**INTRODUCTION VIDEO TRANSCRIPT**

**“A PARTIAL TAXONOMY OF TECHNOLOGICAL PROFESSIONAL DEVELOPMENT”**

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My goal in this essay is to do some theory building. I’m thinking about technological professional development in composition studies partly in terms of what to do or what not to do, but also in terms of conceptual foundations. What makes professional development work? What makes it useful in the long term as well as satisfying in the short term?

The essay was inspired by DMAC and also by workshops at 4Cs and Computers & Writing, but it’s not really about them specifically. What I’m trying to think about here is how individual time-limited professional development events fit into technological education more generally, the same way individual semester-long classes fit into a liberal arts education. Learning to compose with technology or to teach with technology is like learning to write: you can’t just participate in one workshop or even one two-week institute and be done with it, right? Obviously! One of my starting points is the assumption that, like a liberal arts education, technological professional development should be more than the sum of its parts. It should encourage us to think holistically about what we’re learning and how the various things we’re learning fit together. It should be a foundation for ongoing exploration.

So in this essay I’m trying to think through not just what happens at particular events related to technological professional development but what happens, or what ought to happen, *around*those events or *in addition to* those events. In a sense, I’m making an argument about best practices for people planning and running workshops, but I’m also trying to think about how those of us *participating* in the workshops might approach them. If the goal is to integrate technological professional development more fully and effectively into our lives as scholars and teachers and writers, what’s going to help us do that? What mental frameworks do we need to have in place to help us make sense of what we’re doing?

Most of what I know about new media technology and new media composing I learned from online media fandom. Media fandom is a vast array of overlapping affinity groups of people, mostly women, using technology for a wide range of creative and communicative and social purposes. Media fans create stories, art, videos, animated .gifs, podcasts, playlists, websites, analytical commentary in essays or Tumblr tags. Fans organize celebrations and gift exchanges, give each other feedback on drafts, comment on other fans’ finished work. Fandom uses a lot of tools and technologies for discussion, creation, and publication; those tools have changed over time as we’ve figured out how to adapt new platforms for our own purposes. Sometimes, if what we want doesn’t exist, we build it ourselves. Media fandom is a community of people who give each other both a reason to make things and the resources to learn *how* to make things.

The details of how we use technology and what we’re using it for are different in media fandom than in academia—though not always as different as you might think. In my experience, the underlying principles are actually pretty similar, and that’s what I focus on in this essay.