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**BRADLEY, Phil. *Social media for creative libraries*. London: Facet. 2015. 169 pages. ISBN-978 1 85604 713 5. £49.95**

The previous edition of this title was published as ‘How to use Web 2.0 in your library’ in 2007 when the ubiquitous tools we take for granted now were still in their infancy. Then, Facebook was making the transition from campus to public use, whilst Twitter had only been founded the previous year. Both were seldom used by libraries, especially on this side of the Atlantic. Now, they’re one of the most vital tools of communication with our users. Bradley’s previous edition focused on how libraries used RSS feeds, blogs and podcasts; resources that libraries now use with decreasing frequency.

Therefore, it is completely appropriate that Bradley has not just updated the title, but completely overhauled it; to not just clarify what has changed in the social media landscape since, but which tools libraries are currently using and may use in the future.

Bradley himself accepts that writing about social media is intrinsically difficult; that any book published on the subject dates rather quickly. Bradley makes concessions for this by providing videos on Facet Publishing’s website to further elaborate upon the individual chapters and provide additional context. These are well worth exploring.

Bradley, as many readers will know, is the most authoritative voice about social media in libraries. If you follow Bradley on Twitter, read his column in CILIP Update, visit his website or attend one of his training courses, you will learn about a plethora of innovative tools and be encouraged to use them in your own library.

“Social media for creative libraries” is a lean 169 pages with ten chapters, each containing vast detail about a series of interesting tools. Chapter 1 starts the ball rolling with an introduction to social media; what it is and what it means to libraries. Chapter 2 looks at authority control and how this skill is more important than ever when dealing with social media. Chapter 3 examines ‘guiding tools’ such as customized homepages, search engines and bookmarking. Chapter 4 discusses the latest current awareness tools that allow librarians to keep up to date with topics of interest. Chapter 5 highlights the latest presentation tools and explains how tools such as Prezi are far more innovative and engaging than PowerPoint. Chapter 6 considers how social media improves how librarians teach with e-learning tools such as screencasting and interactive training via the likes of Google Hangouts. Chapter 7 covers communication, which is probably how most libraries use social media at the moment – keeping in touch with users via Twitter and Facebook. Chapters 8 and 9 blend some of these practices and tools to market and promote libraries. Finally, chapter 10 asks the reader to think about whether their library needs a social media policy and the benefits of having one.

Conveniently, Bradley includes a detailed list of relevant tools at the end of each chapter; many of which will be completely new, but well worth considering. Bradley writes informally and anecdotally, and this is a very breezy, but informative read. Even working at a library that has a very active social media presence, there is plenty to learn from Bradley. *Social media for creative libraries*

is an essential title for both the experienced social media user and the overwhelmed librarian, attempting to take stock of it all.

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