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Editorial – Clare Brown

Photo by: Remy Maisel

Listen? Can you hear anything? It's the sound of the library!

The theme of this edition of the MMIT Journal is primarily 'sound'. The intention was to give our varied contributors a broad brief, with a free rein to explore what is important to them, their organisations, and the wider information sharing environment. The imaginative responses around audio and visual communication have been a revelation and I hope you will as inspired by these pieces as I have been.

Themes have emerged, and they naturally reflect current trends and interests. Radio broadcasting across university libraries in UK and Ireland is huge. According to *Euromonitor*, February 13th is World Radio Day and to celebrate this diverse medium they compiled a list of countries with the highest rate of growth in radio broadcasting between 2011 and 2016.

Although the UK cannot boast the same level of growth as Turkey at 84%, it is still a creditable 26.4% growth over 5 years.

Video, as was once sung, has not yet killed the radio star... Indeed, one of the authors was approached and asked to contribute due to her inspiring radio interview on *Woman's Hour*.

Radio requires specialist equipment and licences, and is perhaps a daunting undertaking. However podcasts, virtual reality, and video animations offer excellent alternative means of communicating with your clientele - or the public at large. With the minimum of equipment or technical knowledge, information professionals can produce creative, interesting and informative material. As a profession we tend to be early adopters and keen learners, with a focus on continuing professional development. This is demonstrated in the innovative ways we are using free, or cheaply available, technology to create and consume.

Sound archives play an essential role in the preservation of our cultural history. From the massive national archives at the British Library (BL), to the smaller no less important Aeronautical archive, both are using the power of the web to disseminate and promote their collections. I was proud to be in the audience at one of the BL's Season of Sound events and feel how the creation of sound for an event or film can impact on the national consciousness. It offered an insight into how technology can create enduring emotion. In a world of HD colour and Instagram, a sepia or monochrome image suggests historical distance from our past. Putting on

headphones and listening to a speech, lecture, reportage or interview offers documentary style immediacy.

And finally, it seems we are all pioneers or inventors. This echoes the adventure of those test pilots from the early 20th century, or inquisitiveness of Alan the inventor of stereo sound. Information people are not only employing new technology in inventive ways, but making it possible to foster innovation in schools and public space. From digital library signage managed by a raspberry pi, or the raspberry pi being employed in an art project we can enjoy bringing new sounds into all types of library services.

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Using Adobe Spark to create short animated information videos

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Video and animation offers a tremendous amount of opportunities for the library and information community. Library and information professionals face two increasingly problematic issues with regards to providing support in the 21st Century. These being the demand on their time to often deliver more with less for a community that has a shortening attention span and increased demands upon that attention. Creating videos can help support that bridge between the LIS professionals and the community they serve. Video can help support a whole range of training and information needs for a diverse community who are increasingly accessing content whilst being mobile. According to Cisco, globally, video traffic will be 82 percent of all consumer Internet traffic by 2021, this is up from 73 percent in 2016. Whilst more than one billion unique users visit YouTube each month with over six billion hours of video watched each month on the platform. Over 100 hours of video are uploaded to YouTube every minute and more than half of the views on the platform are from mobile devices. These statistics show the importance and demand for video and this shows no signs of slowing down. Despite many of the niche services a library may provide, there is a growing demand of video content. Therefore it is important that any library and information service thinks about affordable, effective ways to communicate and serve their users. Video and animation is a superb, low cost, low effort way to achieve this.

Adobe Spark

Adobe Spark is a free piece of software by Adobe that you can use on PC, Mac, as well as iPad. The free version lacks some of the options compared to the premium package but has more than enough functionality to create dozens of superb animations. It originally started out as an iPad app before a desktop version was created for PC and Mac. The app version works incredibly well and gives the user flexibility to record Spark videos almost anywhere. With Adobe Spark you can create and record animated presentations and is very much like an enhanced version of Powerpoint that uses a combination of icons, photos, text and video. Videos are created by adding a voiceover that helps guide the viewer through a variety of possibilities. These could be explaining a resource, an idea or promoting a service; there is no limit to what you can use the software for. Spark sits somewhere between a traditional screencast package and a face to face video, it allows you to pool together different types of media to produce your own creation. Spark also has a host of different unobtrusive background songs, icons, images and themes that can be used via Creative Commons. If you use one of the many thousands of icons from within the application, they will

automatically get credited at the end of your video.

The benefits of making animations using Adobe Spark.

Adobe Spark is one of the best pieces of software I have ever used in my role as an information professional. There are several reasons for this, firstly that it is fool proof, you cannot get a recording wrong. I have showcased the software on many occasions and often use the video my then 7-year-old daughter created to show how easy the software is to use. This is because all animations are created using a simple storyboard, which means you record each piece of the animation line by line, image by image. Most instructional videos on the web are recorded in one take, meaning you can ruin a perfectly executed video by tripping up on the delivery of your final lines. With Adobe Spark you simply say each line until you are happy with it, although it is essential you record the entire session in one sitting in the same space. This is because your voice can change from day to day and so can the acoustics around you if you record the video in different locations. The videos are a collection of short storyboarded segments that can contain an image, some text, a video, or a combination of any of these. The benefit of producing videos like this is that you can move the segments around and easily change the order they are recorded in.

Ideas for starting your collection

There will be lots of resources and tools your service currently provides that can easily be turned into a Spark video. For example, you will come across various problems from users that happen repeatedly. Often this would result in a FAQ list or some one on one time with the user, but a short animation offering advice or guidance can save time for the user and yourself. Videos can be about anything, explaining one of your resources, a technology, idea or tool. You can include your own screenshots, so are not limited to use Spark icons or stock images. It can be about your wider service, or a project your team are working on. Once you come up with a few ideas they are likely to easily expand as there are no limits to the content you can create with this software.

Not everyone wants to be a film star

There are several misconceptions around the use of video to help disseminate good practice and ideas. Firstly that you do not need to be in the video you are recording, this is why creating an animation is a worthy alternative to the face to camera recording. For anyone creating their first set of videos, you may be content with your face not appearing in the video, but may find yourself being overly critical of your own voice. This is perfectly normal, most people do not like to see photos of themselves, whilst a recording of your voice might make you feel a little more self-conscious. Try not to worry as your delivery and voice will change with experience, you will feel that bit more confident with each video you produce. Remember that most people do not like to hear a recording of their own voice, this is perfectly natural. If you are quite sure that your own voice is not suitable for the recording then you could deliver a collaborative effort. You could script and animate the video and ask a colleague with a more suitable voice to read out the script.

Preparation is everything

The old adage of 'fail to prepare - prepare to fail' is perfectly true for creating videos in Spark. They are simple to create, but by preparing a script you will remove much of the workload and make the whole process much more enjoyable. Therefore it is essential you do write a short script to accompany each of your videos. It is advisable that if you are thinking of using

Spark to create videos that you consider whether they will be part of a bigger collection. This is important as it will save you time in the long term by being consistent in your video creations. By writing your scripts in advance, which I suggest are kept to a bare minimum to prevent overly long recording, you will be able to create the videos in batches. A 90 second video may only have about 250 words, and you can say an awful lot in that time. Do not feel pressure to make four or five minute long videos when you can cover a topic in half of that time. Once you have a collection of scripts put a chunk of time aside, preferably half a day to capture the videos. A typical recording session will take about 20 minutes per 2 minute video, so once you are in a flow you can create several videos in a very short time.

Solving the problem of duplication

Another issue for anyone making professional videos for instruction and guidance is that they can go out of date. This is especially true if you are explaining a technology or resource which is likely to change in the near future. The storyboard function in Spark means that you do not have to re-record a whole video if one single part of it goes out of date, you just re-record over that part of the video. This means updating an entire video collection could just take a few hours rather than recording them fresh from scratch.

The perfect set up

If funds allow then I suggest you invest in a good microphone for your iPad or a headset for your computer. The built in microphones are good for iPads and in webcams, but they are limited and act more like a condenser microphone in that they are likely to pick up sounds from around your environment. A USB microphone like the Rode Podcaster, which costs about £150, will improve the quality of the audio for your iPad. Whilst a

very good quality headset like the Microsoft Lifechat LX6000 with a built in microphone will cost you about £50. This kind of purchase is well worth the investment if you intend to record several videos. It is essential to record your voice with a pair of headphones on so that you can monitor how you sound, the audio levels and whether your microphone is picking up external noises, such as passing cars. For many purposes high quality audio is not essential, as long as you speak clearly and loudly and ensure there is no external noise. You can negate most audio issues with some preparation and effort.

Location, location, location

It is important that you find a good location to record your podcasts. This is a space that is comfortable, where you will not be disturbed, and has good acoustics. If you record in a room that leaks noise from the outside, then your microphone may pick this up. It is important that you do not record in a room that is susceptible to echo, so try and find one with good acoustics. It is also essential you pick a location where you will not be disturbed in person or via the phone. Any distractions can make recording a video a drawn out, anxiety-inducing process.

Curating your set of videos

As you create more videos it is important that you start as you mean to go on. So when creating a video that may be part of a series or collection, it is important you do a few things to retain consistency. First of all, state who has created the video and who it belongs to as not everyone will be watching it on a device where the text is easy to read. Ensure you add contact details on to the video and any other images, attributions and logos to ensure viewers know who created and owns the video.

Hosting

Adobe Spark allows you to export your videos directly to YouTube, or as a video file to upload to whatever platform you chose. The video files are fairly small, so can easily be shared via email as mp4 format and through other file sharing tools. When you upload your videos to a collection on the web ensure your are consistent with titles and use an accompanying short description. The description could be the script you have written for the voiceover. Also, ensure you give each video several keyword tags to aid its discovery on the web.

Have fun

Whatever you do, video and animation creation, even for work, can be a lot of fun. So make sure you are relaxed and comfortable making your videos. Go for a few trial runs, but do not try to overthink the process. Most videos do not have to be an Oscar winning performance, they need to be succinct, clear and most of all shared to those who can make use of them. Videos are a superb way to communicate and showcase your services and expertise and do not have to cost the earth to make.

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Virtual Reality: does it really matter?

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It is not always easy to predict which emerging technologies will also be ephemeral; which will realise their potential and benefit our users, and which will perish. VR (Virtual Reality) technology may not have perished but neither has it greatly advanced in our sector yet. However, the following article proposes that growing expectation and developing infrastructure could lead to a surge in VR popularity over the coming years, bringing with it new opportunities to develop and promote our services. It will share examples from the University of Sussex where colleagues are already using this technology in ways that can be adopted by us all.

As Dr. Brian Jackson explains, 'Virtual Reality (VR) is the use of computer technology to create a simulated environment' (2015). It is true that to create the most immersive of simulated environments, innovative peripherals such as haptic gloves, which 'bring realistic touch and force feedback to virtual reality' (HaptX, 2018), may prove prohibitively expensive. At the other end of the spectrum though, free apps and low cost headsets can enable libraries with even limited budgets to explore VR technology. Cost might not be a barrier to creating VR but why does that mean we should engage with it?

From a user perspective, expectation is likely to grow; take Facebook as an example, a popular social media network for many of our users. In 2014 Facebook bought Oculus, one of the leading Virtual Reality gaming companies (Solomon, 2014) and in 2016 introduced 360-degree photography to the platform (Huang, 2016). Continuing along this path, Mark Zuckerberg, the Facebook CEO, announced last year that he was 'more committed than ever to the future of virtual reality' (Solon, 2017). As testament to this he is planning to release the Oculus Go in the coming months. It is true that Facebook is just one social media platform, but a hugely popular one used by many libraries and library users, and where Facebook goes others will follow.

From a library perspective, VR may present opportunities to better support our users and show our value. At academic libraries for example, applications could include creating VR tours for perspective students or giving distance learners a chance to virtually explore the campus and become a greater part of the community. In November we worked with colleagues

in Technology Enhanced Learning to create an exhibit that gave VR access to some of the private labs on campus that are not open to visitors.

Yes, your library Wi-Fi may already be struggling when users simply try to download a journal article but the infrastructure needed to support technologies such as VR is on its way. It is expected that 5G, the next generation of mobile connectivity, will start to come into operation in 2020 (with 24 million users predicted by 2021) and be markedly faster than 4G (Woods, 2017), thereby enabling more effective delivery of VR's simulated environments.

This is not to say that we need to wait to engage with VR though. As previously mentioned, 360-degree spherical photography is already supported by Facebook and free apps such as Google Cardboard Camera. These apps, or dedicated 360-degree cameras if you have the budget, create a 'photo sphere' through an automatic process of image stitching, calibration and blending – you just need to take the picture. This photo sphere can then be viewed through web pages, personal devices, or VR headsets (depending on the level of immersion that you're trying to achieve and the amount that can be spent).

At the University of Sussex we have tried several different approaches. Colleagues at The Keep, which houses our Special Collections, have enriched their presence on Google Maps by adding 360-degree photos of the building: something that could be done by anyone with a smartphone. Once the 360-degree picture has been taken, through either an app or a camera, there are different ways that the photo sphere can be made available to view. It is possible to upload it to

platforms such as Facebook or Google Street View; to host through free services like Momento360; to display through embedded players such as 360Player, or to upload to the web using Google VR View script. For a recent VR tour of one of our Library collections, colleagues used Thinglink, which allows resources to be linked to hotspots in the photo sphere and can be viewed through a Google Cardboard headset.

This may all sound very complex but it is getting easier to create VR on a budget, using technology that we are already familiar with. VR may not be widely used in libraries at present but it's possible this will change if 5G brings the infrastructure and appetite for it. It has the potential to help us engage with our users, and demonstrate our value, in new and exciting ways that we haven't even thought of yet – both virtually and in real terms.

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National Aerospace Library Sound Archive

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In the Historical Group's entry in the Ninety-Seventh Annual Report of the Council 1961-1962 published in the *Journal of the Royal Aeronautical Society* Vol.66 April 1962 (page 249) it is noted,

Most of the Group lectures have been well attended and there have been useful discussions: tape recordings have been taken. Publication will provide written records, in addition to the tape records of speakers who have lived through the periods they describe. In this connection, attempts are being made to obtain recordings of as many people as possible of the voices of those who have made aeronautical history

Many of these historic recordings have survived and are held in the archives of the National Aerospace Library in Farnborough. The archives incorporate the Library of the Royal Aeronautical Society, the oldest aeronautical society in the world. It was originally founded on January 12 1866 as the Aeronautical Society of Great Britain and celebrated its 150th anniversary in 2016.

The Society's Historical Group was originally formed at the end of 1959, when the Society's lecture theatre was being built at its central London headquarters at the bottom of Park Lane. Their foresight in inviting many of the early pioneers to talk about the early days of the aircraft industry, or to interview them

separately, has left us a valuable legacy. We have retained many of these recordings, and in some cases, the Library's archives are the only record which the Society has of a particular speech or lecture.

The Internet has allowed us to share this aviation heritage created all those years ago via the National Aerospace Library Sound Archive.

One of the Library's objectives in 2017 was to enhance digital access to its collections. After a successful application, the Royal Aeronautical Society Foundation provided funding for the podcast in October 2016.

The Max Company has worked with the National Aerospace Library on previous digital projects. There was a large variety of sound technology with which to work. Recordings made in the 1940s were stored on old 78 rpm gramophone records. Magnetic reel tapes included Ferrosound, Golden Tapes, EMI Tape, BASF Magnetoband, Synchrontape and Zonatapeand cassette tape. The digitisation process proved an ongoing challenge as the sound quality varied from recording to recording.

A number of the magnetic reel tapes were re-used, so they discovered a number of different speed recordings on the same tape. Sometimes the digitisation process has revealed recordings that were thought to have been taped over and 'lost'. This is like an X-ray of an old painting revealing the previous use of a canvas. The resulting MP3 files were then edited by retired Library volunteer Mike Stanberry FRAeS before they were released via the Royal Aeronautical Society's SoundCloud site.

During 1998-2000 we wanted to ensure that there was another set of the recordings held elsewhere. Over 70 sound recordings held in the Library's archives were

converted into cassette tape format by the Imperial War Museum Sound Archive in arrangement with Society member the late Rodney Giesler (1931-2016). He recorded nearly 400 interviews of service and civilian people who had experienced conflict.

Rodney had a passion for aviation, believing that "*those recordings made by the Society are most impressive and a priceless contribution to the history of aviation*". In February 2011 he presented the Library with a DVD containing the MP3 sound recordings of a separate series of extended interviews. He had conducted these between c.1979-1993 with a number of aviation personalities, mainly test pilots. These included the accompanying descriptive notes. In August 2015 Rodney assigned the copyright of the recordings made under his name to the Royal Aeronautical Society noting that,

The important thing is the preservation of these recordings

Whilst the historic recordings were in the process of being digitised, the National Aerospace Library Sound Archive was launched in April 2017. We led with the first batch of the Giesler in-depth interviews with leading aviation figures such as Captain Eric 'Winkle' Brown, Chuck Yeager, Scott Crossfield, Handel Davies, and Harald Penrose, among others.

The first batch of the Society's historic recordings was digitally released in December 2017. They featured some of the 'giants' in aviation history, including Sir Frederick Handley Page's October 1961 lecture 'The Birth of the World's First Big Aeroplane' and a 1969 interview with Sir Barnes Wallis. These were released on the [Royal Aeronautical Society's SoundCloud site](#) alongside the podcasts of recent main Society lectures.

Combined with the Giesler interviews, the Library now holds an archive of over 150 historic sound recordings. It is a genuine 'Who's Who' of aviation's personalities and great names over the decades. Based on their personal experiences, they discuss a particular area of aviation history. For instance, long endurance flights, the development of the Royal Flying Corps and the Royal Air Force, the technical evolution of aerodynamics and aeroelasticity, or the contribution made by a particular aircraft company. Highlights will be digitally released in batches over the next 2 years or so.

The National Aerospace Sound Archive brings the voices of pilots, engineers, and scientists 'alive' once more to inspire and inform current and future generations. It has proven a great success, and has rapidly established a global audience, with over 10,000 'listens' to the archive since it was launched. It has attracted a number of favourable comments and interest via social media from around the world, including offers of further historic recordings.

Digitising the collection has raised certain issues. On the one hand the Archive has proved to be a useful vehicle for promoting the Royal Aeronautical Society and the National Aerospace Library with further web-site 'links' to the Sound Archive being arranged by for example the Society of Experimental Test Pilots among others. However getting formal

permissions from the speakers or descendants of the speakers has been a challenge.

Many of the Library's historic sound recordings are Royal Aeronautical Society lectures, or interviews arranged by the Society. Despite the age of the recordings the Library was advised to seek formal permission to use the recordings from the speakers or the descendants of the speakers. This process is on-going although tracing people from over 40-60 years ago can be problematic. Similarly we have been clarifying permissions for the use of external recordings, such as the 1967 recording of Igor Sikorsky which was also released in December 2017.

The Sound Archive is the latest of the Library's recent digital projects which include the Library's association with the [Mary Evans Picture Library](#). This was launched in 2012 where 13,000 images from the Library's archives - posters, early ballooning lithographs, photographs - can now be viewed.

[The web-based online catalogue](#) was launched in 2013 and the Library's [heritage web-site](#) in 2015. A number of key early aviation historical documents held in the Library's archives. This includes the original Sir George Cayley notebooks can be viewed online page-by-page with close-up magnified detailed views available.

The digitisation during 2018 of the Royal Aeronautical Society's archive of historic aviation films is the National Aerospace Library's next major digital project. This includes a collection of over 100 film canisters dating back to c.1919, including among others the Captain R.N. Liptrot early rotorcraft films and Lord Ventry airship films. Watch this space.

Making in libraries: A brief history of the Makercart in UK libraries

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On a sleepless night towards the end of the 2014 Winter, I was watching the late tech news (BBC click:) and there was segment short about littleBits. What I saw really amazed me and sparked me to investigate further. Soon after, I ordered my first littleBits kit and without realising it, this was the start of my maker education journey that carries on until this day (and hope it never stops). I also started reading and researching: about the education work coming out of the MIT media lab (http://learn.media.mit.edu/); a few TED talks (including the famous Ken Robinson one on education!) and significantly bought a copy of the Invent to Learn book by Sylvia Martinez & Gary Stager. This book led me into many other incredible people such as Seymourt Papert and other resources.

Shortly after finishing the Invent to Learn book, with my passion for Maker Education fully ignited, I set myself the objective of trying to bring some of this approach into UK schools and communities. I toured London's makerspaces, visited Maker Faires and began establishing links with like-minded people involved in the maker movement.

I quickly realised that the barriers of entry into Maker Education for most organisations were relatively high, so I looked into mobile and pop up makerspaces and that's how I started to develop the Makercart project: A pop-up mobile makerspace with a 3d printer, digital cutter, electronics, micro-controllers and robotics for schools, libraries, and community groups, supported by training, resources and a network of fellow maker educators.

I built the first Makercart prototype and then tried to develop further my maker skills and knowledge. Firstly, I built my 3d printer at the London Fablab in September 2014. I followed this with an Arduino course at Makerversity in January 2015 with the great Massimo Banzi. And then acquired the rest of the equipment for the Makercart (digital cutter, more littleBits, Raspberry Pi, Makey Makey and a Ozobots) during the following months, sometimes even sourcing new products via crowdfunding sites such as Kickstarter (e.g. Makeblock mBots).

While I was developing the makercart, I discovered the Institute of Making at UCL and Mark Miodownik's work. While listening to a podcast from BBC radio, *The Life Scientific with Mark*, he said 'I would really like to see them (Library Authorities) convert their libraries into workshops (http://www.bbc.co.uk/programmes/b03xdmz8 - minute 25 onwards) This really resonated with me and I asked myself: should I start looking how to partner with

libraries? Once the first prototype of the Makercart was ready, it was time 'get out of the building' and see what people made of it.

Luckily, the first event I decided to attend with the Makercart was the #citymash Libraries Unconference at City University in June 2015, where I did a short presentation about the Makercart in which librarians were invited to 'play' and provide feedback. I was lucky to meet some of the most interesting and innovative librarians in the country. It was a moment of pure serendipity.

After developing the Makercart and taking it to this event, I went to immerse myself fully into Maker Education. I left my full-time job and applied for funding for the Makercart. I received a small grant from the School of Social Entrepreneurs to develop this allowed me to test it further in the field, attending events such as Mozfest 2015 amongst others.

Towards the end of 2015, I started establishing contacts with library services which had an interest in makerspaces, the first one being Guildford Library (part of the Surrey Library Service). After a great initial meeting with Helen Leech (Senior Manager, Digital Services) and Gary Green (@ggnewed) we went to organise a Maker Day to gauge interest in this kind of thing from the community. And we had an overwhelming response! More than 120 people showed up on the day in a packed small library room at Guildford Library. To our surprise a councillor took notice and offered a small grant to purchase a cart for the library and run activities for children. This work carries on until today, I'm currently involved in a Arts Council funded project under titled *Read:Make:Code* a collaboration between digital makers and artists to produce three interactive art installations at the Guildford library.

One of the key aspects in the development of the Makercart has been establishing partnerships and collaborations. A good example being working with Kate Lomax from Artefacto. Together, we've been busy helping Libraries set up Maker Education programs and building communities involved in library makerspaces.

Most of our recent work has been focused on helping Redbridge Central Library establish their Lab Central and Kent Library Service Digital Dens who secured funding through the Arts Council England Libraries Opportunities for Everyone Innovation Fund. This involved training staff and volunteers, supplying Makercarts (for children and young people) and helping run maker events at libraries.

We've also attended a few events and conferences over the last couple of years, you can read more about these on Kate's blogs:
https://artefacto.org.uk/blog/professional-development-for-makers and https://artefacto.org.uk/blog/hearing-user-voices-in-the-library.

In relation to training and on-boarding staff over the last year, we've found our unique approach to staff training to be inevitably influenced by constructionist approaches. We aim to make our training as practical as possible and to give participants plenty of time for tinkering and making.

Another interesting development in libraries makerspaces, has been seeing how the Library Taskforce has taken a more proactive approach. Supporting and encouraging conversations between different Library Services currently implementing makerspaces. We've been invited to speak and participate at their events on this subject. It's been interesting hearing at one of these events the success and challenges encountered by libraries

staff when setting up a makerspace or maker education program.

Successes included:

- Getting up and running!
- Getting community engagement and awareness, and people proactively approaching us
- Getting agreement to keep running - and funding
- Instilling proper project management processes
- Getting paying customers Overall enthusiasm - from those involved in the project, more widely in the service, and from users

- Challenges included:

  Losing a partner very close to launch (although this did have the silver lining that a new partner was found who got even more involved)
- Lack of consistent staff knowledge - on equipment, and makerspaces more widely
- Finding a way through internal processes and getting the buy-in of council IT teams
- Cost of consumables
- Marketing the space
- Selling the project internally
- Working with volunteers

We have enjoyed the journey and learned a lot in the process, we look forward to seeing how libraries overcome the challenges and embrace their success. We're always happy to help and support library staff when venturing into new exciting fields such a digital making.

We've noticed a continuing interest in the Makercart from other places too, we've been recently helping a couple of

Liverpool Service public libraries amongst others and we're hoping to further our work with academic libraries, museums and galleries.

We're looking forward to seeing how GLAM (galleries, libraries, archives and museums) makerspaces evolve and continue to emerge all over the UK. We've recently launch Makered.io, a community forum where we aim to support and help build the Maker Education community through open collaboration. Please join the conversation and help us build this vibrant community!

A Library is Not Just Books: The Musician, the Engineer, the Librarian

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The Art of Recorded Sound: Peter Cobbin and Kirsty Whalley in conversation was part of a Season of Sound, designed to celebrate the British Library's extraordinary sound archives. There is also a free exhibition where you can explore the voices, technology, music and sounds of the past. The associated installation 'Boy Wireless' demonstrates how sound can be both a personal and shared experience, and well worth a visit.
As the connected piece from the British Library states, our national library is exploring ways to preserve our sounds and make them available to the public, with hubs around the country. The library is raising awareness of the collection, and urging us to realise that our sounds are at risk of being lost due to technological issues, such as the deterioration of magnetic tape or the lack of playback equipment.

Present at this event were Alan Blumlein (sound technician and grandson of Alan Dower Blumlein, the inventor of stereo sound), Peter Cobbin (music producer and composer) and Kirsty Whalley (sound designer). All of the speakers were passionate about the creation, preservation and playing of recorded sound.

The common thread in the biographies of both Peter and Kirsty was that of a youthful drive to explore. With a delivery and performance reminiscent of rap, they spoke of their early sensory experiences. Engineering, with its smell of melting solder and cracking of circuitry; the immersive feeling of being in a live orchestra; getting lost in dad's extra-size headphones; and the distinctive scent of vinyl. They travelled and experimented and it led both to successful careers in the industry.

The path to becoming a recording engineer is not an obvious one. Prospective engineers need to have an interest in technology, electronics, science, and music - as well as curiosity to learn and answer questions about why and how music is made. Although there seems to be more study routes in recent times, when these two were making tentative steps it was challenging to find relevant higher education courses. But drive, determination and ambition was the key. The three primary areas of focus of the speakers are recording and mixing, film, and music and record production. Here's what the speakers had to say about each:

Recording and mixing

Peter and Kirsty couldn't talk about their recording and mixing experience without referring to the 2012 London Olympics Opening Ceremony. When they mentioned it, there was an immediate connection. It seemed we had a number of the volunteer drummers in the event's audience. The opening of the Olympics was a massive undertaking, with associated pressure - Underworld's song '*And I Will Kiss*' was a huge scale project, performed live, and televised around the world. Pandemonium was a visualisation of the transformative effects of the industrial revolution on the United Kingdom. An electronic music demo was recorded and

sent to director Danny Boyle for comments, for instance, how it would fit with his vision for the event. After many versions, endless revisions and additions, there is a moment in any project that all parties suffer 'demo-itis'. The goal was to ensure that the end product was big enough to fill the massive stadium.

They described how they built up the soundscape. Deep bass drums provided the crucial primal heartbeat, whilst the muscle was within the bass guitars' chords. The first of the synths provided passion and emotion, with their layered harmonic content. The second synths were lighter, percussive and warm. Whistling was used from the original demo, as it had breezy freshness and spontaneity. The orchestral vibrations enriched and lifted the sound to another level of colour.

Live performances during the event were important, not only by the big names but from the wider community. Although Evelyn Glennie led the drumming, around 1000 volunteer drummers provided a massive wall of sound. Organisers and industry professionals were concerned that amateurs wouldn't have the control; however, with use of counting and headpieces, they exhibited utter professionalism with the added sense of spontaneous enjoyment to be part of such an event.

The track with the raw sound of children's voices was immediately spine tingling. Not only was this an emotional part of the entire piece, but as with the drummers, it demonstrated the Olympic spirit of inclusivity. The London communities that were involved in the live show incorporated music as part of their curriculum. Given the speakers' youthful musical experiences, this was an opportunity for them to inspire another generation.

The memorable result was a changing palette of musical colour. As with all large scale live theatre, it was a hard project to judge and track. Moving the scenery was particularly hard to match to the music. It required constant dialogue with the director and his production team. The greatest fear was running out of sound so they were constantly cutting the music to ensure there was enough to keep going, with prepared loops to cover any gaps.

On top of the musical technology, they faced other challenges. Security was a big concern so they couldn't access all parts of the venue as freely as they might at other events. The large scale of the stadium led to many conversations about 'delay' and acoustics – the concern of many a choral conductor. They also had strict national international broadcasting requirements and protocol just to add to the mix.

Film

The role of sound engineering in this context is central. It is also a highly collaborative and varied role, ranging from the artistic understanding of the project, being commercially and financially aware, as well as all the technological input. The end product is constantly in their minds because time is money, and detailed planning is required. Teamwork and a clear understanding of what the director and composer wants is important, where the sound is being recorded as they go along. They are an established partnership in the film industry and have worked on a number of award winning projects, for instance *The Danish Girl* and *The King's Speech*.

They outlined the sound engineering processes for [The Danish Girl](#) which was [nominated](#) for Best Original Score at the 2016 Golden Globes. They played the no sound version of the sound logos and opening credits of the film to show us what they and the composer have to work

with. In this case, the score was composed by Alexandre Desplat, one of their frequent collaborators. The difference between the silent version and the final version was profound. Director Tom Hooper was looking for a layer of bleakness to capture the natural landscape in sound. Where the ears are seeing precisely what the eyes are hearing, it is a perfect synaesthesia. Part of this achieved not in the actual music, but in the way that the orchestra is recorded.

Microphones are crucial in creating effects, and their placement ensures the full range of recorded sound that they can then mix. When recording orchestras they would set up distant, mid-range and spot mics over individual instruments or groupings. These pure musical hues, can then be taken by the sound engineers and mixed, so they achieve the correct tonal match for the director's vision.
The important middle layer is recorded with the Blumlein stereo. This is where the technology really emerges and Alan was pleased to introduce his grandfather's legacy, which continues to inspire innovative endeavour today. As the blog of the EMI archive states,
Alan Dower Blumlein invented stereo sound whilst working at EMI's Central Research Laboratories in the 1930s. He filed the patent for "Improvements in and relating to sound-transmission, sound-recording and sound-reproducing systems" in December 1931. It contained 70 individual claims including the positioning of a pair of microphones, processing of sound from the microphones and cutting equipment to record two channels into a single record groove which together represent the beginnings of stereo recording and stereo sound, which in time would completely revolutionise the music and audiovisual industries.

Historical microphones can become celebrities in their own right, and where better to demonstrate this than their

starring role in The King's Speech. After a visit to Hayes and the EMI archives the team resurrected three priceless microphones with gilt, silver and chrome details, with royal coats of arms and other insignia. The sound was as authentic as it was going to be, and for me, this is as profound as using the brushes of Leonardo.

Music and record production

Finally they came on to record production, and specifically the art of remixing and remastering originals. This demonstrates that although recording technology has evolved over time, the basic premise is the same. Studio multi track recording of bands, orchestras, vocals, instruments etc means that engineers have the flexibility to add, change, mix or remaster any original release.

Elvis was to have a new lease of life using this method. Keep in mind that in a modern professional recording studio, engineers may use 64 tracks or more, utilising one or more tracks for each instrument played. They were working with the original three track version; the original band, the male backing harmonies, and the perfect honey tones of the vocalist. Listening to each separately there is spill onto other tracks. The modern result, with vintage mics and careful editing, was remixed with the Royal Philharmonic Orchestra.

Perhaps this piece doesn't belong in a journal pertaining to library and information matters, the connection is tenuous. I don't discuss the technical role of the information professional in taking care of the sound archives. However I wanted to demonstrate the important of interconnectedness and ultimately how we are all part of a collective. We are consuming more digital media than ever before to educate, to entertain, and to enrich our lives, so it is important that we

are aware of professionals in related industries.

Even in a corporate lecture theatre at the British Library, their musical examples were able to excite, emote, and resurrect a collective memory of an event. Engineers, musicians, librarians and the wider population: recorded sound has become important to us since the invention of the phonograph in the late 19th century. History comes alive through sound and music and this demonstrates categorically that a library is not just for books.

Our goal at [Vable](#) is to support you in delivering the best content possible to your audience. Our content automation platform gives you full control by enabling you to manage all your sources of information in one place.

Raspberry Pi Driven Digital Signage

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Introduction

Digital signage is in widespread use within both academic institutions and the wider libraries and museums world. At Loughborough University we have used digital signage for many years to show actively changing information to staff, students and visitors. The use of digital signage can provide timelier and more up to date information to our patrons than traditional printed signage. In addition, it can also reduce the workload of library staff in putting up and taking down posters and increase the take up of library events and services as more patrons can find out about them.

Originally the University Library had a small number of display screens installed that used a commercially available digital signage platform. These worked but were expensive to run, as they required an annual licence payment on top of the initial hardware purchase. The screens in the University Library were installed and run by the central University marketing and catering organisations so tended to show University wide presentations such as daily campus wide menus and student recruitment information, rather than targeted library related information.

During a major refurbishment and expansion over the summer of 2013 there was the opportunity to investigate other options to see if costs could be brought down, while increasing the number and range of display screens available. The refurbishment included bringing an additional floor of the building within the Library's space to add more study rooms and student PCs, remodelling the entrance areas, and moving the main 'PC Clinic' support desk run by IT Services into the building. There was a desire within the library to use digital signage to show information that would directly benefit library users, such as the availability of student accessible PCs throughout the building, when group study and meeting rooms were booked, library opening hours, PC Clinic support information and advertise library provided events and services. Whilst the University Library

was closed for the refurbishment, the library's Systems Team undertook to investigate and, if possible, develop a cheaper digital signage system ready for the reopening in September 2013.

The Raspberry Pi

One of the leading contenders for driving display screens was the Raspberry Pi[1]. The original Raspberry Pi had been released in February 2012 and, whilst originally intended to be used to teach computing to school children in the UK, rapidly found favour amongst IT professionals and hobbyists for a wide range of tasks. The Raspberry Pi was designed to be very cheap to make so that a complete system could be put together for around £50. Yet the machine, even in its first iteration, was surprisingly powerful. Although physically only slightly larger than a credit card, it ran the Linux operating system which gave it access to a large body of existing open source software, and could display High Definition (HD) video streams via an HDMI interface. Since then there have been a number of other versions of the Raspberry Pi produced, adding faster processors, more memory and wireless networking. There are also a number of similar low cost computing products now on the market from other suppliers. The Systems Team had already looked at using Pi's to assess their suitability for low cost library catalogue terminals, so there was already familiarity with the machine and examples on hand to test with. To make the Raspberry Pi into a digital signage display screen driver, an open source version of the Screenly package was used. The free, open source version was chosen at Loughborough rather than the commercially supported version because the plan was to drive many of the screens from 'live' data sources that we already had available. This would entail some local code to be produced anyway, so the control and uploading of other

content such as static web pages and slide decks would be easy enough to add into this bespoke system. For other institutions with less technical support and only needing to display static web content, videos and presentations, the commercially supported version of Screenly may be more appropriate.

Initially there were two main types of digital signage that could be driven from existing data sources that the University Library was interested in: lab PC availability and group study room bookings. The Raspberry Pi's were coupled with either wall mounted TV screens (some of which already existed from the original commercial system), or in some cases reused LCD PC monitor screens from old, scrapped PCs. The latter was seen as a good way of repurposing smaller screens which had outlived the PCs they were bought with by many years.

Lab PC Availability

The University Library at Loughborough hosts many 'lab PCs' that staff and students can use. Such computers are also available in 'PC Labs' housed in other locations across the campus. During busy periods, especially around exam time, students want to know where there are available, unused PCs. A few years before the display screens project, a mobile phone app was developed for the University Library that included this, amongst other information. The app made use of an 'Application Programming Interface' (API) running on back end servers to provide this information, which was reusable for the digital signage system.
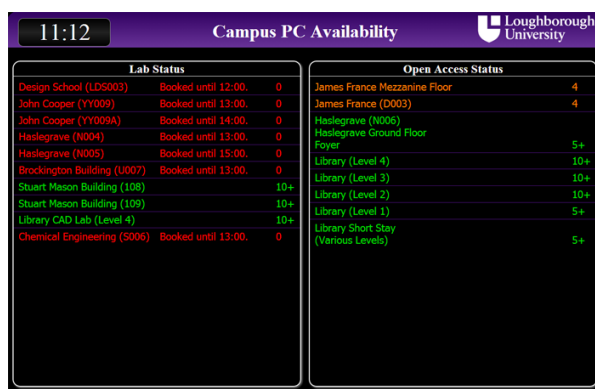
The API works by extracting 'extension attribute' information from the University's campus wide Active Directory system. An extension attribute is configured to show when a machine has a user logged into it. Each PC Lab has a matching Organizational Unit (OU) in the Active

Directory, which provides an easy way to retrieve the number of PCs in use within the PC Lab. To reduce the load on the Active Directory, this information is polled every few minutes and cached in a MySQL database on a separate server. To complicate things slightly, some PC Labs can be booked by lecturers for timetabled teaching, or by library staff for events. For these PC Labs the system therefore also checks the relevant booking system (either the University's central 'CMIS' timetabling system or the library's 'WUBS' web user booking system) to see if the room is booked (and thus unavailable regardless of the actual usage of its PCs).

The API is used to generate a web page shown in Figure 1 that displays potentially bookable PC Labs in one column, and 'open access' (unbookable) lab PC areas in the other, showing how many PCs are available. Where large numbers of a machines are available in a PC Lab it just shows '5+' or '10+' machines available to disguise any students working alone in a lab.

Figure 1 : Campus PC lab availability display
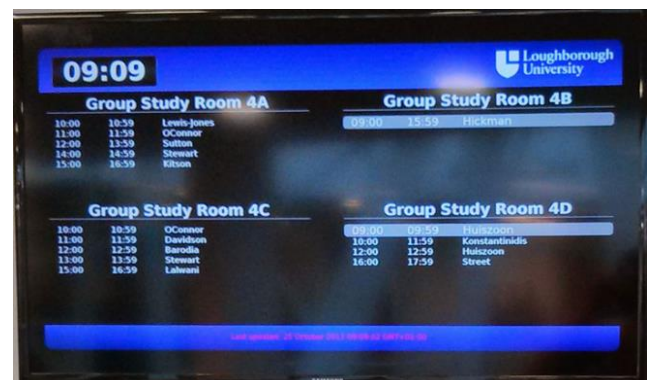

Group Study Room Bookings

The University Library has several 'group study rooms' and meeting spaces that are bookable by both staff and students. The bookings are made using the locally developed Web User Booking System (WUBS)[2], which again had an API

available to provide booking information for each room. The digital signage system makes use of this API to generate a web page for one or more resources that, for each resource, lists the surname of the person who made the booking and the start and end times of the booking slot. Depending on the number of resources being shown, either a full list of bookings for that day will be shown, or a 'reduced' showing just the previous, current and next booking for each resource.

The group study room displays are 'branded' with a different colour for each floor of the library as shown in Figure 2. The displays are again updated every two minutes, and show the last update time on the screen so that people know that it is up to date information. This also allows library staff to report screens that fail to update occasionally- this often indicates that the actual TV display screen has crashed or the Pi has lost its network connection, which sometimes happens after power outages. The only major recurring issue with the Pi's themselves have been with the 'SD' memory cards that hold the operating system and software failing. This happens relatively infrequently and is most probably due to the Pi's being turned off while writing to the 'SD' memory cards. As 'SD' cards are sufficiently cheap and widely available that spares can be kept on hand to allow rapid repairs.

Figure 2 : 'Branded' group study room display screen

Other current uses for the Pi driven display screens

Once the data feed driven PC lab availability and group study room booking displays were working, attention could turn to the other types of information that the University Library and IT Services wished to display in the building. Most of these have been either static web pages, or presentations, often to promote events or workshops. Control of the content that is displayed is delegated to library staff via a locally developed web interface so that involvement by technical staff is minimised.

The admin interface allows displays to be grouped together and staff can be given permissions to access the group. This has also allowed the system to easily spread to departments outside the Library. In the four years since its introduction the number of Raspberry Pi driven displays have grown from the initial 7 deployed in the Library to over 100 deployed across two campuses. Content being shown includes individual lecture room timetables, departmental course information and even student committee information in one Hall of Residence. An example of such a display in the library is at the main entrance where there is a vertically oriented TV screen facing externally that is used to display the library's opening times. The opening hours vary throughout the academic year, with more restricted opening times during vacations and 24/7 opening at exam time, so this is very helpful to library users.

Conclusions and future ideas

The use of Raspberry Pi computers to drive digital signage display screens has been a great success at Loughborough University, and would probably work well in many other academic institutions, libraries and museum settings. The low cost of the Pi coupled with the lack of annual licence costs and low power usage means that it is a very economic device for such signage systems, especially if some of the display screens themselves are low cost TVs or reused computer monitors. The low cost also means that it is practical to experiment with the Pi based displays for new applications without a large project budget. For example, at Loughborough a prototype self-help kiosk has been developed using a Pi driven touch screen to allow students to select a common IT problem they have been having and then watch a short video demonstrating how it can usually be solved. This can be used to reduce the demands on the IT Services PC Clinic in the library at the start of term, when large numbers of students arrive wanting to connect their devices to eduroam wireless networks, configure their email clients or use the printing system. Another idea that has been mooted is to use a screen to display the University Library's social media feeds, to both encourage local users to subscribe to them and also let visitors see what the library is promoting via those mechanisms.

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[1] Raspberry Pi Foundation, 2018, Raspberry Pi – Teach, Learn and Make with Raspberry Pi, [online] [2018-02-03]. Available from: https://www.raspberrypi.org/

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A Sound Space for Reading and Interaction

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I walked into my local library for the first time in a very long time and what I saw gave me pause for thought. I was met with the sights and sounds of toddlers running around; their mothers locked in conversation; children who had not yet grasped the concept of reading silently and who were pronouncing their phonics out loud; school children who had simply made a pit stop on their way home; and those although not making any noise were sat at the computer being 'social'. I saw the unmistakeable blue and white of Facebook and screens displaying videos of the increasingly popular YouTube. Lastly, I noticed those who had come to quietly sit with a book and those silently writing or typing away. Funnily enough those in the last two categories were in the minority.

They were the marginalised group on the fringes of the library's ecosystem. In fact, one would be forgiven for forgetting that this was a place which for centuries has been completely devoted to silent reading and research, the expression of oneself in hushed tones and the suppression of conversation and everything else that we as social creatures take joy in doing.

But in 2018, should such a scene played out in a library come as a shock? We are after all living in the era of information sharing and of free expression. In a generation where we are told that the world is becoming a global village and that being able to speak up, and to communicate with each other is a good thing, is the institutionalised silence of the library outdated?

With 303 library closures between 2010 and 2016[1] and at least a further 105 in the last year[2], is it time for libraries to assert their relevance before council leaders and to fight for their right to occupy space in our town centres alongside schools and businesses and everything needed to keep a local community thriving?

The answer is yes. Definitely yes.
Our local libraries are and should still be places for borrowing DVDs and reading books. After all, after our schools, colleges and universities, the library is the cradle of learning. It has unlocked so much information for many and has provided countless children with their first lesson in responsibility. How else would you describe promising to return a book to your local authority on time and in good condition?

1 *WAINWRIGHT Daniel, BRADSHAW Paul, SHERLOCK Pete, GEADA Anita*, 2016. Libraries lose a quarter of staff as hundreds close

[online] [viewed:16/02/2018]. Available from: http://www.bbc.co.uk/news/uk-england-35707956

[2] ONWUEMEZI, Natasha, 2017. Latest CIPFA figures reveal 'catastrophic' scale of library closures [online] [viewed: 15/02/2018]. Available from: https://www.thebookseller.com/news/cipfa-library-figures-687596

But I would like to see the traditional library become more than that. It should be a centre of knowledge, and a hub of interaction where special interest groups meet, classes are permitted to take place and speakers are given their corner. I long to see mother and toddler reading groups, and public screenings of films and educational videos, followed by lively debates. This is how we can transform the time spent in boredom or idle chatter into hours of productivity.

I am also an advocate for homework clubs - not the kind that where students are shushed by irritated librarians, but ones that encourage excitement and the exchange of ideas. What I am saying is that libraries need sound. Not the kind that only exists as a product of rebellion, but sound that has been authorised to legitimately occupy space in the library's atmosphere. Many libraries are already ahead of the game, but I would like to see these practices accepted and rolled out more widely.

But how can this all take place under one roof? Could extended opening times and designated time slots be the answer? Or perhaps separate rooms? Of course all of this will come at a cost. But the government has already provided a £4 million cash injection and Wi-Fi upgrades, so it might just be a question of more innovation and finding out what the people actually want.

Can the library be a space for both reading and interaction? Can it really serve two masters? At its core, the library has always been the silent reader's haven, but that's not to say that there is a rigid dichotomy between those who love the sound of silence and those who don't: one could love to read, but not in silence; or like books as well as the participation in lively discussions.

Transforming our libraries into a place for all will have to be a joint effort carried out by individuals, businesses, institutions and the government. Let's be vocal about how we'd like to benefit from our local library. It could be a matter of speaking to the librarian or writing to your MP. Let's introduce our children to the responsibility of carrying a library card from an early age. Let's ask for permission to hold community events beside the books. Let's fundraise and ask our local businesses to support the cause.

Let's fight to turn our libraries into spaces of reading and interaction.

Listen: an introduction to the British Library sound archive

Steve Cleary, Lead Curator, Literary and Creative Recordings, British Library

The British Library sound archive is one of the largest in the world, although visitors to the Library may be only dimly aware of its existence. Like the books and manuscripts, the miles of LPs and tapes are stored away from public gaze, in the vast basement storage areas under the piazza at our St Pancras building or at Boston Spa in Yorkshire, only being retrieved for specific listening or preservation requests.

The collections come from all over the world and cover the entire range of recorded sound: from every kind of music, to drama and literature, oral history, and wildlife and environmental sounds, stretching back more than 100 years, to the beginning of sound recording.

About 60% of the collection is made up of music; 35% speech; and 5% animal sounds. The collection contains commercially issued material; private and unpublished recordings; live recordings made by the British Library either on location or in our own recording studio; and radio and TV broadcast material (in the case of TV, largely but not exclusively news programmes at present).

The Library is also the public point-of-access for listening to archived BBC Radio material. Access to the collection is via a free, appointments-based listening and viewing service at the Library's premises, although an appointment will not be required for an increasing number of (digitized, or born-digital) recordings.

The sound archive holds examples of sound recordings in around 42 different formats: the earliest being wax cylinders, which developed from Thomas Edison's invention of the phonograph in 1877. Following Emile Berliner's invention of the flat disc recorder in 1887, the home entertainment market began to come into being, through the medium of 78 rpm shellac discs.

Shellac discs gave way to the lower surface-noise vinyl microgroove LPs and singles developed at the end of the 1940s, which dominated the commercial market until the launch of CDs in 1983.

Today, born-digital audio files jostle with CDs and vinyl as the dominant commercial format; digital files are also, and have been for some time, the Library's archival medium of choice for audio.

In our free Entrance Hall exhibition 'Listen: 140 Years of Recorded Sound' (open now till 13 May 2018), we display many players and artefacts from our collections that rarely see the light of day. The players range from an original Edison Home Phonograph to a huge radio-cassette player from the early Hip-Hop era, while artefacts include a 78 rpm disc of the voice of James Joyce, made for Shakespeare & Co. in Paris in 1924, and signed on the label by the author himself. A timeline on the back wall picks out key developments in the story of sound, and serves as the exhibition's educational backbone.

However, as one might glean from the title, this show is about listening at least as much as it is about looking. In a series of specially constructed listening pods we have made available an interactive menu of '100 Sounds from the Archive', intended to illustrate the breadth, depth and sheer variety of the collection. From the voice of Florence Nightingale to the mating call of the haddock, there should be something for

everyone. If you were to listen to everything in the pods it would take over seven hours.

For those unable to come to London, we also have an online resource called British Library Sounds, available at http://sounds.bl.uk/. Here you will find around 80,000 recordings that have been copyright cleared for presentation via the internet.

The exhibition is just one element of the Library's 'Season of Sound', which also incorporates an events programme. This has to-date included presentations on the history of the turntable, record-your-own-voice records, and x-ray discs from the Soviet Union, and performances by the Radiophonic Orchestra, the Art of Noise, and legendary folk singer Shirley Collins.
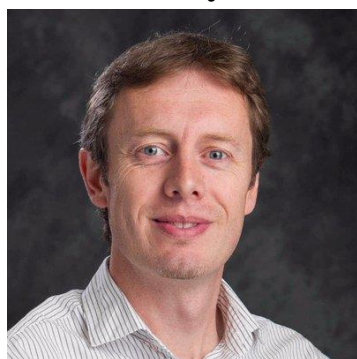
Broadcasting the library – S*hush! Sounds from University College Cork Library*

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Introduction: Let the music begin

In 2016 University College Cork Library began a new project in the ongoing quest to promote the Library and its services through engagement with the user community. This initiative was a radio show. This show, called *Shush! Sounds from UCC Library* has now become a key component in the promotion, marketing and public engagement of UCC Library.

The idea for *Shush!* was initially sparked by a tweet one evening from an account called @lockedinlibrary, a radio show hosted by two Brunel University librarians. After a number of months of discussions, briefings and planning UCC Library had its very own radio show. *Shush!* went live on air on campus radio station UCC 98.3FM for the first time at 11am, Monday morning the 26th May 2016.

What is Shush! Sounds from UCC Library?

Shush! Sounds from UCC Library is a weekly radio show, hosted by two UCC Librarians: Ronan Madden and Martin O'Connor. As well as featuring a rather eclectic selection of (in the main) left field rock music, the show features UCC Library news, interviews with UCC Library staff and visiting librarians, in addition to regular features on UCC Library resources and issues relevant to librarianship in general.

UCC 98.3FM, UCC's dedicated 24 hour radio station broadcasts across UCC into every coffee shop, bar, bank, restaurant, hair and beauty salon on campus. It also broadcasts on FM radio to the full Cork region (a potential audience of some 400,000 listeners) and is broadcast live across the internet, to the world.

This live broadcast of the show is only the start of the *Shush!* story. From this live broadcasted show a podcast is created and shared across various social media platforms thereby keeping the public engagement and promotion going throughout the week and beyond.

Why UCC Library does the show

The Library does the show for a number of reasons. In addition to being a broadcasting tool for the Library, it performs outreach, marketing, and engagement functions. Students and staff are bombarded daily with an overload of information and data via a multitude of platforms. The show is our attempt to bypass this noise and get the Library message noticed and, more importantly, engaged with.

Social media platforms

Although the show itself broadcasts for just one hour a week, *Shush!* does have a life above and beyond this one hour via a number of social media platforms.

- The weekly set lists are created using Spotify. The studio itself is equipped with vinyl decks and CD players, but in terms of ease of use Spotify on the PC makes it easier to plan the show, and is easier to work with. These setlists are shared after the show.
- The show has a dedicated Soundcloud account where the show can be listened back to as a podcast. The account also hosts podcasts of all *Shush!* library interviews and weekly music quiz.

- Twitter is by far the show's primary engagement and dissemination tool. As well as broadcasting library news we live tweet each show, using the hashtag #nowplaying. This brings on air engagement with listeners as they interact with us about the music during and after the show. To facilitate on air engagement Hootsuite is used to schedule the tweets in advance. This serves to free up time to engage with responses whilst live on air.
- *Shush!* does have a Facebook account, but the level of engagement on Facebook may not quite justify a presence on the platform. This is something that will need to be reviewed in time.
- *Shush!* has a Wordpress Blog. This is somewhere to gather together all the material from each show – the podcast of the show, podcasts of interviews and the music quiz, the library news and features, recommended reads of the week, and tracks of the week from Martin and Ronan.
- *Shush!* has a YouTube Channel, used mainly as a broadcast medium – simply to compile a playlist of the week's tunes to be shared via our live tweets.
- At the time of writing a *Shush!* Libguide is in train.

**Broadcasting the Library:**

Three main approaches to promoting UCC Library have been used on the show: interviews, library 'spotlight' features, and library news. From the outset the intention has been to include as many aspects of our services and collections as possible. This has encompassed the more 'standard' news items like opening hours and new services, but we've also aimed to shine a light on

those things that make us unique and distinct as a library. To achieve this it's been crucial to enlist the support of Library colleagues, for example through recording and broadcasting interviews with them, each focusing on a particular theme, pertinent at a particular point in time.

Examples of the interviews recorded and broadcast include:

- Special Collections at UCC Library, and how it supports the work of academics & students
- The acquisition of new collections such as the John Minihan photographic archive, an important new research collection for the Library
- CORA: Our institutional repository
- Open access, an interview recorded for Open Access Week
- A welcome message for new students from our Library Director
- UCC Library's Green Energy Campaign
- A chat with the Library's archivists on the subject of a Library exhibition they curated
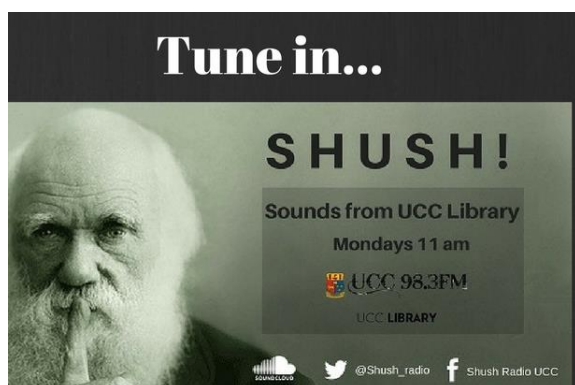
Reaching out beyond the Library in the traditional sense, we've recorded

interviews with managers of other services housed within the main Library building. Examples have been interviews with the Online Learning Project Manager at UCC, the manager of the new Skills Centre, the Head of the Disability Support Service, and an interview recorded with the staff of 'Blackstone Launchpad', an entrepreneurial mentoring service.

Other interesting interviews included one with Mancunian poet Mike Garry during his visit to Cork, an interview with #uklibchat, and an interview with acclaimed American photographer Judith Aronson, discussing an exhibition of her work which was hosted by the Library. We also interviewed two academics who had just won a university prize for excellence in teaching, focusing on how they use the Library to support their work.

Our 'Library Spotlight' feature gives us freedom to focus on, and to examine in more detail, aspects of our services or collections. So far we have highlighted specific collections such as bibliotherapy, newspapers, theses, exam papers online, and the Irish Research Electronic Library (IReL). We've also thrown a spotlight on specific research databases plus resources and guides for particular subject areas and services.

'Library News' is a weekly feature on the show where we cover everything and anything that might be happening in the Library. Again, the aim to be as inclusive as possible, and encourage colleagues to suggest news items to us. We endeavour to synchronise the news items with those listed on the Library website and through the Library's social media presence on Twitter and Facebook. Typical news items

have been: opening hours, new LibGuides, training sessions and orientation, exhibitions and events, new collections and resources, new equipment and service improvements.

An additional feature is 'Library Request', which involves playing a song request from one of our colleagues and briefly mentioning their role in the Library. Staff from all grades and all areas of the Library have engaged, which has made for an eclectic mix of songs! We've recently introduced a music quiz to the show and found our listenership expanding as a result. Sponsorship for the prizes has been supplied by University College Cork Visitors Centre. UCC Library also sponsors a prize each week.

Shush! @Shush_radio · 12 Dec 2016
We were delighted to have a flying visit from Finbear @conferrings He loved Frosty The Snowman from #cocteautwins youtu.be/e874vKfYfuU

Some Reflections:

Becoming DJs: Neither of us had any prior experience in such a role when we started. Kieran Hurley, the station manager

provided brief training but his belief in learning by doing meant that we were live on the airwaves almost before we knew it. Mistakes were made at the outset, particularly with the equipment in the studio, and our presenting style was rough and ready. Arguably little has changed since, but we don't pretend to be (or need to be) professionals, and we've convinced ourselves that this is simply part of the character and charm of the show!

Sharing presenting duties: This has made it easier for us. It's more relaxed, allows for banter, and four eyes are better than two if something goes awry in the studio. We quickly and naturally developed a methodology of sorts in terms of selecting tracks for each show and taking turns looking after the controls in the studio. On a number of occasions we have had to present solo shows, and this is more challenging as naturally one person has to consider everything: operating the studio, talking to the listeners, engaging through social media etc.

Workload: The work each week consists of selecting playlists, compiling Library news and features, and managing the social media. Some weeks we arrange and record interviews for broadcast on the show. There is work, without a doubt, but it tends not to feel onerous, and the bulk of it is done outside official work hours. Being involved in *Shush!* also prompts us to keep discovering new music; and rediscovering old, something we both enjoy.

Editorial control: While we have full editorial control of the show, we are conscious that we are representing the Library and the Library brand. At times

there has been a degree of self-censorship in terms of song choices (lyrics and themes), but we have relied on common sense.

Podcasts and social media: This has been essential. The live show serves as a nucleus of sorts, around which all of the social media 'electrons' can exist, disseminating information about the Library to audiences we may not have reached previously. *Shush!* is more than just a 'radio show' in that sense, it's a platform upon which we can help articulate the 'Library voice' in harmony with the other Library communications channels.

Impact of the show: An important consideration is whether or not it is possible to measure the impact the show is having. Unfortunately accurate listenership figures (at least on the 'airwaves') remain intangible but we can look at the number of listens to the podcasts. At the time of writing we have reached almost 3,000 total plays, with some of the interviews in particular achieving high numbers. Our Twitter metrics and level of engagement has been very encouraging. The show has been an inspiration for others, for example the UCC Skills Centre followed our lead and have created their own radio show, *'Write Here, Right Now'*. Goldsmiths Library at University of London have started broadcasting their own show, *'Sounds of the Stax'*, inspired by the *Shush!* presentation at the 2017 Internet Librarian International Conference. From emails we have received from other libraries we think there could be more such shows on the way.

Conclusion:

Shush! has been very much a venture into uncharted waters, but we've learned that if we try not to be perfectionists, enjoy it, and remain open minded then the possibilities open up, and one idea leads to another. A positive reaction from our Library colleagues has been critical in generating content for the show. We've also had tremendous support from Librarians beyond our own Library. The show continues to evolve and new ideas are still emerging as we proceed.

To conclude, *Shush! Sounds from UCC Library* has been a most successful programme for UCC Library, raising the profile of the Library and leading to relationships with other departments in UCC and beyond. It has provided us with a forum to promote and broadcast the Library in an innovative and novel way. We really look forward to seeing where it goes from here.

Twitter [@shush_radio](#)

Blog   *[Shush! Sounds from UCC Library (the blog of the show)](#)*

Podcast https://soundcloud.com/shush-radio-486769527

Facebook https://www.facebook.com/ShushRadioUCC/

Podcasts Empowering Personal and Professional Development

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Disclaimer: The views expressed in the article are those of the author, not her employer.

Podcast: The Combination Of The Words iPod And Broadcast

While podcasts have been around for some time, they have gained considerable popularity over the past few years. According to a 2016 report from the Pew Research Center, 36 percent of American adults have listened to a podcast (Barthel, 2016). In the United Kingdom, nine percent of adults, or about 4.7 million people, had listened to podcasts according to Radio Joint Audience Research 2016 data (Rajar, 2016). In 2012, podcasting site Libsyn reported that it hosted about ten thousand podcasts; by 2015 that number had grown to just over thirty thousand (Vogt, 2016). Media companies like National Public Radio (NPR), the Guardian, and the British Broadcasting Corporation (BBC) have been increasing the number of podcasts they produce, and how often they produce them. For example, NPR and the BBC each produce a short summary of every hour's news and release it every hour of the day. Those four-minute summaries are often how I get my news each morning.

However, podcasts aren't just for news. They are for entertainment and even education. Podcasts are a growing medium and can (and should) be used for personal and professional development to promote continuous learning and generate innovation in the library sector.

Personal Development Podcasts

One category of podcasts that I find particularly helpful for personal development is technology podcasts. I am an information professional, but personally I'm not the most technology savvy person. Technology podcasts like the BBC's *Click* podcast help me understand the digital world. Another interesting technology podcast is WNYC Studios' *Note To Self*, which explores technology and how it impacts our everyday lives.

Another category of podcasts that is great for personal development is community podcasts. Does your town, city, or local library have its own podcast? Listen to it. Keeping up with current events in your community is important for your own knowledge and will help you keep up with patron concerns. Local developments impact libraries a great deal and knowing what's going on in your community will help keep your library ahead of the curve.

Professional Development Podcasts

From the New York Times Book Review podcast to the New York Public Library's 'The Librarian Is In', there are many library and book review podcasts. However, while 'The Librarian Is In' does touch on issues in libraries, neither of those podcasts look specifically at professional development for librarians. For that purpose, look to the independent podcasts.

Two podcasts that will teach you a thing or two are '*Better Library Leaders*' and '*T is for Training*'. Both podcasts focus on different issues librarians encounter in the profession like ethics, advocacy, technology, and collaboration. While these podcasts are run by and for librarians, they also have their flaws. Predominantly based around panel discussions or interviews, there is also a lot to be desired from these more independent podcasts.

Challenges for Information Profession Podcasts

Perhaps podcasts targeted at information professionals need to go back to the proverbial drawing board to innovate and offer more variety in content and style. There are so many different types of libraries and librarians and not all topics have been fully explored. While interviews with librarians are popular, other styles of podcasts like scripted or talk-show format podcasts might be more successful. These styles may take more effort to put together, but they're also more engaging. Additionally, since podcasts are based around the enjoyment of listening, a good microphone with limited background noise is key for user experience.

So, You Want To Start A Podcast

I don't have podcast to plug, but in the interest of more engaging listening experiences, I do have a few tips for people thinking about starting a podcast:

1. Point of view is important. What's your take on your chosen topic? Do you have a different point of view than what's already being expressed on other podcasts?

2. Think about time. How long will your podcast be? How often will you record it? Can you be consistent about uploading it each week or month?

3. Consider your audience. Who are the people that will be interested in your ideas?

For more guidelines and tips, check out these resources:

- *How to make a great podcast – a beginner's guide*

- *It's All In Your Head: The One-Way Intimacy Of Podcast Listening*

- *Should You Really Start That Podcast? 6 Tips From An Audio Storytelling Vet*

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24 Hour Inspire - How two information professionals set up a pop-up radio station.

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24 Hour Inspire is an annual event at The University of Sheffield consisting of a 24-hour lecture marathon raising funds for local charities. The event, which is now in its 7th year, was the brainchild of Dr Tim Richardson who delivered an epic 24 hours of back-to-back lectures at the inaugural event in aid of Children in Need in 2011. Sadly in 2012 Tim was diagnosed with terminal cancer so at the 2nd event, which happened just a few weeks after his funeral, lectures were delivered by his friends and colleagues. Since then 24 Hour Inspire has become established as an annual event, with Tim's influence continuing to be celebrated as the catalyst which started it all.

Ever year, the event features 24 hours of short, engaging and inspiring lectures that go on throughout the night to a wide audience of staff, students and visiting schoolchildren. Tim's close colleague Catherine Annabel took charge after his passing and has worked hard to ensure his legacy continues. However, the event is much more than a memorial, it is also a fundraiser for local cancer charities; a celebration of science, learning and creativity; and an opportunity for the university to reach out and engage the wider Sheffield community.

Hitting the airwaves

The event has always had a fringe element that includes music and art, and in 2016 we had the idea to approach Catherine to discuss whether we could perhaps contribute to this in some form. We are both amateur DJs and music fans with large record collections. We both create podcasts and live radio shows as a hobby and felt we could put these skills to good use.

Initially we had imagined playing a marathon 24 hour live DJ set in a "chill out" area for anyone wanting to take a break from the lectures. However, after an initial meeting with Catherine we realised that it could be a distraction for people attending the lectures if there appeared to be an all-night rave happening in the room

next door(!) so the idea evolved instead into a pop-up internet radio station run by university staff. Rather than drawing people away from the lecture marathon, the radio station could help support and promote the fundraising to wider audiences and those unable to attend in person. We piloted this at the 2016 event.

It's not what you know but who you know

Library and information professionals often thrive through the personal and organizational networks we build. These networks were instrumental in getting our radio station off the ground. As information professionals with our due diligence to intellectual property matters (and knowing the University would take a dim view of a pirate radio station operating on its premises) we had to do things by the book, and the first step was to arrange a broadcast licence.

To purchase a radio broadcast licence plus performance rights for a one-off 26 hour broadcast would have cost us somewhere in the region of £500 - a figure which would be unthinkable, given the charitable nature of the event. For the station to be a success we knew we had to remain cost-neutral, while still complying with the relevant legislation.

Fortunately, help was in hand from the University's student radio station (Forge Radio) whose own licence covered a second stream (usually used for sports coverage) which they offered to allow us to use for the duration of our event. The team at Forge turned out to be incredibly helpful, even allowing us to use their outside broadcast equipment to deliver our shows on the web.

Our next issue was sourcing the equipment to actually play the music, which was solved by donations from across the campus. We were keen to play vinyl as

much as possible as we felt this would offer something different from the digital-only stations and streaming channels through which people usually consume their music today. Most of the staff taking part were old enough to remember vinyl (indeed several of the DJs, including Mark, had previously worked in record libraries) and many would still have an old pile of records stashed in their attic or garage, so this occasion gave them a reason to dig these out and share some musical memories. In subsequent years the vinyl-only policy has been relaxed as we didn't want to exclude talented DJs with great ideas purely on the basis of their preferred format; but a significant percentage of the presenters still enjoy the occasion to dust off their old LPs, blow the fluff of the needle and enjoy the warmth of that crackly analogue sound.

Bringing people together

One of the great things about 24 Hour Inspire is that it brings together colleagues from across the campus to collaborate and work together to deliver a very special event. We were keen to draw in DJs and presenters from across the campus and after putting out calls and targeted emails, we were joined by colleagues from the IT, English, journalism, learning and teaching departments and the students' union.

Most of the shows in the first year were primarily music-based, but each year new formats have been introduced with a shift towards more spoken word content and interviews. To emphasise the links to the main event, we often invite the speakers from the lecture theatre to pop in to say hello on-air. Much like a pre/post-football match report, we quiz them about their talks and research interests, as well as their impressions of 24 Hour Inspire. As well as promoting the event, these mini-interviews have had an unexpected fringe benefit of allowing early career academics to experience what it is like to discuss their

work on live radio - a "safe" introduction to media engagement of the type many of them may have to do in the future. We even have our own take on a certain long-running format, 'Desert Island Disco' where colleagues (including 2 pro-vice chancellors) have been invited to imagine themselves as a castaway and tell us about their favourite songs as well as their research.

Recording the legacy

All of the shows are recorded as one enormous audio file, then edited into separate shows before being uploaded on to our Mixcloud page.

The quality of the shows has massively exceeded our expectations; we have been truly amazed by the talent and creativity of our colleagues, and by how smoothly they have adapted to the radio format; although we still remain close at hand to help with technical requirements. Whereas the 24 Hour Inspire event is concentrated into a very intense but brief time period, the recorded radio shows have the advantage of being available all year round for people to listen at their convenience. They also provide a lasting souvenir and legacy of the event.

By the time you read this (after the 2018 event) there will be over 60 shows on the archive - an eclectic selection of programmes incorporating poetry readings; quizzes; drama and live music (as well as lots and lots of lovely vinyl) - a real indication of how Radio Inspire station has developed in the space of a couple of years.

Going forward

The station has grown in its very short life and now offers a very diverse schedule situated somewhere between 6 Music and Radio 4. We have an increasing number of

spoken word shows including discussions around issues like mental health and migration; as well as live theatre, comedy and literature. The after-hours shows tend to be curated with less chatter but more specialist featuring a range of alternative music.

For the duration of the 26 hours, a lecture theatre in the basement of our science building becomes a thriving radio station where our academic and professional colleagues get to show a different side of their talents and personality. At the end of the event, on very little sleep, we have to pack everything away and our "pop up" station pops back down, and transforms back into a plain old lecture theatre. We are invariably shattered, but exhilarated; and proud that we have been able to bring together so many people to make this happen - celebrating our institution, spending time with colleagues from other departments, sharing our passion for live radio and most importantly, raising funds for excellent local charities.

- 24 Hour Inspire

- 24 Hour Inspire show archive

- Inspiration for Life

Remixing the Library: Revolutions Per Minute with 'Sounds of the Stax'

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The possibility of the possibility dawned on me as I sat in a session at the ILI2017 conference. Vinyl-junkie librarians mixing their passion for music with their work. Across the sea in Ireland at the University of Cork, the Shush Radio Show transmits music and connects to its customers via the airwaves. They engage in a new way, an innovative and inspiring way. As librarians we are always seeking ideas to attract our users, trying to keep up with new technologies and trends. Not many though are using radio to do this.

I must have been grinning from ear to ear as bumping into one of the presenters later on, he said I was the perfect attendee – wide eyed with enthusiasm and excitement. Fueled by this idea, and knowing I had a willing accomplice in my equally music-obsessed colleague Andrew; I shared the idea with my director who loved it too. Now to approach the Goldsmiths Student Union's internet radio station, Wired Radio.

The idea it seemed arrived right on time: the station was about to make a call out for new shows. Andrew and I scoped out our vision for a library radio show on a weekly one-hour slot:

- Tie-ins with events on campus, e.g. conferences, talks, exhibitions, courses, etc.
- Guests from the library, the College staff, Alumni, and the local community.
- Updates on enhanced academic skills sessions.
- Explore and share our own music archives.
- Broadening the learning of students by integrating music selections with College events, world events, special days, etc.

We applied and got accepted out of over 100 applications – we were thrilled! It was a Thursday and we were to present our first show the following Monday. With only a quick five minutes overview of the radio studio set up on the Friday, we were in the hands of the gods. 'Sounds of the Stax' was about to become a reality.

For us this radio show is an exploration into how we can use radio to serve our users, and how music could be a means to do that. It's putting a new element of joy into how we work with our students, while being able to explore our own creativity in the workplace. We see the show as a way to contribute to the student experience through the collective sharing of music and its ability to bring people together. It is also something our colleagues can enjoy too; listening out loud in the open plan office, or more intimately on their headphones.

Our first show was a 'Soundsystem Special', a tie-in with the Sound System Outernational Vinyl Weekender showcasing UK sound systems, as well as the Let's Play Vinyl photography exhibition held in the Professor Stuart Hall building. I'd attended the weekender and shared my experience of building a speaker with my 12 year old daughter, as we played Jamaican sounds from our record collections. We pointed users to library resources on soundsystems and music of Jamaican origin.

Subsequent shows have focused on International Women's Day, Welcome Back wellbeing at the start of Spring term, Academic Skills tutoring with the Academic Skills Centre manager, the role of the Subject Librarian, the Subject Librarian as academic, our Special Collections and Archives Curator's role, LGBTQI+ History Month, and the practice and practicalities of being an artist today with one of our Alumni.

The shows consist of very informal interviews and a selection of tracks from both us and from our guests. On one show we featured the WRPM collection (Women's Revolutions Per Minute) - a collection of recordings of music performed, composed and produced by women. It was set up in 1977 as part of the Women's Art Collective in London, promoting festivals of music by women as part of the Women's Liberation Movement.

In order to communicate with the managers at Wired Radio we had to join their closed Facebook group. This was our main means of getting help with the studio equipment – for example, sometimes we were not sure if we were 'on-air'. If presenters wanted to swap slots, or cover empty slots then this would also happen via Facebook.

The show is archived on Mixcloud so that we can promote it after the live instance. We use Twitter and Facebook to share the show with our users and listeners. Each programme is advertised with a picture of one of us hiding behind a record sleeve, most times directly aligning the choice of image with the theme of the show. On Mixcloud we outline each show and give bios of our guests, and list the artists we have played on the shows. On average we are getting at least 45-50 listens on Mixcloud per show.

While learning to use the radio studio sometimes proved a tad challenging, we soon got used to being behind the microphones and taking on the roles of radio presenters. As both of us are DJs we have vast amounts of music at our fingertips and for the most part play vinyl. We'll face the playing digital challenge one day soon!

For us it's a great extension of what we do as librarians and also allows us to be creatives at work in ways we hadn't yet explored, or even imagined, knowing we are surrounded by amazing creative talent within a world renowned College. Also, this experience gave us insight into 'development' opportunities for the students at Goldsmiths in radio, and, simply having an outlet from their studies is really beneficial.

At the moment we're reapplying for our slot come the new academic year. The experience has opened our eyes to how we as librarians

can bring more of our diverse skills to our jobs
to:

- Connect the different university communities.
- Do something creative as part of our work.
- Align with the mission of the library.

We invite you to explore exciting new ways of engaging with your talents at work, and broadening how we reach, attract and retain our customers.