

# Book Reviews



**Joe Eshleman, Richard Moniz, Karen Mann, and Kristen Eshleman.**  
*Librarians and Instructional Designers: Collaboration and Innovation.*  
Chicago: ALA Editions, 2016. 198p. Paper, \$65.00 (ISBN 978-0-8389-1455-7). LC 2016014823.

As institutions of higher education continue to question and transform their missions, values, and roles in teaching, learning, and research, academic libraries must also explore new ways to meet the changing needs of their communities. Building relationships and bridging divides between different offices are significant ways to contribute to the transformation taking place on our campuses. The authors of *Librarians and Instructional Designers: Collaboration and Innovation* argue convincingly that collaboration (in particular, collaboration with instructional designers or those in technology and design positions) will result in both enhanced teaching and learning and an increased visibility for librarians as leaders on campus.

Written by a librarian, a library director, and two instructional designers, one of whom is also a Director of Instructional Technology, the book aims to inspire similar connections while providing concrete real-life examples of work done in collaboration with others. The authors also point librarians toward the work being done with design thinking, which is a human-centered problem-solving approach that can be applied not only to many of the issues facing libraries but also to the big issues affecting our campuses today. By participating in the design process with instructional designers, the authors argue, librarians can become partners and leaders on campus in improving teaching and learning outcomes for students, which will have the benefit of concretely demonstrating the library's additional value to campus decisionmakers.

The book is a manageable 198 pages, with chapters capable of being read as stand-alone articles. The chapters are all well cited, with bibliographies for further reading so that you can easily read what is most relevant to your situation. Each chapter is written by one or two of the book's authors, with the first four focusing on the broader argument and the last four presenting more specific avenues for collaboration. The introduction is an excellent piece in itself; the authors outline their goals for the book, define terms such as instructional designer and blended librarian, provide a synopsis of each chapter, and, perhaps most important, acknowledge some of the difficulties that librarians may face in encouraging interest in collaboration. It may help those of us who have already tried reaching out to make connections to know that we are not alone in sometimes failing or not succeeding as much as we would like, while also easing some anxiety for those not yet convinced that the effort involved in collaborating will be worthwhile.

The first chapter, by Joe Eshleman and Kristen Eshleman, explains the rationale behind focusing on instructional designers as potential collaborators due to their involvement with technology and the chance to work outside the library in a way that could elevate the institutional roles of librarians. In chapter 2, Richard Moniz compares the development and ideas behind librarianship and the instructional design profession. He also shows how the increasing overlap and need for collaboration between the two fields is reflected in new job titles and descriptions for librarians. The third chapter, also by Richard Moniz, looks at best practices for these types of collaborations as well as identifying emerging opportunities in digital scholarship, copyright issues, and creating cooperative workshops for faculty, while in chapter 4, "Collaborating to Accomplish Big Goals," Joe Eshleman explores a wealth of literature from books, journals, blogs, and reports on developing a collaborative mindset.

The following four chapters each highlight a specific avenue for collaboration and innovation: information literacy and instruction, the digital humanities and MOOCs, digital media, and the learning management system (LMS), respectively. These four chapters are well written, although the sixth chapter does include two case studies with their own references that make the structural organization of the chapter slightly confusing to the reader. Nonetheless, the case studies provided by Joe Eshleman and Kristen Eshleman in this chapter, about a long-term partnership on a digital humanities course over several iterations and the development of a MOOC at Davidson College, are well worth reading. Karen Mann's two chapters, "Digital Media in the Modern University" and "Integrating the Library and the LMS," both stand out for their presentation and practicality. Many of us may be hearing terms like "multimodal learning" and "digital literacy," but Mann does an excellent job of concisely explaining what these ideas mean and how librarians can take action based on them. She also provides informative data on LMS usage in higher education and offers examples and ideas for how libraries can integrate themselves into their institution's LMS.

This book is a valuable tool for academic librarians in any position that could potentially be open to collaboration, as well as librarians involved in information literacy instruction, librarians interested in or already working with instructional designers, and librarians in a leadership role looking for new ways of advocating for the library and further integrating the library into the student learning experience and the classroom, whether it be physical or digital. As the authors note, collaboration is not new to librarians, but this book should help move the conversation forward regarding the ways in which we collaborate on campus. —*Kristen Cardoso, Middlebury Institute of International Studies at Monterey*

***Managing Digital Cultural Objects: Analysis, Discovery and Retrieval.*** Eds. Allen Foster and Pauline Rafferty. Chicago: ALA Neal-Schuman, 2016. 256p. Paper \$88.00 (ISBN 978-0-8389-1343-7).

The title of *Managing Digital Cultural Objects* carries some risk of misleading the reader into thinking that it's a how-to manual. It is not. This work is less an overview of the nuts and bolts of its subject (although it is that at times), and more an exploration of the theory and issues related to digital objects and collections: how we conceive of and create them, how we preserve them, how we share them, how users interact with them. As digital objects become critically important in libraries and collections of all kinds, this book serves as a welcome view across the landscape of digital collections, considering both current practice and future possibilities. It was originally published in the United Kingdom and was written primarily, though not exclusively, by expert authors based in the United Kingdom.

The book is divided into three sections, loosely organized around different ways of thinking about digital objects. Part 1 presents some of the philosophical and theoretical underpinnings of digital collections; part 2 presents three case studies of cultural digital collections and a special issue related to each; part 3 focuses on Web 2.0 platforms, social media, and other spaces where the user might both access and create digital objects.

With chapter 1, Pauline Rafferty begins to sketch an outline of the themes and ideas of the book with a brief review of relevant background literature, before visiting some rather *avant-garde* approaches to organization, like emotional indexing and "storytelling as indexing," that make for compelling alternative models. Chapter 2, by Sarah Higgins, discusses the use of data modeling as a foundational process for all subsequent choices made in the creation of a digital collection. The chapter assumes that the reader is already conversant with basic concepts in digital collections; but, for a moderately knowledgeable reader, it offers a ground-up approach to designing