

8-2018

## Information Outlook, July/August 2018

Special Libraries Association

Follow this and additional works at: [https://scholarworks.sjsu.edu/sla\\_io\\_2018](https://scholarworks.sjsu.edu/sla_io_2018)



Part of the [Cataloging and Metadata Commons](#), [Collection Development and Management Commons](#), [Information Literacy Commons](#), and the [Scholarly Communication Commons](#)

---

### Recommended Citation

Special Libraries Association, "Information Outlook, July/August 2018" (2018). *Information Outlook, 2018*.  
4.  
[https://scholarworks.sjsu.edu/sla\\_io\\_2018/4](https://scholarworks.sjsu.edu/sla_io_2018/4)

This Magazine is brought to you for free and open access by the Information Outlook, 2010s at SJSU ScholarWorks. It has been accepted for inclusion in Information Outlook, 2018 by an authorized administrator of SJSU ScholarWorks. For more information, please contact [scholarworks@sjsu.edu](mailto:scholarworks@sjsu.edu).

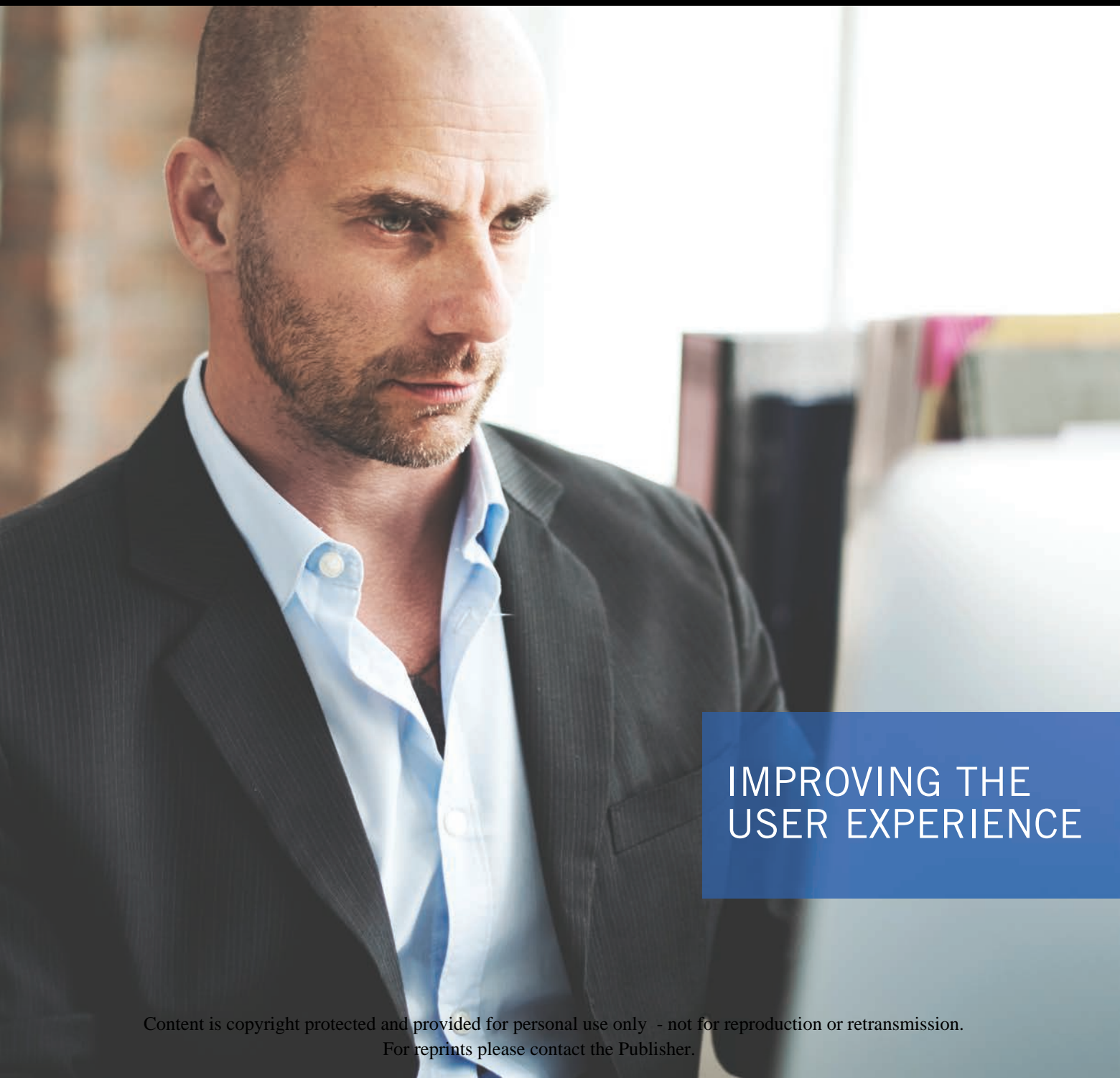
JUL  
AUG

18

V 22 | N 04

# information outlook

THE MAGAZINE OF THE SPECIAL LIBRARIES ASSOCIATION



IMPROVING THE  
USER EXPERIENCE

JUL  
AUG

18

V 22 | N 04

# information outlook

THE MAGAZINE OF THE SPECIAL LIBRARIES ASSOCIATION



## INFO INSIGHTS

### 1 Improving the User Experience

STUART HALES

## INSIDE INFO

### 2 SLA Chapters and Divisions to Migrate to New Website Platform

## IMPROVING THE USER EXPERIENCE

### 4 Design Thinking + User Experience = Better-Designed Libraries

STEVEN J. BELL

### 7 Four Ways to Talk about Accessibility

JAMIE LIN

## REFLECTIONS

### 10 Deepening the Conversation

DEBRA KOLAH AND AMANDA THOMAS

### 12 User Experience Is Everyone

JULIANE SCHNEIDER

## SLA MEMBER INTERVIEW

### 14 10 Questions: Marie Cannon

STUART HALES

# Improving the User Experience

Librarians can make it easier for their customers to access information by taking cues from other professions.

BY STUART HALES

Life is a journey, not a destination, according to Ralph Waldo Emerson. But as anyone who has ever searched for information can attest, the shorter and simpler the journey, the better.

That journey—the user experience, as it's known—has been transformed in recent years by technology, especially Internet search engines such as Google. Information professionals who previously might have paid more attention to the *destination* by focusing on, say, collection development now must also consider how they can improve the *journey* through their collection.

This issue of *Information Outlook* looks at the user experience from two perspectives that historically have been associated with other professions: design thinking, which is a process for bringing intentionality to how humans experience a particular environment, and accessibility, which is often presented as a legal issue. But the authors of these articles make clear that librarians can and should incorporate these elements into their toolkits, not least because they make it easier to engage others in the effort to improve the user experience.

“By its very nature, design thinking is a team activity,” writes Stephen Bell in his article. “. . . Whether it’s a

line that’s too long, a service request that requires too many steps, or a process that users are unable to properly navigate, there’s a problem that needs discovering in advance of solving it. That’s where design thinking can bring a team together to improve the library experience.”

Stephen cautions that design thinking is not a panacea for libraries and acknowledges that even some designers question its efficacy. He advocates starting small and choosing discrete “pain points” that can serve as test cases for library or information center staff intent on learning and applying design thinking principles.

“The challenge might be the printer line that always forms at busy times of the day, the unintuitive signage that makes navigating the library confusing, or any other number of library operations that create pain points for community members,” he writes. “Commit to tackling the simplest of challenges and experiment with design thinking as the process for fixing what’s broken.”

Jamie Lin also views the challenge of improving the user experience as an opportunity to bring people together—in her case, by engaging information professionals in the common cause of increasing accessibility. Critical to that

goal, she says, is talking about accessibility in a way that resonates with others.

“In my role as a multimedia designer for a higher education company, I have been researching accessibility and accessible design over the past year to better understand how to incorporate them into every product and service designed for multiple user groups,” she writes. “Through this work, I have identified four ways to talk to anyone about accessibility and how it relates to them: (1) technologically, (2) compassionately, (3) legally, and (4) egocentrically.”

Talking “egocentrically,” Jamie says, means putting accessibility in personal terms. As we age, we find it harder to read, to hear, and, thus, to participate in society, let alone access information. Positioning accessibility as a quality of life issue—and not calling it accessibility—is sometimes more effective in convincing audiences of the urgency of this aspect of user experience.

“Call it usability, if you like,” she writes. “Call it user design or universal design or some other buzzword that is more cool or more catchy than accessibility. By any other name, it will still improve access and ease of use for everyone.”

Complementing these two perspectives on improving the user experience are reflections from Juliane Schneider on her work with researchers and from Debra Kolah and Amanda Thomas on the insights they have gleaned from serving students and faculty. This issue also contains an interview with Marie Cannon, a 2017 SLA Rising Star, who is heeding Ralph Waldo Emerson’s maxim and making the most of her journey in the library field. From winning conference travel grants to volunteering for leadership positions in the SLA Europe Chapter to becoming a mentor to younger librarians, Marie is proving her mother right—librarianship is the ideal career for her.

To learn more about how librarians and information professionals can improve the user experience, read this issue of *Information Outlook*. **SLA**

**STUART HALES** is content director at SLA and editor of *Information Outlook*. He can be reached at [shales@sla.org](mailto:shales@sla.org).



#### Editorial and Production:

##### Information Outlook Advisory Council:

Elizabeth Price (chair), Ali Birnbach, Kathrine Henderson, Jamie Marie Aschenbach, Vicky Platt, Nathan Rosen

Editor: Stuart Hales

Graphic Design: Thought Word & Deed

#### Publisher:

Special Libraries Association,  
7918 Jones Branch Drive #300  
McLean, Virginia 22102  
Phone: +1.703.647.4900  
www.sla.org  
magazine@sla.org

#### Frequency:

Information Outlook® (ISSN 1091-0808) is published 6 times a year (January/February, March/April, May/June, July/August, September/October, November/December).

#### Advertising:

Acceptance of an advertisement does not constitute endorsement of the product by the Special Libraries Association. For ad specifications and rates, visit [www.sla.org](http://www.sla.org). To advertise, contact:

**Marlena Turner**  
mtturner@sla.org

#### Subscriptions:

Annual subscriptions to *Information Outlook* cost US \$240. Subscribers receive access to a digital online version. Access is through IP address authentication. For details, contact [editor@sla.org](mailto:editor@sla.org).

#### Writing for Information Outlook:

*Information Outlook* welcomes queries from authors about articles of interest to information professionals. For writer's guidelines and a current editorial calendar, visit [www.sla.org](http://www.sla.org) or write to [editor@sla.org](mailto:editor@sla.org).

#### Letters to the Editor:

Comments about articles or columns published in *Information Outlook* may be submitted as letters to the editor. Letters should be sent to [editor@sla.org](mailto:editor@sla.org) with a subject line of "Letter to Editor." All letters should include the following: writer's name, SLA volunteer title (if applicable), city and state/province, and e-mail address. Letters may be edited for brevity or clarity or to conform to the publication's style. Letters may be rejected for any reason.

#### Copyright and Permissions:

© 2018 by the Special Libraries Association. Material protected by this copyright may be duplicated for the non-commercial purpose of scholarship or research. Authors may distribute their articles as photocopies or post them to corporate intranets or personal Websites without advance permission provided they are used for educational purposes only. In all cases, the reprinted or republished articles must include a complete citation and also reference SLA's Website address ([www.sla.org](http://www.sla.org)). For permission to reprint *Information Outlook* articles in other publications, write to [editor@sla.org](mailto:editor@sla.org). Include the issue in which the article was published, the title of the article, and a description of how the article will be used.

*Information Outlook*® is a registered trademark of the Special Libraries Association.

## SLA Chapters and Divisions to Migrate to New Website Platform

In September, SLA chapters, divisions, and caucuses will begin migrating their websites to a more secure platform developed and managed by Higher Logic, the same company behind SLA's online community tool, SLA Connect.

The move to Higher Logic was recommended by the SLA Technology Advisory Council and supported by the unit webmasters. The SLA Board of Directors approved the recommendation at its July meeting.

With the transition, Higher Logic's microsites and event management modules will be used by SLA units. The existing WordPress sites will be decommissioned after they have been sufficiently archived by the unit and the new microsite is ready for production use.

The advantages of migrating to the new website platform include the following:

- Greater design flexibility;
- An integrated central events calendar for both local and association-wide events;
- No website file storage limitations (the existing WordPress platform has a 1GB limit);
- Technical support available directly from Higher Logic;
- No systems administration-level work is required, allowing units to focus on keeping site content current;
- Integration of website with the SLA Connect community; and
- Greater security to help prevent further cyber-intrusions.

The migration will occur in two phases:

**Phase 1 (Early Adopters):** The migration will start in mid-September, with an estimated time of 6 to 8 weeks for

completion. Migration is defined as the development of the new unit website, which involves moving content from the current site to the new site. The new website will go live as soon as the unit confirms that the migration is complete. All unit websites must be migrated by March 2019.

**Phase 2:** The migration will start in late October and must be completed by March 2019. Migration is defined as the development of the new unit website, which involves moving content from the current site to the new site. The new website will go live as soon as the unit confirms that the migration is complete.

Each unit must complete a survey to indicate whether it wishes to participate in Phase 1 or Phase 2. The survey also asks units to indicate whether they wish to install the event management module and whether they will permit SLA to sell advertising on their website.

The event management module provides support for posting, registering, and managing events and training sessions that happen throughout the year. The module is available to units on an optional basis to support professional development and networking activities, both in-person and online.

Units choosing to install the event management module will pay \$100 annually (in addition to the website hosting fee) to help defray the cost of the module. Since 2018 will be a partial year, the \$100 will cover the use of the module from the launch in 2018 through December 2019.

SLA units that allow SLA staff to manage the sponsorship and logistics of their events at the annual conference (known as Option 2 units) will have their website hosting fees waived. For SLA units that manage the sponsorship and logistics themselves for the events at the annual conference (Option 1 units), the hosting fee for 2018 is \$50, the fee for 2019 is \$75, and the fee for 2020 is \$100. **SLA**



## Lucidea's ILS and KM Applications Offer Power and Finesse – Do More, with More

As the developer of **library automation and knowledge management solutions** used by many of the world's leading corporations, law firms, healthcare providers, research organizations, governmental agencies, heritage institutions and non-profits, Lucidea understands the **imperative** for **accessible information**, timely delivery of **actionable intelligence**, and **integration** with existing enterprise systems.

Lucidea's ILS and KM solutions give special librarians more, so you can **deliver more content, more services and more value**, while being even **more innovative and increasingly relevant**.

To learn why so many of the world's top organizations trust Lucidea to deliver more than they imagine for less than they expect, visit us at [www.lucidea.com](http://www.lucidea.com), or call us at 1-604-278-6717.

Sydney • Enterprise • **INMAGIC** • Presto • **LawPORT**  
**GENIEPLUS** • LOOKUP PRECISION



# Design Thinking + User Experience = Better-Designed Libraries

LIBRARIANS ARE NOT DESIGNERS, BUT THEY CAN USE CERTAIN DESIGN THINKING PRINCIPLES TO HELP FACILITATE POSITIVE EXPERIENCES FOR THEIR USERS.

BY STEVEN J. BELL, MSLS, EDD

**L**ibrary user experiences have existed for as long as libraries themselves. How could that not be the case? In their interactions with their immediate environment, humans naturally engage in an experience.

Every time members of your user community connect with the library at any touchpoint—the entryway, the website, the book stacks, the service desk, or the virtual chat function—an experience happens. What matters is the quality of that experience. While it is difficult if not impossible to ensure that each community member has a specific experience (given that humans experience their environments in unique ways), librarians should seek to be intentional about the design of library touchpoints so that they facilitate the best possible experience for all community members—and, at all costs, avoid a poor experience.

Take, for example, the first 25 feet of your library's entrance. What do users see? What do the text, symbols, and colors communicate? Is there a certain smell to it? Because community members are likely to judge the experience instantly, it's critical to make a good first impression.

What can librarians do to improve the odds that community members will have a great library experience—not just at the entrance but at all points beyond, both physical and virtual? That's where design thinking makes the difference. Instead of allowing the user interaction to be a random experience, we depend on designers to bring intentionality to how humans will experience a particular environment.

Although we are not designers by profession, librarians can adopt the design thinking process to become more intentional about the library user experience. While design thinking is hardly a

panacea for all that ails libraries, it does have its place in the librarian's decision-making toolkit alongside other methods for determining how to achieve an optimal library experience. Design thinking is particularly applicable when the exact nature of a challenge and possible solutions are ambiguous.

For library leaders who advocate engaging staff members to develop solutions, design thinking presents an opportunity for team-driven projects that allow for ample latitude in creative problem solving. User experience initiatives that come from the corner office rarely succeed.

This article provides an overview of design thinking as a component of, and contributor to, great library user experiences. When design thinking is used to shape the environment in which users connect with library spaces and personnel, the result is a better library experience—by design.



**STEVEN BELL** is associate university librarian for research and instructional services at Temple University in Philadelphia. He is a regular contributor to the *Library Journal* and is the co-author of *Academic Librarianship by Design* (American Library Association Editions, 2009). He can be reached at [bells@temple.edu](mailto:bells@temple.edu).

## Problems and Solutions

As a librarian influenced by instructional design and technology, and having also served practitioners as a librarian at a college with a design-centric curriculum, I describe design thinking as a multi-step process to (1) identify the gap between a current state and an ideal state, (2) gain a deep understanding of why that gap exists, and (3) develop a thoughtful solution to remedy that gap.

How designers go about getting from the problem to the solution shapes how design thinking is defined. Whether you use Tim Brown's highly popularized "Inspiration, Ideation, Implementation" model or the more traditional IDEO multi-phase "empathize/analyze/deep dive/prototype/implement/evaluate" approach, thinking like a designer involves following a user-centered process that stresses problem finding as much as, if not more than, problem solving.

For librarians who want to better grasp design thinking, I recommend the 1999 Nightline "Deep Dive" episode. This 22-minute segment follows a team of IDEO designers as they attempt to re-design the common shopping cart. What follows is a journey with the team as they go through the design process step by step. We watch as team members interview the people who make, maintain, and use the carts, seeking to understand them from the viewpoint of the users (empathic design). The team then shares all the information gathered and starts to organize and make sense of it (analysis).

The fun continues with a brainstorming session where any and all ideas are encouraged and criticism is frowned upon (deep dive). Several possible options are turned into working models (prototype), and the team decides to turn the best option or combination of solutions into the deliverable version (implementation). Putting IDEO's wild new cart into the hands of shoppers and supermarket personnel provides feedback that will help improve future iterations of the solution (evaluation).

It may require two or three viewings,

but the Deep Dive video effectively communicates what design thinking encompasses. As IDEO leader David Kelley states, "We're not experts in anything except the design process."

## The DT-UX Connection

There's one other takeaway from the shopping cart project, and it's a big one. It's about the shopping experience. The point of the project is to deliver a better cart—one that is safer, makes shopping more efficient, and is less likely to be stolen—but the actual outcome is a better *experience* at the supermarket for everyone who comes into contact with the cart.

**The beauty of design challenges is that they can readily involve those staff members who will directly deliver on the user experience.**

Our libraries can similarly benefit by applying design thinking to improve the user experience. Whether it's a line that's too long, a service request that requires too many steps, or a process that users are unable to properly navigate, there's a problem that needs discovering in advance of solving it. That's where design thinking can bring a team together to improve the library experience.

Getting started on a project is easier than ever thanks to the Design Thinking for Libraries Toolkit. Prior to the development of this toolkit, a design thinking process could, admittedly, be vague. Where does a team start? By providing more of a step-by-step approach to the design thinking process, this toolkit simplifies creating a design challenge. The challenge defines the nature of the problem and the intended outcome.

After assembling the team, an early task is to identify a "How might we ...?" question that defines the challenge. For example, you might ask, "How might

we simplify the process of submitting an e-mail reference question so that users can accomplish it from nearly anywhere on the website?" This question recognizes that a gap exists between the service in its current state and what would be required to improve the user experience.

By its very nature, design thinking is a team activity. The Design Thinking for Libraries Toolkit supports this by offering a multitude of activities designed with teams in mind. This aligns well with initiatives for improving the library user experience.

Even the best-designed experiences will fail eventually if staff have little

investment in their success. Companies known for high-quality user experiences, such as Southwest and Zappos, demonstrate that engaged staff are critical to keeping customers happy. They excel at finding ways to involve staff in designing great experiences and then empowering them to make it happen. The beauty of design challenges is that they can readily involve those staff members who will directly deliver on the user experience.

## Sore Subject with Designers

None of this is to suggest that design thinking is the solution to every or even *any* specific problem facing libraries. As I stated previously, regard design thinking as just one more tool to consider using to identify problems and explore solutions, and just one of several approaches to decision making. Also, keep in mind that learning more about design thinking and applying it to selected situations by no means turns librarians into designers. While



librarians perform many different types of design activities (e.g., designing research assignments, signage, and instructions), we should not pass ourselves off as designers simply because we adopt design thinking for occasional projects.

Librarians who advocate for design thinking as a process for identifying problems and developing solutions are likely to encounter skepticism from their colleagues. Even many professional designers, in fact, regard design thinking as a shallow, faddish, uninformed approach to improving the user experience.

# Commit to tackling the simplest of challenges and experiment with design thinking as the process for fixing what's broken.

Most recently, two critiques of design thinking have caused librarians to reflect on their adoption of the principles and process of design. In the presentation “Design Thinking is Bullshit,” designer Natasha Jen tears into design thinking and finds it woefully lacking in the critique (“crit”) process to which designers subject their works. In the essay “Design Thinking is Kind of Like Syphilis—It’s Contagious and Rots Your Brains,” Lee Vinsel offers a far more sarcastic, hostile takedown of design thinking.

Whatever reaction you might have to these and other efforts to delegitimize design thinking, paying attention to (rather than ignoring) them is educational. While it’s somewhat discomfiting to engage with what seems like an attack on an idea that resonates strongly with you, doing so forces you to confront your confirmation biases and question your assumptions about design thinking.

Understanding the critiques against design thinking is excellent preparation

for anticipating the arguments used to question its validity as a process for creating better library user experiences. Making the case for engaging in a design challenge is now easier to support thanks to the Design Thinking Toolkit for Libraries, but it will still take some convincing to encourage co-workers to engage in a process that’s wholly unfamiliar to them.

Fortunately, the opportunities for librarians to learn about design thinking are increasing. In addition to workshops offered by *Library Journal* and Library Juice Academy, online meetings such as the Library 2.018 Design Thinking

Conference are available to introduce the process and provide practical examples of librarians applying design thinking for better user experiences. Encourage your colleagues to expose themselves to the possibilities offered through design thinking.

## Design Your Better Library

In his hilariously popular “This is Broken” video, Seth Godin discusses the seven reasons why things fail. It is impossible for librarians to view it and not immediately recognize multiple instances where poor, haphazard design results in services and workflows that may suit library staff, but yield poor user experiences. Use this video as an opportunity to kick-start a design thinking challenge aimed at designing a better library experience. The challenge might be the printer line that always forms at busy times of the day, the unintuitive signage that makes navigating the library confusing, or any other number of library operations that create pain points for community members.

Commit to tackling the simplest of challenges and experiment with design thinking as the process for fixing what’s broken. In time, with staff motivated to take on increasingly complex design challenges, your library might ultimately achieve totality—an environment in which the user experience is frictionless at every possible touch point. Just keep this simple formula in mind: DT + UX = Better Libraries. **SLA**

## RESOURCES

“Deep Dive” (Nightline)

<https://www.youtube.com/watch?v=2Dtrkrz0yoU>

Demystifying Design Thinking (*Library Journal*)

<https://learn.libraryjournal.com/courses/demistifying-design-thinking/>

Design Thinking: How Librarians Are Incorporating It into Their Practice (*Library 2.018*)

<http://www.library20.com/page/design-thinking>

Design Thinking: Librarians Are Incorporating It into Their Practice (Steven Bell)

<http://dbl.iishost.org/blog/#.W4BmOUxFyM->

Design Thinking for Libraries Toolkit

<http://designthinkingforlibraries.com/>

Design Thinking is Bullshit (Natasha Jen)

<https://vimeo.com/228126880>

Design Thinking is Kind of Like Syphilis—It’s Contagious and Rots Your Brains (Lee Vinsel)

[https://medium.com/@sts\\_news/design-thinking-is-kind-of-like-syphilis-its-contagious-and-rots-your-brains-842ed078af29](https://medium.com/@sts_news/design-thinking-is-kind-of-like-syphilis-its-contagious-and-rots-your-brains-842ed078af29)

Introduction to Design Thinking (Library Juice Academy)

<http://libraryjuiceacademy.com/160-design-thinking.php>

Staying True to the Core: Designing the Future Academic Library Experience (Steven Bell)

[https://pwb01mw.press.jhu.edu/journals/portal-libraries\\_and\\_the\\_academy/portal\\_pre\\_print/articles/14.3bell.pdf](https://pwb01mw.press.jhu.edu/journals/portal-libraries_and_the_academy/portal_pre_print/articles/14.3bell.pdf)

This is Broken (Seth Godin)

[https://www.ted.com/talks/seth\\_godin\\_this\\_is\\_broken\\_1/discussion](https://www.ted.com/talks/seth_godin_this_is_broken_1/discussion)

# Four Ways to Talk about Accessibility

BRINGING ACCESSIBILITY TO THE FORE OF OUR COLLECTIVE ATTENTION WILL REQUIRE BEING ABLE TO HIGHLIGHT THE LOGIC OF IT, THE BUSINESS CASE FOR IT, AND THE TECHNOLOGICAL INEVITABILITY OF IT.

BY JAMIE LIN, MLIS

When thinking about the user experience of a product or service or designing for a specific user, accessibility is often seen as something that affects only a small subset of potential users, not as a service directly related to the user experience of everyone. I'd like to reframe that perception. While I certainly do not want to exclude concepts of civil rights and equity from a discussion about accessibility, I want to bring accessibility into the center of our collective attention by highlighting the logic of it, the business case for it, and the technological inevitability of it.

First, let's define the word. For decades, the term *accessibility* has been used to describe a quality of access to physical spaces and specifically access for people with disabilities. In recent years, it's grown to encom-

pass the digital world, including the Internet. It's in this world that our society finds itself rapidly transforming. The word *accessibility* now includes digital and online accessibility and comes with its own set of standards, such as Web Content Accessibility Guidelines (WCAG), which are actively integrated into federal laws.

Digital and online accessibility means ensuring that PDF documents are readable and usable by a screen-reader, videos are captioned, and webpages are navigable without the use of a mouse. I spend a lot of time making documents accessible, so I am well aware that it is a time-consuming process that can be difficult to implement. It takes a lot of effort and patience. In some cases, it requires a complete redesign or a different way of thinking.

This different way of thinking necessitates a shift from designing for the

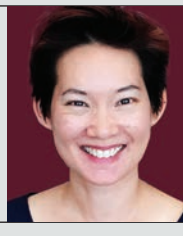
human eye to designing for both the human eye *and* the machine eye. Designing for the machine eye requires an understanding of how assistive technologies (such as screen readers) navigate through content. For instance, common screen-reading software like JAWS and NVDA always begin at the top left of the screen and read left to right, top to bottom. To design for accessibility, we must learn to "see" the page differently, from its layout to word choices and placement to the use of images or color to convey meaning and even to the HTML tags.

In my role as a multimedia designer for a higher education company, I have been researching accessibility and accessible design over the past year to better understand how to incorporate them into every product and service designed for multiple user groups. Through this work, I have identified four ways to talk to anyone about accessibility and how it relates to them: (1) technologically, (2) compassionately, (3) legally, and (4) egocentrically.

## 'Siri, How Do You Understand What I Ask You?'

As digital citizens, we understand the role the Internet plays in our daily lives.

**JAMIE LIN** is the digital technologies librarian at Bridgepoint Education, where she focuses on the design, presentation, and experience of an instructional moment. Contact her at [jamie.lin@bpiedu.com](mailto:jamie.lin@bpiedu.com).



Our entire digital world depends on machines that navigate through content in a top-left to bottom-right direction. This is true of assistive screen-reading technologies as well. In fact, as of 2017, the third most popular screen-reading software is a voice narrator, Apple VoiceOver, which is built into iPhones and other Apple devices.

Telecommunication devices such as mobile phones have, for decades, been required by law to include audio navigation options. Mobile screen-readers such as Apple VoiceOver increasingly facilitate the use and navigation of the online world for those with visual impairments. Additionally, with the popular adoption of voice-activated services such as Siri and Alexa, mobile user interfaces are transitioning away from a more tactile navigation approach (using buttons and swipes) to voice-activated and voice-directed interactions. We are increasingly talking to our machines, and our machines are responding to us in the same manner.

Major tech companies have embraced the idea of accessible design, both because it is good public relations and because it is good business. The idea of universal design, of which accessible design is a part, means designing a product or service with everyone in mind so that everyone can be a potential customer. It is simply a smart business decision to design your products and services so they appeal to, and are useful to, everyone.

My 70-year-old father was really excited to talk with me about how Microsoft's Edge browser was capable of reading everything to him. "Pretty soon it will be able to read to me in Chinese, too!" he exclaimed. He's not disabled; he's merely getting older. He's looking forward to things like self-driving cars to make his life easier. From his point of view, an Internet browser that reads to him is a great development. He doesn't define it in terms of accessibility—for him, it's simply a matter of usability.

I have a friend who has been blind

since she was a child. She grew up using JAWS on her computer, but now relies almost completely on her phone and VoiceOver. Navigating through apps that provide remote access to household devices—smart thermostats, for example, and smart TVs—enables her to access and use them more easily and helps her be more self-sufficient. Accessible applications on her voice-controlled phone offer her the opportunity to participate more fully in life, both online and off.

Accessible design, then, is about usable design. It's about improving the design of products and services so that everyone can access them and participate in our online society.

We don't need to understand the details of how the Internet works, or how machines process information and learn. It is enough to know that they do this, and that if we design them to do this effectively, we will make life easier for everyone while also providing access and opportunity for a population

# Best's Insurance Reports<sup>®</sup>

Gives You a Panoramic View of the Total Insurance Industry  
and an Extreme Close-Up of Individual Insurers

A.M. Best combines our independent opinion of insurers' financial strength and their ability to meet policy and contract obligations with detailed analysis.

Learn how *Best's Insurance Reports* can strengthen your research:  
[sales@ambest.com](mailto:sales@ambest.com)

**Our Insight, Your Advantage<sup>™</sup>**

[www.ambest.com](http://www.ambest.com)



18.BIR011K



that depends on accessible design and accessible products.

## The Social Justice Perspective

In the land of librarians and liberals, accessibility is often about social activism. It's one step along that long moral arc of history that bends toward justice. It exists comfortably in the land of diversity caucuses and corporate trainings on inclusion.

The compassionate perspective points out that the college graduation rate of people with visual or hearing impairments is less than half that of the population without disabilities. It advocates for equal access to education, information, and full digital citizenship. One would think it would be glaringly obvious that accessibility is vitally important to a fair and equal society, but, unfortunately, the emotional argument is not terribly effective in the land of profit and ROI.

A few months ago, I was discussing accessibility with someone from the University of Washington, an institution considered a leader in the area of accessible design and accessible technology. She told me that she never presents accessibility as the right thing to do; instead, she focuses on compliance with the law. It's about equal access, and equal access is required by law.

This is similar to my tactic of highlighting and embracing the technological benefits of accessible design. It's an attempt to speak to people where it matters to them and to reach the widest audience. Not everyone is motivated by concepts like equality and inclusion.

Personally, I find this a particularly compelling reason. While the world we live in is by no means a just society, I like to imagine what such a society would look like. I think that if I can imagine such a society, I can begin to understand how to design for it.

## Comply or Be Punished

No institution wants to be sued. While eyes may glaze over when the legal

details of accessibility are being discussed, everyone intuitively understands the concept of avoiding lawsuits. The fear of negative legal consequences can provide positive motivation to ensure access.

While there is currently no law specific to website accessibility, there is ample legal precedent to conclude that it falls under the purview of the Americans with Disabilities Act of 1990 (ADA), especially Title II (public entities) and Title III (public accommodation). The landmark 2011 case *National Association for the Deaf (NAD) v. Netflix* established websites as public places of accommodation, subject to Title III of the ADA. This ruling continues to influence online commerce and media companies and acknowledges the importance of the Internet in our daily lives.

Section 504 of the 1973 Rehabilitation Act, which emerged from the Civil Rights era, established civil rights for individuals with disabilities. This law affects organizations that are federally owned or funded or those wishing to do business with such entities, so it covers a large and diverse group of organizations.

Section 508 of the 1973 Rehabilitation Act requires accessible technology for disabled individuals. The Web Content Accessibility Guidelines, WCAG 2.0 (currently transitioning to 2.1), are international standards that have been adopted by the Section 508 Refresh of the Rehabilitation Act, which went into effect in January 2018.

There are hundreds of legal cases each year on the topic of web accessibility, spanning all industries. If your institution has a public-facing website and it is not accessible, you are vulnerable to a lawsuit. From a business perspective, it makes sense to spend money on web accessibility, not on court cases.

## We All Grow Old

For those who will not be convinced by any of the above arguments, the best approach may be to describe how it will benefit them personally. Their

physical body will age. Their vision will deteriorate, and they may become hard of hearing. What technologies do they want in place to make their later years more comfortable and permit them to remain full participants in our digital society?

Accessible design is about ease of use for everyone. To some, it is also vitally important. One day, we will all find ourselves in that "some" category. There is no "other" in the big picture of things.

By designing for accessibility, by ensuring accessibility in our digital documents and digital communications, we are actively creating our future digital society. We are learning a structure, a way of thinking, talking, and visualizing, that is more inclusive and more usable. Right now it's a little clunky, but that gives us the opportunity to see how it can be made better.

Companies are realizing it takes a lot more time and money to retroactively make products accessible and have begun designing their products and services with accessibility in mind from the very beginning. We are moving closer to a digital society that includes accessibility as part of the status quo.

What can you do right now? Talk about accessibility and advocate for it, and bring this topic to your friends' and colleagues' attention. Identify a small thing you can do, such as alt-texting images or clearly describing linked content in your email messages, and then do it.

Call it usability, if you like. Call it user design or universal design or some other buzzword that is more cool or more catchy than accessibility. By any other name, it will still improve access and ease of use for everyone.

For more resources and practical tips, please visit the online course I created especially for Special Libraries Association members at <https://tinyurl.com/sla2018-accessibility>. **SLA**

# Deepening the Conversation

BY DEBRA KOLAH, MLIS, AND AMANDA THOMAS, MLIS



Debra Kolah is the head of user experience and the physics, math, and astronomy librarian at Fondren Library at Rice University. She can be reached at [dkolah@rice.edu](mailto:dkolah@rice.edu).



Amanda Thomas is the user experience librarian at Fondren Library at Rice University. She can be reached at [alt5@rice.edu](mailto:alt5@rice.edu).

It was only natural that two librarians with favorite books by Jane Goodall, Edward Said, Alvin Toffler, and Malcolm Gladwell should end up as the User Experience (UX) Department of a university library. Goodall and Said inspired us to watch our fellow human beings more closely, and Toffler and Gladwell inspired us to embrace the change that is rushing toward all of us. The contemporary library's UX Department draws inspiration from both directions: tying together field research and user observation to design library improvements (big and small, fast and slow) that are useful and embrace the need to always be adapting.

When we are in the same environment day after day, we do not experience it the same way as those who are new to it. It follows, then, that if we are to create spaces and services that are relevant to each of our users, we have to push ourselves to see our libraries and information centers through the eyes of those who are new to them as well as those familiar with them.

At Rice University, for example, this means seeing our library through the eyes of incoming students as well as those of returning students and faculty. Like our students, our faculty go through the march of time—they don't experience the library the same way each year. We need to continue to make changes that work for them as well.

User experience deepens the conversation we have with all of our users. User experience starts a story about the library's services and how we do things that help or hinder the research process. It is a first step in gathering information

to build services and design learning spaces that serve our users' needs.

Observation and ethnography are powerful tools that help develop UX skills. User experience often has a level of richness that comes out in the process—for example, we start to know how many papers researchers keep on their desktop, and where and why they bought their own copy of a certain book.

If the Fondren Library is to remain vital to Rice University (as we hope it does), its relationship with the library's users has to be deep, empathetic, and communicative. Three years ago, Fondren took a step in that direction when our UX office doubled in size (with the addition of Amanda).

In our roles as UX librarians, our charge is to look at a perceived problem and not simply solve it once (or worse, ignore it), but ask "Why did this happen?" and "How can we improve this process/communication/policy or physical/virtual space to ensure a better experience for our users and staff?" That is where our fun begins—with usability testing, information gathering, and surveying or interviewing stakeholders and users. It is truly empowering to be able to examine all parts of our library, from the processes to the physical building, and propose changes to improve the user experience in Fondren.

One recurring project is coding and organizing the comments on our Survey of All Students, an annual survey students must complete before receiving their final grades and signing up for the coming year's classes. This has provided a lot of insight into the student experience at Rice and clued us into a few things to research further. Once the following academic year is in full swing, we have a full schedule of things to investigate using our micro-testing (aka guerrilla-testing) methodology: fast usability testing, often under five minutes, on a weekly basis.

One can never predict which user interactions will provide crucial information. User experience goes beyond one department—when an organization has a mature UX model, every staff member in a library sees through a user's eyes. For example, cataloging and technical services staff often see user data differently than front-line staff, and they tackle search issues with an incredible expertise.

Systems thinking is truly effective in user experience approaches. Get out of your normal bubble and create

## REFLECTIONS

interactions that are not in your usual path. Gain a deeper understanding of what other library departments do and how they might utilize the user information you are gathering. For example, interlibrary loan departments can generate incredibly powerful reports and data that can influence the publications in which we decide to invest in the future.

Each year, we hire a couple of student workers to round out our department. We also facilitate a group of library student ambassadors who serve as a sounding board for ideas and a feedback channel. Since Rice has an increasingly diverse student body, these students bring even-more-varied viewpoints

and backgrounds into our office, and we are all the richer for incorporating their user experiences. **SLA**

**RESOURCES**

Buley, Leah. 2013. *The User Experience Team of One: A Research and Design Survival Guide*. Brooklyn, New York: Rosenfeld Media.

MacDonald, C.M. 2015. *User Experience Librarians: User Advocates, User Researchers, Usability Evaluators, or All of the Above?* In *Proceedings of the 2015 Annual Meeting of the Association for Information Science and Technology (ASIS&T 2015)*, Vol. 72.

**SPRINGER NATURE** [springernature.com](http://springernature.com)

## RESULTS MATTER

Companies around the world choose Springer Nature as a trusted source to increase effectiveness, support decision making, accelerate R&D and innovation. Choose from a wide range of products using all types of content such as scientific journals, books and databases.

### Why your competitors choose Springer Nature for their research needs:

- Content is easily accessible from wherever you are located, using any device
- Flexible business and access models designed for corporate companies of all sizes
- Partnerships with renowned scholarly and professional societies
- Free training for staff members to ensure maximum value
- Detailed usage reports available anytime to assess ROI
- Supporting marketing materials to communicate to users

ADVANCING  
**DISCOVERY**

Choose Springer Nature  
for all of your Research  
and Development needs.

Visit us at  
[rd.springer.com](http://rd.springer.com)  
[nature.com](http://nature.com)  
[springernature.com](http://springernature.com)

A55555



# User Experience Is Everyone

BY JULIANE SCHNEIDER, MSLS



In a 20-year career specializing in metadata, ontologies, and discovery, Juliane Schneider has worked in start-ups, on Wall Street, at a medical center, for EBSCO publishing, and in academia. Her longest stint at any job was the six years she spent at Harvard's Countway Library as the metadata librarian, and now she has returned to Harvard as the lead data curator for Harvard Catalyst. Contact her at [juliane.schneider@gmail.com](mailto:juliane.schneider@gmail.com).

**T**he expression *user experience* is much like the term *metadata*—you have to define what it is before you start a conversation about it. What is a user? What do you consider an experience?

In my long, weird, and varied career, I've seen just about every kind of user and have enabled more than a few very strange experiences. One thing I never have been is a reference, public services, or liaison librarian, nor have I served in any kind of front-facing position. My users have been an assorted cast of characters within the institution, often resembling a mashup of Shakespeare and a Wendy O. Williams show (some projects go full G.G. Allin, where you spend time ducking. . . uh, if you don't know, Google it at your peril).

As the metadata librarian for the Harvard University Medical School, I once was tasked with creating a new portal for our in-house-created and very legacy curriculum management system. This new portal was intended to allow course directors to self-tag their courses using MeSH terms, with a curation feature that allowed me to curate their initial mappings to maximize granularity levels and consistency.

Why was the portal needed? For the sake of students trying to find the courses related to a subject? To allow course directors to ensure consistent discoverability of their lectures across courses?

No! It was simply this: Harvard Medical School (HMS) was up for accreditation. Harvard being Harvard, they teach medicine differently than everyone else, so mapping our courses to the accreditation requirements was a huge challenge. To prove that we taught, say, diabetes treatment effectively, we needed to pull together all of the courses that addressed

aspects of diabetes. Thus, the MeSH mapping would allow for easy harvesting across courses to show we effectively and thoroughly taught diabetes treatment.

Even for a project with such a narrow purpose, the user list comprised several audiences:

1. **The HMS administration** were the impetus behind the project, because they needed to get the school accredited.
2. The HMS administration **IT staff** needed to build it (and learn MeSH).
3. **Course directors** needed to be able to tag their courses with the least amount of effort and without having to really understand MeSH.
4. **Curators** needed to be able to easily curate tagged courses.
5. The **accreditation committee** needed to understand how the tool worked and why it was effective so they could show it to the accreditation people.
6. The **accreditation staff** needed to be able to harvest meta-data in ways that enabled them to understand what HMS taught and whether it met their requirements.

We built the portal. It worked. The course directors used it. (The accreditation committee did not.)

In the end, did it matter that the portal wasn't used for the purpose for which we built it? Not at all! In fact, a few interesting things happened as a result of this project:

First, I got a fascinating glimpse into how course directors think. Some of them tagged their courses with four or five terms; some tagged them with dozens (I think the record was 200-plus terms for one course). Some of them included plurals and synonyms. An analysis of the tagging habits of course directors would make for a great little research project.

Also, because I began talking to some people in other institutions about accreditation issues and course management problems, I ended up being an invited expert on a working group that developed the xml standard that all U.S. medical schools must now use to report curriculum metadata.

In the last five years or so, I've see a lot of angsty soul searching on social media and heard at meetings about how librarians should work with researchers. Having worked with

# REFLECTIONS


researchers (oceanographers, archaeologists, and a guy obsessed with colons) in my user groups, I can say this with conviction: Approach them as colleagues. You are their colleague. They will teach you, and you will teach them, and it will be some of the most fun you can have because researchers are intense in the best way.

An effective way to give researchers a good user experience is to learn a bit of their language and patiently teach them a bit of yours. You may already have heard me tell this one, but I love it: I'm talking to archaeology graduate students about putting their data into our repository. I tell them that each

dataset/photo will have its own ARK (archival resource key, a type of persistent identifier), and I'm going on about the glories of ARKs and why they're so great, and their faces keep getting more and more worried.

Finally, I stop and ask them if they have any questions. Yes, they say. "Ma'am ... our dig was an ancient mining town. We don't have any arks."

We worked it out, and eventually they stopped calling me ma'am. **SLA**



**INTELLIGENCE UNIT**

Prepare for opportunity™

# Identify opportunity with insightful country analysis


In-depth analysis and forecasts of political, policy and economic conditions in 189 countries to enable you to:


- Analyse market-entry tactics
- Develop your international business strategy
- Identify opportunities and risks
- Stay up to date on international developments

The world's leading organisations rely on our online services to keep them constantly informed about what is happening around the world now and what it will look like tomorrow.

For more information contact us at:

750 Third Avenue, 5th Floor  
New York, NY 10017  
Telephone: + 1 212 698 9717  
Email: [ei\\_u\\_enquiries@ei\\_u.com](mailto:ei_u_enquiries@ei_u.com)  
Web: [www.ei\\_u.com](http://www.ei_u.com)





# 10 Questions: Marie Cannon

THE LIBRARY PROFESSION IS EXPANDING AND ADAPTING, SAYS MARIE CANNON, AND HER MANY HONORS AND TRAVEL GRANTS ARE PROOF THAT SHE'S BEEN EXPANDING AND ADAPTING ALONG WITH IT.

BY STUART HALES

She was named a “rising star” in her profession just five years out of graduate school, then followed it up by receiving a prestigious award from a 600-year-old organization that supports members of the communications and content industries in London. She took up Irish dancing as a child after falling in love with “Riverdance” and became skilled enough to dance professionally and win a competition. She plans “impossible” vacations, bakes “extravagant” cakes, and has a well-documented fondness for all things Disney.

In short, Marie Cannon is just your average librarian . . . or, more accurately, just your average over-achiever whose mother encouraged her to become a librarian.

“I did my undergraduate degree in philosophy and literature, which is obvi-

ously not a very job-specific qualification, so I came out of university having absolutely no idea what I wanted to do,” she says. “It was my mom who said to me, oh, you’d be a very good librarian—you’re really good at organizing, and you love books. Why don’t you look into it as a career? And as soon as she said it, it seemed like a perfect fit for my personality and my interests.”

*Information Outlook* caught up with Marie soon after she returned from her latest “impossible holiday” (in Singapore) and just before she left on a trip to Portugal for a wedding.

**You were recently named the inaugural winner of the Young Stationers’ Prize for Books and Archiving, so you’re a pioneer of sorts in the library community. For the benefit of SLA members outside the U.K., could you explain what**

**the award is about, and could you also tell us how you felt about receiving it?**

The Stationers’ Company is a livery company in the City of London. It’s a very old and historic body—I think it goes back to medieval times—that basically represents the interests of the publishing, journalism, librarians’ and archivists’, and stationers’ trades in the City of London. And they set up the Young Stationers’ Award to try and get newer entrants to these professions involved with the Stationers’ Company.

I hadn’t heard of the Stationers’ Company before I was nominated for the award, and the first time I heard about it I was on holiday, on a sun lounger, when I received an e-mail about it. (*laughs*) It was a very lovely surprise! I didn’t know I’d won the award at that point, but then I got invited to the awards dinner—which was a very fancy affair—and at the dinner they announced that I had actually won.

It was all absolutely amazing, especially because I’d gone to the awards dinner with my colleague Katharine Schopflin, who is the current SLA Europe president, and she’s the one who actually nominated me for the award.

**STUART HALES** is content director at SLA and editor of *Information Outlook*. He can be reached at shales@sla.org.





**Awards are nothing new for you—you received the SLA Rising Star Award in 2017. Did being named a Rising Star change your perspective on your role and responsibilities within the library community?**

It's a little bit intimidating knowing the names of the people who've won the Rising Star Award before. (*laughs*) So I suppose it does change your perspective.

Being present at the conference when you receive it and having so many people recognize you and congratulate you is really heartwarming and lovely. But along with that, you do kind of get the urge to make sure you keep giving back as well to SLA. It certainly motivates me to keep volunteering for SLA Europe and to mentor new professionals and try to help others. So I think it has definitely changed my perception and motivated me to stay active in the library profession and to try to keep leading as much as I can.

**What made you decide to become a librarian in the first place?**

I did my undergraduate degree in philosophy and literature, which is obviously not a very job-specific qualification (*laughs*), so I came out of university having absolutely no idea what I wanted to do. It was my mom who said to me, oh, you'd be a very good librarian—you're really good at organizing, and you love books. Why don't you look into it as a career? And as soon as she said it, it seemed like a perfect fit for my personality and my interests.

Then I did a graduate library traineeship in a law firm and I absolutely loved it. And I haven't looked back since.

**Like many SLA members, you don't have the word *librarian* in your job title. Do you think titles such as "knowledge manager" or "business intelligence director" devalue the library profession, or do you see them as an indication of the diverse skills and abilities that librarians bring to organizations?**

One thing I should mention is that "knowledge and information officer,"



Marie Cannon

which is my job title, is actually a very common job title in the U.K. for someone who works in a law firm library. My law firm is international, so I have colleagues in the U.S. and they're actually called "legal librarians." So they do have the word *librarian* in their title, although they do the same job I do.

It's a really difficult question, because if a family member or a friend asks me what I do and I say that I'm a knowledge and information officer, they have no clue what that means. But if I say I'm a librarian in a law firm, they have a bit more of an idea. At the same time, that doesn't very accurately depict what I do, because I do a lot of knowledge management these days, while my friends picture someone sitting at



Marie and John Coll staff the SLA Europe booth at the SLA 2017 Annual Conference.

a desk helping customers find books. That's a part of my role, but it's a really small part.

I don't think that not having the word *librarian* in your job title devalues the profession. I think it's just that the pro-

**Another of your skills is Irish dancing—you won an Irish dancing championship in 2014. How long have you been dancing, and did you ever consider it as a possible career?**

hobby. (*laughs*) There were some other girls at my school who went Irish dancing and I went along, and I just loved it so much.

I have actually danced professionally at times in shows around Europe, but I no longer compete any more. I've never considered it as a full-time career, mostly because I'm not fit enough (*laughs*) or good enough, really. It's a very demanding sport, and to do it full time and stay injury-free, you have to be very dedicated. I love it as a hobby, but definitely not as a profession!

**Speaking of your profession and career, you credit much of your professional success as a librarian to mentors. Do you see yourself serving as a mentor to younger librarians down the road?**

I'd like to think I'm doing it now—I played a minor formal mentoring role for our Early Career Conference Award winners. SLA Europe has some bursaries that are aimed at students and new professionals to enable them to attend the annual conference so they can get an introduction to SLA and how it all works. It's quite helpful for them to have someone from Europe go along with them, because the American conferences are quite different from U.K. conferences—they're extremely big and can be a bit overwhelming.

So I do a little bit of mentoring in that respect, but I'd certainly like to do a lot more. Sam Wiggins and Katharine Schopflin have been huge influences in my professional life, and they've pushed me to do things I certainly never would have achieved otherwise, like presenting at conferences and becoming president of SLA Europe. I would never have put myself forward without their encouragement.

By pushing me to do those seemingly impossible things, they've helped me become a much better professional, a more competent professional. So I'm very indebted to them, and I really hope I can help mentor others as I go forward in my career.

**Aside from being mentored and developing a more robust professional net-**



Marie snorkels with turtles in Bali during her latest "impossible holiday."

fession is expanding and adapting, and with that, our job titles and roles have to adapt as well.

**On the subject of adapting, you excel at planning what you call "impossible holidays." What are the ingredients of an impossible holiday, and what was your favorite one?**

What makes them impossible is normally that I can't afford them (*laughs*) or that I don't have enough time to do all the traveling I want to do and squeeze it all in. But occasionally I can bring it all together.

Actually, I just came back from a holiday three weeks ago that I would say was my best holiday ever. I went to Singapore for a few days and to Bali, and then a very tiny island called Gili Trawangan, or Gili T. Gili T was absolutely magical. If you picture a tropical paradise island, Gili T was it. We got to snorkel with wild turtles, and that was a really special experience.

So, occasionally, the impossible holidays do become possible!

My family have no Irish in them whatsoever; I'm 100 percent English! But basically, I was around five years old when "Riverdance" came out in the early 1990s, so I was at the age when my parents thought, oh, she needs a



Marie poses with a turtle sculpture outside a turtle sanctuary in Bali.



### work, how else have you benefited from SLA membership?

It certainly is the people who make SLA. I can't emphasize enough the value of meeting other people in the industry who have such different backgrounds from my own and have a wealth of experience to learn from.

But also I've benefited from opportunities to volunteer within SLA. I'm very lucky to have held quite a variety of positions within SLA Europe—I've been the blog editor, the secretary, the president. In each of those roles, I've been able to develop new skills and meet new people.

In fact, speaking of new people, I met my current manager, Rachel Andrews, at an SLA event. So when I went to interview for the job, she knew who I was, she knew I was involved in SLA, and she knew I was interested in the profession and in my own professional development. And I think that definitely gave me a helping hand when I went for the interview. That's the power of SLA networking!

### When and why did you join SLA?

It was Sam Wiggins who encouraged me to apply for the SLA Europe Early Career Conference Award back in 2012, when I was doing my library master's. I applied thinking I had zero chance of winning it. But after winning and going to the conference, I came back from Chicago feeling really inspired and really motivated to get involved in SLA. I just loved the family feel of it, despite there being so many people there.

So as soon as I got back, I signed up. And I've been active and volunteering ever since.

### Assuming you don't change professions, you have plenty of years of librarianship ahead of you. What are the two or three biggest changes you would like to see take place in librarianship during your career?

The main one is about the value of librarians. I'd really like us to better market ourselves, to get the public to

have a better understanding of what we actually do. We need to more accurately tell them what we do, how qualified we are, and the diverse skills we have. They just think of a librarian as someone who sits at a desk and deals with customers; they don't realize all of the different aspects of our roles and how important we are.

I think it starts with telling family and friends and then the public, so it eventually works its way up to the stakeholders in our organizations. I'd really like to see the public perception change as time goes on.

The other change, which is a very hot topic—there was a lot of conversa-

tion about it at the 2017 conference in Phoenix—is technology. It's not just about not letting technology replace our roles; it's about making sure we're at the forefront and developing our own skills so we're the leaders in technology and helping our organizations utilize it to improve the experience for our users.

I think technology is going to play a big part in our profession in the years to come, and we need to make sure we're on top of it. We need to add to our range of skills and experience and make sure we're the ones taking control of technology and moving it forward to better help our users. **SLA**



Marie socializes with friends while in Singapore during her most recent "impossible holiday."