The Video File:
Interactive Multimedia Marketing For The Library
Part 2

The age of multimedia—a time when library users can selectively retrieve graphics, text, and sound from a computer program—is upon us.

In the last issue of *Marketing Treasures*, we illustrated the immense information sharing and marketing potential multimedia has for libraries: clients who are thousands of miles away can acquaint themselves with library holdings via a simulated tour—including exchanges with reference librarians, subject experts, and/or satisfied customers—while in-house users develop and improve upon their research skills. As an electronically streamlined means of accessing information, multimedia should save immense amounts of client and staff time.

The technology is here, and you may be better prepared than you realize. Experts recommend 8 MB of RAM, but a 20 MHz 386SX PC with 4 MB of RAM, VGA, sound card, Windows with Multimedia Extensions, and CD-ROM, or a Mac II or LC, System 6.0.7 or later, with 4 MB of RAM, QuickTime System Extension, color graphics board, and 32-bit Quick Draw will also run the latest software. To create video with either system, include a camcorder and a video-capture board.

In this issue of *Marketing Treasures*, we introduce you to the concepts of HyperCard and hypertext, computer movies, and program design, as well as to a number of actual computer projects set up by librarians across the country.

Thanks to HyperCard, a computer authoring language that allows even nonprogrammers to develop programs easily, multimedia stations—computer kiosks—are beginning to pop up everywhere, most notably within libraries.

At the National Library of Medicine (NLM) in Bethesda, Maryland for instance, is NIK—the NLM Information Kiosk—on a Macintosh IIcx using SuperCard. NIK provides information on the library: its floor plan; services and hours; acquisitions of books, journals, and audiovisuals; and location of subject information. Users can select at random which of the answers to their questions to pursue, including

"how to use" NIK. Librarians say NIK is an effective, painless way for library customers who might be embarrassed or reluctant to ask a librarian for help to get quick information. NIK was introduced into the library in 1991 and user evaluations, included as part of its programming, give it high marks.

In May 1993, EGAD (Electronic Guide and Directory) was introduced to library users of the University of Maryland at Baltimore. Information on the library's medical, pharmaceutical, nursing, dentistry, social work, and law holdings; its floorplan; and its experts are now available at the click of a mouse. According to M. J. Tooey, head of reference and information management services, instructional materials regarding databases will eventually be included on EGAD, and off-site access is a goal of the future.

Multimedia library tours like EGAD and NIK, which currently concentrate on the physical layout of the library and the location of its various holdings, will soon be commonplace. In fact, according to Kathleen Burnett, assistant professor, in the Department of Library and Information Studies, at Rutgers University, the library "hyper tour" is already "almost passe."

The tours "were the first thing to come out using the new technology [HyperCard], and they are a very simple implementation of what's possible," she says. In their stead, experts agree, future generations of multimedia applications will go as many steps forward as imaginations and budgets will allow.

In fact, the role of the librarian is changing, according to Burnett. It is expanding from the management of existing information to the design, packaging, and dissemination of it. And multimedia programs which are driven by the interaction of user and computer, are "perhaps the single most important facilitator of this change in roles."

Librarians themselves are innovating applications for multimedia technology. For instance, Burnett's former student Janice Greenberg is authoring a children's catalog for New

MARKETING Treasures

Pearls of Wisdom

Turn your next casual talk into a memorable presentation with the help of visual aids. Not only will visual aids impress viewers with your organization and vision, they'll reinforce your message, endowing your talk with more impact and authority. In addition, the creation of slides and handouts gives you the opportunity to develop and showcase your computer versatility. A few tips for emphasizing your point through the use of overhead transparencies:

• Use each transparency to illustrate a single point or idea.

• Don't force visuals. If overhead projection won't enhance a point, leave a blank screen, or project a simple word or concept that is the kernel of your message.

• Limit text to six words per line, six lines per transparency.

• Keep graphs appropriate to their data: line graphs for trends, bar graphs for quantities, pie charts to divide a whole into its parts.

• Although your audience's attention should be on the visuals, your attention should be on the audience. Don't neglect eye contact.

Fans of the mail order paper company, Paper Direct won't be surprised to hear that they supply transparencies for your laser printer. Available in clear or color-tinted with a solid frame. Call 800/272-7377.

Speaking of Paper Direct—those who are addicted to this company's style of laser-printer–ready patterned and bordered papers will also want to check out the catalog offered by Idea Art. Though their products are similar to Paper Direct's, they seem to place more emphasis on color, fun, and variety. Keep both catalogs on your desk for maximum options. Call 800/433-2278

If your library clients search CAB databases, you might want to bring a mouse into your library. No, we're not talking about the computer clicker, but neither are we referring to the one that makes you stand on a chair and scream "Eek!" We're talking about an approximately 16.5" x 24" color poster of a mouse happily nesting in a stack of apples beneath a headline proclaiming "Satisfy your search needs . . . with just one bite!" To order this free poster, contact Sheila Bell, CAB International, Wallingford, Oxon, United Kingdom, OX10 8DE.

Let Susan B. Anthony help you celebrate women's contributions to history. Bulletin-board materials from the National Women's History Project include posters, display biographies, bookmarks, balloons, and stickers. You can get the 48-page catalog by sending $1 to 7738 Bell Road, Windsor, CA 95492 or by calling 707/838-6000.

Amuse library clients with the sweet (and sometimes salty) smell of success! Scratch-and-sniff stickers make attention-grabbing additions to any library event. Enhance invitations to library or corporate anniversary celebrations (or staff birthdays) with the birthday cake sticker. For invites to informational and training video sessions, include the popcorn sticker, and the lemonade sticker would make any hot summer meeting more inviting. Other sticker flavors available are grape snow cones, root beer, flowers, strawberry shake, roses, cherry ice cream cone, and gumball machine. For more information, write Mello Smello at 5100 Highway 169 N., Minneapolis, MN 55428, or call 612/537-8400 or fax 612/537-5015.

Multimedia *continued from page 1*

Jersey's Franklin Lakes Library. One thousand book covers, each with a snippet of text, are being scanned into a computer to help prereaders select books.

The National Agricultural Library in Beltsville, Maryland, has a multimedia catalog too—this one with full text. The Integrated System for Information Services (ISIS) INFO Station will go online this summer. ISIS is the library's main online catalog, and INFO Station offers the catalog's 10,000 pages of text in the areas of: aquaculture and food and nutrition. Librarians have been scanning and scripting the materials into the INFO Station computer since October 1991.

Online readers will be able to judge a book by its cover, read its table of contents, or browse through its pages. Many of the books and other publications electronically scanned into the computer have been converted to ASCII, which makes it possible for the user to conduct searches for keywords within a document. If the document has graphs, the user can both view them on screen and request verbal explanations.

"It is a prototype," says Claudia Weston, library system coordinator, "not a production catalog." The library has 11 other information centers. The information offered by these centers she explains, is not tied into the new multimedia catalog. "We think this is the direction libraries are going," she says, "but we want to see how our patrons respond to it, as well as our in-house staff."

Marty Kesselman, head of Reference and Instructional Services, Library of Science and Medicine (LSM), Rutgers University, may be the first person ever to have used HyperCard in a library setting. His use of the 1984 pre-released version resulted in LSM InfoMaster, a library instruction program now in its second update.

InfoMaster's early functions included identifying and locating library services and holdings, and providing instruction regarding books and journals, information on their advantages, and disadvantages as research tools, help with specific pathways for finding information, and so on. The latest program upgrade includes two new interactive functions: a test of user research concepts and simulations of electronic resources, with a gateway to the services themselves.

How easily are librarians shifting into their new roles as packagers of information? At the June '93 Special Libraries Association (SLA) conference, librarians interested in the potential of multimedia got a taste of it. In her one-day workshop at the conference, Burnett presented examples of multimedia and introduced workshop participants to working

terminology—scripting, buttons, nodes, maps, links, fields, compression, decompression, etc. Participants heard where to purchase hardware and software, and how to mount and use a computer kiosk in a library. They also learned to scan images into the computer, record and process sound (taking out sounds they didn't want), make movies using VCR tape, and link these images and sounds together in HyperCard.

Rutgers was the first library school in the country to offer courses in multimedia, and they began just two years ago. Of the course in emerging technologies she teaches there, Burnett, says that in one semester her students, work with 10 different software packages, create multimedia programs that integrate sound, graphics, movies, and text. The results of their work, she says, is "astonishing."

Burnett, also works as a private consultant, and conducts a series of professional development workshops for New Jersey librarians. Many take her introductory course and "go away and start developing." What's necessary, she says, is a basic understanding of hypertext.

Hypertext is a form of nonsequential writing and retrieval. A hypertext document allows readers to direct their own paths through it. For instance, a user of a true hypertext application could begin anywhere in the document, then highlight a word so that related text appears. They could then choose to delve deeper into the subject, take another turn by highlighting a word for another subject, or return to the original text. The reader is not restricted to a set path through the document—not forced to start at the "beginning" and finish at the "end."

Using HyperCard, created in 1984 at Apple Computer, and Toolbook for the IBM, programmers create hypertext, or user-interactive computer documents, by establishing nonsequential connections between pieces of information.

HyperCard's information units—a chunk of text, a graphic, digitized sounds, etc.—are called *nodes*. Instead of one node progressing in set order to the next, the designer, or programmer, establishes nonsequential and/or sequential links between the nodes. By positioning the cursor over on-screen words and graphics, known as *buttons*, and clicking the mouse, the reader is able to access information thus linked to the text they are reading anytime they choose.

Available buttons may include a bar of picture boxes (either icons, which are symbols, or *micons*, frames from moving pictures), as well as sections of maps and diagrams. A sec-

MARKETING Treasures

Multimedia *Continued from page 3*

tion of a diagram could be clicked on to reveal a more detailed image of the illustration, or additional information. A micon could be clicked on to play a movie, since HyperCard can control videodisk players, laser disks, and CD-ROMS.

When sounds and images, as well as text, are included in a program, hypertext becomes hypermedia. Hypermedia and multimedia are nearly synonymous, but hypermedia connotes an instructional—not just educational—tool.

Hypertalk is HyperCard's easy programming—"authoring" or "scripting"—language. With its short, English-like scripts, it allows even novice programmers to link nodes of information. However, while it is inherently easy to program these connections, it is also inherently difficult to think in terms that provide as many routes of access as possible. And design—creation of navigable pathways to the information—is a critical component of a hpermedia production.

"Every single path should be considered, which is really time-consuming, but not technically hard," says David Schwartz, manager of computer training and support at the University of Maryland at Baltimore. Schwartz, who wrote "Hypermedia for Performance: An Introduction," in the June 1993 issue of *Performance and Instruction*, explains that traditional computer-based training links information in an order determined by the programmer—and that construction may be irrelevant to the specific learner's needs or way of thinking. But "hypermedia," he says, "facilitates linkages that can mirror the way people think."

To create a good design, the first thing programmers must do is step out of their own shoes and think like a potential user. Creating a storyboard will help.

In the last issue of *Marketing Treasures* (March/April 1993) we outlined preproduction considerations for multimedia projects. Now add to your objectives and production content possible visual aids (i.e., photographs, maps, diagrams, graphs, animations, simulations, movies) and verbal aids. To get started, take three sets of index cards in three different colors. On one set write your objectives and then tape the cards to a wall. Beneath each of these cards, tape cards from your next set, which spell out the selected content. Then use your third set of colored cards to list possible visual and audio formats. Once you've completed this process, invite others in. Even though you may have an entire team working on this project, now is a great time for objective input from everyone; cards can be easily added, eliminated, and relocated before you write the script and storyboard.

The storyboard, which is a series of individual sketches with space for textual notes and production comments, comes after you've written your script. It can be made using 4" x 6" cards, 8 1/2" x 11"paper, or a software program like Aldus PageMaker. Your storyboard, like the index cards, will help you to visualize the program you are about to create. It is a visual script that will ensure that connections between each unit of text and sound has been made, and that will help you to envision navigable paths between nodes of information.

For those wishing to add movies to their programs, there's much to be said. When you think about creating original videos of your library, its experts, and its users, you will encounter the same considerations and constraints that any as moviemaker faces: planning, scripting, lighting, sound, camerawork, even casting. In reality, you will be undertaking a production within a production. But the rewards could be great! What a way for users to tour your facility, selectively learn to use its resources, and pick and choose among subject experts whom they will both see and hear!

In the past, to place a video in your computer presentation you had to have an elaborate videodisk setup, specially installed computer hardware, an external digitized video source, sound mixed into the presentation's sound system, and software that would support the external video. Now a program created in HyperCard can (theoretically) include a movie on QuickTime software using a large hard disk.

At Rutgers, Kesselman says his third-generation LSM InfoMaster will contain movies, available from packagers and in the public domain, to "jazz up" the presentation. In 1984, InfoMaster ran off three Mac Plus computers with 1 MB RAM and a shared 20 MB hard drive. Each of the three new stations has 4 MB RAM and its own 80 MB hard drive with an Apple CD-ROM drive. The InfoMaster presentation will be transported to other campus locations using six or seven floppy disks for transfer to hard drive.

At Apple Library itself, in Cupertino, California, media specialist Jane Oros says digitizing video clips into Apple's online catalog is currently a topic of exploration. "It's something we're talking about," says Oros, "but there are a lot of issues": 1) video copyright permissions; 2) memory storage; 3) software and hardware choices and how to implement them; and 4) once the video is digitized, who will have time available to create the search words, etc., for user access?

Of these, storage is perhaps the biggest obstacle. Oros concedes that digitizing movies and even editing them with

Multimedia

software like Adobe Premiere and DiVa VideoShop is relatively "easy." But at present, a seven-second video can take up a whole high-density diskette. What's needed, according to Burnett, is a hard drive of 600 MB or 120 MB with a videodisk, laser disk player, or a CD-ROM. The equivalent of 1,500 floppies—300,000 pages of text—can be contained on one 4 1/4" CD. A CD-ROM disk, however, is too slow to display full-motion video, hence the videodisk. The ultimate goal is to have a multiple-user product that allows your computers to operate at an acceptable speed, says Oros. "The technology is moving so quickly, it may be really feasible in the near future."

At the National Demonstration Laboratory for Interactive Technology, Library of Congress (LC), 200 educational multimedia programs are on hand for use—with 2,000 available! The Demo Lab was created in 1987 by the Smithsonian Institution and the Corporation for Public Broadcasting as a center where educators, museum officials, information scientists, and others could learn about multimedia technologies. LC's own project, American Memory, which is a focal point of the lab, is no doubt the largest multimedia undertaking by any library.

The American Memory Project is a collection of original documents: 1789 Constitutional Convention writings, Mathew Brady's Civil War photographs, African-American post-Civil War pamphlets, New York City turn-of-the-century movies, sound recordings of President Warren Harding, etc. American Memory works off an Apple Macintosh or IBM-compatible workstation, CD-ROM player, videodisk player, and television monitor, with sites at schools and libraries in 30 states.

On June 26 at the American Library Association conference in New Orleans, a panel of experts in hypermedia discussed how to create hyper programs that are easily navigated by users, and how to determine when hypermedia is warranted.

For hypermedia neophytes, E. Paige Weston, chair of the ALA sponsoring hypertext and hypermedia interest group, Library Information Technology Association (LITA), recommends these articles: "User Interface Design, Making Metaphors," *ID (Information Display)*, March-April '93, and "Perspectives on Human Computer Interface," *Journal of American Society of Information Science*, March '92. For would-be movie makers, Chris Olson & Associates and the Apple library staff concur in recommending, *Quicktime Handbook: The Complete Guide to Mac Movie Making*, by David Drucker and Michael Murie, Hayden, 1992, as excellent reading.

Worth Its Weight in Gold

Couldn't make it to the MultiMedia Show in New York City in May? *Marketing Treasures* went for you, and discovered a number of resources to pass along:

Two magazines to page through as you explore the world of multimedia: *Presentation* and *Advanced Imaging*. Video neophytes will find *Advanced Imaging* helpful, with its focus on—you guessed it—images. But as a general multimedia resource, *Presentation* offers a broader view. The address for both: 445 Broad Hollow Road, Melville, NY 11747.

Among resources to enhance your multimedia venture are film and photo archives. A few worth looking into: Archive Films offers a free brochure and sample reel: 800/875-4798. Archive Photos: 800/285-4851. The WPA film library: 800/777-2223. WPA also offers selected images in its Multimedia Collection, already on CD-ROM. CBS News Archives: 212/975-5442.

The most ambitious category of products helps multimedia do-it-yourselfers turn their computers into photo and video editors. Avenue, a package from VIS Development Corp., converts your video onto CD-ROM and provides software to turn that video into a computer database ready for multimedia applications, Phone 617/466-6678. TEMPRA products give you one further level of control. You'll actually create the CD-ROM's at your desktop. Phone 908/493-0712. And, going the opposite direction, with Digital Video Link you can create digital broadcast-quality videotape images from your Mac. Phone 416/516-1117. For touching up photos and creating original artwork, consider Adobe Photoshop. Phone 800/833-6687. For editing video and adding special effects and graphics, check out DiVA's VideoShop. Phone: 800/FYI-DIVA.

If multimedia is on your agenda, but you haven't the time to devote to the task, two companies offer their expertise in designing and executing your project. Call Cognetics at 609/799-5005, or Applied Imagination, Inc. at 802/496-3520.

When you need post-production help try CoSA After Effects at 401/831-2672, VideoFusion at 800/638-5253, or Digital Zone, Inc. at 800/538-3113. The images on their brochures are inspiring and tell the story better than we can in this small space.

And don't miss the Fed Micro CD-ROM and Multimedia Exposition, August 31-September 2 in Washington, DC. Call 703/683-8500. Register before July 31 and tickets are free.

Sparkling Reviews

Developing New Markets for Information Products. Thomas G. DiRenzo. The National Federation of Abstracting and Information Services. Philadelphia, PA. 1993. ISBN: 0-942308-39-5. $60.00. ($50.00 for NFAIS members)

Developing New Markets for Information Products is the first of the 1993 National Federation of Abstracting and Information Series Reports. This slim volume is laid out in clear, large type, and it has no flashy pretensions whatsoever. The author focuses on providing excellent content, and within this book's pages librarians and information specialists will discover a wealth of down-to-earth, extremely valuable advice about marketing.
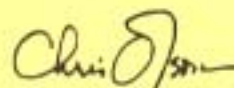
In these one hundred and some pages, the reader will not find fancy illustrations, graphs, charts, or formulas. Instead, with the ease of someone who knows what he's talking about—and DiRenzo should, having held key marketing positions in the information industry since 1970—the author gets down to the meat of the matter, dispensing his expertise in a no-nonsense, logical way.

DiRenzo organizes the book into five chapters. In chapter One he begins by defining a market. He then proceeds to identify market development opportunities. In chapter Two DiRenzo discusses how to establish and manage market development programs, explaining that the first step is to learn how to generate ideas, the second how to decide which ideas have merit and which do not. This is followed by an examination of the phases of market development projects and the significance of budgets and schedules. The third chapter covers the role that marketing research plays in market development projects. Chapter Four contains material that will help marketers overcome organizational obstacles including the resistance of senior management to a marketing project. Chapter Five is a summary of the book's points arranged in order by chapter, with roughly one paragraph for each chapter subsection. This concentrated presentation packs a punch; the facts are hard-hitting as well as easily digestible. Bringing all that's in the book together, it makes for a nice concluding touch.

Developing New Markets for Information Products is a practical resource for information specialists. Furthermore, it's refreshing to read material by an author who seems uninterested in selling himself, instead applying his energies to providing ideas and data in the most accessible and straightforward way possible. For example, DiRenzo wisely points out that all organizations need revenues, even those that are "non-profit", and writes, "Profit results from excellence in performance . . ." What could be more clear?

Thanks to everyone who stopped by our exhibits at the SLA and ALA conferences. It was nice to learn about your latest promotion activities and to share ideas. I had so many folks ask me how they could put our electronic clip art up on their e-mail and distribution systems, that I thought the subject might make a good article for a future issue of *Marketing Treasures*. If you have successfully illustrated your e-mail announcements on a company-wide system, I'd like to hear from you. Call me or drop me a note at the office.

Chris Olson

The Crystal Ball

July 28 "Getting Printed Materials Produced." A one-day seminar offered by Performance Seminar Group in Los Angeles. Contact: 822/757-2714.

July 28-29 "Constructing On-Line Documentation." Seminar offered by the Ziff Institute in San Francisco. Contact: 800/34-TRAIN.

July 30 "Producing, Designing, Editing & Writing Newsletters." A one-day seminar offered by The Newsletter Factory in Cleveland. Contact: 404/955-2002.

July 31-August 4 "Summer Institute In Communications." A five-day program offered by the Council For Advancement and Support of Education in Notre Dame, IN. Contact: 202/328-5967.

August 9-13 "New Products Management: How to Set Up New Product Programs." A five-day program offered by The Michigan Business School. Contact: 313/763-1000

August 16-20 "How To Teach People To Use Computers." Seminar offered by the Ziff Institute in San Francisco. Contact: 800/34-TRAIN

August 19 "Publishing, Marketing and Disseminating Government Information." A one-day course offered by Graduate School, USDA, Center for Applied Management. Contact: 202/447-3247.

August 23-27 "Strategic Marketing Planning." A five-day seminar offered by The Michigan Business School. Contact: 313/763-1000.