Reviews

Chicken Run Educational CD-ROM
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The CD-ROM is planned as a personal tuition tool aimed at students of Media and Film, Art and Design and Technology from 14-18 and those interested in animation. It does require a PC with Pentium 11 166 MHz, 64 MB of RAM and a sound card and speakers or Mac OS 81 64 MB of RAM, and I would strongly advise headphones if being used in a study space just in case you disturb anyone who is not a Chicken Run fan (surprisingly there are a few!). The CD-ROM does auto run. Quick Time, required to run the video clips, is provided on the CD, as well as Adobe Acrobat for some of the information pages.

In addition to the information about the script and characters, the CD-ROM combines theory with activities. Using the original sketches, clips of the film and the actors recording the voice-overs, the CD-ROM explains how the characters are made, from the initial rough sketches, the voice over (which looks much harder to do than acting), to the CGI model and the final sequence. The video clips used are very clear and a good length. The other areas covered on the CD are Film Language, which illustrate the types of camera shot used e.g. close up, etc.; Story Boards to Script, putting the rough sketches into the correct order and Campaigns where you create your own advertising for the film.

Within each of these areas there are a number of activities with the option of using different characters. Most activities were quite intuitive, but 'Help' was easy to follow and understand. My favourite was lip sync, selecting each face with mouth shapes frame by frame to get the characters lips in sync with the voice recording.

The CD also has a Study Guide and Internet links to the sites related to creating the film and CD. The CD is the medium so all the action buttons are characters from Chicken Run.

If I had one moan I would be about the using of the rough sketches behind the text on information pages that sometimes makes the text hard to read. However I feel this is very valuable resource for students seriously interested in animation. I congratulate those involved in helping the creative interests of students, generated by Chicken Run, develop in a professional manner.

Dr. Sally Montgomery, Project Director of whowhatwherewhen – W5, the new hands on centre in Belfast opening in Spring 2001


The author of this ambitious volume is a professor of computer science at Cornell University and also the founder and Editor in Chief of D-Lib Magazine.
The first chapter, *Libraries, Technology, and People*, starts not only with a somewhat questionable statement on the fascination of the present period, but also with a useful and simple definition of a digital library: “... a managed collection of information, with associated services, where the information is stored in digital formats and accessible over a network.” What follows are chapters on the Internet and the WWW, developments in libraries and (electronic) publishing, innovation and research, legal and economic issues, access rights and security, user interfaces, structural mark-up of textual information, descriptive metadata, methods and standards for interoperability in distributed computing, identifiers and structural metadata for the complexity of digital objects, and repositories and archives for long term storage of such materials. A chapter entitled *People, Organizations, and Change* discusses (briefly) the changing culture – creators, users, librarians, publishers, computer experts, libraries, consortia, etc. – in which digital libraries are emerging. Most chapters are of equal length (15–20 pages) and would lend themselves nicely to be converted into presentations or lectures for a one-semester course on the field of digital libraries.

As mentioned above, the book provides a wealth of details and facts – many of them in the form of panels or sidebars which describe and highlight certain projects (e.g. the ACM digital library), protocols (e.g. TCP/IP), programming languages (e.g. Java), case studies (e.g. the changing of the US library school curriculum), applications (e.g. new user interfaces such as DLITE and Pad++), historical developments (e.g. the history of copyright) and many other issues related to the digital library field. There is a noticeable inclination towards providing a chronology of intellectual developments and technological innovations which were/are relevant for digital libraries, however the author rarely takes the risk of making speculations about the future or predictions of forthcoming developments. Somewhat surprising is the absence of any documentation (publications, sources, URLs, etc.) or suggestions for further reading. All in all, however, the volume is certainly a very informative and well-presented state-of-the-art analysis that can be recommended to everyone seeking information about and insight into the present transition from the printed to the digital.