chapter 23*

Film for Four:

Teaching the Libraries Through Film Production and Instructional Design

Michelle H. Brannen and Ingrid J. Ruffin

Introduction

This chapter will focus on the development of the Four-Hour Film Festival at the University of Tennessee, Knoxville. In its third year, the Four-Hour Film Festival is a partnership between university librarians and resident assistants. The Four-Hour Film Festival provides a novel experience for students and housing staff to learn more about the libraries' resources, people, and spaces while developing media literacy skills and relationships. This chapter will cover how the partnership was formed, development of goals and learning outcomes, structuring the video festival, assessment of the festival, and conclude with a reflection on the triumphs and challenges of incorporating instructional design into programming development.

* This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 License, CC BY-NC-SA (https://creativecommons.org/licenses/by-nc-sa/4.0/).

Institutional Setting

The Hodges Library (www.lib.utk.edu) is the main library of the University of Tennessee Knoxville, located in an urban campus setting in the city of Knoxville. The FTE of the University of Tennessee Knoxville is 27,835 with a population of 21,863 undergraduates. At any given time, there is a freshman population of between 3,000–4,000. There are currently eleven active residence halls on campus, with the bulk of student housing occupied by first- and second-year students. Approximately 7,100 students live in campus housing.[1]

The University of Tennessee Libraries includes John C. Hodges Library (main library), Pendergrass Agricultural library, DeVine Music Library, Hoskins Library, and two satellite libraries in Memphis and Nashville. There are approximately forty-five faculty librarians, ninety-six library staff, two graduate assistants (quarter time), and twenty-six FTE student employees.

Liaison librarians serve to connect the libraries with both academic departments and offices on campus. The mission of the libraries—"We empower big ideas"—paired with the libraries' vision statement—"We are the campus main street and the crossroads for innovation, scholarship, learning and civility"—allows UTK librarians to explore new ways to foster a connection with our local and campus communities. In 2014, the libraries hired two Student Success Librarians—one for first-year programs and the other for Undergraduate User Experience—who work with undergraduate students and initiatives on campus directed toward undergraduate student success. One of the co-authors, the Student Success Librarian for First-Year Programs, works directly with the residence halls, enabling regular communication and outreach from the library with that group. This Student Success Librarian, in collaboration with the Media Literacy Librarian (co-author), enabled the Four-Hour Film Festival by facilitating interested students to be connected with the appropriate people and services in the library. The Four-Hour Film Festival serves to address both engagement and instructional needs.

Problem to Be Addressed

Resident Assistants (RAs) are upper-level students who work in residence halls. Each RA is assigned to a single floor in a residence hall. Part of their job expectations is to develop engaging and educational programming for residents and to meet attendance goals at these events.[2] Combined efforts from RAs allow greater flexibility to develop larger programs. Similarly, part of the job expectations of the Student Success Librarians is to reach out to various communities and groups of students to engage them with the library, helping to ease library anxiety by increasing familiarity with resources, services, and

personnel. Through this outreach effort, two RAs, aware of equipment resources in the library, contacted our Student Success Librarian for First-Year Programs with an idea to develop a video festival for their residents as part of their programming efforts. Aware of previous video festivals hosted in The Studio, the Student Success Librarian pulled in the Media Literacy Librarian and head of The Studio to explore the potential of developing the first of what now has become three festivals.

Each partner, university housing and the libraries, approached the programming initiative with different agendas. The RAs were primarily interested in promoting student engagement and creating collaborative learning experiences in order to help students feel more connected and a part of their community.[3] The librarians, while interested in these issues, had the additional goal to develop programming that teaches literacy skills and makes students more aware of and engaged with library resources and services.[4] A further consideration was providing opportunities for the RAs participating in the event to develop event planning, organization, outreach, and marketing skills. This created an additional layer of learning outcomes for a second type of participant, the organizers of the festival—themselves, students. The Four-Hour Film Festivals sought to engage and instruct two main user groups: first-year undergraduates living in resident halls on campus and the Resident Assistants who work to engage and build community for them.

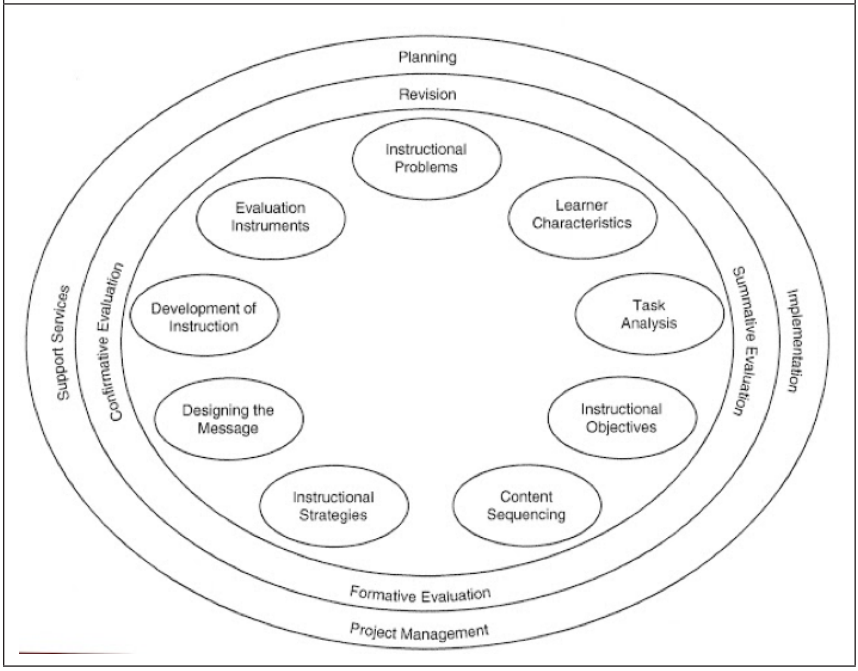
Instructional Design and Developing Learning Outcomes for Programming

Instructional design models can provide a way to conceptualize and organize programming efforts, ensuring that these efforts are focused on the underlying learning outcomes and organizational goals. The authors have found the Kemp model of instructional design useful to consider when developing programming. The model has a focus on the learner's perspective, in terms of selecting what to teach and how to approach the teaching. Additionally, the model is designed as an oval, indicating iterative assessment, evaluation, and changes, making it a suitable framework to consider when developing a continuing and evolving program such as the film festival.[5]

The Kemp model has 9 basic steps:

- Identify instructional problems and specify goals for designing an instructional program.
- Examine learner characteristics that should receive attention during planning.
- Identify subject content and analyze task components related to stated goals and purposes.

Figure 23.1
Kemp Instructional Design Model



- State instructional objectives for the learner.
- Sequence content within each instructional unit for logical learning.
- Design instructional strategies so that each learner can master the objectives.
- Plan the instructional message and delivery.
- Develop evaluation instruments to assess objectives.
- Select resources to support instruction and learning activities.[6]

The oval indicates that each step can be considered or revisited at any point in the process. Surrounding the planning steps are evaluation and implementation. The flexibility in this model allows the focus on outcomes to be maintained even as parameters of the programming itself are changed and altered. Additionally, the cyclic nature of reflection and revision makes it easy to adapt to planning programming as well as planning instruction.

In keeping with the first step in the Kemp model, the RAs' and librarians' first task was to develop the learning outcomes for participants in the festival based on what both groups wanted the students to gain from the event. Each year, this is one of the first considerations the group makes before planning begins, using reflection and lessons learned from previous years to modify and improve the learning outcomes for participants each year. The learning

outcomes with their associated task components from the most recent festival include:

- Foster learning communities among participants.
  - ► Students work in teams from their residence hall communities.
  - ► Students meet and interact with new students.
- Provide a collaborative learning experience.
  - ► Students work in teams to develop videos for the contest.
- Increase undergraduate engagement with the library.
  - ► Contest is hosted in the main library.
  - ► Successful participation in the contest by multiple teams of students.
  - ► Participants learn that the libraries provide and support engagement opportunities.
  - ► Students not involved in the contest will be able to participate in the screening and awards through attendance and audience vote.
- Increase student understanding of media literacy.
  - ► Participation will allow students to share skills and techniques.
  - ► Instruction will be provided on basic video editing.
- Share information about library services.
  - ► Participants will learn of equipment services.
  - ► Participants will learn about studio services.
  - ► Participants will learn about engagement opportunities in the library.
- Provide leadership and skills development opportunities specifically for Resident Assistants.
  - ► RAs will execute plans developed in partnership with librarians.

With learning outcomes identified, the team agreed that the festival could be designed to meet the needs of both programming efforts, and the Four-Hour Film Festival came into existence. It was now time to face the challenge of organizing the festival.

Description of the Project: History of the Festival

The first Four-Hour Film Festival (henceforth festival) took place in February 2014. Each year, the festival has grown in scope, primarily due to the repeated success of the festival and the interest and dedication of the RAs involved. Each festival has evolved in many ways but much of the basic structure remains the same. The underlying idea is that student teams come together in one day. They receive festival rules, guidelines, instruction, and equipment.

Each team is assigned mandatory video elements including prop, location, and line. Teams then have four hours to plan, shoot, and edit a short video while also incorporating their assigned elements. Completed videos are shared during a public screening, complete with awards, held in Hodges Library.

The libraries are able to support the festival by maximizing the use of The Studio. The Studio (www.lib.utk.edu/studio) is a media production lab run by our library and is part of our learning commons (https://commons.utk.edu/). The Studio provides computers, equipment, software, and assistance to students working on media-based projects. Associated with The Studio is an equipment checkout service. Students can check out a wide variety of equipment, including cameras and camcorders, audio recorders, tripods, lighting kits, etc. The availability of these services and equipment allows us to develop programming such as video festivals.

The initial idea of the video festival came from the collaboration between two RAs located in one of the residence halls that has a high first-year student population, Hess Hall. The first festival brought approximately twenty participants to the library, for most of whom this was their first library instruction session. Librarians provided equipment for creating films, including cameras, tripods, and laptops, and an introductory instructional session that provided information on library resources available to utilize with video projects, including camera use and operation, and an introduction to planning and editing video. Teams created their videos and then regrouped in a library classroom to watch the videos and enjoy pizza. The organizers selected a winning video. After the event, the organizers sent a short survey to participants and received positive feedback about the programming efforts and indications that students responded positively to the festival, appreciating the interactivity and creativity involved in their participation.[7]

The second program was planned for Spring 2015. Due to initial success, the festival was expanded and made available to all 900 student residents in Hess Hall. Additional RAs joined in the planning process, and even the Director of Hess Hall participated by developing a logo for the event and serving as a judge. The RAs worked hard to seek sponsors from local businesses to contribute prizes for award winners and they applied for and received funding from the United Residence Halls Council to provide dinner to the participants. They even recruited a resident in the hall to utilize his design skills to create a 3D-printed trophy for the winning team. The screening was moved from a classroom to the library auditorium to allow for a bigger viewing audience. Prize donations allowed the organizers to contact and arrange for a panel of judges and allowed for an audience prize. More than forty residents participated in the festival and there were seventy-five people at the screening.[8] This exponential increase supported the strength of the program to engage students in an activity with an underlying goal of extracurricular instruction at its core.

Figure 23.2
2015 Four-Hour Film Festival Logo



With overwhelmingly positive feedback, the group began planning for our third festival to take place in Fall 2015. The team of organizers grew again as the contest was expanded and made available to every residence hall on campus. As the organizing committee grew, the librarians focused on facilitating the planning process, many times acting as advisors while letting the RAs determine how they wanted the festival to evolve. The organization team divided into subcommittees, dividing duties. The entire group met weekly

with leaders from each subcommittee, providing updates of progress. The subcommittees included marketing, fundraising, logistics, catering, and assessment. The third festival, in October 2015, had a total of fifty-nine registered participants and more than seventy-five in attendance at the screening. The program expanded to include a live jazz music interlude at the screening, with faculty members and a Hollywood stunt coordinator serving as judges.[9] The addition of the jazz interlude allowed other student performers to showcase their skills, further building community on campus.

Figure 23.3
Left: 2016 Four-Hour Film Festival Logo Right: Photo from Screening by Altaf Nanavati





Planning the Festival

Essentially, the leadership team for the festival includes the initial group of four: two RAs and two librarians. As the planning committee has grown and subcommittees created, the leadership team has been responsible for maintaining the focus on the desired learning outcomes of the festival. Additionally, the leadership team manages the overall organization, assigning tasks to and coordinating the efforts of the subcommittees. As each subcommittee presented materials, ideas, or progress, the overall group would discuss options and make decisions, keeping the experience of the participants and the learning outcomes in mind. Incorporating feedback and observations from previous festivals allowed us to follow the cyclical concept of Kemp's instructional design model to continuously improve the contest to keep the learning outcomes as our central focus. For example, the marketing subcommittee incorporated concepts from the learning outcomes into communication by stating, "you and your friends join forces" on the website, supporting the goals of the program that include statements such as, "students work in teams from residence hall communities" and "participation will allow students to share skills and techniques."

Part of planning for a recurring program, dependent upon working with student organizers, is to consider the longevity of the program and plan for succession as student organizers progress toward graduation. The RAs on the leadership team proactively recruited younger RAs to become involved in organizing the festival to allow new students to develop the needed leadership and organizational skills to successfully continue the program independently. Librarians continually stress the importance of continuity and contingency planning, providing a foundation on which to maintain the program in the future.

In addition to managing a larger contest, interest in exploring the benefits of this contest through research began to arise among the leadership team. The group worked on obtaining IRB approval to record feedback from participants and explore the benefits of contests in libraries and on student success. Additionally, one of the RAs examined the contest for his undergraduate research thesis with an eye toward developing a manual for other schools to create a similar program, and one of the librarians served as his thesis adviser.

Beyond the leadership team, each subcommittee was responsible for pieces of the entire process. The marketing subcommittee worked to develop a new logo that was less tied to the University of Tennessee brand, allowing the program to be adapted to other settings. This group also developed a website and posters to generate interest in the program, coordinating with the librarians to print materials in the library. All the members of the planning team were responsible for sharing information with other RAs outside of the team to present to their residents, and for recruiting participants. To generate interest, the marketing subcommittee placed posters in residence halls, painted a temporary mural on a glass wall in the main library, and even produced short promotional videos to circulate among RAs. The library determined the capacity to support up to ten teams based on the numbers of cameras in circulation. The goal was to reach fifty participants, which was exceeded for this contest.[10] An eleventh team was able to participate by providing their own equipment.

Along with the opportunity to improve community life, incentives including free food and a prize package served to pique students' excitement around festival participation. The fundraising subcommittee sought both sponsorships to pay for the festival and to donate prizes for award winners. This group raised over $1,500, which was used to pay for catering, t-shirts, advertising, prizes, and live music. Volunteers on this committee canvassed local businesses for prize donations, consisting primarily of gift cards, coupons, and merchandise. The United Residence Halls Council donated $500 and the University Housing's Central Area Programming Committee donated $500. Hess Hall and Massey Hall, the two residence halls with RAs most heavily

involved in festival planning, donated an additional $250. The libraries donated an additional prize as well as provided spaces, equipment, and printing resources, eliminating the need to rent equipment and spaces or to pay for printing materials at no additional costs to the students.

Bringing it all together, the logistics subcommittee coordinated supplies and people involved and had, perhaps, one of the largest workloads of all the groups. This group planned the festival day outline and agenda, including arranging for catering of lunch and dinner for participants, coordinating the jazz performance, and recruiting and organizing volunteers to help during the festival. Ultimately, this group was responsible for ensuring that the experience went smoothly for all participants.

The logistics committee created a schedule for participants in addition to a schedule for the organizing committee for the festival day. RAs recruited additional volunteers to help during the festival with jobs such as meeting caterers, directing students to editing rooms and the auditorium, folding programs, etc. The detailed schedule of events for the organizing committee helped volunteers have a better understanding of the behind-the-scenes jobs needed to keep the festival running smoothly and provided a checklist of equipment and other items needed for the festival. (Refer to Appendix 23A for a detailed participant and organizer schedule.)

Developing the schedule of events for the festival takes time and planning. Consideration for the underlying goals of the festival figure prominently into planning the day. The opening presentation provides an opportunity to share information about library spaces and resources in addition to details about film requirements, contest rules, and the day's agenda. Specific information about the equipment reserved for each team was provided, as well as information about supplemental equipment that could be checked out and where that service is located. Once teams were formed, lunch eaten, and equipment checked out, teams began their four-hour time for planning, filming, and editing videos. Librarians and volunteers traveled between teams to provide instruction and assistance with equipment and editing software as well as keeping teams aware of the time limits. Teams also utilized help desk services in The Studio. These opportunities allowed us to embed the goals of learning about library resources and developing media skills seamlessly into the activities of the day.

Building time into the schedule for lunch and dinner allowed organizers time to field questions, resolve technical issues, and prepare awards between the time spent creating videos and the screening. This time, however, also played into the underlying social goals of the program to foster learning communities and increase student engagement with the library. This "down time" in the contest allowed participants to socialize, share stories about their experiences creating videos, eat, and bond.

Overall, the planning for such an event takes a great deal of time, attention to detail, and flexibility. While students did much of the legwork and planning, the leadership team ultimately coordinated all efforts. Early efforts include: identifying a date to host the contest with consideration for competing campus events (such as sports games); time of semester for students (avoiding holidays and midterms); availability of library resources (both spaces and equipment availability); recruiting volunteers for the organizing committee; and reaching out to potential judges. Marketing and fundraising efforts come next as these are important components needed for communicating the vision and excitement for the festival. Not surprisingly, many small details and items are accomplished just prior to the festival day. Details such as information packets for participants, sign-in sheets to capture emails for feedback communications, gathering reserved equipment, and printing award certificates are among the many items to plan for at the end of the process.

Lesson Learned

Operational, logistical, and instructional lessons were learned during the planning and presentation of the festival. From the operational standpoint, clear and concise communication is key when working with student groups, as well as letting students know the modes by which the planning team would communicate. In order to keep continuity, a guide will need to be created for future student organizers and librarians. This will allow a consistent, high-quality experience for all and help new people planning to have a good idea of the steps involved and the time needed for various activities. A logistical lesson learned includes having a detailed schedule with flexibility to allow for down time and time to address any technical issues without compromising the festival schedule and experience. In the first festivals, students were able to sign out equipment in an informal way; while this only caused minor inconveniences, it highlighted a weakness in the program. The newly updated circulation system (Aleph) allowed for mobile scanners to be paired with a laptop. Being able to provide a roving circulation desk that utilized a laptop allowed the librarians to check out equipment to each student team, keeping better accountability of the equipment. Students were incentivized to ensure that all equipment was returned in good working order because it was checked out in their name.

This program ultimately reinforces the idea that engagement initiatives have the power to entertain and instruct. The greatest lesson learned from this program is that students are the best collaborators when planning and designing student-oriented programming and engaging instruction. There is

a danger for librarians and staff to develop programming geared toward specific audiences without input or actual desire from patrons and it is possible to develop programming that does not appeal to students. Working directly with students to develop programming helps to recruit increased interest for participants. Student organizers were invested in the success of the program, thus increasing their involvement and engagement from beginning to end. As resident assistants live with the target audience for the program, this allows them to bring insight into participant interest and preferred communication channels.

The feedback from participants to the survey indicates an accomplishment of learning outcomes. The results from the surveys illustrate that students' desire to attend were largely driven by three main factors: friends, fun, and leadership from their Resident Assistant. These findings reinforce the need to involve constituencies in the planning of a program, beginning from the ground up. The Four-Hour Film Festival fits into the "Engagement Sweet Spot," where a student's personal goals and interests meet fun programming as well as Information Literacy/ Library Instruction.[11] As noted in Innovative Solutions for Building Community in Academic Libraries, "Little is written about the benefits of contests in libraries and their role in community building, but there are many examples of contests in academic libraries that can serve as guidance and models for developing contests."[12] Community building as a goal of instruction centers the learning experience on the students.

The program additionally built upon already strong feelings of community and encouraged students' feelings of collegiality. One student stated, "I felt more a part of the community; like I said, I had never met anyone that was in my group and I met people outside my group and to watch everyone cheer for each other and have fun was great." Another student stated that, "I met a man who had started a filmmaking club at this event, and now I am joining the filmmaking club. Previously, I did not participate in any clubs.[sic]" A few more examples:

- "It has made me feel more part of the UTK community and being able to share this experience with my friends but also meet awesome people along the way."
- "I felt closer to the community and made several new friends."
- "It brought my friends closer."
- "It showed me a cool facet of campus creativity."
- "I feel like my belief that, although large, Tennessee has a really small town vibe was further proved with this event."

A few participants did note that they spent the majority of their time with people they knew; therefore, as organizers, we should consider how to randomize the teams to allow individuals to meet new people. Besides a greater sense and awareness of the campus community, students more specifically

learned about the library from the simple things such as our gender-neutral bathroom. Students also learned about The Studio, the equipment available for check out, the variety of learning spaces available in the library, and how friendly the library staff is. The main lesson learned is that engagement activities add a layer to create a fuller learning experience.

Adapting or Customizing this Idea

To adapt this festival to be hosted in another library, the first step would be to engage with your core campus constituencies by investing in relationships that can highlight and bridge gaps in service, engagement, and instruction. This program was not built using a traditional needs assessment, but rather by building open relationships where the students being served felt comfortable communicating their desires and needs. One of the best methods to find out what your users need, along with traditional needs assessments of surveys and focus groups, is by talking with them and providing broad avenues of communication.

In designing a program, consider what your organization can realistically provide and support. This prepares you to say yes when afforded opportunities to collaborate. Before the Student Success Librarian even began her work with the residence halls, she had already pinpointed and approached offices and service providers in her organization about the potential for collaboration. Therefore, when she was approached by the Resident Assistants, she already had a prepared and willing partner to support these efforts.

Another concern for libraries may be the availability of resources. If you are lacking the appropriate resources, consider partnering with departments or offices on campus who might have the equipment, or local businesses who specialize in audiovisual equipment. Much of the fiscal support for prizes and food came from sponsorship requests from on-campus offices and the local community. Besides a small prize donation and printing costs, the libraries had no out-of-pocket expenses. The University of Tennessee Knoxville Libraries were able to provide a premium engagement and instruction experience through partnership, planning on both the logistical and instructional levels, and creativity. The Kemp Model for Instructional Design is a helpful tool to bring programming and instruction together.

Conclusion

This chapter provides a brief overview of the development and execution of the Four-Hour Film Festival and the role of instructional design in its inception. Applying the Kemp instructional model when planning engagement

programs allows organizers to focus on learning outcomes and program goals while providing a framework to assess, reflect, and improve the program for future iterations. Core principles that allowed this program to become a success include the following:

- Develop partnerships. The Student Success Librarian's outreach efforts facilitated the idea of the RAs to approach the library. Additionally, the librarians had previous conversations regarding collaboration opportunities. This groundwork allowed the connections to be readily available when the RAs approached the library.
- Focusing on learning outcomes and program goals is essential. Each partner came with a unique set of goals. The RAs needed to create programming that both engaged students and enhanced a sense of community, while the librarians wanted to teach literacy skills and promote library resources. Creating clear learning outcomes for the program that combined these goals early in the process was key to planning.
- Communication is key. From developing goals to delegating tasks for working groups, good communication throughout the program is essential. The core leaders of this group strived to keep the program learning outcomes and goals in mind when providing input or feedback to all subcommittees.
- Recognizing and incorporating your organizational culture when developing programming can improve how the program is accepted in the community. It is not just about the information you are trying to teach, but rather the patrons you are trying to reach. In this case, utilizing the experience of RAs who live with our target audience allowed us to think creatively about marketing the program and how best to communicate with our audience.
- Problems provide opportunities to think creatively. In addition to problem solving during a program, utilizing the assessment and reflection processes outlined in the instructional theory will allow organizers to plan and improve the experience for all participants.
- Empowering students to take the lead continues the journey of lifelong learners. Working in an advisory role while allowing students to take the lead on developing the festival, seeking sponsors, and promoting participation allowed them to develop leadership skills and provided additional meaningful takeaways for this group beyond meeting their job requirements.
- Instruction can be engaging and engagement can be instructive. While not a formal workshop or lesson, feedback indicated that students developed new literacy skills and learned about the library through the process of creating videos. Instruction can be woven

into the experience during programs such as this.

- Split up the work, getting students involved early and often. As our program grew, organizers recognized the need to involve additional students. This realization sparked the development of a succession plan to ensure the program would continue as students graduated, and a targeted effort to enlist additional individuals to help with expanded work, such as seeking prize sponsors and food vendors. Meeting frequently throughout the process ensured that work was progressing from all the subcommittees.

In short, applying instructional design models to programming will allow for events that are both instructive and engaging. The Four-Hour Film Festival is a good example of a program that hits the "Engagement Sweet Spot," where a student's personal goals and interests meet fun programming as well as Information Literacy/ Library Instruction.[13] Evaluating the resources available, utilizing knowledge of your community, and building partnerships will give you the building blocks to create a successful program in your library.

Appendix 23A: Schedules of Events

Times	Schedule of Events for Participants	Detailed Schedule of Events for Volunteers and Organizers
8:00 a.m.		Roll call and instructions (crew only) • Event set up • Breakfast for crew
9:00 a.m.		Volunteers arrive • Room set up, signage, Auditorium set-up
10:00 a.m.	Registration	Contestants arrive (Auditorium) • Sign in sheet, safety waiver, and name tag distribution
10:25 a.m.		Welcome presentation PowerPoint (auditorium) • Introduction video • Rules
10:30 a.m.	Welcome presentation (auditorium)	Catered lunch arrives (large room)
11:00 a.m.	Lunch (large room)	Lunch (large room) • Speakers play music in background
11:30 a.m.	Equipment checkout and final Preparation (auditorium)	Equipment checkout • Volunteers clean up lunch room
11:50 a.m.		Final questions (auditorium) • Hand out mandatory elements
12:00 p.m.	4-Hour filming begins	4-Hour filming begins
3:30 p.m.		Catered dinner arrives (large room)
4:00 p.m.	4-Hour filming ends	4-Hour filming ends • Films are turned in on flash drives at a specified location • There is a 15-minute grace period to allow subcommittees to compensate for technical difficulties • (From 4 p.m. to 6 p.m. the crew will prepare all of the films for the showing and edit a PowerPoint accordingly for the showing)

4:15 p.m.	Dinner (large room)	Dinner begins (large room)
4:30 p.m.		Judges arrive and eat (large room)
4:45 p.m.		Live jazz duo sets up (auditorium)
5:30 p.m.	Live jazz (auditorium)	Live jazz, popcorn, drinks, and photographer (auditorium) • Volunteers clean up dinner room
6:00 p.m.	Four-Hour Film Festival Premiere (auditorium)	Four-Hour Film Festival Premiere (auditorium) • Thank you and congrats • Recap video (members of the crew document the day in a video) • Judges introduction • Film showing (each film will have a brief two-minute introduction followed by a five-minute showing)
7:40 p.m.		Wrap up and experience surveys • Audience voting • Judges scores totaled
7:50 p.m.		Awards • Audience award and judges award
8:00 p.m.		Clean up of all spaces Team photograph

Notes

1. University of Tennessee, Knoxville, Division of Student Life (2016), http://studentlife.utk.edu/.
2. James Christopher Agan, *The Four-Hour Film Festival*, unpublished thesis (University of Tennessee, Knoxville, 2015).
3. Ibid.
4. Ingrid J. Ruffin, Michelle H. Brannen, and Megan Venable. "Library as Campus Main Street: Building Community via Engaging Programming and Spaces," in S. Bonnand, and M. A. Hanson, *Innovative Solutions for Building Community in Academic Libraries* (Hershey: Information Science Reference, 2015).
5. C. Tan, *Analysis of Three Instructional Design Models*, unpublished manuscript (2006), http://www.de-research.com/index.html.
6. Richard Culatta, *Kemp Design Model*. InstructionalDesign.org, 2013), http://www.instructionaldesign.org/models/kemp_model.html.

7. Agan.
8. Ibid.
9. Ibid.
10. Ibid.
11. Ingrid Ruffin, "Meeting Students Where They Are & Where They Live, Then Taking It One Step Further," unpublished PowerPoint presentation, 2014.
12. Ruffin, Brannen, and Venable.
13. Ruffin.

Bibliography

Agan, James Christopher. *The Four-Hour Film Festival*. Unpublished thesis. University of Tennessee, Knoxville, TN, 2015.

Culatta, Richard. *Kemp Design Model*. InstructionalDesign.org, 2013. http://www.instructionaldesign.org/models/kemp_model.html.

Instructional Design Models and Methods. Instructional Design Central, n.d. http://www.instructionaldesigncentral.com/htm/IDC_instructionaldesignmodels.htm#kemp.

Kemp Design Model. Edutech Wiki, n.d. http://edutechwiki.unige.ch/en/Kemp_design_model.

Morrison, Gary R., et al. *Designing Effective Instruction*. 7t ed. Hoboken: Wiley, 2013.

Ruffin, Ingrid. "Meeting Students Where They Are & Where They Live, Then Taking It One Step Further. Unpublished PowerPoint presentation, 2014.

Ruffin, Ingrid J., Michelle H. Brannen, and Megan Venable. "Library as Campus Main Street: Building Community via Engaging Programming and Spaces." In *Innovative Solutions for Building Community in Academic Libraries.* Edited by S. Bonnand, and M. A. Hanson. Hershey: Information Science Reference, 2015.

Tan, C. *Analysis of Three Instructional Design Models*. Unpublished manuscript, 2006. http://www.de-research.com/index.html.