

## Press Releases

### Post-World War II manufacturing brought to life

1 May 2013

Manufacturing Pasts, a project led by the University of Leicester and funded by Jisc, today releases over 1,700 historical sources for learning and teaching. The resources tell the story of what life was like and how quickly it changed in British industrial cities during the second half of the



twentieth century.

Taking Leicester as a powerful example of these changes, the historical sources include photographs, maps, architectural drawings, oral history interviews, company publications and newspaper articles.

The related learning resources include videos, visual guides and selected historical sources. All the resources have been released under a Creative Commons open licence ([CC BY-NC](https://creativecommons.org/licenses/by-nc/4.0/)). This means that they can be re-used and adapted

by anyone, providing the creator of the work is acknowledged and the use is for non-commercial purposes.

Four major themes are used to illustrate the changing industrial city:

- Deindustrialization
- Conservation and Regeneration
- Social Life of the Factory
- The Factory and the Community

Simon Gunn, professor of urban history at the University of Leicester, comments: “Go into any major library and you will find lots of books on British industrial cities during the nineteenth century. But you will be hard pressed to find much on the 1930s onwards. Manufacturing Pasts fills that gap. Having these materials online has all sorts of other benefits as well, such as seeing connections between different kinds of historical sources that you might not otherwise notice - between maps and photographs, for example. Manufacturing Pasts is relevant to higher education students at all levels - supporting both dissertations and projects exploring one of the historical themes.”

Paola Marchionni, programme manager of digiti-

sation at Jisc says: “Manufacturing Pasts is a great example of partnership work that has brought together knowledge and expertise from historians, librarians, archivists and learning technologists in the creation of versatile digital resources. The team has done an excellent job in providing easy access to both primary historical material as well as contextual background through imaginative resources such as virtual tours, timelines, videos, and cleverly used PowerPoint presentations. This project has opened up material to a variety of users, from undergraduate and postgraduate students to colleges, local groups and historians, and has already attracted a good degree of public interest.”

As well as being used in teaching, these resources are also intended to appeal to historians generally.

Manufacturing Pasts featured at a conference on Leicester’s industrial past, present and future on 27 April organised by the University of Leicester and the Leicestershire Industrial History Society. It will be presented at the [Transformation of Urban Britain](#) conference which takes place at the University of Leicester from 9 - 10 July.

Selected resources from Manufacturing Pasts can also be viewed on the University of Leicester’s new [iTunes U site](#).

## **Manufacturing Pasts**

Manufacturing Pasts was a collaborative project between the University of Leicester and the Record Office for Leicestershire, Leicester and Rutland. It was led by Ben Wynne, Head of Library Academic Liaison at the University of Leicester and managed by Tania Rowlett from the University’s Library, with academic leadership from Professor Simon Gunn and Dr. Rebecca Madgin of the University of Leicester’s Centre for Urban History. The learning resources were created by Terese Bird of the University’s Institute for Learning Innovation. Archival expertise was provided by Adam Goodwin at the Record Office.

The historical sources were selected from the Record Office and the Joan Skinner collection at the University of Leicester Library.

## **The UK contributes over 6,500 digitised museum objects to provide a boost for online learning**

About 6,500 newly digitised objects from University College London and the University of Reading’s diverse museum collections are now openly accessible to students, teachers and the public at large, thanks to funding from Jisc.

The objects include rare Ancient Egyptian artefacts brought to life in twenty-first-century 3D; digital images of zoological specimens in glass jars, strange and beautiful anatomical prints, sixteenth-century portraits, and intriguing nineteenth-century

scientific gadgets. The digital artefacts encompass a range of disciplines from sciences to the arts.

In addition to the digitised objects, which can be freely viewed, downloaded and used on a Creative Commons licence, the two museums have also produced a range of Open Educational Resources (OER) such as videos and worksheets to support object-based learning. The interdisciplinary nature of these resources makes them particularly versatile for online learning and suitable for the growing number of initiatives such as Massively Open Online Courses (MOOCs).

Leonie Hannan, teaching fellow in object based learning at University College London says: "Teaching using museum objects is increasingly popular in universities, owing to the active and experiential nature of object-based learning. However, hands-on time with collections is always limited and the ability to provide access to our collections digitally overcomes barriers to independent student learning. By making these resources open access they will not only benefit our own teachers and learners, but also much wider audiences across the education sector. We are really fascinated to find out how others use these resources and we hope they can be adapted to meet a whole range of learning needs."

Paola Marchionni, programme manager at Jisc says: "This project shows how digitisation can help institutions enhance teaching and learning while at the same time benefit the wider public by making a huge range of resources openly available for everybody to use and enjoy. We're proud at Jisc to see how museum staff from the universities joined

forces with their academic colleagues as well as students in an exemplary partnership which has ensured the resources created respond to the needs of the teachers and learners."

The digitised objects, which will add to a bank of 150,000 already existing digital resources from the two museums, are available through [Culture Grid](#), the UK gateway to heritage resources. The OERs can be accessed through [JORUM](#), the online educational resource sharing site, using the search term OBL4HE.

### **New guide means citing films and audio in your content couldn't be easier**

27 March 2013: In the era of YouTube, podcasts and vidcasts new pioneering [guidelines](#), launched today, will be crucial for students, researchers and academics when they cite moving image and sound sources, or provide advice on referencing them.

The British Universities Film & Video Council's ([BUFVC](#)) guidelines respond to the 2011 Jisc report, [Film and Sound in Higher and Further Education: A Progress Report with Ten Strategic Recommendations](#). The report found that despite the exponential increase in the use of audiovisual material in teaching, learning and research in higher and further education, existing guidelines for the referencing of moving image and sound are often insufficient as they are based on standards developed for the written word. This has the effect of discouraging the citing of moving

image and sound, as well as creating barriers in its discovery, use and re-use.

Professor John Ellis, professor of media arts, University of London, says: "Citation exists so that you can find the source of any quotation. The rules have long since been worked out for print sources. However, for moving image and sound, no-one quite knows what to do, so references are usually imprecise and sometimes left out completely. This guide now makes it possible for any writer (even a student) to lead their readers to the exact audiovisual source they are discussing. It might seem a simple problem to solve, until you realise that there are a multitude of different types of audiovisual source!"

The guidelines are practical, accessible and applicable to a wide range of different users across all disciplines. They encourage best practice in citing any kind of audiovisual item. They cover film; television programmes; radio programmes; audio recordings; DVD extras; clips; trailers; adverts; idents; non-broadcast, amateur and archive material; podcasts; vodcasts and games.

Professor Miles Taylor, director, Institute of Historical Research, University of London, says: "The difficulty of referencing such important sources has only been compounded by the increasing availability of much of this material online. The wonderful new guide produced by the BUFVC cuts through the uncertainty and complexity and will undoubtedly encourage historians and researchers in other disciplines to make greater use of audiovisual source materials - whether a

computer game, a television channel ident, a previously unaired radio programme or a Hollywood film. I strongly encourage journal editors in particular to add it to the guidance that they provide for authors."

To produce these guidelines, BUFVC established a working group of academics, researchers, journal editors and archivists, formed as part of the HEFCE-funded Shared Services project. Richard Ranft, head of sound and vision, The British Library, says: "From the beginning of the 20th century, sound and moving image media in all their various formats have captured the most significant moments in human creativity and endeavour. Yet even in the present century, there remains doubt over the validity of referencing sound and moving images, whether in academic publishing or the popular media, due in part to the absence of accepted citation guidelines. By establishing clear instructions that are on a par with traditional bibliographic citation styles, this new publication will help unlock the vast resource that is preserved in sound and moving image archives."

This is the first edition of the guidelines and it will be reviewed periodically to respond to advances in technology, the development of new media platforms and the needs of the user. The BUFVC welcomes comments and feedback via [avcitation@bufvc.ac.uk](mailto:avcitation@bufvc.ac.uk), or join the discussion by tweeting [@bufvc](https://twitter.com/bufvc) #AVcitation.