They Came for the Carbs, and Stayed for the Collaboration: Engaging Library Workers across Units to Deliver Meaningful Learning Objects

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Introduction

“They Came for the Carbs, and Stayed for the Collaboration: Engaging Library Workers across Units to Deliver Meaningful Learning Objects,” refers to a community-building tactic that the University of Michigan Library employed to engage our staff in the management of digital learning objects.

In 2011, library administrators created a term appointment for an Instructional Technologist to further support emerging instructional needs and created the E-Learning Task Force as one of several groups assembled to assess, encourage, and support digital learning object activities. The primary goal for this group was to offer virtual learning opportunities to complement and enhance traditional library instruction. The group sought to identify learning opportunities, and as a result, to create screencasts, videos, tutorials, research guides, quizzes, and other learning objects to address the needs of different levels of learners (graduate/undergraduate, etc.). These learning objects needed to be easily locatable within the library website as well as within websites outside of the library’s control, including official course management websites.

Using our group’s experience as a case study, this paper shares how our library harnessed different types of expertise (technical and content-oriented) dispersed throughout different areas of the library to manage meaningful learning objects, in particular screencasts and videos. Drawing on the strategies of our library and several of our peer institutions, we also describe some challenges and solutions to managing digital learning objects.

Our Challenges

The first challenge we encountered was understanding and defining what we meant by digital learning object. What is a digital learning object? According to Polsani (2003), “a learning object is an independent and self-standing unit of learning content that is pre-disposed to reuse in multiple instructional contexts.” For our purposes, videos, screencasts, PDFs, quizzes, and even web-based Research Guides—as long as they can be digitally distributed and meet some instructional need—are examples of digital learning objects (DLOs).

Our second challenge was to pick an area of focus from the variety of DLOs as defined in our environment, in order to make progress towards a virtual learning environment. As a result, we scaled our focus to videos and screencasts, a well-known and emerging area of interest and immediate need in the
library. Attempts were made to understand and define our local DLO landscape, in terms of videos. Once we understood what DLOs already existed, we solicited feedback from our library colleagues to learn which potential videos would best support the library’s instructional mission if such objects were created and shared with a broad community. Some questions quickly emerged from our exploration, such as:

- Who has appropriate technical expertise within the library?
- Who is making videos?
- Where do the digital files—both raw footage and final product—live?
- How do library instructors discover our colleagues’ videos for potential re-use in multiple instructional contexts?
- If we spend effort and time on these videos, how will our users find them?
- Who can provide video creation support?
- Who can help videos get discovered?
- Who is maintaining videos to ensure their quality and currency?
- What project management principles can be shared regardless of content? Format?
- Can we provide guidelines to video creators to ensure accessibility for all potential users?
- Can we identify videos that might provide exceptional impact, and is there a way to expedite creation of those items?

Additional challenges surfaced, in particular an undefined production support infrastructure that hindered the development of a cohesive virtual learning environment around videos. Ideally, this infrastructure would become more visible to accommodate instructional video needs, as well as needs for promotional and marketing videos. And finally, mechanisms to educate and support interested staff across a decentralized organization were missing. Among the mechanisms needed were tools and documentation to help library staff members synchronize to the production support infrastructure, including any best practices we could offer.

Our Processes
With a foundational commitment to collaboration, communication, and coordination, we recognized the need to survey not only our existing landscape, but also our large community’s need for DLOs, collaborators, and documentation. Philosophically, we strove for an enhanced spirit of transparency and collaboration.

One of the most obvious barriers to building our virtual learning environment was a lack of defined places (e.g. YouTube, Screencast.com, etc.) to organize, store, and make discoverable our considerable collection of DLOs, as created by individuals across the library. Multiple accounts existed for organizing DLOs, and most library staff did not have awareness of the accounts, clarity about who managed them, nor recommendations about where re-usable DLOs should be hosted, stored, or made publicly available.

Initially, we analyzed the landscape of our environment to identify the DLOs that had been created previously and that had potential for reuse. Our analysis coalesced around four broad categories: Inventory, Workflow, Technology, and Communication.

Inventory
Our inventory analysis consisted of an audit of videos, video players or people associated with their creation, location, and storage. Within that audit, we attempted to identify areas of expertise related to video creation and distribution, while identifying specific staff across the organization with various skills. At the same time, we gathered feedback from library staff involved in instruction as to what specific instructional needs could be addressed by videos. Along the way we learned that we needed to understand the issues around file storage and access for everyone who might need to use a video in its raw format as well as in its finished format. We looked at server log data as one data point to help us understand the use of videos and the challenges surrounding discovery of these objects, many of which were very time-consuming to create. Given the diversity of the organization it is no surprise diverse practices, workflows, and tools exist. We began to wonder if peer libraries were experiencing similar challenges with managing DLOs. To learn more, we created a short survey and distributed it among Committee on Institutional Cooperation (CIC) institutions (detailed in another section below).

Workflow
Throughout our inventory or environmental scan of videos, we uncovered many challenges related to our second category for analysis, workflow. These challenges typically revolved around who managed tools and distribution paths, who had access to tools and
accounts, and who controlled what we distribute publicly, which influenced workflow. Additionally, we discovered a need to select and prioritize collaborative projects to maximize staff time and benefit.

We quickly learned that a core tenet of successful collaborative workflows involved the empowerment of individuals to run independently with ideas that may not scale for likely re-use (e.g. videos about features in an esoteric subject-specific database). Another tenet was the fostering of collaboration among diverse staff to bring together expertise in content, technology, software, and services for projects prioritizing utility on a large scale across many audiences. Both tenets were enabled by opportunities for staff to share expertise beyond their traditional collaborative partners. We noted that all staff benefitted when, for example, instructional technologists were able to collaborate directly with content experts such as subject librarians. One example of these benefits included the production of guidelines documents written to combine the expertise and points of view of knowledgeable staff. (See appendices.)

**Technology**

Our third area of analysis was technology. We attempted to collect or create best and/or current practices given the potpourri of tools available. Questions we considered included: What tools exist for video creators? What storage options were available and optimal for short and long term purposes? What technological support is available for the video life cycle? What technological issues should we consider when trying to make these objects discoverable?

Obvious paths to video creation and file storage were made murky by the ever-evolving campus support mechanisms and commercially available technologies. To help manage and support videos, despite the ambiguous nature of creation and storage processes, we identified available workstations equipped to support video creation and editing, recommended software, and crafted workflows, referral trees, and recommended practices for projects at each step of their life cycle.

Similarly, paths to discover our video offerings for our intended users were complicated by creators’ lack of awareness of available distribution options. Because multiple locations for displaying videos existed, we recognized a need for well-defined criteria to help video creators decide where to distribute their finished products. Creators were unaware of locations in our library’s web environment where users might visit and expect to find videos, or were unaware that these objects had potential to be featured in certain library web locations managed by different people, groups, or departments. Because controlled accounts limited distribution opportunities, we negotiated paths to video distribution in the library’s web environment among various web page gatekeepers and then communicated those paths to individual creators. We pinpointed a common place to host video content (a moderated YouTube account), and established a designated submission process to place content in that account. And we worked with website gatekeepers to increase the visibility of a web page dedicated to featuring current instructional and promotional videos. According to comments from colleagues, these actions increased video discoverability among library staff.

**Communication**

Communication, our fourth area of analysis, was at the core of all of our conversations about inventory, workflow, and technology. We realized a need and a desire to create a community of interest to foster collaboration and establish ideal channels of communication across interested staff members and units. This community enabled a culture of pooling expertise in content and technology. Part of this communication work included identifying and promoting designated pathways towards creating, storing, and finding screenacasts/videos as well as their associated native files for re-mixing and re-use. A part of this communication process involved the creation and distribution of documentation that communicated current practices, planning documents, and paths to assistance to benefit that community. (See appendices 1 through 4).

The “coffee and carbs” tactic, referred to in the title of this paper, involved organizing a community-building event where video creators could share ideas about projects while having coffee and snacks. Prior to this tactic, several efforts had been made, both formally and informally, to respond to emerging instructional needs via the creation of videos. Individual library staff members worked independently to make videos to support instructional efforts. These efforts required considerable time, expertise, and sometimes technological resources and support beyond what was readily available via traditional sources. Because these objects were often created by individuals in response to an immedi-
ate need, they were not always distributed widely even when they had great potential for re-use. The “coffee and carbs” event brought these individuals together to share how they responded to needs, and they left with ideas of how they might collaborate in the future.

Communication channels were developed via public discussions and presentations, staff meetings, staff newsletters, all-staff surveys, and posted documents on a staff intranet. Through these various communication channels, the group shares practical recommendations and technical help with the campus community of DLO creators. Periodic updates describe DLO projects in development across the library to spark new collaborations and minimize duplication of effort.

Our Results
We realize that we will never have comprehensive “best practices” for our decentralized environment, because our processes are always evolving along with available technology, resources, and our instructional goals. Nevertheless, we have a number of planning and workflow documents, which reflect our current practices and which may have broad utility beyond our local environment.

We identified a need for a planning document (see appendix 1) that could raise questions that video creators typically encounter during the creation process. Because the creation of a video can be time-intensive, building in a project management plan beforehand can save time, offer a consistent approach, and encourage creators to define goals before beginning video production. Elements of our concept template include an indication of “shelf life,” a clearly understood title, target audience, intended learning objectives, and intended location for the video (research guide, digital signage, web page, etc.).

Initially, we created a universal concept template that was intended to be considered for any learning object format. Over time, we recognized the need for concept templates to support different types of learning objects, so we are in the process of developing templates customized for formats such as web page, interactive quiz or tutorial, and PDFs.

We uncovered a need for additional documentation to standardize workflow processes across our organization. So far, our community of interest has developed workflow documentation for closed-captioning (see appendix 2), screencasting (see appendix 3), and embedding videos into our Research Guides (see appendix 4). These workflow documents differed from concept template documents in that they serve to guide the actual creation and distribution of videos after the planning stage. The “Captioning Videos” document explains how creators can make videos accessible to a variety of users, especially those users who might rely on screen reader software. The “Screencast Workflow” document identifies information such as officially supported programs and physical locations where software and hardware is available, and maps out support services local to various campus locations in addition to providing tips for recording, editing and distributing success. The “Embedding Videos in Research Guides” document provides detailed instructions for inserting videos into research guides and re-sizing them for best effect.

And finally we developed a frequently updated “referral tree” document that explained to our community of interest who to contact for specific types of problems or questions related to the DLO lifecycle.

What We Learned from Other Institutions
In late 2012, we surveyed 16 Instruction Librarian Peer Group members at CIC institutions, to learn how they were handling DLO creation and management at their home institutions (see appendix 5). While our survey sample was too small to provide statistically significant results, we found our local strategies and challenges were not unique in comparison. Most peer institutions are experimenting with DLO creation; no firm model for DLO management has emerged, though some patterns were detected.

The survey was very well received, with twelve responses from thirteen different institutions. (In addition, seven respondents indicated a willingness to participate in a follow-up phone interview, if necessary.) Of the twelve responses, eleven indicated that their institution was engaged in creating DLOs for the library; this summary of responses focuses on those eleven. Of the twelve responses, eleven indicated that their institution was engaged in DLOs for the library; this summary of responses will focus on the eleven responses from institutions engaged in creation.

DLOs are primarily being created for independent self-study, though eight of the eleven respondents indicated they were creating DLOs for mediated instruction. Commenters noted that even the DLOs designed for mediated instruction were made avail-
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able to the public for self-study. Learning objects were evenly distributed across media types – text-based documents, interactive activities such as quizzes, and audio or video demonstrations. The majority of DLOs used are created by library staff members who are not instructional designers, and collaboration was the norm. Examples of collaboration include partnerships between and among library staff, writing/literacy centers, internal library committees, instruction and outreach people, etc. More respondents indicated that DLOs were collaboratively created “often” or “all of the time” than those who reported “rarely” or “never” regardless of whether the collaboration was generally formal, informal, or mixed at their institution.

Strategies for creating DLOs were more often described as informal, though some institutions have well-developed creation workflows in place, culminating in formal review. Respondents who provided examples of their creation strategies described processes that can be generalized as

- collaborative assessment of needed DLOs, including appropriate formats, often with course instructors or other content specialists;
- storyboard or outline creation, collaboratively at some institutions but not all—one institution designates a “principal creator” who receives peer feedback and revises as appropriate;
- creation of the DLO itself, generally by a single individual, though one institution reported working on this step in small teams;
- peer feedback and any necessary revisions;
- formal review (at one institution);
- distribution of the DLO to the appropriate platform;
- best practices and design templates created by groups to aid in DLO creation.

The management of DLOs appears to be more varied, and this seems to be more of a “work in progress” for most institutions surveyed. Respondents either specifically identified or implied a split in the management of finished DLOs, which is more established, and management of raw files and workflows, which is more ad hoc. Some respondents reported that attempts at management of raw files for reuse have not been successful despite creating repositories and processes; that the variety of tools and formats used to create DLOs can exacerbate the problem; and that bottlenecks can arise in centralized oversight processes.

Three respondents provided extended comments about the management of finished DLOs, and two reported that this is overseen by a group charged with the task. At one institution they employ a research intern to do the actual management, and try to write grants to fund maintenance of their most important DLO, which is large and is part of a general education requirement, in order to cover the lack of internal funding for this task; others mentioned this sort of maintenance as “a continual challenge.” One respondent also discussed their successful strategy for management of raw .SWF (Shock Wave) or video files, audio files, storyboards, and transcripts through a two-pronged approach involving both local storage and deposit in the library’s institutional repository.

Finally, when asked about how their DLOs are found by library users, all the respondents reported that users searched the library website and were also directed to DLOs during in-person interactions with library staff. Other methods, such as use of a learning objects portal, course management sites and searching external sites such as Google were also reported, but less frequently. Respondents were also unanimous in identifying word-of-mouth as the most common method for library staff to find out about available DLOs.

Conclusion

We have not yet arrived at a cohesive, virtual learning environment in our library. Collaboration requires time, effort, and the cultivation of community. Supporting collaborative efforts has allowed us to raise awareness of existing tools and services for DLO management among a community of interest. We have received anecdotal feedback from this community supporting the continued opportunities for face-to-face, peer meetings.

In the year and a half that our task force has been approaching DLO management, we have focused on two tasks: defining and documenting production support infrastructure and mechanisms to educate and support interested staff, and coordinating the production of high-demand DLOs.

Through our documentation efforts, initially created to support video and screencast work, we intended to increase DLO production efficiency and willingness to create screencast and video DLOs among our community of interest. Along the way, we realized
an opportunity to adapt these documents into documents that supported other forms of DLOs (including text-based resources).

Through our coordination efforts, we have attempted to bring together multiple talents for higher quality DLOs and to provide peer support to encourage independent DLO creation.

We still struggle with ways to provide effective communication for our community of interest. No existing communication vehicles serve everyone equally well (due to logistical problems of scheduling meetings, e-mail overload), and communications rarely reach potential users at their point of need.

Based on our case study and our survey results, we recommend that formal documentation be made for planning, creating, and distributing learning objects effectively and efficiently. We also recommend a culture that fosters collaboration for DLO creation, management, and assessment.

We believe that effective strategies require the input of a broad community, experimentation, and revision, but we also struggle to find a valid way to measure the effectiveness of our efforts. Further work is needed to learn how and whether our efforts to date have been effective in enhancing the efficiency with which DLOs are made as well as their quality. We cannot yet say whether our efforts have led to the production of more or better DLOs. We do, however, feel confident that our existing DLOs are more discoverable since we established consistent paths to distribution.

Appendix 1. Planning Strategy (video and screencast planning document)

Getting Started
Creating a well-rounded plan for a screencast is crucial, but can be challenging if you have never created a screencast before. This planning strategy was developed to help you with the screencast planning process by asking a variety of questions regarding the screencasting process.

*It is important to do a thorough search of existing screencasts or learning objects before creating a new one. Perhaps a colleague or another institution has created the learning object you need!*

Developing a Screencast Plan
Concept: What is the concept, theme, or subject of this video?

Target Audience: Who are your viewers? Undergraduates, graduates, staff, faculty, alumni, or community?

End Use: How will the finished video be used? Will it be shared on CTools for a course? Public on the ML Library YouTube channel? Embedded in a Research Guide? Shared on the Online Video Gallery or Library Tutorials Page?

Learning Objectives or Goals: What ideas or concepts will viewers learn from watching this video?

Project Members: Who are the researchers and development for this video? Is there a subject or topic expert?

Experts or Consultants: Are there any other library staff or departments to consult on this topic? Any outside consultants? Do they have any additional information or recommendations?

Name or Title: What is the name of this project or what is the title of the video?
**Deadline:** When does the video need to be completed and available to viewers?

**Shelf Life:** How long should this video be available to viewers? Two weeks? Six months? One year?

**Target Duration:** How long with the video be? 30 seconds? 2 minutes? We recommend not exceeding 3-5 minutes.

**Standalone or Series:** Should this be a single video or a series? If the video is more than 3-5 minutes, consider making it a series a multiple, short videos.

**Future Related Videos:** Are there any topics or subjects related to this video that should be considered? Are there any concepts shown that may be unfamiliar to the audience that is not covered?

**Hardware and OS Preference:** What type of device (PC, laptop, or mobile) will you be recording from? What type of operating system does that device use (Mac OS, Windows, Android)?

**Software Preferences:** Will you be using any software in your video? What applications and versions?

**Browser Preferences:** Will you be using a browser (Chrome, Firefox, Internet Explorer, Safari) in your video? Which one and what version?

**Additional Multimedia:** Do you plan to use any additional media such as images, video, audio, or animation? Do you plan to find/purchase or develop these resources?

**Writing the Script**
Now that you have finished developing a solid plan, it is time to begin planning each shot of your screencast. Use the table below to help you develop your video script.

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Appendix 2. How to Caption Videos & Screencasts in YouTube (workflow document)

Why Caption?
It is extremely important that all videos or screencasts have captions or transcripts so that they are accessible to diverse audiences, include non-native speakers and learners with disabilities.

While some screencasting applications include captioning tools, they are typically not very versatile. For instance, if you create captions in a video application, like Techsmith’s Camtasia, and then upload the video to YouTube, there’s no way to turn off the captions, and the font size doesn’t scale well (i.e., if the video window is small, the captions are illegible).

Captioning YouTube videos can be done in a couple different ways. One way is to edit the existing captions created by YouTube, and the other is to create your own caption or transcript file and upload it to YouTube. This guide will show how to edit the YouTube generated captions and create a basic transcript file that can be added to a video. For more information, visit the YouTube captions support page (http://support.google.com/youtube/bin/static.py?hl=en&page=guide.cs&guide=2734661).

Editing YouTube Captions
Whenever a video is uploaded, YouTube automatically generates a caption file using Google’s speech-to-text technology. However, Google’s captions are often inaccurate and not extremely useful to users, but these automatically generated captions can be edited. Follow the directions below to edit the generated captions.

1. Log into your YouTube account (you will already have a YouTube account if you have a Google account).

2. Click Upload to upload a new video or navigate to the Video Manager page to view your uploads.

3. On the Video Manager page, locate a video in which you want to add captions. Click the arrow next to the Edit button and select Captions from the dropdown menu.

4. Select the automatic captions, listed under Active Tracks.

5. The automatically generated captions will be displayed with time codes. Clicking on any line will highlight it and allow you to edit. Play through your video and edit each of the captions.

6. Once you have finished, click the blue Done button and your newly edited captions will become active.
Creating Your Own Transcripts or Captions

YouTube has a feature that allows you to upload a caption or transcript file. Caption files contain time codes and can be in many different file formats, such as SBV, SRT, and SUB. Transcript files do not contain time codes and are only in plain text format, or TXT. The instructions below will show you how to create a basic transcript file and add it to one of your YouTube videos.

To learn more about creating caption files with time codes or subtitles, check out YouTube’s recommended captioning services and software: http://support.google.com/youtube/bin/answer.py?hl=en&answer=100076.

Some campus units, like University HR, have used third-party, fee-based captioning services including Cation-sync, 3playmedia, and Overstream.

1. Create a new plain text document using an application like Notepad (PC) or TextEdit (Mac).
   Note: Make sure the document is plain text and not rich text.

2. Playback your video and transcribe the speech. When transcribing your video, use the indicators >> to identify any speakers or a narrator and use [brackets] to indicate things such as music, pauses, or sound effects. If you want to split a caption, use double line breaks (hitting Return twice) to force a break in the caption.

   >> LEONARD: I am a graduate student in Linguistic Anthropology here at U of M, but I'm actually here to talk today about when I was an undergraduate and I won the MLibrary Undergraduate Research Award for my senior thesis.

   [pause]

3. Log into your YouTube account and click Upload to upload a new video or navigate to the Video Manager to view your uploads.

4. On the Video Manager page, locate a video in which you want to add captions. Click the arrow next to the Edit button and select Captions from the drop-down menu.

5. Click the Upload Captions or Transcripts button.

6. Select your transcript file, name your transcript Track, and click the blue Upload button. Your transcript will now be live and play along with your video.

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Appendix 3. Screencasting Guidelines (workflow document)

What’s in this Guide?
All the planning is finished and now the time has come to start production of your screencast. Note: If you have not already, please refer to the Planning Strategy document (http://goo.gl/IjK1Y) to help you plan and prepare your screencast.

This guide will provide you with tips and resources available to help you create your screencast. The content of this guide is listed below:
- MLibrary Resources and Help
- Recording Locations
- Software Learning Resources
- Top 10 Screencasting Tips
- Distribution and Sharing
- File Storage and Management

Library Resources and Help
There are several resources at MLibrary where you can get help planning, recording, and creating your screencast from start to finish. Following are the recommended locations to receive a consultation or seek help with screencasting. Consultants are available in these locations to help you learn screencasting software and any additional equipment.

Knowledge Navigation Center—205 Hatcher Graduate Library
Screencasting Software: ScreenFlow and Quicktime (Mac) | Camtasia Studio (PC) Open and Staffed from 10am-6pm M-Th / 10am-5pm F / 1pm 5pm Su.
Walk-in or contact knc-info@umich.edu or (734) 647-5836 to make an appointment

Faculty Exploratory—206 Hatcher Graduate
Library Screencasting Software: ScreenFlow and Quicktime (Mac) Open and staffed from 9am-5pm M-F
Walk-in or contact exploratory@umich.edu or (734) 647-1926 to make an appointment

GroundWorks—Digital Media Commons, Duderstadt Center
Screencasting Software: ScreenFlow and Quicktime (Mac)
Open 24 hours and staffed 9am-9pm M-Th / 9pm-6pm Fri / 12pm-9pm Sun
Walk-in or contact groundworks@umich.edu or (734) 647-5739 with questions

If you are Library staff and are not interested in creating your own screencast, contact [link omitted] to discuss options for screencast creation.

Recording Locations
There are many MLibrary spaces where you are able to record the components for your screencast. The spaces have a range of equipment and features, so be sure to choose the one that best suits your needs and goals for your screencast.

Presentation Practice Room—Shapiro Library, Room 1136
- Open 24/7, but reservations are recommended.
- Visit [link omitted] to make a reservation.
This is a self-serve recording space that contains a HD video camera, changeable backdrops, and studio lighting. Use this space to record your screencast, add video of yourself to your screencast, or record audio. Not that this is
not a fully sound proof location, so there is a possibility of ambient noise sneaking in. Room contains a 27” iMac with Quicktime Pro, ScreenFlow, and more.

**Editing Room**—*Shapiro Library, Room 1138*
- Open 24/7, but reservations are recommended.
- Visit [link omitted] to make a reservation.
This room designed specifically for video editing contains two stations, each with an extra display, videocassette deck for capturing video from tape, high-quality speakers, battery backup, and Firewire/USB hubs for video drives and devices. Come here to edit, add titles and credits, and callouts to your video. Room contains 27” iMacs with Quicktime, ScreenFlow, and more.

**VRoom (Virtual Room)**—*Groundworks, Digital Media Commons*
- Orientation required for access to room. Learn more here [http://www.dc.umich.edu/training.](http://www.dc.umich.edu/training.)
- **Reservations only**—visit [link omitted]
This is a soundproof space that records impeccable audio quality. This room also contains an HD video camera for video recording and a black backdrop. Use this space if you want to record a screen capture, capture video of a presenter, or capture high quality audio. Room contains a 27” iMac with Quicktime Pro, ScreenFlow, and more.

**Advanced Podcasting Room**—*Groundworks, Digital Media Commons*
- Orientation required for access to room. Learn more here [http://www.dc.umich.edu/training.](http://www.dc.umich.edu/training.)
- **Reservations only**—visit [link omitted]
This room contains an HD camera, changeable backdrops, studio lights, interactive displays, tablet screen, and a teleprompter. Use this space if you will be capturing screen activity as you talk, and you want to switch back and forth with a shot of the presenter. The podcast room will allow you to do this on the fly, without having to edit shots later! This room contains a Mac with Quicktime Pro, ScreenFlow, and more.

**Multimedia Workrooms**—*Groundworks, Digital Media Commons*
- Orientation required for access to room. Learn more here [http://www.dc.umich.edu/training.](http://www.dc.umich.edu/training.)
- **Reservations only**—visit [link omitted]
These rooms contain a myriad of editing equipment, such as Mac Pro, dual monitors, additional displays, high-quality speakers, Media Controller, Firewire/USB hubs, and drawing tablet. Use this space if you want to take video you’ve shot elsewhere and you want to add titles/credits/effects. This room contains a Mac with Quicktime Pro, ScreenFlow, and more.

**Additional Recording and Editing Spaces**

**TechDeck**—*1st Floor Shapiro Library*
Contains a Mac Pro with Quicktime Pro, ScreenFlow, and more.

**Knowledge Navigation Center**—*205 Hatcher Graduate Library*
Contains an iMac with Quicktime Pro, ScreenFlow, and more and a PC with Camtasia Studio.

**Software Learning Resources**
There are a variety of screencasting programs available. Many of these applications allow users to record their screen, record video of the user, and audio. Additionally, users have tools that create zooms, callouts such as circles or highlights, text comments and notes, and cursor effects. MLibrary supports three types of applications, so we will focus on them here.
Groundworks, The Knowledge Navigation Center, Faculty Exploratory, and TechDeck support ScreenFlow and Quicktime. The Knowledge Navigation Center also supports Camtasia Studio.


**ScreenFlow (Mac)**—Screencasting program that allows you to screen, video, and audio record, add callouts, like circles or text, or cursor animations. Also zoom and pan on footage and export straight to YouTube. Quick to learn and highly recommended for quick or polished screencasts. Resources: [ScreenFlow 3.0 Handout](http://www.telestream.net/pdfs/user-guides/ScreenFlow-User-Guide.pdf) Telestream Support and Video Tutorials [(http://www.telestream.net/telestream-support/screen-flow/support.htm)]

**Camtasia (PC)** – Is another screencasting program, similar to ScreenFlow, but with additional features. It contains zooms and pans, callouts, text boxes, and animations. Recommended for PC users and those who want more callout effects and options. Resources: [Camtasia Research Guide](http://guides.lib.umich.edu/videotutorials) Tech Smith Camtasia Tutorials [(http://www.techsmith.com/tutorial-camtasia.html)]

**Top 10 Screencasting Tips**

1. Understand that your computer screen resolution affects the size and resolution of your screencast. For instance, the size of your video will be the resolution of your computer monitor. We recommend for HD videos to set your screen resolution to 1280 x 720 to create 720p quality. [This blog by Telestream](http://goo.gl/jnEAH) does a great job of further explaining the importance of aspect ratio and screen resolution for screencasting.

2. Clean up your computer's desktop and work area. Make sure that no private information or inappropriate content is visible!

3. Audio and video can be recorded at the same time but do not have to be. Audio can be recorded before or after the screen recording and then they can be cut together in the screencasting software. So, if you can't talk and do the actions at the same time, then do them separately.

4. Don't be afraid to pause when recording your screen or recording audio. It's easier to edit out breaks and pauses in your video or audio than to start over.

5. When recording, limit mouse movements as much as possible. This will allow for smoother editing and for more clean looking video. Remember that you can later add callouts using the screencasting application, such as ScreenFlow, to point out any important information.

6. Try to add inflection to your voice when recording audio. Relaxing and smiling while recording will make your narrative sound more warm and natural.

7. Keep any important information or callouts away from the bottom of the screen to leave room for closed captions.

8. Use callouts, text boxes, cursor actions, other elements in the screencasting software to highlight important points. Also know that other media like images and video clips can also be added to screencasts.

9. Consider adding a title, credits, and branding to your video. Create images or the text feature in the screencasting software to create titles and credits or import an image of a logo or graphic for branding. **Note:** If you would like to use the basic MLibrary branding, editable Photoshop files of title and credit slides are available at [link omitted].

10. Keep the screencast short. If it exceeds more than 3 or 5 minutes, consider doing a series of short videos rather than one long video. Ask yourself: How long of a video am I willing to watch?
Distribution and Sharing

Where to Share?

MLibrary currently uses YouTube, the Online Video Gallery, and Kaltura (coming soon!) to store the many video tutorials created. Contact the proper channels listed below to have your screencast uploaded and shared!

MLibrary YouTube Channel: http://www.youtube.com/user/umlibrary
To request video or screencast material posted to the MLibrary YouTube channel, send requests to [e-mail address omitted].

Online Video Gallery: lib.umich.edu/online-video-gallery/all-videos
To request that videos or screencasts be listed on the MLibrary Online Video Gallery, send requests to [e-mail address omitted]. Please specify whether your item should be placed on the “all videos page, the “library video tutorials” page, or both pages. Also, please provide metadata of the following:
- Brief Explanation (what will users will learn by watching the video?)
- Running Time
- Credits
- Date Created
- YouTube URL to Video

Library Tutorials Portal: lib.umich.edu/library-tutorials/573/getting-started
To recommend a tutorial for the Library Tutorials Portal, please send a request to Doreen Bradley and Lori Tschirhart at [e-mail addresses omitted]. Note: The Library Tutorials Portal is not designed to hold all tutorials, and only select tutorials that complement instructional efforts supporting the research process will be considered.

Captioning

It is extremely important to have captioning available for viewers of your screencast. Currently, we most recommend using YouTube’s captioning features for captioning. For more information on how to add captions in YouTube, refer to the Captioning Videos document (http://goo.gl/PMYyX).

Embedding Videos

Once you have your video uploaded to a streaming site, such as YouTube, you can generate embed code (right) for a video to embed it into webpages, wikis, or ResearchGuides.

Use these directions (http://goo.gl/L96vQ) to learn more about embedding videos into Research Guides

File Storage and Management

Personal Storage

Always save your files and keep a copy of your project and related files somewhere, in case something bad happens. A second hard drive, or your M+Box (http://umich.box.com) space is a good place for backing up your files. Keep in mind that copying gigabytes of data to a flash drive or to your M+Box space can take 5-25 minutes, depending on how big your files are. Copying over wireless is NOT recommended, as it will be even slower.

If you are working with video, your files could potentially be quite large (1 to 4 gigabytes, or even more) Your best option is to use a portable, external hard drive (formatted for Mac or PC) or a flash stick or drive. Note: See the DMC Hard Drive FAQ [link omitted] for tips on external hardrives.

Don’t leave your files on a Library computer and expect them to be there when you come back later, because they almost certainly won’t be!
MLibrary Server Storage

Ever wanted to make a quick change or adjustment to a file but couldn’t locate it or couldn’t find the native version of that file that allows you to edit? To prevent that, MLibrary has designated server space for the storage and collection of MLibrary video and multimedia files. The types of files we wish to store include the following:

- Native files, or files that are created in the multimedia software that still allow for full editing. (For example, a .psd is a native Photoshop file and .doc is a Word file, a .screenflow is the native ScreenFlow file)
- Any images, logos, audio clips, music, or any other multimedia files associate with the video or project
- Any scripts, transcripts, or caption files
- An exported version of the video, such as a .mov, .mp4, or .avi

Please contact Breanna Hamm at [e-mail address omitted] to deposit files to the MLibrary server.

Appendix 4. Embedding videos in Research Guides (workflow document)

Embedding videos in Research Guides

1. Remember that videos take up more space than most types of information. Don’t place videos in narrow columns: the center column of a 3-column page, for example, works well.
2. Create a new box using the Multimedia Boxes/Embedded Media & Widgets box type.
3. Find the embed code (in YouTube, click Share, then Embed; in Screencast.com, click the Share tab).
4. Note that both codes include sizes. This is important, because you may have to manipulate these numbers.
5. Copy the code from your source, paste it in the Embed Code box, and click **Save Changes**. If the video image extends over the edges of the box, as in the example below, you’ll have to decrease both measurements, so that the video proportions remain the same. If you don’t maintain the video’s proportions, it will be blurry for the user.

6. Videos are typically created in a width to height ratio of 4:3 or 16:9. This video was created in the 1280:720 (that is 16:9) ratio. To determine the dimensions to use in this media box, I divided the first number (1280) by 4, the second number (760) by 3, and then subtracted the results from the original numbers. (I make my calculations in this way, because, unless I’m embedding videos on a regular basis, I need to experiment with what numbers will work best. You could also multiple the first number by 0.75 and the second by 0.67.)

7. I first tried using 960 and 507 (75% of the first number and 67% of the second); for this video in this box, 640 (50%) and 254 (33%) worked best. Simply highlight each number, type in the new numbers, and click **Save Changes**. The video is now embedded in the guide in a size that fits the box.
Appendix 5. Survey Questions and Responses
(anonymized survey data)

Learning Objects in Academic Libraries Questionnaire
University of Michigan Library, eLearning Task Force (December 2012)

1. Does your library (or campus library system) create digital learning objects for library instruction? Remember, learning objects are independent and self-standing units of web-based learning content predisposed to reuse in multiple instructional contexts.

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Yes</td>
<td>11</td>
<td>92%</td>
</tr>
<tr>
<td>2</td>
<td>No</td>
<td>1</td>
<td>8%</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>12</td>
<td>100%</td>
</tr>
</tbody>
</table>

2. We have identified three types of digital learning objects below. For each type, please indicate which you or your library are creating and for what purpose. Check all that apply.

<table>
<thead>
<tr>
<th>#</th>
<th>Question</th>
<th>Text-Based Documents or Pages (Click for Example)</th>
<th>Interactive Activities (Click for Example)</th>
<th>Audio or Video Demonstrations (Click for Example)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>for non-mediated self-study</td>
<td>11</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>2</td>
<td>for mediated instruction</td>
<td>6</td>
<td>7</td>
<td>8</td>
</tr>
</tbody>
</table>

3. If you would like to elaborate, please provide comments here:

**Text Response**

Some of our learning objects are used in courses across the university. Some are used in our own online courses. All remain available in public places for non-mediated self-study.

Examples are:—Instructional guides—“How Do I Find…” guides—and modules within those guides—Screencast tutorials

We have developed numerous interactive tutorials that require the use to engage with the content before moving on. Our biggest tutorials in terms of amount of interaction and reach to the student body is the learning object that ENG 10001 requires is Intro to Library Research 1 & 2. This tutorial is heavily text based, with images, and quizzes. In a recent retention project, students who had “Intro to Libraries 2” library instruction were 7.58 times more likely to re-enroll. Another heavily used set of tutorials are recordings of our drop-in workshops. These we used Camtasia Relay to record the workshops live, then post them to the workshops page. In addition, we are trying to slowly work on the popular workshops and break them down into smaller learning objects for specific tasks.
4. What percent of the digital learning objects provided by your institution are created by the following? (Must total 100)

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>Min Value</th>
<th>Max Value</th>
<th>Average Value</th>
<th>Standard Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>instructional designers within your library</td>
<td>0.00</td>
<td>100.00</td>
<td>26.82</td>
<td>36.35</td>
</tr>
<tr>
<td>2</td>
<td>other library staff, excluding instructional designers</td>
<td>0.00</td>
<td>100.00</td>
<td>59.55</td>
<td>39.90</td>
</tr>
<tr>
<td>3</td>
<td>instructional designers on your campus</td>
<td>0.00</td>
<td>20.00</td>
<td>2.73</td>
<td>6.47</td>
</tr>
<tr>
<td>4</td>
<td>outside contractors or library resource vendors</td>
<td>0.00</td>
<td>10.00</td>
<td>1.00</td>
<td>3.00</td>
</tr>
<tr>
<td>5</td>
<td>not sure</td>
<td>0.00</td>
<td>100.00</td>
<td>9.91</td>
<td>30.00</td>
</tr>
</tbody>
</table>

5. To what extent do librarians and/or staff collaborate across units, departments, areas of expertise, etc. when creating digital learning objects?

<table>
<thead>
<tr>
<th>#</th>
<th>Question</th>
<th>Never</th>
<th>Rarely</th>
<th>Occasionally</th>
<th>Often</th>
<th>All of the Time</th>
<th>Total</th>
<th>Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>formal collaboration (e.g. part of a taskforce, committee, etc.)</td>
<td>0</td>
<td>2</td>
<td>5</td>
<td>3</td>
<td>1</td>
<td>11</td>
<td>3.27</td>
</tr>
<tr>
<td>2</td>
<td>informal collaboration</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>6</td>
<td>2</td>
<td>11</td>
<td>3.91</td>
</tr>
</tbody>
</table>
6. Please offer examples of collaboration or challenges to collaboration at your institution.

<table>
<thead>
<tr>
<th>Text Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>The librarians who do most of the learning object creation interact informally with units like our writing center, our teaching center, our technology group through workshops, book groups, and sometimes individually to develop skills and get feedback.</td>
</tr>
<tr>
<td>We have an instructional design working group and a communication requirement working group as part of our information literacy committee structure. They do the vast majority of updates, planning, etc. A small minority of LOs are created by single libraries for one course.</td>
</tr>
<tr>
<td>Availability of time to commit to a project is always an issue.</td>
</tr>
<tr>
<td>There are examples of videos and handouts being created by librarians in collaboration with teaching faculty for specific structural purposes, that are then made available for other purposes. The Libraries have partnered with the [Institution's] Writing Lab and the unit that focuses on student success to create tutorials and videos.</td>
</tr>
<tr>
<td>Collaboration within units (for example information literacy) is well established and expected; subject specialists are often isolated and/or protective of their materials.</td>
</tr>
<tr>
<td>Our Committee on Instruction and Outreach often provides feedback on and review of learning objects, as requested by learning object creators. Occasionally, the Committee calls for and coordinates the creation of specific learning objects. Staff invariably partner with each other to create learning objects. This happens informally but very consistently. Informal collaboration allows staff to utilize varied skill sets: instructional design, editing/writing, and technology skills, for example.</td>
</tr>
<tr>
<td>Career Services office, wiki pages for various courses</td>
</tr>
<tr>
<td>At [our Institution] ([main] campus) our original teams included librarians as content providers, an instructional designer (not a librarian), and a web developer (who was also an instructional design graduate student). More recently we have hired a Learning Design Librarian who is creating learning objects with a team that includes herself as content developer and instructional designer, plus an undergraduate film major intern (an official library internship) and a web developer. She also collaborates with and consults with other librarians on content issues, with our public relations and marketing department on design and &quot;publication&quot; issues, and with instructional designers across campus as needed. As disciplinary and in-depth learning objects are developed, other subject specialist librarians are drawn into the team. Challenges to collaboration include the time frame needed to develop learning objects and the time intensiveness of making revisions, coming to agreement on content and approach, etc. These are the approaches used at the main campus. At some of the smaller campuses other collaborations apply.</td>
</tr>
<tr>
<td>At [our Institution] we have 13 libraries, and communicating across units can be difficult at times. Previously, we had the Teaching &amp; Learning Collaborative which offered information literacy training for library staff, along with pushing campus-wide initiatives related to teaching and learning. This group has been disbanded and now we have a new eLearning group being established. This group is still in the development stage, and we are unsure as to what the parameters are for fostering collaboration in creating digital learning objects. Several learning objects were collaboratively created. Often this is due in part, because we teach some of the popular workshops at multiple locations, so the instructors of a particular workshop may get-together to create learning objects to enhance the workshop or to serve as a self-paced module.</td>
</tr>
</tbody>
</table>
7. Does your library have a strategy for creating library learning objects? If yes, please summarize your creation strategy. If no, please tell us more.

<table>
<thead>
<tr>
<th>Text Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>We have one strategy for our tutorials. We have a statement of purpose for the tutorial site generally to ensure the topics are in scope. We have a tutorial creator first provide a storyboard that gets reviewed by several librarians for feedback, the creator revises, then our tutorial manager “webifies” the tutorial. We have a similar process for videos. Creator writes a storyboard which a few folks review. Then we have a couple of staff that do most of the video production with a revised storyboard, then one individual is responsible for putting final video on server. Text based learning objects have no strategy and are done by a large number of different individuals for their constituencies.</td>
</tr>
<tr>
<td>We have a formal review structure and design template for LOs linked from the main campus web site. A committee provides an infrastructure of support/community of practice for instruction librarians who are creators.</td>
</tr>
<tr>
<td>We have a partial strategy. We periodically put out a call for ideas/needs and have an e-learning task force that either makes the videos or facilitation their creations. The task fore focuses on those needs that have broad impact across the library. Individuals and units may also create their own.</td>
</tr>
<tr>
<td>Previously the development of online learning objects was typically the responsibility of individual liaison librarians. The Libraries does have an information literacy tutorial that was develeoped by a library team. However, now we are transitioning to a model where more library learning objects are being created by a small team. This team is creating a video series that will replace the general tutorial, yet can be used for a variety of learning purposes.</td>
</tr>
<tr>
<td>The information literacy unit has a strategy for creating learning objects, but I am not aware of any strategies outside of the unit. The infolit strategy is, very basically: 1) identify the need for the object (usually in collaboration with course instructors) 2) assign principal creator and develop outcomes for object 3) develop outline and receive peer feedback from unit members, 4)develop video component and receive feedback from unit members, 5) produce and distribute learning object.</td>
</tr>
<tr>
<td>Informally, creators present project ideas and drafts to the Committee on Instruction and Outreach for feedback, guidance, assistance, and/or review. No one formal strategy governs creation of learning objects across the institution.</td>
</tr>
<tr>
<td>There isn’t a current strategy in place, however, a task force is being created to be more systematic in our creation of learning objects.</td>
</tr>
<tr>
<td>Not a strategy. Created on basis of ongoing input from students and faculty.</td>
</tr>
<tr>
<td>Creation strategy has included: -Creation of a set of best practices for developing library learning objects -Creation of a list of needed learning objects, with input -Creation of individual objects through use of teams as described under the “collaboration question”: Develop content, create Story Board, assess type of object needed, develop strategy for each part and begin creation, share draft, incorporate feedback, launch object.</td>
</tr>
</tbody>
</table>

No
8. Does your library have a strategy for managing library learning objects? If yes, please summarize your management strategy. If no, please tell us more.

<table>
<thead>
<tr>
<th>Text Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>No, we don’t have a program for creating or sustaining digital objects, but it is something we are all interested in exploring. We have developed a proposal to hire an instructional technologist to aid in this endeavor.</td>
</tr>
<tr>
<td>This is difficult. Our tutorial (net.TUTOR) has one librarian who oversees it. He ensures it is checked for currency periodically and puts out a call when a revision is required. We try to rely on the tutorial creator to revise as necessary, but that’s not always possible. We’ve had a much harder time managing the video production and update in a regularized manner as there is no one person “in charge” of the videos. One librarian tries to oversee, but has a heavy workload making this a difficult task to keep up with.</td>
</tr>
<tr>
<td>Yes, same committee structure. We do have one very substantial LO that is part of gen ed requirement, and that is updated by a “research intern” (new grad) supported by a team. We also try to write grants to keep that one in good condition because there is a lack of internal funding for maintenance.</td>
</tr>
<tr>
<td>Managing public access is through an e-learning. We also have LibGuides and the video gallery (laundry list of everything. As for managing the raw files and workflow in creating them—still a work in progress.</td>
</tr>
<tr>
<td>We have a council that is responsible for overseeing the management of library learning objects. Specific individuals with appropriate abilities are charged by the council to develop best practice guidelines and policies that are disseminated to the library staff.</td>
</tr>
<tr>
<td>We have tried to manage these library-wide in the past by storing them together in a central repository, but this didn’t ever take off. The information literacy manages their objects collaboratively, storing all related files in a centralized location and updating them each summer.</td>
</tr>
<tr>
<td>No one formal strategy is in place to manage learning objects across the institution. Different policies are in place for specific types of learning objects: LibGuide boxes live in a “Shared Stuff” guide for easy re-use; slide presentations, handouts, instructors notes and other materials related to classroom instruction are shared through a private LibGuide; and screencasts are managed by an instruction librarian, who oversees closed captioning, archiving, and scheduled reviews.</td>
</tr>
<tr>
<td>No.</td>
</tr>
<tr>
<td>Wiki page for wiki pages, instruction page for online videos and podcasts</td>
</tr>
<tr>
<td>Management of Learning Objects—available on web site, linked through subject guides and learning management system when appropriate.—linked through separate web page for [Special Program] students (online)—revised as needed – a continual challenge. Strategy for managing library learning objects—Raw SWF or video files, transcripts, storyboards, and audio files are all to be individually saved in a folder for easy editing. Folders will be saved locally, and also uploaded into a collection in ScholarSphere, the library’s institutional repository. This allows for easy updating and alteration of existing tutorials.</td>
</tr>
<tr>
<td>This is an area we are struggling with at the moment. Learning objects are created using a variety of tools (captivate, camtasia relay, screen-o-matic, etc.). We are currently working with our new instructional designer to streamline this a bit more with templates, policies, etc. However, when we use some tools, such as Camtasia Relay instructors share the products with a group account, so others can edit, if someone leaves or changes positions. We also are evaluating our digital learning objects web presence, to simplify and provide more access points for the content we have worked hard to create.</td>
</tr>
</tbody>
</table>
9. How do your library users (students, faculty, university staff, and members of the public) discover learning objects available in your online environment? Check all that apply.

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>by searching/browsing library website</td>
<td>11</td>
<td>92%</td>
</tr>
<tr>
<td>2</td>
<td>by searching/browsing a specific learning objects portal</td>
<td>3</td>
<td>25%</td>
</tr>
<tr>
<td>6</td>
<td>by search/browse external search sites (e.g. Google)</td>
<td>6</td>
<td>50%</td>
</tr>
<tr>
<td>3</td>
<td>by interacting with library staff (in person, email, class instruction session, etc.)</td>
<td>11</td>
<td>92%</td>
</tr>
<tr>
<td>4</td>
<td>by using course management system class sites</td>
<td>7</td>
<td>58%</td>
</tr>
<tr>
<td>5</td>
<td>not sure or other (please explain):</td>
<td>5</td>
<td>42%</td>
</tr>
</tbody>
</table>

not sure or other (please explain):
- we do not offer learning objects
- marketing
- Embedded in course-related Libguides
- through news stories on the Library and the campus websites; through the Library’s social media, which has been highly effective for sharing videos
- Library course pages

10. How do your library staff discover learning objects available in your online environment? Check all that apply.

<table>
<thead>
<tr>
<th>#</th>
<th>Answer</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>word of mouth</td>
<td>11</td>
<td>92%</td>
</tr>
<tr>
<td>2</td>
<td>staff emails or newsletters</td>
<td>7</td>
<td>58%</td>
</tr>
<tr>
<td>3</td>
<td>meetings/workshops for your library staff</td>
<td>8</td>
<td>67%</td>
</tr>
<tr>
<td>4</td>
<td>not sure or other (please explain):</td>
<td>3</td>
<td>25%</td>
</tr>
</tbody>
</table>

not sure or other (please explain):
- we do not offer learning objects
- we created a repository, that is not used, unfortunately.
- “Shared Stuff” and Committee on Instruction and Outreach LibGuides;
  YouTube channel subscriptions; Library news site

11. What practices has your library developed to promote discovery of learning objects?

**Text Response**

We market our net.TUTOR tutorials through a campus newsletter twice a year. We have adjoining quizzes that instructors can assign to students in any of their classes so we remind them through the campus newsletter that these are available. We have created a website called the [Website Name] that is a searchable repository for our learning objects and those from other institutions and popular venues that we think can aid faculty who want to incorporate information literacy skills in the classroom. Our challenge now is getting subject librarian buy in to that [website], so they can in turn highlight it to appropriate faculty.

We created a repository for library staff, but it is difficult to get people to use it. Our major strategies are to embed in course web sites, public-facing research guides, library web site, etc.

We have embedded a link within our Help menus to get to library tutorials. We try to remind folks during chat/email reference to link to videos.
We use LibGuides and encourage users to search for relevant guides in instruction sessions. We have LibGuides and a tutorial linked from the Libraries’ main webpage. We send out emails and host workshops for library staff to learn about new learning objects.

Embedding them at point of need—for example developing a Libguide template for first year writing classes which includes embedded learning objects so that each class will have them at hand

To promote users’ discovery of learning objects, we’ve developed the practices of creating news stories, which are published both on our own website and posted to our social media accounts. To promote staff discovery of learning objects, we maintain staff-only LibGuides, report out at meetings, and share via email.

We found the short Camtasia videos to be most helpful to our students. We email students who may want to use these objects for job hunting and/or courses. We email faculty at beg. of terms to remind them of our instruction sessions and our creation of wiki pages for courses.

- Work with Public Relations and Marketing to promote.
- Provide page for tutorials in the help section of library web page.
- Encourage Librarians to use in their teaching, promote to students in their classes, add to their course guides and link them in the learning management system.
- A new page for tutorials and learning objects has been created for [Special Program] students by the Head of Library Services to the [Special Program] website and [Institution] website.
- All web pages and library content must be accessible—see our list of best practices

Added them to library course pages for students, linked from moodle sites.

Notes

2. The term “video” will be used to represent both videos and screencasts for the rest of this paper.