

Editor's Note

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As we wrap up the fall semester and prepare to head into 2024, we offer our second issue of volume 48 of *WLN*, now one of the suite of *WAC Clearinghouse* journals. We are grateful for the work of the writers and reviewers who helped us arrive at this issue.

In the first article, Jacob Herrmann frames creating a diversity statement as a form of coming out. He draws on the field of psychology to apply a four-phase model of coming out to the process of creating a diversity statement for a writing center in part because “choosing to self-identify as a writing center that positions diversity, equity, and inclusion as central values also creates a sense of vulnerability, especially for those centers whose ideologies do not conform to the surrounding institutional or community contexts.” This framework, Hermann suggests, allows writing centers to explore their own identity formation when they make their commitment to diversity, equity, and inclusion explicit and central to their mission and identity.

Amanda May, drawing from her study of writing centers’ social media use at four universities, includes posting diversity initiatives as one of the uses of social media in her article, “Social Media and the Writing Center: Five Considerations.” For her project she interviewed both center directors and social media content creators to develop and offer five considerations: “purpose, time and labor, sustainability and expertise, broadcast approaches, and multimodal content.” She argues that writing center professionals can “benefit from thinking strategically” about each category independently as well as how they intersect.

In the issue’s third article, Anastasiia Kryzhanivska, Fernanda Capraro, and Kimberly Spallinger describe their pilot and then full implementation of using writing center tutors as peer group facilitators for ESOL writing classes. Their pilot helped them recognize that “writing consultants must first understand that their role as a facilitator in class is different from the tutoring session and that they are not expected to provide feedback on students’ writing.” Additionally, their pilot shows the benefits of using tutors who are trained to work with multilingual writers as well as having graduate tutors work with other graduate tutors.



In the Tutors' Column, Sean Tyler describes feeling comfortable working with writers from multiple disciplines because they typically bring familiar genres with recognizable conventions and goals. But for her, working with creative writers on their projects was more anxiety provoking. Her response was both to draw on her experience as a fine arts student and a teaching assistant for drawing courses and to delve into some of the literature related to creative writing pedagogy and tutoring. Drawing on these sources, Tyler explores how the workshop model can reduce anxiety for tutor and writer.

As our team adjusts to our new editorial surroundings in the *WAC Clearinghouse*, and as things become more familiar, we are also grateful to our new hosts and find ourselves admiring their work in building such a fine, open-access platform.

From the Blog Editors of *Connecting Writing Centers Across Borders*

Hello, readers!

Thank you for supporting *WLN's* blog *Connecting Writing Centers Across Borders*. With your support in fall 2023, the blog facilitated discussions with over ten blog contributors ranging from directors to scholars and researchers of writing centers (WC) coming from as far as Uganda and Turkey! The discussions led to community-building and resources for new WC administrators and tutors. We cannot connect more writing centers around the globe without your faithful support. Please visit wlnconnect.org to comment on contributors' blog posts, or please email us at wlnblog.editors@gmail.com to propose your own blog article.

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