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mlis *portfolio*

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Toward Instructional Design as Core MLIS Curriculum

There is a gap between desired qualifications for academic librarian positions and the core tenets of MLIS education: instructional design and teaching experience. Few accredited American programs require such coursework, and only half even offer it. This paper looks at the context, consequences and potential solutions for this crucial issue.

Toward Instructional Design as Core MLIS Curriculum

Introduction

      What began as an anecdotal observation in my early stages of job hunting quickly turned into something greater: I found that the majority of library job postings requiring fewer than five years of professional experience seek candidates with experience in teaching, instructional design, and/or information literacy instruction while coursework offering pedagogical foundations, instructional design experience, or teacher training is neither a core requirement for ALA accreditation nor a default offering in graduate level library and information science programs across the country. For me, this discovery raised the question: Are MLIS programs adequately preparing their academic librarianship students for life after graduate school? Are there places where core curricula stand to be readdressed? Does this discrepancy between professional life and professional education reflect underlying values and agendas?

      This gap between education offered and experience sought for employment after graduation warrants more exploration – not only for the sake of the students earning these degrees, but also for the communities they serve. In today's political climate of misinformation and fake news, the librarian's ability to communicate well, instruct, and create meaningful learning experiences is more vital than ever. This immediate crisis paired with the ongoing reevaluation of the value of libraries in the age of easily accessible digital information renders this issue important for the institution of librarianship as a whole. This paper will explore the aforementioned gap and propose what I believe are viable solutions. It begins by establishing a historical context and looking at existing work that attempts to remedy the discrepancy. I later present the results of an informal, preliminary survey I conducted of graduate LIS programs' offerings in instructional design. The paper concludes with a discussion of prospective curricular initiatives, opportunities for future professional practice and service, and a tentative agenda for efforts to bring instructional design into the center of library and information science professional education.

Key Terminology

      Within the context of this paper, instructional design aligns with the meaning set forth by Merrill, et al.: "a technology which incorporates known and verified learning strategies into instructional experiences which make the acquisition of knowledge and skill more efficient, effective and appealing."[1] The emphasis on "known and verified learning strategies" is key here, as it differs greatly from trial-by-fire development of teaching methods. Instructional design focuses on student learning objectives as the key design step instead of outlining content or teacher activities so that evaluation of instructional efficacy

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[1] Merrill, David, Leston Drake, and Mark Lacy. "Reclaiming Instructional Design." Educational Technology 36.5 (1966): 5–7. Web.

- if students have achieved the objective - is possible through measurement.[2] It is also important to establish that classic instructional design is centered on the individual and their experience, and aims to impact the immediate and long-term future.[3]

References to information literacy operate under the definition set forth by the Association of College & Research Libraries: "the set of integrated abilities encompassing the reflective discovery of information, the understanding of how information is produced and valued, and the use of information in creating new knowledge and participating ethically in communities of learning."[4] Using this definition is essential, since the framework from which it comes and the ALA are addressed later in the paper.

Finally, the phrase "graduate level library and information science" is used throughout instead of MLIS since the ALA-accredited programs offer a variety of degrees, such as MSLIS, MALIS, MLS, MIS, and more.

Historical Context

Though traditional conceptions of librarians may be centered on collection development, cataloging and reference services, Bewick and Corrall assert that "the teaching role of librarians has expanded and diversified over the past two decades in tandem with socio-demographic, technological, economic and political developments that have transformed higher education."[5] Julien concurs, adding "Instruction is now truly a core professional activity for librarians."[6] With constantly evolving information technology and increasingly diverse information-seeking environments, it is not shocking to see the librarian embedded in classrooms, leading more workshops, and branching outward into e-learning.

The ALA's most recent Strategic Plan, released in 2015 mirrors these sentiments about libraries being in a time of great change. "Transforming Libraries" was deemed a Key Action Area, and the organization has committed to making marked progress in the next 3-5 years: "The ALA will provide leadership in the transformation of libraries and library services in a dynamic and increasingly global digital information environment. Every library is a hub of community engagement, innovation and continual learning."[7] The acknowledgment of learning as a defining feature of a library going forward is crucial.

Current Efforts

The gap between the professional and educational world has not gone entirely unnoticed by issue stakeholders, but existing efforts seem focused on providing these foun-

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[2] Gagné, R.M., et al. *Principles of Instructional Design.* Wadsworth, 2005.
[3] Ibid.
[4] "Framework for Information Literacy for Higher Education." Text. Association of College & Research Libraries (ACRL). N.p., 9 Feb. 2015. Web. 20 Mar. 2017.
[5] Bewick, Laura, and Sheila Corrall. "Developing Librarians as Teachers: A Study of Their Pedagogical Knowledge." Journal of Librarianship and Information Science 42.2 (2010): 97–110. SAGE Journals. Web.
[6] Julien, H. "Librarians' experiences of the teaching role: Grounded in campus relationships." Library and Information Science Research. 31.3 (2009): 149-154.
[7] American Library Association. "Strategic Directions." 28 June 2015. Web. 23 Mar 2017.

dational skills through extracurricular learning opportunities instead of engaging with the root of the issue.

The Medical Library Association has held webinar series; most recently one titled "What's theory got to do with it? Learning theories, instructional design, and the librarian."[8] Attendees got to ask questions and participate via an Adobe Connect interface as the leader shared a slideshow while they spoke. These webinars tried to incorporate learning objectives and interactivity by encouraging a pre-reading and activity, but nobody was held accountable and the activities were not reviewed for competent completion. Similarly, the ALA Library Instruction Round Table (LIRT), produced a brief webinar series titled "Introduction to Digital Pedagogy", which focused on foundational literature and common tools being used by university libraries.[9] The goal of these sessions was to help early career librarians gain new skills to better serve their patrons. Community-driven and led, these initiatives are a fair stopgap measure – but are ultimately inadequate in creating sustained, longitudinal change.

Another large effort by the professional field includes the Association of College & Research Libraries' *Framework for Information Literacy for Higher Education*. The document, adopted formally in January 2016, aspires to "redefine the boundaries of what librarians teach and how they conceptualize the study of information within the curricula of higher education institutions."[10] Consisting of six 'frames', the publication sets out core concepts rather than prescriptive standards and particular learning outcomes. This approach has its strengths – since it renders the document flexible as times change – but it does not help the entry-level librarian translate lofty, abstract frames like "Research as Inquiry" and "Scholarship as Conversation" into concrete, effective practice.

In addition to efforts led by professional organizations, more grassroots efforts such as The Collective have sprung up to address instructional services within libraries. Hosted by the University of Tennessee, The Collective's "un-conference" schedule in early March was peppered with seminars and speeches covering topics such as "Learning to Transform Instructional Materials", "Creating User-Informed Library Projects", and "Effective and Valuable Outreach: Setting Goals and Using Assessment."[11] Moving these conversations into conference spaces is surely important for bringing visibility to the issue, but one-off twenty minute talks may be insufficient in creating meaningful change going forward.

Finally, to personally investigate the contrast between curricula and the current job market with respect to instructional design, I examined two major sources of information: job requirements and program course catalogs. More than 200 job postings that required ALA-accredited library science graduate degrees were gathered from the ALA JobLIST

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[8] Graves, Rebecca. "What's Theory Got to Do with It? Learning Theories, Instructional Design, and the Librarian." 2016. Webinar.

[9] Ippoliti, Cinthya. "Introduction to Digital Pedagogy." 2017. Webinar.

[10] "Framework for Information Literacy for Higher Education." Text. Association of College & Research Libraries (ACRL). N.p., 9 Feb. 2015. Web. 20 Mar. 2017.

[11] "Program Schedule." The Collective. University of Tennessee, Feb. 2017. Web. 23 Mar. 2017.

website over the course of two months. From there, titles and descriptions were moved into a spreadsheet and the postings were flagged if they included "teach"/"teaching", "instruct"/"instruction", "pedagogy"/"pedagogical" and "instructional design". After taking into account posts that included more than one key term, the total postings that required some sort of teaching experience was 102/200. For the program curricula, the course catalogs of all 48 American graduate level library science programs were examined for coursework in instruction, instructional design, pedagogy, and so on. Only 26 offered any sort of coursework related to the issue at hand, one program required an instruction course, and a handful of programs offered more than one course in the realm of instruction.

After this survey of current efforts, it became clear to me that professional organizations (particularly the American Library Association) and the universities offering these graduate degrees are the stakeholder groups essential to making change in this issue.

Proposed Solutions

Since the universal requirement for entry-level librarian positions is a degree from an ALA-accredited graduate level library and information science program, the accreditation process is a perfect place to enact change to remedy the gap between job requirements and educational offerings. Currently, the accreditation process requires a curriculum that "encompasses information and knowledge creation, communication, identification, selection, acquisition, organization and description, storage and retrieval, preservation and curation, analysis, interpretation, evaluation, synthesis, dissemination, use and users, and management of human and information resources."[12] Nearly every course in the UCLA Information Studies department, for example, ties back directly to one of these listed items. Where does its Information Literacy Instruction class fit, however? Dissemination and communication perhaps, but the ties are less obvious than "organization and description" with IS 260, or "interpretation" and "use and users" with IS 212.

Where would courses such as Instructional Design fit in? Standard II: Curriculum, Section 2 of the accreditation document says that programs seeking accreditation must "provide direction for future development of a rapidly changing field," commit to providing "skills and competencies that are needed for the practitioner of the future," and "respond to the needs of a diverse and global society, including the needs of underserved groups."[13] As established above, the importance and prevalence of librarians as educators only continues to increase. Mandated coursework in instructional design provides crucial grounding for students entering a turbulent field, teaches practical and broadly applicable skills for a "practitioner of the future," and certainly enables librarians to better meet needs of underserved groups by designing better tools and experiences. The University of Washing-

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[12] Committee on Accreditation. "Standards for Accreditation of Master's Programs in Library and Information Studies." 2 Feb. 2015. Web. 20 Mar. 2017.
[13] Ibid, Section II.2.

ton's MLIS program currently requires a course along these lines titled, "LIS 560: Instructional and Training Strategies for Information Professionals."[14] The suite of electives seen at schools like the University of Missouri[15] and the University of South Florida[16] takes this implementation one step further.

Since the standards are updated infrequently and intentionally avoid being prescriptive in order to accommodate change in the field, this change would not be mandating a particular class or curriculum. Instead it would add "instruction" to the list cited above, and modify the curriculum requirements to include "Responds to *and creates services and experiences that address* the needs of a diverse and global society". This minimal tweaking cements the warrant for instructional coursework, beyond basic teaching to service and experience creation – that design component.

Potential opponents to this proposal would cite the burden of adding faculty, facilities, and mechanisms to allow teaching practice as reasons to maintain the status quo. However, in seeking accreditation, institutions commit to providing "media production facilities,"[17] "opportunities for research and teaching,"[18] having faculty with a "diversity of backgrounds,"[19] and providing students "experiential opportunities."[20] Institutions, if adhering to the standards they are already allegedly upholding, should already have a lot of this infrastructure in place. Also, the ALA itself has acknowledged the need to "work with graduate programs in LIS to rethink and reenergize LIS curricula and accreditation and improve the connections with changing workforce skill requirements"[21] in their most recent Strategic Plan. The adoption of this new mandate would likely be slow due to the nature of large committee work, so schools wishing to remain compliant would have time to figure out how exactly to incorporate the new curriculum requirements.

Without full buy-in from top-level stakeholders, or until the transition can occur, there is also a more moderate course of action that could complement the stopgap work being done by various professional organizations. The twenty plus universities that currently offer coursework ranging from classic "Information Literacy Instruction" to "Learning Theories and Instructional Design,"[22] "Rapid Development of Tools for Online Learning,"[23] and "Introduction to Instructional Technology"[24] could temporarily open access to

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[14] "UW Course Descriptions." The Information School. University of Washington, 2017. Web. 23 Mar. 2017.
[15] "Course Descriptions." School of Information Science & Learning Technologies. University of Missouri, 2017. Web. 23 Mar. 2017.
[16] "LIS Graduate Course Descriptions." School of Information. University of South Florida, 2017. Web. 23 Mar. 2017.
[17] Committee on Accreditation. "Standards for Accreditation of Master's Programs in Library and Information Studies." Section V.11. 2 Feb. 2015. Web. 20 Mar. 2017.
[18] Ibid, Section V.10.
[19] Ibid, Section III.6.
[20] Ibid, Section II.3.
[21] American Library Association. "Strategic Directions." 28 June 2015. Web. 23 Mar 2017.
[22] "Academics & Programs: Courses." Information Studies. Dominican University, 2017. Web. 23 Mar. 2017.
[23] "Course Descriptions." School of Information Science & Learning Technologies. University of Missouri, 2017. Web. 23 Mar. 2017.
[24] "MLIS Courses." School of Library and Information Studies. University of Oklahoma, 2017. Web. 23 Mar. 2017.

their course materials to current students at other universities. Graduate level library and information science students could be granted access to well-structured, project-oriented learning modules that enable the creation of modules to be later deployed to the public. Targeting graduate level library and information science coursework to populate this information-sharing environment is crucial. While there may be other instructional design and teaching coursework online, the goal of this entire initiative is to formalize instruction in these areas through the lens of library and information science, with the field's principles and challenges at the forefront.

This option is appealing because it could be accomplished through the collaboration of student chapters of professional organizations or the iSchool consortium – outside the bureaucracy of the ALA. Completion of coursework could be acknowledged with a digital badge system, if interest exists in formalizing this effort.

New Opportunities for Service

Populating entry-level librarian positions with people who have a basic understanding of pedagogical principles and instructional design has the potential to create many new venues for libraries to serve their communities.

Libraries will be more equipped to meet their users where they are: online. While this may seem antithetical to asserting the value of libraries, I argue the opposite. Online learning objects, created by librarians informed by formal pedagogical training, have the potential to serve their immediate communities at all hours of the day, can be embedded into campus learning management systems by interested professors, and can be shared broadly. The data-gathering potential for assessment is huge. An in-person session, while immensely valuable for those in attendance, does not have nearly the reach these tools potentially have. Struggling students with can interact with modules multiple times and advanced students can skip to the part relevant to their needs. The modules can be created to be effective for various learning types: including audio, visuals, interactive pieces, and handouts. The University of South Florida's graduate program already offers courses in "Instructional Graphics" and "Preparing Instructional Media", the syllabi of which may serve as useful starting points for other programs to build from.[25]

Librarians can also leverage these skills with other subject knowledge to create novel, educational experiences within the library. A fabulous site for intervention is Powell Library's Community Collections, where free-flowing collaboration with students and librarian subject knowledge have come together to create extremely unusual, unique programming and library experiences, such as a video game music concert series.[26] The infusion of instructional design here to implement structure and particular learning objectives could help this program make its case to library administration for continued funding.

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[25] "LIS Graduate Course Descriptions." School of Information. University of South Florida, 2017. Web. 23 Mar. 2017.
[26] UCLA Library. "Community Collections." Powell Library at a Glance. UC Regents, 2015. Web. 23 Mar. 2017.

Finally, design and pedagogy coursework at the graduate level will equip entry-level librarians with the ability to engage in participatory design practice. As Scott W.H. Young posited in his 2017 Code4Lib talk, "Participatory User Experience Design with Underrepresented Populations", this framework "acknowledges users as experts in their own situations," brings new populations into the library, and makes them into agents instead of passive receivers of library services.[27] This paradigm can help libraries remain relevant in the life of their patrons as the need for traditional library services fades away.

Agenda Going Forward

The revising of ALA accreditation standards is the first step, with conversations concurrently being started across groups like the New Members Roundtable and the Instruction Roundtable to discern what exact skills are being neglected. Addressing this issue promptly is crucial. Graduate students need to be appropriately prepared for the jobs they will be applying for. Library patrons need innovative and directed services guided by specific learning outcomes in a time of misinformation. The library as an institution needs to be able to point to quantifiable measures of community impact. The implementation of instructional design and instruction strategy coursework into core graduate level library and information science programs has the potential to make sizeable impact in all of these areas through skill-building in students, services rendered by newly skilled librarians, and careful assessment done throughout.

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[27] Young, Scott W.H. "Participatory User Experience Design with Underrepresented Populations." Code4Lib. Los Angeles, CA. 2017. Presentation.

MAJOR PAPER

Transitioning to Paperless Grant Project Management

IS 240: Management of Digital Records, Fall 2016
Professor Jean-François Blanchette

The assignment was to find an organization in the midst of a transition from paper records to electronic records or, more realistically, one struggling to navigate space between the two, and provide recommendations for how to strategically approach record management, compliance, and stakeholder buy-in going forward.

Project Overview & Context

Project Overview

The purpose of this endeavor was to find sustainable, responsible ways in which the interdepartmental Writing Instruction + Research Education (WI+RE) team at UCLA can move to paperless grant records and project management. In order to contextualize the attached report, it is first necessary to untangle the various contexts (social, institutional, technological) that inform the records keeping practices of the team.

The work below reveals a complex web of team goals, institutions, and gaps in records management strategies. The collaborative, cross-campus nature of the team mandates, where institutionally permitted, digital records. The whole group only meets in person twice per month, but new work is being produced nearly daily across various online platforms. Reliance on paper to communicate and document would render the iterative, rapid pace the team likes impossible.

The priority is to design a strategy that navigates the space between WI+RE's commitment to openness and enthusiasm for technology with the institution-at-large's bureaucratic nature.

The Team

Writing Instruction + Research Education (WI+RE) is a collaborative community at UCLA composed of members of the UCLA Library, UCLA Writing Programs, The Center for Undergraduate Research in Sciences, The Undergraduate Re- search Center for the Humanities, Arts and Social Sciences, and the Center for Digital Humanities. WI+RE is dedicated to helping students with their writing and research projects. The group's core goals, according to Lead for Teaching and Learning Doug Worsham at UCLA Library, include:

- Develop and continually improve a toolbox of open-access online learning modules that can be used by instructors and students
- Seek new ways to assist learners with the transitions from high school to community college, and community college to University
- Communicate the range of research and writing opportunities on campus
- Provide varied departments with the resources to teach foundational research, reading, and writing skills
- Enable learners to deliver evidence of their learning to a variety of audiences
- Foster inclusive excellence, with a focus on addressing the core and hidden challenges in research, reading, and writing tasks

As mentioned above, the team largely works together online since component members hold full-time appointments in various departments across campus. The five student Inquiry Specialists are the exception, working together throughout the week on research, design projects and user testing.

WI+RE's design process is one dedicated to openness, fearless adoption of new technologies, creativity and iteration. The culture is primarily one of open- mindedness, experimentation and enthusiasm. As will be discussed in the report, this casualness has thus far resulted in an equally loosely defined records management strategy.

The Grants
This project is focused on paperless records and project management within the team, so it is worthwhile to look at the grants. There are two current grants that the WI+RE team is working on. Their duration is relatively brief – one year and two years, respectively – but the infrastructure built out with this project can serve as a template protocol for future grants received.

Digital Building Blocks for 21st Century Undergraduate Researchers & Writers
Funded by: UCLA Office of Instructional Development
Program: Instructional Improvement Grant Program
Overview: "This project supports the development and creation of online modules to build core undergraduate competencies for 21st century research. The modules will support the teaching and learning of writing, critical thinking, information literacy, and digital methods and analysis skills. This project is a response to two needs: 1) there is an instructor and a student-identified need for additional undergraduate instructional support in research, writing, information literacy, and research technology skills; 2) in addition, there is an institutional priority to increase opportunities for advanced undergraduate research and capstone projects."

Scaffolding Assignments and Quantifying Successful Academic Strategies
Funded By: CCLE
Program: Instructional Development Grant Program
Overview: "This project proposes an active investigation of how faculty, lecturers, teaching assistants, and academic support staff can collaboratively leverage existing CCLE tools to: Break down complex assignments into their key steps and stages; Embed academic services directly into assignment design; and Correlate student use of academic strategies and support services to grade outcomes and other indicators of academic success."

Institutional Context
The broad range of participating departments in WI+RE leads to a complex governance situation. The Undergraduate Research Centers and UCLA Writing Programs are listed as the Co-Principal Investigators on one grant, whereas the other is heralded by the Teaching & Learning Services section of the UCLA Library. Most of the day-to-day labor on WI+RE initiatives is done by the student Inquiry Specialists, who are supervised also by the Library.

Teaching & Learning Services lives underneath the Associate University Librarian for Digital Initiatives and Information Technology. The University Librarian sits atop the UCLA Library, and the Librarians Association of the University of California (LAUC) plays a governance role as well. Writing Programs and the Center for Digital Humanities fall under the Division of Humanities, and The Centers for Undergraduate Research are governed by the Division of Undergraduate Education.

The work of WI+RE falls squarely in line with the most recent strategic plan released by the UCLA Library, particularly their commitments to "become a platform and catalyst for innovation in teaching and learning" and "function as the heart that enables research to thrive".

It is also worth noting that a component of one of the grants moves the Office of Instructional Development into a governance role, since they are involved in the assessment process for developed online modules and initiatives.

Technological Context

The majority of interaction within the team happens in Trello, a web-based project management platform. The tool is operating system agnostic, which works well to accommodate both PC and Mac using team members. Users join teams and are able to collaborate on boards full of lists and drag-and-drop cards. For WI+RE, the Trello board is home to meeting agendas, employee training, team standards and protocols, as well as a log of all the creative work happening out- side of the site. Each big project has its own planning and progress boards. Box is used for the majority of cloud storage, but some project templates, grant documents and usability testing forms live on Google Drive. Google Drive seems to be the preferred service of the team, but the university holds an expansive contract with Box. Another component of the technological context of the team worth mentioning is that the work done by the student Inquiry Specialists is done on CLICC (Campus Library Instructional Computing Commons) computers that automatically delete all local data on a scheduled basis, rendering the shared cloud space an imperative to keeping records.

Letter to Client

Caitlin Meyer
November 29, 2016

Doug Worsham
RICS Office
Louise M. Darling Biomedical Library

Doug,
It has been an absolute pleasure working with you and the WI+RE team this quarter on the digital records management project. Included with this letter is the final report on the current state of the team's records and recommendations for going forward.

The work was divided into four stages: records inventory, systems analysis, needs assessment and, finally, recommendations. The first three steps of this process revealed that WI+RE is creating a wide range of records that are currently not being formally retained, including records mandated by the University of California retention schedules as well as conditions of funding from granting agencies.

Without immediate implementation of recordkeeping strategies, the team risks both non-compliance with state mandated records requests and losing credibility with granting agencies. The adoption of a records management strategy also creates evidence to support WI+RE's cause when applying for future funding.

Fortunately, the solutions are simple, inexpensive and utilize platforms already in play in the WI+RE toolkit.

Integrating records management seamlessly into your existing workflow and organizational culture was of key importance during the design stage. Careful consideration was given to the cross-campus nature of the team as well as the online workspaces being utilized for both record and creative production.

The final plan is broken down into six complementary but modular steps that the team can adopt at its own pace and includes tasks such as a mass export of information from Trello and developing retention cheat sheets to help student workers be compliant.

Feel free to contact me with implementation questions or to clarify anything in the report.

Cheers,
Caitlin Meyer

Final Report:

*Transitioning to Paperless
Grant Project Management*

prepared for
UCLA WI+RE

Caitlin Meyer
Fall 2016

Executive Summary

WI+RE's transition to paperlessness
was well underway at the beginning of this project.

Most team activity, records-related and otherwise, was already spread across cloud-based services where a flurry of records are created, modified and deleted on a daily basis. While conducive to an informal, highly creative workflow, these tools neglect records keeping obligations and risk not only compliance but also organizational memory.

It quickly became clear that the real task at hand was not strategizing methods of moving away from paper, but restructuring current digital systems to produce and retain quality records independent of the proprietary systems they are created in.

The recommendations process sets forth a framework for the team to merge into their existing workflow to remain compliant but also preserve the spirit of WI+RE. The modular approach gives the team an opportunity to adopt whatever steps are feasible on their own time frame, with each step still offering substantial improvements to current practice.

- *Create a records repository in WI+RE's Box space*
- *Perform one-time mass export of information from Trello to PDFs*
- *Integrate exporting Trello cards as PDFs into project workflow*
- *Create WI+RE records retention cheat sheet*
- *Create coversheet template for granting agencies*
- *Invest in an offline backup of records*

Four distinct stages of work occurred over the course of the project: record inventory, systems analysis, needs assessment and the aforementioned recommendations. Each of the first three stages revealed key takeaways that were crucial in the ultimate records management strategy. Ranging from insights on user needs to large gaps in accountability to stakeholders, the process, research and conclusions are detailed at length in the following pages.

Record Inventory

An intensive survey of all of the information produced, shared and kept across WI+RE's expansive ecosystem.

Separating out records from project assets proved difficult on Trello, but the final came to 12 categories of records: human resources, payroll, IT, billing, email, meeting agendas, personnel information, training materials, progress reports, style guides, software specifications/ instructions, and Github.

WI+RE is not responsible for the retention of institutional records that have their own, dedicated departments such as email, human resources, payroll, IT and billing. While this limits the scope of focus for this project, it also limits the amount of process simplification and paperlessness that can be achieved.

The majority of the records have to do with organizational memory and documentation of the WI+RE project. These are also the categories that are currently not being retained in a permanent fashion outside of the Trello platform.

Below is an in-depth look at the types of records discovered:

Record Category:	Human Resources
Paper/Hybrid/Digital:	Paper
Examples:	I-9, W-4, Self-Identification Forms
Recordkeeping Responsibility:	Library Human Resources
Retention Strategy in Place:	Yes
Additional Information:	Employees are forced to print documents from HR's website, fill them out, and bring them to the central office. There is also one form that students must physically take from HR to their supervisor before they are permitted to start working.

Record Category:	Payroll
Paper/Hybrid/Digital:	Hybrid
Examples:	Online timesheets, paper check distribution available
Recordkeeping Responsibility:	Human Resources
Retention Strategy in Place:	Yes
Additional Information:	Most Payroll activities occur within the UC-developed system TRS. Direct deposit is available, and encouraged, but it is possi- ble to receive paper checks and sign for them every two weeks.

Record Category:	IT
Paper/Hybrid/Digital:	Digital
Examples:	Website update requests, computer problems
Recordkeeping Responsibility:	Library IT
Retention Strategy in Place:	Yes
Additional Information:	Tickets are submitted digitally through one of two JIRA portals, depending on the type of issue. Consultants are assigned the tickets and confer with users online throughout the process.

Record Category:	Billing
Paper/Hybrid/Digital:	Hybrid
Examples:	Receipts, attendance sheets, business purpose statement
Recordkeeping Responsibility:	Split between WI+RE and Finance
Retention Strategy in Place:	On the Finance side
Additional Information:	The Library allots funding for focus groups and expects in exchange a record of who attended, receipts and a business purpose statement. The creation of the record to ultimately send to Finance is hybrid (attendance sheets, receipts), but the ultimate record is digital and conducted via email.

Record Category:	Email
Paper/Hybrid/Digital:	Digital
Examples:	Scheduling meetings, sharing work outside of the team
Recordkeeping Responsibility:	The University
Retention Strategy in Place:	Yes
Additional Information:	Though most of the team's communications occur on Trello, email is still utillized when scheduling meetings and contacting departments outside of the team. The University retains these records in an enterprise Office 365 environment.

Record Category:	Meeting Agendas
Paper/Hybrid/Digital:	Digital
Examples:	Bi-weekly WI+RE gatherings
Recordkeeping Responsibility:	WI+RE
Retention Strategy in Place:	No
Additional Information:	Assembled digitally on Trello, very temporary. Cards are moved in and out of the Agenda list by the person listed as responsible for the item. They are not preserved digitally or physically.

Record Category:	Personnel Information
Paper/Hybrid/Digital:	Digital
Examples:	Pictures, contact information, academic interests, team role and responsibilities
Recordkeeping Responsibility:	WI+RE
Retention Strategy in Place:	No
Additional Information:	Each user has a card with their name, photo, contact information and department that they have created within Trello. These records do not exist centrally in a physical form, but are import- ant for organiza- tional memory.

Record Category:	Training Materials
Paper/Hybrid/Digital:	Digital
Examples:	Pedagogical approaches, introduction to instruc- tional design
Recordkeeping Responsibility:	WI+RE
Retention Strategy in Place:	No
Additional Information:	There is a Trello board for training materials – links, writing prompts, activities and spaces for reflection. Completion of training is also marked on Trello.

Record Category:	Progress Reports
Paper/Hybrid/Digital:	Digital
Examples:	Training Checklist, Project Steps Checklist
Recordkeeping Responsibility:	WI+RE
Retention Strategy in Place:	No
Additional Information:	Recording who does what work when is done through Trello checklists. These are not exported or preserved.

Record Category:	Style Guides
Paper/Hybrid/Digital:	Digital
Examples:	UCLA Official Colors, Content Selection Guide
Recordkeeping Responsibility:	WI+RE
Retention Strategy in Place:	No
Additional Information:	Guidelines for editorial tone, visual aesthetic, colors and pre- ferred content live on a Trello card. Crucial to organizational memory and consistency. Also in- cludes templates for Story- boards and Usability Testing.

Record Category:	Software Specs and Instructions

Paper/Hybrid/Digital:	Digital
Examples:	Audacity settings, GIF creation workflow, YouTube uploads
Recordkeeping Responsibility:	WI+RE
Retention Strategy in Place:	No
Additional Information:	Instructions on team-preferred software configurations, import/export settings, file formats

Record Category:	Github
Paper/Hybrid/Digital:	Digital
Examples:	Reveal.js slideshows, Course in a Box framework
Recordkeeping Responsibility:	Github
Retention Strategy in Place:	Yes; Github has thorough version controls.
Additional Information:	In accordance with team's commitment to open resources, coding-related projects are hosted on public Github repositories.

Systems Analysis
Digging into the abilities and shortcomings
of the cloud platforms WI+RE uses to conduct its work.

Trello

Trello's strengths as a collaboration tool exactly mirror
its weaknesses as a recordkeeping ecosystem.

As discovered in the record inventory, Trello is the home to most of WI+RE's records. It is flexible, impermanent, free of hierarchy and malleable. At the time of writing this report, the WI+RE Trello space had 19 boards, some of which hosting up to 50 cards. Cards hidden using Trello's "Archive" function, to be discussed momentarily, are not included in this count. The 34 people granted access to this space can freely create, modify and delete content.

At the surface level, Trello strives to assert order into this chaos by having User and Board activity feeds. These feeds imitate audit trails, noting each time a card is moved to a different list, an item on a checklist is checked off and a card is created. They are automatically popu- lated and seemingly not editable. However, this mechanism does not address deletions in the same way. It notes that a card has been deleted, but does not give clues as to the content that lived on it. This is obviously troublesome from a recordkeeping perspective.

The aforementioned "Archive" functionality is also cause for concern. While the term would infer that an archived card would be saved, catalogued and frozen from future edits, that is not the case. "Archive" works more as a "Hide" tool, and archived cards are easily brought back out into the editable playing field.

Finally, perhaps the most concerning aspect of using Trello is the proprietary, web-based plat- form all of this crucial content is living within. Were Trello to suddenly shut down or change its policies, WI+RE would lose everything. There are two options within the system for exporting information – creating JSON files or printing. The complex JSON is not easily human read- able, but does capture metadata for card creation such as date and time. The printing option allows for the saving of PDFs, but the user has to go through and "Print" each individual card to get all of the data. These printouts do not include card creation date, simply the date the PDF was generated.

Box

Box is used, first and foremost,
as home for WI+RE's creative assets.

Though beyond the scope of this project, it is worth noting that this is the current primary use of the service. Some records call Box home – such as templates, surveys, and research records. WI+RE's use of Box is due to the University's contract with the company that includes generous storage limits and group spaces, not out of loyalty or familiarity with the product.

Box does offer nice features that work toward proper recordkeeping, however. Among those features is the ability to upload new versions of a file, but maintain the old ones and comment on the changes. This functionality is available in a limited capacity in Google Drive, who only keeps older versions for 30 days. Furthermore, Box offers users the ability to set automated policies for deletion. It is unclear, however, if these capabilities are afforded to normal users under UCLA's Enterprise contract with the company.

Box also allows users to download files in the format they were uploaded in.

Google Drive

Google Drive simply offers capabilities
that Box cannot with respect to certain documents.

The team primarily uses Google Drive for usability testing forms and storyboard templates.

Records stored in Drive are slightly more stable than Trello because only a select few with access to the UCLA WI+RE gmail account have editing abilities. Google also offers "Track Changes" functionality, which monitors the document content over time. Finally, Google is more established than the parent company of Trello, which although not surefire, probably means a lesser likelihood of sudden shutdown.

Regardless, records living exclusively in proprietary cloud spaces is not advisable. Google offers a variety of export formats, ranging from .doc to more preservation-friendly .ODT and PDF.

Needs Assessment

Teasing out not only what WI+RE needs to be doing,
but what WI+RE needs from a records management strategy.

Section I, Compliance and Accountability, addresses what is required of WI+RE from various agencies, what the team is currently doing to meet these needs and spaces for improvement. Section II, Workflow and Organizational Memory, works through what sound recordkeeping offers WI+RE and what features the team needs in its system.

Section I:
Compliance and Accountability

The University of California, as a public institution, is subject to the California Public Records Act. Work done by WI+RE could potentially be exempted if it fits into "Communication as Scholars", which includes "communication with colleagues, students, staff, or other collaborators about research or relating to the development of courses". However, parsing the definition of 'development of courses' could get complicated since much of this work lives outside of a specific classroom.

The University of California, Los Angeles public records requests are handled by the Records Management and Information Practices Office (RIMP), who operates under the retention schedules established by the University of California Office of the President. There are currently more than 250 types of records with delineated retention schedules defined by the UCOP.

While there are a number of categories that WI+RE creates records in, this section will focus on ones that WI+RE itself is responsible for. Therefore, human resources, payroll, IT, and billing are exempted from this discussion.

Categories of records noted in the official schedule that apply to WI+RE, and WI+RE are responsible for, include:

0001 – General Routine Office Transitory Records
These are records that document quotidian office activity. Included in this category are emails, meeting notes (not meeting minutes, though), training documentation, unsolicited job applications, etc. Paper and electronic are included. The retention period for these materials is one year.

0002B – Program Administration Records – Operational program administration records

These records are slightly different than the above category in that these document significant organizational activity and "serve to protect the rights and document the obligations of the university". This category includes meeting agendas, final reports, publications, newsletters, internal studies, and websites. The retention period for these materials is five years after the end of the fiscal year in which they were created.

Key Takeaways
- Current practices are not compliant with University policy and may put the team at risk of being noncompliant with state records requirements.
- Records being produced by WI+RE should be sorted into one year and five year retention categories.

In addition to the requirements set forth by the state and the University, WI+RE also has obligations to fill for a variety of groups. Primarily among these stakeholders are the granting agencies and the UCLA community (students, instructors).

Granting Agencies
Combing the terms of acceptance for the two grants WI+RE is currently funded by revealed many recordkeeping requirements, many of which are currently not being met.
Digital Building Blocks for 21st Century Undergraduate Researchers & Writers
Funded by: UCLA Office of Instructional Development
Program: Instructional Improvement Grant Program
Records Obligations:
- Require any publication resulting from project activities acknowledge support from OID and the UCLA Instructional Improvement program, and provide a record to OID.
- Permission forms if filming or recording students.
- Records of completion for promised module packages (including AV component, handout, CCLE module and assessment component)
- Records of assessments (indirect and direct, assisted by OID)
- Record of publishing (YouTube, CCLE, UCLA Library Website, open educational resource archives such as MERLOT)
- Record of deployed communication strategy

Scaffolding Assignments and Quantifying Successful Academic Strategies
Funded By: CCLE
Program: Instructional Development Grant Program
Records Obligations:
- Focus groups
- Privacy plan/policy
- Pilot program(s)
- Usability testing

UCLA Community

WI+RE's core goals explicitly address the following topics: developing open-access online learning modules, serving students transitioning to University, publicizing campus writing and research resources, and working with departments on department-specific projects. Within this short list, WI+RE has pledged accountability to students, the creators of existing writing and research resources and varied departments across campus.

While no strict requirements are set out here, this reminder of who the work ultimately serves and how well it does so is a good framework for considering which records to keep, share and even publicize.

Key Takeaways

- WI+RE is obligated to share a range of records with the granting agencies as a condition of their project funding. Currently there is no formalized records repository or follow-up on this commitment.
- Grant Records need to be added as a 13th category of records produced. Some of the records required above are being created, some have not been addressed at all. Particularly lacking are tracking the completion for module packages, publishing and the privacy plan.

Section II:
Workflow and Organizational Memory

Workflow

As mentioned multiple times throughout this report, WI+RE operates in a rapidly paced environment with lots of creation and rounds of iteration. Projects are brainstormed and selected in meetings. Once selected, the design process goes as follows: establish learning outcomes and assessments; review existing resources on and off campus; brainstorm ways to approach the project; narrow methods for first attempts; create storyboards and prototypes; test, seek feedback and improve; create additional modes of delivery; publish. This general workflow does not currently include explicit consideration for records.

For a successful adoption of recordkeeping practices, the prescribed process would need to integrate into the aforementioned workflow. There are multiple stages along the way where records are created – meeting agendas, user testing, completion of different modes of delivery, publishing, and publicizing. Aside from meeting agendas, the rest of the project records could be assembled in a post-mortem report on the project or exported along the way. The risk with waiting until the end is that iterative projects are often worked on for an expansive period of time, and the risk of losing information or accessing original informa-

tion is diminished. The tradeoff for recordkeeping along the way is potential interference with the fast, creative process.

The tools WI+RE currently uses have a lot in common. Trello and Box are both web-based platforms with intuitive interfaces. They utilize dragging and dropping, embrace modularity, permit making and using templates, and are accessible anywhere with internet. The tools in use now are interoperable, and there is a certain seamlessness in jumping from one to another. This more physical aspect of the workflow is worth considering, because a record- keeping strategy outside of this paradigm of technology interaction would likely impede project progress and pace.

Organizational Memory

Beyond meeting law and policy requirements, records also serve to preserve organizational memory. With a large portion of the team being student workers, who by nature are transient contributors with varying quarterly schedules and inevitable graduation, there is a lot at stake with turnover without adequate recordkeeping.

For the most part, WI+RE is already producing the records that preserve a comprehensive picture of organizational memory. Training materials, software specifications, style guides, storyboards, personnel information and more piece together a fairly representative snapshot of the core tenets and culture of the team. There simply needs to be more effort directed into migrating these records into a more stable format and space away from the ever-changing Trello.

However, static and permanent records – the popular conception of proper recordkeeping – run counter to the very principles WI+RE stands for. The spirit of the team, its creativity and exploration-oriented attitude, would not be well conveyed in a dry capture of Trello cards. Therefore, this migration of records needs to be flexible and easily updated with new versions. Since the team is new and constantly revising methods, it makes sense to have a recordkeeping practice that reflects this organizational ethos.

Key Takeaways
- It is crucial to figure out where in the workflow recordkeeping practices can be integrated without either risking the loss of content or interrupting the pace of the work the team is used to.
- Finding a technical solution that emulates the user experience of currently used tools is important to spur adoption.
- An ideal solution reflects the nature of WI+RE while also offering structure.

Recommendations

First, reviewing the key takeaways from the research.

These seven considerations, while asking for a lot, surprisingly resulted in a simple solution. There are no new technologies to learn, labor commitment is non-intensive and the result is a comprehensive, compliant and user-friendly recordkeeping strategy.

Record Inventory

- The scope of the recommendations is limited to the records WI+RE is ultimately responsible for, which excludes categories such as human resources.
- The majority of records have to deal with documenting WI+RE and preserving organizational memory.

Systems Analysis

- Trello's strengths as a collaboration and project management tool render it a poor records management tool.
- Box, with version control capabilities and an expansive enterprise contract with the University, offers potential for records management.
- Google Drive, while a valuable tool for aspects of the operation, is not the school-sanctioned cloud storage provider and therefore is not eligible.

Needs Assessment

- There are gaps in current the recordkeeping process regarding retention time frames and accountability to stakeholders.
- Recordkeeping practices need to mirror the organizational ethos, current practices and current technologies to increase likelihood of adoption.

The Plan

While ideally every step will be implemented, each of the below recommendations will on their own improve some aspect WI+RE's ability to be sustainable, responsible paperless team. This modular recommendations approach is very much inspired by the WI+RE ethos in that succinct, individual modules can be tweaked, used again, or dropped without requiring redoing an extensive, singular project.

- *Create a records repository in WI+RE's Box space*
- *Perform one-time mass export of information from Trello to PDFs*
- *Integrate exporting Trello cards as PDFs into project workflow*

- *Create WI+RE records retention cheat sheet*
- *Create coversheet template for granting agencies*
- *Invest in an offline backup of records*

Create a records repository in WI+RE's Box space

Box offers version control, automated deletion, user constraints and the security of a contract with the University. It is also an existing tool in the WI+RE toolbox, so no new training or software will be needed. The combination of these factors makes it a great solution to WI+RE's needs.

The process would be as simple as creating a folder in the WI+RE space called "Records". Within the folder, there can be folders for each project and one oriented toward organizational memory records. Permissions for editing could be restricted to team members delegated the task of managing records. At the folder and item level, there is the option to add an automatic expiration date to the materials. This function could be utilized to comply with University and state mandated retention schedules. It would be recommended here to adopt the existing file naming conventions in use for the creative assets the team produces. The metadata contained with the file names includes a three letter project code, date of creation, record designation, a short description and the version number. This way, if the files are ever migrated out of Box, the contents of each record are legible without too much additional labor and not reliant on the folder structure of Box.

Perform one-time mass export of information from Trello to PDFs

If wary of continued labor on Trello exporting cards, it would be advisable to at least do one big sweep, exporting all of the materials pertinent to organizational memory. This includes: personnel, training, style guides, and software specifications/instructions.

Unfortunately Trello does not have a Board export option that gathers all of the information from the cards, so this would have to be performed card-by-card. The plus side, however, is that these sections of the space are relatively stable and would only need to be recaptured annually with staff changes and other slight modifications. The creation of these PDFs are also certainly less time consuming than rewriting all of these essential documents if WI+RE was to lose access to Trello for whatever reason.

Integrate exporting Trello cards as PDFs into routine project workflow

The next step is concerned with project and grant-related records, such as usability tests, focus group records, completion of different parts of modules, deployment methods and publicity. In order to capture these records, exporting cards should be incorporated into the project workflow template.

There are three places where the card reminding the team to export a PDF would be inserted: after user testing, after initial deployment, and a post-mortem recording adoption, views, and whatever else is deemed part of the assessment process.

This task could be delegated to the leader of each project, generally a student worker. The student could be granted Write access to that particular project's records folder in Box and drop them in there.

This step also addresses a current compliance issue: not saving meeting agendas. By simply exporting the Agenda Trello card before the meeting every other week, WI+RE not only moves one step closer to compliance, but also has a solid record of what was discussed at each meeting for their own use.

Create WI+RE records retention cheat sheet
This tool would expedite record creation and logging by telling team members exactly what they are supposed to be keeping, how to name it, what to set the expiration date to (if necessary) and when to export the content from Trello.

It would also bring the importance of deliberate recordkeeping into the team conversation in an accessible, non-expert friendly way. The idea of a 'cheat sheet' is in line with the overall DIY design aesthetic the team lauds.

Create cover letter template for granting agencies with list of included, required documents and dates completed
Records owed to the granting agencies in exchange for the funding are a current gap in WI+RE's workflow. The making of a coversheet/cover letter outlining what records for a project are promised helps ensure organizational accountability, is simple and can be re-used infinitely for new projects.

Invest in an offline backup of records
While an enterprise level contract with a cloud storage company should secure team data, it is still a worthwhile endeavor to backup the records onto at least one external hard drive.

The file naming conventions laid out above ensure that these records will still be easily recognizable outside of the Box folder hierarchy, if need be. Otherwise, the Box desktop app makes synchronizing data outside of the Box ecosystem simple and can even be automated.

Final Remarks

WI+RE is lucky.

As a relatively new entity with no massive backlog of paper records, the transition to paperless project management is relatively simple. Though there are certainly issues with the current record management strategy, the fixes are inexpensive and live within tools the team is already familiar with. An outside eye, an acknowledgment of which processes are outside of their control, assessment of where there are gaps and a strong sense of organizational ethos make the solutions presented almost seem inevitable.

The risks of noncompliance in this project are not nearly as dire as those other institutions may face. This does not warrant rogue recordkeeping, however, as a simple, yet powerful strategy also serves to preserve organizational memory, bolster the organization's reputation as a responsible and worthy grant recipient, and prove the team to be a true asset to the students and instructors at UCLA.

Adopting the framework laid out above, supported by the three preceding research steps, ensures not only a compliant workplace, but also one that does not deviate too far from the comfortable, creative, fast-moving organizational culture that is already in place.

Exploring the Concept of Critical Information Architecture

IS 240: Communities & Values, Spring 2016
Professor Safiya Noble

This paper examines information architecture through a critical lens by looking at the field's seminal text with regards with technology, education, race, and class.

Exploring the Concept of Critical Information Architecture

Introduction

      Information Architecture for the Web and Beyond is widely regarded as the essential text on the subject. Warmly referred to as "The Polar Bear Book" by its evangelists (referencing the book's cover), Louis Rosenfeld, Peter Morville and Jorge Arango's 1998 publication of the first edition validated an emerging field and has since served as the canonical text for those wishing to be information architects. Now in its 4th edition, *Information Architecture for the Web and Beyond* continues to be devoured by Silicon Valley entrepreneurs, product managers, user experience designers, web developers and information school students alike. The unquestioned leader in the field, the book's three sections take readers through fundamental conceptualizations of information architecture and its role in web design to techniques and tools to employ in practice.[28] What is missing from its hundreds of pages, though, is a critical take on the field itself. What are the underlying assumptions at work here? What is at stake? This paper intends to explore information architecture through a critical lens by analyzing its seminal text *Information Architecture for the Web and Beyond* with regards to technology, education, race and class. It concludes with opportunities for social justice intervention that information architecture unknowingly offers.

Considering definitions, rhetoric, and what's at stake

      Rosenfeld, et al provides a variety of definitions of information architecture, the simplest of which asserting it as "The structural design of shared information environments".[29] Is that not what Library of Congress Subject Headings do? Assert an order into massive amounts of information, attempting to render them easily navigable and intuitive? The authors later go on to elaborate on their previous definition, additionally defining IA as "An emerging discipline and community of practice focused on bringing principles of design and architecture to the digital landscape".[30] Similar to the example above, they are sure to emphasize the tie to engineering practice with its reference to architecture. It is curious that information architecture continuously chooses to align itself rhetorically with engineers rather than librarians, particularly when subsequent chapters in the book explicitly cover classification, search, controlled vocabularies and metadata.

      The alignment with architecture and engineering is a way information architecture can assert its neutrality and the inevitability of its work. Buildings are designed to be compliant with gravity and to withstand environmental variability. The standards that govern architecture are based in hard sciences. In contrast, library standards are created by peo-

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[28] Rosenfield, L., Morville, P., and J. Arango. (2015). *Information Architecture for the Web and Beyond.* O'Reilly: Sebastopol. p. xiii

[29] Ibid. p 24.

[30] Ibid p 24.

ple organizing an unfathomable amount of information the best they can. While systematic and methodological, it is long known standards such as the Library of Congress Subject headings are far from neutral and inevitable.[31] The inherent biases of the catalogers manifest with even cursory exploration of the system.

Interestingly, the deliberate use of rhetoric to align IA with architecture and engineering is paired with complete imprecision of language, as the definitions mix together the techniques and tools of the field with its practice. Conflating the mechanisms used in IA (such as user research, peer review, and traffic metrics analysis) with the use of those tools (subjectively applied and interpreted by humans) further perpetuates the idea of neutral technologies, immune from impingement by politics, morals, and culture.[32] More defined terminology, as Pacey suggests, such as differentiating between IA and IA practice can help avoid this confusion.

The aura of neutrality and mythology that IA solutions are inevitable results of scientific method stand to benefit the field of information architecture in a variety of ways. Neutrality and cited methods afford information architects the ability to go against the wishes of their client if their wants do not match the purported user needs. It validates the field as a profession with refined skill sets. It brands the field as something necessary for web presence. It also all is potentially dangerous. Refusal to acknowledge the human hand in the creation of information architecture denies the possibility and likelihood of its ties to what Winner calls "specific forms of power and authority".[33] How these forms manifest could vary widely by the case, but it is not hard to imagine in a field born of the dot com business boom that values of the market may at times be placed above community needs.[34] The book even explicitly acknowledges this potential scenario later on, with the solution that "you may need to make compromises to avoid serious political conflict".[35]

These observations are not an indictment of the information architecture community and the authors of *Information Architecture for the Web and Beyond*, but simply an encouragement for a closer examination of the rhetoric at play and its potential ramifications. Information architecture is largely a commercial endeavor and institutional values of the client will be competing with the needs of the user, as well as the inherent biases of the IA professionals. Adhering to rhetoric of neutrality in self-definition is disingenuous with this many moving parts and value considerations.

With that extensive working through of the definition, the bigger picture of information architecture warrants a mention to facilitate understanding for the remainder of

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[31] Berman, S. (1971). Prejudices and antipathies: A tract on the LC subject heads concerning people. Metuchen, N.J: Scarecrow Press. (Section on Races, Nationalities, Faiths and Ethnic Groups)

[32] Pacey, A. (1983). The culture of technology. Cambridge, MA: MIT Press. Pp. 1-12.

[33] Winner, L. (1986). Do Artifacts Have Politics. The whale and the reactor: A search for limits in an age of high technology. Chicago, University of Chicago Press, 19-39.

[34] Harvey, David. (2005). Intro and Chapter 1. A Brief History of Neoliberalism. University of Chicago Center for International Studies Beyond the Headlines Series.

[35] See note 1, pg 103.

the paper. Information architecture happens in the first stages of web design and redesign. It is a strategic determination of what information goes on a site, what order it appears in, what the links are called, and what relationships there are between different content. While not as glamorous as the visual design component that follows, information architecture professionals argue it is essential do to the research and have a strategy in place in order to determine what a product even is, and that skipping straight to visual design likely leads to dissatisfied user experiences.[36] Common IA design deliverables include site maps, wireframes, experience maps, and personas.

Research methods

Information architecture prides itself on being a data-driven, research-heavy field. Exhaustive peer reviews, content surveys, stakeholder interviews, and various user tests inform the ultimate structures implemented. The ethics at play in these systems of data gathering, the potential gaps in aggregate data and what user groups statistics leave behind are worth exploring.

In an era where personal data is routinely tracked, logged and sold to private corporations and corporations continue to form mega-conglomerates actively restricting freedom and ability of expression[37], it is important to consider the ethics and ramifications of such big data-reliant research. Google Analytics is an immensely popular tool for information architecture professionals. The granularity of the service is simultaneously unnerving and fascinating, offering its users the ability to track somebody's activity across the site, see how they got there, how long they stayed, where they are, what kind of technology they use, and what language their device is set to[38]. On the surface level, this aggregation of data freely available seems to enhance opportunities for meeting user needs. Most users accessing your site on mobile? Tweak your menu labels to better fit on the small screen. The anonymity of the aggregation is put forth as a defense, and the acknowledgment that how people act in interviews and on their own are different is compelling justification. However, deciding to be complicit in a system that does not inform its participants is a dilemma that must be reconciled.

Ethical issues aside, access to the data from Google Analytics and search queries seem to paint a pretty comprehensive picture of user needs and behavior. However, that access and subsequent action risk trying to enact what Nagel calls "a view from nowhere".[39] In this massive amount of decontextualized data – in this view from nowhere – race, class, and gender are not at play. All users are on equal footing. Or, at least, that is the trap IA professionals risk falling into. Data in the aggregate, stripped of its social and cultural con-

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[36] See note 1, pg 311.

[37] Schiller, H. (1996). Data deprivation. In Information inequality: The deepening social crisis in America (pp. 43-58). New York, NY: Routledge.

[38] See note 1, pg 334.

[39] Brown, Michael. (2003). Chapter 1. Whitewashing race: the myth of a color-blind society. University of California Press.

texts, is not entirely indicative of people's experiences. Working under the pretense of 'colorblind' data, the idea that you can strip race considerations away, is flawed, and the information architect should make explicit acknowledgment of the position they are coming from when interacting with data. The consequences of not doing so are perpetuating hegemonic whiteness.

It might seem reaching to talk about race and web design or hyperbolic to suggest that something as seemingly simple as information architecture could have serious ramifications, but it is not. Whiteness is regarded as the "unmarked category against difference is constructed"[40] in our society and though largely unspoken, societal structures are organized in ways that favor whiteness and create obstacles for others. When a standard such as *Information Architecture for the Web and Beyond* goes unquestioned, advocating for catering information structures to the needs of the normative masses, these considerations are worth weighing. Who is being left out? Who does this method of design benefit? Even if the answers come back clean, and the practice is producing inclusive environments, the queries are worthy of investigation as due diligence for marginalized communities.

Data analysis often relies on gathering a statistically significant amount of participants, and then eliminates outliers from consideration. Data points two standard deviations away from the mean are considered errors, accidents, likely to have occurred by chance. The outliers in IA data may have used a search query in phrasing nobody else tried, visited extensively pages of content nobody else did, followed a certain path of links to access their desired content that others deem not intuitive. The outliers in IA may be people who are elderly, poor, disabled or member to another group deemed other in popular web design. What seems intuitive to populations of privilege may not read the same way to others, and the exclusion of outlier data risks disenfranchising user groups and perpetuating inequalities in access to information online. While this observation is not calling for the blanket inclusion of outliers, considering 'stress cases' or experiences outside of the normative is important.

An additional framework for considering the exclusion of outlier data is data pruning as microaggression. Performed "automatically and unconsciously", microaggressions undermine feelings of security and belonging for the targeted party.[41] While they are generally observed in interpersonal settings, the concept maps well to practices of information architecture. Performed without consideration of context, outliers are removed – branded as undesirable and unnecessary. Their removal is not intentionally a malicious act, but that does not preclude it from causing harm. Similarly, just as victims of microaggressions are unsure if an offense has taken place, which takes a mental toll[42], the purported neutrality of

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[40] Lipsitz, G. (1995). The possessive investment in whiteness: Racialized social democracy and the "white" problem in American Studies. American Quarterly, 47(3), pp. 369-387.

[41] Sue, D. et al. (2007). Racial Microaggressions and the Asian American Experience. Cultural Diversity and Ethnic Minority Psychology. 13(1), 72-81.

[42] Ibid.

IA and the ubiquity of its work has the potential to land marginalized populations in a similar headspace. Placement of website translation links, prioritization of the United States in lists of countries and obscuring ways to contact companies or solicit help are potential IA microaggressions.

Information architecture and social justice

After spending the previous section exposing the areas for concern and examination in information architecture rhetoric and research methods, this paper will now venture into the redemptive qualities and sites for positive intervention. There is great potential for information architecture to serve as sites for social justice, though it is never explicitly mentioned in the book. The process of building an information architecture requires extensive, iterative interaction with user groups.[43] The rapidly evolving nature of the internet requires websites to constantly redesign and re-conceptualize their sites in order to stay relevant. It follows, then, that information architects are nearly constantly in communication with users groups, finger on the pulse of modern vernacular, information seeking behavior and user needs. This depth of interaction has the potential to mold technologies truly to user needs, enacting social justice.

How to start the conversation, though? In library science, it has been suggested that the graduate school classroom is a key site of intervention, allowing young professions to develop social justice sensibilities and critical inquiry early in their careers.[44] Interestingly, though, according to the Information Architecture Institute, fewer than half of IA professionals have a Master's degree.[45] While reaching that half would be a worthwhile endeavor, how to broaden the scope? The prospect of penetrating a field largely developed outside of the academic institution is simultaneously daunting and thrilling. The diverse educational background of professionals in the field has the potential to bring in diverse perspectives to the practice that would not be there if graduate degrees were required. The same survey mentions that nearly one quarter of professionals in the field teach workshops and continuing education/certificate classes related to the field[46]. This number of active teachers from diverse backgrounds paired with the IA Summit's comprehensive anti-harassment code of conduct[47] make the conference and workshops seem like a viable, primed site for social justice education. The content of such workshops could borrow from messages being sent in existing library school curricula.

Despite the aforementioned reluctance to relate IA to librarianship, the fields serve a lot of the same functions. Their ultimate duty, rhetoric and branding aside, is making information available to the public. Since that is the case, the existing academic frameworks

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[43] See note 1, pg 301.

[44] Cooke, N.A., Sweeney, M. and Noble, S.U. Social Justice as Topic and Tool: An Attempt to Transform a LIS Curriculum and Culture. Library Quarterly.

[45] "Salary Survey." *Institute of Information Architecture,* 2014. Web.

[46] Ibid.

[47] "Code of Conduct." *IA Summit.* 2016. Web.

for considering librarianship and libraries as sites for social justice intervention are perhaps instructive for doing the same in information architecture.

Similar to the library's role as a gatekeeper, a key factor in what information is made available to their community[48], information architects determine what information warrants placement on websites and what does not. A lot of the time, these decisions are guided by a combination of page traffic and business goals. The page traffic is assumed to be indicative of user needs and behavior – if a page is rarely visited, it is perceived as not needed and is subjected to deletion. Collection development policies in socially active libraries involve conversations and relationships with the community at hand.[49] This is a sizable advantage over information architects, who frequently work on a project-by-project basis. The ability to build a meaningful relationship with users is not a given. What can be transferrable, though, is awareness of the importance of the role of gatekeeper and an embrace of the diversity of user groups, subsequently offering varied services to fit their varied needs. In IA, this could be as simple as linking to a page both from a header navigation bar but also from the footer.

Another potential site for social justice in information architecture is direct service. Just as service learning and community engagement in graduate information schools are asserted as essential to develop a set of nuanced, informed professional principles[50], information architecture can do the same. Organized service projects donating or severely discounting labor costs for developing information architecture strategies for non-profits and organizations representing marginalized populations stands to benefit the field twofold: the service of the direct moment, providing a way for a group to reach their audience in an intuitive, user-friendly way, but also awareness on all future projects of the needs of that particular community. Ways to make this sort of program appealing to more business-minded professionals are perhaps to make the projects team-based and collaborative. Participants can strengthen ties in their professional network, enhance their perception and grasp of diverse user needs and do direct good for a community. The Information Architecture Summit already offers an annual competition where randomly assigned teams tackle an imaginary problem[51] – why not create a version that solves real, local problems?

Finally, a way to enact social justice through information architecture is to take initiative in diversifying the field. Although already more diverse in education backgrounds than the upper ranks of libraries, information architecture is still a field built on a set of skills that require access to technology and resources that are not universally available. Utilizing that quarter of the field that already teaches workshops, information architecture

[48] Mehra, B., Rioux, K.S., and Albright, K.S. (2009). Social justice in library and information science. In Encyclopedia of Library and Information Sciences (3rd ed), pp. 4820--36. New York: Taylor & Francis.

[49] Ibid.

[50] Gilliand, A. (2011). Neutrality, social justice and the obligations of archival education and educators in the twenty-first century. Archival Science.

[51] Referenced in Boyden's User Experience Design Course, spring 2016.

can enact some of Neely and Peterson's strategies employed to diversify libraries. These include mentorships, shadowing programs and job rotations.[52] Each of these would require little from individual professionals, but stand to benefit the field in an immense way. Affording access to the often exclusive community of technology, while a simple suggestion, stands to drastically expand the worldview of practitioners and the pool of applicants for new spots.

Learning from IA

Just as information architecture stands to learn a lot from library science, library science can take away many valuable insights and practices from IA and *Information Architecture for the Web and Beyond.*

The first of which is information architecture's approach to what they call 'Labeling'. Manifesting in things as simple as titling pages "Blog" versus "Recent News", and coming to that decision by weighing the denotations and underlying connotations, the text takes seriously the implications of names given to certain pieces of information. Perhaps most illustrative of the text's commitment to good labels is the preface to the instructional pages, titled "Why You Should Care About Labeling":

> In such a disintermediated medium with few visual cues, communicating is harder, and labeling is therefore more important. To minimize this disconnect, we must try our best to design labels that speak the same language as our environment's users while reflecting its content. And, just as in a dialogue, when there is a question or confusion over a label, there should be clarification and explanation. Labels should educate people about new concepts and help them quickly identify familiar ones.[53]

Reading through this manifesto of sorts, everything seems to follow logically. If a system is dedicated to its users, when there are moments the language of the user and the language of the system are not compatible, dialogue should follow. However, library classification systems have been repeatedly chastised for not doing so. This is a key learning moment.

Hope Olson writes of the longstanding belief in the library community that "in order to create an overriding unity in language the diversity and the subjectivity of language need to be standardized" .[54] This took shape in controlled vocabularies and behemoths such as the Library of Congress Subject Headings. The language ultimately used, while likely well intentioned, reflects the normative assumptions held by the cataloger that declared the

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[52] Neely, T. Y., & Peterson, L. (2007). Achieving racial and ethnic diversity among academic and research librarians. College & Research Libraries News, 68(9), 562-565.

[53] See note 1, pg 135.

[54] Olson, H. (2001). The Power to Name: Representation in Library Catalogs. Signs, Vol. 26, No. 3, pp. 639-668.

name. A particularly striking example referenced by Olson is the heading "Male prostitute", the gendering of which infers that "prostitute" by default is female.[55]

Information architecture seems to propose the opposite approach, sourcing its language from constant dialogue with the people who will be interacting with it. The bottom-up method serves to encompass more of used language than a top-down, heavy-handed approach. This enables IA professionals to modify the structures they are implementing on a constant, iterative basis, making sure to reflect the most current words. This process of iteration and refusal to set an immutable standard stands to benefit communities along the gender and sexuality spectrums, for whom appropriate and preferred titles seem to be shifting and ever expanding.

Admittedly, the ease with which information architecture can shift its nomenclature is largely a product of the nature of the web, and also an affordance of project scope. Systems like the Library of Congress Subject Headings aim to make sense of an unfathomable amount of printed texts. Information architecture projects are often a single website. The ability to switch the text on a link is markedly more simple than altering a Subject Heading. Still, acknowledging the scale of a decision to revisit problematic aspect of LCSH does not excuse the decades it takes to remedy damaging terms – even when the terms in question were written explicitly into an actionable list.[56] Information architecture concerns itself with the content structure at hand, and puts forth the most accurate language it can for that case. The lack of focus on permanence and the acknowledgement of inevitable change make information architecture's approach to naming very radical. Perhaps adopting that more decentralized approach in the future could make library classification schemes more malleable and less devoid of empathy.

The second area in which library and information science stands to learn from information architecture is documentation. The authors constantly emphasize process over deliverables, and documentation of process to demonstrate the origins of ideas that make it into the final, implemented structure.[57] Perhaps born of the need to prove to clients the depths of research that created the presented solutions, or perhaps born of the need to demonstrate a skill set of value, it does not matter – the transparency, dedication to clear answers when asked questions and documentation of method made available for stakeholders are admirable values to hold. Reimagining a library space where the reasoning, research behind and justifications for classification system decisions are publicly available to their constituents is almost a difficult image to render. The existing documented attempts at changing the system are a good start toward the creation of a historical record that recounts the conversations and change enacted.

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[55] Ibid.

[56] Knowlton, S.A. (2005). Three Decades Since Prejudices and Antipathies: A Study of Changes in the Library of Congress Subject Headings. Cataloging & Classification Quarterly, Vol. 40(2).

[57] See note 1, pg 390.

Conclusions

This venture into applying critical frameworks regarding race, education, class, and more to the relatively new field of information architecture was by no means comprehensive, but merely an encouragement for further examination and an introduction to conversation. The preliminary questions presented – questions of rhetoric, questions of research, questions of social justice – only raise more questions. Pretending to have answers to such complex issues as identity representation, normative assumptions and flawed power structures would be overly ambitious and incredibly naïve.

Primary takeaways from this exploration are that information architecture has great potential to be an activist profession. The direct, iterative communications with users to ascertain their needs provides ample opportunity to give voice to the invisible and encounter narrative previously unknown. The current rhetoric defining the field is cause for concern, as well as the research methods based in aggregated, anonymous data. Finally, while IA can apply frameworks of social justice learning in library school in its journey to activism, library school also can consider the decentralization and commitment to transparency of IA to heart as they move forth into the digital age.

Orphan Film Symposium Website Redesign Strategy

IS 279: User Experience Design, Spring 2016
Professor Lynn Boyden

This report contains information architecture and content strategy recommendations for the Orphan Film Symposium. I was project lead for this group endeavor, and my primary contributions to the final report were: user interviews, content auditing and recommendations, initial site wireframes, and the assembly/design of the document.

Final Report:

Orphan Film Symposium
Website Redesign Strategy

prepared for
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Spring 2016

Executive Summary

Goals

This project evaluates the current Orphan Film Symposium website and provides recommendations for a new information architecture and content strategy that create excellent user experiences for both visitors and our stakeholder on the backend.

Methods

The team identified three areas of necessary research:
- user requirements, investigated through interviews and usability testing
- peer review, determining best practices in websites for both film festivals and academic symposia
- content survey, taking inventory of existing Orphan content on websites for previous symposia

Key Findings

User Research

- The current site structure makes finding information about previous symposia difficult, but serves the current one well.
- The interactive timeline was universally disliked by users.
- The site is text-heavy.

Peer Review

- Film festival websites place great emphasis on being visual. They accomplish this through rotating carousels. Blogs, news feeds and media galleries were homepage regulars as well.
- Academic symposiums opted for less visual sites that focus on the date and location of their event instead of multimedia content.

Content Survey

- There is a wealth of underutilized content on previous iterations of the websites.
- Content is added as needed without structure or scheduling.

Recommendations

Information Architecture

- In most cases, move text away from landing page and onto dedicated pages.
- Aggregate rich media into a single location for searching and browsing, but create multiple access points where necessary.

- Remove dedicated social media page. Move contact, blog, and social media links to bottom navigation and move archive.org link to media in top navigation.

Content Strategy

- Adhere to an editorial calendar, to keep content relevant and to maintain the site as an engaging resource during the offseason.
- Leverage legacy content, especially within the landing page.
- Incorporate blog feed into landing page. While migrating content from the Blogspot to the website wholesale is at present overly labor intensive, the blog can still be incorporated into the site using an RSS feed.

Research Report

User Research

Overview

In order to test the usability of the current site structure, we conducted eight interviews with various types of users. We had the users perform a variety of tasks and rate their confidence in doing so. In addition to the task-basked part of the interviews, we were also interested in users' knowledge of what an orphan film is and their opinion of the interactive timeline. The users represented a variety of film and media related communities, including: two archival studies graduate students, a journalism student, a film student, a designer, a casual film fan, and two filmmakers. The interview questions are available in Appendix I.

Tasks: What Works Well

Summary: Users were consistently able to find basic information, such as registration links and information pertaining to lodging and transportation. They were also able to consistently locate the 2016 Orphan Film Symposium program of events.

Takeaways: All three of these tasks were located near the top of the home page. The design challenge will be to retain the findability of this information at times of the year when it is not necessarily appropriate to display it so centrally.

Tasks: Room for Improvement

Summary: Users experienced moderate success in finding previous symposia programs, photographs and trailers, but their confidence in doing so was not high. There were an alarming number of areas where users across the board could not at all confidently locate the information we asked them to find. In this category are: finding ways to submit research to an upcoming symposium, learning about previous winners of the Helen Hill Award and finding a video housed on The Internet Archive.

Takeaways:

- The inconsistent success in locating information about previous symposia makes designing an efficient and accessible way to structure this content imperative to the success of the project.
- We examined archived versions of the website and discovered that, for part of the season, there was a Call for Papers link displayed on the homepage. While a call for papers needs to be a focus only for parts of the season, it should also be discoverable year-long.
- Many people had trouble finding previous winners of the Helen Hill Award. While the information is accessible in the timeline, a succinct accounting of former winners could be within the Helen Hill page itself to remedy this issue.
- Creating an easily navigable way to browse and search for videos appears to be a worthwhile investment. Additionally, given the size of the Internet Archive collections (and until another solution is found for hosting video) the archive.org link should be moved out of the Social Media page.

Findings: Defining orphan films

Half of the users had a vague understanding of what orphan films are. The confusion and misinformation that the other users answered with reiterates the necessity of a comprehensive definition of the term somewhere on the site.

Findings: Interactive timeline

The timeline was not well-received, and was referred to as: "not intuitive at all", "an error", "busy", and "confusing". Users consistently noted that it is not the place they would think to go to look for information, and once they found it, it was often described as "hard to use". One user suggested that a couple sentences of instructions would help immensely in navigating the timeline if it is to stay on the site.

Findings: General site feedback

Independent of any particular task, a number of users complained about the amount of text on the homepage and the lack of a search bar. Users also noted the lack of media (photos, video) on the site, desiring more audiovisual interaction.

Peer Review

Overview

Orphan Film Symposium is uniquely situated at the intersection of film festival and academic conference. As such, in order to determine best practices, it was essential to research a variety of websites from both categories. Site aspects that were investigated in-

cluded: navigation links, homepage content, calendar, social media, event photos, pictures:text ratio, video galleries, blog and more. Detailed peer review sheets are available in Appendix II.

Takeaways: Film festivals

- Visual presentation of information, complete with landing pages with carousel slide shows of featured articles, events and photographs.
- Purchase tickets call to action generally fell on the left side.
- Websites that had video/photograph gallery incorporated some of the most recent or featured videos/photographs into home page, often through a news feed.
- Websites that had a blog incorporated recent or featured content from the blog onto the home page.
- Social media links were always presented in homepage, usually in footer.
- Blog/news feed contained articles as well as videos, either presented as a gallery or as a chronological list.

Takeaways: Academic symposia

- Did not use carousels as much, used space to show time and date of event, with complementary visual graphic or image. Call to action to register was located there as well.
- Important dates were presented towards the top of the landing page.
- Had information on travel and lodging.
- Past events stored in navigation bar, usually under main event tab.
- About section towards the front of navigation bar rather than towards the end.

Content Survey
Overview

In order to make content strategy recommendations, it was first necessary to understand what content had already been published across the various iterations of the Orphan Film Symposium websites. We visited the site for each of the previous years' symposia and took note of the any unique content, a rough inventory of media linked to (audio from presentations, video interviews, etc) and general notes. An inventory and understanding of this legacy content both informs what kind of material is important to continue publishing and also what all is available for repurposing and featuring on the website anew. The full survey is available in Appendix III. We also were interested in discerning the general timeline of symposia announcement, promotion and post-event coverage in order to develop a content calendar. To accomplish this, we dug into the blog to see when content was released for Orphans X.

Key Findings

- While the sites for previous iterations of Orphan Film Symposium are still up and navigable, the majority of the video links are no longer functional. This is particularly the case for Orphans I-III.
- Starting at Orphans III, a number of the sites include an endorsement of OFS written by Martin Scorsese.
- For Orphans V-VIII, there are functioning audio files from 250+ presentations, Q&A sessions, film introductions and more.
- Orphans VII offers functioning, high quality interview videos with more than 20 conference presenters and professionals in the field.
- Orphans VIII has six orphan films embedded on its site that are hosted by NYU.
- Attendees, program, travel information, and sponsors appear in every iteration.
-

Existing Calendar of Symposium Content

Below is rough guide of the schedule by which symposium information is shared with the public via the Orphan Film Symposium blog:

Months Out	
11	ANNOUNCEMENT OF DATES, THEME, CALL FOR PAPERS
10	HELEN HILL AWARD APPLICATION LIVE
9	FIRST ROUND OF PROPOSAL REVIEWS
6	INITIAL PROGRAM RELEASED
5	HELEN HILL AWARD WINNER ANNOUNCED
1	FULL PROGRAM RELEASED
	SYMPOSIUM
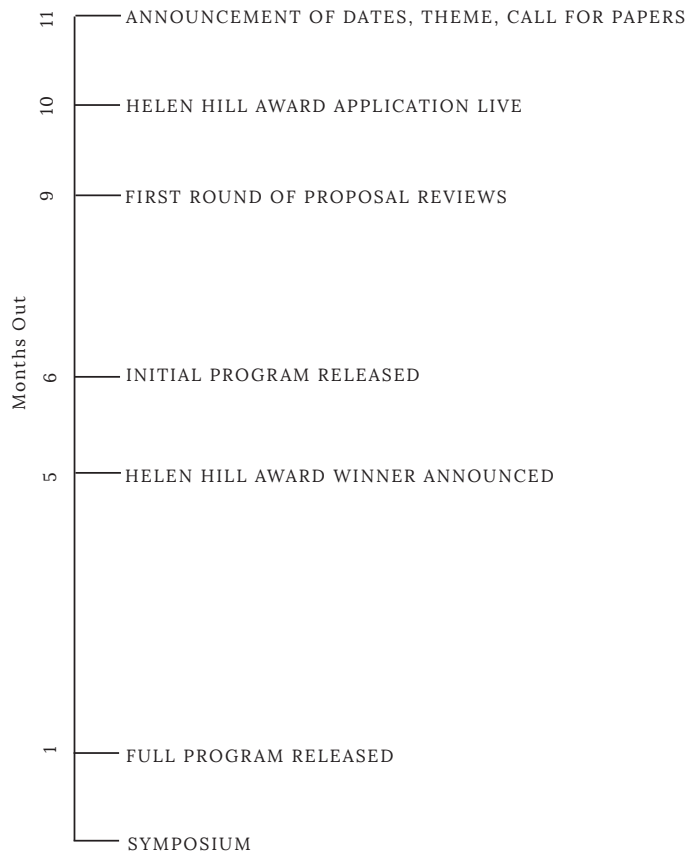
Recommendations

Information Architecture

Overview

The upcoming pages will discuss at length our proposed information architecture and why we made the design decisions we did. Below is a sketch of a site map to contextualize the discussion. Extensive documentation of our proposed structure and wireframes are available in Appendix IV.
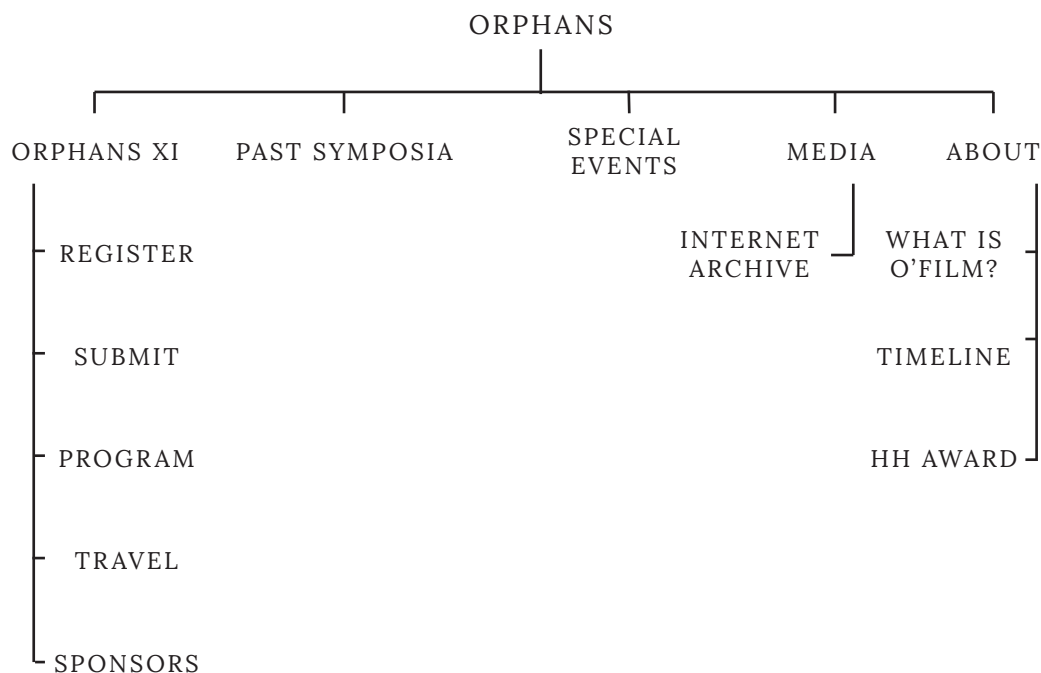
Orphans XI

This page would be reserved for whichever is the most current or upcoming symposium. The structure of the navigation could change with the content season: 'Submit' could cease to be a sublink once the symposium nears, 'Register' and 'Hotels and Transportation' could disappear once the symposium is underway. Following the symposium, material could be compiled to join the 'Past Symposia' page. As the next symposium is being planned, the 'Orphans' link could direct to a placeholder page, and as the symposium nears the sublinks could return in the reversed order of their disappearance: 'Submit,' 'Sponsor,' 'Program,' 'Register,' 'Hotels and Transportation.' In our wireframe, we have dedicated a page to the current Orphans program. However, the 'Program' sublink could also function as a direct PDF download.

Past Symposia

Past symposia are displayed in a single column, with a representative graphic, brief explanatory text, and set of links relating to pertinent materials - 'Program,' 'Media,' 'Old Site,' 'Attendees,' and 'Helen Hill award.' Two of these, 'Media' and 'Helen Hill Award,' are cross-linked to the same pages that are accessible elsewhere in the navigation (more on this later.) 'Attendees' links to a dedicated page, while 'Program' may simply link to a direct pdf download. Old sites may or may not remain in existence, and the site is formatted in such as way that in future years individuated symposia sites may not exist to be linked to.

Special Events

Special events are given their own page, which can be used to promote upcoming events (alongside promotions through the carousel and on the blog) as well as to archive past events. Unlike 'Past Symposia,' the expectation is that most materials relating to special events will be hosted on third party websites, and only minimal text and graphics will be needed to describe the event within the page.

Media

In an early draft of our wireframe, each past symposium linked to a dedicated 'Photos' page. We moved away from this model in this final version for which all media, including sound, moving and still images, is stored on a single 'Media' page. Arriving at the media page through the navigation bar leads the user to a main gallery (modeled on the Tisch student gallery), where all media can be searched and sorted by format, content type, title and date. If the user follows the 'media' link from one of the past symposia, they would be directed to the media page, automatically sorted by date and auto-scrolled to the dates of the particular conference. This can be accomplished using a jScroll plugin, though there would be extra steps needed to integrate jQuery into the Adobe CMS. The only downside to this system is that the metadata would have to be strictly controlled for the 'sort by' date: if one were to use the metadata schema composed by Stephanie, this would correspond to the 'date' field of 'events.'

A quick and simple way to host video with nyu.edu, especially given the potential move to the Adobe Experience Manager CMS, would be to use that service's internal DAM system.

A how-to for displaying video, as well as a nicely presented survey of available embedding styles, is available on NYU's employee gateway. Personal aesthetics aside, it seems that using the DAM for video is the best option, largely because hosting for the file remains with nyu.edu, but also because of the flexibility for providing captions and setting a still image to be displayed during browsing.

The peer review revealed that in many cases landing page content was drawn from blog posts on site, and this seems to an easy way to create and cycle through new content. We discussed the possibility of integrating the Blogspot site with the main page, but ultimately the labor that would be required to migrate this legacy content would not at present be justified by the resulting ease of access. This does not, however, prevent us from displaying blog content on the site: NYU's CMS employs a tool called the feed importer , which allows rss feeds to be displayed on a homepage.

About: What is an orphan film?

This page contains the statement given on the Orphans V site. This would also be a good page to place the Martin Scorsese letter, should it prove beneficial.

About: Interactive Timeline

Given the surprisingly lukewarm reception of the user interviews, we have decided to move the timeline from the main page. In a survey of other uses of TimelineJS, we have seen that it rarely sits alongside other content, and is usually given its own page to tell a story. We do not, however, recommend removing the timeline altogether, as it does provide a particular kind of enriching experience, and there is a great deal that could be expanded upon. It should be noted that in the future the timeline could be used to display video, though in order for these embedded videos to play they would have to be hosted on either Vimeo or YouTube. At present, videos within the timeline link out to their homes on the Flickr page.

About: Helen Hill

In user interviews, many had difficulty finding information pertaining to the Helen Hill awards. For this reason, we decided to create a dedicated page and multiple access points – one at the main navigation under 'About,' and links from any symposium on the 'Past Symposia' page where an award was granted. Like the 'Media' links, these could auto-scroll to the particular award winner using jScroll.

Bottom Navigation

The bottom navigation houses the two attributive links to New York University and the Department of Cinema Studies. It links to a basic email and snail mail 'contact' page, as well as the blog. While positioning the blog link at the bottom rather than the top may appear to be a deprecation, it should be recalled that blog feeds displaying stubs of individual posts will appear on the landing page, making a highly visible link to the blog as a whole of less importance. The bottom navigation also houses all social media links, and this decision was made in reference to their position on Tisch's main site as well as in numerous sites explored during the peer review.

Content Strategy

Overview

The current site is not realizing its potential with regards to content strategy. Links are added to the front page as needed and an incredible wealth of legacy material remain underutilized. The existing site is exceedingly text-heavy, and having a festival every two years results in a lot of static content in the down years.

Our action plan for content follows:

1. Adhere to an editorial calendar.

As it stands, registration links for a symposium that occurred nearly two months ago remain prominent on the homepage for the Orphan Film Symposium. Not only does this outdated content have the potential to confuse visitors, but is missing opportunities to showcase more pertinent information. We have proposed an editorial calendar that is both uncomplicated and rich. It appears in Appendix V.

2. Leverage legacy content.

The content survey revealed a wealth of audiovisual materials that could serve to promote the symposium, engage audiences in off years and, best of all, require no new labor. The incorporation of event photos onto the landing page, featured audio from a past symposium or embedding of a video interview are all exciting opportunities to fulfill the user's need for a more visual landing page experience. Multimedia content was a nearly ubiquitous trait during the peer review.

3. Incorporate blog into landing page.

The blog hosted on Blogspot is frequently updated with excellent content: celebrations of important birthdays, news on restorations and preservation projects, symposium updates and more. Building the stream of posts into the landing page with an RSS feed is another way to enrich the page without additional content creation labor.

Appendix I: User Interview Script

Hello, my name is _____, thanks for participating in this usability test that we will be conducting today. We will be testing the website to see how it works for users. You'll notice that I am reading from a script: this is to introduce a degree of uniformity in the process, but if you do have questions or need to take a break just let me know.

The test itself will include a short series of questions designed to gauge internet habits, your relationship to the symposium and its subject. These will be followed by a few questions about the site itself, and then a few navigational tasks within the website. As you execute these tasks, I'd like you to as much as possible describe your thought process and your reactions to the pages as we go along. I may prompt you with questions like "what made you think to click here?," and though it might seem artificial, it helps us .

With your permission, we would like to record the screen along with the sound of our conversation. This recording will only be shared with those of us who are working on the project. To show that we have your permission, we have a form here for you to sign. Thanks so much for participating. Do you have any questions before we begin? (Begin recording)

Have you attended symposia or conferences in the past? (If yes)
For the last one you attended, did you use the organization's website to register?
Go to their website afterwards to view materials or conduct research?
Contribute to the symposium or conference?

Where do you go on the internet to look at videos?
Do you use the internet to read academic writing? Where do you go for these materials?
Can you tell me what you think an "orphan film" is?

Okay great, now I'm going to ask you to answer a few questions by looking through the website. (With every question: On a scale of 1-3 (1 is unsure, 2 is neither unsure nor confident, and 3 is confident), how would you rate your confidence that you would find the information you're looking for in this section).

How would you go about registering for the symposium?
How would you figure out how to get there? How to make arrangements for the trip?
How would you submit research for an upcoming symposium? Can you find the program for the 2016 Orphan Film Symposium? Who won the Helen Hill award in 2014?
Can you find the program for the 7th Orphan Film Symposium? What year was the first Orphan Film Symposium?
Can you find the trailer for the 2016 Orphan Film Symposium? Can you find photographs of the 2010 OFS?
Can you find a video of the 1940 film "Men and Dust"?
What is your opinion of the interactive timeline?

Thanks so much for participating.

Appendix II: Peer Review, Film Festivals

ESSAY FILM FESTIVAL
essayfilmfestival.com

- Navigation Bar: About, Preludes 2016, Programme 2016, News, Resources, Contact, EFF 2015.
Simple, small-scale film festival, allowing less content to be presented.
- The festival is divided into 'preludes' and 'events,' with preludes encompassing events occurring
    before the festival. Outside of these there is no calendar.
- Has a resource page.

LOS ANGELES ASIAN PACIFIC FILM FESTIVAL
festival.vconline.org

- Navigation Bar: The Festival, Films and Events, How to Fest, Community, Visual Communications.
- Carousel feature, shares festival information as well as features; makes the festival appear more
    appealing and attractive in an aesthetic manner.
- Each page has a consistent picture to text ratio that is congruent to the dimensions of the carousel
    slideshow.
- The site's most blog-like function appears on the homepage as "the latest from festival central,"
    which includes links to feature articles, followed by updates from social media outlets such as
    Twitter and Instagram.
- Social media links at both top corner as well as in footer of landing page.

FILM INDEPENDENT: LA FILM FESTIVAL
filmindependent.org/la-film-festival

- Navigation Bar: Film Independent, Film Independent Film Awards, LA Film Festival, Film
    Independent at LACMA, Film Independent Programs, Events, Blog
- Carousel acts as call to action, important information and updates regarding the festival. Changes
    while festival is underway.
- Half of the landing page is the blog that is regularly updated, presented in a gallery/grid format
    with picture assets.
- Blog section in navigation bar, has a gallery of different articles with complementary picture
    assets.
- Text is really bold and eye catching that goes along with the large visual picture assets.

TRIBECA FILM FESTIVAL
tribecafilm.com

- Navigation Bar: Film Guide, Discover, Talks & Events, Schedule, Festival Hub, Tickets & Passes,
    Travel, Shop, Industry, Press center, FAQ.
- Carousel categorizes each of the features presented (for example, Film | slideshow, Festival |

Article).
- Newsletter signup located at bottom of landing page, above the footer.
- Video and photo archive located in bottom half of landing page demonstrating recent updates or featured videos/photos.
- Video and photo galleries presented in a 3x4 grid format, with featured video/photographs at the top spanning the width of page.

SAN DIEGO FILM FESTIVAL
sdfilmfest.com

- Navigation Bar: 2016 Passes, Festival, Submit, Insider News, Support, About
- Landing page has calendar of important dates and year round events below carousel. Three video links supported by video placed above footer.
- Video gallery under news, uses Vimeo as video outlet. Layout in a three column grid.
- Newsletter signup above footer.

ASPEN FILM FESTIVAL
aspenfilm.org

- Navigation Bar: Festivals, Aspen Film Presents, Tickets, Education, Support, About.
- Has a large carousel that takes up most of the homepage, possibly to take advantage of the fact that they don't have a news feed or video archive to showcase on homepage as well. Therefore, the carousel is more pronounced with only the footer coming below it.
- Footer contains submissions, contact info also left of footer.

SUNDANCE FILM FESTIVAL
sundance.org/festivals/sundance-film-festival

- Navigation Bar: Create, Experience, Support, Festivals. Secondary Navigation in the form of bubbles under carousel: Festival Program, Submit, Attend, Get Tickets, Press, Shop, About.
- Sundance had a timeline that showed the 30 year history of festival: http://www.sundance.org/festivalhistory/

SANTA CRUZ FILM FESTIVAL
santacruzfilmfestival.org

- First navigation: Buy Tickets, Submit Your Film, Get Involved. Second navigation: Schedule, Venues, About, The Latest. Bottom Navigation: adds Newsletter and social media links.
- No carousel, instead a call to action to view trailer that advertises the event.
- Landing page is a long scroller, with banners displaying an About stub, links to associated venues, trailers, sponsor graphics, upcoming events, links to previous festival winners, and a call to action button for becoming a sponsor.
- Contact page link is at bottom of landing page, not in navigation bar. Area to insert your name email and message, address of office of festival listed.

- Blog has a dedicated site called The Latest' with list of articles and features after upcoming events.
- Site is visually heavy, with much of the text superimposed over banner images.

NEWPORT BEACH FILM FEST
newportbeachfilmfest.com

- Navigation Bar: Home, Festival, Festival Series, 2016 Flipbook, Filmmakers, Support, Blog, followed by a search bar.
- Top shows when the next festival is happening, and when submissions will open.

Appendix II: Peer Review, Academic Symposia

POST HUMANS
posthumans.org

- Vertical navigation bar left side of landing page. Content on landing page is sparse: a simple graphic and a one-sentence 'about' statement.
- Social media links as well as a contact email are housed on Connect page accessible through main navigation.
- Event photos under Pics of Symposium page.
- CFP page is reachable from individual symposia pages, not from main navigation.
- Link to blog in main navigation.
- Many features, including call for papers, pictures of events, programs and keynote presentations are not directly accessible through the main navigation but only through individual symposia pages.

ACLA ANNUAL MEETING
acla.org

- Navigation Bar: split into three columns.
- Front banner demonstrates the dates of the annual meeting as well as links for the schedule and registration call to action.
- Call to action to become member, with a quotation.
- Conference call for papers information on home page, as well as recent news from Twitter.
- Newsletter sign up at footer.
- Social media links at footer.

AMERICAN HISTORICAL ASSOCIATION
historians.org/annual-meeting

- Navigation Bar: News & Advocacy, Publication & Directories, Teaching & Learning, Jobs & Professional Development, Annual Meeting, Awards & Grants, About AHA & Membership
- Banner with name, graphic illustration with date and time of event.

- Links below graphic for Sponsorships, 2016 Program, Press, Registration.

AMIA CONFERENCE
amiaconference.net

- Navigation Bar: About, AMIA 2016, Prior Conferences, Our Partners, Conference Video Carousel feature.
- Date and time of event below carousel.
- Latest and Recent News, About AMIA towards bottom half of landing page.

Appendix III: Content Survey

ORPHANS I: SAVING ORPHAN FILMS IN THE DIGITAL AGE (1999)
- http://www.sc.edu/filmsymposium/archive/orphans1999/details.html
- Site consists of a program, links to 7 papers: Karen Lund, the National Digital Library, "Early Cinema on the Library of Congress Web Sites"; Robert Heiber, Chace Productions, "Sound Preservation and Restoration in the Digital Age"; Tom Benjamin, Iron Mountain Film and Sound Archives, "Environment Trends for Motion Picture Preservation"; Paolo Cherchi-Usai, "What Is an Orphan Film? Definition, Rationale, and Controversy"; Jennifer M. Bean, "Frozen in Time: Looking at the Dawson City Archive Collection, 1913-1919"; Gregory Lukow, "The Politics of 'Orphanage': The Rise and Impact of the 'Orphan Film' Metaphor on Contemporary Preservation Practice"; Tom Whiteside, "Up for Adoption? The Adaptability and Use of 'Movies of Local People and Other Orphan Films".
- Site bears evidence of dead links to a number of videos.

ORPHANS II: DOCUMENTING THE 20th CENTURY (2001)
- http://www.sc.edu/filmsymposium/archive/orphans2001/orphanfilmsfr.html
- Not much in the way of media beyond a few images. Textual information: registration, program travel information, sponsors, and a definition of Orphans that contains citation of DW Griffith.

ORPHANS III: SOUND/MUSIC/VOICE (2002)
- http://www.sc.edu/filmsymposium/archive/orphans2002/ program.html
- Also not much media, just a program.
- Links embedded in program all go offsite.
- A brief letter from Martin Scorsese.

ORPHANS IV: ON LOCATION (2004)
- http://www.sc.edu/filmsymposium/archive/orphans2004/
- Could not find a link to this page on any OFS website.
- Still very little beyond a program, attendees, registration, etc. on it.
- Possibly 'The Orphanage' was made around this time.

ORPHANS V: SCIENCE, INDUSTRY AND EDUCATION (2006)
- http://www.sc.edu/filmsymposium/index.html
- Listen to the Presentations page takes user to audio from more than 70 presentations, links still functioning, hosted by SC.
- Photographs from the event.
- Watch page with dead video links.

ORPHANS VI: THE STATE (2008)
- http://www.nyu.edu/orphanfilm/orphans6/
- Live Blog page with suboage for every presentation with description and photographs
- Highlight Reel
- Audio from 80+ presentations/Q&A sessions

ORPHANS VII: MOVING PICTURES AROUND THE WORLD (2010)
- http://www.nyu.edu/orphanfilm/orphans7/
- Series of video interviews lining left side of page: Mike Mashon, Library of Congress; Meg Labrum, National Film and Sound Archives (Australia); Sergei Kapterev, Moscow Research Institute of Film Art; Julia Noordegraaf, University of Amsterdam; Dan Streible, Orphans; Ishmumael Zinyengere, UN International Criminal Tribunal for Rwanda; Jodie Mack, Darmouth College; Danielle Ash, filmmaker; Peggy Awesh, Bard College; Gustav Deutsch, filmmaker; Andrea Callard, artist; Albert Steg, UC Davis; Andrew Lampert, Anthology Film Archives; Donald Sosin, accompanist and composer; Dwight Swanson, Center for Home Movies; George Willeman, Library of Congress; Jacqueline Stewart, Northwestern; Julie Hubbert, Univeristy of South Carolina; Mark G. Cooper, University of South Carolina; Nico De Klerk, Nederlands Filmmuseum; Rick Prelinger, Prelinger Library & Archives; Snowden Becker, Center for Home Movies; Stephen Parr, Oddball Films; Vanessa Toulmin, National Fairground Archive.

ORPHANS VIII: MADE TO PERSUADE (2012)
- http://www.nyu.edu/orphanfilm/orphans8/
- Audio from 60+ presentations throughout the weekend.
- At least four orphan films hosted on NYU's servers.

ORPHANS IX: THE FUTURE OF OBSOLESCENCE
- http://www.nyu.edu/orphanfilm/orphans9/
- https://wp.nyu.edu/orphanfilm/
- No embedded audio or video on either site.
- Page for each panel, including program notes and photographs.

Appendix IV: Wireframe
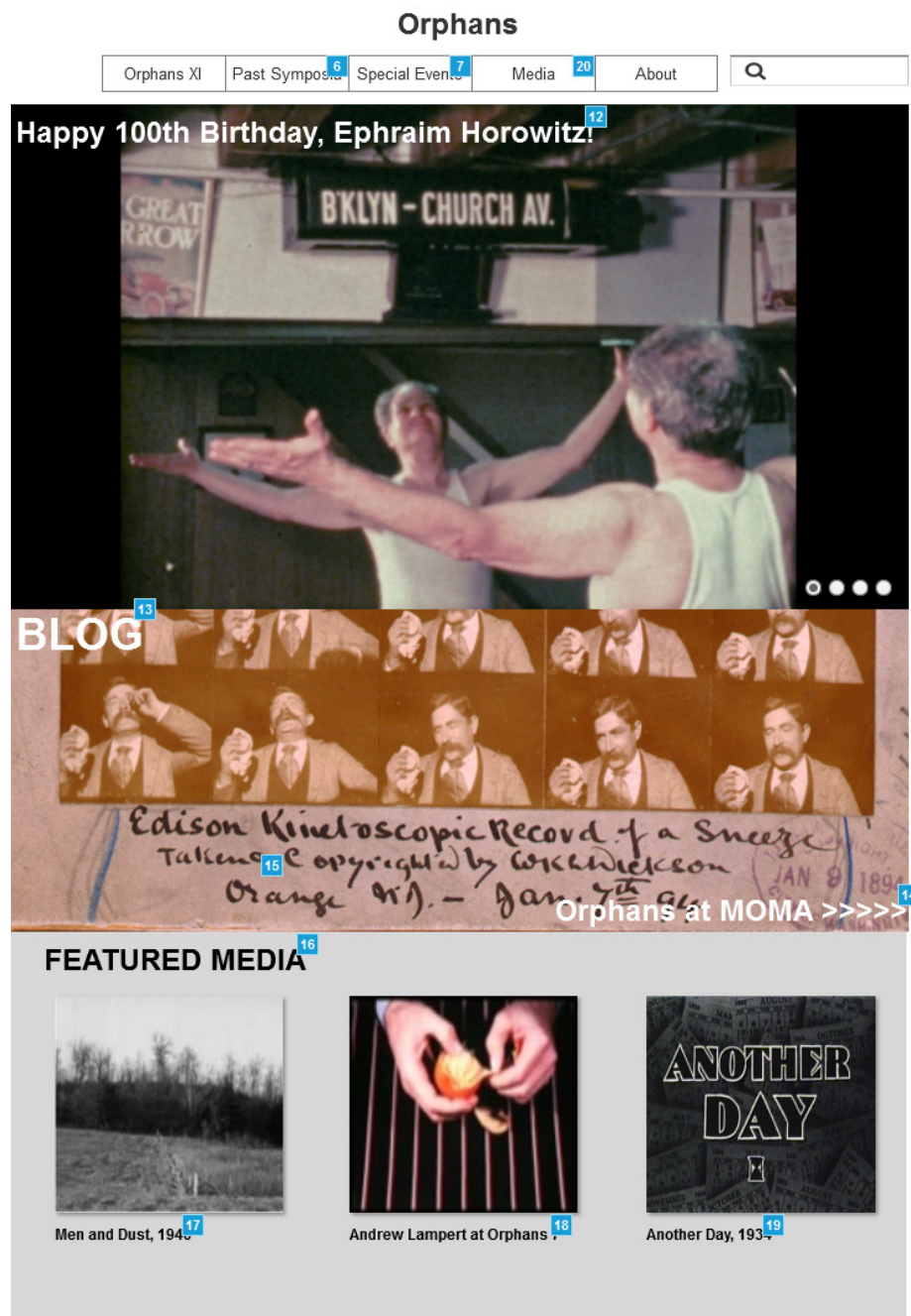
PAST SYMPOSIA

Orphans

Orphans XI	Past Symposia	Special Events	Media	About	🔍

Orphans #
PROGRAM MEDIA [1] OLD SITE ATTENDEES [10] HELEN HILL AWARD [19]
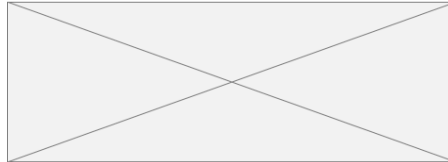
Orphans #
PROGRAM MEDIA [2] OLD SITE ATTENDEES [11] HELEN HILL AWARD [20]
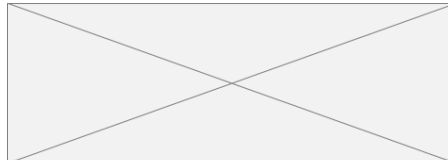
SUBMIT

Orphans

Orphans XI	Past Symposia	Special Events	Media	About	🔍

Call for Papers
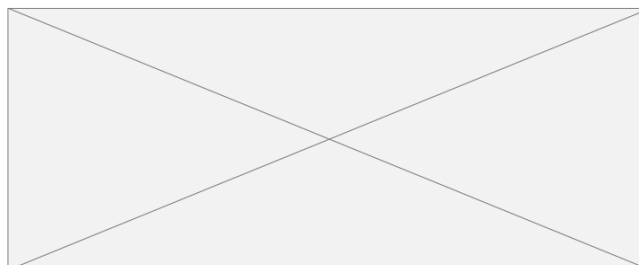
New York University   Department of Cinema Studies   Contact   Blog

GALLERY

Orphans

Orphans XI	Past Symposia	Special Events	Media	About	🔍

🔍 [_____] All Formats ▾   All Content ▾   Sort by Date ▾
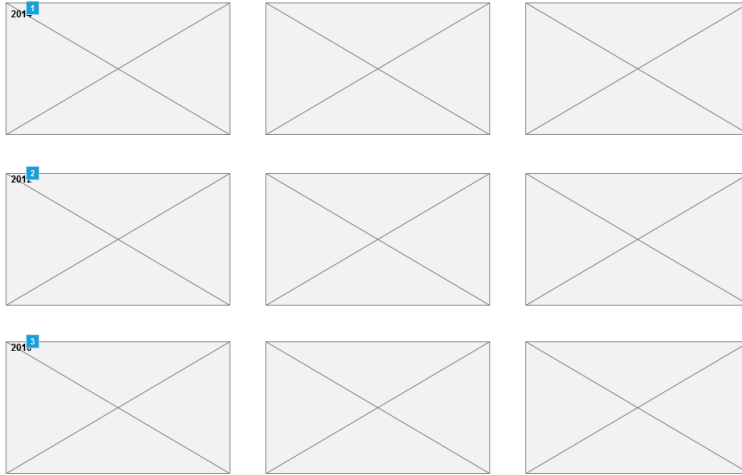
SPONSORS

Orphans

Orphans XI	Past Symposia	Special Events	Media	About	🔍

Sponsors

60
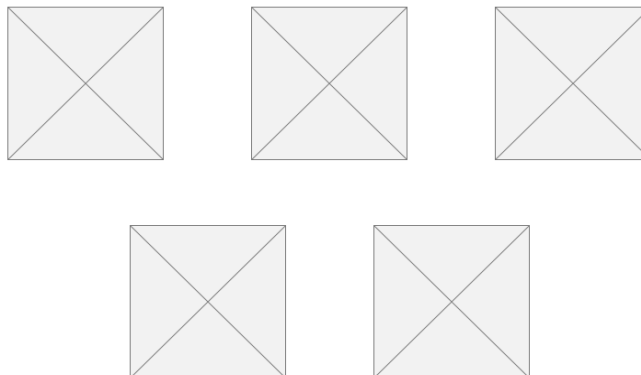
WHAT IS AN ORPHAN FILM?

Orphans

Orphans XI	Past Symposia	Special Events	Media	About	🔍

What is an orphan film?

Narrowly defined, it's a motion picture abandoned by its owner or caretaker. More generally, the term refers to all manner of films outside of the commercial mainstream: public domain materials, home movies, outtakes, unreleased films, industrial and educational movies, independent documentaries, ethnographic films, newsreels, censored material, underground works, experimental pieces, silent-era productions, stock footage, found footage, medical films, kinescopes, small- and unusual-gauge films, amateur productions, surveillance footage, test reels, government films, advertisements, sponsored films, student works, and sundry other ephemeral pieces of celluloid (or paper or glass or tape or . . .).

For examples, visit the National Film Preservation Foundation, an institution dedicated to saving orphan films.

The Orphan Film Symposium embraces the broader definition of this new rubric in film preservation. "Orphans" (as the event is now affectionately known among its attendees) brings together scholars, artists, archivists, collectors, curators, conservators and enthusiasts who recognize the Orphic value of these neglected aspects of our culture.

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HELEN HILL AWARD

Orphans

Orphans XI	Past Symposia	Special Events	Media	About	🔍

Helen Hill Award

2016 Winner: Sasha Waters Freyer

For the 10th Orphan Film Symposium, NYU Cinema Studies and the University of South Carolina Film and Media Studies Program, present the 2016 Helen Hill Award to filmmaker Sasha Waters Freyer.

The biennial award honors the legacy of artist Helen Hill and her accomplishments as a filmmaker, educator, and animator. Named in honor of the South Carolina-born artist and citizen of the world who inspired many, the juried award supports independent media artists of exceptional talent whose work embodies Helen Hill's creative spirit, passion, and activism.

The jury found Sasha's body of self-described work "about outsiders, misfits, and everyday radicals" deeply engaging in style and content. Her films resonate with Helen's in several ways, including their desire to involve children in filmmaking and theater as well as their simultaneous devotion to both social justice and lyrical modes of expression. Sasha's productions also share interests of the orphan film movement, often, as she puts it, "remixing images and sound culled from home movies, educational, and medical films." And they do this while self-aware of how 16mm film and early home video formats work as "dead and dying analog media." (See her website, pieshake.com.)

A maker of more than a dozen film, video, and audio pieces, both experimental and documentary, she chairs the Department of Photography & Film at Virginia Commonwealth University.

Sasha Waters Freyer will introduce a selection of her works for the Orphan Film Symposium's international audience of artists, archivists, scholars, students, curators, collectors, producers, distributors, and others devoted to saving and screening neglected media. The symposium convenes April 6-9, 2016, at the Library of Congress National Center for Audio-Visual Conservation in Culpeper, Virginia.

Previous Winners

2014: Werner Nekes
Lorem ipsum dolor sit amet, consectetur adipiscing elit. Aenean euismod bibendum laoreet. Proin gravida dolor sit amet lacus accumsan et viverra justo commodo. Proin sodales pulvinar tempor. Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Nam fermentum, nulla luctus pharetra vulputate, felis tellus mollis orci, sed rhoncus sapien nunc eget.

INTERACTIVE TIMELINE

Orphans

Orphans XI	Past Symposia	Special Events	Media	About	🔍
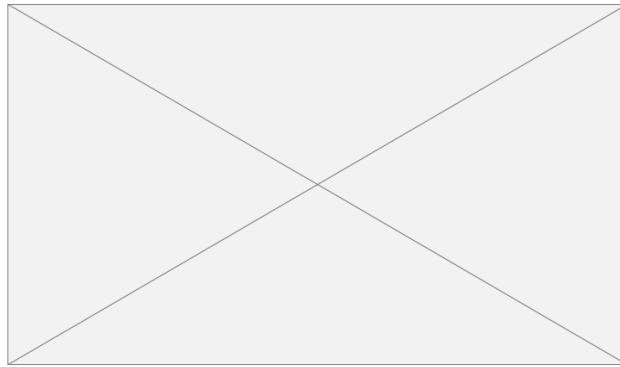
This is how you use the timeline.

This is who created the timeline.

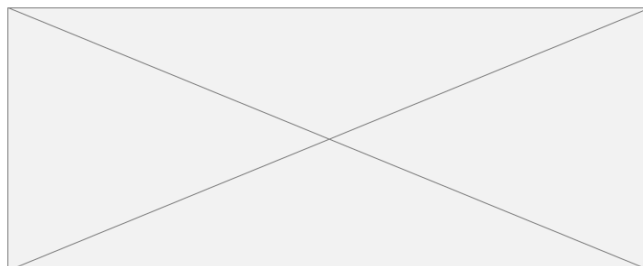New York University   Department of Cinema Studies   Contact   Blog

PROGRAM

Orphans

Orphans XI	Past Symposia	Special Events	Media	About	🔍

Program

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Appendix V: Two-Year Editorial Calendar

	Month	Location	Category	Description	Assets Needed	Duration
Symposium Year	May	Carousel	Symposium	Announcement, call to register	background photo for text overlay	until initial program released
	May	Carousel	Symposium	Call for papers	background photo for text overlay	until the week before first review of papers
	June	Carousel	Symposium	Helen Hill Award application live	background photo for text overlay	until deadline to apply
	July	Featured Videos	general	relevant to new theme videos	videos, descriptions	until next featured video installment
	July	Carousel	Symposium	Reminder/urgent call to action to submit papers	background photo for text overlay	until first review of papers
	August	Carousel	general	"from the archive" feature, audio from past symposium presentation, promote submission of papers	background photo for text overlay, audio file in gallery	until next audio installment
	September	Carousel	general	fall term orphan related events	background photo for text overlay	until helen hill award winner announced
	October	Featured Videos	general	videos hinting at initial programming of conference, build momentum into announce	videos, descriptions	until next featured video installment
	November	Carousel	Symposium	initial program released, call to register	background photo for text overlay, PDF of initial program	keep updating with new iterations of program until symposium
	December	Carousel	Symposium	Helen Hill Award winner announced		until final program released, as that information will be in there
	January	Featured Videos	general	videos related to Helen Hill, HH award winners current and past	videos, descriptions	until next featured video installment
	February	Carousel	general	"from the archive" feature, audio from past symposium presentation	background photo for text overlay, audio file in gallery	until next audio installment
	March	Carousel	Symposium	final program released announcement	background photo for text overlay; PDF program	day after symposium
	April	Carousel	Symposium	Last minute updates, program changes, etc.	background photo for text overlay; updated PDF program	day after symposium
	April	Carousel	Symposium	Recap photo slideshow	photographs from symposium	until the school year starts
	May	break	break	break	break	break
Off Year	June	Featured Videos	general	ideally something from the most recent symposium - "Relive Orphans 20xx!"	videos, descriptions	until next featured video installment
	July	Carousel	general	featured story or notable upcoming event	background photo for text overlay	date passes or next installment
	August	Carousel	general	"from the archive" feature, audio from past symposium presentation	background photo for text overlay, audio file in gallery	until next audio installment
	September	Featured Videos	general	could be back to school themed, fall themed, etc	videos, descriptions	until next featured video installment
	October	Carousel	general	featured story or notable upcoming event	background photo for text overlay	date passes or next installment
	November	Carousel	general	"from the archive" feature, audio from past symposium presentation	background photo for text overlay, audio file in gallery	until next audio installment
	December	Carousel	general	winter break news/events	background photo for text overlay	winter break ends
	January	Featured Videos	general	could be themed renewal/rebirth/new year/resolutions	videos, descriptions	until next featured video installment
	February	Carousel	general	featured story or notable upcoming event	background photo for text overlay	date passes or next installment
	March	Carousel	general	"from the archive" feature, audio from past symposium presentation	background photo for text overlay, audio file in gallery	until next audio installment
	April	Featured Videos	general	"blast from the past" feature with videos from most older symposiums	videos, descriptions	until next featured video installment

LOOKING BACK
Advising History

Though she was never formally my advisor, I would not be in this program without the guidance of Snowden Becker. From facilitating my campus visit in 2014 to being a constant source of information, advice, and support for more than two years now, I am irrevocably indebted to Snowden. Her enthusiasm, generosity, and sense of humor are truly a treasure and I will be forever grateful to her for convincing me to pursue an MLIS after the closure of the MIAS program.

Throughout the duration of the program proper, Leah Lievrouw served as my academic advisor. Despite being on sabbatical most of my first year, Leah and I managed to keep in touch regarding courses and my overall path through the program. She was always accessible and full of great advice – a particular moment that sticks out is a phone call last summer about the absurdities of the entertainment industry. Together we designed an excellent summer fieldwork project combining ethnography and media archives. The intention was to figure out minimal technical proficiencies media archives need to care for their content and make it available in the current digital media environment. This was set to be my issue paper and core focus for my second year of study. Unexpectedly, that fieldwork assignment pushed me away from media archiving, the track that drew me to the program. I am grateful for Leah's patience regarding my indecision and path switching, and her consistently thoughtful advice throughout. Her Human Computer Interaction course my second year solidified my new track and brought me invaluable insight and perspective on a field I now feel a kinship to.

My second year, I found a home in academic librarianship with a job on the Writing Instruction + Research Education (WI+RE) team housed in the Biomedical Library. Applying my media production and writing skills to online education modules was a massively important light bulb moment and an equally huge paradigm shift in thinking about librarianship. My supervisor Doug Worsham became a tireless advocate for my professional advancement – securing funding for the Code4Lib conference in which I presented, arranging talks with librarians in different roles about their career trajectories, and constantly challenging me with new projects and technologies at work. His enthusiasm and openness to new ideas showed me what a good supervisor looks like and how fun work can be when everybody is on the same page. Without Doug and the rest of the crew at the Biomedical Library, particularly Rikke Ogawa, I would not be as sure as I am today that librarianship is a field in which I am at home.

In addition to my work at the library and formal advising, I must thank Jean-François Blanchette. I never considered myself an informatics person, or somebody who had something to contribute to the field of records management and design, until I took courses with Professor Blanchette my second year. His projects and courses were as challenging as they were fascinating, and I am fortunate to have taken three classes with him. His critical feedback on professional writing and presentation skills has proven to be incredibly useful as I pursue post-graduate work.

Lynn Boyden's User Experience Design course was similarly formative, broadening my perspective on librarianship and teaching me invaluable tools and skills. Her expertise and candor were unparalleled, and immersing students who are new to a subject immediately into a client-facing project taught me so much about how I work in a team, how to best learn and act at once, and how to interface with clients.

Thanks are also due to the Communication Studies department, particularly Greg Bryant. Being a teaching assistant for Greg and working with him both years solidified my love for teaching and refined my practice into something effective and meaningful for my students.

Finally, without the quick and thorough work of Andrew Vanschooneveld, Michelle Maye, Amy Gershon, and Elizabeth Kalbers, this presentation and early graduation would have not been possible. They are the backbone that keeps this program running, and for that I am so thankful.

GRADUATE
Course History

GOING FORWARD
Career Statement

To say I took the roundabout path to this point in my career would be an understatement – graduating with a communication studies degree, to working in public relations, to working as a documentary film production assistant, to working for a music festival production company, to graduate school. There were tenuous ties between the film work and graduate school, especially since I wanted to do the Moving Image Archive Studies degree. However, after a year of media and archiving coursework, I was unsure if it was a good fit. My summer fieldwork solidified this unease and I knew I needed to pivot.

With a User Experience Design course and a couple months playing with Adobe Illustrator and InDesign under my belt, as well as a year of teaching assistant work in the Communication Studies department, I applied to a student library position called "Inquiry Specialist for Instructional Projects". It asked for user experience design experience, media production skills and an interest in student learning. It seemed like a good match for my emerging interests and I could lean on my teaching experience for insight in building tools for undergraduate students. I got the job and it set into motion my current career trajectory, one focused on librarianship, instruction, and design.

I am currently seeking employment in various areas of academic librarianship. Ranging from classic instruction librarian positions to opportunities in outreach, user experience, online learning, and first year experience, I am open to wherever and whoever will have me. Ideally, this first role out of graduate school will continue in some way the work I have been doing in the UCLA Library – focusing on undergraduate students and their reading, research, and writing skills. Being able to leverage my teaching experience as well as design coursework is the ideal scenario. I see myself working in an environment that values collaborative projects, innovative thinking, and is not afraid of failure. I see myself with a varied workday, spread across different projects and getting valuable face-to-face time with my patrons. I see my career moving in unexpected directions, but always guided by my interests in those three aforementioned anchors: librarianship, instruction, and design. I hope to be able to be an advocate for libraries, but also a bringer of change and modernization.

Regarding professional organizations and service in the field, I plan to continue my involvement in the Code4Lib community and start being more active in various parts of the American Library Association, particularly the Association of College & Research Libraries, the library instruction roundtable, and the first year experience roundtable.

My involvement in Code4Lib began in the fall of 2016, when I realized how their values aligned with mine and the depth and value of the projects being worked on by members of this welcoming community. I presented a poster at their 2017 meeting in Los Angeles, and was utterly inspired by the great work being done by that collective. Going forward, I would like to work on an article about our learning tools to submit to their journal and volunteer for the programming committee for an upcoming conference.

With regards to the ALA, I am currently subscribed to a variety of listservs but have yet to attend a conference and get truly involved. The first year experience roundtable is a specific target for me, as I think it is a fascinating and nascent area of librarianship that I could potentially contribute to its formative years. Finding ways to bring undergraduate students from extremely diverse educational and social backgrounds to the same playing field with regards to research and writing skills is a complex and fascinating challenge. The library instruction roundtable would also be a valuable place to enter, since I can transition my classroom practice to library instruction with the assistance of those experienced in the field but also report back to library instructors what teaching is like for TAs and what resources could have bettered that time in my life.

Finally, I have always been the type of person to seek education outside of the classroom. This school year alone, I have taught myself the Adobe Creative Suite, version control in Github, basic html/css, and educational module production software such as Camtasia, Videoscribe, Hype 3 and Audacity. I also was fortunate to attend a series of instructional design webinars hosted by the Medical Library Association through my job. While I am dreading the day I lose my access to Lynda.com through UCLA, I do plan on continuing to leverage the vast resources on the internet to refine my technical skills. On the horizon I have a Python class I plan on taking, and I want to learn JavaScript. I see learning basic computer programming skills as integral to my career development. Since I was ultimately unable to take our department's Information Literacy Instruction course, I have acquired the reading list and am going to be reading those over the next few months as well. Continuing education to keep abreast of trends, successes, and failures being experienced by my peers and industry is so important. It is also essential to continue learning in order to best serve my communities.

To conclude, I am certainly nervous about the job hunt. However, I also am confident that with the foundations provided by this program, the skills learned in my library job, and my insatiable curiosity and drive to better myself it will all work out. I am excited, well-prepared and ready to work hard.

CAITLIN MEYER

636.236.3617 | caitlin.e.meyer@gmail.com | caitlinmeyer.com

Education

University of California, Los Angeles | Los Angeles, CA   expected 2017
Master of Library & Information Science

Vanderbilt University | Nashville, TN   2013
Bachelor of Arts, Communication Studies

Professional Experience

Inquiry Specialist, UCLA Library | Los Angeles, CA   2016 – present
- Building online instructional modules (interactive slideshows, videos, static pages, HTML5 content) using tools such as Camtasia, Videoscribe and Github targeted at bettering undergraduate students' research and writing skills.
- Conducting user testing through interviews and surveys, then deploying the modules both in the campus learning management system and broadly online with assessment activities included to provide evidence of engagement and learning.
- Designed and implemented a digital asset management strategy for the team in Box including folder structure, naming conventions, version control and access.

Teaching Assistant, UCLA Communication Studies | Los Angeles, CA   2015 – present
- Teaching foundational communication studies concepts to approximately 75 students per quarter across three discussion sections and managing course assignments.
- Creating interactive, engaging presentations and activities for weekly meetings including structured group work, games, student-led presentations, and more.

Coordinator, Nitro Fidelity | Napa, CA   2014 – 2015
- Devised and executed research projects to determine music industry best practices in festival marketing, website information architecture, and product offerings.
- Acted as point person for website content management system and content writing.

Communications Specialist, Broadcast Music Inc. | Nashville, TN   2013 – 2014
- Wrote press releases, news stories, and features for company website and book.
- Tracked news clippings, entered photographs and videos into digital asset management system and created accompanying metadata for ingested items.

Production Assistant, Florentine Films | Nashville, TN   2013 – 2014
- Assisted with archival photograph research and artifact digitization, generating metadata
in Bridge within established controlled vocabularies for Ken Burns' country music project.

Client-facing Project Experience
Consultant, Evaluation and Assessment | IS 228, Professor Beverly Lynch   2017
- Performed a formative evaluation for the Community Collections program in UCLA's Powell Library by gathering data on student interests on campus, engagement with existing collections, and unmet needs.
- Desiged an evaluation framework for librarians in charge of individual collections to focus their efforts, reflect on performance, and invite more student participation going forward.

Strategist, Records Management | IS 240, Professor Jean-Francois Blanchette   2016
- Aided client in transition to paperless and compliant records management practice by performing a needs assessment, systems analysis and records inventory to determine best practices moving forward, complete with a set of modular recommendations.
- Created large poster in InDesign sharing findings for presentation to the department.

Project Manager, User Experience Design | IS 279, Professor Lynn Boyden   2016
- Conducted a three-pronged research approach for film festival wanting to update their website including user interviews, peer review, and a content survey.
- Synthesized findings into final report and talk including Axure wireframes, content recommendations, an editorial calendar, and detailed information architecture plans.

Consultant, Digital Asset Management (DAM) | MIAS 298, Professor Linda Tadic   2016
- Assembled a functional requirements document for a landscape architecture firm seeking to implement a DAM system with narrative report with details for vendors.
- Interviewed multiple employees to determine organizational needs in media formats, user types, security levels, metadata, display and access, publishing, and more.

Conference Presentations
"Reimagining the slideshow: using reveal.js to create Choose Your Own Adventure library tutorials." Code4Lib Conference. Los Angeles, CA. March 7, 2017. Poster.

Professional Development
"Become a Python Developer." Lynda.com Learning Path. Online. *In progress.*

"What's theory got to do with it? Learning theories, instructional design, and the librarian." Medical Library Association Instructional Design Webinar Series. Online. December 2016.

Professional Affiliations
American Library Association
California Library Association
Code4Lib