All the world wide web's a stage

Improving students' information skills with dramatic video tutorials

David E. Thornton and Ebru Kaya

Bilkent University Library, Ankara, Turkey

Abstract

Purpose – The purpose of this article is to describe a collaborative project organised by Bilkent University Library, Turkey, to produce a series of instructional videos that are both informative and entertaining and also serve to market the library.

Design/methodology/approach – The paper will outline the theoretical basis for the use of videos for library instruction, especially with reference to the habits and preferences of so-called Generation Y students and to the potential value of video for facilitating memory and learning.

Findings – The use of humorous and interesting content, in a dramatised style, were found to improve Generation Y students' learning and enjoyment of instructional videos.

Practical implications – The development of the project demonstrates the practical and marketing benefits of collaboration by academic librarians with students and faculty. However, it proved more difficult to evaluate the efficiency of the final product in terms of influencing the attitude of students toward the library and library resources and thereby changing their behaviour when studying.

Originality/value – The authors recommend that such library videos should definitely form part of an academic library's information literacy programme, but should not constitute the sole element.

Keywords Information literacy, Library instruction, Videos, Academic libraries, Marketing, Turkey

Paper type Case study

Introduction

Academic libraries have been using video, in various changing formats, for more than three decades as a means of library instruction and orientation. However, the recent expansion of the internet, and particularly of video-sharing websites such as YouTube, has resulted in a veritable explosion of online video as a method of communication and conveying information, and libraries have sought to keep pace with these changes. The project outlined in this paper was an attempt by Bilkent University Library, Turkey, to produce a series of videos that are at once both instructional and informative, but also serve to market the library to the wider university community. This paper will firstly explain the theoretical underpinnings of our project: why dramatic and online videos are an effective way of stimulating students' memory and learning. Secondly, we will consider the problems of promoting the videos and then of evaluating their effectiveness as pedagogical and marketing tools.

Bilkent University was established in 1984-1986 by the late Professor İhsan Doğramacı as Turkey's first private university. With the exception of a few departments and programs, formal instruction at Bilkent is predominantly through the medium of English, so most undergraduates are ESL students. Furthermore, admission to universities in Turkey overall is regulated by a national entrance examination, based on multiple choice questions, and as a consequence of preparing for this test, many new undergraduates have little experience of independent and

analytical study and research. There is clearly scope for the promotion of information literacy among such students, and there is a definite role for academic libraries (Thornton and Kaya, 2010). In the light of this, Bilkent University Library is at present actively seeking to promote information literacy and library skills throughout the student body, through face-to-face instruction and by developing its use of Web 2.0 tools. The video project described here is a direct product of this work.

Literature review

As stated above, the main aim in producing the videos described in this paper was to facilitate student's information and library skills. The American Library Association, in a very well-known quotation, has defined information literacy thus: "To be information literate, a person must be able to recognise when information is needed and have the ability to locate, evaluate, and use effectively the needed information" (American Library Association, 1989). As will be seen below, most video projects that relate in some way to information needs, rather than a virtual library tour, have sought to facilitate locating information, usually by means of specific screen-casts that illustrate in some detail how to use a particular resource (e.g. Oehrli *et al.*, 2011; Birch *et al.*, 2010; Small, 2010). On the other hand, some videos, especially those with a dramatic element ("movies"), are normally more general in their purpose, and seek to illustrate the basic principles of using the library or locating information (Islam and Porter, 2008; Mizrachi and Bedoya, 2007). In addition to locating information, video can to some extent be employed to demonstrate ways of using that information effectively. For example, there have been a number of videos addressing the problem of plagiarism and how to avoid it, perhaps most notably the spoof "A Plagiarism Carol" produced by the University Library and the Department of Information Science and Media Studies at the University of Bergen (2010) (see also Kellum *et al.*, 2011; Stanton and Neal, 2011). Most of the following discussion will, however, focus on videos that facilitate locating information.

It is not the intention here to offer a detailed review of existing papers about academic library videos, as a useful annotated survey of library videos was published relatively recently by Islam and Porter (2008). Here we will review existing online library videos to determine what form they have taken, and secondly we will examine the underlying reasons why videos in general are potentially an effective medium for online instruction and developing information literacy, with special reference to memory and learning.

What videos? A survey of existing library videos

The following analysis is based on data gathered by submitting the search phrase "university library video" into Google Videos and subsequently setting up an e-mail alert for the same search. The intention was to acquire an impression of what kinds of videos have been produced and put online by academic libraries to promote library services or market the library in general and, of course, are searched by Google. It is worth noting here that some of the results of this search were in some respects different from those found for a much larger survey of library video tutorials recently undertaken using a different method by Tewell (2010).

Inevitably, our search generated many results that were not exactly what we were looking for, such as videos made by students on their mobile devices while in the library, or videos about a collection ("library") of videos housed at a university. Such

results are not included in the following discussion. The following figures are based on 50 videos, though it should be noted that some institutions had put more than one video online – in one case, over 50, in different formats. Here, each institution is counted only once, for the individual video which was first "found" by Google. The stated aim of Google Videos is "to include every video that exists on the web", but in our case, the majority of the 50 videos were found on video-sharing websites (38), notably YouTube, and only 12 were found by Google on the library or university's own sites. (We emphasise "found" here because it is possible that some or all of these were also hosted on a local site but were not retrieved from there by Google.) Most of the videos (34) were less than five minutes long, with a handful only one minute or less in length. Tewell (2010) also found the average length of tutorials to be 4.01 minutes. Turning to the format or style of the videos, a few videos combined more than one format, such as a "movie" with occasional photos or screen-casts. Most, however, had one main format, of which movie was the most common (39). Screen-casting and slideshows accounted for eight each, and some sort of extended animation was used in five of the videos. In contrast, Tewell (2010) found that about 73 per cent of online tutorials were screen-casts and only about 25 per cent were "live videos". This may be explained by the fact that this previous study collected its data by surveying library websites directly, rather than searching Google Video.

Ten of the videos found by Google involved a fictional or dramatic element, and all of these were movies. These dramas included "pretend" encounters between a librarian and a student with a problem, or humorous characters – such as the university mascot or Elvis Presley – visiting the library. The other 40 videos could be described as essentially factual in their presentation of content, and include all the screen-casts and slideshows. Seven of the factual movies involved an interview style (entirely or partially), combining short comments or soundbites about the library and its services by a series of students, faculty and/or librarians. About half of the library videos (24) used both spoken words and music. Of the remainder, most (18) had voice only (spoken by someone in the movie, or as a voice-over for a screen-cast), and eight were music only. The subjects covered by the 50 videos retrieved by Google varied: just over 50 per cent could be described as some sort of tour of the library or a general account of the library and its services; the other half of the videos were about specific services or resources. Again, our search produced different results from those of Tewell (2010), where only 4 per cent of tutorials related to library tour/orientation.

From this brief survey it might be concluded that there is no single formula that has been employed by academic libraries when producing and uploading promotional videos. Clearly a shorter duration is preferred, and the spoken word is definitely favoured. The format and style of the videos partly depends on the subject matter: presentation of individual databases requires a factual use of screen-casting, whereas a more "human" problem in the library might lend itself more to a dramatic movie representation. Many videos also involved "real" librarians, whether as narrators or even as characters in a fictional encounter. The use of librarians could serve to reveal the face – in some cases, the friendly and fun face – of the library to the students.

Why video? Memory and learning
The potential value of video as an instructional medium rests on a number of factors. Firstly, people like to watch "moving pictures", whether cinema, television or on

computers. According to psychologists since Ivan Pavlov, animals have a natural orienting response which is "instinctive visual or auditory reaction to any sudden or novel stimulus" and it has been argued that TV and other visual media attract our attention at least partly by stimulating this "response". (Kubey and Csikszentmihalyi, 2002) In addition, however, research has also shown that many features associated to some extent with the video format have a positive influence on learning and memory – that is, our ability to encode information from perceived stimuli into the long-term memory and subsequently retrieve this information. For our purposes, some basic points can be summarised here. Visual encoding is more effective than verbal encoding, or simply put: we can remember pictures better than words, and furthermore we can remember concrete words that are "imagable" better than abstract words, which generally do not lend themselves readily to visualisation (Terry, 2006; Schmidt, 2008). In addition, for verbal material, auditory presentation enhances encoding more easily than visual presentation: that is, we can remember better the words we hear than those we read (Schmidt, 2008). Also, the idea of dual encoding means we can remember better information that is encoded both visually and verbally. The medium of video, which combines moving images with spoken words, is in theory therefore a more effective way of means of getting people to remember things than, for example, mere printed words as found on a library guide. Furthermore, research has demonstrated that humans usually remember more easily new things that are in some way meaningful and can be associated with some prior or existing knowledge (Terry, 2006).

Turning specifically to the dramatic video format, it is also worth noting that memory is affected by the levels of emotion connected to the item to be remembered. Something that invokes higher levels of arousal (excitement) and has higher valence (positive or especially negative connotations) is more likely to be remembered than something that has little emotional influence (Terry, 2006; Kensinger, 2009). Here we might mention the "humor effect": humorous material is generally thought to be remembered more easily than non-humorous material, especially when it is juxtaposed with non-humorous material (Schmidt, 2008). Similarly, so-called "bizarre" imagery can also enhance encoding, again especially when it is experienced along with common material (Schmidt, 2008). For both the humorous and bizarreness effects therefore it is the "distinctiveness" of the material which serves to facilitate memory. On the other hand, it has also been seen that highly emotional and distinctive material that strongly attracts our attention can sometimes reduce the encoding of the less distinctive material. This may be countered partly by ensuring that the humour is integrated closely with the material to be remembered (Summerfelt *et al.*, 2010). Therefore, to reinforce the imagable encoding value of a video, the content should be meaningful and relevant, and ought to be emotionally stimulating, especially humorous and a little "different". Obviously, a dramatic movie format – in contrast to the lecture form generally taken by screencasts – lends itself more readily to fulfilling most of the "memorisation criteria" outlined above. However, whereas librarians may be capable of preparing the script for a screencast that essentially serves to describe how to use a particular database, they might need a little more help in order to write a memorable and humorous screenplay for a short drama (Lo, 2011).

In addition to the potential value of video as an instructional medium, the recent development of placing videos online has a number of clear benefits. Obviously, online videos can be accessed from anywhere with an internet connection, and therefore provide

the possibility of giving instruction outside the physical library. Similarly, online videos can be seen at any time, even when the library is closed. Furthermore, users have the chance to watch a video more than once, should they wish to do so, and therefore retain what they might have missed or forgotten on first viewing. The online format also means the video can be watched by potentially a very wide audience. The use of video has become very much part of the medium through which we all, not just so-called "Generation Y" students, communicate when we go online today. In addition to video-sharing sites like YouTube, many websites – such as news sites and blogs – include embedded short videos. Furthermore, webcams and Skype allow internet users to communicate in real time through video. These benefits of video are also true, of course, for other "Web 2.0" and social networking tools that are being increasingly used by libraries today and are favoured by members of Generation Y for both pleasure and work.

Over the past decade or so, a lot has been written about this Generation Y (or the "Net Generation") to which the contemporary cohort of university students worldwide belongs (Ismail, 2010; Kipnis and Childs, 2004; McCrindle, 2003). Born between 1982 and 2000, the younger members of this group have to a large extent grown up with the internet and computer games and so, it has been argued by Tapscott (2009) and others, their behaviour when relaxing or learning is distinct and clearly different from that of their parents. Recent studies have suggested that it is misleading to generalise and that not all members of Generation Y necessarily behave in the same way (Jones *et al.*, 2010). In addition, it could be argued that many of the so-called behavioural habits of the Generation Y are becoming increasingly common among all users of the internet, young and old. However, it might be useful to summarise some of the main "characteristics" here. As learners, they are pragmatic and selective, and expect to get answers and information with little or no delay. (Ismail, 2010; Mizrachi, 2010) As digital natives, they favour visual and entertaining stimulation and as learners they are generally interactive and collaborative where possible (Ismail, 2010; Mizrachi, 2010). Generation Y students are said to be able to multitask but prefer to work in short "bursts"; and, of course, they are technologically equipped. With this summary in mind, we might conclude that such learners would be attracted to short and to-the-point videos that are at once both informative and entertaining, and allow them to interact by posting comments and offering other forms of feedback.

Production process

The video project outlined here grew out of a series of short sketches acted out by reference librarians during information literacy workshops for first-year undergraduate students (ENG 102) held at the Library during the Fall Semester 2010-2011. The purpose of the sketches was to present in dramatic form a common reference "problem" faced by students relevant to the theme of the particular workshop. Each sketch involved one reference librarian playing "herself" and another playing the role of the student with the query or problem. These five-minute scenarios proved to be relatively popular with the students, both as a means of conveying the solution to the particular problem and as a way of starting the sessions on an informal and friendly tone. It was subsequently proposed that these sketches could be recorded and put online.

This proposal was then presented to the Department of Communication and Design (COMD) in December 2010 as a possible student project and, after some discussion, it

was assigned as a formal course project for a group of students in the Master in Fine Arts (MFA) program for the coming Spring semester (February-May 2011). During January 2011 reference librarians prepared a list of possible basic topics, which was soon reduced from 13 to seven themes, and draft scripts were then prepared by the librarians and sent to the MFA students. In early February 2011, we met the students, who recommended that the scripts needed to be more humorous and visual, and they argued strongly that the final videos should be watchable not only for library instruction but also for their own sake as pieces of entertainment. After an attempt by the Library to meet these recommendations, it was then suggested that the students themselves should prepare scripts that the librarians could edit according to their needs and priorities. The students prepared new scripts, now five in number, which involved a series of "interesting" characters coming to the Library with a particular problem which the librarian or library staff character would then help to solve. The students envisaged the videos as a coherent "series" – rather than as five separate and independent films – with certain characters appearing in more than one video. After some discussion, it was also agreed that the role of the librarian would be played by real librarians and it was therefore proposed that they attend a few "workshops" in March to develop their acting skills. Five librarians agreed to act, along with one security guard. The decision to use "real" members of the Library, and to film the videos in the Library itself, was partly to give future viewers a point of connection or familiarity, and also as a way of marketing the librarians. It was also decided to record the videos in Turkish (with English subtitles), in order to make them more attractive to our undergraduate and outside (walk-in) users. Costumes and other extras were made or acquired from various local sources, except for a special polar bear costume, which was purchased from the USA and was briefly delayed in Turkish customs! The students' scripts were edited by librarians: some elements, humorous in themselves, were changed as they involved, for instance, behaviour which we considered inappropriate for librarians. Filming was due to start in early April 2011, once the bear had made it through customs.

The final list of videos was as shown in Table I.

The videos were shot in the Library during April and May, with some inevitable disruption to the normal quiet of the reading rooms. "Fine cut" versions were ready for

Video	Main characters	Purpose
Catalogue searching	Pirate, librarian	How to use basic features of the library catalogue and locate books on the open shelves
Finding a journal	Isaac Newton, librarian	How to search for and access (e-)journals
General library rules	Librarian, alien, polar bear, student, pirates, Newton	Introduce some basic "rules" about behaviour in the library
Outside users	Alien, security guard, librarian	How walk-in users can enter the library and access its resources
Starting your research	Polar bear, librarian	How best to search for information using alternative search-terms.

Table I.
Bilkent University
Library videos

viewing by the end of May, and a few changes were suggested by librarians and members of COMD. The videos were shown to a group of students, librarians and academics on 1 June, when feedback was formally collected (see below). One video – *General Rules* – was subsequently shown during the annual LIBER Conference at Barcelona on 30 June 2011. The same video was also used by librarians during a series of library orientations for new undergraduate students between 16 and 21 September. The remaining videos were finalised during the summer, and uploaded to YouTube on 28 September for use at the start of the new academic year. The relevant URL is: www. youtube.com/playlist?list = PL821974BA0B9ABEF9

Results

Technically, the "results" of the process described above are of course the five online videos, and we will accordingly briefly discuss them here and consider the importance of collaboration in the development of the project. However, it should be stressed that the actual production of the videos is only the first stage of the project: making sure that our users watch the videos and, hopefully, learn from them is the ultimate goal. Therefore, we will also discuss the problem of promoting and evaluating the videos below.

Broadly speaking, the five videos fall into two categories in terms of their main purpose. Firstly, there are three which seek to show how to locate information by searching relevant library resources: these videos focus on the basic principles of locating information rather than presenting in detail how to use a specific resource or database. Thus, the video entitled *Starting Your Research* is intended to stress the need for varied searching strategies when seeking information. In this video, a polar bear is seen fruitlessly typing at a computer terminal in the library. He is approached by a librarian and explains to her that his home has melted away and that he wishes to discover why. However, he cannot find anything relevant on the computer when he types "melting icebergs". The librarian verifies this and then proposes using alternative keywords/phrases, such as "global warming" or "greenhouse effect" instead. They then search for "global warming" in Turkish and are rewarded with results. The video *Catalogue Search* focuses on a supposed "treasure" belonging to the seventeenth-century sailor Christopher Newport – presented here as a pirate – and the attempts of a student to locate it, with the aid of a disembodied voice who gives him advice. Searching the library catalogue for Stevenson's *Treasure Island* and, with help, finding the book on the shelf, the student is finally informed that the real treasure is, of course, knowledge, and we discover that the disembodied voice is that of a librarian! The relatively short *Finding a Journal* seeks to outline the basics of the periodical collection, which is less frequently used by younger students. The video begins with Sir Isaac Newton sitting under a tree when an apple suddenly lands on his head: experiencing a "eureka" moment, Newton sets off for the library. He informs a librarian that he wishes to see the *London Royal Society Proceedings*, adding that he is himself a member of the Society. The librarian checks the system and explains the print and electronic holdings for this journal, and they then leave to find the print volumes on the shelves. On the other hand, the two remaining videos are less concerned with locating information and more with explaining specific library rules and policies. The video *General Rules* depicts a series of short scenes in which a librarian informs various bizarre readers (characters from the other videos) about certain library rules. *Outside*

Users illustrates how non-Bilkent University users can enter the library and access its print and electronic resources by showing the clumsy attempts of an alien to join the library. This is an important topic as each year the library has up to 80,000 visits by students and academics from other Turkish universities as well as by members of the public.

Discussion: collaboration, promotion and evaluation
Library-student/faculty collaboration
One of the notable features of this project is that it has been a collaborative venture more or less from the start. Obviously, we could have purchased a video camera and recorded some videos ourselves, but there is no doubt that the final product would have been neither as professional nor as effective had we not worked with the MFA students. Collaboration is an important area within librarianship today. Much of the existing literature on library-faculty collaboration focuses on the need for librarians to "reach out to faculty in order to reaffirm the importance of their services, proactively promote the use of their services, and demonstrably involve themselves in the institution's missions of teaching and research" (Anthony, 2010). In this important and fundamental model, we see the library's outreach as a means of actively marketing library services rather than passively waiting to be used: in a sense, here is what we can do for you. An alternative or (perhaps) additional model would involve the library reaching out to the academic community to acquire help and collaboration in developing library services and products: rather, what can you do for us? The collaboration need not be unidirectional and there are many ways in which faculty can help the library and, by doing so, therefore help themselves and their students. Langley *et al.* (2006) examine the reasons why librarians should collaborate with others (be they colleagues in the library, other members of the university, or librarians from other institutions). In some cases, collaboration is a means to an end: a way of reaching a particular goal. In other cases, collaboration can be an end in itself. Librarians may work with others in order to solve a common problem or out of common needs. For example, both librarians and faculty have the shared need that students develop their information skills and make the fullest and best use of information resources provided by the library. Furthermore, by collaborating with others, librarians can benefit from other "skills sets" that they do not have themselves; and similarly, collaboration can involve pooling resources or time. In such cases, things can be achieved by working with others, which would not otherwise be possible. Langley *et al.* (2006) also point out that, since humans are naturally cooperative, we can often achieve our best results by working with others instead of in isolation. Finally, collaboration also serves as an end in itself: to "build communities" and create a growing number of potential co-collaborators for future projects.

For our project, the MFA students brought their skills as film-makers, which the librarians obviously lack, but also as end-users. Furthermore, the students' input at the early (pre-filming) stage was also crucial for the development and character of the videos: they argued in the early meetings that our scripts were not sufficiently entertaining and heavily reflected only the perspective of the library and the librarians. It was their belief that the final videos should be watchable not only as a way of conveying library instruction and usage but also for their own sake, as independent pieces of entertainment. As described above, we went through a number of stages

before agreeing on the final scripts (Lo, 2011). The students therefore contributed not only their technical skills but also brought the perspective of our potential viewers (users) to the development of the scripts, and there is little doubt that the videos are all the better for this. In addition to these technical and practical issues, it is hoped that this project – however specific and individual – will serve to improve in some way Bilkent students' attitude to and perception of the library. By actively collaborating with members of the student body, the Library has shown itself to be willing to work with others and open to similar cooperation in the future. The students' insistence on making the scripts more humorous will hopefully serve to present the library as a relatively "fun" or "cool" place, and not a boring, anonymous set of walls. Furthermore, the deliberate decision to use real reference librarians and the security guard, instead of actors, will show those individuals – and by extension their colleagues who deal with patrons face-to-face on a daily basis – as accessible and interesting people. Thus, the process of collaborating with others has hopefully improved the marketing of the library, both within and outside the university.

Promoting and evaluating the videos
One of the problems with any resource is making sure that it is known to customers and is then used. For our videos, we therefore need to make sure that the users – Bilkent members and outside users – will actually watch them, and that they will not simply take up space on the web and not be used: putting them online is obviously a starting point, but not sufficient in itself. We hope to create a space for the videos on our library website, with scope for updating the webpage if and when we create additional videos. On the other hand, the survey summarised above indicated that only 12 of the 50 videos retrieved by our Google Videos search were found on local websites, and 38 were found on general video-hosting websites. Consequently, we have already uploaded the five videos to YouTube, which is currently the most popular such site. Furthermore, as one of the keys to successful use of Web 2.0 tools is integration, it is important to provide links to the YouTube channel on our website, and to integrate YouTube with our Facebook page at least. That way, casual visitors to either site may find their way to the videos. In addition, however, it is important for the Library to *use* these videos in its various orientation and instructional activities. For example, Bilkent University has a special orientation program for new undergraduates at the start of every academic year (course code GE 100) in which the Library is actively involved, and the Library has an important part of this "course". Between 16 and 21 September 2011, the *General Rules* video was shown to over 2,030 newcomers. As described briefly above, the Library also holds regular information literacy workshops for first-year undergraduates: where relevant, some of the videos are currently being shown during these sessions, and the "problem" and "solution" presented in each video are then discussed with the students. Furthermore, the Library is currently developing its use of the course management system Moodle, which is used extensively at Bilkent, and the videos will probably be embedded into our Moodle courses. Such strategies will ensure that students may encounter the videos not only while surfing the web informally, but will watch them in more formal and relevant contexts as well.

As with any project involving an investment of time and money, it is necessary to evaluate the five videos and to help decide therefore whether to produce similar videos in the future. Obviously, the purpose here is not to decide whether we or the MFA

students are happy with the final product, but rather whether the videos are effective as tools according to the instructional and marketing aims of the project. Evaluating the effectiveness of the project with reference to these two aims is not as straightforward a matter as it is, at least on the surface, for other, more traditional areas of librarianship: for example, evaluating usage of a print collection according to in-library reading and circulation statistics; or evaluating e-resources according to the number of online searches and downloads. While for these latter two examples there is – in theory at least – an assumed connection between the object being evaluated (usage of a collection) and the means of measuring it (the statistics), there is nothing comparable for assessing the effectiveness of online videos which essentially seek to affect users' attitude.

According to Ajzen (2011), an attitude "is a disposition to respond favorably or unfavorably to an object, person, institution, or event [...] attitude is a hypothetical construct that, being inaccessible to direct observation, must be inferred from measurable responses". Responses can be verbal, such as self-reporting via questionnaires or focus group sessions, or non-verbal, that is associated behaviour. The measuring of attitude is an extremely difficult process for which there is no single, perfect method. (Henerson *et al.*, 1987; Ajzen, 1993, 2011; Hardesty, 1991) Research has however shown that neither verbal responses nor non-verbal responses alone are a sufficient measure of attitude, and also that overt behaviour is not always consistent with actual beliefs and feelings (Ajzen, 1993). Therefore, to best evaluate the effectiveness of our video project, we need to assess both the attitudes *and* the behaviour associated with each aim. These may be summarised as shown in Table II.

For attitude at least, we might prepare a series of written questionnaires which address, either explicitly or implicitly, the respondents' attitude to the instructional and entertainment aspects of the videos. Focus groups could provide an alternative means to eliciting feedback and determining therefore the attitude of users towards the videos. A number of previous library video projects have sought feedback. For example, Islam and Porter (2008) administered a survey to 492 students who watched the video *Fairfield Beach: The Library* during library instruction sessions, and the overwhelming majority stated that "the movie contributed either somewhat (47%) or substantially (46%) to their awareness of library services and resources" (p. 24). In an earlier study, Wakiji and Thomas (1997) described how they surveyed over 1,800 students (both undergraduates and graduates) who had watched an eight-minute film *Liberspace* about their attitude towards the library and librarians after seeing the video. Around 80 per cent of undergraduates responded that they "would be more likely to consult a librarian in the future and to look to the library to support their research needs." (p. 214) We ourselves administered a preliminary short survey of 31 students, academics

	Instructional aim	Marketing aim
Attitude	Students are inclined to learn about library resources and procedures	Students have a positive opinion of the Library and of librarians
Behaviour	Students will use library resources and follow library procedures more than previously	Students will visit the Library and use library services more often

Table II.
Attitude and behaviour according to aim

and librarians on 1 June 2011, asking them to rate the "informative" and "entertainment" value of our videos after watching each one. The results were mostly positive. The *General Rules* video scored the best, with 100 per cent for both informative and entertainment. The video for *Outside Users* also did well too, with 96.8 per cent ($n = 30$) for informative and 93.5 per cent ($n = 29$) for entertainment. *Catalogue Searching* scored 96.8 per cent ($n = 30$) for entertainment but slightly less, 83.9 per cent ($n = 26$), for informative. Lastly, the *Starting Your Research* and *Finding a Journal* videos were the least popular, both scoring 80.6 per cent ($n = 25$) for informative and 87.1 per cent ($n = 27$) for fun. On the face of it, the responses to both our little survey and to those conducted previously by others would seem to be encouraging: students do find library videos to be helpful and fun, and believe they will positively affect their future use of the libraries in question. However, there is the obvious problem when designing and administering such surveys that respondents can usually determine what is the "correct" or "most desired" response.

One alternative method to gauge the popularity of our videos would be to keep track of the statistics on YouTube: notably how many times each video has been "viewed" and how many "likes" and "dislikes" each video has received. We have kept periodic track of these statistics: Tables III and IV record these figures at five and 40 days after uploading, and Figure 1 shows the general pattern of views as recorded over time.

It can be seen from these statistics that there was relatively heavy viewing and rating of these videos in the first week or so after uploading, and thereafter activity has stabilised. Indeed, whereas viewing has continued, it is worth noting that the number of "likes" and "dislikes" by registered YouTube users have, in most cases, not increased at all since the first week. It should be borne in mind that the initial the videos were actively promoted by Bilkent Library to the University and to the wider Turkish librarian community at the time of uploading. The videos were not simply uploaded and left to fend for themselves. Of course, analysing these statistics is not simple. What exactly do they indicate about the perceived value of our videos? Why has *Finding a Journal* been only viewed about half as many times as *Catalogue Searching* but, on the other hand, received almost as many "likes" and no "dislikes"?

Video	Views	Likes	Dislikes
Catalogue searching	925	13	3
Finding a journal	498	11	0
General rules	821	11	3
Outside users	634	8	0
Starting your research	650	10	1

Table III.
YouTube statistics, five days after uploading

Video	Views	Likes	Dislikes
Catalogue searching	1,859	15	4
Finding a journal	898	11	0
General rules	1,430	17	4
Outside users	1,090	10	0
Starting your research	1,129	13	1

Table IV.
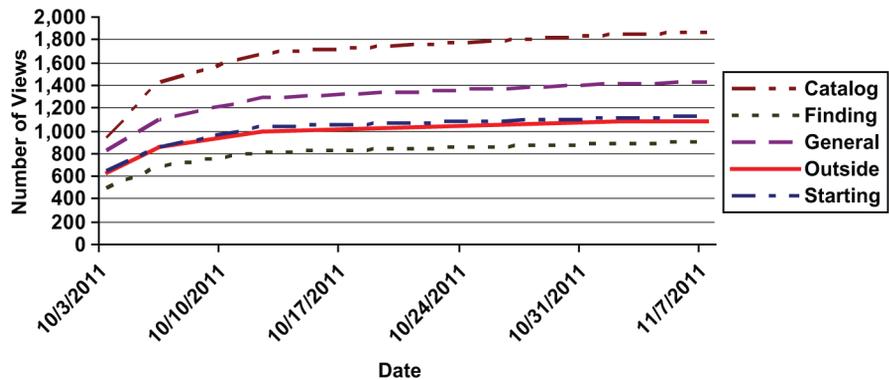YouTube statistics, 40 days after uploading

Figure 1.
YouTube views of library
videos

View rating presumably reflects factors other than the popularity of the video itself: a more popular topic? A better title? A better thumbnail image? A more common library-related problem? One must click on the video and watch it for at least a few seconds before deciding that you do not like it and therefore stop watching: the view information does not indicate this individual reaction, but only that you have viewed the video for some reason. Furthermore, "likes" and "dislikes" may tell us as much about the viewers (in this case, they must be registered users with an account) and their online behaviour, perhaps, than about the videos themselves.

However imperfectly responses to surveys or statistics on YouTube might reflect the attitudes of viewers of individual videos, the ultimate purpose of our project is to influence positively the behaviour of library patrons: as already stated, we would like to be able to detect resulting changes in actual behaviour and not just opinion or stated intention. Yet, it is very difficult to prove that changes in user behaviour were a direct result of a library video. For instance, one of our aims has been to address some FAQs faced by reference librarians and provide an alternative means of answering such queries. On the face of it, therefore, we would like to see over time a reduction in the number of reference queries (posed through any medium) and, more specifically, fewer queries relating to the topics covered in the videos. If users are watching the videos and learning from them, then they will have less need to use the reference librarians directly. However, we cannot assume that changing reference statistics can be necessarily (never mind only) explained by the videos; it is possible that other factors may also be affecting them. Also, even if the videos were at least partly responsible for fewer reference queries, it would need to be determined how quickly we might expect to see change. Similarly, for our marketing aim, the purpose is not simply to encourage students to have a more positive attitude to the Library and librarians, but to inspire them consequently to visit the Library more frequently and use its physical and online services more often. This should therefore result in an increase in gate count statistics or an increase in e-resource figures. Again, however, we can hardly regard the videos as the only variable with any effect upon these two factors, and measuring the effectiveness of the videos on changing either of these user behaviours is accordingly difficult to determine with any certainty. On the face of it therefore, we have no absolute way of evaluating the effectiveness of these five videos. As others have done, we can survey or meet our users and measure their attitude to the instructional and

entertainment elements of the videos and hope that there responses are an accurate and true reflection of their attitudes. We can also examine certain statistical records of user behaviour, which in theory derive from these attitudes to determine if any noticeable changes occur, though to what extent such changes reflect attitudes influenced by our videos (if at all) cannot be known with any certainty.

Conclusion

We have argued here that dramatic online library videos, such as those described in this paper, are in theory an excellent medium for influencing young library users. An entertaining and humorous style especially serves as a means to facilitate memory and thereby encourage viewers to learn the instructional message of the videos. The format and style of such videos are also in tune with current "Web 2.0" tools and with the habits of young internet users today. The collaborative nature of this project furthermore served, in a small way, to develop the relations of the Library and librarians with the wider university community. Such marketing was one of the explicit aims of the project and it is hoped that the videos themselves will be popular and thus improve the image of the Library within the university. However, measuring this in terms of changing attitudes among students especially is difficult to measure, and this is even truer for the other main aim of the project, i.e. to improve the information and library skills of our users. It is impossible with any degree of certainty to determine in the future a causal connection between the instructional content of the videos and any improvement in the usage by students of library resources. Clearly, videos should not be used as the only method for academic librarians to promote information literacy but should be employed in conjunction with other means. It is likely, however, that such videos can make a contribution to the overall perception and usage of a library and its resources.

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About the authors
Dr David E. Thornton, PhD (Cantab.), is a native of Wales, and is a medieval historian by training. He has been teaching European History at Bilkent University, Turkey, since 1997, and was appointed Library Director in 2007. David E. Thornton is the corresponding author and can be contacted at: david@bilkent.edu.tr

Ebru Kaya, MBA (Istanbul), has 15 years' experience working in academic libraries in Turkey, and has been Associate Director of Bilkent University Library since 2006. She was until recently Vice-President of the Turkish Library Association, and is a member of the advisory board for national site licensing of the Turkish Academic Network and Information Center (ULAKBiM).