



University of Hawai'i at Mānoa



Library & Information Science Program  
Information & Computer Sciences Department

## COURSE SYLLABUS

# LIS 615: Collection Management

(Spring 2011)

**Instructor:** Dr. Andrew Wertheimer

**Contact Information:**

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Please write LIS 615 in the subject line.

**Course Portal:** <http://www2.hawaii.edu/~wertheim/615S11.html>

**Office Hours:**

- Monday 1:00-5:00 PM
- Wednesday 4:00-5:00 PM
- Or by appointment. Please check:

<http://www2.hawaii.edu/~wertheim/OfficeHours.html>

**Class Time:** Wednesdays: 1:00 PM - 3.40 PM

**Classroom:** Hamilton Library 3F

**Course Catalog Description:**

**LIS 615 Collection Management (3)** Principles and issues of collection management and care. Criteria and tools for selecting and deselecting materials. Relationships with publishers/producers. **Prerequisites:** None

## *Laulima: Our Online Discussion Space*

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In addition to face-to-face instruction this course is utilizing UH's Sakai-based online course environment *Laulima*. <https://laulima.hawaii.edu/portal>

Assigned posts should be posted in the discussions venue. Instructions are listed in the syllabus and at Laulima.

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## **Textbook & Readings**

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### ■ **Required Textbook:** (select one):

Edward G. Evans and Margaret Zarnosky Saponaro, Developing Library and Information Center Collections. 5th ed. Englewood, CO: Libraries Unlimited, 2005 (472 pp.). ISBN 1591582199 (at the University Bookstore). (Please purchase this edition.)

Students in the **school library media track** *may* use an alternative text:

Kay Bishop, The Collection Program in Schools: Concepts, Practices, and Information Sources. 4th ed. (Greenwood, CO: Libraries Unlimited, 2007) (292 pp.). ISBN-13: 9781591583608 (at the University Bookstore).

Some readings from Evans or other alternatives may be assigned to supplement the Bishop text.

### ■ **Additional Required Readings & Optional Supplement:**

Additional required readings are specified below. Articles are available via Electronic Reserves. You are encouraged to purchase a copy of:

ALA Office for Intellectual Freedom, *Intellectual Freedom Manual* (8<sup>th</sup> Ed.) (Chicago: ALA, 2010). (Available at the University Bookstore). (Please purchase this current edition.)

For your CM project you will likely need to spend some a good deal of time in a good library to examine reviews.

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## Course Schedule

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This syllabus lists readings in both the Evans and Saponaro (EGE / MZS) text and the Bishop alternative text for students in School library media specialist track.

Students using either text should read all additional readings mentioned in the syllabus.

This schedule is subject to change. Lecture topics vary in response to current happenings in the profession.

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### [Class 1]: 12 January 2011

- Introductions: **Review syllabus, and course objectives; How to approach the text, and Introducing *Laulima***
- Lecture: **Collection Management Heroes, Briefly Introducing CM**

**Readings:** None.

**DUE:** Nothing

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### [Class 2]: 19 January 2011

- Lecture: **Researching the Community, Collection Policies**
- Lecture: **The Art and Technique of Reviewing Media**
- Workshop: **Selection Tools**

**Readings:** EGE (Evans)/MZS: CHAPTER 1, 2, and 3.  
BISHOP: CHAPTERS 1, 2, 3, 4, and 5.

**DUE:** **Laulima Postings:**

- [LORP 1]: (LORP = Laulima Other Required Post) Introducing Yourself
  - [LORP 2]: Select Tentative Topic for CMP
  - [LORP 4]: What I'm going to review for the *HoloHolo Review*]
  - [LR 1a or b]: (LR=Required Laulima Post on Readings): Weekly posting; Post either (a) if you are reading the Bishop text or (b) for the Evans text.
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### [Class 3]: 26 January 2011

**Lecture: Selection and Acquisitions: Practical Dimensions**

- Lecture: Acquisitions
- Lecture: Deselecting Materials

**Readings:** EGE/MZS: CHAPTERS 4, 10, and 11.  
BISHOP: CHAPTERS 6, 7 and 8.

**DUE:**

- *Laulima* Post on Readings [LR2a or LR2b]
  - **Collection Development Policy Critique** (send via e-mail as a MS Word attachment). Be sure to save the file as CDPC\_YourLastName.doc
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**[Class 4]: 2 February 2011**

- Lecture: **Preparing for the CMP Proposal Presentations**
- Lecture: **Budgeting, Philanthropy, Friends & Grant writing for Collection Management**

**Readings:**    **EGE/MZS:**    CHAPTERS 5, 6, and 12.  
                  **BISHOP:**        CHAPTERS 16 and 17.

**DUE:**            First Draft of your *HoloHolo Review* review

- Post Draft on *Laulima* (LORP 5)
- Exchange another with a fellow student

*Note: You can post Laulima comments next week*

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**[Class 5]: 9 February 2011**

**Lecture/ Discussion: CM in Various Contexts**

- CM in Public Libraries
- CM in School Library Media Centers
- CM in Special Libraries

**Readings:**    **EGE/MZS:**    CHAPTERS 8 and 15.  
                  **BISHOP:**        CHAPTERS 14 and 15.

**DUE:**

- Peer Comments on the First Draft of *HoloHolo Review* review  
      Send one copy to the instructor on *Laulima* (assignments) and  
      another to the student. You can do this either in paper or by e-mail.
  - CMP Proposal (Paper) (Post on *Laulima* as an attachment at LORP 3) (see instructions at LORP3 and syllabus)
  - *Laulima* Post on Readings [LR3a or LR3b] (covering this week and last)
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**[Class 6]: 16 February 2011**

- Lecture: **Cooperative CM Efforts**
- Lecture: **Government Documents**

**Readings:**    **EGE/MZS:**    CHAPTER 17.  
                  **BISHOP:**        Skim Appendix.

**Additional Readings (for all):**

Nora Rawlinson, "Give 'Em What They Want." *Library Journal* 106 (15 November 1981): 2188-90.

Bob C. Murray, "The Case for Quality Book Selection." *Library Journal* 107 (15 September 1982): 1707-10.

- **DUE:** Final Draft of your *HoloHolo Review* review (LORP 6)  
Note: You can post Laulima readings comments next week
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### [Class 7]: 23 February 2011

#### **Lecture: CM in Research Collections**

- Historical development of Collection Management
- Research Libraries & the Crisis of Scholarly Publishing
- Preservation
- Evaluating Collections

#### **Readings:**

**EGE/MZS:** "Selection Process: Theory." (33 pp.) **On Supplemental CD-ROM [PDF].**

#### **Additional Readings (for all):**

Margaret Stieg Dalton, "A System Destabilized: Scholarly Books Today" *Journal of Scholarly Publishing* 37 (2005-6): 317-323.

Jamie Ellis, "Lessons Learned: The Recovery of a Research Collection after Hurricane Katrina," *Collection Building* 26 (2007): 108 – 111

Albert N. Greco, Robert M. Wharton, Hooman Estelami, and Robert Francis Jones, "The State of Scholarly Journal Publishing: 1981-2000." *Journal of Scholarly Publishing* 37 (2006): 155-214

**DUE:** *Laulima* Post on Readings [LR4a or LR4b]  
(covering this week and last and supplemental readings)

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### [Class 8]: 2 March 2011

- Students give CM Proposal Presentation

**Readings:** **EGE/MZS:** CHAPTERS 13, 14, and 16.  
**BISHOP:** CHAPTERS 9, 10, 11, and 12.

**DUE:** **CM Proposal Presentation (in class)**  
*Laulima* Post on Readings [LR5a or LR5b]

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[Class 9]: 9 March 2011

**Introduction to Publishing**

- Lecture: **Stages from Writer to Reader**
- Lecture: **Types of Publishers**
- Lecture/ Discussion: **Socio-Economic Roles of Publishing**
- Introducing **the University of Hawaii Press**

**Readings:** EGE/MZS: CHAPTERS 5 and 11.

**BISHOP:** Skim Bellingham Public Schools, "Library Collection Management: Managing Our Library Collections for Information Power" Online at:

<http://www.bham.wednet.edu/departments/libmedtech/libcollmanage.htm>

**DUE:**

- *Laulima* Post on Readings [LR6a or LR6b]
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[Class 10]: 16 March 2011

**Censorship and Intellectual Freedom, Part I**

- Lecture: **Totalitarianism & Libraries**
- Lecture: **The Historical Development of IF in Librarianship**
- Workshop: **Practicing Intellectual Freedom**

**Readings** (for all):

Lester Asheim, "Not Censorship But Selection." *Wilson Library Bulletin* 28 (September 1953): 63-67. (Available online via UHM Library's Electronic Resources)

Lester Asheim, "Selection and Censorship: A Reappraisal." *Wilson Library Bulletin* 58 (November 1983): 180-184. (Available online via UHM Library's Electronic Resources)

**EGE/MZS:** CHAPTER 18.

**BISHOP:** CHAPTER 13 and Dianne McAfee Hopkins, "School Library Media Centers and Intellectual Freedom." (link at class website) / <http://www.ala.org/ala/aboutala/offices/oif/iftoolkits/ifmanual/fifthedition/schoollibrary.cfm>

**DUE:**

- Professional Shadowing Journal
  - *Laulima* Post on Readings [LR7a or LR7b] (include comments on supplemental readings!)
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[23 March 2011]

**No Class: Happy Spring Break!**

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[Class 11]: 30 March 2011

**Censorship and Intellectual Freedom, Part II**

**Readings** (for all):

ALA Office for Intellectual Freedom, *Intellectual Freedom Manual* (7<sup>th</sup> ed.) (Chicago: ALA, 2006), Pages:

**Read:** 1-77; **Skim:** 88-366 with emphasis on understanding Policies.

**DUE:** *Laulima* Post on Readings [LR8]

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[Class 12]: 6 April 2011

**Censorship and Intellectual Freedom, Part III**

**Readings** (for all):

ALA Office for Intellectual Freedom, *Intellectual Freedom Manual* (7<sup>th</sup> ed.) (Chicago: ALA, 2006), Pages:

**Read:** 429-470; **Skim:** 471-479, 495-496.

**DUE:** *Laulima* Post on Readings [LR9a or LR9b]

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[Class 13]: 13 April 2011

**Expanding the IF Horizon:**

- Lecture/ Discussion: **Outsourcing Collection Management**
- Lecture/ Discussion: **Small / Alt. Press, Grey Literature & Samizdat**

Discussion of Bill Moyers' *Buying the War*

**Readings** (for all):

Judith Serebnick, "Measuring Diversity of Opinion in Public Library Collections," *Library Quarterly* 65 (1995): 1-38.

Juris Dilevko, & Keren Dali, "Reviews of Independent Press Books in Counterpoise and Other Publications." *College & Research Libraries* 65 (2004): 56 -77.

Rebecca Knuth, & donna G. Bair-Mundy "Revolt Over Outsourcing: Hawaii's Librarians Speak Out About Contracted Selection." *Collection Management* 23 (1/2) (1998): 81-112.

[Video:] **Watch** Bill Moyers' *Buying the War* (PBS, 2007, 60 min)  
<http://www.pbs.org/moyers/journal/btw/watch.html>

**DUE:** *Laulima* Post on the Videos and Readings [L10]

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#### [Class 14]: 20 April 2011

##### **Evaluating & Selecting Electronic Media:**

- Lecture: **Evaluating & Selecting Databases**
- Lecture: **Evaluating & Selecting e-Books, Videos, DVDs, and CDs**

**Readings:** EGE/MZS: CHAPTERS 7 and 9.  
BISHOP: CHAPTER 8.

**DUE:**

CMP Portfolio

*Laulima* Post on Readings [LR11a or LR11b]

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#### [Class 15]: 27 April 2011

##### **The Potential and Reality of Digital Collections, Part I**

- Lecture: **Evaluating Databases and Electronic Subscriptions**
- Lecture: Creating Unique Digital Projects

##### **Readings (for all):**

Mary E. Jackson, "Looking Ahead: The Future of Portals." *Journal of Library Administration* Vol. 43, No. 1/2 (2005), 205-220.

Ken Frazier, "SPARC: Encouraging New Models of Disseminating Knowledge." *Collection Building* 19, no. 3 (2000): 117-23.

**DUE:** CMP Reflection Journal  
*Laulima* Post on Readings [LR12]



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**[Class 16]: 4 May 2011**

The Potential and Reality of Digital Collections, Part II

- Lecture: **Evaluating Databases and Electronic Subscriptions**
- Lecture: **The Library as Publisher**

**Readings** (for all):

John Willinsky, "Scholarly Associations and the Economic Viability of Open Access Publishing." *Journal of Digital Information* 4 (Article No. 177, 2003-04-09)

Simon Tanner, "Economic Factors of Managing Digital Content and Establishing Digital Libraries." *Journal of Digital Information* 4 (Article No. 229, 2003-06-09)

**DUE:**           **Final Reflective** *Laulima* Post [LR13]

- **Course wrap-up**
- **Course Evaluations**

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**Finals Week**

There is no exam in this course or class meeting during Finals Week. Please keep up with the readings though. All papers and extra credit must be handed in by the end of class on 4 May 2011.

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## Instructions for Specific Assignments

*(Please consult the course schedule for due dates.)*

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### The Collection Management Project (CMP)

The main assignment for this class is a practical exercise in collection development. You are to propose collection parameters and then select materials for a specific library. This will be a lot of work, so don't underestimate this project; however, I hope you will also enjoy the learning process of shaping a collection.

I encourage you to select a type of library that you want to work in, and a subject that you are familiar with and/ or interested in. For example, if you have a degree in Latin American literature and want to work in a college library, then you might propose developing a collection of 45 items relevant to Latin American poetry (including databases, books, and journals) for some specific library like the Tokai College Hawaii Library. On the other hand it should not be the same topic as one you've used for your LIS 601 bibliography plan or another LIS assignment. Another proposal could be for natural science books for grades 2-4 at Waimalu Elementary School Library Media Center. Another proposal could be materials on bioengineering for a special library. The topic **must be non-fiction** unless you can make a good case for a specific fiction collection. You should include a mixture of books, databases, journals/ magazines. You should also add a few relevant videos/ DVDs/ CDs. See details below.

You can choose any **non-fiction** subject, although you might keep in mind that you will want to appeal for a "grant" to fund your topic, so I encourage you to come up with a topic that you might try to convince a not-for-profit organization to subsidize.

You may **not** select fiction/ drama/ poetry unless you receive permission due to a very narrow specific topic (e.g., fictional memoirs of American women in history for 6<sup>th</sup> graders). In such case you must provide very detailed criteria for selection, and also clearly show how each work meets the criteria.

You must select a real library and community for the CMP. You are to describe the library, the users and the collection in some detail. You will eventually select 45 items (books, journals, databases, etc.) for your CMP. Although you've selected a real library, you needn't concern yourself with the library's actual holdings.

**At least 15 items should be submitted with complete citations to reviews, and should be selected at least partly because of these reviews. The remaining 30 do not need to be reviewed**, although each item should have a brief write-up explaining why you selected it. Your CMP Journal also should explain what criteria and selection tools you used to select your CMP. Of course, appropriate reviews would be one natural criterion, although they are not required.

**Your CMP should include at the following types of items:**

- 1) At least one Out-of-print book [OP],
- 2) At least one (S) Serial, such as a journal or magazine subscription (1 year),
- 3) At least one audio-video recording (either Video or CD or DVD or Audiocassette tape, etc),
- 4) At least one e-book
- 5) 5-10 digital media resources. At least one should be a commercial database with a one-year subscriptions (1 year).

Your CMP list should be numbered (1) to (45). The 15 items with complete citations of reviews should be noted with an asterisk (e.g., 3\*). You should also note (S) Serial; (D) Database/ Digital Subscription; Out-of-Print item (OP); Audio-Video Material (A-V); (e) e-Book. You may indicate that an item is for the (R) Reference collection.

Your collection should be presented in some logical order (ideally by sub-topic, and then by author's last name).

Please pay careful attention to all of the various stages.

**CMP STAGE 1: Topic Selection** (No Credit)

Your first step will be to select the type of library and the collection topic. You must secure approval for your topic. You may collaborate with other students in analyzing the same library, but you are responsible for doing your own work on the presentation and collection.

I discourage overlap of subjects, so topics will be claimed on a first come first served basis, so let me know as soon as possible, especially if you want to develop a collection on a popular topic, such as on AIDS for a junior high school library.

This should be posted on Laulima (LORP 2). Be sure to see what else others have already reserved before you.

**CMP STAGE 2-A: Proposal Paper** (5% of your course grade)

The brief (3-5 pages) proposal should include a description of the library and demographics of its users, the parameters of your collection, and a proposed budget.

This paper should be written **persuasively** to demonstrate the benefit of this collection to the library. You may use this paper to complete parts (a) and (b) of your CMP Portfolio, although you are strongly encouraged to make revisions based on the instructor's comments. Topics are accepted on a first-come first accepted basis. Only one student may select a certain topic. Be sure to secure permission before selecting a topic that was used in one of the sample papers.

Along with your Proposal Paper, you should also submit *at least* five sample review items from your portfolio. This is to give you feedback on format, etc. Please see instructions for Stage 3.

### **SUBMISSION INSTRUCTION:**

Submit your CMP Proposal as an attachment on Laulima (LORP 3). Be sure to save it as a MS Word file as **CMP\_Pro\_(Your last name).doc** as in CMP\_Pro\_Wertheimer.doc

### **Evaluation**

Your proposal will be evaluated by the instructor on the following criteria:

a) Detailed yet concise library and community demographic profile	1 point
b) Very clear and specific parameters of the proposed CMP such as: <ul style="list-style-type: none"> <li>• Price range for print and other materials</li> <li>• Dates of publication that you will consider</li> <li>• Reading levels that you will consider (presumably based on community demographics)</li> <li>• Scholarly / reading level (reflecting the library's CM policy and mission statement, etc.)</li> <li>• How you will break the topic into parts (i.e., 5% of the collection will be on Biology for 6<sup>th</sup> graders)</li> <li>• Specific aspects that will reflect your library's demographics as you select items (such as 10% materials in Basic English for a community with many new immigrants).</li> </ul>	1 point
c) Logical and reasonable budget proposal, including cited evidence on how you came estimated your budget.	1 point
d) Overall writing and <u>persuasive writing</u> as to why a not-for-profit organization would want to fund your topic (explaining how the materials you select will specifically benefit your community).	1 point
e) The quality of the sample CMP item(s) review. See criteria listed under the CMP Portfolio.	1 point

### **CMP STAGE 2-B: Oral CMP Presentation Grant Proposal** (5%)

You will present your CMP proposal to the class in the form of "pitching" a grant proposal. You should pretend that I am the chair of the (fictitious) KASHU FOUNDATION, and that your classmates are board members. Explain briefly how you will select the items. You should try to persuade people (imagine a committee of non-librarians) why they should support your grant proposal.

**Note:** If you are doing this for a real library and have a real grant opportunity, please explain the context to the class before the presentation. You should obviously incorporate instructor comments from (2-A) as you develop this.

You will be giving an oral grant proposal (3-4 minutes) in which you will outline your proposal. You should also be ready for a few Q&A from the class, which are

not timed. You *may* use overheads, handouts, PowerPoint, etc, but these are not required.

### **Evaluation**

Your presentation will be evaluated by all students in the course (averaged at 50%) and your instructor (50%) on the following criteria:

a) Overall speaking skills. Creative, persuasive, and professional presentation. Ability to persuade listeners that the grant would make a difference, and thus should be funded.	3 points
b) Clear brief description of the library, library's users, CMP topic, and budget.	1 point
c) Following instruction requirements, including staying within the time parameters.	1 point

### **CMP STAGE 3: The CM Portfolio**

(35%)

You should write your CMP Portfolio as the final report to the KASHU Foundation. Be sure to read both the instructions and evaluation rubric below. It should include:

(a, 1-2 pages): **Institutional Description** of the library, users, and existing collection, [This should be based on the CMP Proposal, but the language should be modified as if you received the grant, and are reporting on the progress].

(b, 1-2 pages): **Parameters of the proposed collection,**

(c1-4, one-thirds of a-page to 1 page *per title*): **Information on Selected Items.**

(c#) Each citation should be numbered and grouped or presented in some rational order (by selected topics, alphabet, etc).

(c1) Complete citation: Books should include Author, Title, Publisher (Location City), Publisher's Name, ISBN/ISBN13, number of pages, and the publication year. Journals should include ISSN. OP books and A/V items do not need any item codes if none are available. Follow a standard citation style.

(c2) The *current* list price in US\$ for PA (paperback) or HC (cloth). You may calculate in a discount if explained in the budget-narrative section. Cite price source if this is below the list price.

If the book is **out of print**, you should indicate this and list the source of the O.P. Price (e.g., \$14 HC Used VG, listed from Blue Mountain Bookstore on ABE),

**Databases** and journals should include full information on vendors and the cost of a 1-year institutional subscription,

(c3) Citations to published reviews (Amazon.com-type user reviews do not count). [See appendix to this syllabus on "Evaluating Reviews and Selection Tools." This applies primarily to the first 15 items.]

(c4) The most important part of each item is your own **rationale for selecting the specific item**. This could be based on your own personal evaluation of this work, reviews, reviews of other works by the author, and other related criteria. You might include information on summarizing reviews, author's qualifications, quality of book construction/ user-friendliness of database, etc. If you did not

examine the work in person, you should refer to the reviews and add your own rationale for selecting the item. *Be especially careful to avoid plagiarizing from a review or the publisher's information.*

Many of these texts can be brief, such as 2 or 3 sentences. However, I expect longer and more detailed explanations comments to support any of the following: a) more expensive items, b) works that are older or nonstandard, c) anything that falls beyond your original parameters, d) ones that are published by lesser quality / questionable publishers, e) More than 5 selections by the same publisher. Without strong justifications, such as quality reviews, these kinds of entries will detract from your grade.

(d, 1 page): **Budget-Spreadsheet.** I encourage you to do this on Excel or other spreadsheet. You do *not* need to list each book and price here, only totals, and a comparison with the proposal budget.

(I do not penalize or reward you for going over/ under budget, but want you to reflect on the realities of real budgets).

(e, 2-3 pages): **Budget-Narrative:** This should explain aspects of the budget, such as discounts and how database or journal prices were determined. D and E may be combined into 1-3 pages. Do not use this space to list individual prices.

(f, 2-4 pages): **Summary:** This should include the limitations of the collection and propose further growth areas. This should also summarize the core of your collection. You should also use this section as a sales pitch to emphasize the value of this collection to your institution.

I encourage you to think of this project as an ideal portfolio project to show potential employers.

#### **SUBMISSION INSTRUCTION:**

Submit your CMP in paper and print formats. I will evaluate formatting based on the printed version. Save the file as 615\_CMP\_YourLastName.doc and send it as a MS Word attachment to wertheim@hawaii.edu.

#### **Evaluation**

Your proposal will be evaluated by the instructor on the following criteria:

a) <b>Institutional Description</b> of the library (institutional profile, user's demographics, and existing collection) is rich with relevant and varied and cited data. This section includes responses to suggestions made in the CMP Proposal. A perfect score shows original writing that builds on authoritative information that would be convincing to a funding agency.	2 points
b) Very clear and specific <b>CMP Parameters.</b> What were the criteria used to plan the collection (price, reflection of demographics, price	2 points

range for materials, date range of publications, and reading levels. Explain specific criteria from your library's demographics that influenced how you established criteria (such as 10% materials in Basic English for a community with many new immigrants). This section includes responses to suggestions made in the CMP Proposal, as well explanation of any changes you did while creating the CMP.	
c) <b>Professional presentation</b> of your CMP, including aesthetics, the cover page, typography, margins, and following all instructions. Items are presented in some order (ideally topical, then alphabetical by author's last name).	3 points
d) The <b>Summary</b> is well written, persuasive, and reiterates points made in the profile, parameters, and individual items. It explains the value of this collection to your institution and the potential impact on users. It also includes limitations of the collection and proposes areas for further growth areas	4 points
e) The <b>Budget</b> section is thorough and easy to follow. The narrative is well written. The budget follows the directions. It is clear at the citation level whether each item selected is paperback or hardcover. Criteria for electronic materials price are explained in detail. Budget calculations are correct, and contrasted with the proposed budget. One table presents (a) the Proposed Budget, (b) the Final Budget, and (c) the difference.	4 points
f) <b>Individual citations</b> are complete (ISBN13 or ISBN or ISSN, publisher, city of publication, date of publication, edition number, etc) and are in a standard bibliographic form. Information on used materials and journals is complete. OP items include (condition, vendor).	4 points
g) The <b>Rationale for selecting each item</b> is clear, original, and well written. These are based on reputable reviews and personal evaluation of materials. Rationales for selecting more expensive items, such as databases and reference works should be longer than the others, and explain why you selected it over alternatives.	8 points
h) <b>Overall Quality of the Collection.</b> The collection is diverse (from a variety of publishers) and is carefully selected to meet the various audiences described in the profile. It represents different perspectives, and appears to be <b>well selected</b> based on an understanding of community needs and the best materials available. The CMP Journal and cited reviews show that various approaches were used to find the most appropriate collection given.  This includes the appropriateness of your selections to <b>match the parameters</b> and <b>community/ library profile</b> . This may be more of an art than science, but will be evaluated based on the judgment of a seasoned selector and the real state of publishing. For example, if you decided that you were going to select studies of Japanese novelists active after World War II, I would wonder if you did not select a work on Nobel Prize Winner Kenzaburo Oe. You	8 points

can help satisfy this aspect by mapping your planned selection, and describing in some detail how you approached your topic in your journal.	
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This also includes the quality of the items selected <b>using standard library criteria</b> . For example if you proposed a CMP on the American Civil War for a high school library media center, I would be very suspicious if you selected a vanity press memoir (especially without reputable reviews), a textbook, costly reprint, narrow dissertation, children's picture book, etc. unless you make a solid case for the exception.	
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#### **CMP STAGE 4: CMP Reflection Journal** (10%)

The final portion of your CMP is perhaps the most important, since it is a reflective exercise. It consists of an 8 to 10 page journal in which you will evaluate the exercise as a personal reflection on the learning experience.

Your essay should first record (a) how you went about mapping your topic and searching for items, including specific indexes, databases, or other tools. This section should be somewhat detailed (although brief and concise) since this impacts your grade on the CMP itself. The second part is to (b) reflect on what you learned from the experience, such as **what you learned about at least a few specific publishers, reviewers, and review media**. If you think that you did not learn anything about the above, then you are strongly encouraged to do some research as part of your journal, as you will be graded on your reflections of the learning experience. Even experienced selectors should endeavor to make the CMP and Journal learning experiences.

(c) You should also reflect on weaknesses in the CMP (e.g., you were unable to find many good children's books on AIDS in Spanish for a San Diego junior high school library CMP). You should also (d) critique your own abilities as a selector, as well as the tools you used. You may add information, such as some discussion of reasons you did not select certain items or types of items from your collection. You may incorporate notes from readings or class discussions in this section.

Do **not** waste your time or space by complaining that it was a long assignment. I already know it is time-consuming, but this is how we master the art of selection. Many graduates have written me that their CMP was their most useful LIS assignment. I also use this in evaluating your CMP.

#### **SUBMISSION INSTRUCTION:**

Save the file as 615\_CMPJrl\_YourLastName.doc and send it as a MS Word attachment to wertheim@hawaii.edu.

#### **Evaluation**

Your proposal will be evaluated by the instructor on the following criteria:



a) Reflective <b>Narrative</b> explanation of how you [1] mapped out your topic, and [2] searched for items. [3] Concise but detailed listing of specific indexes, databases, or other tools (including those mentioned in the textbook, lectures, from shadowing, and especially your own unique findings relevant to the topic).	3 points
b) <b>Reflection on</b> the above <b>collection management tools</b> (critical evaluation review sources, <u>and</u> specific reviewers) for both retrospective and current awareness.	3 points
c) Critical <b>Reflection and information on</b> publishers, vendors related to your topic and overall selection.	2 points
d) Critical <b>Reflection on</b> your CMP's strengths and weaknesses. How could it have been improved? What did you do that worked or what would you have done it differently?	1 points
e) Critical <b>Reflection on yourself as a selector</b> . Using the text and lecture materials, how have you grown as a selector, and what can you do to improve your abilities as a selector?	1 point

## Other Assignments

### Collection Management Critique or Policy

(Worth 10%) (Individual/ Group Option)

There are two options for this assignment. You can either write up a critique of three or more existing CM policies or you may compose an original Collection Management Policy, based on examination of relevant models.

*I strongly encourage you to do the critique unless you have a pressing reason to do the second option for a real library or information center.* This assignment may also be done individually or in groups of up to four people (with one paper listing all names).

### OPTION 1: Critiquing CM Policies

For option 1, you should locate *at least* three CM policies and analyze them. These policies should be comparable (i.e., relating to the same type of library or collection) but in different locales. At least two of the collections should be at a parallel level (i.e., system-level or collection-level or branch-level).

You can either compare them or you can focus your analysis on one of the policies, but should make observations based on the other policies and your text. Your first brief paragraph should explain why you selected the particular policies. It might be helpful to focus your essay on the question of how applicable these policies are for another specific library. You should use your class notes and textbook or other readings to offer educated comments. Please be specific and be sure to cite information sources. The final product should be a 4 to 6 page paper in either journal or report format.

#### *Information for either option*

#### **SUBMISSION INSTRUCTION:**

Save the file as 615\_CDPC\_YourLastName.doc and send it as a MS Word attachment to Wertheim@hawaii.edu.

Examples of existing policies may be mentioned in class, and are also cited in the textbook. You can find many more by doing an advanced online search for “[x type of institution (e.g., high school)] library” and (“Collection Development” or “Collection Management”) and Policy.”

### Evaluation for the CM Policy Critique Option

Your proposal will be evaluated by the instructor on the following criteria:

a) The journal or essay is <b>based on appropriate model policies</b> , which are well cited.	2 points
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b) The journal or essay is <b>well written and organized</b> .	2 points
c) The journal or essay cites relevant information from the <b>textbook or lectures</b> (possibly in addition to other materials) on CM Policies.	2 points
d) The journal or essay <b>shows the importance of CM Policies, and the various elements</b> .	4 points

### OPTION 2: Creating a CM Policy Statement

For option two, you are to create a draft Collection Management Policy Statement for a real or fictitious library/ branch or archive. This 5 to 10 page hypothetical or real document should be customized to the given library and written as if it was a real draft. You will be evaluated by the appropriateness of the policy for the type of library. If you are writing a policy for a branch or collection you are expected to refer to the main library's policy statement. You are to examine *at least* three other policies (and cite them) in your paper. Be sure to cite all materials and use appropriate quotation marks and footnotes to document all borrowings or influences. You should use footnotes or endnotes to note sections "inspired by " or borrowed from other policies. **WARNING:** Failure to clearly document each specific borrowing will be construed as an act of plagiarism.

#### Evaluation for the Creating a CM Policy Statement Option

Your Policy will be evaluated by the instructor on the following criteria:

a) The policy is <b>based on appropriate model policies</b> , which are very clearly cited.	2 points
b) The policy is <b>well written and organized</b> .	2 points
c) The policy <b>reflects other real policies</b> related to that institution (systems, mission statements, etc.)	2 points
d) The policy <b>matches the needs and current reality</b> of the real library.	4 points

#### Shadowing a CM Professional

(Worth 10%) (Group option strongly encouraged!)

Write a summary of your visit (5-10 double-spaced pages). This journal should include background information of what you did, what you learned from the experience, what experiences shaped this CM professional. I also want to see evidence of your own critical reflections on the experience. Your challenge here is to spend at least one page to frame this practical experience with the theories and terms introduced in the class. The writing should be in journal style with a balance between what you learned and your reflections on the learning experience. *Be sure to send the CM Professional a very nice thank you note for his/her help!*

#### **SUBMISSION INSTRUCTION:**

Save the file as **615\_Shadow\_YourLastName.doc** and send it as a MS Word attachment to Wertheim@hawaii.edu.

### **Relate the Journal to CM Literature**

Your journal should include references to materials from class readings as well as lectures. You should also find *at least one* recent significant article on CM that relates to your interests and shadowing. Your journal should explain the point of the article, your brief evaluation of the article, and why it is helpful or not to CM librarians. You may also critique the research or suggest alternatives approaches. Be sure to include full citations.

You should also be prepared to give a brief informal overview of the shadowing and article for your fellow students in class. [This should be for around 2-3 minutes from your desk *without* PowerPoint or handouts].

**Group work** is encouraged on this assignment. Groups may have up to 4 members, but each person should participate in all parts of the project, from question formation to interview/ shadow, and write-up/ proofreading. Working together also saves us from bothering too many busy librarians. Groups may submit one paper with all of the group member's names. Group work is not required though, especially if you are interested in a specialized area.

### **Evaluation for the Creating a CM Shadowing Paper**

Your paper will be evaluated by the instructor on the following criteria:

a) The paper explains why you selected this specialist, and gives some background on how s/he became an expert selector.	1 point
b) The paper explains why you selected an additional <b>article</b> , and gives a summary of the article, and ties it into the experience.	1 point
c) The paper gives a detailed <b>narrative description</b> of what you did on the shadowing experience.	1 point
d) The paper notes what expert thinks are important CM skills for beginning and advanced CM specialists.	1 point
e) The paper is <b>well written and organized</b> .	3 points
f) The paper evidences reflection on the changing roles of collection management in the real world compared to lectures and readings.	3 points

### **REVIEW EXERCISE**

(Worth 10%) (Individual Work)

For generations librarians have looked for each other for expertise on the art of reviewing books and other materials. This assignment is to help get you started as a library reviewer. For this assignment you are to write a publishable review of a book, video, database, etc.

You should review a book related to Hawaii or the Pacific to appear in the *Holoholo Review*. Instructions for review criteria are listed in Appendix 2. You will

be evaluated based on those criteria, and how you respond to comments I make on the first draft.

**ALTERNATIVE OPTION:** Several professional library publications publish book / library media reviews. With most, you cannot select the specific book to be reviewed, but you obviously can select the journal you want to be a reviewer for.

If you want to do this alternative option, you should contact the journal's book review editor and secure approval to do a review. You should submit a double-spaced draft to me, and get my OK before sending it to the journal. You are encouraged to secure permission / get feedback on this option before as early as possible.

#### **SUBMISSION INSTRUCTION:**

Save your first draft as **615\_RevDraft\_YourLastName.doc** and post it as an MS Word document on Laulima (LORP 5).

Share your peer critique of your partner's review either as an e-mail with a cc to Wertheim@hawaii.edu or give Dr. Wertheimer a copy of your written comments. In either case be sure the e-mail or paper clearly states the full names of the original writer and the peer critic.

Save your final draft as **615\_RevFinal\_YourLastName.doc** and post it as an MS Word document on Laulima (LORP 6).

#### **Evaluation for your Review**

The assessment is primarily based on the final product, however, you will receive up to 1 point for sending in a well-written draft following the instructions. You will receive up to 1 point for quality peer comments.

Your final review will be evaluated by the instructor on the following criteria:

a) The item you selected related to the focus of the review outlet ( <i>HoloHolo Review</i> or real journal).	1 point
b) The review follows guidelines, such as citation, word length, and required elements. The publication data is checked in <i>Books in Print</i> or the publisher's website.	1 point
c) The review includes some additional research on the writer or book. It includes brief mention of other titles/ first work/ awards won, educational background or relevant experience.	1 point
d) The review gives a clear <b>summary</b> of the item, so that someone could clearly imagine the item. For fiction, this would include something on writing style or comparing it to other writers.	2 points
e) The review is <b>original, well written and well organized</b> . It is improved based on suggestions by the professor and peer reviewer.	3 points

### **OPTIONAL EXTRA CREDIT** (LIMIT: 2 extra credit projects per student only)

Possible extra credit projects include a report on presentations or professional conferences related to CM or some professional project (e.g., internship, presentation, paper, book review) as long as you are not getting credit for this in another class. Consult with me regarding alternatives. Please write up and post your extra credit work at the Laulima site.

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### **Expectations for All Assignments**

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**Plagiarism**, if caught, will result in failing the class. It also will be reported to the department for appropriate action. Please don't do it.

As a review, any quotes should either be placed in quotation marks or block quotes for longer extracts. You may use any recognized citation style (Chicago, APA, ASA, MLA) to cite sources of quotations or other information as long as you are consistent in doing so, and that you **cite the specific page**. If you will be citing the same source (such as in the article critique), then I suggest you use parenthetical references such as the MLA style. For example, you can write (Daniels 1995, 15), or (Daniels 15) if you have only one citation by Daniels, or (15) if you only cite one article.

### **Bibliography**

For papers using parenthetical references, you need to submit a bibliography of works cited. You do not need such a bibliography, however, if you use complete citations in footnotes. Information from personal conversations, letters, e-mail, and Internet or database-derived content should also be cited with the date.

### **Limit Your Quotations**

In addition to being careful with citations, you should limit the number of times that you use quotations except for interviews. Quotations should be selected for narrow specific purposes such as showing an author's language or demonstrating precise definitions. Quotes should not be used simply as if they were your own words to make your argument. You will lose points if your paper becomes a collage of others' quotations.

### **Contextualizing Your Information**

Any time that you introduce a quotation or information, you should preface it with some information about the source. For example:

In a *Library Journal* interview, Flushing (NY) Branch Librarian  
Esther Y. Cheng claimed, "..."<sup>1</sup>

This context shows the reader the credibility of the source and its value.

### **Long/ Block Quotations**

You should not have many quotations that are over 2 or 3 lines long. Any such “long quotation” (more than 1 sentence) should be placed in a **block quotation**, which does not use quotation marks or italics, but should be single-spaced and indented on both sides, along with full citation.

### **Formatting**

Use 12-point Times font and double-space your written assignments and leave a 1-inch margin on all sides. Footnotes and block quotations should be single-spaced. Papers should also be stapled. Assignments under 10 pages should not have a cover page, but should include your name, the date, and assignment name, my name [Professor Wertheimer] and class [LIS 615] (all single spaced) on the first page of all materials. Assignments 10 pages or more should have a cover sheet. Pages following this should have your name in the header. Each page should be paginated (except a cover page, which does not get counted).

Papers should be spell-checked and proofread. My interest is to see that you follow the instructions and are able to develop a logical, analytical, well-written paper, and provide evidence for your observations.

### **Titles and Headings**

You also should use a descriptive and unique **title** for each paper. These help writers to establish a focused theme. You are also highly encouraged to use a few section headings on larger papers to organize your thoughts..

Papers are due at the start of class. One point per day late will be subtracted from **overdue assignments** (starting with the time papers are handed in). No overdue assignments or extra credit projects will be accepted after final class meeting date.

### **Note Taking**

There may be one or more quizzes or exams in class. These would be reflected as a part of your participation score. (See Participation for more on this.)

You should take good class notes of lecture and discussion. I do not usually make copies available of PowerPoint lectures (My main exception is for ESL students, who can download the slides from the computer immediately after class). I do this because studies have shown that note taking dramatically increases your memorization and keeps you more mentally involved in class.

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### **Sample Papers**

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Sample papers are posted online at:

< <http://www2.hawaii.edu/~wertheim/615Samples.html> >

Fellow students kindly shared papers from previous years. These are model papers. You are advised to review these papers to see how they presented their papers; however, **I change assignment requirements each semester, though, so be sure to follow your syllabus in terms of instructions as I will evaluate you based on the new criteria.**

If you write an exceptional paper, I might ask you to submit your paper to this page. If so, I would appreciate if you would try to follow up on some of the corrections/ suggestions I made, and then e-mail me your paper as a Word/ HTML/ PDF file attachment. I count revised and submitted papers towards your extra credit score.

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## Grading

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### General Grading Criteria:

Specific grading criteria are mentioned in the instructions for each assignment, but in general I like to reward papers that are well-written, well-researched, creative, and show me that you are integrating questions from this class and your real life experiences and readings from relevant professional literature.

Part of demonstrating professionalism includes using LIS terminology when appropriate. I also am happy if you can tie theoretical issues to the larger world as long as this supplements your LIS readings (not in lieu of them). I highly value critical thinking. Do not take everything you read or hear as truth.

### Grading:

I hope that you will focus more on learning and experience than your grade in this course. Your grade will be determined on the following basis.

Collection Management Project (CMP)	35%
Participation	15%
Journal on Shadowing a CM Professional	10%
CMP Reflection Journal	10%
Book Review	10%
Collection Development Policy/ Policy Critique	10%
CMP Proposal (Brief Paper)	5%
CMP Proposal (Presentation)	5%

### Grading Scale:

100-98 A+,	97-94 A,	93-90 A-;
89 - 87 B+,	86-83 B,	82-80 B-;



79 - 77 C+,  
69 - 67 D+,

76-73 C,  
66-63 D,

72-70 C-;  
62-60 D-.

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## **Professional Expectations for Library and Information Science Graduate Students at the University of Hawaii**

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Students in the LIS Program should familiarize themselves with the professional code for LIS students, which may be found on the LIS Program website.

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### **Program Learning Objectives**

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The Program's first goal is for students to acquire the knowledge, skills, and attitudes that are fundamental to professional competence and career-long professional growth in the library and information services field. This core survey course addresses the following objectives of the LIS Program, enabling you to:

1. Demonstrate an understanding of the history, philosophy, principles, policies and ethics of library and information science and technology;
2. Demonstrate an understanding of the development, organization, and communication of knowledge;
3. Apply basic competencies and knowledge that are essential for providing, managing, and designing information services and programs in a variety of information environments;
5. Demonstrate theoretical understanding of and basic competencies in evaluating, selecting and organizing information sources;
6. Demonstrate theoretical understanding of and basic competencies in storage, retrieval, dissemination, utilization and evaluation of information;
7. Demonstrate an understanding of the principles of administration applicable in libraries, archives, and information centers;
8. Demonstrate basic competencies required for instructional program development in particular information environments;
9. Demonstrate an understanding of research techniques and methods of applying new knowledge as it becomes available;
10. Demonstrate the professional attitudes and the interpersonal and interdisciplinary skills needed to communicate and collaborate with colleagues and information users;
11. Demonstrate basic competencies in the latest specialized information technologies;
12. Demonstrate an understanding of the above goals within the perspective of prevailing and emerging technologies.

[The numbers and text above come from the  
2008 UH LIS Program Mission and Goals.]

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## LIS Research Methodologies

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Research is an important part of the work and expertise of modern LIS professionals. This course utilizes the following research methods, as selected from “**Qualitative and Quantitative Research Methods Taught and Utilized in LIS Program Courses**”:

- |                      |                       |
|----------------------|-----------------------|
| (1) Action Research  | (16) Interview        |
| (3) Case Study       | (18) Needs Assessment |
| (8) Ethnomethodology |                       |

**Explanation:** In 2007 the LIS Program decided to make explicit the research agenda in our program, so students can chart their own development as researchers – both as graduate students and as future LIS professionals.

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## Course Learning Objectives

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This is an introductory core course, enabling students to:

1. To identify and assess accurately the needs for library materials and resources demonstrated by understanding users and nonusers of libraries, as well as the universe of knowledge.
2. To become familiar with the general organization and practices of the publishing and information industries, broadly conceived, as they relate to libraries and society at large.
3. To learn to apply appropriate principles and standards in the selection of library resources.
4. To evaluate print and electronic library collections and to recommend alternatives for specific situations.
5. To gain a general overview and a working knowledge of the processes of acquisition of library resources, including the antiquarian book market.
6. To gain practical experience in preparing a grant proposal, then developing a model collection.
7. To gain experience in critical and persuasive writing, and public speaking on relevant professional concerns.
8. To develop a critical understanding of the elements of a good review by writing a publishable book/ material review and by becoming a critical user of credible online and printed review sources.
9. To become more familiar with the practical and ethical dimensions of intellectual freedom as they relate to library collections.

It would be impossible to learn everything there is to know about collection management (CM) in one semester. It is even more difficult to forecast the skills needed to manage collections in the future as technologies and markets change.

CM is made up of a series of skills that are learned over a lifetime of reading and professional experience. This course though may be your only formal instruction on the topic. With that in mind I hope that when you complete this course you will feel confident about your ability to actually do practical CM. I also hope the class will leave you with some theoretical concerns related to CM that will guide you throughout your professional career. I also hope it will encourage you to critically reflect on the role libraries and information play in facilitating democratic discourse.

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## Teaching Method

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Class-time instruction will be a combination of lectures, guest lectures, student presentations and group discussions. Oral and written assignments, such as case studies, are designed to promote critical analysis and reflection on readings. Assignment due dates are indicated on the course schedule. Attendance and constructive participation are required. Some assignments will appear readily

applicable to your first days of professional work, while the majority of assignments will lay the foundations for more advanced understanding. Lecture dates, readings, and guest speakers are subject to change.

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### Course/ Teaching Philosophy

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My personal and professional ambition is to facilitate your learning, so I welcome specific or rough proposals for **alternative** learning experiences to assignments (preferably during office hours). I reserve the right to reject them or offer counterproposals. If you want to pursue this, please consult with me well in advance of the deadline of the assignment you want to replace.

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### Assessing Participation

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Your **Class participation (15%)** will be calculated based on a combination of the following:

**(1) Attendance.** At the very minimum, this means coming to class on time and staying for the entire period. If you were late or absent because of illness or another emergency, please submit evidence. You should notify me in advance of excused absences (via mail in Laulima), if possible.

**(2)** There may be one or more unannounced in-class **quizzes or take-home exams** during the semester. These may be given at any point of the semester at any time (i.e., start of class or end of class...) *without advance warning*. These cannot be made up unless the absence was excused before class. Exams or quizzes could cover *any* assigned readings or content from class lectures, guest speakers, or discussions. (Since we use two textbooks, you will be given a choice of quizzes based on your textbook). Quizzes may be true/false, multiple choice or short essay questions. The best way to prepare for them is to keep up with readings and to pay attention to Collection Management terms and ideas.

**(3) Active participation** in classroom discussion. This does **not** mean monopolizing discussion, but rather means being prepared (especially having reflected on the readings due for that class), as well as actively contributing to discussion. You may be penalized in this section for any activities that disrupt class, such as tardiness, monopolizing class discussion, disrupting class or group-work or class, especially with irrelevant comments.

**(4)** You will be expected to post an **online journal** with original reflective comments related to the reading or topic of collection management. This will be a major part of your participation score. This should be posted each week

indicated on the syllabus *one hour before class begins*. Please see the deadlines in the syllabus. Your posting need only be a paragraph long, but should be both original and substantial. Postings done during or after class will be considered late, and penalized appropriately.

Your postings will be evaluated at the end of the semester on the basis of: (1) originality; (2) evidence of critical reading of the text and lecture notes; and (3) overall logic and writing.

(5) In order to encourage active reading and classroom discussion, you should **come to class prepared with one meaningful sentence or passage from one of the assigned readings**. You should be ready to share that specific sentence or idea, and explain what you found significant about it. You may use this to agree or disagree with the author, but should try to put it within a larger context. **Each day I may call on one or more students to give this.**

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You are welcome to bring a **laptop** to class, but it should be used to supplement your learning, such as for taking notes or looking up references made during class. I will subtract points from your participation score if you seem to be lost in e-mail, blogs, or papers, etc., since that means you are not fully present in class.

Please turn your **cell phone** ringer or pager off during class unless you need to be on call or are expecting an emergency. Ringing phones and pagers, and especially talking on the phone, are highly disruptive to the classroom environment.

As a graduate class, I should not have to remind you that arriving late to class, absenteeism, chitchatting with your neighbor during class is disruptive, and will result in a lower participation score.

On the other hand, I realize that our class is nearly three hours long, so I understand if you have to quickly go to the restroom. Please do so quietly, and return with minimum disruption. This, of course, is not a time to chat or pick up coffee.

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### Group Work

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At least one assignment is designed as a group project. This is because group members can learn from each other while working towards mutual objectives. Another rationale is that libraries rely greatly on work managed by committees and other cooperative efforts. For group work to be effective, each member needs to participate actively, and be invested in the final outcome. For class the primary

rewards are, of course, grades and learning. Assignment instructions show if they are individual efforts or group endeavors. Group assignments may include a segment in which you will evaluate the performance of each team member. This will influence that student's grade in relation to the grade for the group.

It is unfortunate, but possible that some students will not "carry their own weight" on group work. If your group has a member who is disruptive or is not doing his/ her share, you should first work with the student. If this remains a problem please contact the instructor. If the majority of your group wants to remove that member the instructor will contact the student. This student will then have a chance to appeal to join another group or complete another project alone.

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### **Kokua**

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If you need reasonable accommodations because of the impact of a **disability**, please [1] contact the **Kokua Program** (V/T) at 956-7511 or 956-7612 in Room 013 of the Queen Lili'uokalani Center for Student Services; [2] speak with me privately to discuss your specific needs. I will be happy to work with you and the KOKUA Program to meet your access needs related to your documented disability.

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**Revised: 22 November 2010**

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## APPENDIX 1: “Evaluating Reviews and Selection Tools”

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Amamzon.com, *Books in Print Plus*, *Follett Titlewave*, etc. are all good sources for locating basic bibliographic information on books, as well as brief excerpts of reviews. HOWEVER, I you should be careful using them sufficient for the CMP, especially in terms of evaluation sources for the first 15 items. You also should not limit your CMP to only a few tools.

Some online reviews simply include excerpts from longer reviews and may only come from certain journals. The problem is that some of these review sources are NOT reliable (For example, some review editors never found a book they didn't like). Amazon also includes personal reviews that can be by anyone.

The truth is that many librarians use these tools in real life, but most also have worked long enough to intuitively know which reviews are more trustworthy, and which are not. Most of you are not yet at this level understandably, which is why I am requiring you to do the extra work of looking for reviews. You should also be aware that some databases exclude books from publishers not distributed by the book vendor.

I should add that e-Journals are OK if they are respectable (peer-reviewed or published by a respected association, etc) like H-NET lists. You should discuss this in your CMP Journal if you use them. Your citation for this section should be complete so that I can tell where you located the source.

You can use abbreviations if you explain them somewhere in the CMP.

### EXAMPLE CITATIONS FOR REVIEW SOURCES:

**Example 1** (Review from newspaper or weekly):

Keith M. Richards, *NYTBR* [or *New York Times Book Review* if you did not explain abbreviations elsewhere], 23 July 1995: 5.

**Example 2** (Review from a professional journal):

Joan Neko-Hanamagari, *Horn Book* [or *HB* if you explained abbreviations elsewhere], 24 (1975): 23.

**Example 3** (Review from a scholarly online full-text website):

Andrew Lazzarre, review of *Twenty-Three Antelopes Each Wednesday*, 10 Aug. 2001. *\_H-LIS\_* (online journal published as part of H-NET at MSU, [www.h-net.org/madeupreference=ok/you.get-the.idea.html](http://www.h-net.org/madeupreference=ok/you.get-the.idea.html). Accessed 20 Feb. 2009.

**Example 4** (Review from full-text journal database):

Yukako Shurinago, rev. of *DANCING MY WAY TO NAGO: A SOCIAL HISTORY OF OKINAWAN DANCE THROUGH THE AGES*, *JAPAN QUARTERLY* 47 (1996). Accessed from EBSCOHOST DATABASE on 20 Feb. 2006.

If you get a review from an online source you should be specific -- using a style close to EXAMPLE 3 or 4, including when the review was written. In your notes you should also explain why you are using a review from Amazon or other source beyond traditional review sources. **You should treat all review sources critically** -- that is the purpose of the assignment. I will also understand if you cannot locate reviews for a few titles, especially for small press titles, (but will take away points if there are many such titles, ESPECIALLY if I can find them easily myself). There are certain topics that are not well covered by reviews.

I should add that your paragraph on each selected item should **NOT** consist of more than one sentence quoted from reviews. Use your own words. You may paraphrase a small amount if you have to -- as long as citation is clear and in standard citation style. I strongly encourage you to write me something about the reviewer or journal as evidence as to the authority of the reviewer regarding the subject. Just to be clear, you will fail the CMP if you simply copy and paste this kind of information!

#### FAQ:

1) Yes, you certainly may use Amazon.com, Barnes&Noble.com, Follett TitleWave, Books in Print Plus... to help you search for materials for your subject. You also can use OCLC/ WorldCat, library catalogs, publishers' catalogs or ANY of the tools we discussed in class.

I encourage you to try different tools. Becoming familiar with many resources is another part of the assignment, and something that you can reflect on when writing your CMP Journal.

2) You may also use BIP, Titlewave, Amazon, etc. and other online sources for pricing information. In fact, you are required to use online sources (such as [www.abe.com](http://www.abe.com), [www.bookfinder.com](http://www.bookfinder.com)) to locate prices for OP books if you will do retrospective collecting.

3) You may even use these databases to help you locate some reviews (in other words, if Amazon shows *Publishers Weekly* reviewed a book in 1995, you could look it up in *PW*).

\*\*\*However, I will expect to see a variety of reviews beyond those featured by Amazon, EbscoHost and the like.

4) You also can do searches of full-text databases (such as *Academic Search Premier*) to locate reviews from scholarly journals. You should verify that pricing and availability information are correct. When using full text reviews, be sure to reflect on the time between publication time, review time, and the embargo period before an issue would be online.



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## APPENDIX 2:

### *The HoloHolo Review: An Online Review Source for Materials on Hawaii and the Pacific*

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<http://holoholoreview.wetpaint.com/>

#### **Reviewer's Instructions**

The *HoloHolo Review* (HR) is a project of Dr. Andrew Wertheimer and his University of Hawai'i at Mānoa Collection Management students to provide free reviews of books, magazines, journals, databases, videos, and other library materials relating to Hawaii and the Pacific (including Pacific Islands, Asia, Australia, New Zealand, and the Pacific Coast of North, South and Central America). Reviews are written by LIS students at the University of Hawaii, but are also welcome from other LIS students and librarians.

Each review should be submitted electronically at the HoloHolo Review site (a wiki hosted by Wet Paint). If you cannot do this, please send a correctly formatted MS Word document to editor, Andrew Wertheimer at <wertheim@hawaii.edu>.

The average HR review ranges from 400 to 800 words.

Please be sure that your review includes the following.

Author's Last Name, First Name., *Book Title: Subtitle*. City of Publication, State or Nation: Publisher's Name (Publisher's Address if a small press), Year of Publication. Number of Pages, ISBN (hc for hardcover) or (pa for paperback or pamphlet). Price in local currency. Index (if indexed), Bib (if includes a bibliography) Illus (if includes photographs or other illustrations). Acid-Free (if acid-free paper).

Example:

WERTHEIMER, Andrew B., editor, *Gatun-Gatun: A Collection of Waka on Subway Travel*. Tokyo, Japan: BAKANekko Press (P.O. Box 5, Roppongi, Tokyo, Japan), 1998. x, 235p. ISBN 1-234-5678-x (hc), Y50,000. 1-234-5578-x (pa), Y10,000. Illus.

Your review should first give general reader an overview of the book's content. You should also give a brief (1-3 sentences) biography of the author, including professional affiliation, other published works, or any aspect related to the

author's expertise. You are encouraged to mention if the author received any awards for this or previous publications (be specific).

The critical part of the review is to ask if the book delivers what the book sets out to be. If possible, you also should compare it to 2 or 3 other relevant works (give complete citations [author, title, publisher, year]). Be sure to praise unique contributions of this book or criticize shortcomings. Specific errors or biases should be highlighted as well.

Librarians are advocates for good binding, affordable prices, acid-free paper, good indexes, attractive illustrations, and even good writing. Be sure to comment positively or negatively on these aspects.

The last review element is to advise librarians on the book's worth. Try to avoid clichés, such as "recommended for all libraries," but you can "suggested for purchase by comprehensive Pacific collections." Do not hesitate to pan really poor books, but try to be fair with your review and don't make this dependent on whether you enjoyed the work or not. You should imagine other audiences who might appreciate or have a use for the book.

The final element is that all reviews should be submitted with the month submitted, name, and reviewer's affiliation. For example:

*Submitted in May 2010 by Jiji Shurinago, LIS Student, University of Hawaii at Manoa.*

Please see the online examples as a model in terms of style and content.