Playfully Serious Information for Serious Play:
The Integration of Community Values in an Information Resource

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Abstract

Information resources for serious leisure pursuits need to offer accuracy and usability while supporting community values such as playfulness. This paper explores how a World of Warcraft player-authored information resource integrates playfulness into guides meant for difficult game content. While written guides support play by minimizing time spent out of the game, video guides have an opportunity to reproduce the engaging qualities of gameplay, combining information and entertainment. A close reading of the Learntoraid.com's videos and their context reveals how playfulness contributes to authenticity, credibility, and the site's role in the community, while supporting the information seeking of players. We should expect to see the integration of community values, in this case playfulness, in information resources built within other serious leisure communities or for work and everyday life pursuits.

Keywords: serious leisure, information seeking, legitimate peripheral participation, positive information science

Introduction

A player in a competitive *World of Warcraft* guild is looking forward to tonight. She knows that if everything goes as scheduled, her group will reach a new boss fight, and possibly be the first on their server to defeat it. Despite her group's previous achievements and impressive in-game capital, victory is far from assured – she's heard that this boss can take days (if not weeks) of 4 hour sessions for a 25-player group to master. In her guild's forums, the raid leader has linked a YouTube video posted by Learntoraid.com that they will use for the basis of their strategy, and instructed everyone to have watched it by tonight's raid time. Headphones on, volume up, and the video fullscreen, she learns how they are going to kill a dragon.

Learntoraid.com (L2R) is a player-authored site which publishes video guides to *World of Warcraft* (WoW) encounters, most of which are edited and voiced by the player Kinaesthesia. L2R does not only meet the information needs of players but is in a position to shape attitudes towards the game itself, and the relationship between information and play. Using these guides is a form of legitimate peripheral participation (Lave & Wagner, 1991) in which users are cued towards the values and challenges of gameplay through the activity of navigating video information. Users are introduced to Kinaesthesia's views on the topics of challenge and teamwork, and participate by giving their time and attention to the videos and by adding their feedback, questions, and clarification to the posts.

When players of massively multiplayer online games (MMOs) such as WoW move between the in-game world and third-party information resources, they extend the "magic circle" (Huizinga, 1955) of play into activities resembling work. Huizinga (1955) characterized play as being voluntary, superfluous, separate from material interest, yet potentially serious. In the fluid relationship between play and seriousness, a "pretend" fantasy world apart from "ordinary" life nonetheless can become gravely important to its participants (1955, p.8). In player-produced information resources such as L2R, the line is blurred between research and play.

These resources are significant sites of information and digital literacy fostered within a "leisure" community. In that these information resources represent the accumulated wisdom of a "world" of individuals, their structure, purpose, and use have parallels in information resources for the offline world.

However, information seeking models based on user tasks (Borlund, 2003, Bystrom & Hansen, 2005, Kuhlthau, 1991) have so far been focused on work and obligation-oriented everyday life contexts, and may not explain what is taking place in a leisure-oriented information environment. The serious leisure perspective (Stebbins, 1982) describes possible motivations and rewards for engaging in the type of serious play indicative of the creation and use of these resources, and is increasingly used as a framework for information behavior (Fulton, 2009, Hartel, 2005, Lee & Trace, 2009).

The serious leisure perspective helps illustrate a scenario in which play resembles work, but motivation is intrinsic rather than obligation. Where casual leisure offers immediate rewards and requires little or no training, serious leisure is systematic, long term, and involves effort and specialized knowledge (Stebbins, 1997, 18). Several aspects of a serious leisure activity – including the need for specialized knowledge and the growth of a community – are closely tied to information seeking and sharing. In the case of information-centric pursuits, information seeking and dissemination are intrinsically rewarding and comprise the core of the leisure activity. In the case of amateur genealogy, "super information sharers" are leaders within the community (Fulton, 2009, p.764-766). These serious leisure participants, acting as information resources and mentors of information seeking for other genealogists, shape community norms of reciprocity in information sharing (Fulton, 2009, p. 765). The voluntary nature of the pursuit suggests that information management itself is an attractive pastime. In the frameworks of legitimate peripheral participation and serious leisure, information seeking is understood as part of a play activity, one that contributes to players' understanding of the activity and their position within the community.

The core activity of endgame WoW play is a group's coordinated execution of various complementary roles in order to defeat digital monsters, but the preparation necessary to support this heroic act includes hours of mundane gameplay and extensive research both in-game and through fan sites. Information seeking plays a major role in a group's in-game success. By formalizing and disseminating the specialized knowledge of hardcore WoW players, resources such as L2R have an important role in dictating playstyles, shaping the information behavior of players, and shaping their attitude towards information's role in play. In an information-centric serious leisure activity such as hardcore WoW play, it should not be surprising that information seeking can be both crucial and pleasurable. Rather, we should seek to determine how popular information resources support not only the common information needs of their community but also core values such as playfulness.

The L2R site is chosen as a case study for its popularity within the large community of WoW players and for its successful fusion of informative and entertaining content. For the community of WoW raiding guilds, this fusion is central to its status as a quality information resource. Information seeking for gameplay is itself playful; the criteria by which a strategy site is evaluated are fittingly askew from established norms of accessibility and credibility.

L2R videos do not conform to the minimalist paradigm common to much technical documentation, in which the goal is to provide quick access to material relevant to the user's immediate task (Carroll, 1990). Instead, L2R videos combine instruction and narrative, providing information in a distinct authorial voice. In a close reading of L2R videos and their context, I will show how playfulness as a community value in the core activity extends into the supporting activity of information seeking. L2R will be read as an example of an information resource that successfully implements community values, blurring the line between information and leisure activity.

To explore the purpose and role of playful information in this environment, I will describe the challenge that strategy sites face in being serious resources for a playful game, and explore how L2R manages this dichotomy. In particular, I will show how L2R's strengths and weaknesses in supporting information seeking are affected by the integration of playfulness. While accessibility and accuracy can be difficult to manage through video guides, the authenticity of the playful approach is positive contribution to the credibility of the information resource. In being playful, L2R videos blur the line between information seeking and gameplay, and are in a position to teach players about more than just in-game mechanics.

L2R

L2R was launched in December 2010 and was updated with new video and textual content several times a month. When last viewed in July 2012, the site and its YouTube channel contained 99 videos, most of which are strategy guides to scripted battles in WoW, with the remainder comprised of editorial content and guides to specific game modifications. L2R and its main competitor for WoW video guides, Tankspot.com, have similar view counts on each of their YouTube guides. The L2R channel has

more videos over the same period due to covering many versions of each fight, including the various in-game settings for difficulty (Normal, Heroic) and number of players (10, 25).

The site also includes environmental monitoring content such as an embedded livestream of a contributor's computer screen, guild rankings generated by another site, links to recent podcasts from a contributor, and server status for the game. A version of the site from February 2011 can be viewed through the Internet Archive's Wayback Machine, and is nearly identical in layout and design to the version discussed here.

The L2R site is structured as a blog, with a title and menu header and a right-hand column with links, and blog entries organized from newest to oldest in the main column. Videos are hosted on the L2R Youtube channel and embedded in the blog posts. Blog entries include the embedded video, along with a written outline of the encounter and a transcript of a section of the video. In the main page of the site, the blog entries are cropped to show the embedded video, a brief summary, the L2R difficulty ranking, links to the full blog post, the forum thread related to the post, and the categories assigned to the post.

The strategy videos display recorded in-game footage altered to include instructional text and graphics, one or more songs as background, and voice-over commentary and instruction by the player Kinaesthesia. Kinaesthesia is the identified author for all strategy guides for raid encounters, the most difficult tier of content in WoW. The videos are between 5 and 30 minutes in length, depending on the length and complexity of the encounter described. In the videos, Kinaesthesia introduces the encounter, describes the abilities and phases that comprise the encounter, and then describes a strategy for successfully completing the encounter.

The site is organized to provide effective access points to the videos for raid content, even at the expense of navigating among the editorial content and guides to less difficult types of encounters, indicating to users the relative value placed on raid encounters. Because the L2R site has multiple authors and is produced in a blog format, the primary mode of organization is adding category tags to posts, rather than creating a hierarchical menu of posts. Kinaesthesia labels his video posts within the site according to the series of encounters it belongs to, as well as the categories "Raids", "Raiding", "Videos", "Raid Guides", and "Guides". No other type of post on the site has so many access points. Raiding content is privileged while all other posts are collocated as a mess of "Other".

Information for Serious Players

Raid encounters are exclusive to player groups who have the preparation, coordination, time, and membership to attempt the 10- and 25-player fights. Raid encounters are the most ambitious and demanding scripted battles in the game, both for the in-game materials that must be accumulated to attempt them and the complexity of their events. Appropriately, they also confer the greatest rewards. Hardcore players – who orient themselves towards competitive achievement in this game content – may be reviled in some player communities as taking the game too seriously, as "having no life and being obsessed with games" (Wirman, 2007), but they are the assumed authors and audience of the L2R site. Through their time commitment, their unique ethos, and their perseverance, hardcore players exemplify the serious leisure model. T.L. Taylor offers the paradoxical term "instrumental play" (2006) to describe the hardcore player's goal-driven approach, which values rigor and efficiency. The language of the L2R guides is the language of this dedicated player, often using player jargon and references to encounters from earlier years. The production of quality, accurate information for raid content legitimizes this type of play: seriousness in this case is not antithetical to play, but is indicative of a particular mode of play.

L2R's users value the videos for their accuracy and place enough trust in Kinaesthesia to implement his strategies in their own play. While the stakes may seem meaningless to a non-user, within the context of gameplay and in the gaming community, a single raid encounter strategy shapes the play of 10- or 25-person groups for hours, days, and even weeks at a time. Information needs in this context are often essential to the core activity, sometimes urgent, and always part of a series of social relationships. Hardcore guilds do not approach encounters with trial-and-error but with strategies derived from personal experience and community research. More accurate information can sometimes be the difference between a coveted "World 1st" achievement and obscurity, and no guild can compete without every member of the group being well-informed in advance of their role in the overall strategy. By virtue of his early access to these encounters, the clarity of his explanations, and the effort he puts into video production, Kinaesthesia is seen as a credible source that can effectively guide individuals and groups through these situations.

Written vs. Video Guides

Despite these grave stakes, WoW is a playful game, distinct from the real world in tone and aesthetics. The visuals are cartoonish, enemy character dialogue is often absurd, and game content is riddled with puns and hidden jokes. Strategy guides need to support this playfulness while providing serious instruction. Usability, accuracy, and credibility are necessary for the effective dissemination of game strategy, but the information is meant to serve play in the recreation space of a fantasy role-playing game. Strategy guides in WoW and other MMOs are usually presented as written guides (as in the case of wowwiki.com and icy-veins.com) or as videos (as in the case of L2R and tankspot.com), and each supports playfulness in different ways. A site such as Icy-Veins manages the serious-play conflict by providing clear and to-the-point written guides that facilitate quick use and bring the player back to the game with minimal interruption. This approach privileges play by removing barriers to play – it provides information and strategy as clearly as possible, providing all relevant details for the player to synthesize with their experience of the fight.

Written strategy guides, unlike video guides, can be scanned and searched in order to focus on a particular detail relevant to the user. Written guides do not have to be read in the linear form in which they are presented, especially after the first read-through when the user is likely to want to confirm specific details as they encounter them in-game. In fact, written strategy guides can be easily consulted during game play, by printing them out or by quickly switching between the game application and a web browser. Additionally, players can review written guides at times they cannot play the game, such as when they do not have broadband internet access, when they cannot use audio features, or when reading text on the internet is more acceptable or less conspicuous than gameplay, such as in a school or work setting.

Videos sacrifice the usability of searching, scanning, and accessibility for entertainment and engagement. They privilege a linear viewing, cannot be searched, and require significantly more effort on the part of the author to update them when new information is available or changes are made to game content. It would seem that, based on the gravity and urgency of the information needs of this player community, written guides would be the dominant mode of information dissemination. However, this is also a community of play, and its information resources cannot be assessed based on accessibility and usability alone. Playfulness, as a community value, must also be considered. While both written and video guides can integrate playfulness into information dissemination – such as through authorial voice and the visual aesthetics of their website – video guides have an advantage in expressing some of the fun of the game itself. These videos are an enjoyable experience in their own right and authentic to the activity they support. By examining the style of L2R videos and user commentary, I will demonstrate the role of playfulness in a serious leisure information resource. Video guides can incorporate some of the usability of written guides, and the resulting product elevates both play and information by blurring the line between leisure and information seeking.

Recreation & Information

The primary conflict managed in gaming strategy guides is between knowledge and execution – the importance of knowing about the game against the skill to press buttons correctly under pressure. As an information resource, L2R implicitly values the role of information in gameplay. The effort put into creating engaging and detailed strategy guides indicates the importance the author places on disseminating his strategies to the player community. However, the instruction provided is to assist in the successful performance of a correct strategy, which puts knowledge in the service of execution. Kinaesthesia's narration describes a particular relationship between knowledge and execution, one that foregrounds the importance of focused performance by naturalizing the value of understanding and preparation. In these videos, the synthesis of information and playfulness elevates both.

L2R privileges play by supporting gameplay and by being in itself playful. Kinaesthesia's strategy guides require more channels of attention from a user, who must view the video – at least the first time – in a linear fashion. This demanded attention is not necessarily an obligation or burden; though many users have a clear information need that brings them to L2R, the production and humor of the videos makes the immediate experience rewarding, as well as promising future enjoyment in gameplay. This is not to say that the guides are not serious – they are. The users value the videos for their accuracy, and place enough trust in Kinaesthesia to implement his strategies in their own play.

It is not miraculous that the play and seriousness of L2R do not interfere with each other; rather they are parallel functions that serve each other. For example, Kinaesthesia's convention of opening each video with a pun does not just soften the blow of listening to 8 minutes of strategy. The puns are not random but function as mnemonic strategies for boss encounters. Kinaesthesia's jokes exploit the most iconic or essential mechanic of each fight, providing a shorthand around which a user can organize their growing understanding of the encounter. For example, the video for the boss Lord Rhyolith presents a pun on "soul" and "sole", a mnemonic device for an event that revolves around moving a monster's feet. Within what seems like a dreadful pun, Kinaesthesia cues the player to the major mechanic of the fight.

Several of the Top Comments in the YouTube pages for L2R videos express sentiments like "I haven't done this fight on normal in months but I still watched the guide for puns" (Beachbum1546 in response to LearntoRaid's Baleroc Strategy Guide (25 Normal)). The users emphasize their appreciation for the performative aspects of the guides, including the production quality, jokes, and music, by stating that the information content is irrelevant to them. Video viewers see these Top Comments "above the fold" and are therefore aware of this alternate use of the resource, whether or not they came to it in a directed act of information seeking. It is possible that this awareness shapes their interpretation of the value and purpose of the strategy guides, and cues new users to treat the videos as something more than information.

These comments are a strong example of how an information resource can transcend its informativeness into playfulness. The constant jokes and attitude in the videos do not just make the information palatable, as some users describe, but make the video enjoyable in its own right. This is a tangible contradiction of the enduring belief in information science that information seeking is always problem-driven (Allen, 1996). In the case of users who value the videos regardless of the pertinence of the information presented, the information resource does not solve an information problem but first entertains.

Case explored this blurry line between information and entertainment (2002, p. 108-115), demonstrating how some forms of media can perform different functions for different users, or both to many. Whether it is news being sought for entertainment, and fiction imparting factual knowledge, "the best of both worlds" occurs when "'hard facts' are presented in an entertaining manner" (p. 115). Strategy guides for video games are an excellent example of this duality – they are produced in anticipation of a critical information need, but in the context of a leisure activity. User comments in response to L2R videos show that the resulting product is both entertainment and information. The sacrifices of usability to engagement described above are reshaped in this scenario: searching or scanning is not "missing" from the videos, because skipping sections would detract from the complete experience in which information about play becomes entertainment. For the users who have an information need related to the strategy guide, the video can become an enjoyable means of study, or one that frustrates them for its shortcomings in usability. However, as the next section will describe, some of the usability of the written guide can be recouped, producing an information resource that better serves the information seeker without destroying the narrative flow of the video.

Recouped Usability

Kinaesthesia has sacrificed the usability of written guides in favor of the spectacle and engagement of the video form, but some of these sacrifices are recouped by taking advantage of YouTube functionality and providing transcripts. The blog entries in which the videos are embedded contain a detailed written guide to the encounter, with the first half presenting the abilities and events in point form, and the rest a word-for-word transcript of the strategy section of the video. Whether the user accesses the L2R video from the site or from YouTube, they will have access to a written version that can be searched, copied, and read with the conveniences already attributed to written guides.

Additionally, Kinaesthesia has increasingly taken advantage of functionality introduced by YouTube. Beginning on February 15, 2011 with the Maloriak video guide, Kinaesthesia began including timestamp links in the information attached to the YouTube video. This feature, introduced in 2008 and improved in 2010, allows users to create links that play a YouTube video from the minute/second designated. Though the base functionality existed before L2R's YouTube channel was created, Kinaesthesia did not include timestamp links in YouTube postings until a few months after the improved functionality was introduced. The timestamps divide the video into sections – such as "Abilities: Phase 1" and "Outro" – that allow the user to navigate to the section of the video that meets their information need.

Along with the transcript, this creates a crude but practical adaptation of the search/scan function native to written guides. The video form of the strategy guide will likely continue to become more accessible as platforms such as YouTube introduce more navigation and notation features.

L2R users also facilitate the usability of video guides, particularly by improving the accuracy of the guides by correcting Kinaesthesia or emphasizing details not covered but that they consider valuable to success. That these comments are often voted to the Top Comments section of the page suggests that this interaction is valued, and accuracy of information is important to Kinaesthesia's audience. This value for accuracy is reflected in the few "Uploader Comments" that appear among the L2R videos. In a handful of cases, Kinaesthesia responds to a specific user or pre-emptively corrects information based on changes in game mechanics. While it is time consuming for Kinaesthesia to update a video with new or corrected information, responding to the video with a written correction is a reasonable compromise. The information in the video is still static in comparison to an editable written guide, but the affordances of the YouTube page allow for ongoing discussion.

Authentic Playfulness

Finding, watching, and commenting on these videos are among the first tasks a player takes on in becoming a raider. As a form of legitimate peripheral participation (Lave & Wenger, 1991), information seeking introduces new players to expert players' concerns, the language they use, and their approach to play. L2R is in the position to set player's expectations on what constitutes raiding, and its playful approach highlights the "epicness" and intensity of the experience. Video guides accomplish this transfer by closely resembling gameplay itself, in that their primary visual content is recorded in-game encounters. They are more engaging, and more immersive, in that they require the user's full attention to glean all the information needed. The user needs to listen to the voice-over commentary, read the instructions as they appear, and relate these to what is happening in the gameplay displayed. Videos are more game-like than instruction-like: they visually resemble the game and demand similar modes of attention from the user. This sense of the "game-like" is enhanced by the music added to the background of the verbal commentary from Kinaesthesia. The genre of music chosen – usually rap or dance music – adds a sense of bravado and urgency to the presentation, allowing for a vicarious experience of the excitement of gameplay.

L2R videos recreate the intensity and complexity of the raiding experience by drawing attention to the wealth of information involved in an encounter. The recorded gameplay used as source material for the visual content of the videos gets constrained and overlaid by the progression of textual information throughout the video. The bottom portion of the user interface, usually reserved for the player's onscreen mapping of keyboard inputs, their text chat, and map, is replaced with a large black bar upon which bullet-point information is given. The L2R watermark remains onscreen throughout the video, and emphasized textual information is briefly superimposed over the remaining gameplay. The gameplay itself is not the linear gameplay of a kill video – in which a group proves a successful encounter through recorded gameplay – but looped sections of video chosen for their illustration of specific mechanics and strategies. Play, as represented by the gameplay video, is literally background to and superimposed by information. To non-users, the finished product might seem "busy", but raiding requires managing varied visual and auditory input, keeping track of changing cues throughout the screen, and even adapting user interfaces to maximize situational awareness. In this way, the accumulation of verbal instruction through the L2R video is seamlessly game-like, as it demands the same modes and intensity of attention that players experience during the most satisfying game encounters.

By being a staple of raid preparation, L2R videos are in the position to define raiding itself. For example, Kinaesthesia manages the expectations of the players by characterizing the most difficult encounters as punishing or arduous even in the opening joke. In these strategy guides, Kinaesthesia instructs players not to expect an easy victory, but to prepare themselves and their raid for weeks of attempts as they learn the encounter, and instructs them on how to adjust their goals and scheduling to avoid frustration and burn-out. This can be seen as meta-strategy, as it provides a strategy for managing morale and confidence in order to be effective in-game and remain a cohesive group despite continued disappointment. In these moments, L2R does not just provide information that improves individual gameplay, but supports the social cohesion of player groups in the community. Though a player might approach this source to learn their role within an encounter, they also learn the practices of good leadership and teamwork. From outside the game itself, a resource such as L2R can define the

boundaries of play: in narratives such as these, both defeating digital monsters and managing a group of players is "the game".

In one remarkable case, a video guide was published before Kinaesthesia's group had successfully completed the encounter. In the forum thread for the Ragnaros 10-person strategy guide, another member of Kinaesthesia's guild states that the video was created and uploaded once they had seen all of the fights mechanics, but before they – or any other guild – had defeated it. This is not an admission that endangers the credibility of the video, but one that reinforces L2R's function as a community service rather than an expression of personal success. Whereas "kill videos" are celebrations of mastery and proof of success, the L2R videos have a collaborative rather than competitive function within the community. By teaching other players how to raid, L2R contributors risk training their replacements, but this is consistent with a serious leisure career in which sharing information is a component of expert status (Fulton, 2009, Lee & Trace, 2009). In this particular case, the risk involved in disseminating this knowledge is tangible, which demonstrates to new members that sharing expert knowledge is also a community value. In the contexts of many games, using information gleaned from another player's experience would be called cheating, even by those that condone it (Consalvo, 2007). L2R and similar resources make clear that at least the dissemination of such information is positive behavior for this community.

Playful Credibility

These playful qualities contribute to the authenticity of L2R videos and to Kinaesthesia's credibility. The playfulness that characterizes the L2R guides does not appear to be detrimental to Kinaesthesia's credibility, because his authority is not based on maturity or solemnity. Whereas surface features such as a professional tone might be important in other information resources, it is the opposite that makes the dense information in these videos palatable. Even his association with the guild "vodka", a well-known guild that competes among the most accomplished, is not invoked on the main page of the website or the YouTube channel. Kinaesthesia's credibility is instead established by the quality of his video editing and the presence of gameplay footage in the videos. Experienced WoW players can evaluate the information quality of the video – recognizing it as "useful, good, current, and accurate" – rather than relying on an evaluation of information credibility – the trustworthiness of the message source (Savolainen, 2011). Authority in this case originates in the information itself.

The source and style of the information contributes to the status of its author. The production quality of the L2R videos, which improves slowly throughout the collection, indicates the effort put into the videos and is a tangible manifestation of a skillset that distinguishes Kinaesthesia from the general player population. The source material for these videos and their visual polish helps establish Kinaesthesia's position as an expert member of the raiding community. Users that describes the visual polish of the videos as "just incredible" (YouTube user superpudd1 in response to LearntoRaid's Ragnaros Strategy Guide (25 Heroic)), express a respect or even awe of Kinaesthesia that could influence their judgment of his knowledge of the game. The visual source material Kinaesthesia uses as the background of his video reinforces this trust. By virtue of having had access to these encounters, Kinaesthesia is already among a select subsection of the player community who have the experience and expertise to reach this content, let alone manage it successfully. In fact, the L2R videos rarely if ever show the conclusion of the encounter. Kinaesthesia could provide further proof of his authority to dictate strategy by including the final, triumphant moment of recorded gameplay, but this does not contribute to the function of the guides and is not included. Rather, Kinaesthesia closes each video by prompting the viewer's own attempt, positioning the video itself as merely a prologue or warm-up to the main event.

Conclusion

I have characterized the production, design, and organization of strategy guides on the LearntoRaid site as a success of playful information. There are modes of play that are diminished in Kinaesthesia's focus on raid content, and to casual players, this information might seem anything but playful. However, among Kinaesthesia's audience, there seems to be an appreciation for both the accuracy of the information and the playful and artistic fashion in which it is presented. By examining an information phenomenon that transcends problem-solving, negative affect, and problem-driven

information needs, I have provided a tangible example of positive information science (Hartel, Kari, Stebbins, & Bates, 2009).

In the form of video strategy guides, information produced through play supports information seeking for gameplay but also becomes an entertainment source in its own right. It also teaches players how to value their gameplay, how to approach challenge, and how to manage frustration among a team. I have described an information resource for a gaming leisure community, but the variety of purpose found can and should be possible in information environments for work and everyday life. We should expect to see community values integrated into community information resources – not only in content but in style and tone. For a leisure community, this is particularly tangible, as there are identifiable qualities that draw members to a voluntary core activity. However, this should not be exclusive to leisure resources; rather, this integration of community values will also be the case in the most engaging work and everyday life information resources. Information systems always are always value-laden (Bowker & Star, 1999, Feinberg, 2007, Mai, 2010), and information professionals have opportunities to respect and express community values through a variety of design decisions. We can also reach better understandings of communities by examining not only what information members seek and use, but how they organize and present this information for their peers. Particularly through exploration of engaging and enjoyable information phenomena, information science can grow to understand how information can be a positive aspect of our lives and design information resources with this goal – not just the solving of problems – in mind.

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