[Outreach for Music Librarians](), edited by Scott Stone. Middleton, WI: A-R Editions, 2019. 171 pp. ISBN: 978-0-89579-875-6 (paperback).

Reviewed by Lucinda Johnston, University of Alberta

Outreach for Music Librarians, edited by Scott Stone, is the eleventh volume in the Music Library Association (MLA) Basic Manual Series. Its content, divided into three sections ("Foundational Principles," "Explorations in the World of Outreach," and "Outreach in Action"), touches on fundamental considerations for library outreach and offers a comprehensive overview of outreach perspectives, services, and activities in various contexts of music librarianship. Most chapters include descriptions of unique events, honest evaluations, and helpful insights along with plenty of footnotes.

The three essays in the first section cover topics raised frequently in subsequent chapters and provide a foundational understanding of them. Jonathan Sauceda's "Diversity, Inclusion, and Outreach" argues that library outreach activities should be inclusive in nature, and exhorts music librarians to "make every effort, with whatever means they have at their disposal, to support students and faculty from historically underrepresented backgrounds in their educational and professional goals" (p. 4). While I appreciate this sincere sentiment, I found the chapter's content somewhat rudimentary and less nuanced in its approach to diversity and inclusion than I might desire, especially in the context of the significant, systemic EDI challenges facing North American society.

Katie Buehner's essay, "Style and Substance: Creating Effective Outreach Materials for Print and Web," is a goldmine of information for all librarians regardless of their level of skill, knowledge, or experience in designing and creating promotional materials for library outreach activities. It easily leads the reader through layperson explanations of design and marketing lingo, practices, and tools of the trade, and offers a multitude of useful tips, suggestions, and options. Its many footnotes point to excellent resources for digging deeper, including for accessibility issues, and Buehner ends this chapter with several 'design in action' scenarios. Written in an encouraging tone, this chapter is accessible and practical and should be considered a must-read of the book. In the final chapter in this section, "The Importance of Fostering Strong Relationships with Faculty and Students," Kristina Shanton identifies what she perceives to be the three main challenges to fostering and maintaining

relationships: time limitations, actual and perceived changes to library services, and perceived value of the library. For Shanton, this last challenge is the most critical. She notes that if faculty "are unsure of the value [of the library] to their students, issues of time and change do not even come into play" (p. 29). Drawing on her experiences, the author provides constructive suggestions to address each challenge through directed and casual outreach approaches to both faculty and students.

Section Two, "Explorations in the World of Outreach," is a collection of six essays that feature "some of the major trends that have proven to be effective (at least in certain times and places)" in music librarianship outreach (p. 35). The first three highlight effective application of general outreach concepts. "Reaching In: Outreach Inside the Library's Physical Environment," by Misti Shaw, is a great resource for those wishing to ensure their "library's physical environment supports the programs and services designed to serve its patrons" (p. 37). Filled with thoughtful reflections and practical tips for physical layout, signage, displays and artwork, and staff training, Shaw's chapter includes insightful considerations—particularly around EDI—and valuable checklists throughout. Its subsection "Creative Events and Fun Initiatives" delivers exactly what it says: fun, creative ideas for outreach events in the library that are also inspirational and easy on the budget. "How Tweet It Is: Social Media Outreach for Music Librarians," by Anne Shelley, is a great companion piece to Buehner's essay on creating effective outreach materials. Starting with the premise that "a strategic and well-managed social media presence can help to boost library usage, develop library staff's rapport with patrons, and help improve services through informal user feedback" (p. 62), Shelley provides compelling reasons to engage with social media, a comprehensive overview of ten social media platforms, and several strategies for successful social media activities. In "Variations on a Theme: Planning and Designing Embedded Music Reference Service," Lisa Woznicki delves deep into the concept of embedded librarianship, effectively situating it in a music department context. Woznicki explores various levels of embeddedness, from providing in-class instruction to virtual assistance, and offers useful design considerations for planning your own embedded service model. Brief case studies full of practical information and a section on tracking and evaluating embedded service round out the chapter.

The three remaining chapters in this section are excellent case studies for specialized, targeted outreach activities: pop-up libraries, in-library performances, and a student advisory group. Scott Stone's "If Our Users Won't Come to the Library, Then the Library Will Go to Our Users: Pop-Up Music Libraries 101" chronicles the author's efforts over a period of approximately 18 months to establish a pop-up library outreach service model for his music library. Stone's essay is a concise treasure trove of incredibly useful information and tips, including program statistics from all the pop-up library events and some excellent best-practice advice. I'm excited and ready to start my own pop-up libraries! "Events in an Academic (Music) Library," by Matthew Vest, is another small gem of this volume, and is a valuable resource for anyone wanting to incorporate performance events into the roster of their library's outreach activities. Vest walks the reader through every

aspect of performance management, including advance planning (addressing such issues as collaboration, goals, strategies, and workflows), budget and promotional considerations, creating a "day -of-event" checklist, and of course event evaluation. I really appreciated Vest's encouraging tone throughout, in particular this gentle reminder: "[T]ry to document your events with pictures and audio or video recordings" (p. 90). The last chapter in Section Two, "If You Build It, Will They Come?: Fostering Student Engagement Through a Music Library Student Advisory Group" by Verletta Kern, details the author's experience running a music library student advisory group for five years. Kern offers an honest, thoughtful description of the challenges that library staff and students faced to sustain the group, highlights the significant improvements manifested through its activities, and ends with a list of pros and cons and specific advice for implementing a student advisory group of your own.

The final section of *Outreach for Music Librarians* examines libraries' outreach activities addressing the unique needs of various communities of users. "We Could Make Such Beautiful Music Together: Examples of Music Programming and Partnership at San Diego Public Library," by Laurie Bailey, describes several music-based programs offered at the San Diego Public Library: two concert series, a lecture series, and a program that provides guitar instruction to local secondary students. Throughout, Bailey provides helpful details on developing partner relationships, and highlights logistics associated with every stage of program planning and development, including timeframes, personnel, costs, equipment, and space needs. In the aptly titled "Small (but Mighty) Outreach Ideas: Four One-shot Programs from the Oberlin Conservatory Library", Kathleen A. Abromeit describes four "inexpensive and quick-to-develop marketing tools to establish positive relationships with students, faculty, and staff" (p.122). Opening with some interesting observations about how internet usage contributes to people experiencing the "illusion of fluency" (i.e., the belief that one has mastery over something when in fact one does not), Abromeit describes the programs she developed in response to immediate needs of the Oberlin Conservatory's patrons. The chapter is peppered with lessons learned and insights garnered. Maristella Feustle's "Longhorns and Haberdashery: Leveraging Unique Collections for Outreach" is about outreach in the context of special and archival collections. Feustle defines the concept of outreach from an archivist's perspective, which takes a more holistic view and radically emphasizes that "outreach is a process rather than isolated events" (p. 134). She also introduces the idea of passive versus active outreach, explaining that some "activities might be called 'passive' ... in that they do not have a day, time, or catchy title but are ongoing, essential functions of the repository that generally happen with little fanfare" (pp. 135-6). Although there were no program descriptions—rather suggestions for events and exhibits—I really appreciated this chapter for shedding light on a specialized process with which many librarians may not be familiar. Though her comments are made in the context of archives, they provoke deeper considerations of outreach in a traditional library environment.

"Music (Libraries) for Everyone! Flexible Outreach Initiatives" by Sara J. Beutter Manus and Holling Smith-Borne describes unique challenges for an academic music library that serves and reaches out

equally to its post-secondary and "pre-college" patrons. Beutter Manus and Smith-Borne provide detailed descriptions of a broad range of targeted outreach activities, including key strategies for developing relationships with both their precollege patrons and instructors, and end with a highly useful section on 'Developing an Outreach Plan for Precollege Users: Practical Tips' (p. 153). Don't be fooled by its moniker: the advice in this last section is applicable to any outreach initiatives you may plan regardless of your target group's age. The concluding chapter, "Recommended Further Reading" by Kyra Folk-Farber, is a bibliography of 54 books and articles divided into categories that correspond with many themes that surface repeatedly throughout the book. Representing core literature and relatively current perspectives, these readings are intended to provide a deeper dive into the topics covered in *Outreach for Music Librarians*.

I appreciated the breadth of knowledge and information in this book, which is filled with everything you need to get started, keep going, or change directions completely in the realm of outreach in music librarianship. I suspect I will revisit it often in the years to come. While some authors refer to a number of technology platforms that will undoubtedly become dated, the underlying concepts will certainly be applicable to future technologies. Nevertheless, I think *Outreach for Music Librarians* is a valuable addition to MLA's Basic Manual Series.