



University of Hawai'i at Mānoa
Library & Information Science Program
Information & Computer Sciences Department

SYLLABUS
LIS 615: Collection Management
(3 Credits) (Spring 2006)

Instructor: Assistant Professor Andrew B. Wertheimer, Ph.D.

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Course Homepage: <http://www2.hawaii.edu/~wertheim/615S06.html>

OFFICE HOURS:

- Tuesdays 4:00-5:00 pm
- Wednesdays 8:00-8:30 pm
- Thursdays 1:30-3:30 pm
- or by appointment.
- Please check:

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

Classroom: BUSAD Room D104

Schedule: Wednesdays 5:00-7:40 pm

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

❖ Program Learning Objectives

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 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 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 sources;
7. Demonstrate an understanding of the principles of administration applicable in libraries, archives, and information centers;
8. Demonstrate basic competencies required for program development in particular information environments;
10. Demonstrate the professional attitudes and the interpersonal and interdisciplinary skills needed to communicate and collaborate with colleagues and information users;
11. Demonstrate basic competency in the latest specialized information technologies;
12. Demonstrate an understanding of the above goals within the perspective of prevailing and emerging technologies.

❖ Numbers and text refer to the 2005 Revised *UH LIS Program Mission & Goals*.

❖ Course Learning Objectives:

This is an introductory survey 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 and the book trade, 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 library collections and to recommend alternatives for specific situations.
5. To gain an overview and a working knowledge of the processes of acquisition of library resources.
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 good user of review sources.

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 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.

❖ Teaching Method

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 other work will lay the foundations for more advanced understanding. Lecture dates, readings, and especially guest speakers are subject to change.

❖ Course/ Teaching Philosophy

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

Note: 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.

❖ 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%
Journal on Shadowing a CM Professional	15%
Participation	10%
CMP Reflection Journal	10%
Book/ Media Review	10%
Collection Development Policy	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+,	76-73 C,	72-70 C-;
	69 - 67 D+,	66-63 D,	62-60 D-.

❖ **Class participation** is based on:

- (a) **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. (Please notify me in advance of excused absences, if possible).
- (b) **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.
- (c) 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 a few students to give this.**

You are permitted to bring a **laptop** with you 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 and taking on the phone is 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 equally disruptive and will reduce your participation score.

On the other hand, I do realize that our class is nearly 3 hours long. Thus, I certainly understand if you have to quickly go to the restroom. Please just do so quietly, and return with minimum disruption. This, of course, is not a time to chat or pick up coffee on the way.

❖ **Group Work**

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 a great deal 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 work. 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.

❖ **Important Dates** (Tentative for 2006):

8 January

Last day to drop classes online without any financial penalty

17 January

Last day to withdraw from class without a "W."

18 January

Last day to add the class, change grading option or to receive a 100% refund for the course.

30 January

Last day to receive a 50% refund for the course.

❖ **Required Textbook:**

Edward G. Evans, Developing Library and Information Center Collections. 5th ed. Englewood, CO: Libraries Unlimited, 2005 (472 pp.). ISBN 1591582199 PB \$45.00 retail (at the University Bookstore). (Please purchase this **NEW** edition.)

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

Phyllis J. Van Orden, Kay Bishop, The Collection Program in Schools: Concepts, Practices, and Information Sources. 3d ed. (Greenwood, CO: Libraries Unlimited, 2001) (384 pp.). Paperback ISBN 1-56308-804-5. \$50.00 retail new (at the University Bookstore). Some readings from Evans or other alternatives may be assigned to supplement this.

❖ **Additional Required Readings and Optional Textbook Supplement:**

Additional required readings are specified below. Articles are available via Electronic Reserves. Books are at the Sinclair Library unless indicated.

You are encouraged to purchase a copy of

ALA Office for Intellectual Freedom, *Intellectual Freedom Manual*
(7th Ed.) (Chicago: ALA, 2005). *Copies are not available at the University Bookstore.*

NOTE:

We can place an order in class on the first day of this new book.

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

COURSE SCHEDULE

Students in the public or academic library track should read pages in the Evans text. School library media specialists should read the pages indicated in Van Orden's & Bishop's (VO+B) text. Students using either text should read all additional readings. This schedule is subject to change.

PART I: COLLECTION DEVELOPMENT (TRADITIONAL MATERIALS SELECTION & ACQUISITION)

11 January

Lecture: **Introduction**
(a) Review syllabus, and course objectives; How to approach the text;
(b) **Guest speaker: Paul Hoffman**, Educational Liaison, R.R. Bowker

Readings: None.

DUE: Nothing.

[18 January]

No Class

(Professor Wertheimer is at the ALA Midwinter & ALISE Annual conferences)

25 January

Lecture: (a) Lecture: **Researching the Community**
(b) Workshop: **Selection Tools**
(c) Lecture: **Collection Policies**

Readings: **EVANS** CHAPTERS 1, 2, and 3.
VO+B CHAPTERS 1, 2, 3, 4, 5, 6, and 7.

DUE: Select Tentative Topic for CMP (sign-up sheet)

1 February

(a) **Guest speaker:** George Dragich, Account Manager, Follett Library
Resources (5:00)

(b) Lecture: **Selection and Acquisitions: Practical Dimensions**

Readings: **EVANS** CHAPTERS 4, 10, and 11.
VO+B CHAPTERS 9 and 13.

DUE: **Collection Development Policy Critique**

8 February

Lecture: Discussion/ Lecture: The Art and Technique of Reviewing Media

Readings: **EVANS** CHAPTER 17.
VO+B Skim Appendices A & B.

DUE: Nothing.

15 February

- Lecture: (a) Lecture: **CM in Various Contexts** (Public Libraries, School Library
Media Centers, and Special Libraries)
(b) Lecture: **Government Documents**
(c) Lecture: **Cooperative CM Efforts**
Readings: **EVANS** CHAPTERS 8 and 15.
VO+B CHAPTERS 11 and 12.
DUE: CMP Proposal (Paper)

22 February

- Lecture: (a) **Preparing for the CMP Proposal Presentations**
(b) Lecture: **Budgeting, Philanthropy, Friends & Grantwriting for
Collection Management**
Readings: **EVANS** CHAPTERS 5, 6, and 12.
VO+B CHAPTER 14.
DUE: Nothing.

1 March

- (a) **In-class CM Proposal Presentation**
(b) Lecture: **Evaluating Collections, Deselection, & Preservation**
Readings: **EVANS** CHAPTERS 13, 14, and 16.
VO+B CHAPTERS 8, 15, 16, and 17.
DUE: **CM Proposal Presentation**

**PART II: THE SOCIO-ECONOMIC CONTEXT OF INFORMATION &
PHILOSOPHICAL DIMENSIONS**

8 March

- (a) Lecture: Historical development of Collection Management
(b) Lecture: **Research Libraries & the Crisis of Scholarly Publishing**
Readings: **EVANS**, "Selection Process: Theory." (33 pp.)
On Supplemental CD-ROM [PDF].
DUE: Nothing.

15 March

Lecture: **Censorship and Intellectual Freedom**
(a) Lecture: **Totalitarianism & Libraries**
(b) Lecture: **The Historical Development of IF in Librarianship**
(b) **Practicing Intellectual Freedom**

Readings: ALA Office for Intellectual Freedom, *Intellectual Freedom Manual* (7th Ed.) (Chicago: ALA, 2006): Pages to be assigned.
EVANS CHAPTER 18.

VO+B Appendix C &
Dianne McAfee Hopkins, "School Library Media Centers and
Intellectual Freedom." *Intellectual Freedom Manual*. ALA. At:
<http://www.ala.org/ala/oif/ifttoolkits/ifmanual/fifthedition/schoollibrary.htm>
DUE: Nothing.

22 March

Introduction to Publishing
(a) Lecture: **Stages from Writer to Reader**
(b) Lecture: **Types of Publishers**
(c) Lecture: **Socio-Economic Roles of Publishing**

Readings: **EVANS CHAPTERS 5 and 11.**
DUE: CM Professional Shadowing Journal

[29 March]

No Class

Happy Spring Recess!

5 April Evaluating & Selecting Electronic Media: Databases, e-Books, Videos, DVDs, and CDs

Readings: **EVANS CHAPTERS 7 and 9.**
VO+B CHAPTER 10.

DUE: First Draft of HR Review

12 April

Expanding the IF Horizon
(a) Lecture: **Outsourcing Collection Management**
(b) Lecture: **Acquiring Small Press, Alternative Press, Grey Literature & Samizdat**

Readings: 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.

Additional Materials available online at
<http://www.hcc.hawaii.edu/hspls/reos/reos9810.html>

DUE: Nothing.

**PART III: COLLECTION MANAGEMENT FOR THE 21ST CENTURY:
NEW ROLES FOR LIBRARIANS**

19 April The Potential and Reality of Digital Collections
(a) Lecture: Evaluating Databases and Electronic Subscriptions
(b) Lecture: Creating Unique Digital Projects/ The Library as Publisher
Readings: TBA
DUE: CMP Paper.

26 April
Class 14:
(a) **Round Robin on CMP Presentations**
(b) Discussion/ Lecture: **Digital Collections** (Continued)
Readings: TBA
DUE: CMP Reflection Journal

3 May
Class 15:
Lecture: (a) Lecture: **Class Wrap-Up**
(b) Evaluation
Readings: None.
DUE: Revised HR Review

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 3 May.

EXPECTATIONS FOR ALL ASSIGNMENTS

**** 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.

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

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 to show the tone of an author or demonstrate precise definitions. 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, "...."¹

This context shows the reader the credibility of the source and its value. Quotes should not be used simply as if they were your own words to make your argument. Because of that papers should rarely start or end with quotes.

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, but should be single-spaced and indented on both sides, along with full citation. You do not need to put these in italics.

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).

You also should use a descriptive and unique **title** for each paper. This often helps writers to establish a focused theme. You are also highly encouraged to use a few section headings on larger papers to organize your thoughts. Some of the most common headings are Introduction, Definitions, Methodology, Analysis, and Conclusion.

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.

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 **3 May**.

Quiz and Note Taking

There may be one or more quiz in class. Such a quiz may consist of matching, short or long answer questions or other approaches. Such a quiz will be conducted at the start of class and cannot be made up unless the absence was excused in advance. The purpose of this is to keep you engaged with the readings, lecture, and classroom discussion, which would be the source of your answers. A quiz would count towards your participation score.

You should take good class notes of lecture and discussion. I do not usually make copies available of PowerPoint lectures (The exception is for students with spoken English difficulties, 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.

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. I do change requirements on projects from class to class, though, so be sure to follow your syllabus in terms of instructions, as I will evaluate you on these 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 give some extra credit to reward this extra effort. Future students also thank you. Please remove your name from the paper if you want to be anonymous.

GENERAL GRADING CRITERIA

Specific grading criteria are mentioned in the instructions for all assignments, 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.

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 also value critical thinking. Do not take everything you read or hear as truth.

INSTRUCTIONS FOR SPECIFIC ASSIGNMENTS

The Collection Management Project (CMP)

The main assignment for this class is a practical exercise in collection development. 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 someplace like Tokai University. Another proposal could be for natural science books for the 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 might also add a few relevant videos/ DVDs/ CDs.

You must select a **non-fiction** subject unless you receive permission due to a very narrow topic (e.g., fictional memoirs of American women for 6th graders). You will be applying for a (fictional) grant, so I encourage you to come up with a topic that you can explain why a not-for-profit organization would want to subsidize.

You may choose to do this either for a real library or create a fictional library. In either case you should describe the library, the users and the collection. You will eventually select 45 items (books, journals, databases, etc.) for your CMP.

The first 15 items should be submitted with complete citations to reviews, and should be selected because of these reviews. The remaining 30 do not need to be reviewed, although your journal should explain in general what criteria and selection tools you used to select your CMP. Reviews would be a natural criteria even if they are not required.

[NEW FOR 2006!]:

You are also to select at least one of the following items 1) Out of print books, 2) Journal/ Magazine subscription (1 year), and audio/video recording (either VHS or CD or DVD or Tape, etc), and five digital media subscriptions (1 year).

Each item should be numbered (1) to (45). The first 20 items should be noted with an asteric (e.g., 3*). You should also note (J) Journal; (D) Database/ Digital Subscription; Out-of-Print item (OP); Audio-Video Material (A-V).

Please pay careful attention to 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 by **25 January 2006**. You may collaborate with other students in analyzing / creating the same real / imaginary 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.

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

The brief (3-5 pages) proposal should include a rough description of the library, 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. **DUE 15 February 2006** Topics are accepted on a first-come first accepted basis. Only one student may select a certain topic. Please do not repeat something that was one of the sample papers.

***[New for 2006]!

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

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

You will present your CMP proposal to the class on **1 March 2006** 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. You will be giving an oral grant proposal (3-4 minutes) in which you will outline your suggestion and take Q&A from the class. I will evaluate your presentation for 5% of your semester grade. You *may* use overheads, handouts, PowerPoint, etc, but these are not required. Creativity and professionalism are always appreciated. For example, you could dress for the role (or not).

Your main evaluation criteria will be whether you can briefly describe the library and community, clear parameters of the proposed collection, how you will select the items, and your ability 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.

CMP STAGE 3: The Portfolio

(35%)

The CMP Portfolio is your final proposal to the KASHU Foundation.

It should include:

(a, 1-2 pages): **Institutional Description** of the library, users, and existing collection,

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

(c1-4, half-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, number of pages, and the publication year. Journals should include ISSN. OP books and A/V items do not need any item codes. Follow a standard citation style.

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

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 reviews do not count). [See appendix to this syllabus on "Evaluating Reviews and Selection Tools." This applies only to the first 15 items.]

(c4) your own evaluation of this work (one paragraph, 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.

(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 become aware of budget issues).

(e, 1-2 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, 1-4 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. **DUE 19 April 2006.**

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 a 5 to 8 page journal in which you will evaluate the exercise as a personal reflection on the learning experience. Your essay should record what you learned from the experience, such as **what you learned about certain publishers, reviewers, and review media**. 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 the hypothetical junior high school library CMP). You should also critique your own abilities as a beginning selector, as well as the tools you used. **DUE 26 April 2006.** I also use this in evaluating your CMP.

OTHER ASSIGNMENTS

Collection Management Critique or Policy

(Worth 10%) (Individual/ Group Option) (Due: 1 February 2006)

There are two options for this assignment. You can either write up a Critique of two 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 a 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 in groups of up to four people (one paper listing all names).

OPTION 1: Critiquing a CM Policy

For option 1, you should search for *at least* three CM policies and analyze them. These policies should be comparable (same type of library or collection) but in different states. You can either compare them or only critique one of the policies, but should make observations based on more than one policy. Your first brief paragraph should explain why you selected the particular policy/ies. 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 3 to 5 page paper in journal or report format.

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 4 to 6 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. Examples of existing policies will be mentioned in class, and are also cited in the Evans text. You should use footnotes or endnotes to note sections "inspired by " or borrowed from other policies. You are to examine *at least* two other policies (and cite them) in your paper. Be sure to cite all materials and use appropriate quotation marks to note any borrowings or influences.

Shadowing a CM Professional

(Worth 15%) (Group option strongly encouraged!) (Due: 22 March 2006)

There is only so much that can be learned about collection management from a textbook or lectures. Thus, you have one assignment (worth 15% of your semester grade) to interview a CM professional. I encourage you to contact an experienced professional librarian who is respected in your field. This person may be a public / school/ special / academic librarian/ archivist who makes decisions about CM.

I discourage you from working with someone in the same branch/ section where you work / intern if possible, unless you are interested in a specific area and have not discussed this in detail before. Early in the semester you should contact that person and make an appointment. This may be done at one session or several, but must include some time specifically discussing practical and theoretical issues from this course. In an ideal situation, this professional would allow you to shadow him / her for a few hours so that you can see parts of a typical day of weeding, negotiating, meetings, etc. E-mailed responses to a questionnaire do not count.

Be sure to send the CM Professional a very nice thank you note for his/ her help!

The last part of your assignment then is to 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.

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.

REVIEW EXERCISE

(Worth 10%) (Individual Work)

(**First Draft Due:** 5 April 2006)

(**Revised Draft Due:** 3 May 2006)

For generations librarians have looked for each other for expertise on the art of reviewing books and other materials. This assignment is to get you started as a library reviewer. For this assignment you are to write a publishable review of a book, video, database, etc. Professor Wertheimer has secured several books from members of the Hawaii Book Publishers Association. He can possibly request others. 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 made on the first draft.

You should send the final draft to Professor Wertheimer as an MS Word attachment in addition to handing in a paper copy.

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 Dr. Wertheimer, and get his OK before sending it to the journal. You are encouraged to secure permission / get feedback on this option before as early as possible.

OPTIONAL EXTRA CREDIT

(DUE 3 May) (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 the professor regarding alternatives.

APPENDIX 1: “Evaluating Reviews and Selection Tools”

Amamzon.com, *Books in Print Plus*, and *Follet Titlewave* are all good sources for locating basic bibliographic information on books, as well as brief snippets of reviews. HOWEVER, I do *not* consider them sufficient for this exercise in terms of evaluation sources for the first 15 items.

These online reviews are often excerpts from larger reviews and they only use certain journals. The problem is that some of these review sources are NOT reliable (some journal editors never found a book they didn't like). Amazon also includes personal reviews that can be by anyone off the street (if anyone's review is acceptable why do libraries need to hire professional librarians?!?).

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. Accessed 20 Feb. 2004.

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

Yukako Asato, 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. 2004.

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 exceptions in certain topics that are not well reviewed.

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 mostly. You may paraphrase a small amount if you have to -- as long as citation is clear and in standard citation style. I encourage you to write me something about the reviewer or journal as evidence as to the authority of the reviewer regarding the subject. Do not simply copy & paste this kind of information!

FAQ:

1) Yes, you certainly may use Amazon.com, Barnes&Noble.com, Follet 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 them 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, www.bookfinder.com) to locate prices for OP books if you will do retrospective collecting. It no longer makes sense to look up used prices for most OP books when online searches are so easy.

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 and the like.

4) You also can do searches of online journals (such as Ebsco Host) and use its full text online reviews from scholarly journals.

APPENDIX 2:

THE HOLOHOLO REVIEW: AN ONLINE REVIEW SOURCE FOR MATERIALS ON HAWAII AND THE PACIFIC

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

Reviewer's Instructions

The *HoloHolo Review* (HR) is a project of Dr. Andrew Wertheimer and his University of Hawai'i at Mānoa Collection Management Course 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 as an HTML file or 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), 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 2004 by Jiji Asato, LIS Student, University of Hawaii at Manoa.

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