



PROJECT MUSE®

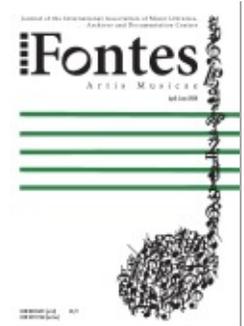
---

*Outreach for Music Librarians* ed. by Scott Stone (review)

Kate Lambaria

Fontes Artis Musicae, Volume 67, Number 2, April-June 2020, pp. 175-176  
(Review)

Published by International Association of Music Libraries, Archives and Documentation  
Centres



➔ For additional information about this article

<https://muse.jhu.edu/article/758652>

reader who dips into it may well be drawn in deeper.

*George Kennaway*  
London

**Outreach for Music Librarians.** Edited by Scott Stone. (Music Library Association Basic Manual Series, vol. 11.) Middleton, WI: A-R Editions, Inc, 2019. [xi, 171 p. ISBN 978-0-89579-875-6. \$70]

As the editor states in the Introduction, 'I believe that a library exists to be used and, in order for that to occur, people need to know about it' (p. ix). In fourteen chapters, *Outreach for Music Librarians* helps readers develop ideas to accomplish that goal by providing several examples of outreach in a music setting. The editor, Scott Stone, is the Research Librarian for Performing Arts at the University of California, Irvine, where he works with students and faculty in dance, drama, and music, and is well positioned to bring this volume to fruition. Contributors to the volume are academic librarians (with one exception from a public library) from across the U.S. who work with music, sharing approaches to outreach they have pursued at their institutions. The volume is divided into three sections, 'Foundational Principles', 'Explorations in the World of Outreach', and 'Outreach in Action'.

The first section explores what the editor relates to 'threshold concepts' for outreach, or 'the basic ideas that one should master in order to advance in a particular area' (p. 1). Jonathon Saucedo's chapter, 'Diversity, Inclusion, and Outreach', discusses the role of diversity and inclusion in music outreach by providing examples of programmes and practical tips, such as knowing your current and potential users, creating a welcoming environment, thinking strategically about your initiatives and goals, and approaching the canon critically. In 'Style and Substance: Creating Effective Outreach Materials for Print and Web', Katie Buehner defines core design elements, from colour palettes to icons, and tips for using these elements successfully. 'The Importance of Fostering Strong Relationships with Faculty and Students' rounds out this section, where Kristina Shanton describes the challenges of conducting outreach to both groups and provides recommendations for both. All three chapters discuss foundational

concepts that are applicable beyond music librarians and useful to anyone actively engaged in outreach efforts.

The second section provides case studies of some of the current major outreach trends, from social media to pop-up libraries, and demonstrates how music librarians are implementing them at their institutions. Misti Shaw's chapter 'Reaching In: Outreach Inside the Library's Physical Environment' discusses the importance of creating positive experiences inside the library to encourage patrons' sense of belonging. Shaw covers ways to do this within the existing physical space (for example, developing effective directional signage) and fun and creative outreach opportunities that can occur within the library. Chapter 5, 'How Tweet It Is: Social Media Outreach for Music Librarians' by Anne Shelley explores various social media platforms, describes several music libraries' use of social media, and recommends strategies for success. In Chapter 6, 'Variations on a Theme: Planning and Designing Embedded Music Reference Service', Liza Woznicki discusses embedding music reference services as an outreach tactic, looking at steps from planning to implementation. Woznicki examines different levels of involvement (from fully integrating into a course to providing in-person on-site services to providing virtual reference), important design considerations, marketing and publicity, and record keeping and assessment. Scott Stone's chapter 'If Our Users Won't Come to the Library, then the Library Will Go to Our Users: Pop-Up Music Libraries' describes pop-up music libraries and the role they play in bringing materials to users while also increasing the visibility of librarians. Stone also provides specific recommendations, such as tying pop-up libraries to classes and clearly defining success. In 'Events in an Academic (Music) Library', Matthew Vest outlines how to get started with hosting events in a library, including budgeting, promotion, and evaluation. Verletta Kern's chapter 'If You Build It, Will They Come?: Fostering Student Engagement through a Music Library Student Advisory Group' focuses on the role of student advisory groups by detailing her experience at the University of Washington. The chapter covers the pros and cons of student advisory groups, provides practical recommendations (a food

budget is always a plus!), and suggests that ‘if students are partners in building music library services and spaces, the music library becomes a more relevant, welcoming, and exciting place to work, study, and build community’ (p. 106).

The final section includes more outreach examples, this time with specific audiences and collections in mind. In Chapter 10, ‘We Could Make Such Beautiful Music Together: Examples of Music Programming and Partnerships at San Diego Public Library’ by Laurie Bailey, outreach examples from a public library perspective are explored. Bailey outlines the importance of programming for public libraries and how music can play a role in programming. The author mentions the significant impact on staff and the important component of space; the importance of marketing, getting out to the community and non-library users, and targeted outreach to specific groups; and the importance of assessment in understanding the impact of programs. In Chapter 11, ‘Small (but Mighty) Outreach Ideas: Four One-Shot Programs from the Oberlin Conservatory Library’, Kathleen Abromeit details specific programmes implemented at Oberlin, including a workshop for finding secondary sources, staff lightning talks on their favourite apps that are relevant to musicians, a session focused on library streaming resources, and a presentation that tracks a specific work through purchasing and all of the processing steps, culminating in a performance of the piece. In ‘Longhorns and Haberdashery: Leveraging Unique Collections for Outreach’, Maristella Feustle discusses using the appeal of special collections through what she calls passive outreach, which includes enhancing the discoverability and online footprint of special collections; and active outreach, the deliberate promotion of collections. Feustle also acknowledges that outreach is a process and must be iterative, building upon the acknowledged importance of outreach by the Academy of Certified Archivists and the Society for American Archivists. Next, Sara J. Beutter Manus and Holling Smith-Borne discuss the outreach programs for precollege students occurring at Vanderbilt University’s Anne Potter Wilson Music Library and how to adapt efforts for younger participants in ‘Music (Libraries) for

Everyone! Flexible Outreach Initiatives’. Finally, Kyra Folk-Farber wraps up the volume with recommended further reading for the many themes found throughout.

This final chapter and the recommendations authors make for resources and readings in the individual chapters is one of the strengths of *Outreach for Music Librarians*. Beyond ideas and possibilities garnered from the case studies presented, a reader leaves with an ample list of additional resources to explore for each topic, providing an opportunity for further understanding in specific outreach areas. Another strength lies in the structure and organisation of the volume. By starting with foundational concepts, then transitioning to bigger picture trends, and finally ending with specific institutional examples, the volume goes beyond just being a collection of case studies—it helps the reader build a foundation for planning and engaging in outreach. As is the case with much of the library outreach literature, this volume lacks a definition of ‘outreach’, and some examples blur the line between other aspects of librarianship, such as information literacy and reference. In a way, this benefits the volume, allowing it to explore a variety of examples and related areas such as marketing and relationship building, all components of successful outreach. Defining outreach is also difficult (perhaps why it was not done) since each librarian and institution is likely to have a personal definition specific to their local context. The volume would also benefit from further discussion on assessing outreach efforts.

The examples included in this volume are music specific, but there are several ideas that can be implemented in many kinds of libraries and adapted to other disciplines. Because of this, the volume is an abundant source of ideas for librarians, music and non-music alike, that participate in outreach. While some music librarians may already be engaged in some of the specific outreach efforts addressed in *Outreach for Music Librarians*, this volume is still bound to spark new ideas or approaches that one had not already thought of before reading.

*Kate Lambaria*  
*University of Illinois at Urbana-Champaign*