

# MMIT Conference 2014

11-12 September, Sheffield, UK



*Sound & Vision in Librarianship*  
*'Going Beyond Words and Pictures'*



<http://lanyrd.com/2014/mmit2014/>

# Thursday 11th September

<b>Time</b>	<b>Topic</b>	<b>Speaker</b>
1030-1130	Registration and refreshments	
1130-1140	Welcome address	Leo Appleton (Chair of MMIT Group)
1140-1200	Welcome from the University of Sheffield	Professor Anne Peat (Pro-Vice Chancellor for Learning and Teaching)
1200-1300	Keynote 1 iTunes U - Making Learning Global	Dr Graham McElearney (University of Sheffield)
1300-1400	<b>Lunch</b>	
1400-1500	Parallel sessions	
Room HT4	Helen Fitton (British Universities Film and Video Council)	Off-Air Recording in the Digital World
Room HT3	Peter Beaumont & Ian Steel (Edge Hill University)	Linking Digital & Physical Learning Resources
Room HT2	Penny Andrews	LibraryBox - No Fuss Open Resources & Sharing Media
1500-1530	Lightning sessions	Nick Phipps PTFS E-media in a geospatial visualisation
1500-1530	<b>Refreshments</b>	

<b>Time</b>	<b>Topic</b>	<b>Speaker</b>
1600-1700	Parallel sessions	
Room HT4	Andy Tattersall & Claire Beecroft (University of Sheffield)	Making Audio and Video on the Cheap for Instruction, Promotion and Communication
Room HT3	Peter Beaumont & Ian Steel (Edge Hill University)	Linking Digital & Physical Learning Resources
Room HT2	Farzana Latif (University of Sheffield)	Exploiting the Opportunities of Augmented Reality
1700	<b>Close</b>	
1900	<b>Drinks</b>	<b>reception</b>
2000	<b>Conference</b>	<b>dinner</b>
	Tony Thompson (Founder Chair of MMIT Group)	After dinner speaker

# Friday 12th September

<b>Time</b>	<b>Topic</b>	<b>Speaker</b>
0900-910	Welcome to day 2	
0910-1000	Keynote 2	
	Liz McGettigan (Director of Digital Library Experiences at SOLUS)	The use of Augmented Reality to drive growth and Innovative Customer Experience
1000-1100	Parallel sessions	
Room HT4	Chris Clow & Tommy Wilson (University of Sheffield)	Producing Multimedia to Aid Learning and Promote Library Services
Room HT3	Jon Hardisty (Royal National Institute for the Blind)	The Sound of the Future: How Technology has Transformed Library Services for People with Sight Loss
Room HT2	Stephen McConnachie (British Film Institute)	Digitising Collections: Embedded Metadata Mapping and Automated Extraction
1100-1120	<b>Refreshments</b>	
1120-1220	Parallel sessions	
Room HT4	Val Stevenson (Liverpool John Moores University)	Digitising University Special Collections

<b>Time</b>	<b>Topic</b>	<b>Speaker</b>
Room HT3	Jon Hardisty (Royal National Institute for the Blind)	The Sound of the Future: How Technology has Transformed Library Services for People with Sight Loss
Room HT2	Iain Baird (National Media Museum)	An Introduction to Vision and Sound Collections in Science Museum Group Museums
1220-1320	<b>Lunch</b>	
1320-1350	Lightning sessions	Andrew Bevan - EDINA Updating Jisc MediaHub
1350-1440	Keynote 3	
	Richard Ranft (British Library)	One hour in a century: finding sounds in the British Library
1440-1515	Q&A panel	
1515-1530	Closing remarks	
1530	<b>Close</b>	

# Thanks to our speakers

## **Penny Andrews, University of Sheffield**

*LibraryBox - No Fuss Open Resources & Sharing Media*

*Thursday 1400, Room HT2*

The LibraryBox is an adaptation of the PirateBox, designed by Jason Griffey. The PirateBox is a way of sharing copyrighted materials without using the internet, by creating a network anyone can join using a box containing a Linux router and a hard drive full of goodies. The LibraryBox moves this into our domain by using a box to share library materials and important information away from the library building or online services. This workshop will show how you can use the LibraryBox to improve digital literacy, take the library roaming beyond the boundaries of the building or even the mobile phone signal and to share Creative Commons and Open Access content from your community and beyond alongside the skills to create and use the content.

## **Iain Logie Baird, Associate Curator, National Media Museum**

*An Introduction to Vision and Sound Collections in Science Museum Group  
Museums - Friday 1120, Room HT2*

Vision and sound equipment, their use, and their end product, pose a series of interesting challenges for today's curator and archivist. As a material culture figure, against the ground of public history and a vast broadcast industry, vision and sound collections illustrate how vision and sound technologies have changed human perception of visual and auditory space. *Communication* considers how these media as a means of human expression have shaped our individual perception, as well as our collective way of life. Media ecologists such as Marshall McLuhan argued that print was individualising, while electronic technologies are re-tribalising, and that humanity has experienced an 'implosion' of space and time.

The collecting of *Communications*, with an 's' is more specific to the science and technology, from the spoken word, to the alphabet, to the printing press, the telegraph, to the radio, television and internet, more-or-less on their own terms. Science Museum Group collections cross over the mechanical age of print and film, the chemical age of photography, the electric age of television, and the digital age of computers and the internet. With analogue vision and sound, and increasingly 'cross-media' digital systems, associations between objects, documents and recordings have become more important. Analogue media are closed systems, while digital media are open systems.

This session will explore Science Museum Group's extensive collections of objects concerning vision and sound. The three museums in the group relevant to this area include the London Science Museum, the National Media Museum, and the Manchester Museum of Science and Industry.

## **Peter Beaumont, Learning Technology Development Officer & Ian Steel, TV Studio Manager, Edge Hill University**

*Linking Digital and Physical Learning Resources*

*Thursday 1400 and 1600, Room HT3*

In this presentation we will introduce the concept of Augmented Reality, and show some examples how it is being used in education, including by librarians and information professionals. We'll talk about a pilot project run at Edge Hill University where we looked at ways that Augmented Reality and related technologies could be used within the library and associated services.

# Chris Clow & Tommy Wilson, University of Sheffield

*Producing Multimedia to Aid Learning and Promote Library Services- Friday 1000, Room HT4*

The way in which we learn new skills and acquire new information has changed over recent years. The use of multimedia and the advances in technology make learning through watching, listening or participating much more accessible today. The purpose of this session is to highlight the various ways in which libraries are using multimedia to educate their users. The session will also cover how we have worked with library staff to produce a range of media, what tools we use to create media and what advice we give to those starting out. Chris and Tommy, who have extensive backgrounds in both helping and producing a range of multimedia resources, will present a range of examples of multimedia work, facilitate discussion on how multimedia is being used to educate library users, and a chance to have a play with the recording equipment our university staff and students use.

# Helen Fitton, British Universities Film & Video Council

*Off-Air Recording in the Digital World - Thursday 1400, Room HT4*

In 2009 the BUFVC launched BoB National, our online off-air recording service and shared media archive, which now contains more than one million television and radio programmes for use within higher and further education. BUFVC has been recording off-air since 1989. With the permission of the Educational Recording Agency, we have made copies of programmes available to universities and colleges for more than 25 years.

Since 2009, BoB, standing for Box of Broadcasts, has enabled digital access to off-air recordings for hundreds of thousands of users across the UK. BoB allows all staff and students to record any programme from over 60 TV and radio channels broadcast in the last 30 days, as well as providing access to all BBC TV and radio content since 2007. The recorded programmes are kept indefinitely and shared between all users.

With the ability to easily create clips and compilations, search transcripts and embed and share content, BoB can bring all subjects to life. Many institutions find they make significant savings with BoB, as users can manage their own off-air recordings from anywhere within the UK.

Delegates will have the chance to see exactly how BoB works, as this presentation will give a full demonstration of all aspects of the service, including examples of how audiovisual content access through BoB can be used in teaching and learning.

# Jon Hardisty, Collection and Technical Services Manager – Royal National Institute for the Blind (RNIB)

*The sound of the future: how technology has transformed library services for people with sight loss and what we can all learn from it.*

*Friday 1000 and 1120, Room HT3*



The history of technological advances in information for people with print disabilities is full of great ideas that became mainstream. From Ray Kurzweil's invention of an OCR and text to speech solution for blind people in 1976 to the 2011 incorporation of the DAISY (Digital Accessible Information SYstem) standard into ePub 3, it's surprising how often a product or service developed to address a specific disability turns out to have a much wider application.

Equally, the fact that their customers can't see text - or have other problems using it - means that organisations working in this sector have often used mainstream audiovisual and communications technologies in an innovative way for service delivery. Developments like on demand production of digital audio and accessible mobile devices that can read text out loud have already transformed the lives of many print disabled people in the 21st Century.

But what will happen in a future that includes big data, immersive virtual reality and smarter artificial intelligence? This session looks at technological development in access to information by people with print disabilities and how this has benefited from, and often fed back into, mainstream innovation. We'll think about what might happen next, and there will be an opportunity to discuss how we could draw from this experience to develop future services that are better for all our customers.

# Farzana Latif, University of Sheffield

*Exploiting the Opportunities of Augmented Reality*

*Thursday 1600, Room HT2*

Augmented Reality (AR) has been referred to as a game changing technology and when used effectively can create an engaging and memorable learning experience. Mobile devices have made this technology more accessible and AR experiences can now be created with little technical expertise. As a result AR is beginning to be incorporated into museums, libraries and as part of learning activities in education.

In the workshop you will have the opportunity to learn more about AR and to explore the value that this engaging technology could offer in your context.

In this session you will have the opportunity to interact with and critically evaluate a variety of different augmented reality examples from museums, libraries, education and beyond; be provided with tips on how to create experiences that will offer value, whatever your own context; find out how you can use existing resources to create AR experiences; learn about the different technologies that can be used and their limitations.

# Stephen McConnachie, Collection Information Data Manager, British Film Institute

*Digitising Collections: Embedded Metadata Mapping and Automated Extraction*

*Friday 1000, Room HT2*

The BFI is digitising its photograph collection - estimated at 1.6 million objects, prints and transparencies - and creating database records for those objects, for the first time, in its Collections Information Database (CID). A semi-automated data workflow has been implemented, based on:

- embedding metadata in the files during digitisation, using IPTC, Dublin Core and XMP headers
- mapping the embedded metadata to fields in CID
- delivering the files to a watched folder in the CID media server, by FTP
- extracting the embedded metadata to create CID records for the photographs
- associating the records with the files and, finally,
- moving the files into the storage destination for retrieval by applications eg website

This semi-automation model is achieving 1,000 new records in the database each day, without human intervention in the chain. It extends the metadata extraction workflow usually applied to EXIF technical metadata (eg pixel ratios, originating device), and applies it to descriptive metadata such as inscription / caption, content description, country of production, date.

This workshop will demonstrate the BFI's methods for de-manualising the creation of catalogue records from this collections digitisation project, utilising file headers to automate metadata creation workflow. It will also discuss lessons learned and the limits of file headers as descriptive metadata vehicles. Its aim is to foster sharing of information about the potential for using embedded metadata in automation workflows for digitising collections.



# Val Stevenson, Head of Academic Services, Liverpool John Moores University

*Archiving British Popular Culture - Digitising University Special Collections*

*Friday 1120, Room HT4*



The Special Collections and Archives at Liverpool John Moores University contain substantial holdings in British 20th century popular culture: music-related collections such as the England's Dreaming punk archive and the Eric's Club archive, four collections on Liverpool theatre, and several writers' archives ranging from playwright Willy Russell to the author and journalist Barry Miles. Scattered across the collections there is a great deal of audio and video material which presents challenges for a small archive team: these include several hundred interviews on cassette tape recorded by Jon Savage and Barry Miles, studio demo tapes of Liverpool bands, DVD footage from theatre rehearsals and performances, and video recordings of Poly Styrene and the X-Ray Spex and the Sex Pistols in the 1970s. There are thousands of photographs in various formats from glass plate negatives in the Keith Medley collection to modern digital images.

Since 2008 the Archives area has expanded to accommodate a small sound studio and a digitisation suite. Staff have developed skills in recording oral history, capturing and storing digitised images, making preservation copies of audio and visual material, designing workflows for metadata capture and editing various formats for use in exhibitions. This workshop will look at four areas of work undertaken at LJMU, identify the challenges and solutions encountered and invite participants to contribute their own experiences working with similar collections.

Workshop themes – short case studies and discussion: 1) Introduction to LJMU Special Collections and Archives; 2) Preservation and storage (Willy Russell and England's Dreaming); 3) Analogue to digital conversion (Adventures in Wonderland, England's Dreaming, Eric's Club); 4) Project management and outputs (Punch Contributor Ledgers, Keith Medley Archive); 5) Preparations for exhibitions and REF submissions (England's Dreaming, William Burroughs and Colourfield for Strings).

# Andy Tattersall & Claire Beecroft, University of Sheffield

*Making Audio and Video on the Cheap for Instruction, Promotion and Communication*

*Thursday 1600, Room HT3*



Making videos, podcasts and screencasts can seem a daunting prospect for anyone, let alone any library or information professional with limited or no funds. The purpose of this workshop will teach you how to create resources on a shoestring budget. Andy and Claire, who have extensive backgrounds in creating multimedia resources, will show which tools you can employ and may already have to your disposal to instruct, communicate and support your users. The workshop will also provide a collection of scenarios where sound and vision can be a platform to springboard your service and expertise to a whole new world.



# Thanks to our keynotes

## Graham McElearney, University of Sheffield

*iTunesU - Making Learning Global - Thursday 1200*

Apple launched iTunes U in 2005 and in the intervening time it has become one of the largest open access repositories of freely available educational materials. Last year The University of Sheffield decided to get itself represented on this truly global platform.

In this session, iTunes U manager for the University Graham McElearney, presents the work the University has done and the rationale behind it. In doing so he will outline the process involved in developing this presence, the kinds of considerations needed to set it up, and will invite you to consider how you might use such a platform to present your work and that of your Institution.

## Liz McGettigan, Director of Digital, SOLUS UK

*The use of Augmented Reality to drive growth and Innovative Customer Experience - The Future is Here - Friday 910*



The future has most arrived with a vengeance and with it comes lots of questions not least for many of us- will we exist? What's next for us? How do we get better at marketing and image? How do we lead and deliver a global vision and place where Libraries and Information Services advance as key players at the heart of society and learning?

These questions and more - What is this new library anyway? Augmented Reality, apps, 3D printing, bookless libraries? How are we using it all? Let's take a look at some exciting ways it's already being and about to be used and possible answers to some of our questions and see if using innovation, cutting edge technologies is our answer.

Liz is Director of Digital at SOLUS UK. An award-winning Digital Library and Information Specialist, a leader in the future library and makerspace movement, and is now working across the UK to build these transformative spaces. Recognised for integrating technology, people, social and business strategies into effective management systems and business models designed to solve organizational challenges, improve operating performance and expand business capabilities.

Liz is passionate about the future and potential of libraries and has authored a number of articles. At SOLUS she creates innovative and sassy digital information spaces and services to drive customers' rapid transformation into truly high performing destination services.

## With thanks to our sponsors...

ED*i*NA

# Richard Ranft, British Library

*One hour in a century: finding sounds in the British Library*

*Friday 1350*



Sound recordings are a vital and vibrant record of our culture, events, scientific and artistic achievements. They powerfully capture the present and recreate past events: artistic creativity in recorded performances, the varieties of languages, opinions and attitudes, key moments in our lives, significant events in radio broadcasts and the sounds around us. And digital technologies have brought about great improvements in enabling access to this recorded sound heritage. Yet finding recordings still presents a considerable challenge. In a visually-oriented world of search, sound recordings are opaque, while studying and comparing them can be very time consuming.

It would take over a hundred years of non-stop listening for a researcher to hear all the speech, music and environmental recordings that are stored at the British Library. So what is the best way to find a particular recording - to discover one particular stage performance of Hamlet among many dozens? The solution is expected to use a combination of human and machine-driven enrichment and visualisation tools.

Richard Ranft is Head of Sound & Vision at the British Library, with responsibility for 1.7 million music scores, 3 m sound recordings and 70,000 videos, and 750m newspaper pages, and for bringing them together in digital form to create new services for users of the Library's collections. He has advised on the development of audio analysis and visualisation software for bioacoustics research. He serves as a board member on the Europeana Foundation and on the International Association of Sound & Audiovisual Archives and is currently coordinating a three-year project, Europeana Sounds. Twitter: @soundarchive

## Lightning Slots

*Nick Phipps, PTFS Europe. E-media in a geospatial visualisation Thursday 1500*

A result set - it's a list of local resources (documents, videos, images, etc.) that match the search terms. Select the required item and you have what you're looking for. But what if the result set, as a whole, is the answer? In a growing number of subject areas, such as environmental and life sciences, this is often the case. This presentation will demonstrate how web-map technologies like Google Earth can be used to present results sets using a range of basemaps, overlays and imagery services. It will also show how this technology can be used to combine local information with external resources, such as YouTube videos.

*Andrew Bevan, EDINA*

*Updating Jisc MediaHub Friday 1320*

A round-up of recent and forthcoming developments surrounding the Jisc MediaHub service with a particular focus on the user-driven needs arising from a number of recent community-engagement exercises.

## With thanks to our sponsors...

