

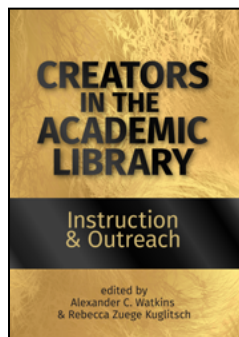
tion are also mentioned throughout the book, which are topics most all library marketing professionals struggled with.

Part 2 of the book focuses on literary instruction and inclusivity, and includes topics such as data visualization and visual rhetoric. Authors assert that visual literacy can be used to teach students about academic honesty and integrity, skills that will help them throughout their college career and into the professional environment. Subject librarians will be happy to know that a wide variety of disciplines are used as examples throughout the book's numerous case studies, including the humanities, social sciences, health sciences, and interdisciplinary studies.

The book wisely extends the definition of "visuals" to include more than just images; discussions on a variety graphic formats—including infographics, comics, memes, diagrams, videos, and more—augment the book. One of the more eye-opening chapters was Chapter 11, "Collaborative Approaches to Teaching and Building Visual Literacies," written by librarians from UCLA who used visual modalities to "frame library instruction and create instructional objects" to better engage learners. This chapter will be especially helpful for librarians who may not have the skills, nor time, to create new visual resources, and who may instead wish to "reframe" existing resources through collaboration.

The importance of evaluating visuals is a prominent theme, especially in Part 3, which is dedicated to the VL Framework theme "learners practice visual discernment and criticality" (p. 151). Just as librarians used to champion the CRAAP test to evaluate text resources, several chapters in this section promote the need for incorporating critical visual literacy into library instruction. Visuals are not without their issues, however, and several chapters focus on accessibility concerns. In Chapter 19, "What We Aren't Seeing: Exclusionary Practices in Visual Media," authors Smith and Malinowski point to the need for visual media inclusivity via critical design, as well as the role of information professionals in addressing exclusionary practices. "Learning and unlearning are necessary," they state, "and we as a profession should continue to position ourselves to evolve accordingly" (p. 339).

*Unframing the Visual* contains a vast amount of information and numerous case studies on the importance of libraries teaching, using, learning, and evaluating visual literacy. While a casual reader may balk at the book's sheer size, any librarian—particularly those who work in user engagement or instruction—will be sure to find a chapter that resonates with them. If nothing else, librarians will have their eyes opened to the sheer number of visuals that surround us daily, and, hopefully, will reconsider how academic libraries can better utilize visual to inform and connect with learners. — *Maria Atilano, Student Engagement Librarian, University of North Florida*



***Creators in the Academic Library: Instruction and Outreach.*** Alexander C. Watkins, & Rebecca Zuege Luglitsch (eds.). ACRL, 2023. 312p. Softcover, \$72.00. 9780838939703

*Creators in the Academic Library: Instruction and Outreach*, edited by Alexander C. Watkins and Rebecca Zuege Kuglitsch, is an expansive survey of research, instruction, and engagement collaborations between librarians, departmental faculty, and students in higher education institutions. Using numerous case studies, the editors compile a work featuring the librarian advancement of curriculum in service to students completing creative

deliverables in degree programs. Spanning environments from creative writing courses, to engineering projects, to theater research in a community college, the author contributions represent a variety of methods, resources, and spaces giving insight for fellow library employees focusing on similar goals.

Using a similar outline and layout through the entire book, each chapter presents thorough methodologies covering the courses selected, projects completed, and student populations engaged. Multiple chapters adhere to the ACRL information literacy framework, explaining how either the entire foundation or individual frames apply to student learning outcomes and instruction processes. As a result, the work acts effectively as a teach-the-teacher resource. The edited volume presents a library as three realms: a space, a resource, and a service. Chapters highlighting the approach include: “The Web is Your Canvas,” by Carmen Cole, in which library space is used for the “Code for Her” program, providing female students a calm, supportive, and nonjudgmental physical space, and “Library Instruction That Sticks,” by Tess Colwell and Jessica Quagliaroli, where a group of Yale architecture graduate students—comprised of nontraditional, multigenerational, and international students—engage in multiple library instructional sessions.

A particular strength of the book is the variety in how contributors approach their topics. A book on “creators” in the academic library can easily fall into traditional parameters of makerspaces and traditional artistic curriculum; however, these case studies highlight the creativity of the librarians themselves, emphasizing the method they used to select which courses to engage with in the first place. “Drawing from Life,” by Lane Glisson, uses a constructivist pedagogy connecting students with their new content combined with prior knowledge experiences, while “Contemporary Research Methods for Creatives,” by Kristina Keogh and Nicole Caron, highlights an embedded librarianship approach as both an outreach and an instructional tactic. “Library as Portal,” by Carla-Mae Crookendale and Andrea Kohashi, examine special collections, not solely as a resource, but as a means for generating inspiration, highlighting the role of serendipity in the creative research process. STEM topics including computer program coding and patent research, showcase the creative process in research within fields too often misconstrued as purely mechanical and formulaic.

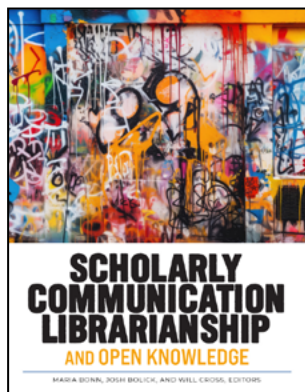
Another underlying theme of *Creators in the Academic Library* is formalizing creative instruction and engagement methodologies. “A Librarian’s Guide to Helping Creators Understand and Use Patent Information,” by Rachel Knapp, focuses on teaching students the application of resources in the creation of design patents, with “Drawing from Life” moving outside of the university setting and into community college librarianship. Theater students study materials connected with the context of the productions’ thematic timeframes. The attention on a variety of instruction approaches is a distinct hallmark of the book.

The book also considers a wide variety of undergraduate and graduate student populations. The instruction styles and assessment practices vary from chapter to chapter and show a design with a customized framework approach for addressing student needs. “Creative Research and Digital Visual Literacy,” by Giana Ricci, teaches students to make the most of both popular search engines and research databases in unison, while also addressing copyright factors with creative commons licensing. “Outside of the Digital Dark Room,” by Maggie Murphy and Kelley O’Brien, discusses engaging students in a practice of reading comprehension and information synthesis during the creation of art projects. Additionally, “Embracing Messiness: Inspiring and Creating Improvisers,” by Liv Valmestad, addresses the

research process as a recursive methodology—a means of discovering new pathways while conducting background research—as well as using strategic searching to move from a form of scaffolding toward improvisation in research and writing practices.

Even though the chapters rely heavily on case studies, the conceptual approaches employed by each of the contributing authors offer insight into theoretical frameworks, understanding of the value of information, and ways of approaching the construction of authority. The organization of the work is clear and thematic, allowing the reader to either select a specific chapter or systematically work through the whole text with related examples flowing easily into each other. Ideal readers of the work are librarians in a research, instruction, and/or outreach and engagement roles at a large higher education institution. Understanding student learning outcomes, information literacy frameworks, instruction and assessment practices, and syllabus formatted curriculum are key to finding the examples in the book relatable. The work can also serve as a model to subject specific faculty who may wish to partner with the librarians at their institutions in ways professors and adjuncts have not yet considered. The work is a compilation of reliable narratives, clearly laid out methodologies, and well selected examples serving as a next step for future higher education library-based research and instruction collaborations. — *Andrew Beman-Cavallaro, Assistant Librarian, University of South Florida*

***Scholarly Communication Librarianship and Open Knowledge***, Maria Bonn, Josh Bolick, and Will Cross (eds.) ACRL, 2023, 9780838939901 Softcover, 528p., \$150



*Scholarly Communication Librarianship and Open Knowledge*, edited by Maria Bonn, Josh Bolick, and Will Cross, is an openly licensed textbook, packed with foundational knowledge, as well as practical lessons in open data, open access, and open education; it also includes short case studies from those working in the field. Readers hear from nearly 80 scholarly communications (scholcomm) practitioners, offering a range of perspectives on everything from coordinating an OER program to supporting reproducible research through the curation of open data.

The book, intended for MLIS students and those new to scholcomm, addresses several well-known curricular gaps in the profession's training—namely, in the areas of copyright, open data, open education, and scholarly publishing. *Scholarly Communication Librarianship* provides both the contextual information, and the practical skills and resources necessary for a deep, multi-faceted understanding of scholcomm and all it entails.

As an open textbook, *Scholarly Communication Librarianship* follows OER best practices in that it is written to be reused. The content is modular and easily adaptable for other audiences and contexts. It makes good use of previously published articles, book excerpts, conversations, charts, and interviews, pulling in relevant content from a variety of open sources. In addition, it is published under a CC-BY Creative Commons license for maximum reusability. The book provides an excellent example for other OER authors on how new and existing content can be interwoven to create an effective curricular resource.

*Scholarly Communication Librarianship* is divided into three parts. Part I describes the interplay between formal and informal scholarly communications systems and outlines the contexts—social, economic, technological, and legal—that shape scholcomm. The editors author this first section, and their chosen frames are apt, focusing on the tensions faculty ex-