UNESCO). Books are necessary for the development of these skills, and still 50 percent of schools in Africa have few or no books at all (SACMEQ).

A charity is born

Former Amazon.com executive David Risher has loved books for as long as he can remember.

They were his only way to explore the world as a child, they were what he studied in college, and they were what attracted him to Amazon in the first place. So when he volunteered at an orphanage in Ecuador and saw a padlocked building with books piled up above the windows, he had to ask what was going on.

"That's our library," replied the orphanage's leader, "but I think I've lost the key." The girls had lost interest in the library's books, and new books would take months to arrive... if they ever arrived at all.

It was a defining moment for David. EReaders like the Kindle were just coming to market — in fact, he had been using the earliest version as he travelled to help with his own

young daughters' reading.

Recalling a conversation about eBooks with Esade Business School's marketing director, Colin McElwee, an idea took seed: widespread mobile phone technology availability, the falling costs of eReaders and the power of letting children choose books to read could transform lives throughout the world. With that, Worldreader was born.

Changing the face of reading

From the beginning the team spent time in Africa with the children who were given the eReaders.

"So what did we learn? As background: we spent the day with 20 students from age six to twenty-six, teaching them

about eReaders and then letting them loose on a bunch of pre-loaded Kindles. In a way, we simply wanted to see how these children were going to react to this very new technology. We came away more convinced than ever that eReaders will change the face of reading in the developing world."

Put reading and the global digital movement together and there's only one conclusion: we've got a once-in-a lifetime

UNESCO says there are 740 million illiterate people in the world and 250 million children of primary school age who lack basic reading and writing skills



- ▶ opportunity to address a huge inequity, and put books into the hands of every person on the planet.

Children in the slums of Kenya can now read on a cheap tablet; young adults in the fields of Ghana can read on their cell phone; mothers in New Delhi can read to their children on whatever device they have.

on average it costs just \$16 to put an entire library of hundreds of books into the hands of a new reader

Bringing eBooks to children and families

Worldreader is on a mission to bring digital books to every child and her family, so that they can improve their lives. Using eReaders, mobile phones and other digital technology, we reach readers in 50 countries, providing them with over 27,000 eBook titles in 44 languages from Afrikaans to Swahili.

We currently work with over 180 publishers to acquire and digitise the most compelling and relevant content for our readers; 70 per cent of our library comes from African and Indian publishers.

Each month, nearly 900,000 people in Africa, Asia and beyond read compelling and relevant eBooks on eReaders and inexpensive mobile phones. As a result, Worldreader has reached over 4.5 million people with the books they need to improve their lives.

eBooks and eReaders - now affordable solutions

The increasing ubiquity and diminishing costs of digital technology enable us to work in an efficient and economical way. EReaders that cost over \$300 when we started now cost less than \$50, and digital books cost as little as pennies.

On average it costs just \$16 to put an entire library of hundreds of books into the hands of a new reader and to get them reading. And thanks to Moore's law and economies of scale, these costs will only continue to fall. EReaders work best for us in school classrooms, where they are used with pre-loaded, pre-selected textbooks and curriculum titles in partnership with each country's Ministry for Education.

Partnering with schools and communities

The eReaders also work well in school and community libraries where they can contain hundreds of books for adults as well as children, across a wide range of subjects and genres, including romance, sport, parenting and health. The faster way of reaching some of the millions of illiterate of course is via their mobile phones. All a reader needs is a 2G or more model.

Our compressed data means they can download and read books for a couple of cents from a free library. We have recently partnered with Opera Mini who have now promoted Worldreader mobile app in over 20 African markets, making it easier for Worldreader to reach its readers.

New outlets for publishers

We're creating a new marketplace for local educational publishers in Africa and India too, selling their textbooks to schools that have not been able to buy printed books in the past. And we help them with the digitising process on a non-exclusive basis so they can sell their files to other distribution partners.

Another benefit of digital devices is that we can get so



- ▶ much more data for all of our partners on what people are reading and what they are not reading.

Who's reading?

A report published last year by UNESCO using data from Worldreader Mobile, this first-of-its-kind study provides the most detailed analysis to date of who reads books and stories on mobile devices in the developing world and why. Drawing on the analysis of over 4,000 surveys, and qualitative interviews collected from seven developing countries, the report's primary findings include:

- 62 per cent of respondents are reading more now that they can read on their mobile phones
- 6x the amount of time women read compared to men (207 minutes vs. 33 minutes per month)
- 1/3 of respondents said they read to children from their mobile phones

We have also undertaken rigorous research into the efficacy of using eReaders in schools. The iREAD 2 programme was sponsored by an All Children Reading grant from USAID, World Vision and AusAID, and provided 574 Ghanaian first to third grade students and their teachers with eReaders filled with hundreds of books, improved teaching methodologies, and extracurricular reading activities.

The final evaluation, our most rigorous piece of research to date, showed the following results over 18 months of project implementation:

- 2X increase in reading comprehension in both English and mother tongue
- 50 per cent increase among students in measures of oral reading fluency
- 24 more words per minute read by students in English

Through our efforts and our partnerships with device manufacturers, mobile operators, teachers, governments, and the communities where we work, Worldreader is working towards a world in which every child and her family have the books they need to improve their lives, the practice of reading is commonplace, and where illiteracy is a thing of the past. ■

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UNESCO research shows that 62 per cent of respondents are reading more now that they can read on their mobile phones



Image: Worldreader

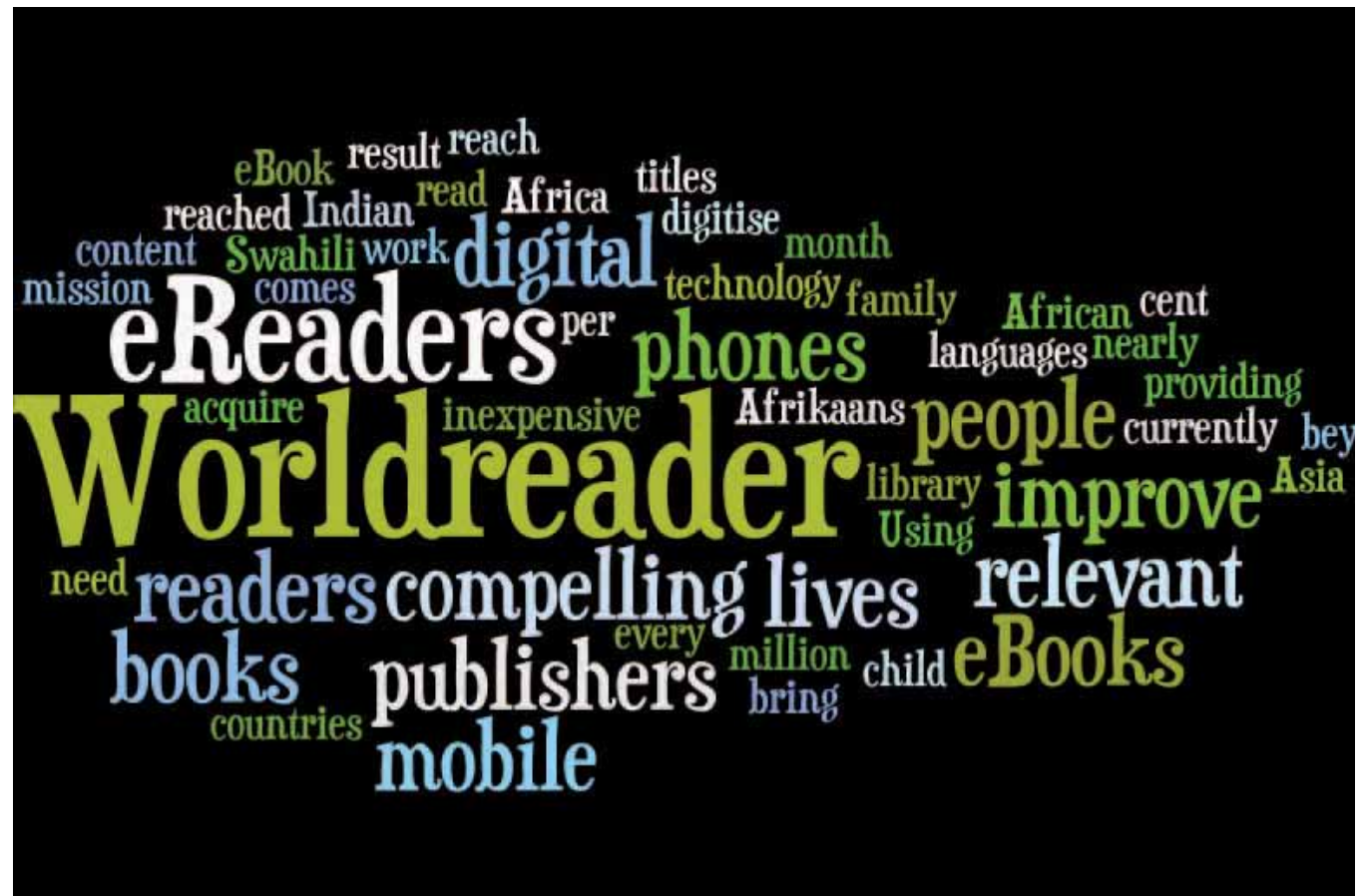


Image: Created using Wordle www.wordle.net

World Cultures: enhanced online presence brings outstanding collection to a wider audience



Rick Lawrence, digital media officer at the Royal Albert Memorial Museum & Art Gallery (RAMM) Exeter on what the new website and digital technologies will mean for visitors

In spring 2015 the Royal Albert Memorial Museum & Art Gallery (RAMM) Exeter launched a revamped World Cultures website. This built on earlier websites and applied recent technologies to the online element of this collection.

Background

What makes this collection special enough to warrant its own website in a time of funding cuts?

The answer is the World Cultures collection at RAMM has Designated Status which is recognition by Arts Council England (ACE) that the collection has outstanding qualities. As the ACE website puts it "The Designation Scheme exists to identify and celebrate collections of outstanding resonance — that deepen our understanding of the world and what it means to be human."

See more at: www.artscouncil.org.uk/what-we-do/supporting-museums/designation-scheme

Applying digital access to a collection

With the World Cultures website RAMM has always tried to use current technologies.

In 1998 the first website was developed by the University of Exeter Telematics Department and coincided with the refurbishment of the World Cultures galleries. The content on the website used a combination of flat HTML pages, Flash products embedded in pages, embedded video clips and

content generated from research, exhibitions and events.

Both the content and some of the web technologies were showing the passage of time when the next revamp was possible in 2009, working with a local Exeter web and marketing company Toucan Design. This work presented the content in a more contemporary design, removed or replaced

any products that no longer worked, added new content and allowed the curator to publish content on the website.

This improved usability through simpler navigation and content that worked on current browsers. Allowing the curator to self-publish was a significant change from all publishing being done via the Telematics Centre. Another

... a collection of outstanding resonance, that deepens our understanding of the world and what it means to be human



Image: © RAMM. RAMM Curator of Ethnography Tony Eccles (right) with Professor Steven Hooper Director of the Sainsbury Research Unit for the Arts of Africa, Oceania & the Americas at University of East Anglia (left), look at a part of the Discovering Worlds Project research=



new feature was using Twitter for a news feed.

An object gallery for each theme put an emphasis on objects from the collection. Galleries were Flash-based and loaded images which could be clicked on for more information. The images and data were loaded into the CMS by museum staff.

Presenting more object information was achieved with two issues: some of the object photos were poor quality and the gallery loading time was slow because of the volume

of objects.

The new website

By 2015, when funds from RAMM's Major Partner Museum funding from ACE were available, the website was no longer felt to reflect the significance of the collection nor did it allow the curator to communicate in a contemporary manner.

The rise of mobile use meant phone and tablet users had a poor user experience, increasing numbers of users could not

access the Flash based object galleries and issues with the CMS caused publishing delays.

the new website captures RAMM's aspiration to make technology deliver a better visitor experience... and allows the curator to communicate in a contemporary manner

The version launched in April 2015 addressed these issues within a budget of £3,600. Thirty8 Digital of Bude www.thirty8.co.uk/ developed the website and were chosen because of their experience in delivering museum and object data based web solutions.

Museum staff are familiar with publishing through the WordPress CMS from using WordPress blogs, hence no training was needed which was a significant time-saving. The website had a simpler navigation to address key audiences and meet ACE Major Partner Museum goals.

Changes to the website

In technical terms the new website captures RAMM's aspiration to make technology deliver a better visitor experience.

The collections website has a curated selection of object records with data and images from all the collections <http://rammcollections.org.uk/>.

The API built into that website allowed Thirty8 Digital to pull object content through to the new World Cultures website via a plugin they have developed. This saved much staff time in copying content and ensured consistency of data across websites. It also allows the World Cultures website collections content to keep up to date.

Developing the design

The look and feel of the website was developed in house, ensuring the website conforms to the museum's branding and print design style.

A key part of the development was to make the website responsive for mobile users. This created tension between usability and clear branding. As a result for mobile users the heading is quite deep but imparts clarity to the

► website's identity.

The themes section provides content from significant collection areas and past exhibitions.

linking to an existing successful online resource saves time and effort in reproducing content from one website on another

This provides a growing resource for the casual browser and informed user alike. The content includes the object data that can be filtered to make it less of a "shopping list" and more inviting to browse.

Other themes have edited content from the 2009 website to make it more relevant to current work and again give a good user experience.

Clever links

The About section gives an overview of the collection and explains its significance. This includes geographical and historical background to help give the collection a context and supports increasing access to collections through web technologies.

A clear link to related research is included and this signposts the visitor to RAMM's Research Collection on the main collections website. Linking to an existing successful online resource saves time and effort in reproducing content from one website on another.

Communication via blog

Including a blog gives lets curator directly communicate with researchers



and interested browsers. It also meets the ACE aim of sharing collections' information and making the Discovering Worlds project progress public (funded by the ACE Designation Scheme).

Guest bloggers keep content fresh and reinforce partnerships with researchers, museums and higher education partners.

an API saved much staff time in copying content and ensured consistency of data across websites

The last part of the main navigation is a Contact us page. This relates to the aim of making technology help staff manage their time.

An enquiry via a website can be quicker for a curator to deal with compared to arranging to meet a visitor in person. It also means a faster response for the visitor.

Future notes

The website has now gathered feedback and this included a review in *Museums Journal*. RAMM's Digital Media Officer and Collections and Audiences Assistant are filtering this into a set of requirements to improve usability.

Work is underway with Thirty8 Digital to implement the feedback, so look for changes later in 2015. ■

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Leganto: a new experience in reading lists



Christine Stohn
Senior Product Manager,
Discovery & Delivery for
Ex Libris, introduces their
new reading list solution,
Leganto, advanced with five
development partners including
the UK's Imperial College
London and Kingston University

Reading lists are at the core of teaching and learning in higher education. Instructors select the material that their students need to use for course assignments and beyond. Many instructors create a personal collection of useful material over time.

Students rely on reading lists to guide them through their coursework, helping them build knowledge and carry out assignments. Students may want to add their own selection of materials to a class reading list — for example, materials that they discover when going beyond the reading list and would like to share and discuss with their instructor and peers.

... traditional methods of reading list updating don't ensure copyright compliance

Libraries provide services related to reading lists, such as scanning the material on a list, handling copyright issues for scanned material and electronic versions, and ensuring that enough copies of the required textbooks are on the shelf at the beginning of the term. Today, these tasks are often performed manually, in separate, isolated processes. As a result, the reading list user experience for instructors and students is less than optimal.

Let's look at an example. Nicole, an instructor, finds a

book of interest in the library catalogue, a database, a library discovery system such as Ex Libris Primo, or a website such as Amazon.

She copies the book's metadata into either a database or a document and decides to add a particular chapter of the book to a course reading list. Nicole then goes to the library, borrows a physical copy of the book, scans the chapter, attaches the PDF file to the metadata in the database or document, and shares the file with her students via a web interface.

This method of updating a reading list consists of a cumbersome set of disjointed processes that require manual work at the start of every term. Furthermore, the workflow does not ensure copyright compliance.

The Leganto reading list solution

After an in-depth review of current practices in the creation and use of reading lists, as well as instructors' and students' needs in this area, Ex Libris began planning its new, cloud-based Leganto reading list solution.

To be future-proof and improve the user experience significantly, the solution is designed to provide automated cross-system workflows — especially between a library management system, course management system, and reading lists — and a flexible, modern user interface that will allow not only for the creation of reading lists but also for their reuse.

The solution also makes the development of individual collections and the sharing of lists possible. Reading lists today are not only about reading material anymore but rather consist of diverse resource types. Leganto deals with the more traditional material such as books and articles, but also with audiovisual and other resources.

The role of the library is a core element of the Leganto workflows. These workflows provide libraries with tools to better support instructors and students, handle copyright compliance, foster optimal collection development, and help ensure that the materials on reading lists are at hand for the students to use.

... Leganto deals with the more traditional material such as books and articles, but also with audiovisual and other resources

On a high level, Leganto enables instructors to create, maintain, and evaluate a resource list on their own or in collaboration with others, and enables students to access material, exchange views, suggest additions, and create personal collections. Librarians use the Leganto solution to provide materials through the library management system at

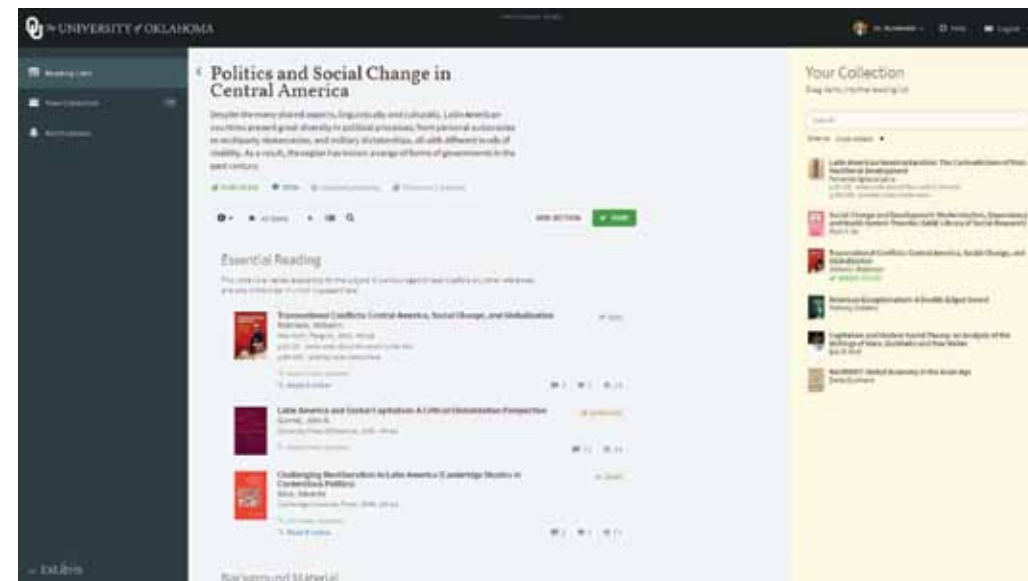


Image: Example of a Leganto reading list screen

- ▶ the time of need and to make effective purchasing decisions. Innovative services, such as recommendations for relevant readings, add to the user experience.

the Collaboration is a key element in the Leganto design; reading lists may be the work of one individual or the product of several people

Leganto integrates with course management systems (CMSs), such as Blackboard, D2L, Moodle, and Canvas, rather than replacing them. To access course readings, students seamlessly browse directly from the CMS website to the Leganto reading list through the support of Learning Tools Interoperability (LTI) in the background.

Single sign-on processes provide instructors and students with a single flow for obtaining all the information they need, regardless of where it is managed.

Leganto workflows

If we apply the Leganto workflow to the example described earlier, in which the instructor Nicole adds a book chapter to her class's reading list, the process will now be automated.

When Nicole finds a book of interest, she uses Leganto to add the metadata to her collection in one of three ways:

- By harvesting the metadata from a web page via a small web tool
- Entering a query in the Leganto search box to find the metadata in the library catalog
- Or entering the metadata as part of a local file upload.

Nicole then either drags the item to an existing reading list or adds the metadata to a new list.

Because our instructor wants to scan a chapter in the book and attach it to the reading list, Leganto sends a request to the library. The library management system picks up the request and assigns it to a librarian, who scans the chapter, makes sure that copyright clearance has been obtained, and adds the PDF file to the item in the reading list if applicable. The status of the item in the reading list changes, and Nicole receives an alert that the item is ready for use.

Only when Nicole publishes the reading list will it become

visible to other users. Essentially, Leganto creates synergy between the materials that students need to complete their coursework successfully and the library's collection and acquisition processes.

Usability considerations have played a major role in the design of the Leganto solution. Based on the AngularJS framework, the user interface is clean & intuitive

and enables users to access Leganto from any device.

After building a collection, an instructor can create a reading list and add items from the collection to the list.

the solution is expected to be available in 2016

Reading lists can be divided into sections with different purposes, such as mandatory readings and additional readings, and the list can display readings organised by week according to the course's timeline.

Collaboration is a key element in the Leganto design; reading lists may be the work of one individual or the product of several people. Also, a librarian can create a reading list



Image: © summonedbyfells <https://www.flickr.com/photos/summonedbyfells/>; Sir James Knott Room Attribution CC BY 2.0 <https://creativecommons.org/licenses/by/2.0/>

on behalf of an instructor. Besides suggesting additional materials and building their own collection, students can use social features to comment on or "like" items.

To make sure that the readinglist solution addresses the requirements of instructors, students, and librarians, Ex Libris is collaborating with five development partners: Imperial College London (United Kingdom), Kingston University (United Kingdom), UNSW (Australia), KU Leuven (Belgium), and the University of Oklahoma (United States). The solution is expected to be available in 2016. ■

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Digital technology inside and outside the classroom



Carl Plant is CEO of digital technology expert bitJAM. In this article he examines how technology in education can help students both inside and outside of the classroom and considers how the paper CV and traditional methods of job hunting are being left behind

Introduction

For many of us, the closest thing to technology in school was a clunky television, ceremonially wheeled into class for the inevitable end of term showing of West Side Story on VHS.

... for entry-level recruitment, stronger connections between education providers and recruiters are needed

Modern classrooms no longer resemble the nostalgic set up you might remember; in many schools, chalk has been replaced with stylus pens, notebooks with iPads and diary planners with mobile apps.

For young people, technology has become a standard part of everyday life. Their responsibilities, social lives and learning experiences can all be performed and documented digitally, but can the same be said for the job seeking process?

Surprisingly, many young people still consider searching and applying for jobs to be a rigid and traditional procedure. Typically equipped with a few dozen printed CVs, countless school leavers will simply head on a high street mission to hand their CV to as many store checkouts as possible.

Needless to say, the tactic is rarely successful. While it's true that for decades the traditional CV has played a significant role in the recruitment process, as the world becomes more immersed in digital technology, the paper CV is being left behind.

Recent findings by youth support group 'Reprezent' stated that 60 percent of young people would use a search engine as their first stop when looking for work. But compared to the traditional printed CV approach, search engines are likely to flood the candidate with countless job opportunities of all different abilities, which could simply increase confusion.

... 60 percent of young people would use a search engine as their first stop when looking for work

University graduates appear to be more equipped for the digital job seeking process than school leavers. In a study by Inspiring Interns, 54 percent of university graduates said they used social media websites like Twitter to keep an eye out for job opportunities and 46 percent of respondents also use LinkedIn when looking for work. While this is a step forward, social media is just a small part of the technology available to young people today.



- ▶ With this in mind, isn't it time for educators to teach school-leavers to move beyond the basics?

Time to ditch the CV

For entry-level recruitment, stronger connections between education providers and recruiters are needed. Although most recruiters use digital platforms like LinkedIn and candidate databases, what is also needed is something that helps jobseekers and recruiters speak the same language.

In a report by global education organisation City & Guilds, 62 percent of young people admitted that they don't understand what employers are looking for in new recruits. It's an unsurprising figure; industry jargon and complex

bitJAM's mobile app, Passport, encourages young people to draw from their experiences inside and outside the classroom to search for and document work experience opportunities.

buzzwords in job adverts can bewilder candidates of any age. In fact, 57 percent of people surveyed in another study said that jargon in job adverts puts them off applying for the role. A further 14 percent said they found this kind of industry language intimidating.

... importance of core transversal skills such as time management, problem solving, communication and leadership

On the other hand, 54 percent of the employers surveyed stated that they are regularly irritated by the wording candidates use in job applications. Furthermore, one in five recruiters admitted that CV jargon was their biggest bugbear. So why are recruiters and jobseekers using this kind of confusing terminology? To stop this endless cycle of clichés and buzzwords, it's time the process was reinvented.

Time to clear the air

To clear the language barrier, education providers have a big part to play. With limited work experience and only predicted qualification grades, school and college-leavers can find it difficult to express their abilities through the traditional CV format. Employers today can be incredibly specific when it comes to candidate requirements. Work experience and qualifications must often fulfil a lot of requirements before candidates can even

make it through to the application stage, never mind landing themselves an interview.

Even university graduates themselves agree they don't feel prepared for the working world. 35 percent of recent graduates admitted that they didn't know what they wanted to do after university and were unsure what roles they were qualified for. Furthermore, 30 percent weren't confident to apply for jobs because of their lack of real workplace experience.

In such cases, students must draw from their personal experiences, instead of just their qualifications. Whether they rely on personal interests and skills or extracurricular successes, young people need to find new ways to express the skills and qualities that make them a credible candidate for the desired role.

How to bag a job

Acting as a digital companion to the traditional CV, bitJAM's mobile app, Passport, encourages young people to draw from their experiences inside and outside the classroom to search for and document work experience opportunities. Aside from conventional qualifications, Passport highlights the importance of core transversal skills such as time management, problem solving, communication and leadership and helps users understand how employers value these qualities.

This way, the skills of fresh graduates are easier to match to the requirements of employers. Using cloud based technology, Passport translates the candidate's skills and experiences into a language understood by employers, providing a clearer candidate-to-employer communication than that of a traditional job application.

Considering the rapid advancements in technology over the past few decades, recruitment needs to make an effort to keep up. As the job market becomes more and more saturated with potential candidates, both recruiters and job-seekers will benefit from a clearer form of candidate-to-employer communication. ■

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Image: Courtesy of www.pixabay.com

Exploring the big questions at Internet Librarian International



Kat Allen, Business Development Director for Info Today Europe explains how dynamic disruption is the focus as this year's Internet Librarian International explores the 'big questions'

25% discount for MmIT members

'Dynamic disruption – transforming your library' is the focus of this year's Internet Librarian International (ILI), the innovation conference for information professionals. Keynote speakers will be author, information designer and data-journalist David McCandless, and Jodie Ginsberg, chief executive of Index on Censorship, the international organisation that promotes and defends the right to freedom of expression around the world.

Internet Librarian International will take place at Olympia, London on 20-21 October with workshops on 19 October. MmIT members benefit from a 25% discount on the full conference fee.

"This year, Internet Librarian International is focusing on the many ways creative information professionals are responding to the opportunities and challenges of fast-developing technology, new business models, and changing user expectations," said programme director Val Skelton.

Tackling the big questions

The conference aims to exchange ideas, knowledge and experience around 'big questions' such as:

- Which new technologies, services and business models are most appropriate today?
- Where should we focus our attentions next?
- What changes can we make to ensure our communities thrive?

- How do we deliver 'constant innovation'?
- How can we meet the often unexpressed needs of our customers?

Setting the scene for this year's conference will be opening keynote **David McCandless** (pictured below). His best-selling book *Information is Beautiful* reveals how visualised information has incredible potential to help us quickly understand, navigate and find meaning in a complex world.

In his keynote David will expand this approach beyond data and information to encompass the richer, deeper, denser material of 'knowledge'.



ILI's second keynote speaker **Jodie Ginsberg** is former London bureau chief for Reuters, and joined Index on Censorship from the think-tank Demos, having worked for more than a decade as a foreign correspondent and business journalist.

... Internet Librarian International is focusing on the many ways creative information professionals are responding to the opportunities and challenges of fast-developing technology, new business models, and changing user expectations

Index on Censorship uses a unique combination of journalism, campaigning, and advocacy to defend freedom of expression for those facing censorship and repression, including journalists, writers, social media users, bloggers, artists, politicians, scientists, academics, activists and citizens.

Jodie Ginsberg's keynote, 'Fighting to speak freely: balancing privacy and free expression in the information age', will talk about the push and pull between privacy and free expression, and how one is necessary to ensure the other. She will address the issue of surveillance, as well as challenges to academic freedom, including trigger warnings, safe spaces and the fear of giving offence.

Practical insight

Alongside the 'big questions', delegate feedback indicates a strong preference for sessions which provide practical insight that can be directly applied back in the workplace.

ILI attendees have told us that ideas gained from last year's sessions enabled them, for example, to implement improvements to usability testing, secure approval for specific projects, start special interest groups in their library, improve their LMS, introduce ethnographic research tools, and collaborate to create workshops on specific topics. With this in mind, ILI's 50 conference sessions include 40 case studies.

► **Conference tracks include:**

- **New Strategies, New Roles**, including a look at radical rethinking for library services with Utrecht University discussing their experience of 'Thinking the unthinkable, a library without a catalogue', and Georgina Cronin talking about empowering librarianship through UX and ethnography.
- **New Tech, New User Experiences** includes case studies looking at 3D printing services, Bluetooth iBeacons, and open source LMS, as well as improving library websites and using tech to develop digital literacies.
- **New Content, New Collections** looks in detail at data-driven initiatives, including sessions which consider

the implications of big data for libraries, crowdsourcing the catalogue, and how libraries should respond to the increasing use of library-managed apps. This track also takes a look at how libraries can drive engagement in digital collections with a case study on the Memory Field project from Barcelona's Universitat Autònoma

Jodie Ginsberg's keynote, 'Fighting to speak freely: balancing privacy and free expression in the information age', will talk about the push and pull between privacy and free expression, and how one is necessary to ensure the other



- **Understanding Users and Usage: Measuring Impact and Value** includes sessions on altmetrics; demonstrating impact and value to different audiences ranging from senior level decision-makers to everyday library patrons; and using measurement to drive decisions and maximise resources
- **The Super Search Skills** track will include Phil Bradley on 'why search isn't simple any more', with an exploration of how Google search is changing, why alternative search engines are so important, and how social searching is changing search as we know it
- This is followed by the **Search, Discovery and Visibility** track, with an in-depth look at the 'bento' approach to discovery from the University of Illinois, and an examination of 'super scale search' and data citation at the UK Data Service
- The **New Services, New Collaborations** track looks at how info pros can work with professional service colleagues who are responsible for strategic engagement, and explores ways in which librarians can collaborate with researchers and students to deliver research and academic success. The track will also look at peer mentoring, engaging MOOC learners, and generating community engagement by setting up hackathons
- ILI's **X Track** returns for 2015: an informal space for learning, conversation and exploration where delegates will be able to get hands-on with new technology, join in with a makerspace session, and explore playfulness in the library
- Plus **Social events, awards, and a delegate visit** to the British Library or the City of London's Guildhall Library
- Internet Librarian International also features a **Sponsor Showcase**, which provides a central networking hub for information demos and conversations with the event's many sponsors and supporters. ■

Further information, full conference programme, and details of MmIT discounts available from:
www.internet-librarian.com

Sound and vision: part four, multimedia in the library



In the fourth and final part of his article looking at the analogue years, former MMIT Group chair, Tony Thompson, examines how sound and vision came to be incorporated into both specialist and mainstream libraries

Why multimedia?

The first three articles in this series are brief histories of the originating

components of what we now think of as multimedia, with of course, the addition of text.

When I joined Manchester Public Libraries in 1953, text was all there was! Even the famous Henry Watson Music Library in the Central Library had no recorded music! Very few librarians had any belief that sounds and moving pictures had any relevance to librarianship. And I have no doubt that there are still a few who still believe this, or at least still think that the book is best! How wrong can they be?

Multimedia for learning

Edgar Dale, an American educationalist, originally developed his 'Cone of Experience' in 1946. This was intended as a way to describe the value of various learning experiences¹.

His work has since been developed by further researchers, and what I found particularly significant to us are the statistics below. Bearing in mind the alerting phrase "Lies, damned lies and statistics!", having used audiovisuals extensively in my teaching over many years, I find that these figures are pretty accurate.

"People generally remember 10% of what they read, 20% of what they hear, 30% of what they see and 50% of what they see and hear. Taking part in a workshop or actually going through a real experience can lead to 70-90% learning retention."²

If we accept the approximate accuracy of these statistics,

then what were we doing after the Second World War providing libraries containing only books? Already there were considerable resources available that could add to the learning experience the library could provide, and as the years progressed, more and more formats came available that librarians could have used.

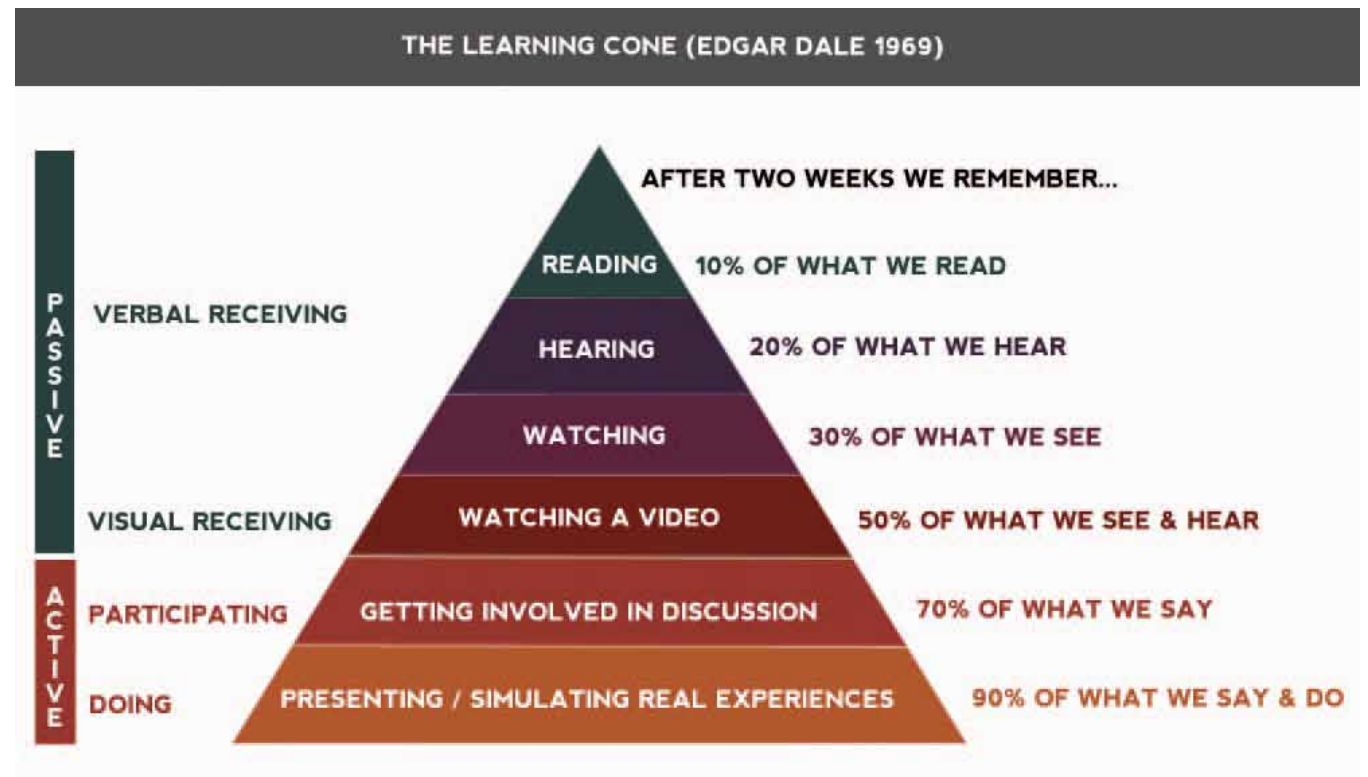
when I joined Manchester Public Libraries in 1953, very few librarians had any belief that sounds and moving pictures had any relevance to librarianship

Drivers for multimedia

I once asked the music librarian of a major UK city public library in the early 1970s if he had gramophone records in his library? His answer was "Over my dead body!", this despite the fact that some libraries already did.

Yet how could we be doing our job properly if we provided only the printed score of a Mahler Symphony (understandable by a minute percentage of people) and not an audio recording, which far more people could appreciate?

This attitude actually denied people access to the information they needed. And if we want to find out about



- ▶ man's first steps on the moon, would we go to a video or a written description? Any study of the history of the Second World War would be incomplete without access to film materials.

I could go on, but won't, as I am sure that those of you who work in multimedia libraries and information services, do not

The BBC Sound Archive dates back to 1937 and is now an extensive collection on cylinders, early shellac, vinyl disc & tape

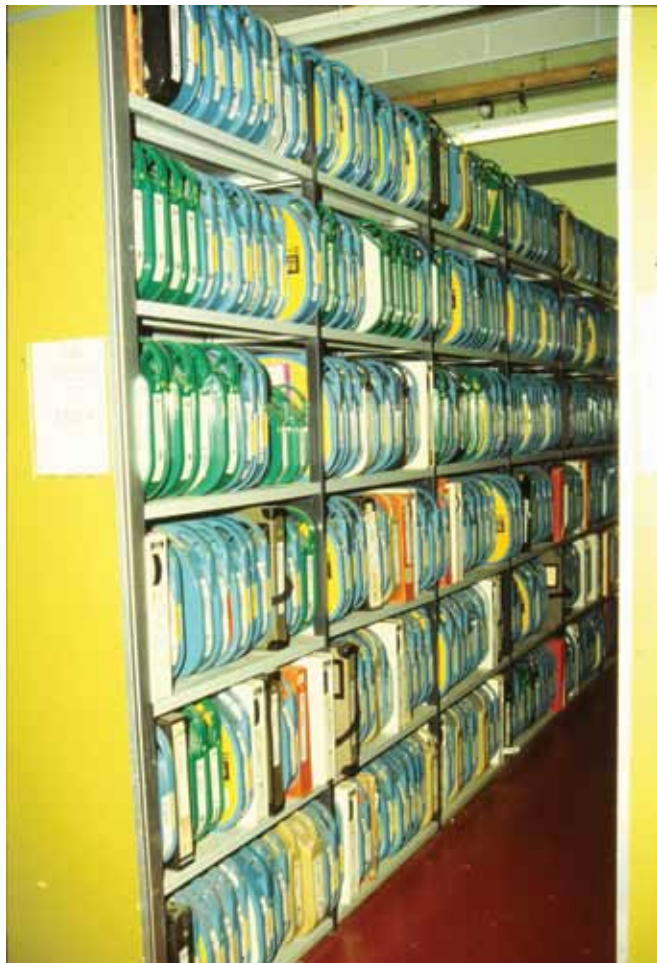


Image: © Tony Thompson, image shows BBC Television Archives

need convincing of their value to our work.

I had already begun teaching media technology at the College of Librarianship when I came across Dale's figures, and they reinforced my conviction that libraries had no future if they remained print based only. Many of my students took this idea on board, but I actually had a male student walk out of one of my lectures when I put this idea forward - and this was mid 1970s! Of course, he could just have been bored — but no, surely not in one of MY lectures!

The response of libraries

Although libraries were slow to respond, there were positive things happening. A number of national organisations were amongst the first to collect, use and preserve 'audiovisual materials', notably the BBC which both used and produced sound and later film and television materials.

BBC Sound Archive

The BBC Sound Archive dates back to 1937 when the increasing number of records and tapes used or generated by the BBC required a more professional approach to their retention and cataloguing.

Prior to 1932, the broadcasting of recorded programmes was avoided, although this policy changed after this date. The first sound archives librarian was then appointed to get the growing collections under control. The extensive collection includes recordings from the mid 1930s on cylinders, early shellac and vinyl discs, tape, and includes most of the BBC's sound output.

(BBC) Television Archive

The Television Archive holds some 450,000 film reels dating from 1936 and more than one million videotapes of material produced by the BBC from the mid to late 1960s, but mainly from the mid 1970s, when the BBC Film and Videotape Library (later The Television Archive) became responsible for them.

These figures represent the number of films and tapes in the collection, not the number of programmes. The archival policy of this period was to try to keep examples of programmes of note, particular genres, events and sporting highlights, and noteworthy people.

Many of the early television programmes of the 1950s and early 1960s were 'live' and no recording exists, though there are plenty of examples of live programmes being recorded onto film (film recordings) for archival and repeat purposes.

Many videotapes of the 1960s and 1970s were wiped, though some were transferred to film recordings for sales to overseas broadcasters or for archival retention. There certainly are gaps in the archive as a result of the wiping of these tapes, but following the transfer of responsibility to the Television Archive the archival policy of the time was applied to tapes as well as films.

With the advent of new channels, broadcast on platforms such as Sky and Freeview, the tendency now is to retain as many complete programmes as possible for repeats.

As digitisation and server technology is used today the future of broadcast archives will look very different with less and less emphasis on the storage of physical components³.

BIRS

The origins of the British Institute of Recorded Sound dates back to 1905, when it was suggested that the British Museum should have a collection of audio recordings of famous people.

"Sound recordings help people travel back in time, they offer rich information that can't be stored in words," Richard Ranft, BL

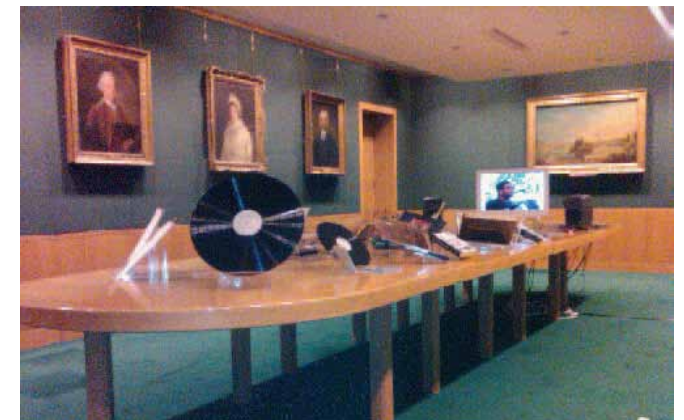


Image: © Luke McKernan, Shows Display of Sound Archive treasures in the British Library boardroom, ahead of BBC/BL signing of their memorandum of understanding. Taken in 2009. www.flickr.com/photos/33718942@N07 Attribution CC BY 2.0 https://creativecommons.org/licenses/by/2.0/

- ▶ The Gramophone Company began to donate metal masters of audio recordings and later shellac pressings. In 1955 the British Institute of Recorded Sound was formed as the BM was found not to be keeping a comprehensive archive of sound.

A public appeal resulted in thousands of donations of sound recordings, and the collection has now grown to over 3 million recordings, mainly on disc and tape. BIRS is now the British Library Sound Archive⁴. Access to BBC Sound programmes is through British Library Sounds, as their website is now called. (sounds.bl.uk)

the BFI archive now contains more than 180,000 films and over 750,000 television programmes

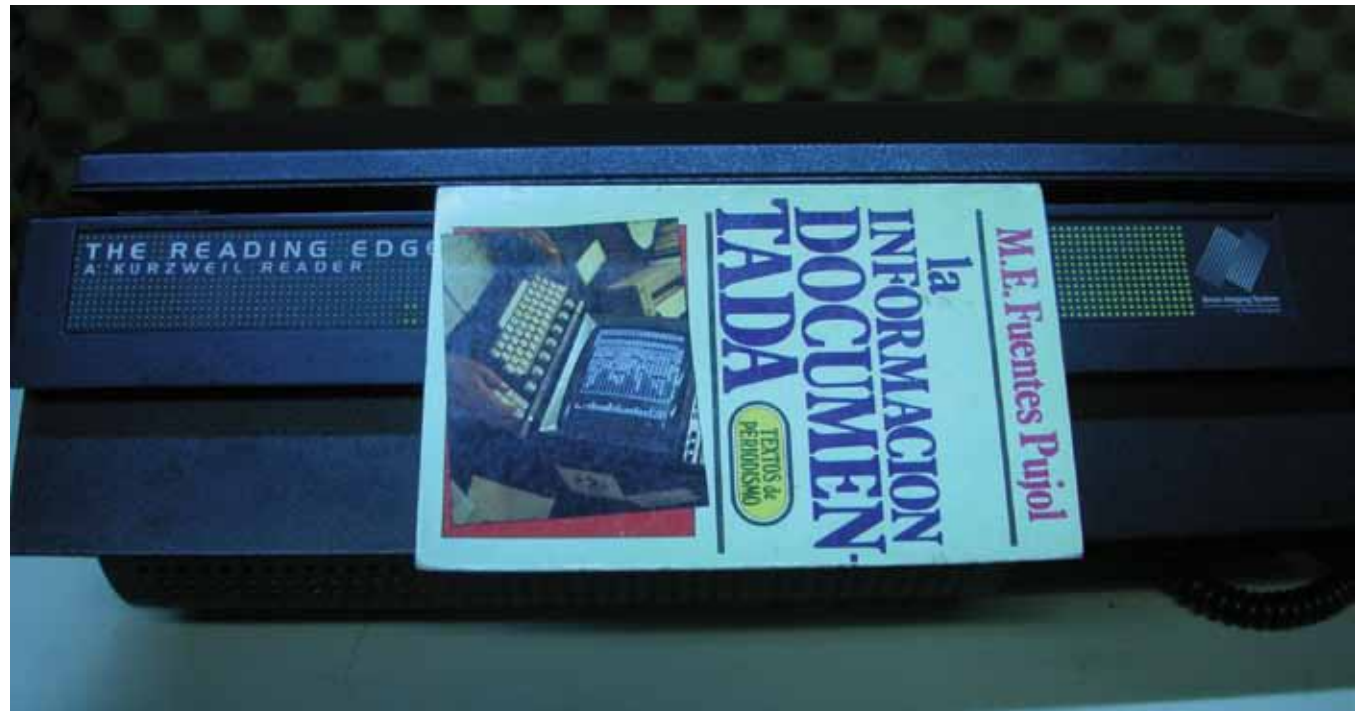
The November 2014 issue of *MmIT Journal* (Vol 40, No 4, P 12-13) includes information on the talk the British Library's head of sound and vision, Richard Ranft, gave at the September conference. He commented "Sound recordings help people travel back in time, they offer rich information that can't be stored in words."

BFI

The British Film Institute was founded in 1933 and now maintains the world's largest film and television archive which began as the National Film library in 1935. The archive now contains more than 180,000 films and over 750,000 television programmes, mainly of British material. It is now called the BFI National Archive⁵.

Some nitrate based film material is still maintained in secure storage in Warwickshire. There is also a collection of sound recordings, mainly of local history, an archive of Parliamentary proceedings, and film for the National Archive (Kew). The British Library and the BFI signed a Memorandum of Understanding in 2011 which can be seen at <http://pressandpolicy.bl.uk/Press-Releases/BFI-and-British-Library-join-forces-to-increase-access-to-their-unique-collections-4dc.aspx>.

A number of more recent TV companies now archive their material with the BFI, and access to their and the BBC's programmes from 2007 is via the BFI.



the invention of the Kurzweil Reading Machine in 1976 made it possible for blind and partially sighted readers to access the information in most printed texts

Other national and major organisations also had collections of their own and influenced the use of audiovisual materials in education and elsewhere. The Inner London Education Authority was established in 1965, with its own schools broadcasting service, and a major audiovisual collection in its library. Indeed, Malcolm Shifrin, librarian of the ILEA was responsible for the physical production of the earliest issues of the '*Audiovisual Librarian*', the first title of *MmIT*.

The National Library for the Blind

The National Library for the Blind developed its Talking Book Collection during the 1970/80s, which provides a service of unabridged, professionally read and recorded audio books for

partially sighted and blind readers throughout the UK.

The invention of the Kurzweil Reading Machine in 1976 made it possible for these readers to access the information in most printed texts, and the machines were to be found in a number of libraries including the Pompidou Centre.

Other important bodies

The National Audiovisual Aids Council (NAVAC), the British Universities Film and Video Council (BUFVC) and the National Council for Educational Technology (NCET) amongst others played (and still play in some cases) a significant role in encouraging and developing the use of multimedia in education and other areas.

MMIT

Our own MMIT Group did not have an easy birth. In 1971/2 the recently formed Audiovisual Group of the Library Association, which developed from the Recorded Sound

- ▶ Group, was undergoing the difficult transition from music and sound recordings to the wider range of audiovisual materials.

For the first year the Committee Officers consisted of a small group of capable music librarians who had done a great deal to encourage the use of recorded music in public libraries. They made the 'mistake' of inviting 'audiovisualists' from the BBC, the ILEA, a library school, public libraries and the film archive world, to join the committee and then spent the first year steadfastly concentrating on printed and recorded music.

At the end of the year there was a 'coup' by the 'audiovisualists' and then the group really took off. The first issue of *The Audiovisual Librarian* (now *MmlIT Journal*) appeared in the summer of 1973. From the beginning, our journal was a joint publication of the Aslib Audiovisual Group and the Audiovisual Group of the Library Association. The Aslib Group had a much easier transition as it developed from the Aslib Film Libraries Group.

The journal was hugely influential, concentrating on the practical, enthusing others to use multimedia, and had over 500 subscribers all around the world. The Group was also active in organising a wide range of events, visits, conferences and at various times, awards. The role of the Journal and the Group in promoting the use of audiovisual/multimedia in library and information services around the world should not be underestimated.

Library Education

This should have been a greater catalyst for multimedia development than it was.

In the mid 1970s, Dr Norman Beswick, a previous editor of *MmlIT*, in conjunction with NCET, called a meeting of library school lecturers to discuss multimedia developments and library school attitudes to the newer information formats. It quickly became apparent that there were a few (mainly Norman and I), in favour of incorporating multimedia into library education, and a majority who were not! One lecturer reluctantly admitted that he might be prepared to include the newer media in his teaching but that under no circumstances would he be prepared to teach about the necessary equipment!

In the end I believe three library schools took a more serious approach to the newer media: Loughborough, North Western Polytechnic and the College of Librarianship Wales.

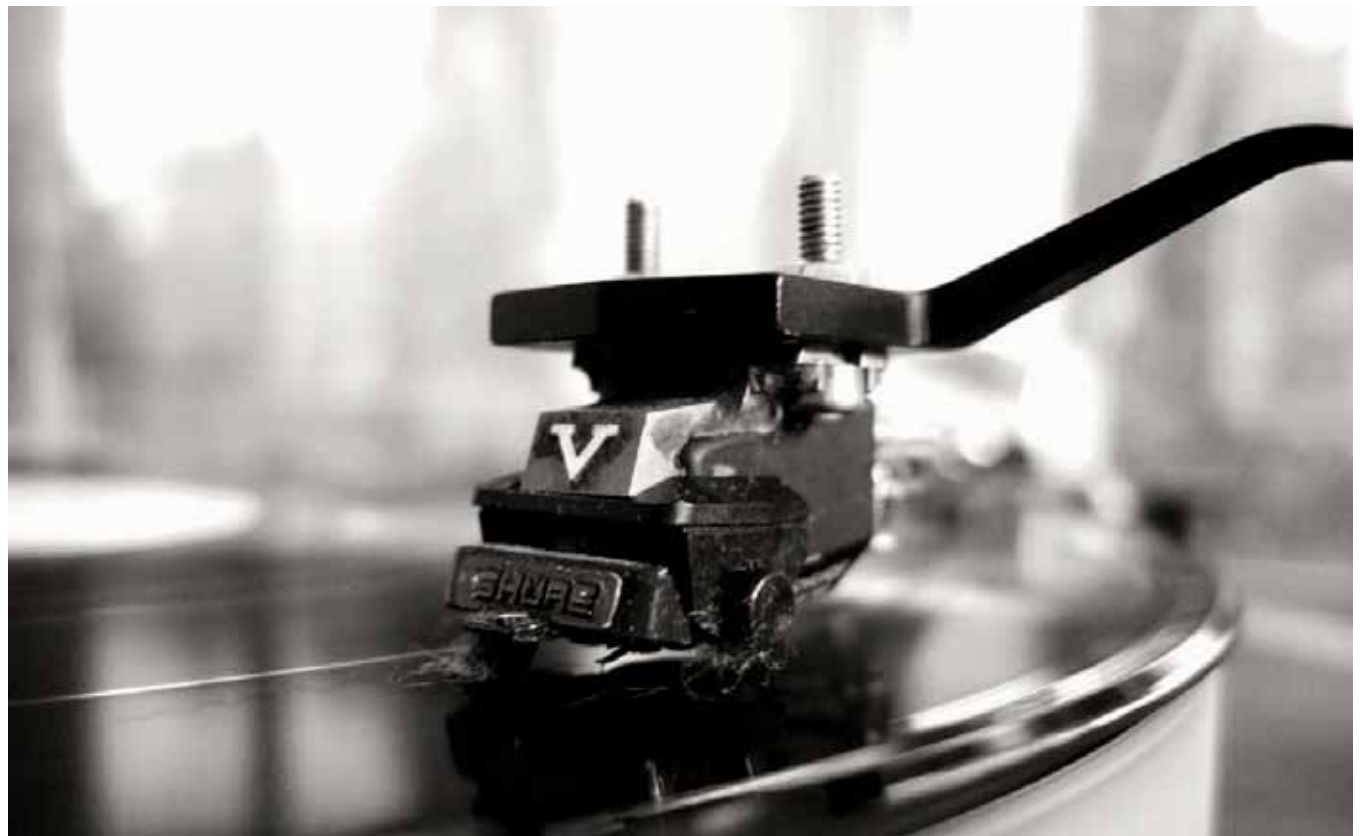
Each had lecturers who taught multimedia as part of or as the whole of their teaching. At CLW all students had an introductory all singing all dancing lecture on the newer materials using the newer materials, and then could opt for a full course in audiovisual/media technology. After computing, it was the most popular option.

the role of the Journal and the Group in promoting the use of audiovisual/multimedia in library and information services around the world should not be underestimated

Each year there were a number of Masters students doing multimedia studies as well. A series of popular short courses for practising librarians on Media Technology were run for several years. But apart from colleagues teaching children's and school librarianship, that was about as far as it went.

Some of my teaching colleagues were excited about computers but totally disinterested in the potential of the new media. Some used audiovisuals in their teaching, but in a few cases I was horrified by the standard of their overhead transparencies especially as they could have had them professionally made by our media service unit.

One or two were openly scathing, describing media technology as a 'nuts and bolts course'. At times I felt something of a lone voice preaching in the wilderness,





but the enthusiasm of the students and the quality of the audiovisual programmes they produced; and the enthusiasm of the librarians attending the short courses, and the changes they all would make out in libraries, made it more than worthwhile.

Public libraries

In the public library sector, change began with the incorporation of recorded music into music libraries and collections.

Cyril David Overton wrote his book *'The Gramophone Record Library'* in 1951⁶, based on his experiences in libraries in Southern England. This was just at the point in time when

a 1961 Library Association survey of gramophone record collections showed that a number of libraries had considerable collections of records, including Westminster, Coventry and Liverpool

78s were being replaced by the LP, both fragile media for library use.

Elaborate checking schemes were introduced before and after issue to users. Some librarians instituted record cleaning policies, often using alcohol based cleaning fluids. One librarian told me the staff loved cleaning the records by this method. After about 15 minutes, they got quite 'high'!

Record collections spread slowly, and some libraries began

to charge for the loan of records but of course, not for books, creating a curious and ridiculous anomaly which still exists today.

In 1949 UNESCO published a manifest (later revised by IFLA in 1972) on the purpose of public libraries which stated "Science has created new forms of record and these will become an increasing part of the public library's stock, including print in reduced form for compact storage and transport, films, slides, gramophone records, audio and videotape for adults and children, with the necessary equipment for individual use and cultural activities." This was followed by the Public Libraries Act of 1964 which established the legal basis for the provision of "books and other printed matter and pictures, gramophone records and other materials". The Act specified that no charges could be made for the loan of written materials ("book, journal, pamphlet or similar article")⁷.

Survey public libraries

In 1961, the Library Association conducted a survey of gramophone record collections which showed that a number of libraries had considerable collections of records, particularly the London Boroughs. Westminster had 11,916 LPs and 6,373 78s and was the largest collection, while Birmingham and Manchester either did not reply or had none! (Manchester did begin to stock multimedia materials by the mid 1970s). Coventry and Liverpool both had about 6,000, and Widnes had 831⁸.

The Library Association published the results of another survey in 1971 which showed "uneven and infinitesimal provision". 395 authorities were circulated, and an "appalling situation" was revealed. 281 library services were not providing any audiovisual services at all, nor were they considering doing so!⁹

Audio interlending & other interesting projects

A number of interlending schemes were set up by groups of library authorities of which GLASS (The Greater London Audio Specialisation Scheme) was probably the best known. GLASS was set up in 1972 as a co-operative purchasing and interlending scheme amongst 32 London public library



Bibliothèque publique d'information, Pompidou Centre, Paris

Outstanding examples abroad were the Bibliothèque publique d'information taking up the majority of the Pompidou Centre in Paris, a building you either love or hate. I love it.

This superb library successfully integrated the newer media with the traditional, with clusters of video viewing areas, satellite television, audio listening, and language learning in full view as you moved around the open library. Sadly, it got a rather scathing review in the Library Association Record when it opened, the author likening it to a

have also undergone considerable change in the last 40 years or so. In the late 1980s I was invited to the opening of the 'Library videocassette recorder' (donated by the British Council) at Hyderabad Central Library, India, a ceremony of great pomp in a room packed with people.

The first video was watched with amazement and rapt attention. Here also was a fine example of the power of multimedia materials over print. I watched as the empty newspaper room at one minute to twelve suddenly filled up to overflowing with men as the library TV was wheeled into place, its ornate wooden doors opened and the news broadcast appeared. When it was over, they disappeared as mysteriously as they had arrived and the room was empty again!

Recent UK developments

What is good to see is that the recently opened or refurbished big city libraries in the UK, Liverpool, Birmingham, Manchester

authorities. Each library service taking part was allocated a composer/s, a type of music and an area of the spoken word to collect. GLASS continued until about 2008, maintaining its concentration on sound recordings.

Wiltshire County Libraries were the first to provide a superb collection of multimedia materials and realia (real things) for use in their School Library Services including a mounted Moose's head which I photographed for one of my tape slide programmes: "Ah, the head of our first librarian."

Singapore National Library, which also provides the public library service, developed most successfully during the 1980s, each new huge branch library outdoing the previous one with integrated multimedia services

By 1974, Sheffield created the post of audiovisual librarian, responsible for all multimedia services including recorded music, and a number of other major services followed suit, including Westminster. By the 1980s more and more libraries were beginning to go 'multimedia', although often providing them in separate departments apart from the printed material on the same subjects.

'supermarket'. One of the 'old school', I suspect!

Singapore National Library

Singapore National Library, which provides the public library service, also developed most successfully during the 1980s, each new huge branch library outdoing the previous one with integrated multimedia services. Hence my considerable disappointment when I visited the new National Library building a few years ago to see that they had taken a step backwards and segregated multimedia and the internet in separate areas from the books. However, the proof of the pudding was that these were the only two areas in great use, while the book libraries were almost empty.

India

Libraries in other parts of the world



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and Newcastle are all 'multimedia' and integrated. When I went round Liverpool's recently renovated building I felt that we had got there at last!

Education Libraries

In the field of higher education, progress was made much more quickly. Many of the education colleges had developed excellent multimedia library collections in the 1970/80s - Dundee, Liverpool Institute of Higher Education and Edgehill amongst them. Furthermore, some set up their own media production services, as at the College of Librarianship Wales in 1973, which had a staff of six. The influence of these colleges would have encouraged a number of school libraries to include multimedia in their collections.

The major developers of multimedia library services were the polytechnics. The finest example, in my opinion, was Brighton Polytechnic Department of Learning Resources,

which in 1973 took a totally integrated approach, combining multimedia library, audiovisual production and educational development services into one department. Senior librarians were 'attached' to teaching departments to liaise between learning resources and the department. Similar developments took place at the Learning Resource Centre, Polytechnic of Wales, and elsewhere¹⁰.

In a survey of higher education institutions in England and Wales which I undertook in 1987, three colleges of higher education and 23 universities still maintained predominantly print based libraries. No university had a combined learning resources service. All the 30 polytechnics had multimedia libraries, 10 of which were integrated learning resource services, as were 25 of the 51 colleges of higher education¹¹.

The universities, especially the old established ones, were, not surprisingly, much slower in developing multimedia libraries and even slower at developing integrated services. Some had separate libraries, audiovisual production services and computer service units, all working independently, often to the detriment of the students and staff. Because of the failure of some of these services to voluntarily come together for the benefit of the institution as a whole, economic cutbacks within the institution sometimes forced these separate units into an uneasy relationship under one head of service. Some got there in the end, but it would have been better done voluntarily rather than involuntarily.

After 1992, this situation changed when many of the polytechnics and institutes of higher education became universities, taking their multimedia libraries and learning resource centres with them. Perhaps it is time for another survey!

There is no doubt that digital technology and the internet have played a considerable part in effecting change in libraries and information services. Digital technology brought to an end many of the older audiovisual formats and combined them into simpler, easier to use media formats with less complex and more reliable equipment with which more of our users are familiar. Online we can access more materials previously only available in the institutions which held them. And this technology will continue to develop to our benefit.

To most of our users the format in which information is contained is no longer important, and surely information and experience is what we are about. ■

Tony can be contacted on: aht@phonecoop.coop

Tony notes: I am indebted to Catherine Pinion, Gareth Morris and David Sharp for their notes and material to supplement my experiences and memory, which is not what it was! And to Jan Russell and John Spink, for their skilful copy editing and constructive suggestions

Photos by the author taken from his many hundreds of teaching slides taken between 1970-1990 on 35mm film. Inevitably some deterioration has taken place

the major developers of multimedia library services were the polytechnics. The finest example, in my opinion, was Brighton Polytechnic Department of Learning Resources, which in 1973 took a totally integrated approach, combining multimedia library, audiovisual production and educational development services into one department. Senior librarians were 'attached' to teaching departments to liaise between learning resources and the department



Image: © Tony Thompson. Brighton Polytechnic

marketing insights

Free tools to liven up your words

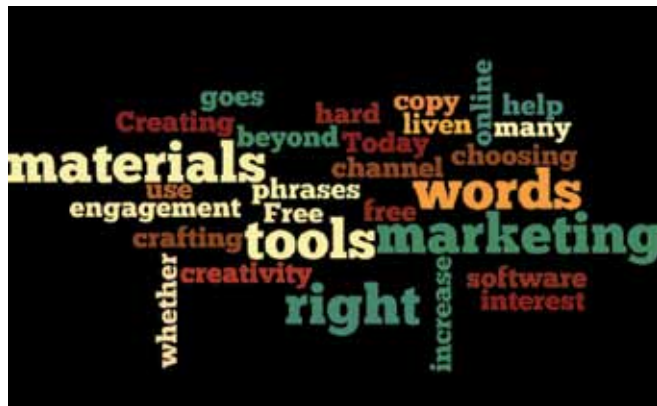
Creating marketing materials goes beyond choosing the right words and crafting the right phrases. Today there are many free software tools to help channel your creativity and to increase interest in and engagement with your marketing materials, whether for use online or hard copy.

Here are two of my favourites:

Wordle

www.wordle.net is a (comparative) oldie but still a goodie. Created by Jonathan Feinberg in 2008, it's a fantastic tool for making text appear more interesting. Jonathan describes it as a "toy for generating 'word clouds' from text that you provide".

You simply go to the site and choose "create your own", then paste in or write in your words. Best to write them out



first in Word or a similar program, so that you can refer back to it and copy the text again, should you need to.

Then click on 'go'. At the moment I'm finding it works best in Internet Explorer. You may get asked if you want to run the application, if so, click on 'yes'.

You'll then see your words magically recreated in a variation of fonts, and different angles and, perhaps, in a variety of sizes.

The size of the words generated will vary according to the number of times it appears in your original text.

NB: this works on words, not phrases. (If you want to include phrases, it gets slightly more complicated and you need to use the advanced settings from here: www.wordle.net/advanced, or add a tilde (~) between words to make them into a phrase.)

If you're not keen on the first option you're presented with, you can easily change it! You can simply click on 'randomize' from the bottom menu, or you can take control yourself using the top menu. The top menu gives you the chance to alter the font, layout (portrait/landscape), change the case of the words, have your words mostly horizontal, change the colours, and more.

You can save the image as PNG which you can then import into other programs as you wish or choose 'print' to print or 'print to PDF'.

There's a list of FAQs which covers licensing and credits of the Wordles you create but essentially "You may take a Wordle, put it on your book cover, your t-shirt, your campaign poster, what have you. You may get rich off it. If you want to give credit to wordle.net, feel free! But it's not required." Visit: www.wordle.net

Canva

www.canva.com is proving very popular in marketing and social media circles at the moment.

You could say it makes anyone into a designer... Canva goes beyond words to allow you to combine words, phrases, statements and more with images.

Suggested uses include business cards, social media, presentations, posters, Facebook covers, Facebook posts, Instagram posts, all of which will be sized correctly for you (eg

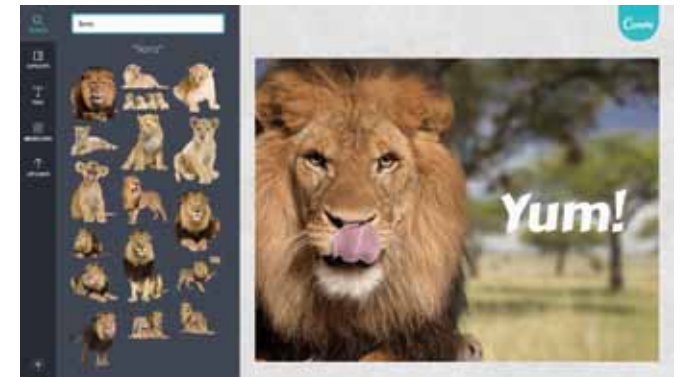


Image: © www.canva.com

800 px by 800 px for social media) — or you can create your own size.

Make your choice and then get creative! Search the image bank for images, charts, icons and more and select the one you want. (You can visit www.pixabay.com for a huge image bank of free and royalty-free images and upload them to Canva, so you don't need to pay Canva for 'premium elements' or get entangled in some licensing restrictions). Add some words and away you go — share via Facebook, Twitter or email or download it.

There are a couple of caveats though, I find it quite slow and buggy and it works best on the latest version of Chrome although I have successfully used it on Internet Explorer. It's also not currently available for mobile devices...

Review the licensing to ensure it's fit for your purpose, for example you can't use a design containing "Stock Media" in a product that will be sold (subject to certain exemptions): <https://support.canva.com/hc/en-us/articles/200298530-Can-I-use-a-Canva-design-for-anything-I-like-> or read the full licensing here: <https://about.canva.com/license-agreements/onetime/> Visit: www.canva.com (free sign up required)



Catherine Dhanjal is
Director of The Answer Ltd,
PR and Marketing Services

technology roundup

Gadgets to help relax & travel

We start with a selection of devices which should help people relax.

Sound+Sleep £80

SOUND+SLEEP helps you 'turn off' your brain at night in the hope that this addresses the 'busy brain' issue which prevents some people from falling asleep.

It is ideal for hotel rooms, bedrooms or the office and offers 11 distinct sound profiles to promote a deeper sleep, relaxation and renewal for the day ahead. It runs all night or can be turned off automatically with a timer.

Sound profiles include White Noise, Electric Fan, Waterfall, Meadow, Brook, Rainfall, Ocean, Train, Fireplace, City and Meditation.

Neon Jellyfish Tank £59.95

This Neon Jellyfish Tank looks extra special in the dark. It contains ultra-realistic Jellyfish with long flowing tentacles and vivid colour details that will attempt to impress you as they move.

It comes with 18 LEDs that light the tank and can be set to a desired colour, or left to automatically phase through each; including red, green, blue, and pink, creating different moods and ambiances.

Fans gently push the jellyfish around the tank, giving the illusion that they are happily swimming around of their own accord.

Visit: www.totalsensory.co.uk/shop/sensory-products/203-neon-jellyfish-tank.html

The image shows the Starlite Furniture website header with the logo and navigation links: HOME, ABOUT US, PRODUCTS, STOCKISTS, CONTACT US. Below the header are three images of the Starlite Luna inflatable chair in different colors: blue, green, and purple. Below the images are four icons with text describing the product features:

- COLOURS**: Lights up in 13 colours.
- EFFECTS**: Strobes, flashes and fades.
- FUN & COMFORTABLE**: Starlite Luna furniture is fun and comfortable.
- EXTRAS**: The products comes with a foot pump, remote control and repair kit.

The body massage mat £75

This 6'-long mat delivers a deep-penetrating compression massage that soothes sore, stiff muscles throughout the upper and lower body.

Seven internal air chambers inflate and deflate to loosen muscles in the shoulders, lower back, and buttocks, while four additional air bladders wrap around the legs and exert a soothing compression.

The air chambers inflate for up to 30 seconds and deflate to help improve blood circulation and relieve muscle tension. It has three massage programmes, two intensities, and you can focus the massage on the upper or lower body using the tethered controller.

It comes with a lifetime guarantee!
Visit: www.hammacher.com/product/79157

The Starlite Luna body massage chair £69.95

This inflatable chair claims to mould to your lumps and bumps, supporting you in all the right places, whilst looking super stylish in the process.

The built in LEDs can be controlled via a remote control. The Luna Chair has various modes such as strobe, fade or solid colours, all easily controlled via the pocket size remote. It even features cup holders in each arm so your hands are free to eat, play computer games.

Could stand out at festivals or garden fetes. It is made from durable PVC but also comes with a repair kit as well as a foot pump.

Visit: www.starlitefurniture.co.uk/starlite-products.html

▶ **The Aduki ni light £55**

The Aduki ni Light looks like a hand-sized teardrop of mercury or hematite. When turned on, it shines a colour of your choosing or cycles through the entire colour spectrum.

Manufacturer Mathmos has been making lava lamps since 1963 and says its mood lights and colour changing lights “help people of all ages remain calm and reduce stress”.
Visit: www.mathmos.com/mathmos-aduki-ni-light-colours-4925-0.html

Samurai umbrella £24.99

The Samurai umbrella features a beautifully detailed handle crafted like a Samurais hilt. It may appeal to males who are too embarrassed to generally carry an umbrella. It comes complete with a shoulder mounted nylon scabbard, so getting your umbrella out can be fun.

Visit: www.firebox.com/product/2616/Samurai-Umbrella?aff=1888&gclid=CLej48mbhcgCFQfgGwod2nsA2g



Image: Courtesy of www.pixabay.com



Image: Courtesy of www.pixabay.com. <https://pixabay.com/en/users/mnoeki-609630/>

Headonizm Head Massager £4.95

This relaxing Head Massager works by slowly pushing the massager down over your head and then raising it again. Each time you do this the metal flexible fingers massage your scalp, sending a sensual feeling across your head, down your spine and throughout your body.

My wife has them all around the house. It is actually very nice if you get someone else to do it for you.

Visit: www.shops.uk.com/Headonizm_Head_Massager-red5_co_uk-165797321-3584-PM.html

Brookstone Bed Fan with wireless remote (£60)

Too hot to sleep? No more. This Brookstone bed fan blows air directly under your sheets. The bed fan is even good for couples, in case one prefers warmer sleeping temperature

than the other. You may even save money on air conditioning as you only need to cool the bed.

The fan is also height-adjustable to fit any bed frame and size, and comes with a wireless remote to turn it off.

Visit: www.brookstone.com/bed-fan-with-wireless-remote

Feel Seating System Deluxe (£5000)

The Feel Seating Deluxe is modular and shape-shifts to fit your body. It is convertible to use as a bed, lounger, or sofa. It is basically a multi-functional piece of furniture.

It can be especially appropriate if you have a studio home, or spend all your time in the bedroom anyway. It seems a perfect way to relax in the afternoon.

Visit: www.animicausa.com/shop/Modern-Furniture-and-Lighting/Feel-Seating-System-Deluxe/tpflypage.tpl.html

▶ **Nightwave Sleep Assistant (£49)**



The Nightwave Sleep Assistant use soft, patterned light movements to help relax the mind, hypnotizing you right to bed. The machine displays soft beams of blue light and follows breathing pulses to help to soothe and relax, causing you to fall sound asleep in due time.

Nightwave comes in 7-minute and 25-minute cycles.

Visit: www.nightwave.co.uk/

YouTube video: www.youtube.com/watch?v=AXpUgZTkBho

Ostrich Pillow (£60)

Ostrich Pillow is a handy gadget to have when you want to catch a quick snooze wherever you please. It may be at work, in the car or on a plane.

You simply slip the feather-soft, cushiony Ostrich Pillow over your head and it should be instant nap timewithout anyone seeing you sleeping.

Visit: www.ostrichpillow.com/

Philips Wake Up Light (£48)

The Philips Wake Up Light was designed to help people who suffer from SAD. Seasonal affective disorder (SAD) is a type of depression that has a seasonal pattern. The episodes of depression tend to occur at the same time each year, usually during the winter. So this lamp gradually glows to stimulate sunrise so you body can adjust to waking up instead of that blaring alarm you hit snooze to twice every morning.

The wake up call is gentle and pleasant. The Philips Wake Up Light comes with 20 different light settings so you can adjust your preferred light intensity, and the machine is UV-free. My wife has been using one for about 5 years now. She loves it.

Visit: www.philips.co.uk/c-m-li/light-therapy/wake-up-light/latest#filters=WAKEUP_LIGHT_SU&sliders=&support=&price=&priceBoxes=&page=&layout=12.subcategory.p-grid-icon



Travel gadgets

HereO Tracking Watch

The hereO GPS watch is the world's smallest real-time GPS location device created for children age 3 and up.

It comes with WiFi, a built-in SIM card and built-in USB connector. The idea is to allow parents to keep track of their young children whereabouts at any time directly on their smartphone via the hereO family app. The app which it is used with is free and available on iOS and Android.

You can use the app to programme in safe zones, and you will receive a notification when your kids arrive or depart from these specified locations.

There is also a Panic Alert function allowing children to send you an alert, which pinpoints their exact location and provides directions if they are lost, hurt or in danger. It is water-resistant, so it can put up with the odd water spill.

Price: £105 with 3 months subscription included and thereafter USD 4.95 per month

Visit: www.hereofamily.com

YouTube video: www.youtube.com/watch?t=1&v=N1QyZ-L3fpc

Headplay Personal Cinema System (£350)

The Headplay Personal Cinema System is a portable headset that includes a pair of displays that simulate the experience of watching a 52-inch TV from 6 feet away.

The visor-mounted goggles block most of your peripheral vision, so the whole experience is very immersive.

The package includes three main components: the visor, the Liberator module containing the video inputs and playback circuitry, and the small Navigator wired remote.

It ships with a set of earbuds. You can connect the Headplay PCS to a computer, game console, DVD player, or other video source, and you can display files directly from a memory card. An optional battery lets you use the PCS while traveling.

Owners of certain nVidia graphics cards can download stereoscopic drivers and view some games in 3D. The composite/S-video inputs support video-capable devices like the iPod and Zune. You can also plug in a CompactFlash card or USB flash drive and view MPEG, Quicktime, Xvid,



Image: www.pixabay.com <https://pixabay.com/en/users/ThePixelman-406384/>

AVC/H.264, and AVI files.

The Liberator will also let you view JPEG images and play back MP3 music. The removable battery delivers about six hours of playback. It is a bit bulky, however.

Visit: www.headplay.com

YouTube video: www.youtube.com/watch?v=Lg3hALuU2w8

AirPort Express (£79)

If you and your kids spend a lot of time in hotel rooms tethered to a 3" blue Ethernet leash or racking up £10+ a day on wireless charges, then this little white box could be the most useful gadget in your computer bag.

It was originally sold as a device for extending the range of any WiFi network or for streaming music from a computer to a home stereo system but the Apple Airport Express can also double as a wireless base station in its own right.

You simply plug that ethernet cable into the box and the box into an unoccupied outlet. When you boot up your computer, the transmitter shows up, ready to be configured into your own private WiFi domain.



Image: © Apple, shows Airport Express

You can then share it with your family.

Visit: www.apple.com/uk/shop/product/MC414B/A/airport-



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